

AUTUMN NUMBER



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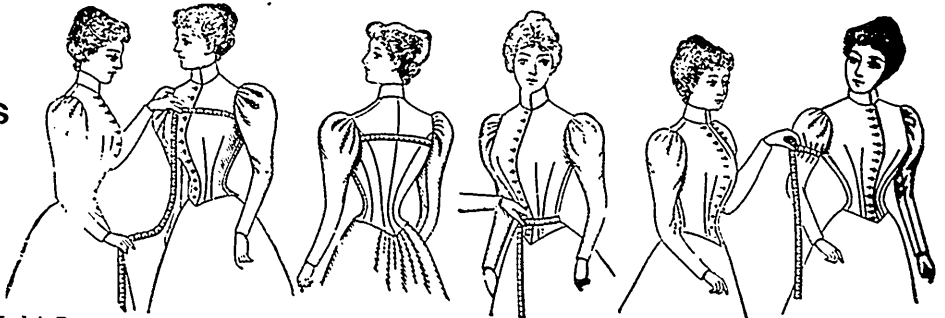
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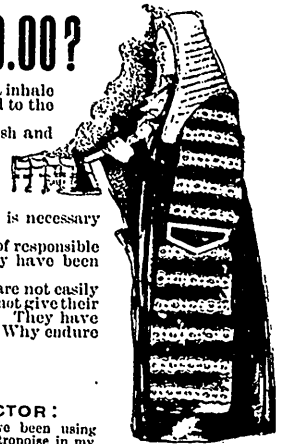
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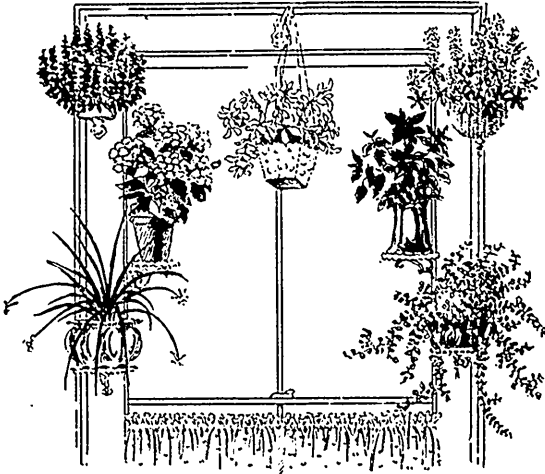
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## House Furnishing and Decoration.

It is at this season that the plants and flowers which have so beautifully adorned the garden during the Summer are removed from their beds, put into pots and jardinières and brought within the shelter of the house, where the penetrating Autumn winds will not destroy their exquisite charms. It is always a puzzling question where to arrange them advantageously and with artistic effect, and suggestions offered along these lines will be of greatest interest and importance to the possessor of these choice gifts of Nature. A delightfully cosy air is given to the house by these decorations, and surely in the dull days when it is gloomy outside it is most essential to add as much cheer inside as possible. Natural ingenuity, with a little aid from a carpenter who can easily produce the necessary fittings, brackets, etc., to hold the flower-pots and baskets, will produce a variety of satisfactory results.

A charming arrangement for the upper part of a large window is shown in the first illustration. Brackets with projecting arms are placed on each side of the window frame, while one is at the top just in the center. A fancy basket holding some favorite flower is hung on this center bracket, while lovely plants grow in the other daintily designed jardinières and pots.



This simple disposal of choice plants is most effective and is quite easily achieved by home talent.

The second picture shows a more elaborate arrangement, and where there is sufficient room it will be found most attractive. The dining or sitting-room will be greatly beautified by such a distribution of foliage. A fitment supplying a window-seat and shelves is placed at one side of the deep window, while on the other side is a stand to hold numerous plants, etc. In the window recess a box is built in which some little rapidly growing plant or vine may grow. The grille over the window gives a pleasing effect, and, if desired, a vine may be trained to run up to and in and out the ornamentation. A cushion and deep valance of Liberty print, imported cretonne or denim will be appropriate for upholstering the little seat. A large jardinière holding a beautiful fern is placed just behind the window-seat. This arrangement will be especially suitable for a conservatory which is built artistically and with the idea of serving as a sitting-room. Rugs may be spread upon the hard-wood floor, and a decided air of comfort will pervade the whole apartment.

The last illustration shows a very artistic screen especially constructed to hold flower-pots. Any carpenter will be able to make this screen, its chief requirement being strength. In the center, at the lower part, is placed a basket holding a large receptacle in which a beautiful vine is growing. The vine is trained in an attractive manner on the wires which form a part of the screen. On each side of the screen are shelves or supports for the flower-pots, and the top is arranged in a similar



manner. This decorative feature may be placed in some corner of the conservatory with pleasing effect. A variety of flowers and plants may be placed on this odd stand, and the result will be charming. Each of these flower-pots is set in a plate to



prevent any damage when the flowers are watered. The greatest care must be given foliage which is wintered indoor-, in order to keep it fresh and full of life.

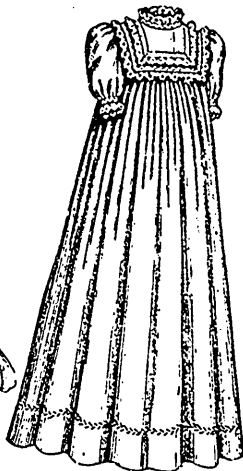


# Some Dainty Baby Garments.

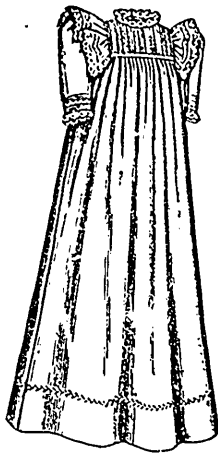
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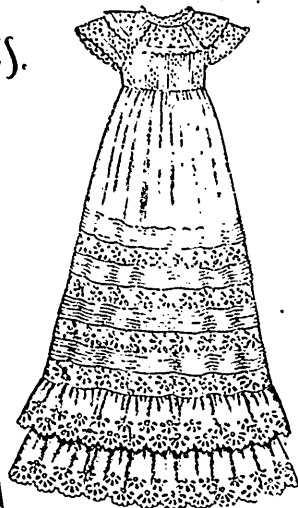
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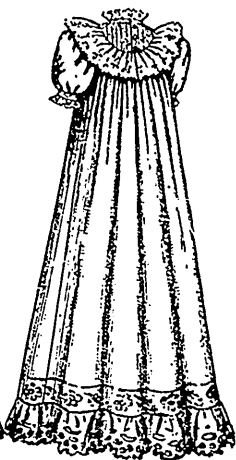
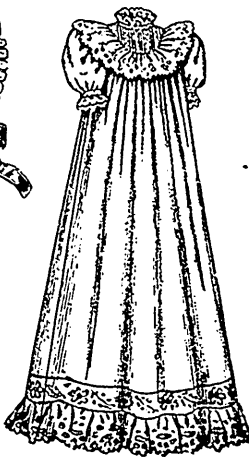
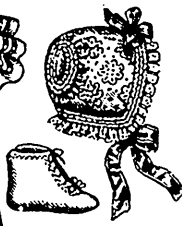
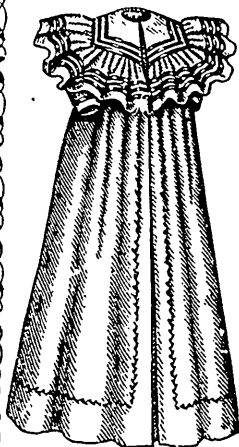
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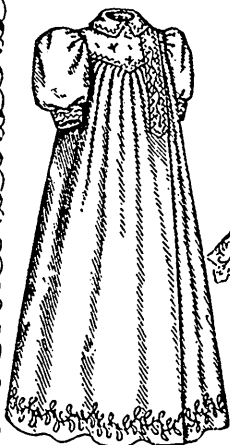
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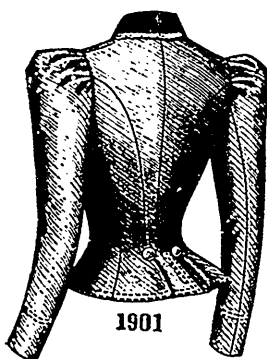
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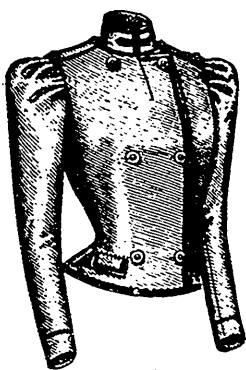


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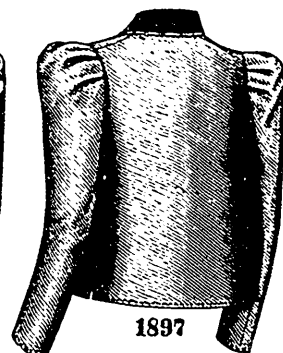
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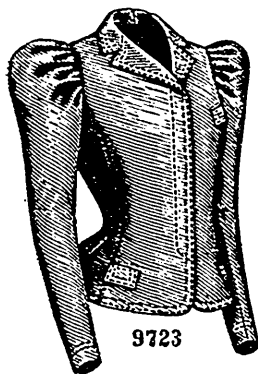
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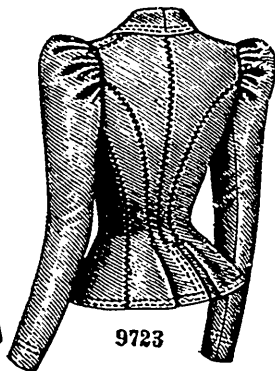
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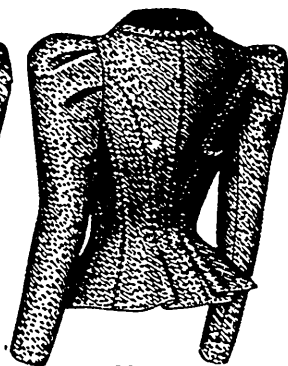
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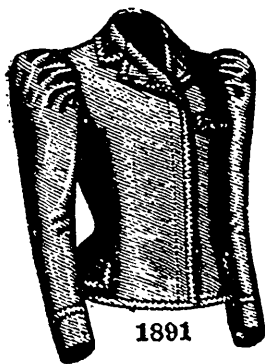
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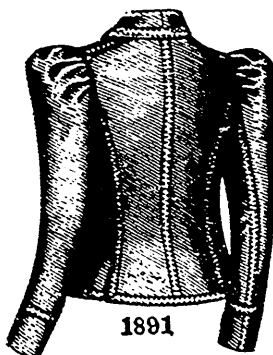
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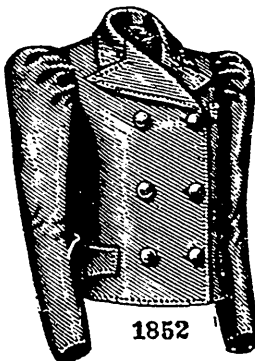
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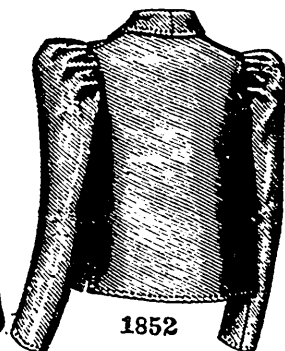
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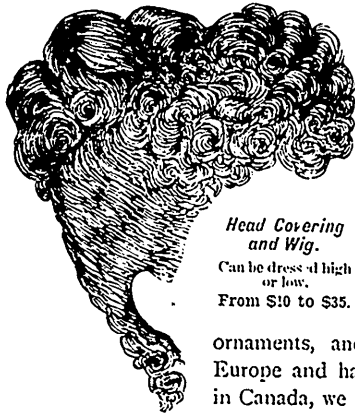
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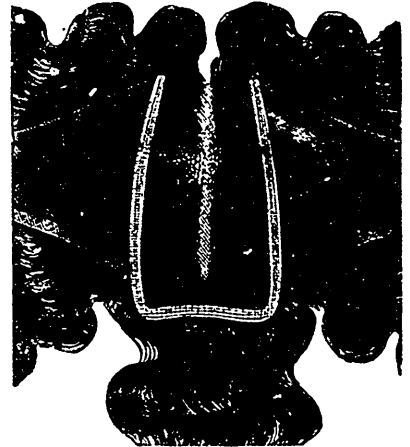
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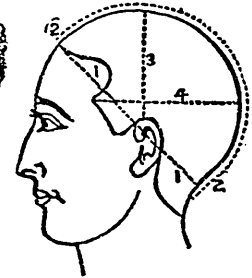
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- " 2.—From Forehead to Neck.
- " 3.—From Ear to Ear over Top of Head.
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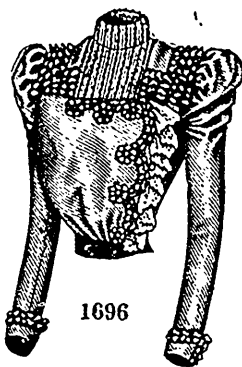
(Described on Pages 447 and 448.)



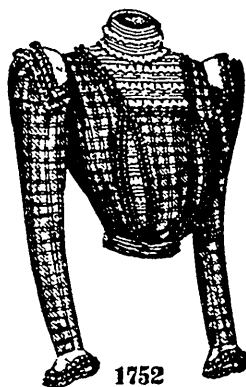
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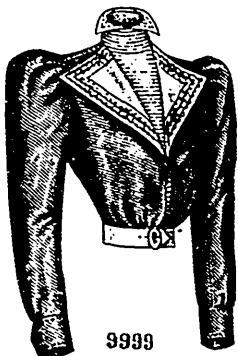
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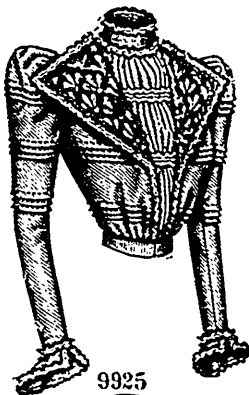
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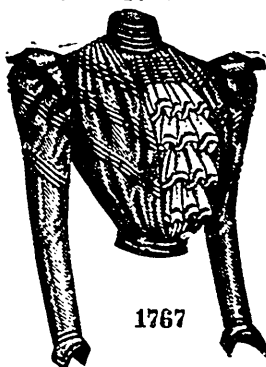
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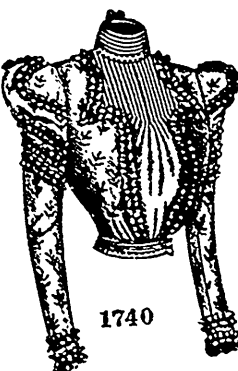
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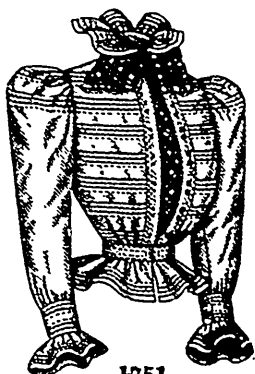
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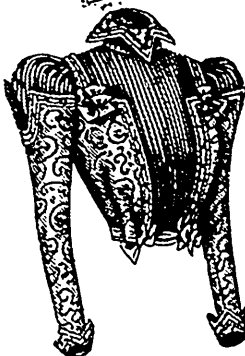
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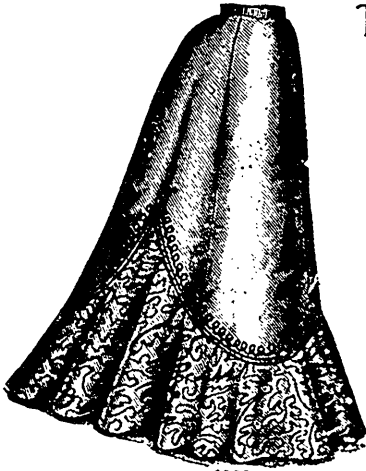
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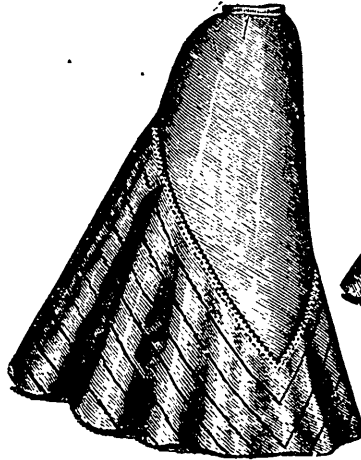
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# The Latest Novelties in Skirts.

(Described on Pages 424 and 425.)



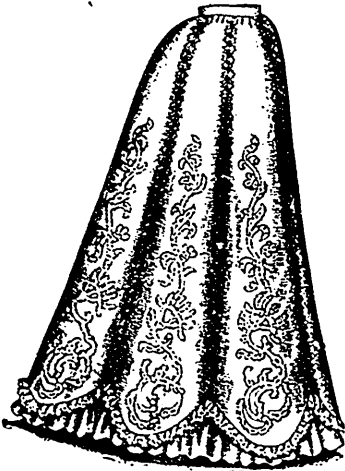
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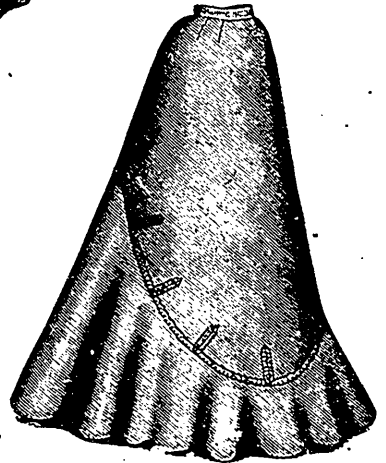
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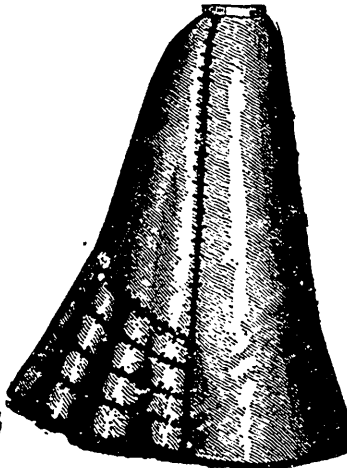
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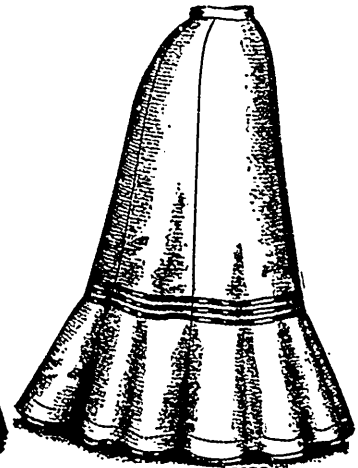
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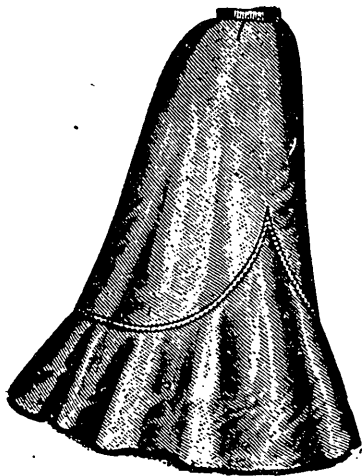
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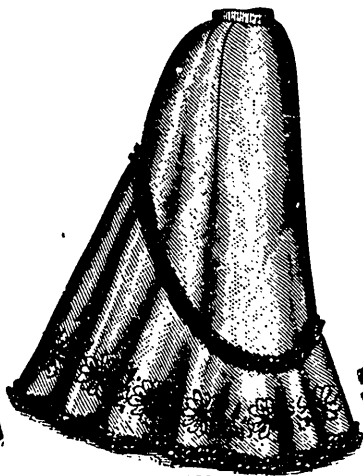
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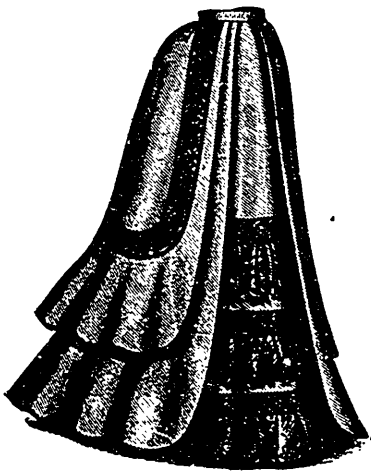
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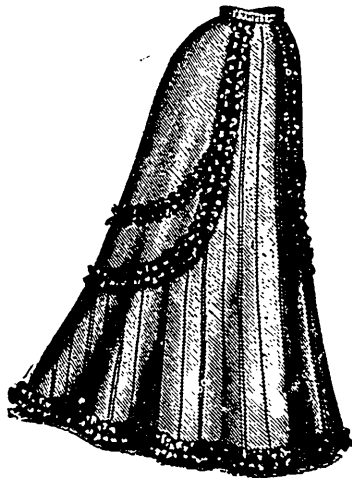
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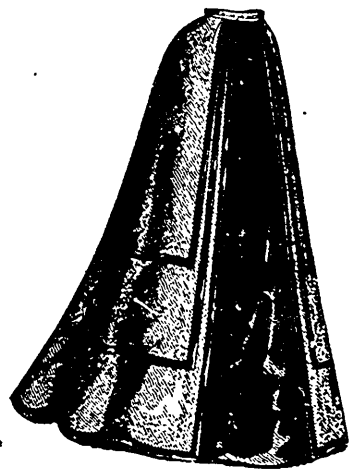
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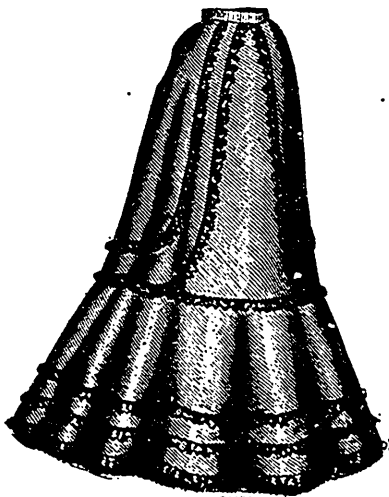
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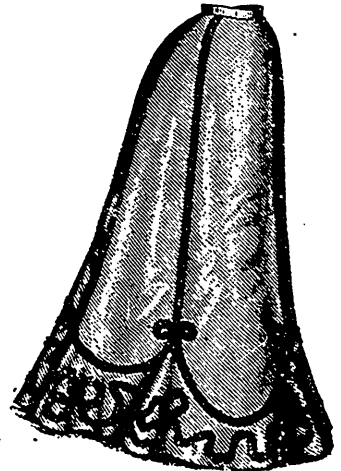
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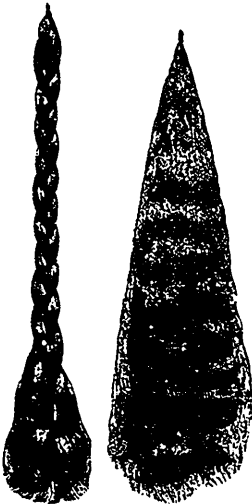
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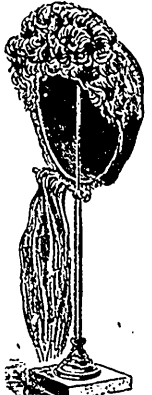


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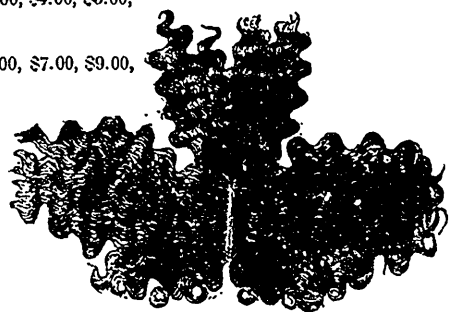
OUR OPEN WIG, Wavy Front.



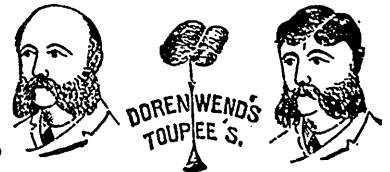
OUR BELLENA BANG, with parting.



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# The FINEST LITTLE THING IN THE WORLD

VOL. LII.

October, 1898.

No. 4.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A LADIES' TUCKED BLOUSE-WAIST.

FIGURE No. 96 II.  
—This represents a Ladies' blouse-waist. The pattern, which is No. 1962 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently portrayed on page 417.

The blouse-waist is a charming and most comfortable fashion and is unusually attractive in the combination of dark-green and white silk here shown. A group of three rather broad downward-turning tucks is made in the fronts diagonally from the arms'-eyes to the front edges, and a similar group is taken up straight across the back so as to appear continuous with them. Slight fullness in the lower part of the back is arranged in closely-lapped plaits at the waist; and the fronts, which puff out stylishly, have a deep plait laid in the shoulder edges and are gathered at the lower edges. The fronts roll back in large three-cornered revers that are faced with the



white silk, and in the opening is revealed a chemisette of the white silk that extends to the waist on a fitted lining, the fronts just meeting below the revers. The high standing collar is of the white silk bordered with handsome appliqué trimming to match the revers, and shallow cuffs completing the sleeves correspond. A soft crush belt with frill-finished overlapping end is a stylish accessory.

Waists that are tight-fitting at the sides and blouse out in front are becoming to almost every woman and are, consequently, deservedly popular. In this pretty blouse-waist the admired combination of soft wool goods and fancy silk can be successfully arranged, and for decoration nothing more is necessary than an outlining for the revers or cross-trimming on the chemisette. This may consist of lace or ribbon bands.

The velvet hat shows a decoration of lace, ribbon, and ostrich tips.

FIGURE No. 96 H.—This illustrates LADIES' TUCKED BLOUSE-WAIST.—The pattern is No. 1962, price 10d. or 20 cents.—(For Description see this Page.)

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## DESCRIPTION OF FIGURES IN COLORS SHOWN ON PAGES 371, 373 AND 391.

## FIGURES NOS. 92 H AND 93 H.—VISITING TOILETTES.

**FIGURE No. 92 H.**—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 1963 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 418. The skirt pattern, which is No. 1922 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

A beautiful color scheme is effectively carried out in this toilette, the materials being soft fine wool goods and silk and the trimming black lace insertion over ribbon. The waist has blouse fronts that are lapped broadly to close at the left side and cut low in a graceful oval outline to show a tuck-shirred yoke. A group of fine tucks taken up diagonally in the fronts and a similar group straight across the puffed part of the close sleeves add considerably to the decorative effect. The sleeves are completed with flaring circular cuffs. Tucked Bertha-revers that form a ruffle at the edge are an especially attractive feature; they taper toward the front ends and terminate on the shoulders, the back of the waist being in the simple French style with plaited fulness at the bottom. The fancy stock surrounding the collar is shaped to turn over in points at each side, and a pretty crush belt gives the final touch to this charming waist.

The skirt is a graceful shape having a three-piece upper part and a circular lower part extending in a point at the sides. It is beautifully trimmed with a bow-knot arrangement of lace-covered ribbon.

Both the waist and skirt afford excellent opportunities for novel effects in development and decoration. A contrasting material could be introduced in the flounce of the skirt and in the revers, which may be plain of circular shaping instead of tucked, if preferred. Trimming is always in order on dressy modes.

Flowers and cherries are mingled artistically on the stylish hat.

**FIGURE No. 93 H.**—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 1986 and costs 10d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is differently portrayed on page 416. The skirt pattern, which is 1947 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, is shown again on page 419.

A combination of cloth and silk with appliqué lace and a lace jabot produces excellent results in the toilette shown at this figure. The skirt is a novel three-piece shape, with the front-gore extended across the sides and to the belt at each side of the back to form a circular jabot drapery that makes the mode very fanciful and gives it much distinction of style.

The basque-waist has attractive features in its fitted belt, its odd-looking tab cuffs and the large fancy collar, that extends across the back in curving outline and is notched in front of the shoulders to form hatchet revers. The jacket fronts have rounding lower front corners and open over a full soft vest that pouches stylishly and closes at the center, and the lace jabot falling over the vest below the silk stock gives quite a fluffy, smart touch. The back has plaited fulness at the bottom but is perfectly smooth at the top.

The good style of this mode is at once evident, and the skillful modiste will be quick to perceive features that permit of original decorations that will bring about admirable results. Ribbon frills, plaitings and flat trimmings can be used with a surety of success, whether the toilette is made up of one material or a combination of two or three.

The hat is rolled from the face and trimmed with flowers and leaves.

## FIGURES NOS. 94 H AND 95 H.—TAILOR-MADE SUITS.

**FIGURE No. 94 H.**—This illustrates a Ladies' basque and skirt. The basque pattern, which is No. 1995 and costs 10d. or 20 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is again portrayed on page 414. The skirt pattern, which is No. 1973 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again seen on page 422.

A tailor suit of unusual attractiveness is here illustrated developed in green cloth and trimmed with black braid arranged in a fanciful design that gives effective ornamentation to the skirt and sleeves. The basque is perfectly adjusted, softly outlining all the graceful curves of the figure; and at the top, the right front and its lap are reversed in small Nansen lapels that are faced with burnt-orange cloth and cross-striped with rows of black braid. Showing prettily between the lapels and completing a unique color scheme, is a soft white cloth chemisette, topped with a standing collar that closes at the left side. The fronts close diagonally very nearly to the bottom with buttons and button-holes and then separate in pretty points. The long-shoulder effect and the fashionable shaping of the sleeves, which are gathered at the top, insure desirable breadth.

The tablier skirt is made with a graduated circular-flounce lower part that ripples prettily all round. The artistic arrangement of the braid emphasizes the joining on of the flounce and gives most original and effective ornamentation.

The combinations of colors that may be used for this suit are numerous, and many varied stylish effects can be easily obtained. A linen chemisette will be suitable to wear with this toilette.

**FIGURE No. 95 H.**—This represents a Ladies' two-piece costume. The pattern, which is No. 2016 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 390.

One of the fashionable Autumn tailor suitings was here selected for this costume, which is cut upon the most approved lines. The back of the jacket is smooth-fitting, with coat-laps and coat-plaits below the waist. The fronts, are reversed in small stylishly shaped lapels, and the closing is made below in a fly. A broad effect is given the shoulders by the shaping and by disposing the fulness at the top of the two-seam sleeves in two rows of gathers. Pocket-laps conceal openings to inserted side-pockets.

The seven-gored skirt is cut upon the most graceful lines, fitting closely over the hips and flaring decidedly at the foot. Straps of the material finish the seams of the jacket and skirt and give a severe tailor effect to the whole costume.

With this suit should be worn a linen chemisette and puff scarf or a shirt-waist with a piqué or silk stock.

## FIGURE No. 98 H.—LADIES' PROMENADE TOILETTE.

**FIGURE 98 H.**—This portrays a Ladies' jacket and skirt. The jacket pattern, which is No. 1987 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 411. The skirt pattern, which is No. 2022 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again seen on page 424.

An air of distinct good style pervades this entire toilette which is fashioned elegantly yet with a delightful touch of simplicity that adds greatly to its attractiveness. The fashionable seven-gored skirt is made of smooth cloth, and about it is a graduated circular flounce that is elaborately trimmed with rows and rows of serpentine braid; and under the flounce the skirt is finished to look like a foundation skirt.

The jacket worn is decidedly novel and is developed in a combination of Persian-lamb and velvet. It is uniquely fashioned with a sailor collar, the pointed front ends of which overlap the oddly shaped revers in which the fronts are folded back; and Persian-lamb gives a pretty finish to the edges of the collar and revers. The fronts blouse very slightly and flare broadly to show a smooth vest of the Persian-lamb, topped with a standing collar, also of the fur. The circular peplum is a stylish feature, and the belt is fur-trimmed.

Other charming combinations may be easily arranged, the mode being adapted to almost all the season's fabrics; and quite original effects may be produced by decoration.

With this toilette is worn a small hat with a brim of braided felt and a crown of soft folded silk; it turns up jauntily at the left side, and desirable height and ornamentation are given by a bunch of ostrich tips.

## DESCRIPTIONS OF FIGURES SHOWN ON PAGE 389 AND PAGES 392 TO 400.

FIGURE No. 97 II.—LADIES' EVENING BASQUE-WAIST.

FIGURE No. 97 II.—This illustrates a Ladies' basque-waist. The pattern, which is No. 1968 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 417.

The fluffy effect of this mode commends it specially for slender figures. As here shown made of white brocaded silk in combination with burnt-orange velvet and white chiffon the basque-waist is particularly youthful and lovely. Both the back and front are smooth at the top, where they are turned over to form pointed revers, and becoming fulness at the bottom is drawn down tight in plaits at the back and gathered and allowed to puff out softly at the front. The neck is in V outline, and the waist is closed at the left side under the arm and on the shoulder. A smooth belt about the lower edge is ornamented with mock jewels and a jewelled buckle. Two full Bertha frills of chiffon are arranged about the neck under the revers and fluff prettily all round, giving the fashionable broad effect. The chiffon elbow sleeves are prettily tuck-shirred at the front and back of the arm and completed with double frills of chiffon, headed by velvet ribbon that is tied in a pretty bow knot at the front of the arm. The sleeves may reach to the wrist, and the neck may be made high with a beautifully tuck-shirred yoke and fancy stock.

The waist has unique features in the revers, and the pretty style of the sleeves together with the fluffy frills adds to the fancifulness of the mode. Only a simple decoration is necessary, such as an outlining of gimp or ribbon for the revers or frills and ribbon to finish the wrists.

FIGURE 99 II.—LADIES' TAILOR-MADE SUIT.

FIGURE 99 II.—This pictures a Ladies' tailor suit. The jacket, which is No. 2031 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 411. The skirt pattern, which is No. 1982 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, is portrayed again on page 420.

This very stylish tailor suit is equally suited for afternoon and morning wear. It is here most effectively developed in a broken-check suiting, which is one of the Autumn novelties, and elaborately trimmed with black braid passementerie, black this season being seen upon nearly all toilettes, with a result that is very effective and pleasing. The skirt is a new tablier style, with a seven-gored upper part and a gracefully graduated seven-gored circular-flounce lower part that has elaborate decoration given by braid passementerie.

The jacket is decidedly original; it is cut in fashionable length, with slightly flaring, rounding lower front corners, and closes diagonally at the left side with buttons and button-holes, the right front being folded over in a broad triangular revers from the throat to the bust. The two-seam sleeves have pretty gathered fulness at the top. The stylishly high flaring collar is trimmed with passementerie inside and out.

With this suit is worn an English walking hat, stylishly trimmed with ribbon and coq feathers.

FIGURE No. 100 H.—LADIES' CARRIAGE TOILETTE.

FIGURE No. 100 H.—This illustrates a Ladies' cape and skirt. The cape pattern, which is No. 2018 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is seen again on page 409. The skirt pattern, which is No. 2022 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is seen again on page 424.

Black-and-white combinations are always effective and in good taste, and are specially favored this season. A most charming costume in this combination is here illustrated. The stylish seven-gored skirt of black satin has applied upon it in tablier effect a graduated circular flounce that ripples in a decidedly modish way. Two French folds follow the top of the flounce and emphasize the tablier effect.

Over the taffeta silk waist is worn a very dressy cape, which is the distinctive feature of the toilette. It is made of black velvet and is in circular style, with a circular-flounce lower part that extends up the front edges to the neck in graceful

jabots. A very decorative effect is given by covering the cape above the flounce with alternating rows of heavy white insertion and airy-looking jet bands and repeating this decoration on the inside of the flounce where it falls in jabots. A full soft ruching of lace daintily finishes the lower edge of the flounce, and the neck is softly finished with a full, fluffy lace frill inside the high flaring collar, which is finished with a broad bow at the front.

Bands of jet, combined with chiffon and velvet would make a very handsome and effective cape.

A stylish felt hat, elaborately trimmed with silk, plumage and roses is given desirable height by gracefully curved coq feathers.

FIGURE No. 101 II.—LADIES' TEA-GOWN.

FIGURE No. 101 II.—This illustrates a Ladies' tea-gown. The pattern, which is No. 1958 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 406.

This dainty, graceful tea-gown produces a charming effect in the combination of gray figured taffeta, white silk muslin and turquoise-black satin here illustrated. The tea-gown is fitted closely in Princess style at the back and sides, and the fronts are gathered quite full at the shoulders and open with a flare from the waist to the shoulders over a full gathered vest of the silk muslin that is closed at the center and ends at the waist. Pretty decoration and fashionable breadth is afforded by the cascade of lace at the edge of the left front; and a graceful cascade revers of satin, edged with a band of handsome insertion, is effective at the edge of the right front above the waist, below which the right front is folded back in a graduated flat revers that starts from the waist in a long point and widens gradually toward the lower edge of the gown. The flat revers is faced with satin and elaborately trimmed across with bands of insertion, and the left front laps under it. The full bishop sleeves have fancy tab cuffs that fall over soft frills of lace and give a dainty finish to the wrists. Wide satin ribbon is included in the side seams and ties in a graceful bow at the left side, holding the fulness of the fronts becomingly close to the figure. A stock ornamented with a bow at the back gives a most becoming neck-completion.

This gown suggests charming possibilities as the color combinations that can be used, and the delightful styles of trimming that may be employed are numberless. A most effective gown of this description could be made of yellow cashmere, with the vest of white Liberty silk; yellow velvet revers overlaid with black lace and a black lace jabot would furnish a desirable contrast and give character to the gown.

FIGURE 102 II.—LADIES' TEA-GOWN.

FIGURE 102 II.—This portrays a Ladies' tea-gown. The pattern, which is No. 1997 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 405.

A charming house gown is here illustrated made of pretty figured India silk and elaborately trimmed with lace and insertion. It is most gracefully designed with a square yoke formed of rows of insertion and outlined with a fluffy Bertha ruffle of the material softly edged with lace. At the back the gown has its fulness folded in a broad plait that is gathered at the top and falls loose in desirable Watteau fashion; and further grace is given by a short train. The fulness in the front is held in prettily by broad strings of the silk, edged at the ends with lace and bowed at the left side. The sleeves are in tuck-shirred mousquetaire style, edged with a dainty lace frill at the wrists. A very full fluted ruche most becomingly completes the neck, while a band of insertion suitably decorates the lower edge of the gown.

All soft, clinging materials will be most graceful and suitable for this gown, such as crêpe, nun's-voiling or cashmere; lace and ribbon can in all cases be used for ornamentation.

FIGURE No. 103 II.—LADIES' NÉGLIGÉE.

FIGURE No. 103 II.—This illustrates a Ladies' skirt and matinée. The skirt pattern, which is No. 1759 and costs 1s.

or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure. The *matinée* pattern, which is No. 1951 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is differently portrayed on page 418.

This is an especially dainty, effective *négligé*. The *matinée* is here shown of figured silk and fancy tucking, with a soft, full front or vest of white mull, and is tastefully trimmed with full ruffles of lace and bands of the fancy tucking. It is smoothly fitted at the sides and back, while the fronts flare broadly from the neck and show the full vest which closes invisibly down the center and puffs out prettily, the lower edge being drawn in at the waist on tapes. The fancifully shaped collar is a charming accessory. A soft mull tie is wound round the collar and ties in a broad bow in front. Bands of fancy tucking trim the two-seam sleeves above a full fall of lace and also give a pretty decorative finish to the lower edge of the *matinée*.

The skirt is made of satin-finished cashmere and is in the desirable circular-flounce style, consisting of a circular upper part and a prettily rippled circular-flounce lower part that is stylishly extended to form a point at the front. The skirt is elaborately trimmed at the top and bottom of the flounce with a band of lace insertion, arranged in the graceful bow-knot design at the front.

Pretty dotted or striped French flannel, soft cashmere or figured taffeta will be chosen for this *matinée*; flounces of net, edged with baby ribbon, chiffon platings, ruffles of silk, etc., may be used to give dainty and appropriate decoration. The skirt may be made of any reasonable material.

FIGURE No. 104 H.—LADIES' TOILETTE.

FIGURE No. 104 H.—This toilette consists of a Ladies' military shirt-waist and skirt. The shirt-waist pattern, which is No. 1920 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 1922 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This very becoming, serviceable toilette is particularly smart. The shirt-waist always retains its popularity, and in this instance a novel touch is added by the strictly military air that is given it by the brass buttons, shoulder straps and correct high-standing military collar. It is here pictured made of navy-blue and white striped taffeta combined with plain dark-blue velvet. The closing is made down the center of the front through an applied box-pleat of velvet, and the fronts puff out stylishly. Military brass buttons fasten the waist and are used also to hold the pointed shoulder straps of velvet in correct position. The back is made without a yoke and is smooth at the top, but has slight gathered fullness at the waist. The sleeves are finished with straight link cuffs. A small white silk tie and a velvet belt fastened with a military brass buckle most appropriately finish this desirable waist.

The graceful skirt illustrates one of the most pleasing of the season's novelties. Its upper part consists of a narrow front-gore and two wide circular portions that may be either plaited or gathered at the back; and to the upper part is joined a pretty rippled circular flounce that is extended in a deep point at each side. Shirred ribbon is arranged in a graceful loop design just above the top of the flounce.

This toilette will prove most acceptable for early Autumn wear, embracing as it does style and comfort. The shirt-waist may be developed in only one material, although a combination is more effective. Cadet-gray cloth combined with red and decorated with brass buttons will very correctly carry out the military idea. Rows of ribbon velvet or braid will suitably trim the skirt. Straps of the material may be used to give a strictly tailor finish.

With this costume is appropriately worn a felt Alpine hat, decorated with ribbon and a broad, white quill fastened at the left side.

FIGURE No. 105 H.—LADIES' TOILETTE.

FIGURE No. 105 H.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 1959 and costs 10d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 415. The skirt pattern, which is No. 1964 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is shown again on page 421.

The toilette is decidedly effective as here pictured made of a combination of fine cloth, silk, satin and velvet. The skirt is

made of light-heliotrope cloth and stylishly trimmed with frills of velvet ribbon in a darker shade and in graduated widths. It is in three-piece style, adjusted perfectly close around the hips and with slight plaited fullness at the back. A very modish addition, is the graduated circular flounce.

The basque-waist is made of dark-heliotrope taffeta and is cut low and fanciful to show a yoke of white satin that is topped with a standing collar of white satin and closed along the left shoulder. Tucks are a very decorative feature of the waist and give pretty fullness to the fronts, which puff out stylishly and are closed invisibly at the left side. Narrow silk gimp and white lace give dainty ornamentation, and a heliotrope velvet belt with a rich jewelled clasp is a charming accessory. Rippled sleeve-caps fluff in a way to give fashionable breadth over oddly tucked sleeves finished with flaring cuffs.

A very pretty addition can be made by using tucked silk or all-over lace for the yoke and outlining the top of the waist, as well as the cuffs and sleeve caps, with frilled velvet ribbon in a graceful scroll design. The same style of trimming could be used upon the skirt.

A braided felt hat, suitably decorated with ribbon and quills, gives effective completion to a dainty and tasteful toilette.

FIGURE 106 H.—LADIES' TOILETTE.

FIGURE 106 H.—This illustrates a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 2012 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently shown on page 418. The skirt pattern, which is No. 1880 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The unique and original features combined in this toilette are most attractive and pleasing. The shirt-waist is one of the season's latest novelties, and the arrangement of the velvet ribbon upon the skirt is as pretty as it is effective. The skirt is made of light cloth with a pointed tablier upper part to which is joined a circular flounce.

The taffeta silk shirt-waist is designed with very full fronts that puff out stylishly and are reversed at the top in small lapels by a velvet rolling collar; the lapels are faced with velvet, and between them a linen chemisette shows becomingly. The closing is made below the revers, with buttons and button-holes, through an applied box-pleat. The stylish shirt sleeves are finished with straight link cuffs. A satin tie and fancy leather belt give most suitable completion.

Only one material may be used to develop this stylish toilette, although a combination is very effective and pleasing.

A felt hat trimmed with ribbon and flowers and with an aigrette to give height completes a charming costume.

FIGURE No. 107 H.—LADIES' VISITING TOILETTE.

FIGURE No. 107 H.—This represents a Ladies' Dolman wrap and circular skirt. The wrap pattern, which is No. 1868 and costs 1s. or 25 cents, is in five sizes for ladies from thirty to forty-six inches, bust measure. The skirt, which is No. 9597 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

A remarkably stylish visiting toilette is here illustrated and will particularly please matronly women, although its fashionable shaping and graceful effectiveness render it suitable for most figures and for most occasions. The skirt is made of a stylish novelty fabric and is shaped with a circular-flounce lower part that is shallow at the front and deepened gradually to the belt at the back. A piping of velvet inserted in the joining seam emphasizes the deep tablier outline of the upper part, while a broad fold of the same material handsomely finishes the flounce.

The dolman wrap is made of velvet elaborately jetted, and is trimmed with wide bands of fur. It is smooth-fitting at the back, where it is quite short and made with under-plaited fullness below the waist. The pointed wing sleeves curve gracefully over the shoulders and are almost as long as the fronts, which fall in square stole ends nearly to the knee. Slight fullness at the shoulders gives the stylish broad effect. A band of fur softly finishes the edges of the high flaring collar, the front edges of the fronts and the edges of the sleeves.

Rich silks, velours, brocades and also cloth, matelassé, and all varieties of clonking material will make up stylishly in the wrap, which may be trimmed as elaborately as desired.

The uniquely shaped felt hat is elaborately and stylishly trimmed with ribbon and ostrich feathers.

# Fashions of To-Day.

A new basque-waist is characterized by a fancifully cut front which shows a shallow yoke and is bloused becomingly. The sleeves are ornamented with tucks near the shoulder and are finished with caps and oddly shaped cuffs.

A blouse-waist has three slanting tucks in the fronts below the revers; also three tucks horizontally across the back.

A waist with blouse fronts may be made with a tucked or circular Bertha-revers. Other attractive features are a fancy chemisette and stock.

Very attractive is a jacket with a blouse front and buttoned-in vest and having a sailor collar which overlaps the revers on the fronts to give the effect of double revers. The vest may be omitted in favor of a shirt-waist, if preferred.

Extremely neat and stylish is a jacket with a fly front and sleeves that may be gathered or plaited into the arm's-eye.

The peplum and buttoned-in vest which form parts of a jacket with blouse front may be omitted, if not desired, and the effect be equally pleasing.

A three-piece skirt may be made with one or two graduated circular flounces; the upper flounce, when used, comes up almost to the waist in the back and is in pointed effect in front.

Another very graceful three-piece skirt has the front-gore extending across the sides to the belt at the back, where it hangs in a circular jabot drapery. The mode is especially

adapted to the development of soft, clinging materials.

A new seven-gored skirt has a graduated seven-gored lower part and may be gathered or plaited at the back, as preferred.

An attractive tea-gown or wrapper may be made with or without a cascade and flat revers and in either round length or with a slight train. The sleeves suggest the bishop style and are finished with oddly shaped cuffs, which fall gracefully over the hand.

A pointed sailor-collar and full vest are the attractive points in a dainty tea-jacket or matinee which is admirably suited for soft woollens or silks.

A Watteau tea-gown is emphasized by a short square-yoke back and front, outlined with a ruffle, and mousquetaire sleeves; plain sleeves may be substituted, if preferred. It may be made in round length or with a slight train.

An unusually attractive costume has a three-piece skirt and a tight-fitting waist. Single or double circular ruffles ornament both the skirt and waist.

An inserted chemisette and a diagonal closing are points of interest in a basque suitable for a tailor finish.

For developing soft and gauzy fabrics for eveningwear a basque-waist which may be made high or low necked and with full-length or short sleeves is especially appreciated.

Very neat is a wrapper having a straight-around or graduated Spanish flounce; it may be made with or without the caps.

A stylish riding-habit made in Princess style is a most becoming mode to an attractive figure.

A new riding-habit jacket has single-breasted fronts and a stylish Nansen collar and may be worn with a vest and shirt or a chemisette.

Stout figures may becomingly wear a basque having two under-arm gores. It may be made with a high neck or with round, V or square neck and with full-length or elbow sleeves.

A new cape has a circular flounce which extends to the neck in front in jabot effect.

In a two-piece costume the points of interest are a seven-

gored flare skirt and a single-breasted jacket. The sleeves are to be gathered or plaited, as preferred.

A double-breasted basque may be made with or without a center-back seam.

Lapped gores conceal the division at the front and back in a divided cycling skirt which may be worn on a diamond or drop frame wheel.

A long coat-wrap has a circular flounce lower part extending up the fronts, making them double-breasted and forming revers. The lower front corners may be round or square, and the sleeves are to be box-plaited or gathered, as preferred.



FIGURE No. 97 H.—This illustrates LADIES' EVENING BASQUE-WAIST.—The pattern is No. 1968, price 10d. or 20 cents.

(For Description see Page 387.)

LADIES' TWO-PIECE COSTUME, CONSISTING OF A SEVEN-GORED FLARE-SKIRT AND A SINGLE-BREASTED JACKET. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Illustrations see this Page.)

No. 2016.—This stylish costume may be seen again by referring to figure No. 9511 in this number of THE DELINEATOR.

For Autumn wear nothing is smarter than a tailor-made jacket-and-skirt costume like that here illustrated. It is here made of dark-blue cloth, and the seams are stylishly strapped with the material. The smart jacket is smoothly fitted by single bust darts, under-arm and side-back gores and a center seam and has coat-laps and coat-plaits, the plaits being finished at the top with small buttons. The fronts lap widely and the closing is made with a fly; they are fitted in slightly by single bust darts placed well back, and in front of the darts they hang straight and loose, and they are reversed at the top in small plaits that form wide notches with the ends of the rolling collar. Square pocket-laps cover openings to inserted hip-pockets that are placed very low in the fronts. The coat sleeves have their fullness at the top arranged in box-plaits or in two rows of gathers, as seen in the illustrations; a row of stitching made a short distance from the bottom gives a pretty cuff effect.

The handsome skirt is in seven-gored style; it is smoothly fitted at the front and sides, and the fullness at the back is laid in backward-turning plaits that meet at the placket, thus preserving a perfectly smooth appearance all round at the top. A small bustle or skirt extender may be used to give pretty roundness to the figure. The skirt flares prettily below the hips and measures four yards round the lower edge in the medium sizes.

Whipcord, covert cloth, serge, English mixtures, checks and broken plaids will appropriately develop this costume. When worn with a silk shirt-waist having a standing linen collar and puff tie the result will be a very stylish walking toilette.

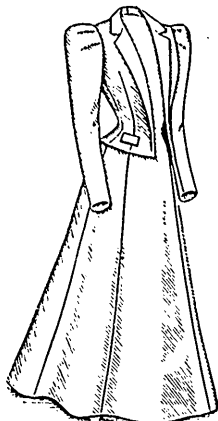
We have pattern No. 2016 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires four yards and five-eighths of material fifty inches wide, with three-fourths of a yard of goods fifty inches wide extra for strapping. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COSTUME, HAVING A THREE-PIECE SKIRT. (TO BE MADE WITH SINGLE OR DOUBLE CIRCULAR RUFFLES ON THE WAIST AND SKIRT.)

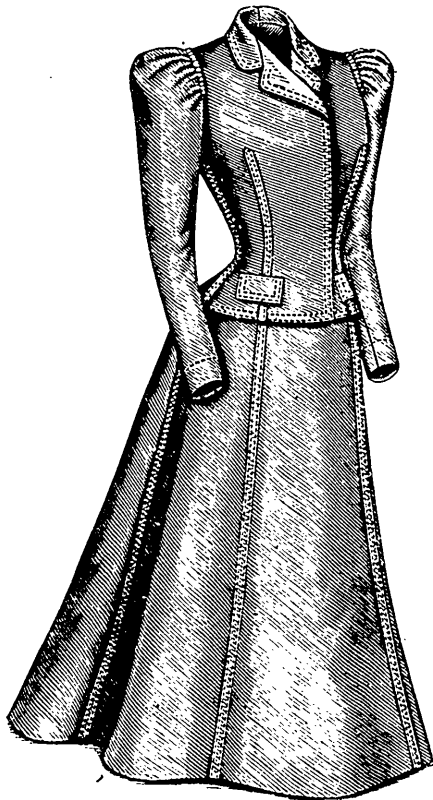
(For Illustrations see Page 403.)

No. 1992.—Some strictly novel features are introduced in this handsome costume, and the arrangement of the circular ruffles upon the waist and skirt gives a decidedly smart effect that will delight the seeker after originality and also please the up-to-date woman. The costume is illustrated made of gray cloth, with the vest facing and standing collar of burnt-orange taffeta, and is prettily

trimmed with shirred black satin ribbon. The waist is perfectly smooth-fitting, being adjusted by double bust darts, under-arm and side-back gores and a center seam. The fronts are cut in an odd way, so as to close diagonally at the right side from the shoulder to the bust and at the center below and form a slight point at the lower edge. A silk standing collar prettily trimmed with rows of shirred ribbon closes at the right shoulder. A broad, circular collar ripples prettily, and its tapering ends meet at the top of the center closing; it is daintily lined with silk and finished at its lower edges with two rows of shirred ribbon. The waist is cut quite short and is lengthened at the sides and back by two circular ruffles, though only one ruffle may be used, if preferred; each ruffle is shaped with a center seam and a seam over each hip and

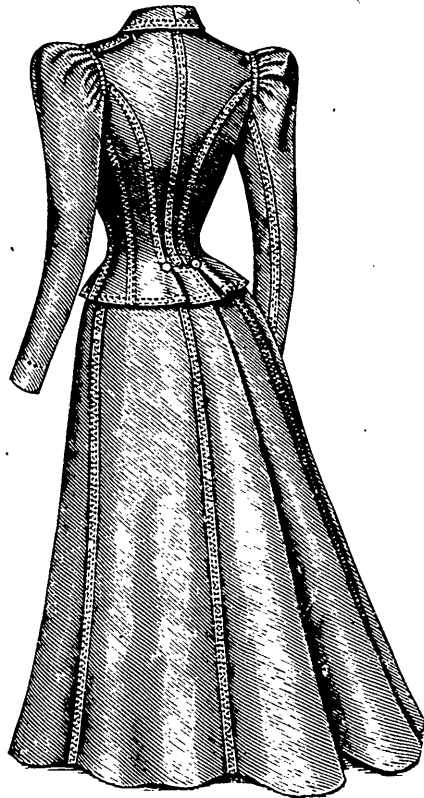


2016



2016

Front View.



2016

Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A SEVEN-GORED FLARE-SKIRT AND A SINGLE-BREASTED JACKET. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)

(For Description see this Page.)

tapers to long points in front, where they curve upward on each side of the front to meet the ends of the collar; and between the ends of the collar and ruffles the fronts are faced with silk to give a stylish vest-effect. A large bow of satin ribbon is fastened over the ends of the frills. The two seam sleeves are made over tight lining and have gathered fullness at the top; they are finished about the wrist by double-ripple circular cuffs that are daintily silk lined and edged with shirred ribbon.

The skirt consists of a wide circular portion, that is smoothly fitted round the front and sides by three darts over each hip

(Descriptions Continued on Page 403.)



FIGURE No. 98 H.—This illustrates Ladies' Promenade Toilette.—The patterns are Ladies' Jacket No. 1987, price 10d. or 20 cents; and Skirt No. 2022, price 1s. or 25 cents. (Described on page 386.)



FIGURE No. 99 H.—This illustrates Ladies' Tailor-Made Suit.—The patterns are Ladies' Skirt No. 1982, price 1s. or 25 cents; and Jacket No. 2031, price 10d. or 20 cents. (Described on page 387.)





FIGURE No. 100 H.—This illustrates Ladies' Carriage Toilette.—The patterns are Ladies' Cape No. 2018, price 10d. or 20 cents; and Skirt No. 2022, price 1s. or 25 cents. (Described on page 387.)



FIGURE No. 101 H.—This illustrates Ladies' Tea-Gown.—The pattern is No. 1958, price 1s. or 25 cents.  
(Described on page 387.)

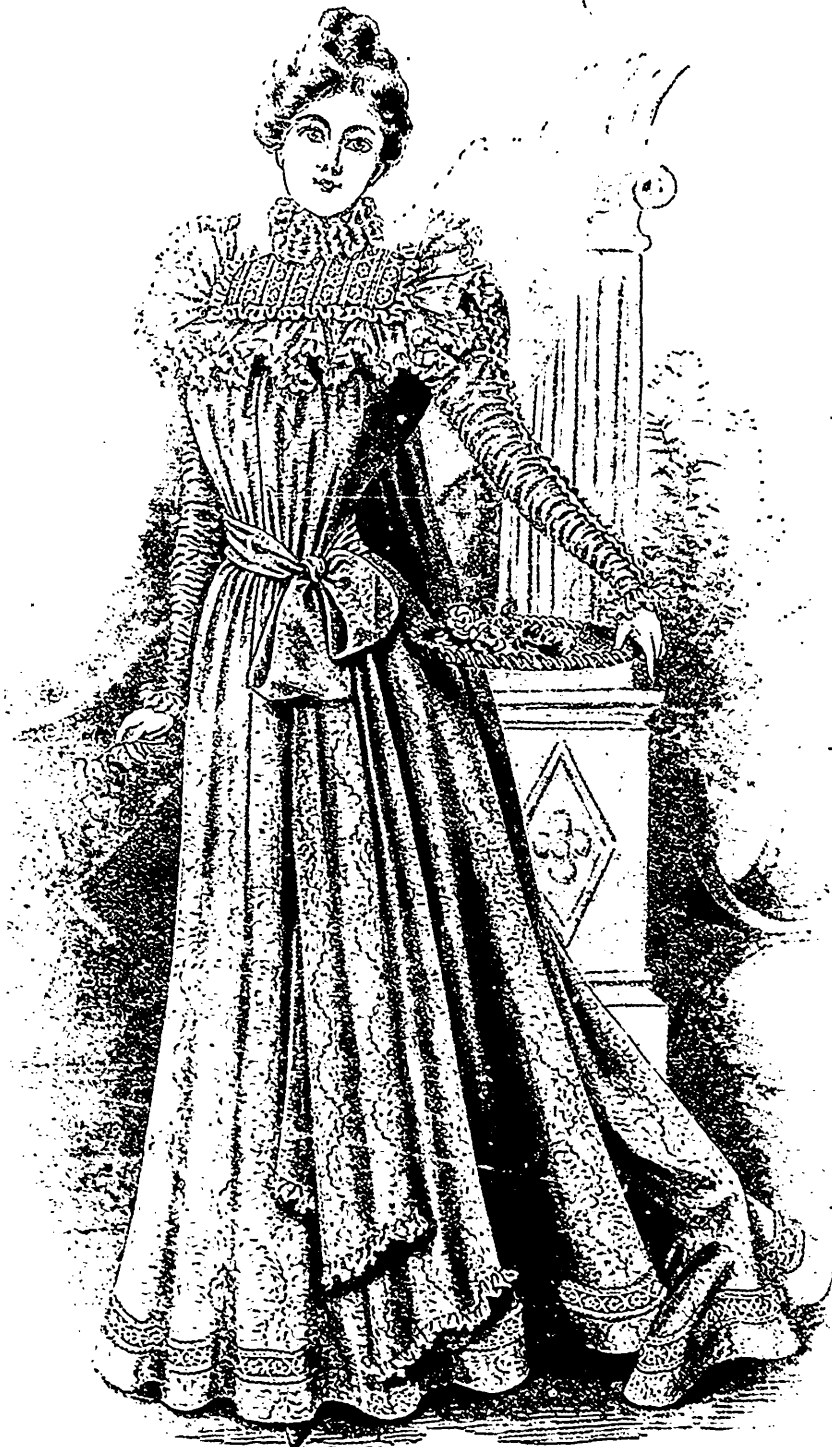


FIGURE No. 102 H.—This illustrates Ladies' Tea-Gown.—The pattern is No. 1997, price 1s. or 25 cents.  
(Described on page 387.)

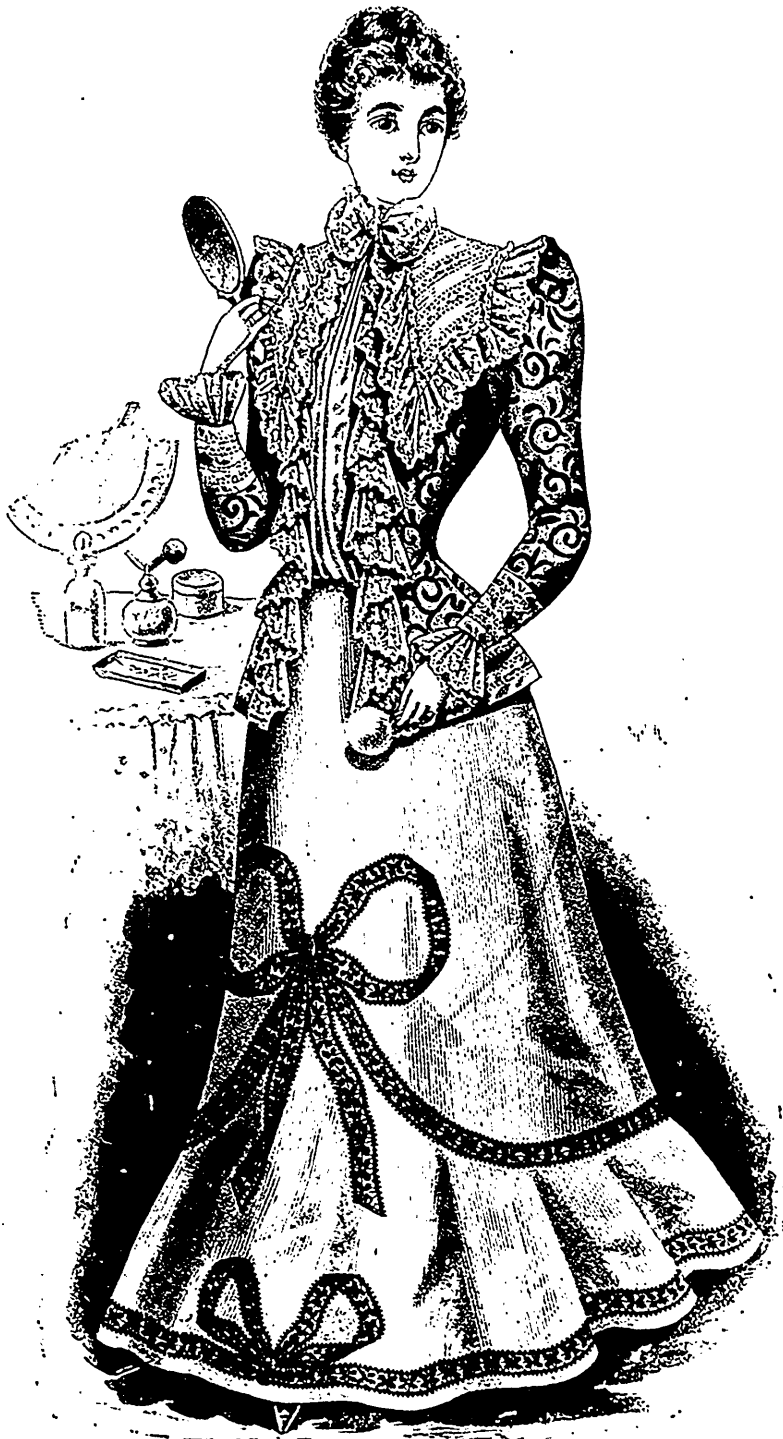


FIGURE No. 103 H.—This illustrates Ladies' Négligée.—The patterns are Ladies' Matinée or Tea-Jacket No. 1951, price 10d. or 20 cents; and Skirt No. 1759, price 1s. or 25 cents. (Described on page 387.)

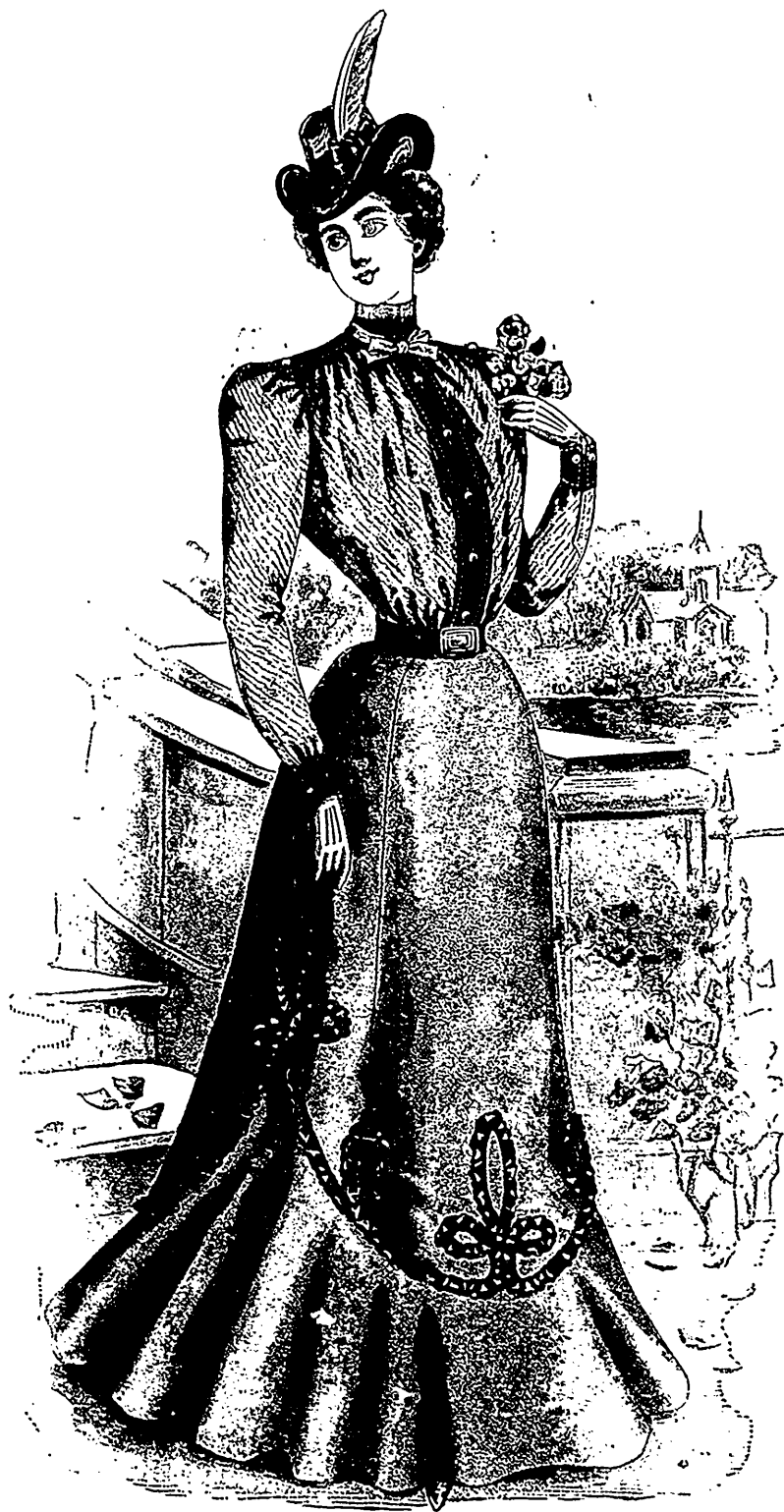


FIGURE No. 104 H.—This illustrates Ladies' Morning Toilette.—The patterns are Ladies' Military Shirt-Waist No. 1920, price 10d. or 20 cents; and Skirt No. 1922, price 1s. or 25 cents. (Described on page 387.)



FIGURE No. 105 H.—This illustrates Ladies' Outdoor Toilette.—The patterns are Ladies' Basque-Waist No. 1959, price 10d. or 20 cents; and Skirt No. 1964, price 1s. or 25 cents. (Described on page 388.)



FIGURE No. 106 H.—This illustrates Ladies' Toilette.—The patterns are Ladies' Shirt-Waist No. 2012, price 10d. or 20 cents; and Skirt No. 1880, price 1s. or 25 cents. (Described on page 388.)

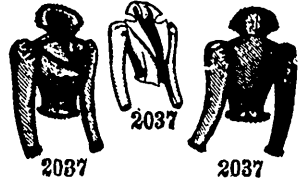
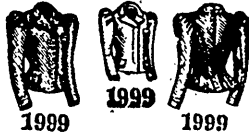


FIGURE No. 107 H.—This illustrates Ladies' Visiting Toilette.—The patterns are Ladies' Dolman Wrap No. 1868, price 1s. or 25 cents; and Skirt No. 9597, price 1s. 3d. or 30 cents. (Described on page 388.)



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(Descriptions Continued from Page 390.)

and two narrow back-gores that have their fullness folded in so backward-turning closely lapped pluits at each side of the placket. It is given distinction by two circular ruffles, the lower one being much the wider. These ruffles are deep-set at the middle of the back and have tapering ends meeting at the center of the front and then rounding away, showing the skirt between with a unique effect; they are trimmed at their lower edges with shirred ribbon and ripple gracefully all round. The skirt measures nearly five yards round at the foot in the medium sizes, and a prettily curved appearance is imparted by wearing a bustle or small skirt extender. It may be made with only one ruffle, if preferred.

This costume would very handsomely develop black grenadine over black taffeta, with the rest of white satin striped with narrow black

LADIES' PRINCESS RIDING-HABIT.

(For Illustrations see Page 404.)

No. 2004.—The Princess riding-habit here illustrated is of superb elegance and is fashioned to give the best possible lines to the figure. It is pictured made of mulberry habit cloth, with a chemisette of fancy vesting. The chemisette is made up separately with a shallow cape back and a standing collar and is closed invisibly at the front and held in place by tackings.

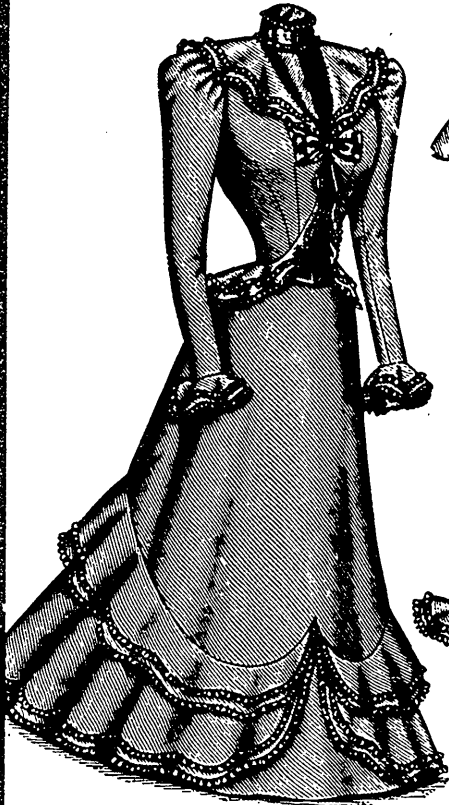
The back of the habit is cut without a center seam and falls in a narrow coat-tail or postilion that is trimmed with buttons, this being a becoming deviation from the severe yet graceful Princess lines. The side-backs and under-arm gores are all cut in one with the back skirt in Princess fashion, and a short dart under the postilion removes all fullness. The side seams are terminated in dart style, at one side a little below the hip and at the other side far down in the skirt. An ingenious use of darts fits the habit with perfect smoothness over the knees and pommels, and a knee facing is added underneath for strengthening purposes. Double bust darts and a center seam fit the fronts, which are in short basque depth in front of the second darts and in Princess style back of the darts, the skirt portion being

cut on the left front, and a closing of convenient depth with buttons and button-holes is made below the waist just in front of the second bust dart in the right front. A pocket is inserted at this closing. Above the double-breasted closing the fronts are reversed in handsome lapels by the rolling coat-collar. Rubber straps for the feet are adjusted in the correct position, the strap for the left foot being attached to an oblong tab that is stitched only at its upper edge to an oblong facing that extends nearly to the lower edge of the habit, while that for the right foot is attached to a facing stitched to the habit at all its edges. The sleeves are in close-fitting coat style, and the outside seams are terminated at the top of underlaps, along which a closing is made with buttons and button-holes. The habit is draped for walking length by a loop which is sewed to the right side of the skirt and slipped over a button sewed beneath the coat-tail.

With this habit, tights, knickerbockers or trousers may be worn, according to the wearer's preference. The mode may be copied in broad-cloth in brown, blue,



1992

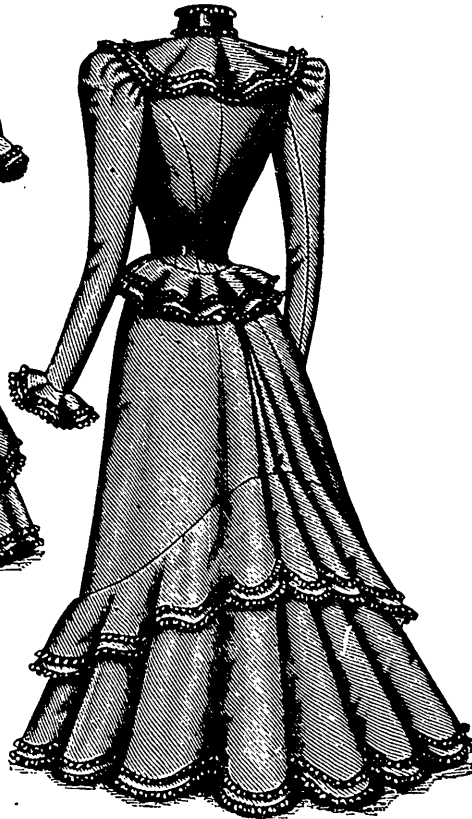


1992

Front View.

LADIES' COSTUME, HAVING A THREE-PIECE SKIRT. TO BE MADE WITH SINGLE OR DOUBLE CIRCULAR RUFFLES ON THE WAIST AND SKIRT.)

(For Description see Page 390.)



1992

Back View.

and with the collars, ruffles and cuffs edged with white satin and rows of black velvet for trimming; a large black velvet bow would give handsome ornamentation to the front. Royal-blue cloth trimmed with fancy black braid passementerie and with a vesting of yellow silk or tan cloth would prove very effective and stylish. Jewelled clasps may be used to connect the ends of the circular ruffles at the bust. We have pattern No. 1992 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, needs eight yards and three-eighths of dress goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide for the standing collar to face the fronts. Price of pattern, 1s. 3d. or 30 cents.

green or black and also in corduroy or velveteen. We have pattern No. 2004 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the riding-habit for a lady of medium size, requires four yards and a fourth of goods fifty-four inches, with three-eighths yard of goods twenty-seven or more inches wide for the chemisette. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WATTEAU TEA-GOWN OR WRAPPER. (TO BE MADE WITH MOUSQUETAIRE OR PLAIN SLEEVES, WITH OR WITHOUT THE COLLAR AND WITH SLIGHT TRAIN OR IN ROUND LENGTH)  
(For Illustrations see Page 405)

No. 1997.—Another illustration of this gown is given at

edged with narrow pink satin ribbon and finished to form a self heading outlines the yoke, and the neck is finished by a ruching to match. If preferred, the neck may be finished with a rolling collar. The sleeves may be in plain coat style or in mousquetaire style. The mousquetaire sleeves are made over coat-shaped linings, and their pretty fullness is taken up in gathers at the top and along the seam edges and in clustered tuck-shirrings along the upper side of the arm, the tuck shirrings tapering to points at the wrists, which are trimmed with self-headed frills of chiffon. The tea-gown may be made with a slight train or in round length.

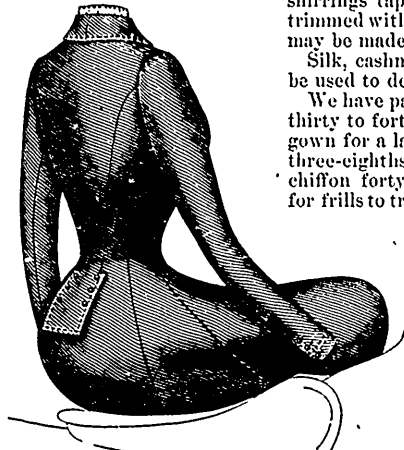
Silk, cashmere, Henrietta, Lansdowne and vailing can be used to develop the tea-gown.

We have pattern No. 1997 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the gown for a lady of medium size, needs fifteen yards and three-eighths of silk twenty inches wide, with a yard of chiffon forty-five inches wide for the Bertha ruffle and for frills to trim, with three-eighths of a yard of lace



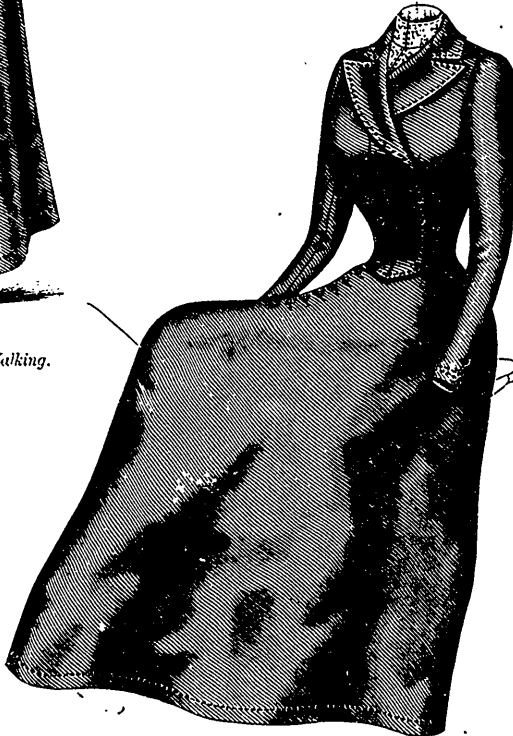
2004

Front View, Draped for Walking.



2004

Back View, When Mounted.



2004

Front View, When Mounted.

LADIES' PRINCESS RIDING-HABIT.  
(For Description see Page 403.)



2004

Back View, Draped for Walking.

twenty-seven inches wide for covering the yoke. Price of pattern 1s. or 25 cents.

LADIES' WRAPPER OR TEA-GOWN. (TO BE MADE WITH OR WITHOUT THE CASCADE AND REVERS, AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)  
(For Illustrations see Page 406)

No. 1958.—By referring to

figure No. 102 H in this number of THE DELINEATOR.

An exceptionally beautiful tea-gown or wrapper is here illustrated made of pink China silk combined with lace net and white chiffon. The tea-gown is made over a well-fitted lining of basque depth and is closed to a desirable distance at the center, the fronts being joined together below the closing. The fronts and back are shaped low in Pompadour outline at the top, and the fronts are gathered and the back arranged in a wide gathered box-plait that falls in a graceful full Watteau, and both are joined to a smooth yoke of the pink silk overlaid with lace net. Under-arm gores give a smooth effect at the sides, and the loose fronts are held in becomingly at the waist by ribbon ties proceeding from the under-arm seams. A Bertha ruffle of white chiffon

ure No. 101 H in this magazine this wrapper may be again a very stylish wrapper, uniquely designed with a cascade of revers from the shoulder to the waist and with a flat ruffle below the waist at the right side of the front, is here shown. It is made of a soft shade of gray French flannel and

and trimmed with bands of heavy lace insertion and ribbon ties. The wrapper, which is made over a fitted lining of some depth, is adjusted in Princess fashion at the sides and back by a center seam and under-arm and side-back gores, and below the waist it falls in full deep flutes at the back. The fronts are gathered along the shoulder edges and flare from the waist to the shoulders over a full silk vest that is gathered at its upper and lower edges and extends only to the waist. Below the waist the right front is rolled back to form a flat graduated revers, quite narrow at the top but becoming broader towards the bottom, and the left front is extended to lap under the revers, the effect being as novel as it is pretty. Above the flat revers the cascade revers is pinned to the right front, and its pretty folds are produced by plaits at the shoulder edge. Both revers are silk lined and daintily edged with insertion; the wrapper, however, may be made without the revers. A band of insertion finishes the left front above the waist, and a standing collar prettily outlined with insertion gives an appropriate neck completion. The sleeves, which are made over a coat-shaped lining, are gathered at their upper and lower edges and finished at the wrist with slightly gathered tab-cuffs that flare over the hand. The cuffs are tastefully lined with silk and edged with insertion. A broad ribbon tie extends from each under-arm seam,

trimmed with lace appliqué, a tea-gown of unusual beauty and elegance will result; a jewelled belt with a large buckle could be used to encircle the waist, instead of using the ribbon ties. A very serviceable wrapper is of red cashmere with the vest of black Liberty satin, and black satin ribbon ruffles for trimming.

We have pattern No. 1958 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper will require seven yards and seven-eighths of flannel forty inches wide, with a yard and three-fourths of

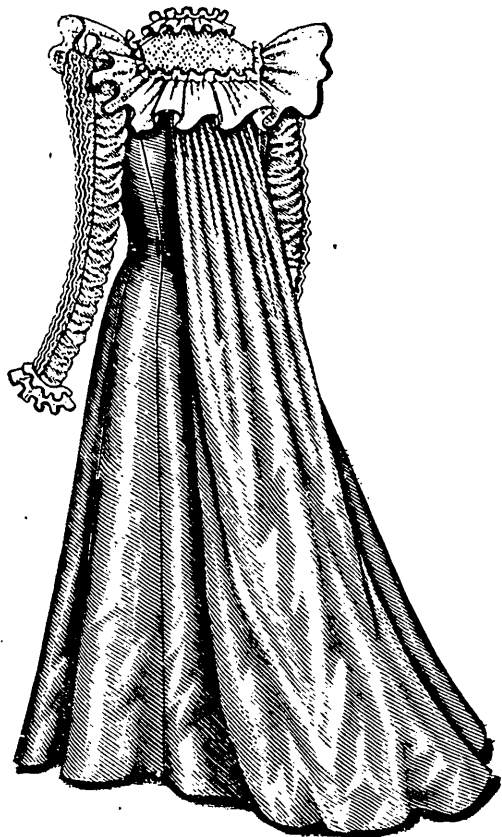


1997



1997

Front View.



1997

Back View.

LADIES' WATTEAU TEA-GOWN OR WRAPPER. (TO BE MADE WITH MOUSQUETAIRE OR PLAIN SLEEVES, WITH OR WITHOUT THE COLLAR AND WITH SLIGHT TRAIN OR IN ROUND LENGTH.)  
(For Description see Page 464.)

silk twenty inches wide for the vest and to line the revers and cuffs. Price of pattern, 1s. or 25 cents.

LADIES' WRAPPER, WITH STRAIGHT-AROUND OR GRADUATED SPANISH FLOUNCE. (TO BE MADE WITH OR WITHOUT THE CAPS AND LINING.)  
(For Illustrations see Page 407.)

No. 2003.—A comfortable, graceful wrapper is illustrated, a pretty novelty being introduced in the graduated flounce. It is shown made of figured challis and trimmed with narrow black velvet ribbon; wide ribbons are included in the under-arm seams at the waist and tied in front with long loops and ends. The wrapper may be made with or without the fitted lining, which is cut basque length. At the back it is fitted in Princess fashion by a center seam and under-arm and side-back gores, and a short distance below the waist the parts are shaped to fall in deep soft flutes at the center of the back and ripple slightly at the sides. The fronts are gathered at the top, and the closing is made to a convenient depth with

the ties are arranged in a bow in front, holding the fulcrum of the fronts becomingly close. The wrapper may be made either in round length or with a slight train. Cashmere, silk, crêpe, nun's-veiling or challis will prettily develop this wrapper. Many varieties of trimmings can be used, lace, ribbon, velvet, silk ruchings, pinked ruffles, braid, etc., all proving equally suitable. A dainty shade of heliotrope cashmere, with a ruching of cream footing to edge the revers, etc., and a full vest of cream silk, will make a very classy, stylish wrapper. If developed in taffeta silk, with the cascade and flat revers of a contrasting shade of velvet and

buttons and button-holes; they hang loosely from the throat and are held in to the waist by the ribbons. The neck is prettily completed by a standing collar, to the upper edge of which is joined a narrow gathered ruffle that is tastefully trimmed with rows of velvet ribbon. About the lower part of the wrapper is applied a full, gathered Spanish flounce that may be gracefully graduated or of equal depth all round, as preferred; the flounce imparts a wonderfully stylish appearance and adds much to the general effectiveness of the wrapper. The graduated flounce is quite shallow at the front and gradually deepens toward the center of the back. The two-seam sleeves may be made with or without the tight linings; they are gathered at the top and daintily finished about the wrists with rows of ribbon. Gathered caps fall over the sleeves with pretty ruffled effect.

Soft woollen materials, such as cashmere, nun's-veiling or flannel, may be used to develop the wrapper, or silks of various descriptions are suitable. Outing flannel trimmed with leather-stitching will be serviceable and inexpensive. The wrapper will be very effective made of résédagreen cashmere and tastefully trimmed with narrow ribbon shirrings in a soft shade of blue. Lace could be used for the collar ruffle, sleeve caps and to finish the sleeves about the wrists. Rows of ribbon arranged about the lower edges of the flounce will add greatly to the general style of the wrapper, while wide blue satin ribbon stylishly bowed at the left side gives a decorative completeness.

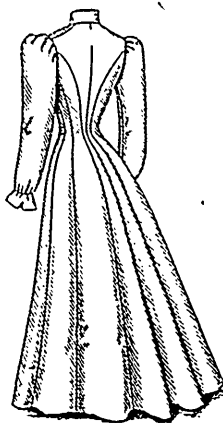
We have pattern No. 2003 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper needs ten yards and seven-eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' LONG COAT-WRAP, WITH CIRCULAR-FLOUNCE LOWER PART EXTENDING UP THE FRONTS TO MAKE THEM DOUBLE-BREADED AND FORM REVERS. (TO HAVE ROUND OR SQUARE LOWER FRONT CORNERS AND THE SLEEVES BOX-PLAIED OR GATHERED.) (For Illustrations see Page 408.)

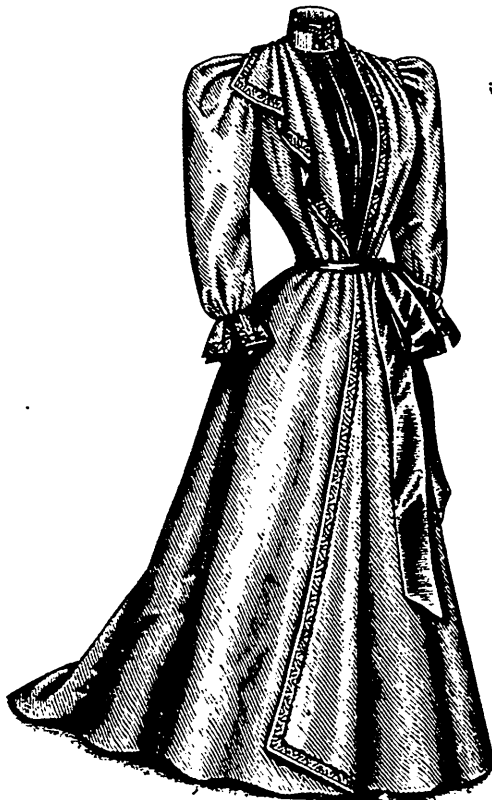
No. 1981.—A very elegant coat-wrap for evening or carriage wear is portrayed made of brocaded satin and trimmed quite elaborately with narrow shirred ribbon. The wrap is long and protective, reaching to the bottom of the dress, and has for its distinguishing feature a circular-flounce lower part that is joined smoothly to the upper part and extended up the fronts to make them double-breasted and form odd looking revers at the top. The u



1958

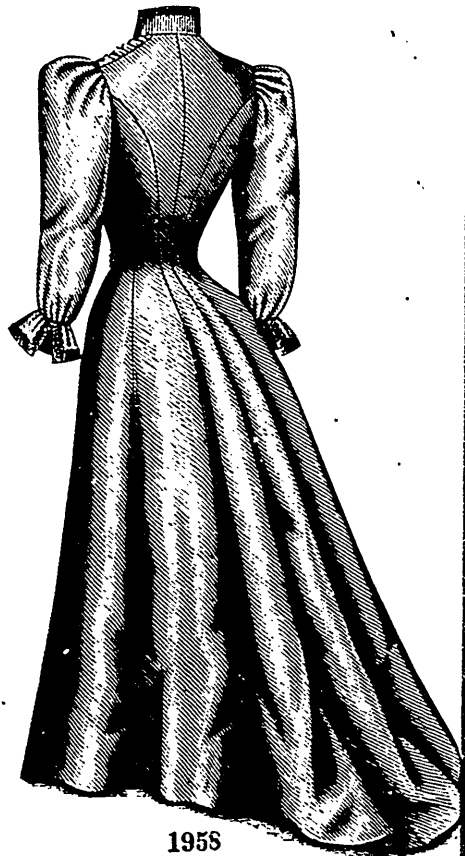


1959



1958

Front View.



1955

Back View.

LADIES' WRAPPER OR TEA-GOWN. (TO BE MADE WITH OR WITHOUT THE CASCADE AND FLAT REVERS, AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Description see Page 404.)

per part consists of narrow, loose but smooth front and a wide circular back with a center seam, the circular-shaping of the back throwing it into Watteau-like folds that deepen and flare in a most artistic manner toward the lower edge. The back is stayed across the shoulders by a deep square yoke lining. A fancy cape collar in two sections that have prettily rounded lower corners, gives a fashionable broad shoulder effect; and a Medici collar around corners rises in a stylish way close about the neck. Around the Medici collar is arranged a wrinkled ribbon that is formed in a bow at the back and in a loop at each end. The two-seam sleeves are of comfortable size and may be arranged in box-plaits or gathers at the top, as preferred; they are

ished with deep circular cuffs that fall in a picturesque way over the hand and roll up at the front of the arm.

The wrap is desirable for travelling, carriage or evening wear, according to the materials chosen for it. Brocaded or plain silk or satin and cloth in evening shades will be selected for evening wear, and cheviot, broadcloth, whipcord and camel's-hair in dark colors for other uses.

We have pattern No. 1981 in five sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrap needs five yards and a half of goods fifty-four inches wide, with three yards and three-eighths of satin twenty inches wide for the inside of the Medici collar, for covering the reversed portions and for lining the cape, collar and cuffs. Price of pattern, 1s. 3d. or 3 cents.

LADIES' CAPE, WITH CIRCULAR FLOUNCE EXTENDING IN JABOTS TO THE NECK IN FRONT.

(For Illustrations see Page 409)

No. 2018.—At figure No. 100 II in this magazine,



2003

Front View.

LADIES' WRAPPER, WITH STRAIGHT-AROUND OR GRADUATED SPANISH FLOUNCE. (TO BE MADE WITH OR WITHOUT THE CAPS AND LINING)

(For Description see Page 405.)

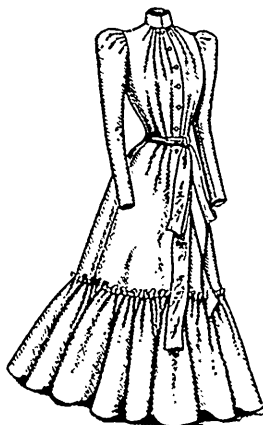
this cape is shown differently developed.

A very dressy cape suitable for afternoon, carriage or evening wear is here illustrated made of dark mulberry velvet with rich white lace for the jabot frills; it is handsomely trimmed with black Persian-lamb binding and black satin ribbon. The lining is of brocaded satin. The cape is of circular shaping, with a center seam, and is smoothly adjusted over the shoulders by a single dart at each side. To it is joined a circular flounce that ripples gracefully all round and extends to the neck in

front, where it falls in a soft jabot in which frilled lace is daintily arranged. The flounce is trimmed at all its edges and along its seaming to the cape with Persian-lamb binding. The cape flares in front and is closed only at the throat. The high, flaring collar is of velvet inside and out and is shaped with four gores; Persian-lamb binding prettily finishes its edges. A band of ribbon is wrinkled about the collar and made into a broad bow at the back and in clustered loops at the front.

Broadcloth, double-faced and satin-finished cloth will make stylish capes, while capes of velours are most effective. Appliqué ribbon frills, plain and fancy braid effects are all appropriate for trimming.

We have pattern No. 2018 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape for a lady of medium size, requires two yards and three-fourths of material twenty-two inches wide, with a yard and three-fourths of edging six inches and a half wide for the frills. Price of pattern, 10d. or 20 cents.



2003

LADIES' CAPE, CONSISTING OF A CIRCULAR UPPER PART AND A CIRCULAR-FLOUNCE LOWER PART.

(For Illustrations see Page 409.)

No. 2039.—A beautiful novelty in

capas is here shown handsomely developed in black velvet and modishly trimmed with plain and striped grenadine ribbon and a bow of taffeta ribbon. The cape has a seamless circular upper part which fits smoothly about the shoulders and a deep circular-flounce lower part fashioned with a center seam and joined smoothly to the upper part. The flounce falls in soft graceful ripples all round and is fluffily trimmed at the lower edge with a ruffle of striped grenadine ribbon headed by a ruche of the plain grenadine ribbon; and a similar ruching covers its joining to the upper part. The neck is finished with a standing collar to which is sewed a great soft



2003

Back View.

ruche of the striped ribbon that gives a fluffy becoming appearance, and a dainty taffeta bow is tacked to the collar at the front, where the cape is closed invisibly. The cape has a sweep of about four yards in the medium sizes.

Handsome and stylish capes may be developed in silk, velvet and cloth, and the decoration may be as elaborate as individual taste suggests, ribbon, ruchings, braid, jet, gimp or passementerie being appropriate garnitures. We have pattern No.

the ruche, will require three yards and a fourth of goods twenty-two inches wide, with four yards of striped grenadine ribbon eight inches wide for the ruche. Price of pattern, 10d. or 20 cents.

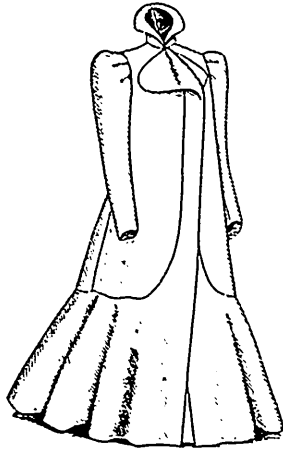
LADIES' DOUBLE-BREADED COAT, WITH NANSEN COLLAR. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) (For Illustrations see Page 410.)

No. 2038.—This up-to-date double-breasted coat is here portrayed developed in blue melton. At the sides and back it is closely adjusted by under-arm and side-back gores and a center seam and shows the regulation coat-laps and coat-plaits, a small button defining the top of each plait. The coat extends well over the hips and is of even depth all round. The loose fronts are cut slightly low and are closed in double-breasted style with buttons and button-holes. A Nansen collar with very wide ends is a distinguishing feature of the coat. Square-cornered pocket-laps conceal openings to inserted side-pockets in the fronts; and the pocket-laps and the front

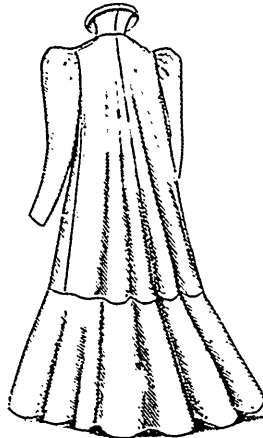
and back edges of the coat are finished in tailor style with stitching. The two-seam sleeves may have their fullness collected in two rows of shirrings at the top, or arranged in box-plaits, as preferred; they are finished in cuff effect, with two encircling rows of machine-stitching and two buttons at the back of the wrist.

Serge, chevrot, tweed, homespun and a great variety of materials are appropriate for the coat. Machine-stitching always provides a neat finish, but braid or strappings of the material may be used for decoration, if preferred. A stylish coat was made of smooth black cloth with the collar in-

laid with heavy silk, while straps of the material effectively finished the seams. Large buttons covered with the silk gave ornamentation to the front. We have pattern No. 2038 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the coat for a lady of medium size, requires two yards and an eighth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



1981



1981



1981

Front View.



1981

Back View.

LADIES' LONG COAT-WRAP, WITH CIRCULAR-FLOUNCE LOWER PART EXTENDING UP THE FRONTS TO MAKE THEM DOUBLE-BREADED AND FORM REVERS. (TO HAVE ROUND OR SQUARE LOWER FRONT CORNERS AND THE SLEEVES BOX-PLAILED OR GATHERED.) (For Description see Page 406.)

2039 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape, without

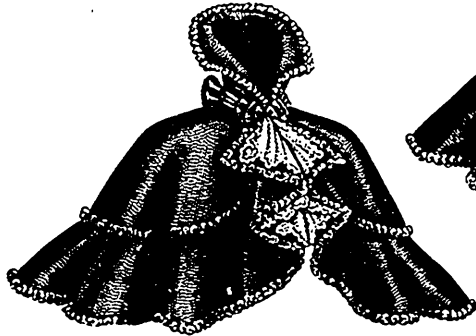


LADIES' JACKET, WITH FLY FRONT. (TO HAVE THE SLEEVES GATHERED OR PLAID.)  
(For Illustrations see Page 410.)

No. 1972.—This natty and decidedly up-to-date fly front jacket is shown developed in black cloth and finished in tailor style with machine-stitching. Under-arm and side-back gores and a center seam are planned on the best possible lines to give a close adjustment at the back and sides, and coat-laps and coat-plaits are formed in the usual way. The

back by under-arm gores and well-curved side-back gores that give beautiful lines, and the back may be made with or without a center seam, as preferred. The fronts are reversed all the way in handsome tapering revers that join a deep round collar in shoulder seams; and two closely-lapped, backward-

turning plaits arranged at the waist under the revers cause the fronts to pouch slightly. A smooth buttoned-in vest, that is made with a cape back and completed with a braid-trimmed standing collar, is closed at the back and puffs out prettily between the fronts; tapes tacked to its lower corner and tied about the waist give extra security. The vest may be dispensed with, if a shirt-waist be preferred. A circular peplum in two sections that are joined by a center seam is arranged in an underfolded double box-plait at the center of the back; the lower front corners of the peplum are rounded, and although the peplum is a stylish feature, the jacket may be made without it, if preferred. A braid-trimmed belt fastens with a fancy buckle at the front. The two-seam sleeves are gath-



2018  
Front View.



2018

Back View.

LADIES' CAPE, WITH CIRCULAR FLOUNCE  
EXTENDING IN JABOTS TO THE  
NECK IN FRONT.

(For Description see Page 407.)

fronts are reversed at the top in lapels that extend in points beyond the ends of the rolling collar, and below the lapels they are closed with buttons and button-holes in a fly. Square-cornered pocket laps conceal openings to inserted hip-pockets and a left breast-pocket. The jacket extends to a fashionable depth all round and fits smoothly over the hips. The two-seam sleeves may have their fullness collected in gathers or arranged in box-plaits at the top.

Covert, diagonal, kersey, tweed, serge, etc., are appropriate for the jacket, which may be finished with machine-stitching, strappings of the material or decorated with braid.

We have pattern No. 1972 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket needs a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 10c. or 20 cents.

ered at the top and finished plainly at the wrist. Velvet, broadcloth, serge, cheviot, etc., will make up suitably by this mode, and braid or ribbon trimming can be used. We have pattern No. 1978 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the jacket will need two yards and five-eighths of goods



2039



2039

Back View.

LADIES' CAPE, CONSISTING OF A CIRCULAR UPPER PART  
AND A CIRCULAR-FLOUNCE LOWER PART.

(For Description see Page 407.)

forty inches wide. Price of pattern, 10c or 20 cents.

LADIES' JACKET, WITH BLOUSE-FRONT AND BUTTONED-IN VEST.

(THE VEST MAY BE OMITTED IF A SHIRT-WAIST BE PREFERRED, AND THE JACKET MAY BE MADE WITH OR WITHOUT A CENTER SEAM AND THE PEPLUM.)

(For Illustrations see Page 410.)

No. 1978.—



2039

Front View.

LADIES' JACKET, WITH BLOUSE-FRONT AND BUTTONED-IN VEST. (THE VEST MAY BE OMITTED IF A SHIRT-WAIST BE PREFERRED, AND THE PEPLUM MAY BE USED OR NOT.)  
(For Illustrations see Page 411.)

No. 1987.—At figure No. 98 H in this number of THE DELINEATOR this jacket is shown differently made up. Jackets with blouse-fronts are among the Autumn novelties,

A smart jacket with blouse front is portrayed made of cloth, with narrow braid for decoration. The jacket is closely fitted at the



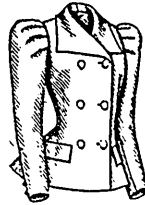
2038

Front View.



2038

Back View.



2038

LADIES' DOUBLE-BREASTED COAT, WITH NANSEN COLLAR. (TO HAVE THE SLEEVES GATHERED OR PLAITED).—(For Description see Page 408.)

tween, and jet buckles also decorate it at the back. The two-seam sleeves are of stylish shaping and have becoming gathered fulness at the top.

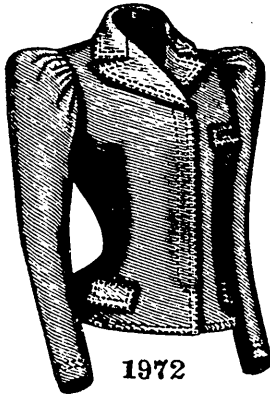
This jacket has a decidedly jaunty, stylish effect and will prove very suitable for early Autumn wear. It would be most effective made of dark-blue serge, with the vest, revers and collar made of tan or red cloth and prettily braided. By omitting the frills a strictly tailor effect can be obtained.

We have pattern No. 1987 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the jacket will need a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' JACKET. (TO BE MADE WITH FLARING OR MILITARY COLLAR AND TO HAVE THE SLEEVES GATHERED OR PLAITED.) (For Illustrations see Page 411.)

No. 2031.—Another illustration of this stylish jacket is given at figure No. 99 II in this number of THE DELINEATOR.

and decidedly smart is the one here illustrated made of light gray cloth and trimmed with frills of black satin ribbon and jet buckles. The jacket is adjusted by shoulder and under-arm seams and has scanty fulness in the lower part of the back confined by a double row of shirring at the waist and drawn well to the center. The fronts are perfectly smooth at the top, but just enough fulness to make them puff out prettily is dis-

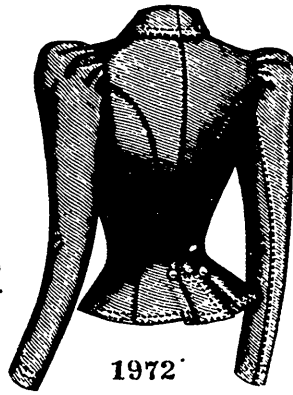


1972

Front View.



1972



1972

Back View

LADIES' JACKET, WITH FLY FRONT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.) (For Description see Page 409.)

This jacket is here shown made of green cloth and tailor finished with machine-stitching. Splendid lines are given by single bust darts and under-arm and side-back gores, the side-backs being planned to curve high and come quite near together at the waist, so as to give tapering lines and avoid the use of a center seam. The back falls in a narrow tab over underlaps cut on the side-backs, and the lower front corners of the fronts

posed in two side-plaits near the lower front corners; they open with a flare toward the shoulders over a vest and meet only at the waist and are turned back to form oddly shaped revers that taper gradually toward the waist. A square sailor-collar with pointed ends is joined to the jacket and extends over the shoulders and over the top of the revers, giving much the effect of double revers. The sailor collar and the revers are edged with a full frill of ribbon that gives a pretty decoration and a soft finish. The vest is shaped with a small yoke or cape at the back, where it closes, as does the standing collar that gives the fashionable neck completion; it becomes gradually narrower as it nears the waist and is fastened to the fronts with buttons and button-holes. A shirt-waist may be worn instead of the vest if desired. The jacket may be made with or without the peplum, which so prettily finishes it below the waist. The peplum is circular, with a center seam, and fits plain at the front and sides with scanty fulness at the back arranged in two flaring box-plaits. A wrinkled ribbon belt encircles the waist and is formed into loops at each side with a jet buckle be-



1978

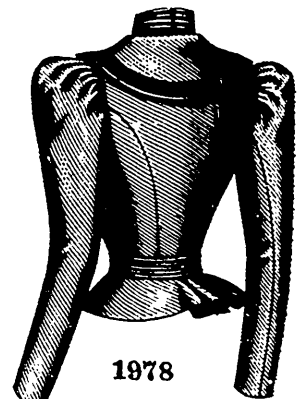


1978



1978

Front View.



1978

Back View.

LADIES' JACKET, WITH BLOUSE FRONT AND BUTTONED-IN VEST. (THE VEST MAY BE OMITTED IF A SHIRT-WAIST BE PREFERRED, AND THE JACKET MAY BE MADE WITH OR WITHOUT A CENTER SEAM AND THE PEPLUM.)

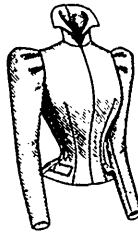
(For Description see Page 409.)

are prettily rounded. The right front is reversed at the top in a large triangular revers from the throat to the bust and

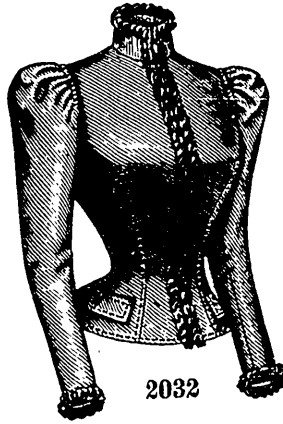
lapped over the left front so as to close diagonally to the waist and separate below, a novel effect being produced by arranging the buttons in clusters of three at the top and at the waist. The neck may be finished with a close military collar or with a flaring collar composed of four joined sections. The two-seam sleeves may be gathered or arranged in three box-plaits at the top.

Broadcloth, chevot, serge, kersey, etc., are appropriate for the jacket, and a fanciful garniture of braid may be used.

We have pattern No. 2031 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires two yards of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

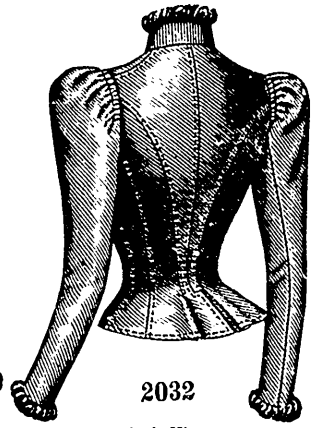


2032



2032

Front View.



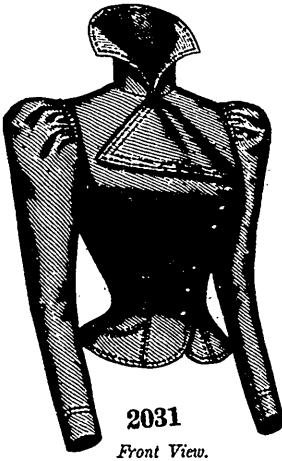
2032

Back View.

LADIES' SINGLE-BREASTED JACKET. (TO BE MADE WITH MILITARY OR FLARING COLLAR AND WITH THE SLEEVES GATHERED OR PLAITED.) (For Illustrations see this Page.)

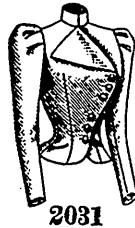
LADIES' SINGLE-BREASTED JACKET. (TO BE MADE WITH MILITARY OR FLARING COLLAR AND WITH THE SLEEVES GATHERED OR PLAITED.) (For Description see this Page.)

No. 2032.—This natty and thoroughly up-to-date jacket is pictured developed in black cloth and trimmed with Persian-lamb binding. The jacket is single-breasted and is adjusted to give splendid lines to the figure by single bust darts, under-arm and side-back gores and a center seam. It extends to fashionable depth all round, and coat-laps and coat-plaits are formed in the usual way at the back. Square-cornered pocket-laps conceal openings to inserted side-pockets, and the fronts are closed invisibly all the way at the center. The neck may be

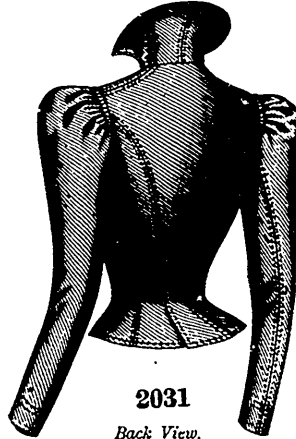


2031

Front View.



2031



2031

Back View.

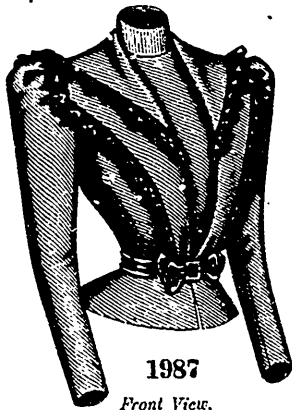
LADIES' JACKET. (TO BE MADE WITH FLARING OR MILITARY COLLAR AND TO HAVE THE SLEEVES GATHERED OR PLAITED.)—(For Description see Page 410.)

fashion. The two-seam sleeves may have their fulness collected in two rows of gathers at the top or arranged in three box-plaits, as preferred.

The mode will develop well in serge, chevot and tailor cloth and may be simply finished, as illustrated, or elaborately decorated with braid. A very stylish jacket is made of black broadcloth and trimmed with rows of black braid.

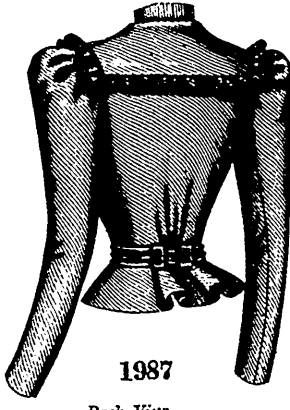
We have pattern No. 2032 in nine sizes for ladies

from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



1987

Front View.



1987

Back View.



1987



1987

LADIES' SINGLE-BREASTED RIDING-HABIT JACKET. (FOR WEAR WITH A VEST AND SHIRT OR CHEMISETTE.)

(For Illustrations see Page 412.)

No. 2008.—A riding-habit jacket of the very newest design with the stylish cutaway effect is here pictured made of hunter's-green cloth and finished in strictly tailor fashion with machine-stitching. The jacket is perfectly adjusted by a center seam, side-back and under-arm gores and double bust darts, the darts being slanted in an ingenious way that gives grace and slenderness to the figure. From the front darts to the side-back

LADIES' JACKET, WITH BLOUSE-FRONT AND BUTTONED-IN VEST. (THE VEST MAY BE OMITTED IF A SHIRT-WAIST BE PREFERRED, AND THE PEPLUM MAY BE USED OR NOT.) (For Description see Page 409.)

seams the jacket is cut very short and is given the requisite length by hip-skirts of circular shaping. These skirts give the

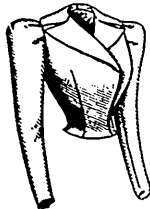
necessary spring for the hips, though perfectly smooth-fitting, and are extended to form coat-plaits at the side-back seams. The center seam ends below the waist at the top of narrow coat-laps, and the back is straight-across between the plaits, just suggesting a coat-tail. The fronts are V-shaped at the neck and lap diagonally; they close with three button-holes and bone buttons and then flare sharply in cutaway fashion, and the lower front corners are prettily rounded. A stylish Nansen collar shaped with a center seam is a smart neck finish. The coat sleeves are of correct size, with becoming gathered fulness at the top; the outside seams are terminated a short distance from the bottom and small underlaps are allowed, the sleeve closing round the wrists with buttons and button-holes. With this jacket are worn a vest and a shirt or chemisette.

A very handsome jacket of this description was made of black vicuña and worn with a white linen chemisette, a black satin Ascot tie and a red cloth vest. Whipcord, broadcloth, cheviot and heavy serge are appropriate for this garment.

We have pattern No. 2008 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the jacket will need a yard and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



2007



2007

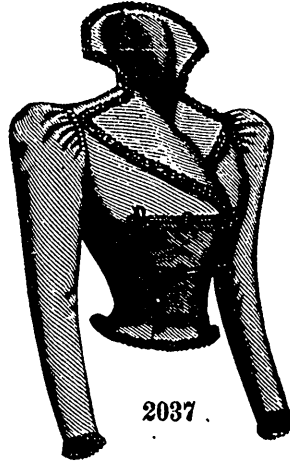
LADIES' DOUBLE-BREADED ETON JACKET. (TO BE FINISHED PLAIN OR WITH VENTS BELOW THE WAIST AND MADE WITH OR WITHOUT A CENTER-BACK SEAM AND WITH THE SLEEVES GATHERED OR PLAITED.)  
(For Illustrations see this Page.)

No. 2037.—A decidedly original Eton jacket is here illus-

trated. It is very short, reaching to just below the waist, and the side-back and under-arm seams may be closed all the way or terminated at the waist to form small vents that give quite a fanciful effect. The fronts are reversed in large lapels that form deep notches with a handsome collar that may be worn standing in Medici fashion or turned down with a very pretty broad and rounding effect; they are lapped in desirable double-breasted style, and braid

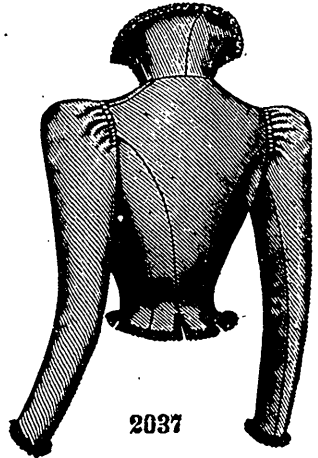


2037



2037

Front View.



2037

Back View.

LADIES' DOUBLE-BREADED ETON JACKET. (TO BE FINISHED PLAIN OR WITH VENTS BELOW THE WAIST AND MADE WITH OR WITHOUT A CENTER-BACK SEAM AND WITH THE SLEEVES GATHERED OR PLAITED.)  
(For Description see this Page.)

ornaments suggest a military closing. Astrakhan binding outlines all the loose edges of the jacket. The sleeves may be box-plaited, or the fulness may be collected in two rows of gathers, as preferred.

Diagonal, broadcloth, kersey, melton, etc., are suitable for the jacket and the edge finish may be given by machine-stitching, self strappings, a binding of any admired variety of fur or a braid binding.

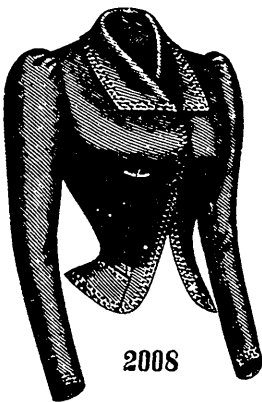
We have pattern No. 2037 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, it requires a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' DOUBLE-BREADED BASQUE. (TO HAVE THE BACK WITH OR WITHOUT A CENTER SEAM.)  
(For Illustrations see Page 413.)

No. 2013.—A stylishly cut basque, neatly tailor-finished with machine-stitching, is here illustrated made of brown cloth and closed in a double-breasted fashion with button-holes and bone buttons. The basque is perfectly adjusted by double bust darts and under-arm and side-back gores and may be made with or without a seam at the center of the back. It is cut with a slight point at the center of the front and back, and curves up gracefully over the hips. The right front laps far over on the left front, the closing effect being broad at the top and gradually narrowing toward the waist in a way that is wonderfully becoming. A neat standing collar closed in front is at the neck. The two-seam sleeves are made over tight linings and have gathered fulness at the top; buttons are placed along the inside seam near the bottom and give a neat touch.

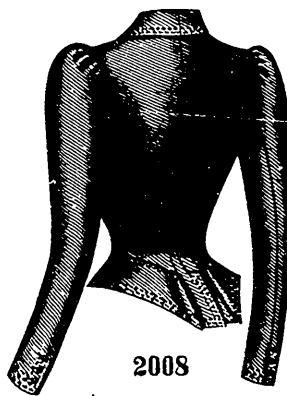
English tweeds, checks, or mixtures as well as serges, diagonals, etc., can be used to develop this basque. Buttons covered with the material are very popular for this style of basque, which may be finished with braid or strappings of the material, if desired.

We have pattern No. 2013 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, needs a yard and three-fourths of goods forty inches wide. Price of pattern, 10d. or 20 cents.



2008

Front View.



2008

Back View.

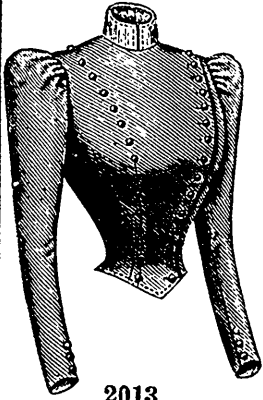
LADIES' SINGLE-BREADED RIDING-HABIT JACKET. (FOR WEAR WITH A VEST AND SHIRT OR CHEMISETTE.)  
(For Description see Page 411.)

It is designed with a high, flaring collar and may be finished plain or with vents below the waist. The material used for it is smooth fine cloth, with a handsome trimming of Astrakhan binding and black braid ornaments. The jacket is cut upon the most graceful lines and is adjusted by single bust darts and under-arm and side-back gores and may be made with or with-

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH HIGH, ROUND, V OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.) DESIRABLE FOR STOUT LADIES.

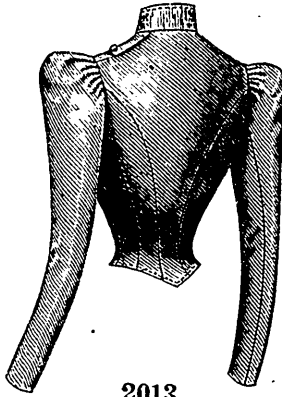
(For Illustrations see this Page.)

No. 2021.—This handsome plain basque is fashioned on splendid lines for stout figures, and is pictured made of dark-



2013

Front View.



2013

Back View.

LADIES' DOUBLE-BREADED BASQUE. (TO HAVE THE BACK WITH OR WITHOUT A CENTER-SEAM.)

(For Description see Page 412.)

LADIES' BASQUE, WITH INSERTED CHEMISETTE AND DIAGONAL CLOSING.

(For Illustrations see Page 414.)

No. 1955.—This basque may be seen differently made up by referring to figure No. 94 H in this magazine.

Dark-blue broadcloth was here chosen for this handsome basque, and machine-stitching provides a neat finish. The basque is fitted on the best possible lines by double bust darts, under-arm gores, well-curved side-back gores and a center seam. The center seam is discontinued a little below the waist, and extra widths cut on the side-back gores are lapped on the backs under a row of small tailor buttons. The postilion or coat-tail is a new feature, and the sides are short and gracefully curved. The right front is widened by a lap, which brings the closing diagonally at the left side to the waist, the fronts flaring in two pretty points below; and both it and the lap



2013

are shaped to turn over at the top in Nansen revers, leaving a V-shaped opening at the neck that is filled in by a chemisette of velvet. The neck is completed with a velvet standing collar that closes at the left side. The two-seam sleeves are arranged over coat-shaped linings and are gathered at the top, a plain finish being given at the wrist.

Silk-and-wool goods, silk, broadcloth, mohair, serge and poplin may be made up by this mode. Buttons and machine-stitching are generally used for the finish, as precision of fit rather than ornamentation is looked for in this style.

We have pattern No. 1955 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, needs two yards of dress goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide for the chemisette and collar. Price of pattern, 10d. or 20 cents.

brown cloth. Its close adjustment is effected by double bust darts, two under-arm gores at each side, side-back gores and a center seam. The basque curves very gracefully over the hips and shapes a point at the center of the back and front. The closing is made down the center of the front with buttons and button-holes. The basque may be made with a high neck and standing collar or with round, V or square neck, as preferred. The two-seam sleeves are made over coat-shaped linings, and their pretty fulness is collected in gathers at the top; they may be full length or elbow length, as preferred. The full-length sleeves are finished with circular cuffs that are in two sections. The cuffs are lined with silk and flare prettily at the inside and outside of the arm. Two smooth caps of rounding outline stand out with becoming effect over each sleeve and are prettily lined with silk and bordered with tiny knife-plaitings of silk.

A great variety of beautiful seasonable materials will develop the basque with pleasing results. Eatin and plain, checked or striped silk as well as cotton and woollen fabrics are suitable to the mode, and braid, ribbon, and ruchings of the material or *mousseline de soie* will provide desirable garniture. Black-and-white striped silk was selected for an effective basque that was made for evening wear by the mode and trimmed with ruffles of the material edged with velvet baby-ribbon that gives a decidedly pretty finish. The ruffles follow the square outline of the neck below a band of white appliqué lace, which also decorates the elbow sleeves at the bottom, forming a heading for ruffles that finish the sleeves very attractively.

We have pattern No. 2021 in eleven sizes for ladies from thirty-four to fifty inches, bust measure. To make the basque for a lady of medium size, needs a yard and seven-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

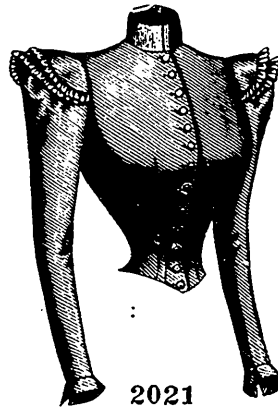
LADIES' B. SQUE-FITTED DRESSING-SACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR AND WITH SQUARE OR ROUND CORNERS.)

(For Illustrations see Page 414.)

No. 2035.—A very attractive, fashionable touch is given this comfortable sack by the large fancifully shaped collar. The

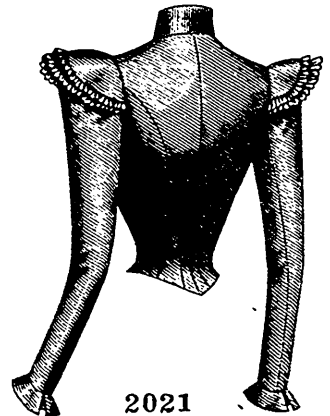


2021



2021

Front View.



2021

Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH HIGH, ROUND, V OR SQUARE NECK, AND WITH FULL-LENGTH OR ELBOW SLEEVES.) DESIRABLE FOR STOUT LADIES.

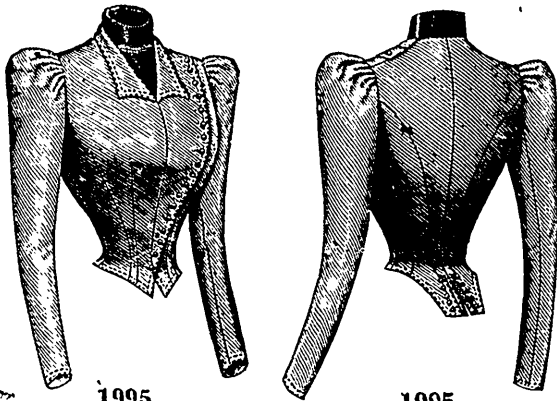
(For Description see this Page.)

sack is here shown developed in fine French flannel and trimmed with soft frills of lace. It is fitted almost as closely as a basque by single bust darts, under-arm and side-back gores and a center seam. The closing is made down the center of the front with buttons and button-holes, and the lower front corners may be either rounding or square, as preferred. The

sack may be made with or without the large collar, which is fashioned with soft curves round its lower edges and bordered with a lace frill. The neck is completed with a rolling collar, shaped with a center seam and edged with lace. The two-seam sleeves have become gathered fulness at the top, while gracefully curved turn-over cuffs, lace trimmed, daintily finish

cloth, etc., combined with velvet or silk will pleasingly develop this basque-waist, and ribbon ruching, passementerie, fancy gimp, etc., will trim it prettily.

We have pattern No. 1959 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, needs two yards of dress goods forty inches wide, with five-eighths of a yard of velvet for the yoke, collar and belt. Price of pattern, 10d. or 20 cents.



1995

Front View.

1995

Back View.

LADIES' BASQUE, WITH INSERTED CHEMISSETTE AND DIAGONAL CLOSING.

(For Description see Page 413.)

LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE YOKE AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see Page 415.)

No. 1998.—Fancy waists for dressy occasions are always in demand, and a decidedly pretty mode is here illustrated. It is shown developed in white organdy and trimmed with ribbon-edged ruffles of the material and a wide ribbon belt and bow. The full, pretty fronts are shaped to close at the left side and are gathered at the top and bottom and puff out stylishly at the center while remaining perfectly smooth at the sides. The back has only slight fulness at the bottom drawn down tight in closely lapped plaits that flare in a becoming way. A closely fitted lining that is closed at the center of the front adds to the splendid effect of the waist, which may be made with a low square neck and short puff-sleeves or with a high neck and full-length sleeves with short puffs at the top. The high-necked waist is made with a square yoke and a standing collar. A delightfully fluffy effect is given by the ruffle decoration, four ribbon-edged ruffles of the material being arranged across the front, and the upper two ruffles continued over the shoulders and across the back. The arrangement of the ruffles is very easily duplicated, as their positions are indicated by perforations in the pattern. The short sleeves are prettily trimmed with a similar ruffle.

the wrists. Oddly shaped caps fall gracefully in ripples over the tops of the sleeves and are bordered with a lace frill.

Cashmere, eider-down, basket cloth or outing flannel could be most effectively used for this sack. Frills of ribbon, bands of velvet or feather-stitching will furnish suitable decoration.

We have pattern No. 2035 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the sack for a lady of medium size, requires two yards and three-fourths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

A beautiful basque-waist in this mode is made of a combination of willow-green silk and tucked white silk muslin. The waist is made high-necked and with full-length sleeves and is trimmed with ruffles of the green silk edged with ruchings of the muslin. The yoke is made of the tucked muslin. Waists made of *mousseline de soie* or gauze over tinted or white silks and decorated with appliqué lace or ribbon are undeniably attractive for either afternoon or evening wear, and they are particularly lovely on slender girlish figures. A popular fancy is to edge the ruffles with baby ribbon.

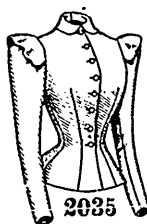
LADIES' BASQUE-WAIST.

(For Illustrations see Page 415.)

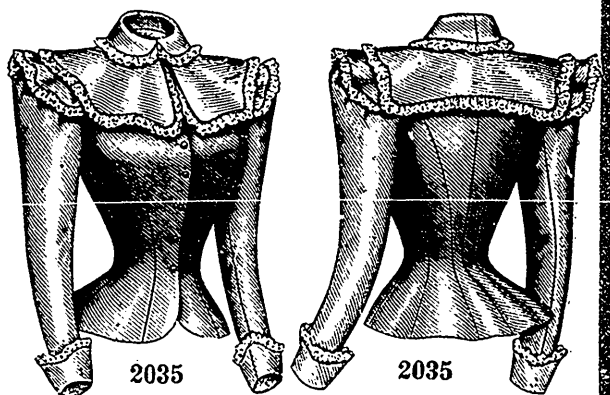
No. 1959.—Another view of this basque-waist may be obtained by referring to figure No. 105 H in this magazine.

The handsome basque-waist is here illustrated made of fine cashmere and velvet and decorated with passementerie. It is made over a well-fitted lining that is closed with hooks and eyes at the front. Tiny upright tucks taken up in the upper part of the fronts are terminated to give a pretty pointed-yoke outline, and the fulness resulting is taken up at the bottom in two rows of shirring that are tacked so as to make the fronts puff out softly. The fronts are fashioned to close at the left side in Russian style and are cut low and fancifully shaped in scolops at the top, while the back is shaped in V outline, and above them a shallow yoke of velvet shows prettily and is closed on the left shoulder. Under-arm and shoulder seams join the fronts to the seamless back, which is smooth at the top but has fulness at the waist arranged in closely lapped, backward-turning plaits at the center. A high standing velvet collar that closes at the left side is at the neck. The two-seam sleeves are made over coat-shaped linings and are gathered at the top, where they stand out in puff effect; and just below the puff a cluster of seven tiny tucks is taken up in an ornamental way. Fancy cuffs in two sections that flare at the front and back of the arm, extend over the hand in a becoming manner. Double caps fluff out prettily on the sleeves, their circular shaping causing them to fall in ripples. A crush belt of velvet closed with a fancy clasp encircles the waist and gives stylish completion.

Poplin, cashmere, camel's-hair, drap d'été, serge, pebble



2035



2035

Front View.

2035

Back View.

LADIES' BASQUE-FITTED DRESSING-SACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR AND WITH SQUARE OR ROUND CORNERS.)

(For Description see Page 413.)

We have pattern No. 1998 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the low-necked waist for a lady of medium size, needs a yard and a half of goods thirty-six inches wide, while the high-necked waist needs two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 416.)

No. 1983.—This stylish waist, uniquely designed, is equally suitable for day or evening wear, as it may be made with a high or low neck and with long or short sleeves. It is shown made up for dress occasions of pale-yellow silk and burnt-orange velvet, with the vest of white *mousseline de soie* and daintily trimmed with appliqué lace, velvet ribbon and brilliant buckles. The waist is made over a fitted lining that closes at the center of the front. The fronts are becomingly full, being gathered at their upper and lower edges, but the fulness is drawn well forward so as to leave the sides plain; they open broadly to show a full gathered vest that blouses stylishly with the fronts, and the closing is made along the left side of the vest. The back is smooth at the top but has slight fulness at the waist drawn down trimly and laid in plaits at the center. The waist is cut in a low rounding outline at the back and with a square effect at the front, and when it is made high there is added a smooth yoke that is closed on the left shoulder and finished about the neck with a standing collar. The low neck is finished with a broad velvet Bertha-collar that is gracefully curved at the back and over the shoulders, terminating at each side of the full vest in pretty tapering points; dainty decoration is afforded by the lace appliqué about its lower edge. The vest is finished along its upper edge with a band of velvet ribbon, upon which lace is appliquéd, while further ornamentation is given the vest by three bands of velvet ribbon bowed at the center and tastefully decorated with brilliant buckles. The soft puff sleeves are very short and daintily finished at their lower edges with a band of velvet ribbon that is tied in a bow at the outside of the arm. The full-length sleeves are in close-fitting two-seam style, with a becoming gathered fulness at the top, where they stand out with the effect of soft puffs. A wrinkled belt tastefully completes the waist and fastens at the back under a full bow that is ornamented at the center with a buckle.

This waist will prove generally becoming and can be made up in a variety of combinations. A very handsome waist could be made of pale-blue *crêpe*, with the bretelles of blue *miroir* velvet and trimmed with black appliqué lace and jet buckles; the vest could be developed in white plaited chiffon with black velvet ribbon bowed across it and a black velvet belt.

We have pattern No. 1983 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque-waist with low neck and short

LADIES' BASQUE-WAIST.

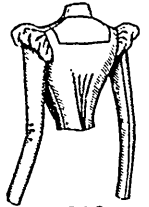
(For Illustrations see Page 410.)

No. 1986.—Another view of this basque-waist may be had by referring to figure No. 93 II in this number of THE Delineator.

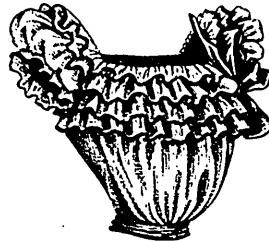
A very dressy waist having a full vest puffing out in a smart way between smooth jacket-fronts is here shown made of fine black cloth, with the vest of striped taffeta and the fancy collar, cuffs and belt of heavy brocade white satin. Narrow jetted lace and jet buttons and buckles give handsome decorative touches to one of the



1998



1998



1998

Front View.



1998

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE YOKE AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see Page 414.)

most attractive of the season's novelties. The waist is made over a perfectly-fitted lining and closes invisibly at the center of the front; it is adjusted by shoulder seams and under-arm gores. The back is plain at the top, with slight fulness at the waist drawn down tight and confined in tiny backward-turning plaits at the center. The jacket fronts have rounding lower front corners that fall loose in a scollop over the belt; they are wide apart all the way, and to them and to the back is

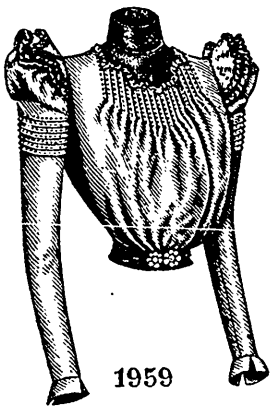
joined an oddly shaped collar that is made with a center seam and deeply notched to give the effect of hatchet revers. The collar is edged with jetted lace and large jet buttons decorate the fronts below it. The vest is gathered very full at the top and bottom and is closed invisibly at the center. A white chiffon stock is arranged over the standing collar and closes at the left side, giving a soft neck finish. The belt is ornamented with jet buckles and fits smoothly about the lower edge of the waist.

The two-seam sleeves are made over tight linings and have becoming gathered fulness at the top; about the wrist they are finished with odd looking roll-up cuffs that are shaped to form a wide tab at the back and a shallow tab at the front of the arm.

All handsome dress materials either in wool or heavy silk are suitable for this stylish waist. Velvet may be used to inlay the collar, while plaited or gathered Liberty silk, *mousseline de soie* or net may be used for the full vest. A carriage or calling gown may have the waist made of blue velvet, with the collar of heavy *écru* lace over white satin; the vest is of white satin covered with plaited white chiffon.

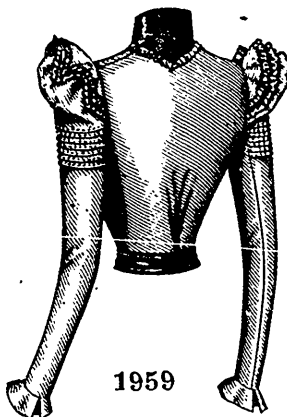
An *écru* lace scarf ties about the standing collar with a large bow in front, while a cut-steel belt and buttons to match give an elegant completion. The mode could also be chosen for a simple waist for ordinary wear. Serge could be used with fine cloth or silk in a bright contrasting color for the vest.

We have pattern No. 1986 in seven sizes for ladies from



1959

Front View.



1959

Back View.

LADIES' BASQUE-WAIST.

(For Description see Page 414.)

sleeves requires a yard and three-fourths of silk twenty inches wide, with half a yard of *mousseline de soie* forty-five inches wide for the center front and half a yard of velvet twenty inches wide for the Bertha collar; the waist with high neck and full-length sleeves needs two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, needs a yard and a fourth of cloth fifty-four inches wide, with a yard and three-eighths of striped white satin twenty inches wide for the vest, a yard and a fourth of figured white satin twenty inches wide for the fancy collar, facing cuffs and belt and a half a yard of chiffon forty-five inches wide for the stock. Price of pattern, 10d. or 20 cents.

at their lower edges with two full chiffon plaitings, but when made full-length only one plaiting is used; in either case a band of velvet ribbon heads the plaitings and is prettily bowed at the front of the arm. The narrow belt of black velvet ribbon is ornamented with steel buckles and closes at the left side.

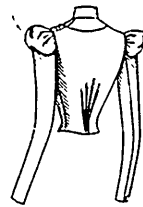
A most effective evening waist could be made of pale-heliotrope Liberty satin, the sleeves in this instance being of the same material as the waist, the revers, bows and belt of dark-purple miroir velvet, while the plaitings could be of corn-yellow chiffon edged with narrow velvet ribbon. A very effective touch could be added by arranging brilliant slides about the belt.

We have pattern No. 1968 in seven sizes for ladies from thirty to forty-two inches bust measure. For a lady of medium size, the full-front, left front and full-back will require a yard and seven-eighths of silk twenty inches wide; the yoke, stock and full-length sleeves, three yards and three-eighths of chiffon forty-five inches wide, while the elbow sleeves call for a yard and seven-eighths of chiffon forty-five inches wide. The Bertha frills require eight yards and five eighths of chiffon plaiting six inches and three-fourths wide; the elbow sleeve frills need five yards and three-eighths of chiffon plaiting six inches wide; the full-length sleeve frills, a yard and five-eighths of chiffon plaiting three inches and a half wide. Three-eighths of a yard of velvet twenty inches wide will be required for the collar ornaments and for covering the reversed portions. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST. (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)  
(For Illustrations see Page 417.)

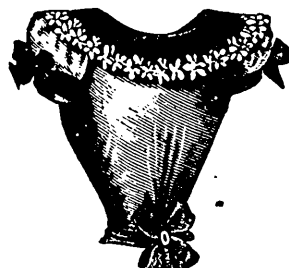
No. 1968.—At figure No. 97 II in this magazine this basque-waist is again represented.

This charming waist, equally suitable for day and evening wear, is here illustrated stylishly developed in black-and-white striped taffeta, with the sleeves, yoke, stock and plaitings of white chiffon and the revers and the turn-down portions of the collar of black velvets. Velvet ribbon forms the belt and trims the sleeves. The graceful, fluffy appearance of the waist is due to the elaborate use of chiffon plaitings and tuck-shirrings. The waist, which is made over a fitted lining that closes at the center of the front, may be made either high or low necked. It is shaped by shoulder and under-arm seams, and the closing is made along the left shoulder and under-arm seams. When made high-necked a pointed yoke giving a guimpe effect extends across the front and back and is made very full by triple rows of clustered tuck-shirrings that meet at the lower edge and flare decidedly toward the top with novel effect; it is finished with a very elaborate collar having oddly shaped turn-down portions of velvet that flare over a stock of chiffon having clustered tuck-shirrings at the center of the front. The front and back of the waist are smooth at the top but have slight fulness at the bottom that is drawn down snugly and laid in tiny plaits at the back, while in the front it is gathered and puffs out stylishly. The top of the waist is folded over to form two triangular revers at the front and back; and the revers are faced with black velvet and lap over two white chiffon plaitings that fluff out full and gracefully across the front and back and over the shoulders. A very dainty touch is added to the plaitings by tiny ruffles of chiffon at their lower edges. The sleeves are made over smooth linings and may be either elbow or full-length; they are of chiffon and are gathered at the top and along both side edges, and the fulness is held in place by three rows of triple tuck-shirrings, the middle row terminating a short distance from the top to form the sleeve in a small puff. When made in elbow length they are finished



1983

Front View.



1983

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH HIGH OR LOW NECK, AND WITH FULL-LENGTH OR SHORT SLEEVES.)  
(For Description see Page 415.)

wide will be required for the collar ornaments and for covering the reversed portions. Price of pattern, 10d. or 20 cents.

LADIES' TUCKED BLOUSE-WAIST, WITH FITTED LINING.  
(For Illustrations see Page 417.)

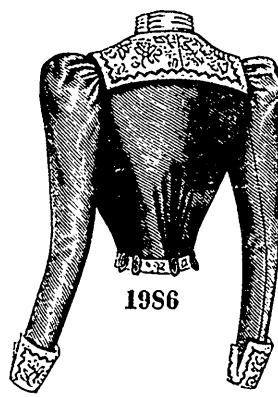
No. 1962.—A different development of this waist is shown at figure No. 96 II in this number of THE DELINEATOR.

This stylish blouse-waist is here pictured made of silk. It is provided with a fitted lining, which is closed with hooks and eyes at the front. A smooth vest that closes invisibly at the left side and along the left shoulder is displayed in chemisette fashion between the full fronts, which are shirred at the waist and pouch becomingly. The fronts are rolled back at the top in wide pointed revers, and a cluster of three downward-turning tucks is taken up below the revers, the tucks taking a diagonal line that is exceedingly pretty. Shoulder and under-arm seams join the fronts to the whole back, in which three horizontal, downward-turning tucks are made just below the shoulders, the back being smooth above the tucks and having fulness below arranged at the waist in closely lapped plaits at the center. The neck is completed with a high standing collar that closes



1986

Front View.



1986

Back View.

LADIES' BASQUE-WAIST.  
(For Description see Page 415.)

The neck is completed with a high standing collar that closes



at the left side. A wrinkled belt having frill-finished ends is closed at the left side. The two-seam sleeves are gathered at the top and finished with fancy roll-up cuffs, the ends of which flare at the inside of the arm.

Silk, camel's-hair, poplin, cashmere and silk-and-wool novelty goods are satisfactory materials for a basque-waist of this style. Lace edging or insertion and fancy braid could be used for decoration. The vest affords opportunity for effective contrasts, which may be arranged with different colors of a single material or with different fabrics.

We have pattern No. 1962 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, will require three yards of material forty inches wide. Price of pattern, 10d. or 20 cents.

**LADIES' WAIST, WITH BLOUSE FRONT.** (TO BE MADE WITH TUCKED OR CIRCULAR BERTHA-REVERS.)

(For Illustrations see Page 418.)

No. 1963.—This waist is again shown at figure No. 92 II in this number of THE DELINEATOR.

A very novel, decorative blouse-waist, prettily tucked and with fanciful Bertha-revers, is here pictured stylishly developed in a combination of heliotrope taffeta

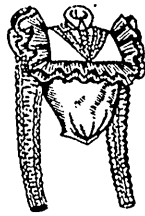
and pale-yellow Liberty satin. The waist, which is made over a fitted lining that closes in the front, is smooth at the back, except for scanty fulness arranged at the waist in tiny backward-turning plaits close to the center. In front the effect is very dressy, the fronts being cut low to show a fancy yoke of Liberty satin that has gathered fulness held in place by three rows of triple tuck-shirrings. The yoke is shield-shaped and fastens at the left shoulder, and the fronts lap in double-breasted style and show a cluster of tucks extending diagonally from the arm's-eye to the closing edge. The fronts have their fulness confined at the waist in two rows of shirrings, and they are allowed to puff out stylishly; and their upper edges are finished by circular or tucked Bertha-revers, as preferred. The tucked revers are tucked down a short distance from the top, leaving the lower edges loose to form a graceful ruffled effect, while the circular Bertha-revers are plain and ripple prettily. The standing collar is covered by a crush collar of Liberty satin that is finished in tiny frills at the back and oddly extended to fold over in deep points at each side, the points being faced with the silk. The two-seam sleeves are made over coat-shaped linings and

are gathered at their upper edges and for a short distance along each side to give the effect of short puffs that are made novel and pretty by a cluster of tucks crossing from side to side. The wrist is finished by a small flaring cuff in two sections that show a pretty lining of the Liberty satin. The crash belt of taffeta has a frilled end that fastens over the plain end at the left side and gives pretty completion to a most tasteful waist.

This mode will prove generally becoming, especially to slender figures. Soft woollen materials, as well as all varieties of silk fabrics or a combination of the two will prove satisfactory for this waist. A most stylish

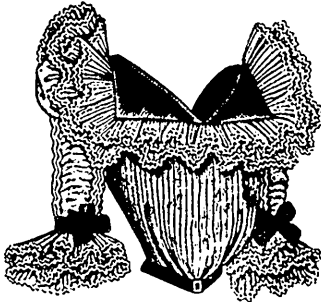
waist could be made of water-blue faille; black plaited net could be used for the yoke.

We have pattern No. 1963 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist needs five yards and three-eighths of taffeta silk twenty inches wide, with three-fourths of a yard of Liberty satin nineteen inches wide for the chemisette, stock and to line the cuffs. Price of pattern, 10d. or 20 cents.

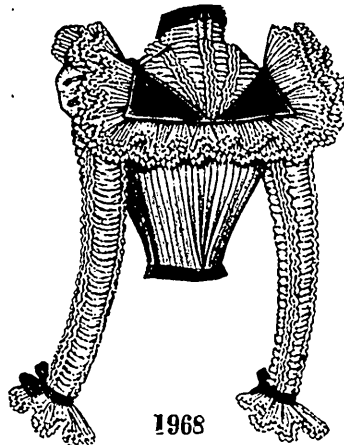


1968

1968



1968  
Front View.



1968

Back View.

**LADIES' BASQUE-WAIST.** (TO BE MADE WITH HIGH OR LOW NECK AND WITH FELL-LENGTH OR ELBOW SLEEVES.)

(For Description see Page 416.)

**LADIES' SHIRT-WAIST.** (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Illustrations see Page 418.)

No. 1962.—A different view of this shirt-waist may be had by referring to figure No. 106 II in this number of THE DELINEATOR.

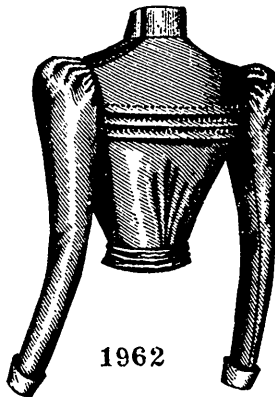
As the seasons change new ideas are advanced for the treatment of the shirt-waist, and an original mode is always found to perpetuate successfully this most useful garment. The shirt-waist here illustrated gives a new attractiveness

to this most popular style. It is pictured made of bluet silk neatly finished with machine-stitching and may be constructed with or without the fitted lining. The shirt-waist is smoothly adjusted under each arm by a single seam, and a pointed yoke made with a center seam forms the top of the back. The lower part of the back is arranged in five graduated box-plaits that flare toward the top with fan effect and taper almost to points at the waist, where they are brought together by an ingenious disposal of the fulness underneath. The fronts are gathered along the shoulder edges and puff out prettily, the fulness at the waist being held in position by two



1962

Front View.



1962

Back View.

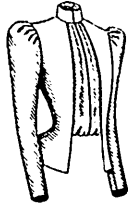
**LADIES' TUCKED BLOUSE-WAIST, WITH FITTED LINING.**

(For Description see Page 416.)

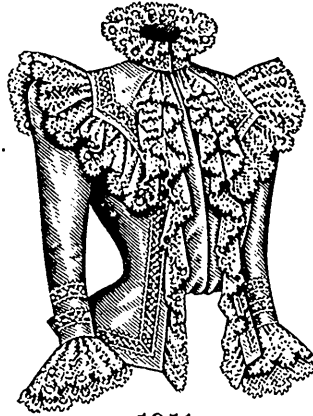
rows of shirring; at the top they are reversed in small, three-cornered lapels that form wide notches with the ends of the small rolling collar. A box-plait is applied upon the right front and through it the closing is made with button-holes and

buttons or studs. The shirt sleeves have becoming gathered fulness at the top and bottom, and the openings are finished in the usual way with underlaps and pointed overlaps; straight link cuffs appropriately finish them. A leather belt gives the most suitable completion.

With this waist may be worn a linen or a white or colored piqué chemisette, which will give the waist a dressy appearance. We have pattern No. 2012 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the waist will require two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



1951



1951  
Front View.



1951  
Back View.

LADIES' MATINÉE OR TEA-JACKET.  
(For Illustrations see this Page.)

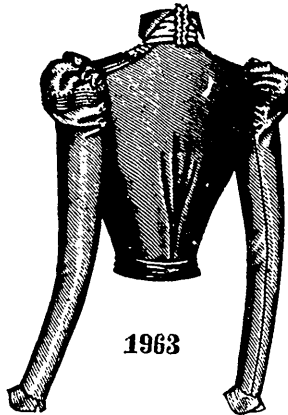
No. 1951.—Another pretty development of

LADIES' MATINÉE OR TEA-JACKET.  
(For Description see this Page.)



1963

Front View.



1963

Back View.

LADIES' WAIST, WITH BLOUSE FRONT. (TO BE MADE WITH TUCKED OR CIRCULAR BERTHA-REVERS.)  
(For Description see Page 417.)



1963

of silk. It is closely fitted at the back and sides by under-arm and side-back gores and a curving center seam, the shaping producing slight ripples in the skirt. The fronts, which are square at their lower front corners, open with a pretty flare over a shorter blouse-vest that is included in the shoulder and under-arm seams and closed at the center. The vest is gathered at the neck and tapes or elastic inserted in the hems at the

bottom regulate the width as desired. A large fancy collar that is curved over the shoulders and pointed at the front and back is sewed on with the standing collar, and a charming fluffy effect is given by a full frill of lace at the top of the standing collar and a frill of deeper lace about the edges of the fancy collar and down the front edges of the fronts, where it falls in pretty jabot effect. The two-seam sleeves are gathered at the top and finished at the wrist with a full frill of the deep lace edging. Two rows of lace insertion trim the sleeve above the frill, and one row of similar insertion follows the front and lower edges of the jacket and the edges of the fancy collar and covers the standing collar.

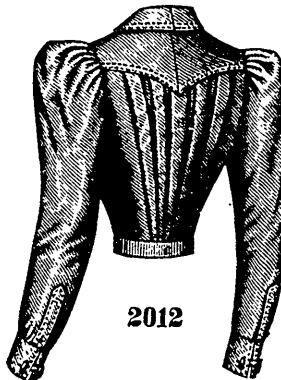
Taffeta and China silk, cashmere, fine flannel, Henrietta and drap d'été may be chosen for the mode, and lace and ribbon may provide the trimming.

We have pattern No. 1951 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, needs five yards and five-eighths of goods twenty-two inches wide, with six yards of edging four inches and three-fourths wide for the frills. Price of pattern, 10d. or 20 cents.



2012

Front View.



2012

Back View.

LADIES' SHIRT-WAIST. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see Page 417.)



2012

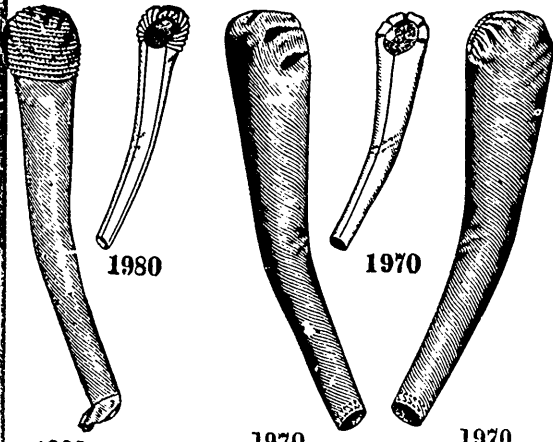
LADIES' TWO-SEAM DRESS SLEEVE TUCKED AT THE TOP.

(For Illustration see Page 410.)

No. 1980.—This two-seam sleeve is a novel, pretty style, its distinguishing feature being fine welt-tucks made across the top to about the depth of a puff. It fits the arm closely as far up as the tucks and is gathered at the top to stand out prettily. The wrist is finished with a cuff that flares over the hand and is arranged in an under box-plait at the back, where it is pointed. The

this matinée is given at figure No. 103 II in this magazine. A dainty matinée or tea-jacket is here depicted made

finished with a cuff that flares over the hand and is arranged in an under box-plait at the back, where it is pointed. The



1980

1970

1980

1970

1970

LADIES' TWO-SEAM DRESS SLEEVE, TUCKED AT THE TOP.

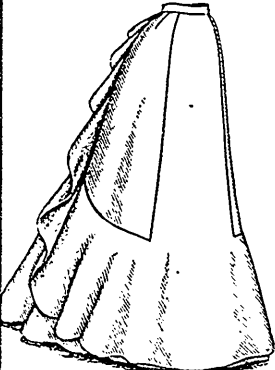
(For Description see Page 418.)

LADIES' ONE-SEAM JACKET-SLEEVE. (TO BE GATHERED OR BOX-PLAITED AT THE TOP.)

(For Description see this Page.)

uff is lined with silk and its ends are prettily rounded. The sleeve is of the approved outlines and is made odd and fanciful by the tucks and cuff. All soft silk, cotton and woollen goods will develop the sleeve becomingly, and lace edging, ribbon or insertion may be used for decoration. The cuff can be lined with bright-colored silk.

We have pattern No. 1980 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires one yard of goods



1947

irty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM JACKET-SLEEVE. (TO BE GATHERED OR BOX-PLAITED AT THE TOP.)

(For Illustrations see this Page.)

No. 1970.—An up-to-date sleeve for jackets is illustrated. It is shaped with only one seam

and follows the arm closely from the wrist nearly to the top, where it has fullness which may be arranged in gathers or in

four box-plaits, as preferred, both effects being illustrated. The sleeve will be invaluable in remodelling larger sleeves, and braid or stitching will finish it neatly.

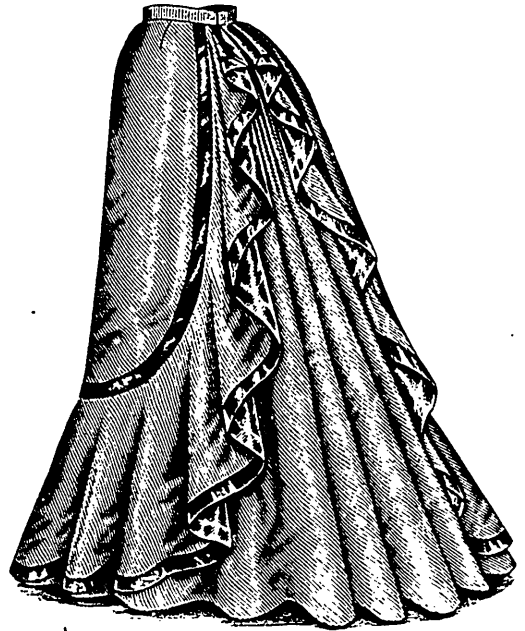
We have pattern No. 1970 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires a yard and a half of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

LADIES' THREE-PIECE SKIRT, HAVING THE FRONT-GORE EXTENDED ACROSS THE SIDES AND TO THE BELT AT THE BACK IN CIRCULAR JABOT-DRAPERY.

(For Illustrations see this Page.)

No. 1947.—This skirt is again illustrated at figure No. 93 H in this magazine.

A charming style is represented in this attractive skirt, which is here pictured made of gray poplin; the jabot drapery is lined with heliotrope silk, and ribbon to match trims the skirt effectively. The skirt is of the three-piece variety,

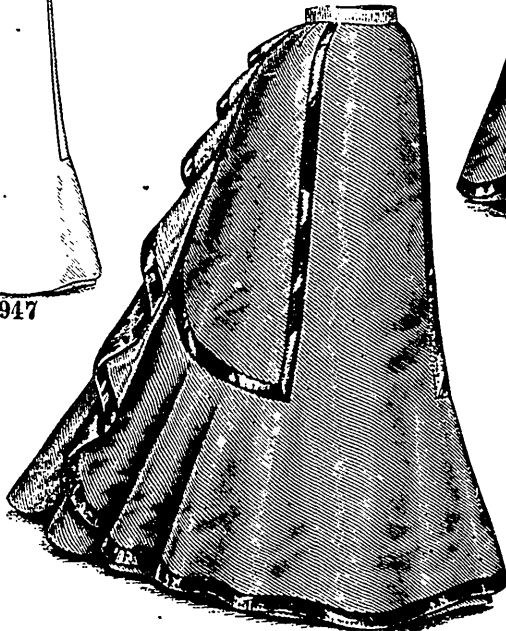


1947

Side-Back View.

LADIES' THREE-PIECE SKIRT, HAVING THE FRONT-GORE EXTENDED ACROSS THE SIDES AND TO THE BELT AT THE BACK IN CIRCULAR JABOT-DRAPERY.

(For Description see this Page.)



1947

Side-Front View.

having two wide circular portions joined in a center seam, and a smooth narrow front-gore that is extended at the bottom to cross the sides and reach up the back to the belt in a circular jabot drapery, the jabot effect and ripples being due altogether to the circular shaping. A lining front-gore joined to the front edges of the circular side-portions retains the skirt in perfect pose and is faced at the bottom with the dress material to where the outside front-gore begins to widen into the drapery. Two short darts at the top of each circular side-portion fit the skirt smoothly over the hips, and gathers arrange the fullness at the back, where the skirt falls in graceful folds between the jabots. At the lower edge the skirt measures

a little over three yards and three-fourths round in the medium sizes, and, if liked, a small bustle or an extender may be worn.

This skirt, which is a decidedly captivating style, cannot fail to please, and may be suitably developed in drap d'été, cashmere, fine serge, poplin and novelty goods. An opportunity is here given for tasteful color combinations, as the silk used to line the jabot drapery may be of any color that harmonizes with the dress material selected, and ribbon or folds of satin will provide suitable decoration.

We have pattern No. 1947 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt requires six yards of material thirty-six inches wide, with four yards and a half of silk twenty inches wide to line the front-gore and jabot drapery. Price of pattern, 1s. or 25 cents

LADIES' SKIRT, HAVING A SEVEN-GORED UPPER PART AND A GRADUATED SEVEN-GORED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Illustrations see this Page.)

No. 1982.—This stylish skirt is again shown at figure No. 9911 in this number of THE DELINEATOR.

A charming variation of a most popular mode is here illustrated made of smooth cloth and suitably trimmed with heavy silk braid. A new feature in the skirt is the gored circular flounce, the gores rendering it capable of easy adjustment and adapting it to washable and narrow materials. The upper part of the skirt is in seven-gored style, and its fulness at the back may either be arranged in backward-turning plaits that overlap at the top or it may fall in full gathered style. The gores in the upper part of the skirt are quite narrow, and to their lower edges is joined the circular flounce, which ripples prettily all round. The flounce is also seven-gored, the seams corresponding with those in the upper part, and so gives an unbroken effect that assures to the skirt a symmetrical appearance. A bustle or skirt extender will add to the good effect of the skirt, which at its lower edge measures nearly five yards and a half in the medium sizes.

A skirt displaying perfect taste was made of heavy black satin and trimmed with rows of satin arranged to form the milliner's folds which once more are successful claimants for public favor.

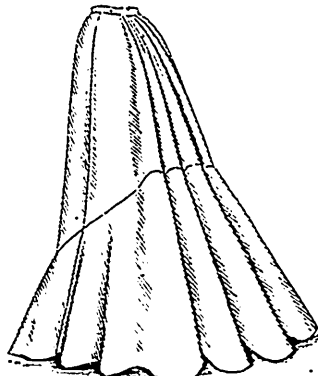
We have pattern No. 1982 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires five yards of material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' THREE-PIECE SKIRT, WITH ONE OR TWO GRADUATED CIRCULAR FLOUNCES.

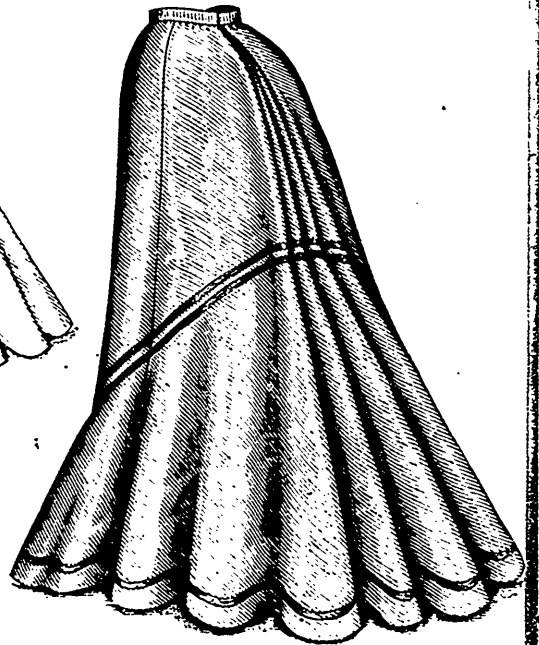
(For Illustrations see Page 421.)

No. 1964.—This skirt is again represented at figure No. 10511 in this magazine.

The illustrations show a remarkably fashionable skirt made of green cloth and prettily trimmed with silk braid and braid passementerie. The skirt is one of the most effective of the season's styles and is especially suitable for tall slender figures. It consists of a narrow front-gore between



1982

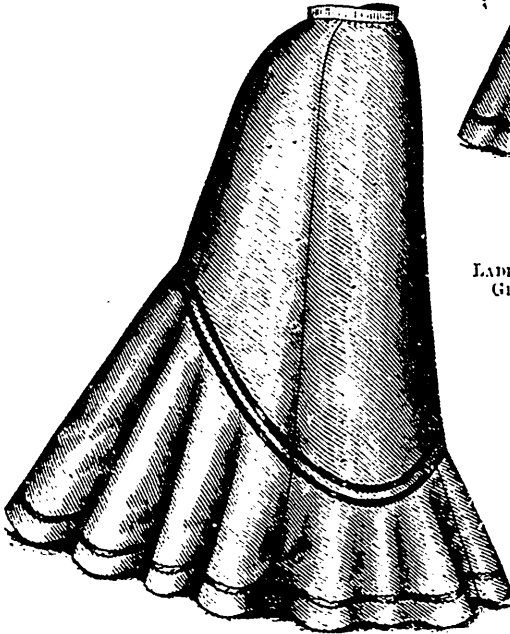


1982

Side-Back View.

LADIES' SKIRT, HAVING A SEVEN-GORED UPPER PART AND GRADUATED SEVEN-GORED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Description see this Page.)



1982

Side-Front View.

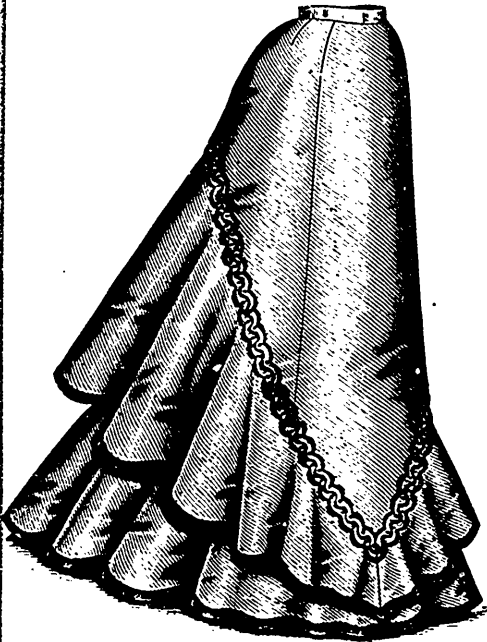
two wide circular portions that are fitted to the sides by two darts over each hip and less scant fulness at the back under-folded at each side of the placket, the effect all round at the top being perfectly smooth. The skirt may be made with either one or two graduated circular flounces that are applied and fall in prettily rippled style all round. Both flounces are formed of sections joined in seams at the center of the front, at each side and at the center of the back; they are quite shallow at the center of the front and gradually deepening toward the back. The upper flounce is made the deeper at the sides and back, extending nearly to the belt at the back. Braid tastefully fully trims the lower edges of both flounces and the upper flounce is headed with a band of braid passementerie that emphasizes the tablier effect produced by the original shaping of the flounces. The skirt measures three yards round the foot in the medium size and with it a small bustle or any style of skirt extender may be worn, if desired.

Cloth and the new Autumn novelty materials will prove most suitable for this desirable skirt, which will be generally becoming and susceptible of a variety of trimming. Ribbon could be used to finish both edges of the flounces, or satin ribbon could be used on the lower edges with jet bands above. Insertions, frills, folds and rows of velvet ribbon would also

provide effective and fashionable ornamentation for the mode. We have pattern No. 1964 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt with two flounces for a lady of medium size, needs six yards and seven-eighths of material forty inches wide, while the skirt with one flounce needs four yards and five-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SKIRT, WITH CIRCULAR UPPER PART AND GRADUATED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT THE FIVE-GORED FOUNDATION-SKIRT.)  
(For Illustrations see Page 422.)

No. 1973.—At figure No. 9411 in this number of The



1964

Side-Front View.

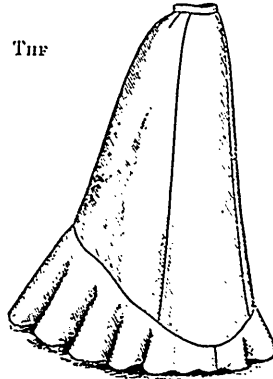
LADIES' THREE-PIECE SKIRT, WITH ONE OR TWO GRADUATED CIRCULAR FLOUNCES.

(For Description see Page 420.)

LINEATOR this skirt is again represented. Circular flounce skirts continue to hold fashion's fancy, and they are exceedingly graceful. A very stylish skirt is here shown made of Yale cloth and trimmed with black satin ribbon in graduated widths. The skirt, which may be made with or without the five-gored foundation-skirt, has a circular upper part that is cut quite snug in front but becomes gradually shorter towards the back. The upper part is smoothly fitted by three hip darts at each side, and the fulness at the back may be arranged in closely lapped, backward-turning plaits or in gathers, as considered most becoming. To the lower edge of the upper part is joined the circular-flounce lower part, which is very shallow in front but extends far up in the back. The flounce falls pretty ripples all round and is tastefully trimmed at its lower edge by three rows of ribbon in graduated widths. Three corresponding rows of ribbon are placed above the flounce and emphasize the joining of the two portions. A bustle or small skirt extender could be worn with the skirt, as it imparts pretty roundness to the figure. The skirt measures nearly five yards and a half at the lower edge in the medium sizes. This style is suited to all woollen materials, as well as silk

and sheer fabrics; linings of various descriptions may be used, and the skirt may be elaborate or plain. Ribbon appliqué, braid or milliner's-folds would give a suitable decoration to outline the joining of the flounce. If the figure is slight the skirt will be more becoming if both flounces are used. The single flounce, however, is also stylish. On a skirt of gray chevrot wide black braid was used to edge the two flounces, and soutache was arranged in vermicelli design all over the upper part.

We have pattern No. 1973 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs four yards and seven-eighths of goods fifty inches wide. Price of pattern, 1s. or 25 cents.

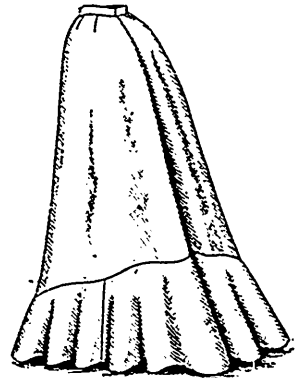


1964

LADIES' SKIRT, HAVING A THREE-PIECE UPPER PART AND A CIRCULAR FLOUNCE LOWER PART. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT.)

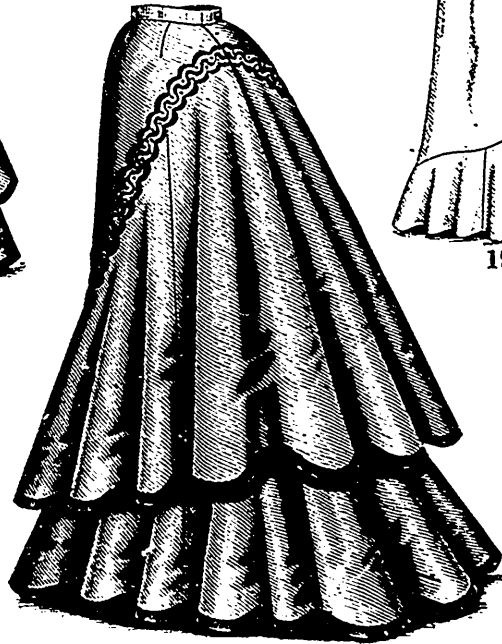
(For Illustrations see Page 423.)

No. 2033.—A very novel touch



1964

is given this attractive skirt by the eccentric outlines given the top of the circular flounce. The skirt is here illustrated developed in fine cloth and finished along the top of the flounce with a strap of the material stitched on at both edges. It is made over a seven-gored foundation-skirt, the use of which,



1964

Side-Back View.

however, is optional. The three-piece upper part consists of a narrow front-gore and two wide circular portions that are smoothly fitted over the hips by two darts at each side, while the fulness at the back may be arranged in a backward-turning plait at each side of the placket or in gathers, as preferred. To the bottom of the upper part is joined the circular flounce, which is rather shallow at the front and curves in a unique way at the front and at each side to form quite a deep point a little back of the side-front seams; towards the back the flounce becomes gradually deeper until it is more than half the depth of the entire skirt. The attractive appearance of the

skirt is augmented by using a bustle or skirt extender; it measures four yards and three-quarters round the lower edge in the medium sizes.

All the Autumn novelties in serge, tweed, homespun, heather mixtures, etc., are suitable for this stylish skirt. Wide silk braid, gimp, knife-plaitings of silk or milliner's-folds of satin will give a neat completion, or soutache braid may be used in rows following the upper outline of the flounce.

We have pattern No. 2033 in nine sizes for ladies from twenty to thirty-six inches waist measure. To make the skirt for a lady of medium size, requires four yards and a fourth of material fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SEVEN-GORED SKIRT, WITH GRADUATED CIRCULAR FLOUNCE. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Illustrations see Page 424.)

No. 2022.—At figures Nos. 98 II and 100 II in this magazine this skirt is again represented.

A distinguishing feature of this seven-gored skirt is the graduated circular flounce, which is very shallow at the front and deepens gradually until it reaches to within a short distance of the belt at the back. It is pictured made of brown lady's-cloth and tailor finished with bands of the material and machine-stitching. The skirt has its seven gores shaped so as to give a close smooth effect at the front and sides, and the fulness at the back may be arranged in an underfolded box-plait at the center, or collected in gathers, as considered most becoming. The circular flounce is applied on the skirt in a way that gives a deep apron or tablier effect, and ripples prettily all around in striking contrast with the upper part of the skirt, which is perfectly smooth. The part of the skirt under the flounce may be of silk or any suitable lining material and finished to serve

as a foundation skirt, which idea is economical as well as comfortable. At the bottom the skirt measures about three yards and a half in the medium sizes, and the flounce four yards and three-eighths. With it may be worn a bustle or skirt extender.

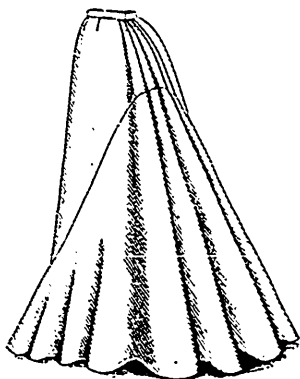
Cheviot, granite cloth, nun's-veiling, silk and all sorts of woollen fabrics will develop the skirt stylishly. Shirred or plain ribbon put on in fanciful designs, and braid or applique trimming will all add greatly to the dressiness of the mode.

We have pattern No. 2022 in nine sizes for ladies from twenty to thirty-six inches waist measure. To make the skirt for a lady of medium size, needs three yards and seven-eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

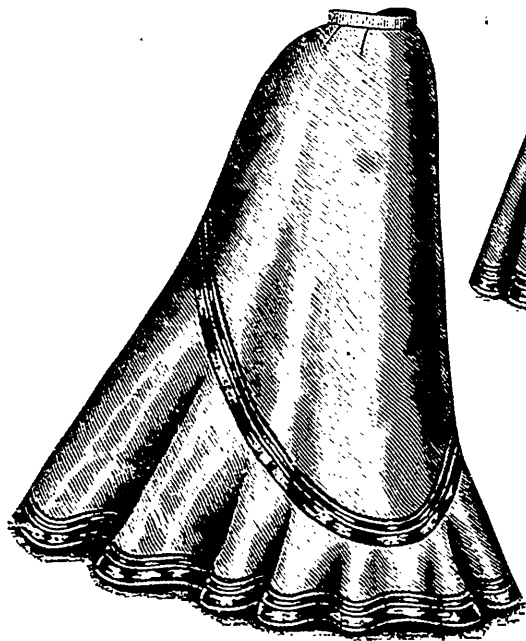
LADIES' NIGHT-GOWN OR LOUNGING-ROBE, WITH SHIRT-WAIST YOKE.

(For Illustrations see Page 425.)

No. 2030.—A novel feature of this graceful night-gown is the shirt-waist yoke, which extends enough forward to give the pretty straight-across effect to the gathered top of the front. The gown is shown developed in cambric and neatly finished at the edges of the collar and wrists with embroidered edging. The yoke is prettily curved at the lower edge to shape a point at the center and extends well over the shoulders to form a shallow yoke for the front, where it is straight at the lower edges. The fronts and backs are gathered at the top and joined to the yoke, with their fulness drawn well toward the center. A box-plait is made along the front edge of the right front and through it the closing is made to a convenient

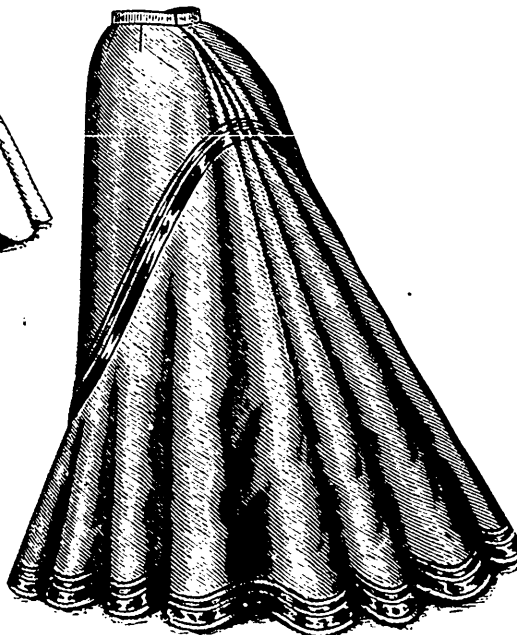


1973



1973

Side-Front View.



1973

Side-Back View.

LADIES' SKIRT, WITH CIRCULAR UPPER PART AND GRADUATED CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT THE FIVE-GORED FOUNDATION-SKIRT.)

(For Description see Page 421.)

depth with buttons and button-holes, the front being stitched together below. The neck finished with a turn-down collar having rounded lower corners. The sleeves have only an inside seam, and their fulness is collected in gathers at the top and bottom; they are finished with narrow wristbands.

The garment is very desirable and has plentiful fulness to insure comfort. Dimity, lawn, muslin, cambric, etc., are materials usually selected for night garments, and embroidered or lace edging and insertion and ribbon-run heading will provide pleasing garniture. If made of silk, cashmere and similar goods, the gown will make a charming lounging-robe. For this purpose a decoration of insertion, ribbon, or fancy-stitching will be in order. A lounging-robe of India silk was trimmed across the front below the yoke with three rows of insertion.

We have pattern No. 2030 in nine sizes for ladies from thirty to forty-six inches bust measure. To make the night-gown for a lady of medium size, needs six yards and an eighth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

THE LATEST IDEAS IN REEFER JACKETS.

(For Illustrations see Page 370.)

A stylish jacket is a most essential adjunct to the Autumn wardrobe, and the garment should be selected with careful consideration as to the particular style best suited to the individual. The variety in both shape and decoration is so great that this may be accomplished with scarcely any difficulty. Braid—mohair, soutache, silk and gilt—is extensively used for adornment and when applied by experienced and tasteful hands is very effective. Plain effects are also popular, simple machine-stitching being used. Velvet is sometimes used to inlay or form the entire collar and cuffs, and buttons also are an important feature upon these jaunty jackets, when the fly-front effect is not used. The materials appropriate for developing these reefer jackets are almost as numerous as

The jacket is tight fitting at the back and in reefer style in front, buttoning up close about the neck, where there is a standing collar. Gilt braid gives an attractive finish to the edges and is applied also to pointed straps over the shoulders and on the collar. The closing is effected by buttons and button-holes, while a second row of buttons on the front adds a very attractive decoration. Smaller buttons secure the shoulder-straps at each end and are also placed on the back at the top of coat-plaits. This mode would be especially appropriate to wear with a skirt of the same material, trimmed with gilt braid and with a cap to match, or with a skirt of some handsome black goods.

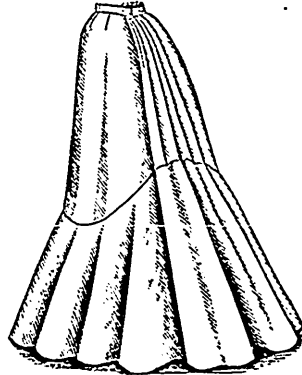
A fly-front, seamless box-back jacket is shaped by pattern No. 1897, which is in seven sizes from thirty to forty-two inches, bust measure, price 10d. or 20 cents. The style is especially becoming to the tall slender figure. Covert cloth in a light-gray shade was selected in this instance to develop the jacket, with velvet in a darker shade for the collar. Machine-stitching along the edges gives the desirable tailor finish. The sleeves are quite close-fitting and are plaited into the arm's-eye.

The Pall Mall blazer jacket is characterized by the side-front dart, which cleverly effects a perfect adjustment of the garment. The seams and edges are machine-stitched and two rows of stitching are about the sleeves in cuff outline. Pattern No. 9723, which is in nine sizes, from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents, was used to shape this very attractive jacket.

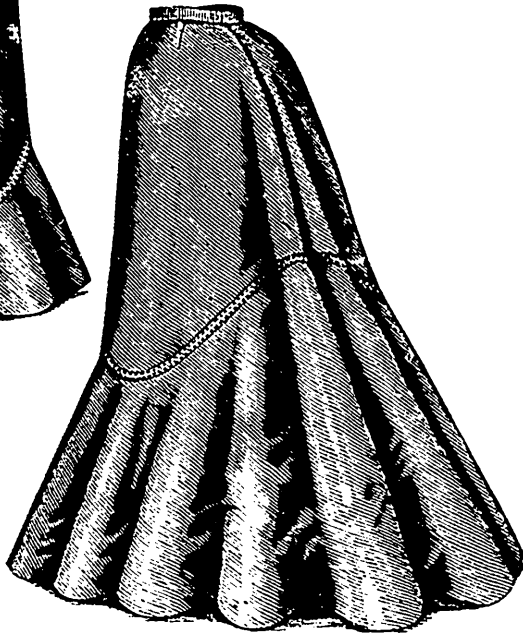
Pattern No. 9679, which is in nine sizes, from thirty to forty-six inches, bust measure, price 10d. or 20 cents, was used to make the stylish jacket shown in the illustration. The material selected was a black bouclé cloth with the collar inlaid with black velvet. Eight round bone buttons are arranged on the front in two rows, one row effecting the closing with button-holes. This style of jacket is appropriate to wear with a skirt of any preferred material or color.

A natty fly-front jacket, which has its special feature in the sack back. Pattern No. 1891, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents, was used to shape the jacket. A two-toned covert showing light and dark brown was selected to develop the jacket. The seams are strapped and stitched as are also the edges.

Pattern No. 1852, which is in seven sizes from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents, was selected to shape a smart reefer jacket, which has a seamless box-back. A neat tailor finish is given by machine-stitching. Buttons serve the double purpose of a pleasing decoration and to close the jacket. Black cloth would be in good taste for this garment.

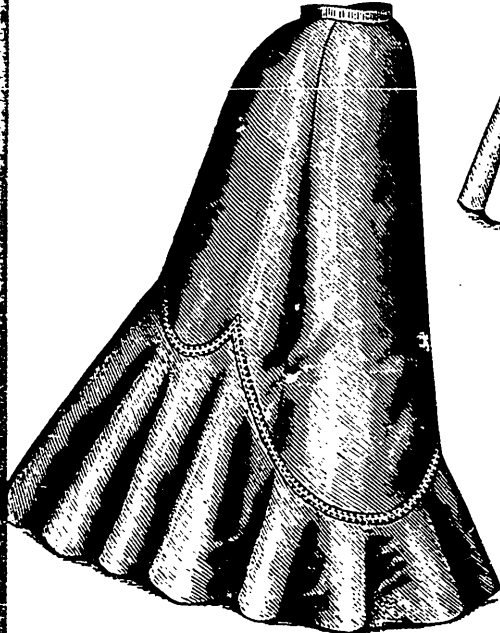


2033



2033

Side-Back View.



2033

Side-Front View.

LADIES' SKIRT, HAVING A THREE-PIECE UPPER PART AND A CIRCULAR-FLOUNCE LOWER PART. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH OR WITHOUT THE SEVEN-GORED FOUNDATION-SKIRT.)

(For Description see Page 421.)

designs. Broadcloth, satin-faced cloth, crests and chevrons are chief among the varieties selected. The illustrations show very attractive modes which may be quite easily produced by the ingenious woman. A front and back view are presented of a double-breasted jacket shaped by pattern No. 1901, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. The material selected for the garment was a light-tan covert, with an inlay of dark-brown velvet on the collar and pocket-laps; and large bone buttons effect the closing. Machine-stitching gives a neat finish to the edges and the cuffs on the sleeves, which may be plaited or gathered into the arm's-eye. The Admiral jacket is attractively shown in pattern No. 1852, which is in nine sizes from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. National-blue satin-faced cloth with a decoration of gilt braid and army or navy buttons was chosen in making this very stylish jacket.

THE LATEST NOVELTIES IN SKIRTS.

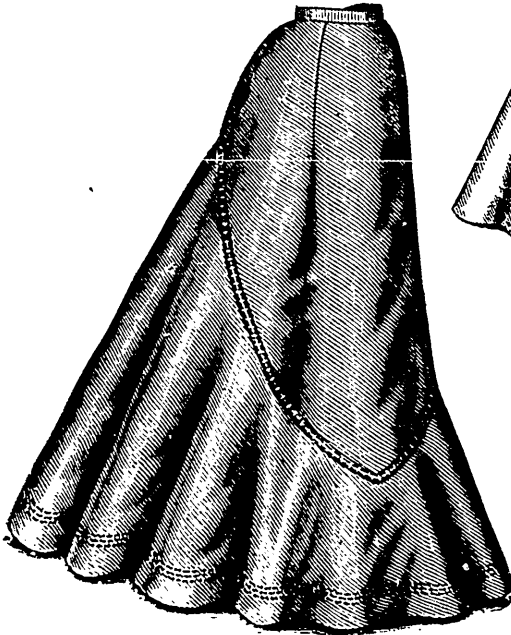
(For Illustrations see Pages 382 and 383.)

The feminine world is always interested in the subject of skirts, their design and manner of decoration. Graduated circular and gored flounces are almost universally used. These flounces may be adorned with several rows of narrow ruffles, braided or left perfectly plain as individual taste may suggest. The chief feature of the new skirt is the graceful flare at the bottom, while the upper part must fit smoothly in almost tight effect about the hips. Very many possibilities are suggested by the present demand for elaborate decoration to the woman whose taste is irreproachable and who possesses that rare quality—originality. The material may be

is particularly applicable to developing a cloth skirt, though may be used for silks and other materials as well. Rows of narrow soutache braid are applied in successive rows upon the graduated circular lower part and give a neat finish where the upper part is joined.

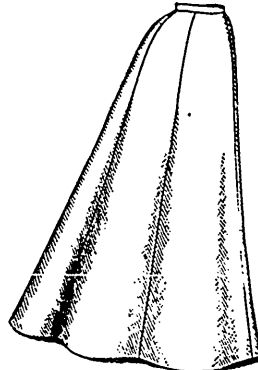
No. 9976.—This illustrates a very simple but extremely attractive mode known as the Marquise skirt. A soft, silky drap d'été was selected to make this skirt, with a trimming of heavy lace insertion applied in several rows at the top and in one row at the bottom of the seven-gored circular lower part or flounce, which is attached to the seven-gored upper part. A great elaboration of decoration may be used, as desired; or, when made of cloth, bands of the same may be stitched upon it with desirable effect.

No. 1739.—The illustration shows a

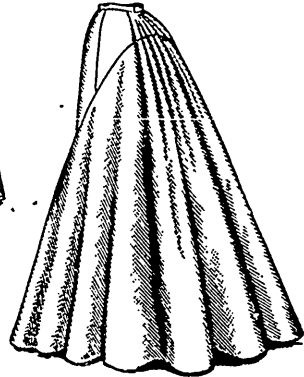


2022

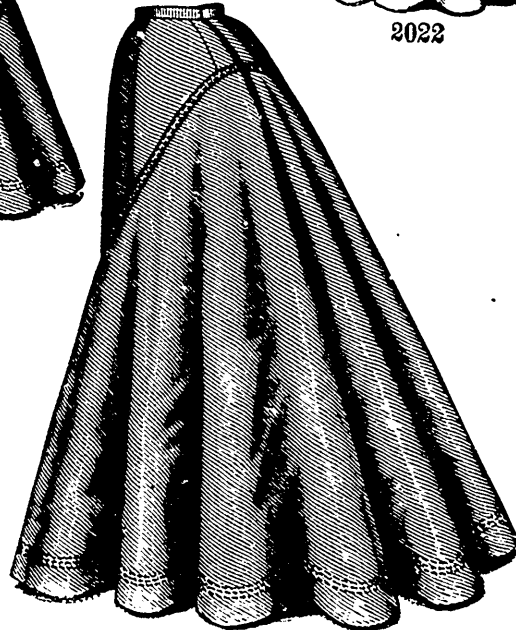
Side-Front View.



2022



2022



2022

Side-Back View.

LADIES' SEVEN-GORED SKIRT, WITH GRADUATED CIRCULAR FLOUCE. (TO BE PLAITED OR GATHERED AT THE BACK.)  
(For Description see Page 422.)

light or heavy, plain or figured. For dressy wear skirts are made of finest silks and satins and are trimmed with velvet, ribbon ruffles, lace and appliqué ornaments, while those for the street are made of any of the numerous handsome cloth or woollen fabrics that have been produced. The illustrations offer many tasteful suggestions, and by the aid of the pattern most satisfactory results may be obtained.

All of the patterns used are cut in nine sizes, from twenty to thirty-six inches, waist measure, and cost 1s. or 2s cents, with the exception of No. 9597, which costs 1s. 3d. or 30 cents, and No. 1866, which is in six sizes, from twenty to thirty inches.

No. 1922.—The illustration shows a very gracefully hanging skirt having a three-piece upper part and a circular-flounce lower part which extends in points at the sides. A seven-gored silk or percaline foundation-skirt may be used, if preferred. Hunter's-green satin-faced cloth, with an elaborate decoration of narrow black silk braid on the circular flounce and also heading the flounce in two straight rows and one simply coiled row, was used to develop the skirt in this instance.

No. 1850.—A pointed tablier upper portion is joined to a graduated circular lower portion in this attractive mode, which

waist at the back, giving the effect of a tablier about

No. 9597.—A heavy cloth was used to make this skirt, with appliqué of the same material arranged in fancy style at regular intervals upon the tablier upper portion, which has a graduated circular lower portion attached. Braid may be used instead of the cloth appliqué, if preferred. This pattern costs 1s. 3d. or 30 cents.

No. 1865.—A black taffeta with a broché figure in violet was used to develop this skirt, which has a five-gored upper portion

used in this elegant skirt, which may be worn with a fancy waist of the same or one of pure white for some monious occasions. A black-silk would be very handsome with appliqué black lace and narrow insertion edging match. used in this elegant skirt, which may be worn with a fancy waist of the same or one of pure white for some monious occasions. A black-silk would be very handsome with appliqué black lace and narrow insertion edging match.

used in this elegant skirt, which may be worn with a fancy waist of the same or one of pure white for some monious occasions. A black-silk would be very handsome with appliqué black lace and narrow insertion edging match.

No. 9928.—This highly approved and stylish skirt is a prettily figured black silk taffeta with satin figure and trimmed with lace and inserted was used. The skirt is in three-piece style, with the graduated circular flounces adjusted upon it, the upper flounce coming most up to

No. 9928.—This highly approved and stylish skirt is a prettily figured black silk taffeta with satin figure and trimmed with lace and inserted was used. The skirt is in three-piece style, with the graduated circular flounces adjusted upon it, the upper flounce coming most up to



and a graduated, gathered lower portion. A seven-gored foundation-skirt may be used or not, as desired.

No. 9855.—The point of interest in this stylish skirt is the narrow full-length front-gore, which is between short circular portions that are lengthened by a graduated circular flounce. A seven-gored foundation-skirt may be used or not. Cloth of a handsome quality, with decorations of narrow braid, was used to develop the skirt, but the mode is equally adaptable to silk satin.

No. 1867.—This represents a seven-gored sheath skirt flared at the bottom and having the back fullness underfolded at the center. It is a particularly attractive style.

No. 1759.—The simple mode shown in the illustration is especially suited to wear with a tailor-finished jacket or basque. The only decoration really necessary would be a bias strip of the goods stitched at the top of the circular flounce, which extends a point at the front. The upper portion of the skirt is circular in shape and fitted over the hips with darts.

No. 1692.—This shows a five-gored skirt, which consists of three short front-gores lengthened by circular flounce and two full length back-gores. It developed here in silk, with decorations of lace appliqué and ruchings of *mousseline de soie*. Cloth, with ribbon ruching and appliqués of braid will be very satisfactory compensation for this particular mode.

No. 1678.—This represents a most tastefully designed skirt associating a royal-blue broadcloth with black mohair-and-braid appliqués and a narrow pulled braid to correspond. The mode shows a five-gored upper part with a circular Vandyke lower part or flounce.

No. 1839.—The exceedingly stylish skirt shown is developed from a black *moiré mousseline*, with trimmings of Chantilly lace and insertion. The mode is peculiarly adapted to material's possessing a soft, easily draping quality. The skirt is circular, with two circular flounces extending to the belt at the sides of the

No. 1719.—This very attractive skirt shows its front-gore extending in a circular flounce to give width to the four other sides. It is a five-gored

mode, which may be eased on the belt or dart-fitted. Two materials are associated in this instance, a plain and striped fabric, with decorations of ribbon that is gathered through the middle and disposed in a pleasing manner at the bottom of the skirt and where the circular flounce is joined to the four short sides, a second row being brought around the back from the top of the front-gore. This mode offers many suggestions both in combining materials and in the disposal of trimmings.

No. 9767.—This is a charming mode by which to develop a

cloth skirt, combined with velvet and velvet ribbon. The side draperies emphasize the feature of interest in the skirt, which is five-gored. The draperies are tastefully ornamented with bands of velvet ribbon, which are adjusted in a manner suggesting a three-piece effect. The front-gore is made entirely of velvet and lends a very elegant air to the material selected. Green, brown and blue cloth will be wonderfully enhanced by an association of black velvet.

No. 9727.—The skirt here shown is an extremely *chic* style. The circular Spanish flounce which characterizes the mode is attached to a five-gored skirt which may terminate at the top of the flounce or extend under it, as preferred. Ribbon ruffles decorate the cheviot serge selected to develop the skirt, and the effect is most pleasing.

No. 1866.—A circular yoke is adjusted to a circular lower portion upon which are arranged two circular ruffles, the whole giving the effect of a three-flounce skirt. A figured silk with



2030

Front View.



2030

Back View.

LADIES' NIGHT-GOWN OR LOUNGING-ROBE, WITH SHIRT-WAIST YOKE.

(For Description see Page 422.)

a simple adornment of narrow ribbon arranged in a double row on the flounce and in a single row at the bottom of the yoke brings out the graceful type effectively.

No. 1666.—The mode shows a circular lower portion joined to a circular upper portion. This gracefully hanging skirt is one of the most approved of the season. Silk, satin, or some other desirable material with a decoration of lace and insertion would be attractive. It is here made of striped silk and quite elaborately trimmed with ruches and bands of ribbon.

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 numerous 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 first of the second

month preceding the month specified. For instance, letters to be answered in THE DELINEATOR for November should reach us before the first 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.

# Styles for Misses and Girls.

FIGURE No. 108 H.—MISSSES' PROMENADE COSTUME.  
(For Illustration see this Page.)

FIGURE No. 108 H.—This illustrates a Misses' costume. The pattern, which is No. 1948 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age and is seen differently pictured on page 432.

The combination of cloth, tucked silk and velvet here seen in the costume is novel and particularly effective. The waist, which is cut in low, rounding outline to show a tucked silk yoke that is extended to the waist in front, is made with the fronts apart all the way and with becoming fullness that puffs out stylishly in front. Tab-shaped velvet Bertha portions edged with frills of silk, gracefully finish the upper edges of the waist and extend round to the back, where an invisible closing is made. The two-seam sleeves have their fullness arranged in short puff effect above a velvet fold arranged in an odd, pretty way, the decoration being repeated at the wrist.

The five-gored skirt is gathered at the back and has a pretty rippled effect at the sides. Charming decoration is given by a velvet fold that is arranged in a stylishly fanciful design. A crush silk belt is fastened at the left side under a bow.

Various other pretty combinations may be effected in the costume, and in the arrangement of decoration individual fancy may be gratified.

The braided felt sailor hat is trimmed with ribbon and coq feathers.

## DRESSY FROCKS FOR MISSES AND GIRLS.

(For Illustrations see Page 427.)

FIGURE No. 109 H.—LITTLE GIRLS' DRESS.—This illustrates a Little Girls' dress. The pattern, which is No. 1955 and costs 7d. or 15 cents, is in seven sizes for girls from three to nine years of age, and is again portrayed on page 438.

The combination of silk, velvet and all-over lace here arranged is very tasteful, and the narrow lace gimp used to trim gives just the needed finishing touch to a charming little frock. The full blouse body is made with a smooth round yoke defined by square tabs that impart a decorative air and also give breadth, standing out well over puffs at the tops of close sleeves. The collar is in plain standing style, and the skirt is also simple, being straight and full and gathered at top.

The dress could be quite simply made of a single material and trimmed with rows of braid or ribbon rucklings. Silk or velvet and cloth could be united or two colors of wools, if a combination is desired.

The pretty hat is artistically trimmed with silk and wool.

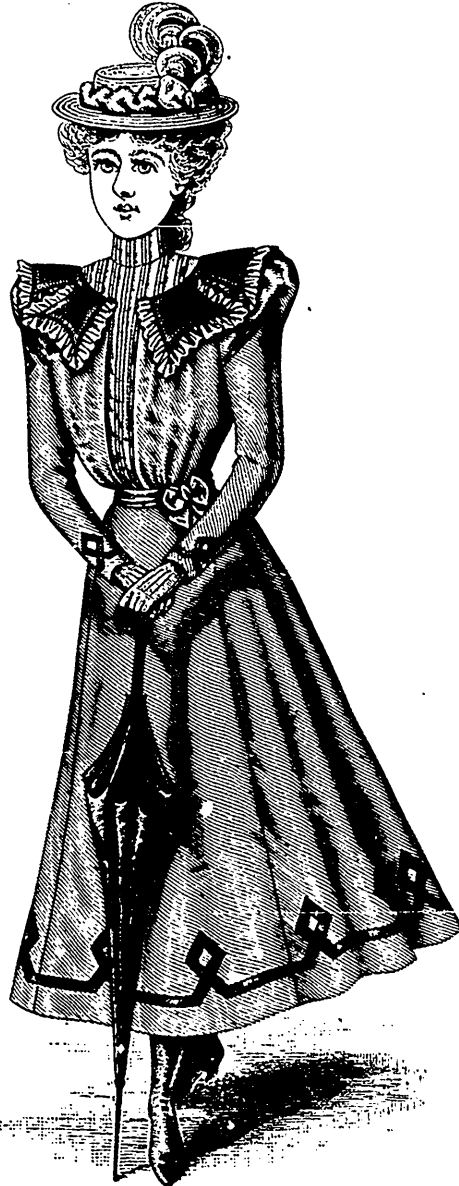


FIGURE No. 108 H.—This illustrates Misses' PROMENADE COSTUME.—The pattern is No. 1948, price 1s. or 25 cents.  
(For Description see this Page.)

FIGURE No. 110 H.—MISS TOILETTE.—This consists of Misses' basque-waist and five-gored skirt. The basque-waist pattern, which is No. 1974 and costs 10d. or 20 cents, is in seven sizes for misses from twelve to sixteen years of age, and is again portrayed on page 432. The skirt pattern, which is No. 9752 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old.

The effect of the toilette is remarkably stylish in the present instance, wool goods and velvet being united and pretty trimming supplied in lines of velvet ribbon. A Bertha, shallow on the shoulder and prettily curved to the points at the front and back, is a distinctive feature of the waist, which has a round neckline defined by the Bertha, a fullness only in the lower part and a full pouch front. A pointed belt gives a long-waisted effect, and the closing is made at the left side. A standing collar gives the neck line and the sleeves are stylishly shaped.

The skirt is five-gored, about it is placed a circular flounce that ripples and is cut out all round; the gores are cut away from beneath the flounce or finished to have the effect of a foundation skirt preferred.

The mode is an excellent one if one admires combinations, as the yoke and Bertha will appear to best advantage when made of a contrasting fabric. However, if a material is used, it will be difficult to arrange trimmings to bring out these features.

Silk and chiffon supplemented by wings form the trimming on the felt hat.

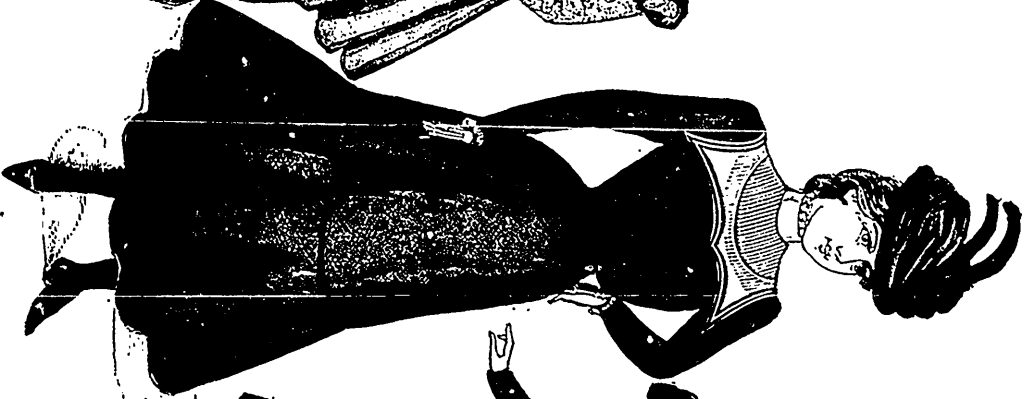
FIGURE No. 111 H.—LITTLE GIRLS' DRESS.—This represents a Little Girls' dress. The pattern, which is No. 1984 and costs 10d. or 20 cents, is in nine sizes for girls from four to twelve years of age, and is shown in two views on page 439.

A wonderfully pretty dress is here shown made in a combination of polka-spotted and plain silk and velvet, and the trimming consists of a ribbon matching the velvet and bands of velvet edge.

(Descriptions Continued on Page 431.)



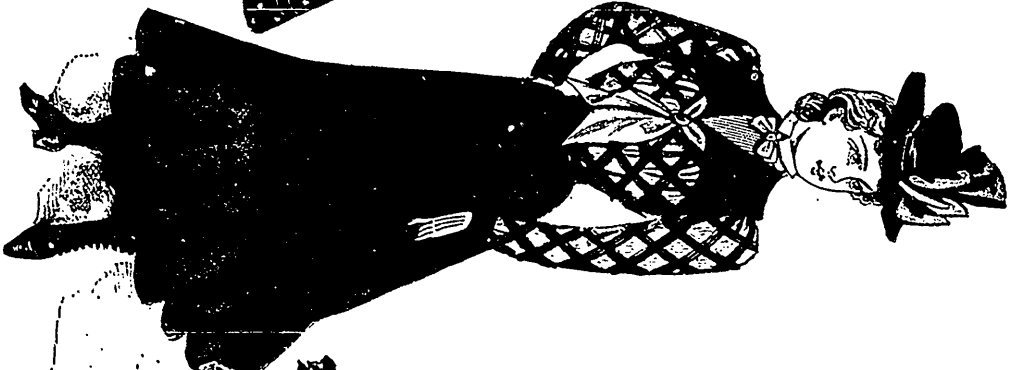
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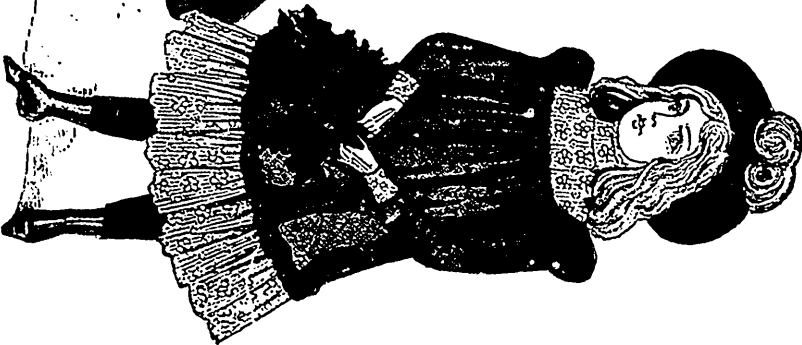
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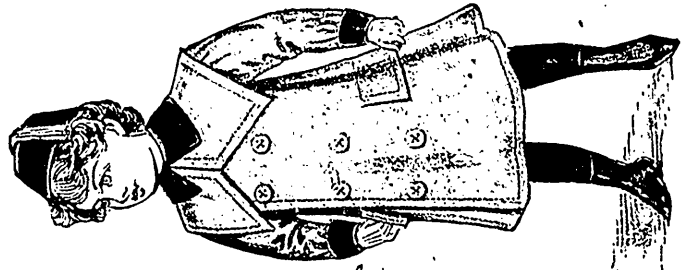
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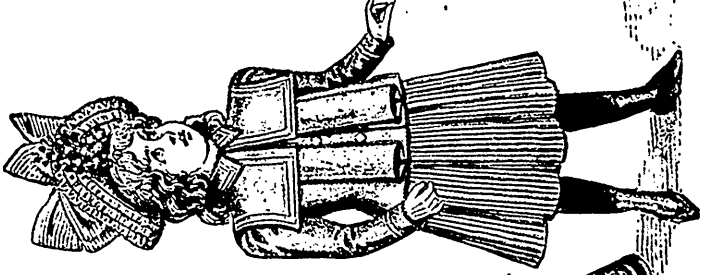
113 H

*Dressy Gowns for Misses and Girls.*

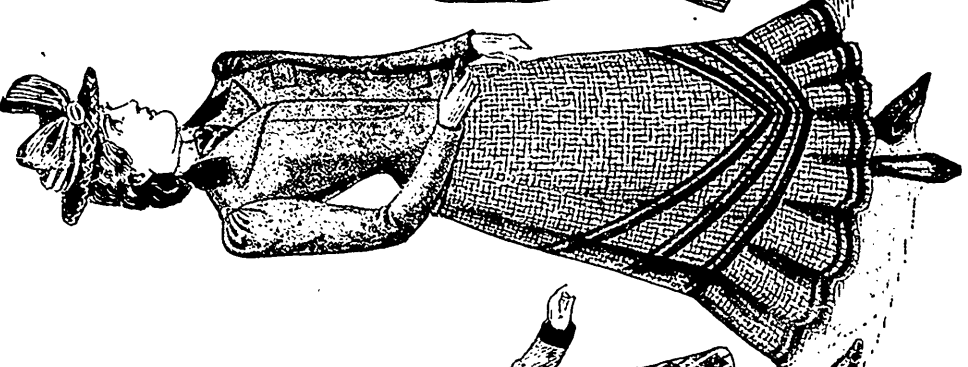
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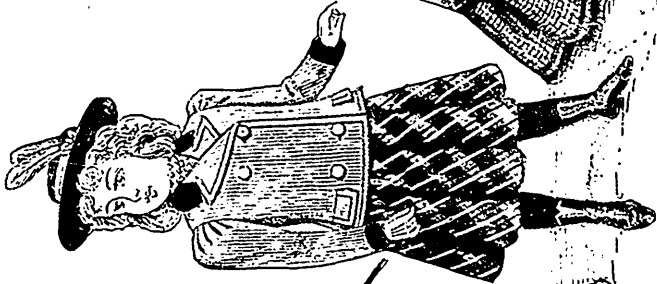
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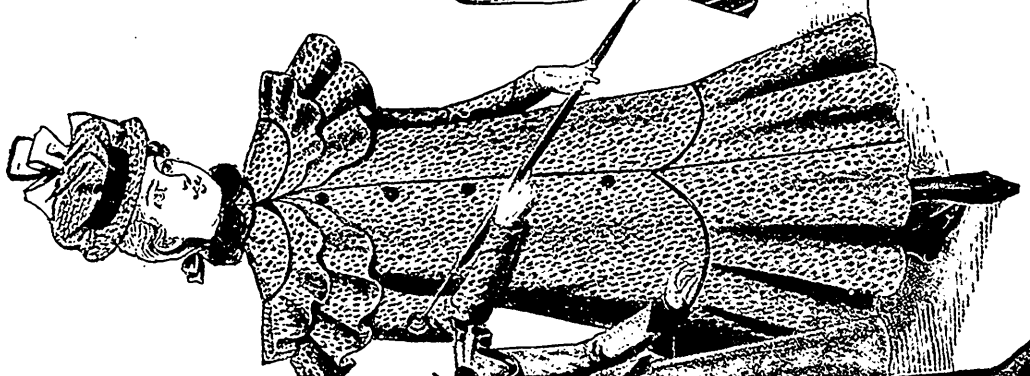
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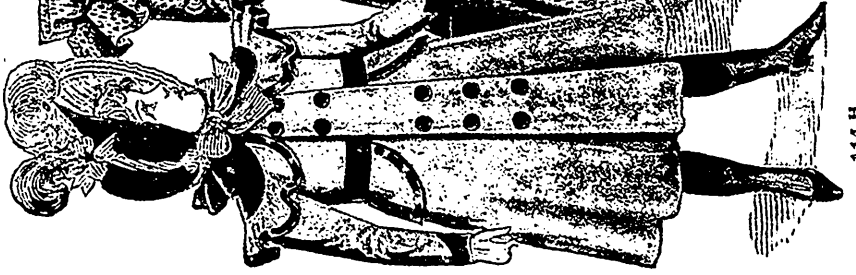
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116 H.



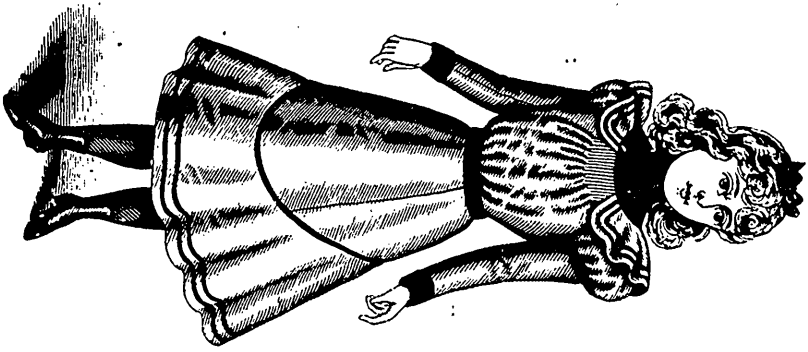
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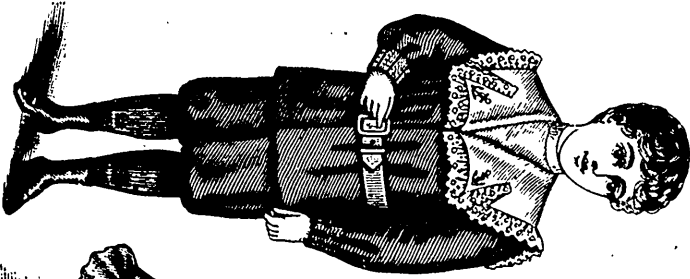
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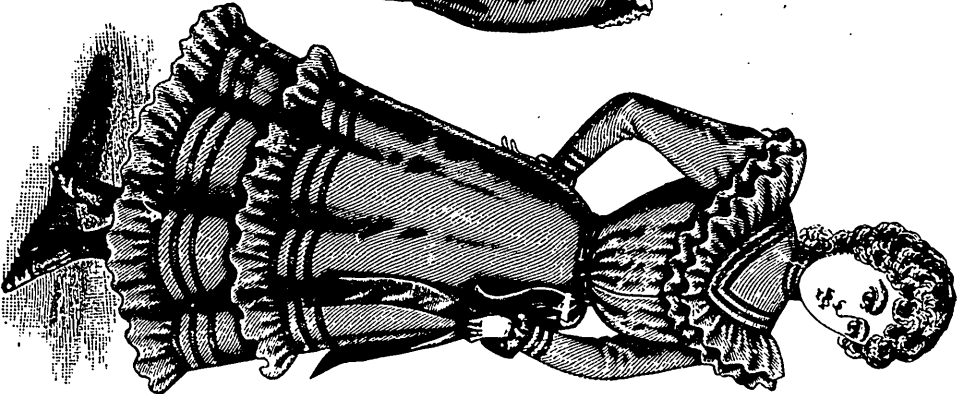
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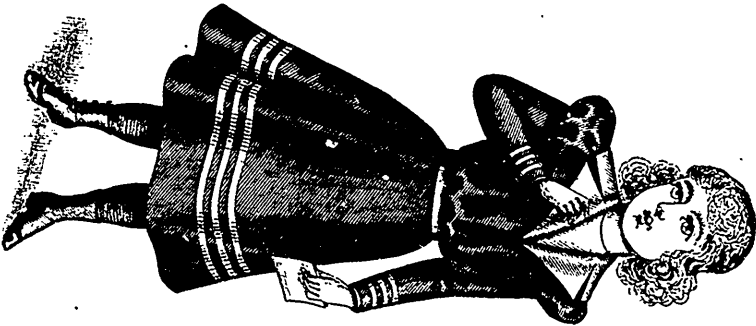
120 H.



121 H.



122 H.



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124 H.

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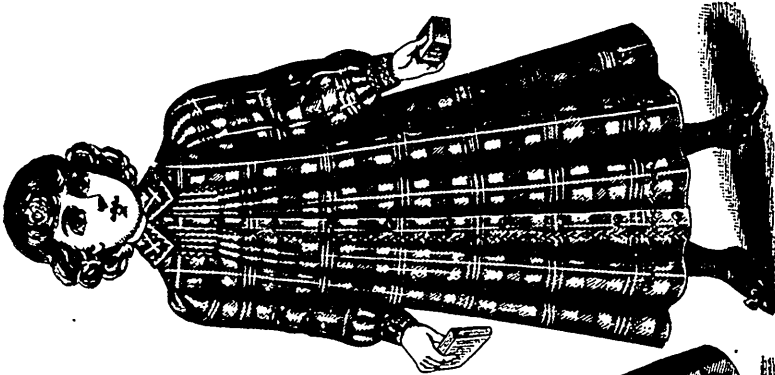
Some Fancy Styles for Misses and Children.

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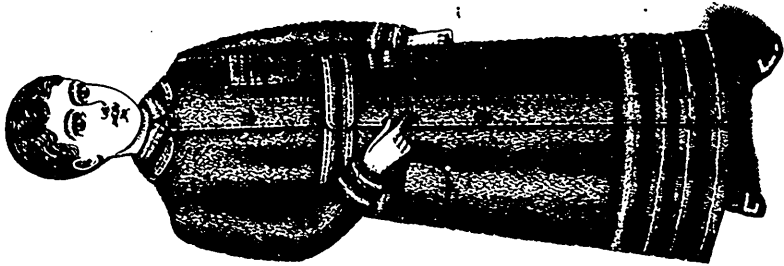
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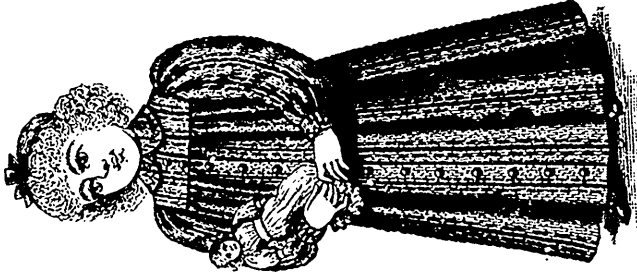
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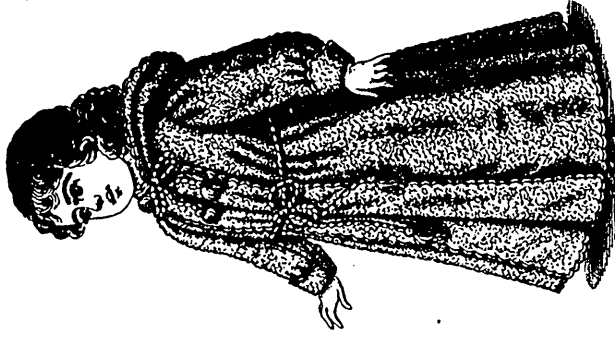
126 H.



127 H.



128 H.



129 H.

*House Garments for Misses and Children.*

DESCRIBED ON PAGES 434 AND 435.

(Descriptions Continued from Page 426.)

baby ribbon, a band being placed at hem depth about the gathered skirt, which is joined to the waist. A square yoke and a full pouching front and back are features of the waist; and a fanciful touch is given by revers at the front and back standing out on rippling circular caps that encircle the tops of the sleeves. A ribbon-edged band of velvet crosses the bottom of the yoke between the revers. The waist closes at the back and is finished with a standing collar.

The pretty coloring of the toilette as here shown will doubtless be much admired, but red, blue or heliotrope could be the key-note in the color scheme with equally good results. The mode of trimming may be varied to suit individual taste: lace could be introduced or fancy braid could be used.

Plaid ribbon trims the felt hat stylishly.

FIGURE No. 112 II.—MISSSES' TOILETTE.—This consists of a Misses' shirt-waist bodice and skirt. The bodice pattern, which is No. 1991 and costs 10d. or 20 cents, is in seven sizes for Misses from ten to sixteen years of age, and is again shown on page 443. The skirt pattern, which is No. 2006 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years old, and may be again seen on page 447.

An attractive effect is produced in this toilette by using plaid and plain silk and sheer white lawn for the shirt-waist bodice, and a harmonizing shade of cheviot for the skirt. The popular circular flounce is a feature of the skirt, which is in three-piece style with the flounce applied. The flounce is pointed at the sides, and its graceful upper outline is defined by a coiled row of braid.

A sailor collar with curving ends forming a removable shield is a stylish adjunct of the shirt-waist bodice and entirely conceals a square yoke which the gathered lower portions are joined. The fronts pouch over a ribbon belt, and are used for tie ends knotted in sailor fashion on the skirt and for the stock surrounding the stylish turn-down collar. The sleeves are completed with turn-up cuffs.

The shirt-waist bodice, being rather more dressy than the shirt-waist, is suitable for afternoon wear associated with a bit of novelty or standard wool goods. The skirt will generally be trimmed above the flounce, and the collar of the dress can also be trimmed if desired.

The youthful looking hat is stylishly trimmed with ribbon.

FIGURE No. 113 II.—GIRLS' MOTHER HUBBARD DRESS.—This illustrates a Girls' dress. The pattern, which is No. 1993 and costs 7d. or 15 cents, is in ten sizes for girls from three to five years of age, and is differently pictured on page 430. There is always much favor shown toward the simple little Mother Hubbard frock, which is withal very pretty and dainty. The dress here shown made of China silk, with lace for the yoke, standing collar and cuff facings, and lace lining for the deep, ruche-headed ruffle about the bottom of

the dress, is up to date in every detail. The square yoke is of a pretty depth, and the dress hangs full from it at the front and back but is becomingly smooth at the sides. The closing is made at the back. Puffs at the top of the close sleeves give the fashionable broad-shoulder effect and a pleasing picturesque touch.

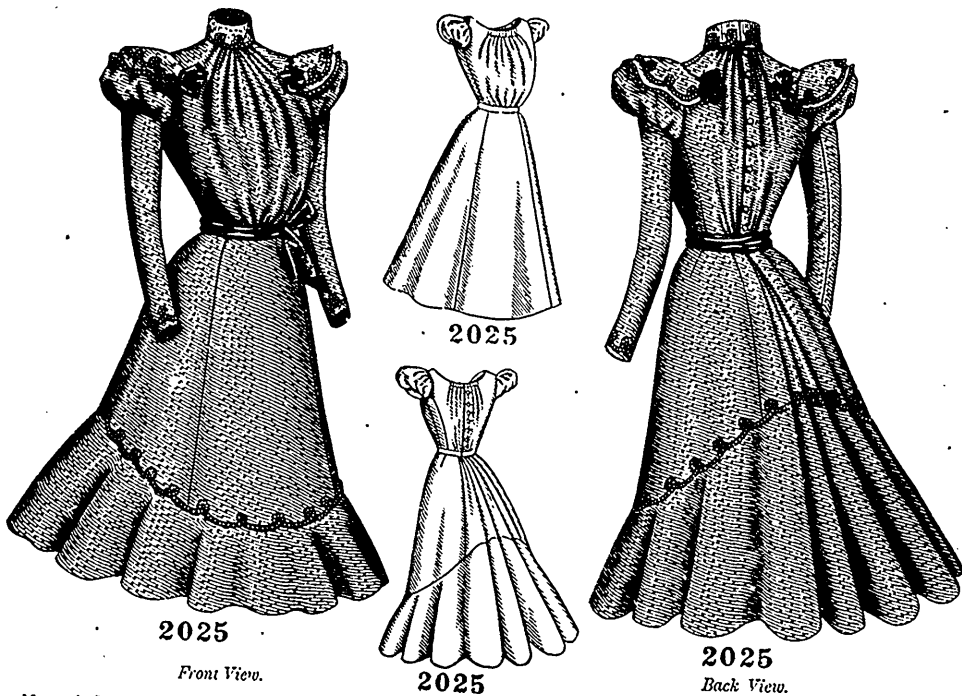
With velvet for the yoke and cashmere or French flannel for the remainder of the dress a dainty little frock will result, and a simple dress can unite two shades of inexpensive wool goods. Party dresses of this style will be made round-necked and with short puff sleeves and will be exquisite if made of soft silk and lace-trimmed.

The large hat is adorned with plumes.

AUTUMN OUTDOOR STYLES FOR YOUNG PEOPLE.

(For Illustrations see Page 428.)

FIGURE No. 114 II.—CHILD'S LONG COAT AND VICTORIAN BONNET.—This illustrates a Child's coat and bonnet. The



MISSSES' COSTUME, CONSISTING OF A WAIST (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES), AND A FIVE-GORED SKIRT (TO BE MADE WITH OR WITHOUT THE GRADUATED CIRCULAR FLOUNCE AND TO BE PLAITED OR GATHERED AT THE BACK).

(For Description see Page 435.)

coat pattern, which is No. 1955 and costs 7d. or 15 cents, is in six sizes for children from three to eight years of age and is differently shown on page 450. The bonnet pattern, which is No. 1616 and costs 5d. or 10 cents, is in four sizes from two to eight years old.

This picturesque little top garment is shown made up in a combination of tan cloth and dark-green velvet. The garment has a circular skirt, and in its joining to the plain body are included large pocket-laps having square back ends and rounding front ends. A box-plait widening gracefully toward the bottom is arranged over the closing, the wide velvet belt passing under it, and velvet-covered buttons are arranged on it in a very effective manner. A dressy air is imparted by a smooth circular collar bordered by a circular ripple frill, which, like the pocket-laps, is bordered with a band of velvet. Velvet cuff-facings trim the sleeves prettily.

This coat will be especially attractive when made up in a combination of cloth and heavy silk or velvet, and it may be trimmed with fur bindings or cordings of silk or velvet. The plait may be decorated with braid or with large fancy buttons.

The little Victorian bonnet is a quaintly picturesque style and is developed in velvet and trimmed with ribbon and ostrich plumes. It has a broad poke front lined with shirred chiffon.

FIGURE No. 115 II.—Misses' Long Coat.—This represents a Misses' long coat. The pattern, which is No. 1949 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age and is again portrayed page on 440.

The circular flounce that is so distinctive a feature of the season's modes is introduced in this coat in one of its most attractive effects. The flounce is pointed at the center of the front and back and hangs in ripples due to its circular shaping; it is joined smoothly to the lower edge of the coat body, which is long and loose yet smooth fitting. A circular cape-collar having two circular ripple ruffles, that are rounded off to points at their front ends, adds to the picturesque effect of the style; the ruffles fluff prettily over the sleeves, which are trimmed in cuff outline with a cording of velvet. A similar cording defines the joining of the flounce to the coat and the frills to the collar, and velvet was used for the ripple section turning over the standing collar.

The coat is desirable for dressy wear and will be made of fine cloth in dark shades of gray, tan, red, blue and green, with braid or pipings of velvet for the completion. The frills about the cape-collar could be of velvet as well as the ripple portion of the standing collar.

Fancy silk ribbon and a band of velvet trim the straw hat.

FIGURE No. 116 II.—CHILD'S TOILETTE.—This consists of a Child's coat and dress. The coat pattern, which is No. 1965 and costs 7d. or 15 cents, is in six sizes for children from one to six years of age and is again pictured on page 451. The dress pattern, which is No. 1967 and costs 7d. or 15 cents, is in seven sizes from two to eight years old and is again shown on page 448.

This smart little toilette comprises a coat or jacket in reefer style and a simple round-yoke dress. The jacket is made of gray-blue coating with blue velvet for the rolling collar and for shallow cuff facings and narrow braid for a finish. It is closed in double-breasted style, and the fronts are reversed in natty lapels and provided with pocket-laps and inserted pockets. The back is in plain, seamless sack style, and the side seams are discontinued a little above the lower edge.

In the dress of plaid serge and all-over lace a full skirt hangs from a round-yoke body having a full pouch front and full backs drawn down trimly. A frill of lace finishes the neck prettily.

The toilette may be made up for dressy wear or for school, the modes being equally appropriate for both uses. Whipcord, chevrot, cloth and other durable weaves are good selections for the jacket, and the dress may be of poplin, cashmere or flannel.

The sailor hat is trimmed with ribbon and quills.

FIGURE No. 117 II.—Misses' TOILETTE.—This consists of a Misses' jacket and skirt. The jacket pattern, which is No. 1999 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old and is differently pictured on page 441. The skirt pattern, which is No. 1990 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years old and is shown again on page 446.

There is a decided air of good style about this toilette, the modes composing it being strictly up to date. The jacket of blue cloth with velvet rolling collar has a fly front and shows pointed lapels above the closing. The back is closely fitted and made with the regulation coat laps and plaits. Pockets are inserted in the fronts on the hips and on the left breast and are covered by laps. Stitching outlines cuffs on the sleeves and finishes the edges of the jacket in tailor style.

A pretty novelty was selected for the skirt, which is in three-piece style with a flounce of circular shaping graduated

to be deepest at the back placed on it about the bottom. Velvet ribbon oddly arranged forms stylish trimming.

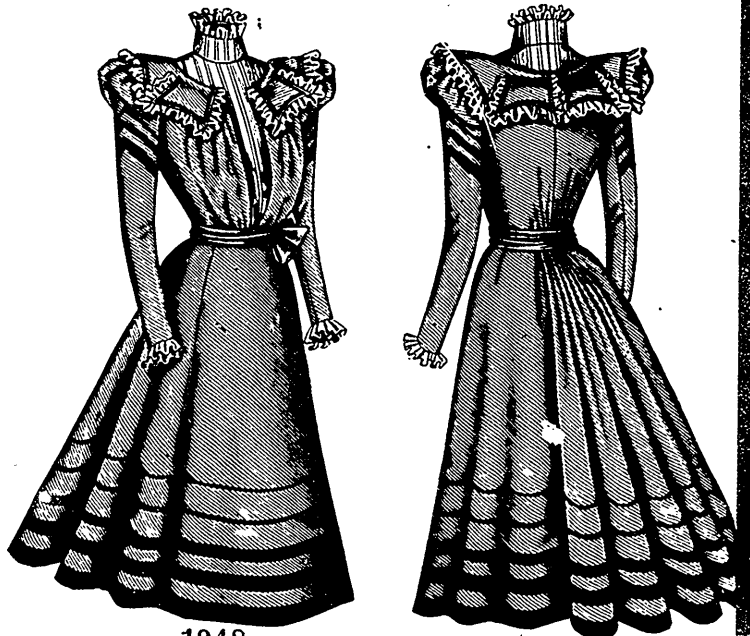
Serge, cloth, silk, cashmere or plain durable weaves may be selected for the skirt, which will be wonderfully becoming slender figures if a second flounce that is contained in the pattern is arranged above that used here. This second flounce extends almost to the belt at the back. Whipcord, herringbone, diagonal and covert cloth are appropriate for the jacket. The hat is simply trimmed with ribbon and a buckle.

FIGURE No. 118 II.—CHILD'S TOILETTE.—This consists of Child's jacket and dress. The jacket pattern, which is No. 1989 and costs 7d. or 15 cents, is in seven sizes for children from one-half to six years old and may be seen again on page 451. The dress pattern, which is No. 1985 and costs 7d. or 15 cents, is in seven sizes from three to nine years old and is again pictured on page 438.

This very attractive toilette for a little girl comprises a dress of striped woollen goods and an Empire coat or jacket made of cloth and trimmed with braid. The dress has a full skirt depending from a blouse body with pretty puff sleeves and a tab Bertha outlining a round yoke. The jacket is formed in two box-



1948



1948

Front View.

1948

Back View.

MISSSES' COSTUME, WITH FIVE-GORED SKIRT.

(For Description see Page 435.)

plaits at the back and front, the plaits flaring out in Empire style below a sailor collar that curves over the shoulders has broad, stole ends. A rolling collar and gathered seam sleeves complete the pleasing little jacket.

The toilette can be made up for best wear with the dress silk or a fine woollen prettily trimmed with ribbon, and jacket of corded silk or fine cloth in a becoming shade, with decoration of silk braid or lace appliqué.

The dressy hat flares back from the face and is adorned with flowers and ribbon.

FIGURE No. 119 II.—LITTLE BOYS' COAT.—This represents Little Boys' coat. The pattern, which is No. 2041 and

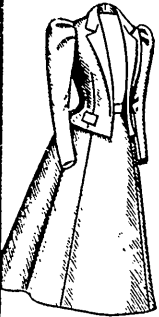


l. or 15 cents, is in four sizes from two to five years of age and is again shown on page 455.

This is a particularly attractive coat for little boys. It is represented made up in tan faced cloth, with velvet for the deep rolling collar and for the round cuffs completing full sleeves. A large collar that is in square sailor shape at the neck and oddly shaped at the front is an attractive feature of the garment, which is given another distinctive touch by large square pocket-laps arranged low down. The coat closes in the double-breasted style, large pearl buttons being used, and the back is closely fitted in the body portion and made with coat-laps and plaits in the skirt. Machine-stitching gives a neat finish.

Cloth in brown, dark-green, maroon or gray will make up with good effect in this coat, and the edge finish may be furnished by braid or Astrakhan binding, or stitching may give the completion. Coats for dressy wear will often have the collar and cuffs of velvet.

The cap of velvet to match the coat is in Turkish fez style.

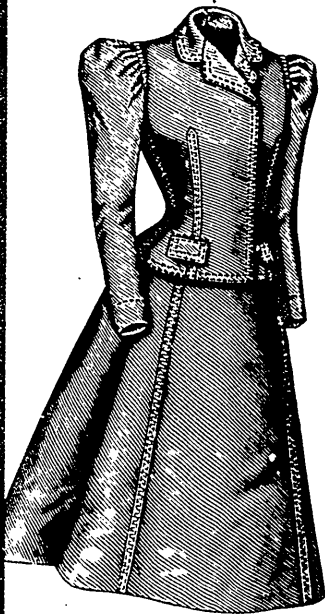


2040

SOME FANCY STYLES FOR MISSES AND CHILDREN.

(For Illustrations see Page 429.)

FIGURE No. 120 II.—GIRLS' DRESS.—



2040

Front View.



2040

Back View.

GIRLS' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT AND A SINGLE-BREADED JACKET (TO HAVE THE SLEEVES GATHERED OR PLAITED).

(For Description see Page 430.)

illustrates a Girls' dress. The pattern, which is No. 1954 costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 437.

This very stylish little frock combines light-green taffeta with dark-green velvet and is simply trimmed with rows of velvet baby ribbon. The pretty four-gored skirt is sewed to the waist and is given a strictly up-to-date appearance by the graduated circular flounce, which ripples in the correct way. The waist, which is cut low and rounding to show a smooth belt yoke, is made quite full at the center of the front and back, the fulness being collected in tiny tucks at the top and gathered at the bottom and the front puffing out stylishly. The rippling Bertha portions fall gracefully over the sleeves,

which are made with full short puffs at the top. The closing is made invisibly at the back, and a velvet standing collar prettily completes the neck. A pretty touch is added by a wrinkled belt of velvet ribbon.

Pretty, soft cashmeres, nun's-veiling, foulard or India silk may be selected for the costume, while silk or all-over lace will suitably develop the yoke. Any preferred style of trimming may be used.

FIGURE No. 121 II.—LITTLE BOYS' RUSSIAN SAILOR SUIT.—This illustrates a Little Boys' Russian sailor suit. The pattern, which is No. 1969 and costs 10d. or 20 cents, is in six sizes for boys from three to eight years of age and is shown on page 454 of this magazine.

This is an exceptionally natty suit and is appropriate for almost any occasion as here shown made of very fine blue serge, with the shield and the stylishly large sailor-collar of heavy white silk, the collar being softly finished with frills of fine embroidered edging and anchors of gold bullion. The Russian blouse, which is cut loose and quite long, is shaped to reveal the white silk shield, which is finished with a narrow neck-band. The closing is made down the front, and a white leather belt is a very attractive feature.

The Knickerbocker trousers droop in the regular way and close at the sides.

The choice of materials for little boys' suits is rather limited, cloth, serge and flannel being the preferred fabrics. Instead of making the collar of silk, linen, piqué, duck, in white or colors may be used. Braid or embroidery will give suitable decoration for wash collars.

FIGURE No. 122 II.—MISSES' AFTERNOON COSTUME.—This represents a Misses' costume. The pattern, which is No. 1952 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old and is seen again on page 434 of this magazine.

Although the dress is very simple in detail, quite an elaborate air is given by the arrangement of the ruffles, the effective use of narrow velvet ribbon and the broad belt of ribbon that softly encircles the waist and ties in a bow with long ends at the left side. The dress is here shown developed in water-blue cashmere. The waist is made with a graceful Tudor yoke that is closed on the left shoulder. Fulness in the waist, which puffs out stylishly in front, is adjusted by gathers at the top and bottom. Graduated Bertha ruffles are arranged to follow the lower outline of the yoke below rows of velvet ribbon and are broadest over the shoulders, where they fluff out prettily. The two-seam sleeves are of fashionable shaping, and dainty trimming is afforded the wrist by soft ruffles headed by bands of velvet ribbon.

The circular skirt ripples prettily below the hips, and the arrangement of the ruffles and velvet ribbon imparts an air of elaboration that is most effective.

A more dressy touch can be given the dress by making the yoke of silk, velvet or shirred chiffon; silk or chiffon ruffles could be used on frocks for afternoon wear or for dressy occasions with very

pleasing results. Braid in various widths would be an effective and appropriate trimming for a school dress.

FIGURE No. 123 H.—GIRLS' COSTUME.—This illustrates a Girls' costume. The pattern, which is No. 1966 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age and is seen differently pictured on page 436.

A very effective dress and one that is deservedly popular is here shown made of scarlet cloth, with the collars, yoke and belt of white mohair, and a very attractive finish is given it by rows of white braid. The waist is plain at the top but with gathered fulness at the bottom. It is drawn down tight in the back, where the closing is made, but puffs out prettily

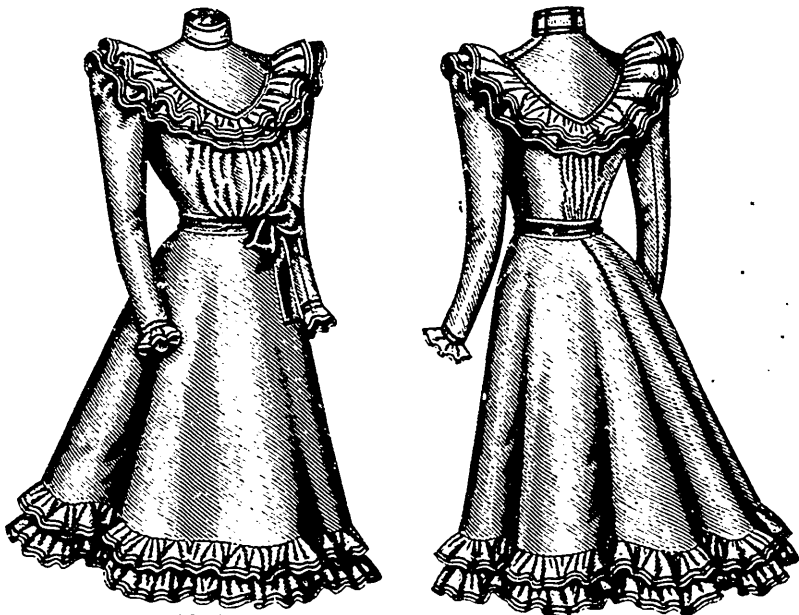
in front. The fronts are cut Y-shaped to show a white yoke that is finished with a standing collar. Stylishly designed collar-revers are joined to the loose upper edges of the waist and show deep notches just below the shoulders. The two-seam sleeves are made fanciful by short puffs at the top. The four-gored skirt is joined to the waist with pretty gathered fulness at the back; rows of braid give suitable decoration.

Some very lively effects may be produced in a dress of this style with both materials and colors, and the use of trimming is entirely optional.

FIGURE No. 124 II.—LITTLE GIRLS' DRESS.—This represents a Little Girls' dress. The pattern, which is No. 1967 and costs 7d. or 15 cents, is in seven sizes for girls from two to eight years old and is differently pictured on page 448.

A most effective little dress is here shown made of a combination of pretty figured challis and all-over embroidery. It is shaped with a graceful round yoke that extends across the back and front, the body portion joining the yoke in full gathered style and puffing out prettily in front. The yoke, belt and collar are of all-over embroidery, and frills of white embroidered edging daintily finish the circular sleeve caps and softly outline the yoke and give pretty completion to the standing collar. The two-seam sleeves are made with full short puffs and are edged with embroidery. The closing is made at the back with buttons and button-holes. The skirt is joined to the waist all round; a broad hem suitably finishes the lower edge.

This little dress will prove very attractive if made of soft India silk with the yoke of fancy tucking or lace; an elaborate dressy effect can be brought about by a liberal use of ribbon in any admired shade. A bright little frock was of bright red cashmere trimmed with cream white lace bands of moderate width.



1952 Front View. MISSES' COSTUME, CONSISTING OF A WAIST WITH TUDOR YOKE FASTENING AT THE LEFT SIDE AND A CIRCULAR SKIRT. 1952 Back View. (For Description see Page 436.)

HOUSE GARMENTS FOR MISSES AND CHILDREN.

(For Illustrations see Page 436.)

FIGURE No. 125 II.—This illustrates a Misses' wrapper. The pattern, which is No. 1353 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years of age.

The wrapper is closely adjusted and shows the graceful lines characteristic of the Princess modes. In this instance the materials are figured cashmere and plain velvet, with a frill of lace at the neck and wrists and round pearl buttons for the closing, which is made at the center of the front. Patch pockets are a convenient addition, and either a standing or a rolling collar may be used.

Wash materials are very much liked for house dresses, and either light or dark colors may be selected. A line of embroidered edging or insertion trimming the collar, wrists and

pockets will be effective. Flannel is a good choice if a wash material is desired.

FIGURE No. 126 II.—GIRLS' WRAPPER.—This illustrates a Girls' wrapper. The pattern, which is No. 1860 and costs 7d. or cents, is in twelve sizes for girls from one to twelve years of age.

This exceptionally pretty wrapper is pictured made of plaid serge and is made decorative by fancy stitching done in harmonizing shade of silk. Tucks made to yoke depth at the center of the back and at each side of the closing are fastened to position, producing becoming fulness that flares prettily toward the bottom. A rolling collar finishes the neck and shallow round cuffs complete the full sleeves.

The wrapper is so simple of construction and so comfortable and dainty that mothers will delight in fashioning from cashmere, flannel and other soft fabrics. Narrow ribbon could be used for decoration, but fancy stitching will sufficiently ornamental.

FIGURE No. 127 II.—BOYS' BATH OR DRESSING ROBE.—This represents a Boys' bath-robe. The pattern, which is No. 2100 and costs 15 cents, is in seven sizes for boys from one to fifteen years of age.

The comfortable robe is shown made of a gray blue and white striped border. The closing is very simple and is fashioned to close at the front, the front being well lapped. The patch-pockets are conveniently placed, and a belt passes under straps the back of the robe in a comfortable figure.

The sleeves are full and the collar is rolling style. Robes of this kind are usually made of blankets which come for purpose, they are made from Turkish to be used in winter.

ling, flannel or flannelette. A cord girdle could be used in place of the belt, if preferred.

FIGURE No. 128 II.—GIRLS' WRAPPER.—This illustrates a Girls' wrapper. The pattern, which is No. 7894 and costs 10d. or 20 cents, is in 10 sizes for girls from one-half to ten years old.

Fancy striped flannel was selected for this pretty wrapper, which is a decidedly useful and comfortable garment. The full fronts and full back are joined to a square yoke that is finished with a turn-down collar having pronounced lower front corners. The full bishop sleeves are finished with wristbands, which, like the collar, are delicately finished with feather-stitching. The closing is made at the front with buttons and button-holes.

French and pretty outing flannels, eider-down and other soft woollen goods may be chosen for the garment and ribbon or braid for garniture.

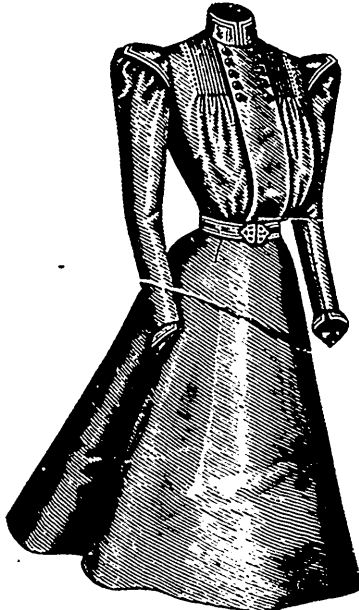
FIGURE No. 129 II.—CHILD'S WRAPPER.—This illustrates a Child's wrapper. The pattern, which is No. 2020 and costs 10d. or 20 cents, is in 10 sizes for children from one to ten years of age.

or 15 cents, is in four sizes for children from two to eight years of age, and is again shown on page 452. A very desirable wrapper or bath-robe for a child is here illustrated made of pink eider-down flannel. All the edges of garment are scooped and button-hole stitched with pink. The wrapper is made with a graceful hood, but a turn-down collar may be used instead, if preferred. It is secured to the throat by tassel-tipped cords. The loose fronts are tucked back all the way in pretty revers, and the fullness is held in by a cord girdle that is tied in a bow at the front. The full sleeves are finished with roll-up cuffs.

**MISSSES' COSTUME, CONSISTING OF A WAIST (TO BE MADE WITH HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES) AND A FIVE-GORED SKIRT (TO BE MADE WITH OR WITHOUT THE GRADUATED CIRCULAR FLOUNCE AND TO BE PLAITED OR GATHERED AT THE BACK).**  
(For Illustrations see Page 431.)

No. 2025.—This attractive costume is adaptable for either

morning wear or evening wear. It consists of a long-sleeved, high-necked, buttoned bodice with a full, gathered skirt. The bodice is made of a light-colored material, possibly silk or satin, and is trimmed with a dark ribbon. The skirt is made of a darker material, possibly velvet or silk, and is gathered at the waist. The costume is shown in two views: a front view and a back view.



1979

Front View.

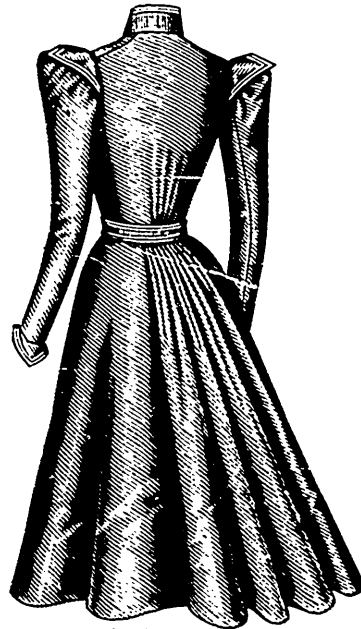
to sixteen years of age. To make the high-necked costume with the flounce for a miss of twelve years, requires five yards of goods forty inches wide, while the low-necked costume without the flounce needs three yards and five-eighths of material forty inches wide. Price of pattern, 1s. or 25 cents.

**MISSSES' COSTUME, WITH FIVE-GORED SKIRT.**

(For Illustrations see Page 432.)

No. 1948.—A different development of this costume is shown at figure No. 108 II in this magazine.

This costume is modishly fashioned with a yoke extending to the waist in front and a fancifully cut Bertha, while the arrangement of the ribbon trimming is most effective. It is here shown made of red cashmere, with the yoke and collar of tuckered red taffeta, and is prettily trimmed with ruffles of red ribbon and rows of black velvet ribbon in graduated widths. The waist is made over a fitted lining, and the pretty yoke is shaped with shoulder seams and closed like the waist at the back. The waist, which is shaped with under-arm



1979

Back View.

**MISSSES' COSTUME, CONSISTING OF A WAIST CLOSED UNDER THE BOX-PLAIT AND A THREE-PIECE SKIRT.**

(For Description see Page 437.)

seams and short shoulder seams, is smooth at the sides and is cut low and rounding at the top, and the fronts open broadly to show the yoke all the way. The back is plain at the top, with slight fullness at the waist, while the fronts are gathered at the top and bottom and with the yoke puff out stylishly. The Bertha is joined to the upper edges of the waist and is deeply notched to form oblong tabs that are gracefully curved at their lower edges; narrow red ribbon frills and a row of black velvet ribbon finish its edges. The standing collar of tuckered silk has a soft completion given it by the ribbon frill at its upper edge. The Bertha falls softly over the tops of the gathered two-seam sleeves, which are trimmed in pointed effect above the elbow with three rows of velvet ribbon in graduated widths, while the wrists are finished with a ribbon frill. The skirt is in five-gored style, smoothly fitted at the sides by darts; at the back the fullness is collected in gathers and falls in soft folds. It is effectively trimmed with five rows of velvet ribbon in as many different widths. It ripples prettily below the hips and measures three yards round the bottom in the middle sizes. A crush belt of silk ribbon encircles the waist and ties in a bow at the left side.

A very stylish costume of this description was made of gray chevrot serge, with the yoke of primrose silk, and trimmed with ruffles of the silk and rows of black silk braid, the whole effect being remarkably beautiful. Dark-blue cloth could be united with blue and white shaded or checked taffeta.

We have pattern No. 1948 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume needs three yards and three-fourths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide for the vest, back yoke and collar. Price, 1s. or 25 cents.

seams and short shoulder seams, is smooth at the sides and is cut low and rounding at the top, and the fronts open broadly to show the yoke all the way. The back is plain at the top, with slight fullness at the waist, while the fronts are gathered at the top and bottom and with the yoke puff out stylishly. The Bertha is joined to the upper edges of the waist and is deeply notched to form oblong tabs that are gracefully curved at their lower edges; narrow red ribbon frills and a row of black velvet ribbon finish its edges. The standing collar of tuckered silk has a soft completion given it by the ribbon frill at its upper edge. The Bertha falls softly over the tops of the gathered two-seam sleeves, which are trimmed in pointed effect above the elbow with three rows of velvet ribbon in graduated widths, while the wrists are finished with a ribbon frill. The skirt is in five-gored style, smoothly fitted at the sides by darts; at the back the fullness is collected in gathers and falls in soft folds. It is effectively trimmed with five rows of velvet ribbon in as many different widths. It ripples prettily below the hips and measures three yards round the bottom in the middle sizes. A crush belt of silk ribbon encircles the waist and ties in a bow at the left side.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT AND A SINGLE-BREADED JACKET.

(To have the sleeves gathered or plaited.)

(For Illustrations see Page 433.)

No. 2040.—A jacket-and-skirt costume that is up to date



1966

Front View.

1966

Back View.

GIRLS' COSTUME WITH FOUR-GORED SKIRT.

(For Description see Page 437.)

in every detail is here illustrated made of golden-brown covert cloth and finished in tailor style with strappings of the material and machine-stitching. The splendid shaping of the single-breasted jacket is accomplished by single bust darts, under-arm and side-back gores and a center seam, and coat-laps and coat-plaits are formed in the usual way, a button marking the top of each coat-plait. The fronts are closed with a fly below small lapels that form wide notches with the ends of the rolling collar. Square-cornered pocket-laps conceal openings to inserted side-pockets. The stylish two-seam sleeves may be double gathered or arranged in box-plaits at the top.

The graceful five-gored skirt is dart-fitted over the hips, and the fulness at the back is arranged in two backward-turning plaits at each side of the placket, the plaits flaring prettily. The skirt ripples slightly below the hips and measures two yards and seven-eighths round at the bottom in the middle sizes. Only the side-front seams are strapped, but the other seams may be strapped also, if desired.

Tailor suiting will develop this costume admirably, and braid will supply appropriate decoration. Two widths of black braid, fancifully arranged, produce a handsome effect on a costume made of garnet cheviot. Strappings or machine-stitching alone will also give a stylish completion on costumes of mixed cheviot, plain cloth, etc. A suit of army-blue cloth was made stylish by a collar of black velvet and a black braid ornamentation.

We have pattern No. 2040 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, will require two yards and three-fourths of material fifty-four inches wide, with half a yard of material fifty-four inches wide, extra for strapping. Price of pattern, 1s. or 25 cents.

MISSES' COSTUME, CONSISTING OF A WAIST WITH TUDOR YOKE FASTENING AT THE LEFT SIDE AND

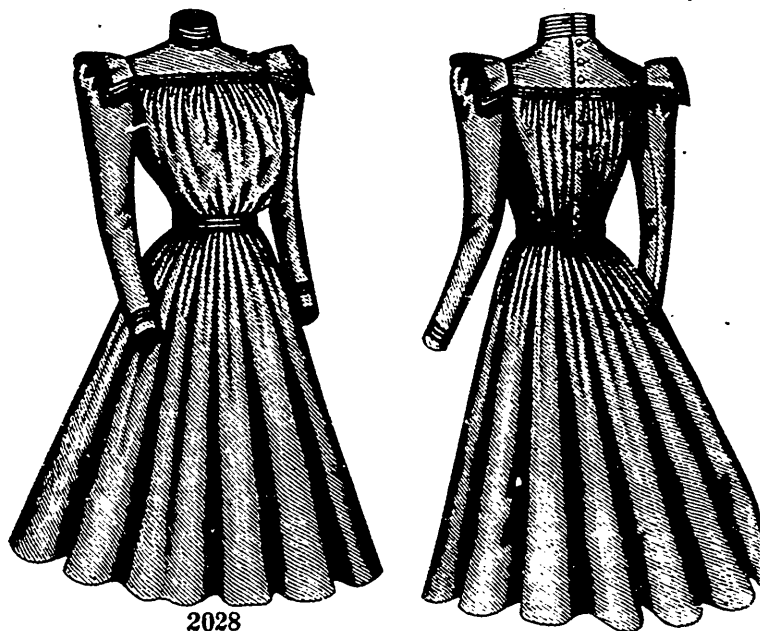
A CIRCULAR SKIRT.

(For Illustrations see Page 434.)

No. 1952.—Another view of this costume is given at fig. No. 122 II in this magazine.

A waist, with a Tudor yoke outlined with graduated ruffles that give fashionable breadth, and a perfectly adjusted circular skirt are the component parts of this stylish costume, which is here pictured made of blue cloth and green taffeta. Ruffles and black velvet ribbon give suitable ornamentation. The waist, which is made over a fitted lining that closes at the center of the front, is shaped with under-arm and shoulder seams, and below the yoke it closes invisibly at the center of the front. The broad Tudor yoke is plain across front and back and fastens along the left shoulder, thus assuring an unbroken outline that is exceedingly pretty; it is adjusted by shoulder seams. The full front and full back are gathered at the top and at the waist, the fulness being drawn well to the center, so as to give a smooth appearance under the arms. At the back the fulness is drawn down tight, but at the front it puffs out stylishly. Two graduated silk ruffles follow the lower outline of the yoke and are cut quite shallow at the front and back but broaden over the shoulders; the ruffles are edged with two rows of velvet ribbon, while the rows are arranged on the lower part of the yoke as a heading to the ruffles. A standing collar finished at the top and bottom with rows of velvet ribbon closes on the left shoulder. The two-seam sleeves are made over tight linings and have gathered fulness at the top; they are finished about the wrist by a silk ruffle edged and headed by rows of velvet ribbon. A wide velvet ribbon is tied about the waist and forms a bow at the left side, giving pretty completion to the waist.

The skirt is of circular shaping and ripples prettily all round. It presents a perfectly smooth effect all round at the top, the slight fulness at the back being arranged in two backward-turning plaits that meet at the center. The lower edge of the skirt, which measures two yards and three-fourths in the



2028

Front View.

2028

Back View.

MISSES' DRESS, WITH SQUARE YOKE AND STRAIGHT FULL SKIRT.

(For Description see Page 438.)

middle sizes, is tastefully trimmed with two ruffles of silk edged with rows of velvet ribbon.

Canvas, cashmere, serge or novelty goods, silk or linen fabrics could be used for this dress, and velvet or silk would

suitable for the yoke. An afternoon dress could be developed most stylishly in pink taffeta with the yoke of all-over lace and trimmed with ruffles of the silk edged with black ribbon. A broad pink sash edged with black could be worn with this costume.

We have pattern No. 1952 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will need three yards and an eighth of dress goods forty inches wide, with a yard of silk twenty inches wide for the waist ruffles. Price of pattern, 1s. or 25 cents.

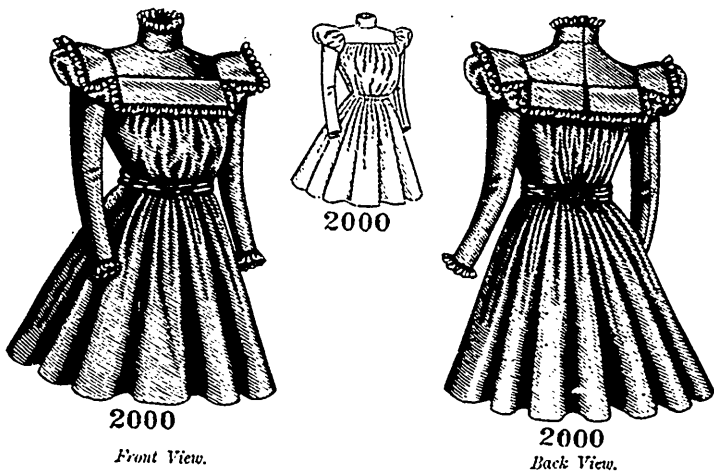
**MISSSES' COSTUME, CONSISTING OF A WAIST CLOSED UNDER THE BOX-PLAIT AND A THREE-PIECE SKIRT.**

(For Illustrations see Page 435.)

No. 1979.—A particularly stylish air characterizes this costume, which is here shown developed in light-gray cloth and trimmed simply yet effectively with narrow gold shell and brass buttons. The costume consists of a waist and three-piece skirt. The waist has a group of small forward-turning tucks extending to yoke depth taken up in and by fronts at each side of a wide box-plait which is formed at the front edge of the right side and conceals the closing. The fullness resulting from the tucks is taken up in gathers at the waist, and the fronts puff out in a stylish way at the center but are smooth on the sides. A body-lining that is fitted to a center seam, under-arm gores and single bust darts renders the waist trim looking. The fronts are in shoulder and under-arm seams to the back, which fullness only in the lower part drawn down tight and well to the center by gathers at the waist. The two-seam sleeves made over coat-shaped linings and are gathered at the wrist where they puff out stylishly under smooth, pointed caps; they are finished at the wrist with shallow, pointed cuffs that fall over the hands in bell fashion. A standing collar closed at the center of the front completes the neck. A plain narrow band of the material is closed in front with a metal buckle, in accordance with a fancy that is fashionable at the moment.

The costume will develop well in serge, camel's-hair and a variety of fancy suitings, and braid, gimp, ribbon or buttons may be used in many attractive ways for decoration.

We have pattern No. 1979 in five sizes for misses from twelve to sixteen years of age. To make the garment for a miss of twelve years, will require three yards and five-



GIRLS' DRESS, WITH SQUARE YOKE.

(For Description see Page 438.)

eighths of goods forty inches wide. Price of pattern, 1s. or 25 cents.

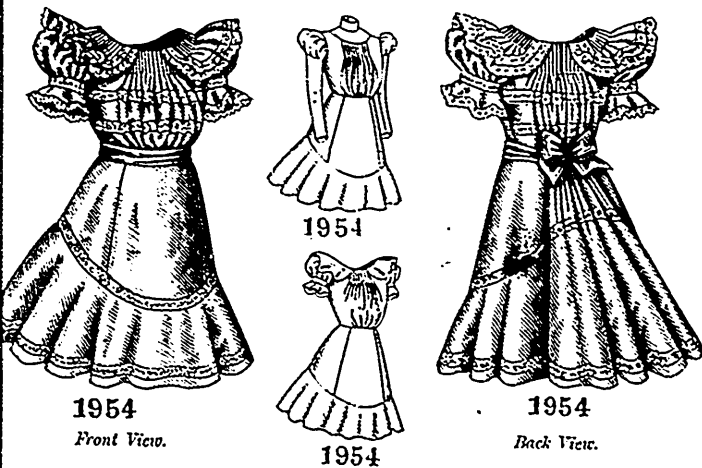
**GIRLS' COSTUME, WITH FOUR-GORED SKIRT.**

(For Illustrations see Page 436.)

No. 1966.—At figure No. 123 II in this number of THE DRAWING is again represented.

The simplicity and beauty of the little costume introduced make it conspicuous among the many attractive modes for girls. The costume is here shown developed in brown camel's-hair with fancy gimp for the tasteful decoration. The full blouse-front is shaped in V outline at the top and exposes in chemisette effect a facing applied on the fitted body-lining; its pretty fullness is arranged in a forward-turning plait in each shoulder edge, and at each side of the center, and in two rows of gathers at the lower edge. The backs join the front in shoulder and under-arm seams and are smooth at the top, with slight fullness at the bottom drawn down close by gathers at the waist. The closing is made with buttons and button-holes at the center of the back. A becoming feature is the large lapel-collar, which is in two sections that flare at the back, where they are deep and round; it is deeply notched in front of the shoulders, and its pointed ends meet at the center of the front. The two-seam sleeves have round stylish puffs at the top; and a standing collar completes the neck. An applied belt of the material finishes the bottom of the waist. The graceful four-gored skirt is joined to the waist; it is smooth at the front and over the hips and gathered at the back and flares stylishly, rippling in a pretty way below the hips.

The costume may be developed in a variety of charming ways, and combinations of materials will produce particularly pleasing results. Silk, nun's-veiling, Henrietta, cashmere, etc., are appropriate, and lace, ribbon, braid or gimp may be used for decoration. A dainty frock made of figured and plain silk is trimmed with white insertion over bright-



GIRLS' DRESS, WITH SKIRT HAVING A FOUR-GORED UPPER PART AND A GRADUATED CIRCULAR LOWER PART. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH TUCKED OR CIRCULAR BERTHA CAPS AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see Page 438.)

graceful three-piece skirt is dart-fitted at the sides and has its fulness at the back collected in gathers at the waist. It ripples prettily below the hips and measures three yards round at the lower edge in the medium sizes.

colored ribbon. The collar, lapels and body-facing are of the plain silk, and a ribbon belt tied in a bow at the back completes the dress.

We have pattern No. 1966 in eight sizes for girls from five to twelve years of age. To make the costume for a girl of nine years, needs three yards and a fourth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSES' DRESS, WITH SQUARE YOKE AND STRAIGHT, FULL SKIRT.

(For Illustrations see Page 436.)

No. 2028.—This is a becoming simple style of dress suitable for school and general wear. It is illustrated made of brown serge and trimmed with rows of narrow brown braid. The waist has a broad square yoke shaped by shoulder seams, and a full front and full backs which are gathered at the top and at the waist. The fulness puffs out stylishly at the front, but at the back it is drawn down close at each side of the closing, which is made with buttons and button-holes at the center. At the sides the waist is made smooth-fitting by under-arm gores, and a closely fitted lining gives a trim adjustment to the entire waist. The two-seam sleeves, which have coat-shaped linings, are gathered at the top, and smooth, prettily-shaped caps flare gracefully upon them and give the desirable broad-shoulder effect. A standing collar completes the neck. The straight, full skirt is gathered at the top and sewed to the waist, which is finished with an applied belt that is prettily trimmed with braid. It measures about three yards round in the middle sizes.

The mode is girlish and graceful and will develop well in cashmere, Henrietta, challis, novelty goods, etc. Narrow silk ruffles, braid or ribbon will decorate a cloth dress stylishly. The skirt may be encircled with rows of the garniture.

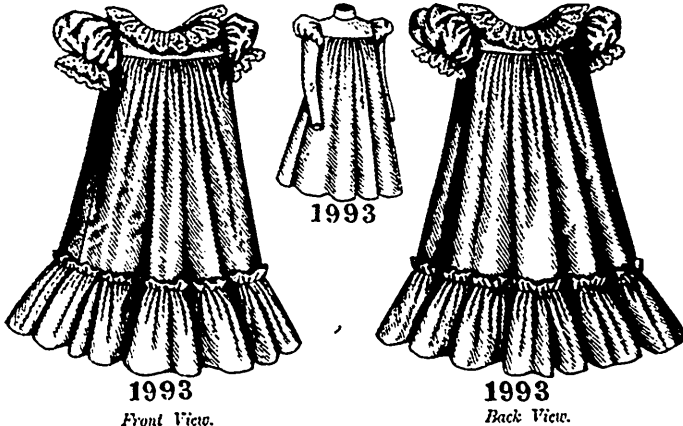
We have pattern No. 2028 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, requires four yards and an eighth of goods forty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH SKIRT HAVING A FOUR-GORED UPPER PART AND A GRADUATED CIRCULAR LOWER PART. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH TUCKED OR CIRCULAR BERTHA CAPS AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see Page 437.)

No. 1954.—At figure No. 120 H in this magazine this dress is shown differently made up.

This pretty dress may be made up for either street or party



GIRLS' MOTHER Hubbard Dress. (TO BE MADE WITH HIGH OR ROUND NECK, WITH FULL-LENGTH OR SHORT SLEEVES, AND WITH OR WITHOUT THE FLOUNCE.) (For Description see Page 430.)

wear, as it may have a high or round neck and full-length or short sleeves. As here pictured, it is charmingly made up as a party dress of watermelon-pink silk and decorated with lace

edging and insertion and ribbon. The waist is made over a fitted lining and closed invisibly at the back. Fine upright tucks are taken up close to the center at the top of the front and backs, and the pretty fulness resulting from them is adjusted by gathers at the bottom, the front blousing in a becoming way, while the back is drawn down so as to be just soft and pretty without blousing. A pretty feature is the Bertha



2043



2043

Front View.



2043

Back View.

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

(For Description see Page 430.)

caps, which end at the tucks and may be in circular style or of a finely tucked kind, the tucks ending far enough from the lower edges to form the caps in fluffy frills; styles are shown in the illustrations. The full-length sleeves have short puffs at the top. The short puff sleeves are completed with bands of insertion and lace-edged circular frills of the material. The skirt is of the new kind formed by an upper and lower part. The upper part comprises the gores and is smooth at the top across the front and sides and gathered at the back. The lower part is a graduated circular flounce that is quite shallow in front and deepens gradually toward the back; it is joined smoothly to the upper portion and ripples prettily, a row of insertion follows the joining. A wrinkled ribbon is worn about the waist and tied in a stylish bow at the back.

Mohair, serge, camel's-hair, drap d'été, Henrietta, silk, Lansdowne and cashmere are admirable materials from which to fashion a pretty dress, and fancy bands, ribbon ruche, narrow satin or velvet ribbon, appliqué trimming and lace edging and insertion will provide an effective decoration.

We have pattern No. 1954 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, needs five yards and an eighth of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH SQUARE YOKE. (For Illustrations see Page 437.)

No. 2000.—A very simple, stylish little dress is here illustrated made of blue serge and trimmed with plaitings of red silk. A crushed belt, also of red silk, has its ends finished in tiny frills, and gives dainty completion. The waist is made over a fitted lining, and the upper part is a square yoke to which the front and back are gathered; it is smoothly adjusted at the sides by under-arm gores, and the fulness is confined by a double row of gathers at the lower edge and allowed to puff out stylishly at the front, while it is drawn snugly at the back. The closing is made invisibly



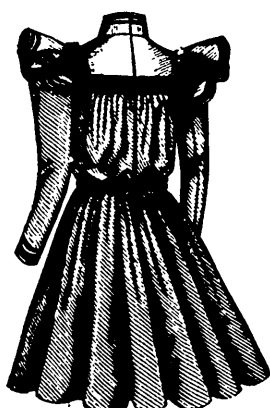
1984

the back. At the bottom of the yoke and over the shoulders is arranged a Bertha formed of five tabs daintily edged with a narrow silk plaiting that gives pretty ornamentation. A standing collar, softly finished at the top with a plaiting of silk, completes the neck. The two-seam sleeves have pretty, short puffs at the top and are tastefully finished at the wrist with a silk plaiting. Joined to the



1984

Front View.



1984

Back View.

GIRLS' DRESS, WITH STRAIGHT SKIRT. (TO BE MADE WITH OR WITHOUT THE POINTED REVERS AND CIRCULAR CAPS.)  
(For Description see this Page.)

We have pattern No. 1993 in ten sizes for girls from three to twelve years of age. To make the dress with the flounce for a girl of nine years, requires three yards and five-eighths of goods thirty-six inches wide, while the dress without the flounce needs two yards and three-fourths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

GIRLS' DRESS. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR FRILL SLEEVES.)  
(For Illustrations see Page 438.)

No. 2043.—This little frock is a particularly charming style and is here shown made of red novelty goods, with the collar and yoke of silk finely tucked and black velvet ribbon for decoration. The waist is made over a smooth lining and has a full front and full back joined in shoulder and under-arm seams. A box-plait is formed at the center of the front, and at each side of it the fulness is gathered at the top and bottom; and the front puffs out in a stylish way. The fulness in the backs also is gathered at the top and bottom, but is drawn down tight at each side of the closing, which is made with buttons and button-holes at the center. The dress may be made with a high or round neck. When high-necked a round yoke shaped by shoulder seams is used, and the neck is finished with a standing collar. A pretty Bertha, in two sections that are wide apart at the front and back, follows the upper outline of the full portions; they are arranged in an under box-plait at each shoulder, where they shape a deep point and fluff out in a pretty way. The full-length two-seam sleeves are encircled by gathered frill caps; or, the frill caps may serve for frill sleeves when the dress is low-necked. The full, straight skirt is gathered to the waist, which is finished with an applied belt.

Selection may be made from a variety of silk and wool fabrics for this dress, and lace, ribbon, guimp and braid will trim it effectively.

We have pattern No. 2043 in seven sizes for girls from three to nine years old. For a girl of 5 years, the dress with high neck and long sleeves needs two yards and a half of goods forty inches wide, with a yard and five-eighths of silk twenty inches wide for the collar, yoke and to line the Bertha and frill sleeves. The round-necked dress with frill sleeves requires two yards and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, WITH STRAIGHT SKIRT. (TO BE MADE WITH OR WITHOUT THE POINTED REVERS AND CIRCULAR CAPS.)  
(For Illustrations see this Page.)

No. 1984.—Another illustration of this dress, showing it dif-

ist and falling in full gathered style all round is a straight skirt that is neatly finished at the bottom with a broad hem. A very pretty dress in this style and suitable for more occasions was made of heliotrope cashmere, with the yoke of tucked white taffeta; the Bertha was of a pretty shade of heliotrope velvet and edged with a plaiting of narrow lace. A crush belt of white taffeta and a milliner's-fold velvet round the skirt gave a pretty completion. A dress of this canvas could have the yoke and belt of red cloth.

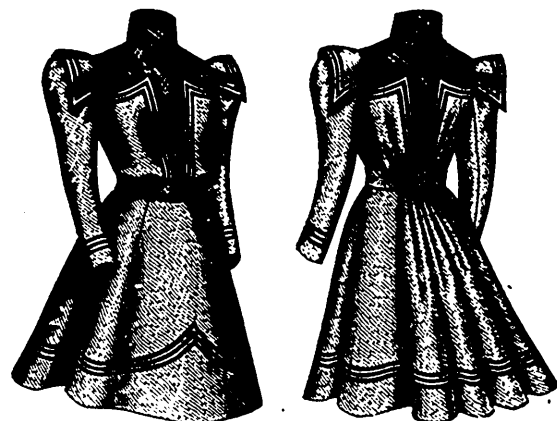
We have pattern No. 2000 in nine sizes for girls from four to twelve years of age. To make the dress for a girl of nine years, requires three yards and five-eighths of goods thirty-six inches wide, with three-fourths of a yard of silk twenty inches wide for the crush belt and to trim. Price of pattern, 10d. or 20 cents.

GIRLS' MOTHER HUBBARD DRESS. (TO BE MADE WITH HIGH OR ROUND NECK, WITH FULL-LENGTH OR SHORT SLEEVES AND WITH OR WITHOUT THE FLOUNCE.)  
(For Illustrations see Page 438.)

No. 1993.—This dress is again illustrated at figure No. 113 II in this magazine.

This quaint little Mother Hubbard frock is bewitchingly attractive in its dainty simplicity and is here shown made of pink cashmere and trimmed with white lace. The dress is made with a square yoke, which is shaped by shoulder seams, and may be made high-necked and finished with a standing collar or round-necked and edged with a lace frill, as preferred. The full skirt portions, which are joined together for the arms, are gathered at the top and fall gracefully in living folds. A deep, gathered flounce of the material, finished to form a frill heading, encircles the skirt and is a pretty adjunct, but its use is optional. The sleeves may be full-length coat-sleeves with short puffs at the top, or they may be short puffs with a lace frill as a pretty decoration.

It is made of silk, challis, Henrietta and many beautiful cottons and will develop the dress appropriately, and ribbon, lace and insertion may be used in a variety of charming ways for decoration. A dainty dress for special occasions is made of fine organdy and trimmed in a charming way with lace, insertion and lace. The insertion is arranged in rows and the material cut from beneath.



2042

Front View.

2042

Back View.

GIRLS' DRESS.

(For Description see Page 440.)

ferently made up, is given at figure No. 111 II in this magazine. Pointed revers and circular sleeve-caps are attractive features of this very pretty dress, which is made with the waist

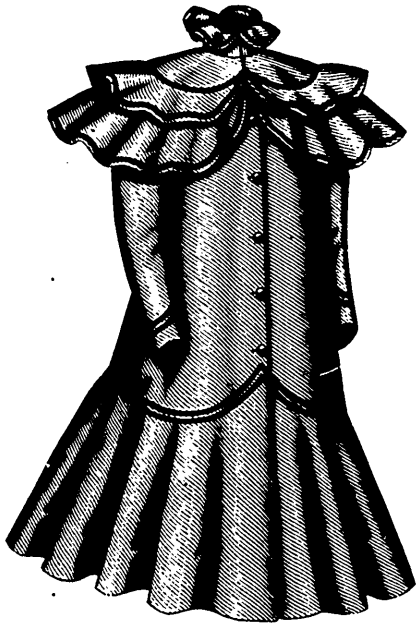
stylishly bloused all round. The dress is here shown made of tan cloth, with the yoke and collar of turquoise-blue silk and the revers and bands of brown velvet; and pretty decoration is afforded by rows of narrow ribbon and a wrinkled ribbon belt finished with a bow at the back. The waist is made over a

GIRLS' DRESS.

(For Illustrations see Page 439.)

No. 2042.—Blue cashmere and plaid velvet were here employed in developing this exceedingly pretty dress, the beauty of which is much enhanced by the decoration of narrow velvet ribbon. The waist is made with a center-front and center-backs which are extended at the top to form a deep yoke that is shaped by shoulder seams. Full lower portions, joined in under-arm seams, separate with a pretty flare over the center-front and center-backs; they are curved low at the top to shape a deep point where they lap on the center portions. The fulness at the bottom of the waist is collected in gathers and puffs out becomingly at the front, while at the back it is drawn down tight. The closing is made at the center of the back with buttons and button-holes. A fitted lining imparts trimness to the waist, which is finished with a standing collar. The two-seam sleeves, which are made over coat-shaped linings, have pretty fulness gathered at the top; on them rest smooth, oblong caps, which shape a point at the front and back. To the bottom of the waist is joined the pretty four-gored skirt, which is smooth at the top across the front, falls in rolling flutes below the hips and is gathered at the back.

The elaborate or simple development of the mode depends upon the material and garniture selected. All sorts of silk and wool materials are appropriate, and ribbon, braid and lace will provide suitable decoration. A charming little frock is made of pink Chino



1949

Front View.



1949

Back View.

MISSSES' LONG COAT, WITH CIRCULAR-FLOUNCE LOWER PART AND A CIRCULAR CAPE COLLAR, WITH ONE OR TWO CIRCULAR FRILLS.) (For Description see Page 441.)

fitted lining and closes invisibly at the back. Its upper part is a deep square yoke shaped with shoulder seams; and the lower portions are very full, being gathered at their upper and lower edges and blousing stylishly all round. Two pretty pointed revers arranged on each side of the waist lap on the shoulders and extend a little below the yoke; they stand out in an effective way on circular caps that ripple prettily about the sleeves. Both the revers and caps are daintily lined with silk and edged with rows of narrow ribbon; and bands of velvet, finished at both edges with rows of ribbon, extend across the bottom of the yoke and conceal their joining. The standing collar, also, is ribbon-trimmed. The two-seam sleeves are made over tight linings and are gathered at the top and neatly finished at the wrists with rows of ribbon. The skirt is gathered all round and joined to the waist, falling in graceful folds; it is finished at the bottom with a broad hem. If a plain effect be desired, the dress may be made without the revers and sleeve caps.

Another very stylish dress of this description was made of blue serge, with the yoke of the same material; the revers and bands were made of bright-red cloth, and black braid in a narrow width suitably trimmed the waist and skirt. A leather belt was worn.

We have pattern No. 1984 in nine sizes for girls from four to twelve years of age. For a girl of nine years, the dress needs two yards and three-fourths of goods forty inches wide, with half a yard of silk twenty inches wide for the yoke and collar, and three-eighths of a yard of velvet twenty inches wide for the revers and bands. Price of pattern, 10d. or 20 cents.



1977



1977



1977

Front View.



1977

Back View.

GIRLS' EMPIRE LONG COAT, WITH CIRCULAR FRILL-BORDERED COLLAR. (TO HAVE THE SLEEVES GATHERED OR BOX-PLAIED.) (For Description see Page 441.)

silk, white appliqué lace covering the center-front and center-backs producing a very handsome effect. A row of the lace also trims the bretelles and skirt.



We have pattern No. 2042 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the dress calls for two yards and a fourth of dress goods forty inches wide, with a yard and a fourth of plaid velvet twenty inches wide for the center front, center back, collar and belt. Price of pattern, 10d. or 20 cents.

**MISSSES' LONG COAT, WITH CIRCULAR-FLOUNCE LOWER PART AND A CIRCULAR CAPE-COLLAR WITH ONE OR TWO CIRCULAR FRILLS.**

(For Illustrations see Page 440.)

No. 1949.—This coat is differently portrayed at figure No. 15 H in this magazine.

One of the smartest novelties in long coats is here portrayed made of broadcloth and trimmed with narrow braid. The coat is long, reaching to the bottom of the dress, and has for its distinctive feature a circular-flounce lower part that curves at the top in such a way as to shape a point at the front and back and falls in deep ripples all the way round. The upper part is composed of loose fronts and a loose back with a center seam, and the circular flounce is in two sections joined in a seam that is in line with the center seam of the back. The coat is closed at the front above the flounce with buttons and button-holes. A stylish accessory is a circular cape collar having one or two circular frills, as preferred. The frills round prettily away at the front and are curved to shape a point at the back, each frill being in two sections that are joined by a center seam. A standing collar completes the neck, and to it is joined a circular ruffle that ripples prettily. The sleeves are arranged in five box-plaits at the top and are trimmed with braid in pointed cuff outline.

A coat of this style is protective and may be pleasingly made up in broadcloth, cheviot, lady's cloth, camel's-hair, tweed, etc. Plain or fancy braid is an appropriate decoration.

We have pattern No. 1949 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the coat needs three yards and a half of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

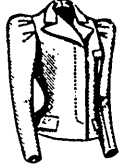
**GIRLS' EMPIRE LONG COAT, WITH CIRCULAR FRILL-BORDERED COLLAR. (TO HAVE THE SLEEVES GATHERED OR BOX-PLAITED.)**

(For Illustrations see Page 440.)

No. 1977.—A picturesque long coat in Empire style is here shown developed in green cloth and trimmed with narrow black braid. It has a square yoke shaped by shoulder seams; and the full back is arranged in two backward-turning plaits at each side of the center and the full fronts in two forward-turning plaits at each side of the closing, which is made invisibly at the center. The plaits flare in decided fan effect, and the coat ripples prettily at the sides. The neck is finished with a turn-over collar that has rounding corners. A large fancifully shaped collar completely conceals the yoke; it has a smooth, seamless upper portion cut in four large scollops and a double,

plaits; they are trimmed in fancy cuff outline with the braid. Mixed cheviot, whipcord, camel's-hair, tweed, etc., are suitable for this comfortable garment, and braid or buttons may be used for decoration. Blue camel's-hair combined with darker velvet makes a dressy coat, the collars being of velvet.

We have pattern No. 1977 in eight sizes for girls from three to ten years old. For a girl of nine years, the coat needs two yards and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



**GIRLS' SACK COAT, WITH FLY-FRONT AND A BOX-PLAIT AT THE BACK.**

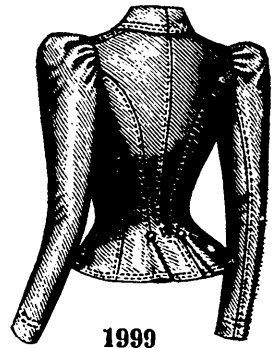
(For Illustrations see this Page.)

No. 1976.—A very stylish combination of

1999



1999  
Front View.



1999  
Back View.

**MISSSES' JACKET, WITH FLY FRONT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)**

(For Description see this Page.)

a fly front with an Empire back is seen in this little coat, which is illustrated made of green cloth and prettily trimmed with braid. The coat is shaped by shoulder and under-arm seams, and the back is arranged in a broad box-plait at the neck, the plait widening gradually and falling softly to the lower edge. The sack fronts are smooth though loose and are reversed in small lapels that extend in points beyond the ends of the rolling collar. Machine-stitching neatly outlines the lapels and collar as well as the front and lower edges of the jacket, and the closing is made with a fly. Small pockets are inserted low in each front and are covered by oblong pocket-laps prettily trimmed with two rows of braid. The coat-sleeves have becoming gathered fulness at the top and are finished at the wrist with broad turn-over cuffs that are left open at the ends and tastefully trimmed with braid. Two oddly shaped tabs fall in cap fashion over the top of each sleeve; they also show the braid decoration.

This will prove a very stylish, serviceable jacket for school and general wear, and any coat material will suitably develop it. The coat can be made without the caps and finished only with machine-stitching, if desired.

1976

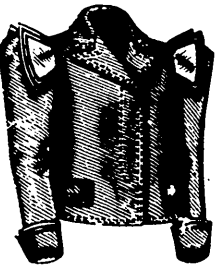
We have pattern No. 1976 in eight sizes for girls from three to ten years of age. To make the coat for a girl of nine years, needs a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

**MISSSES' JACKET, WITH FLY FRONT. (TO HAVE THE SLEEVES GATHERED OR PLAITED.)**

(For Illustrations see this Page.)

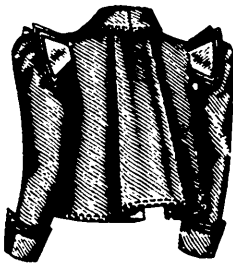
No. 1999.—At figure No. 117 H in this magazine, this jacket is again portrayed.

This natty jacket is here illustrated made of covert cloth and tailor finished with machine-stitching. A close trim adjustment at the sides and back is given by a center seam



1976

Front View.



1976

Back View.



**GIRLS' SACK COAT, WITH FLY FRONT AND A BOX-PLAIT AT THE BACK.**

(For Description see this Page.)

circular frill joined smoothly to the upper part, but rippling in a charming fluffy way all round. The two-seam sleeves may have the fulness at the top gathered or arranged in three box-

and side-back and under-arm gores. Coat-plaits with a button at the top and coat-laps give the jaunty coat effect desirable in this style of garment. The fronts hang loose, but are gracefully smooth; they are reversed at the top in up-to-date lapels that extend in stylish points beyond the ends of the rolling collar. The jacket closes below the lapels with a fly. Low in each front is an inserted pocket covered with a square lap; and a small breast-pocket similarly finished is inserted in the left front. The two-seam sleeves have becoming gathered fulness at the top to be arranged in gathers or plaits, as preferred, and are finished at the wrist by rows of machine-stitching.

Whipcord, melton, diagonal, serge and kersey will usually be selected for this jacket, and a very neat, stylish finish may be given by strappings of the material unless stitching alone is preferred.

We have pattern No. 1999 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, requires a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

**GIRLS' REEFER COAT OR JACKET, WITH SEAMLESS BOX BACK. (TO HAVE THE SLEEVES GATHERED OR BOX-PLAITED.)**

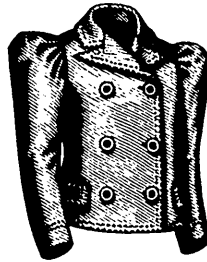
(For Illustrations see this Page.)

No. 2034.—The reefer coat or jacket shown in these illustration is very stylish and up to date. It is made of covert cloth and neatly finished with machine-stitching and bone buttons. The coat is shaped by shoulder and under-arm seams, the under-arm seams being terminated a short distance from the bottom to give a pretty spring at the lower edge. The seamless box back hangs loose from the shoulders, and the reefer fronts are reversed in lapels that extend in points beyond the rolling collar. The closing is made below the lapels in double-breasted style with buttons and button-holes. Prettily pointed pocket-laps cover openings to inserted pockets. The two-seam sleeves may have their fulness arranged in box-plaits or gathers, as preferred.

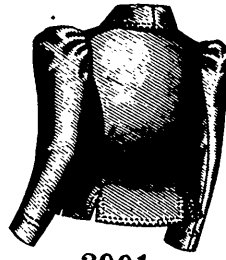
Diagonals, cheviots, serges, mixtures, flannels, etc., can be used for this stylish coat. Braid can be used for ornamentation, or straps of the material will give a pretty finish.

The collar could be inlaid with velvet with very pleasing results.

We have pattern No. 2034 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of nine years, needs a yard and a fourth of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



**2001**  
Front View.



**2001**  
Back View.

**GIRLS' BOX-REEFER JACKET.**  
(For Description see this Page.)

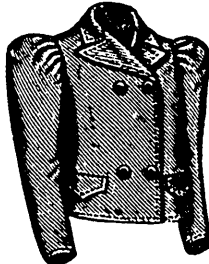
**GIRLS' BOX-REEFER JACKET.**

(For Illustrations see this Page.)

No. 2001.—This decidedly stylish and comfortable jacket is very simply shaped. It is illustrated developed in brown serge and neatly finished with machine-stitching. The seamless box back is connected with the loose reefer fronts by under-arm gores, and the seams are terminated a short distance from the lower edge to give the necessary spring over the hips. The fronts lap and close in double-breasted style with buttons and button-holes, and are reversed at the top in lapels that extend in points beyond the ends of the rolling collar, which is made with a center seam. Square-cornered pocket-laps conceal openings to convenient side pockets that are inserted over the hips in the fronts. The two-seam sleeves have the approved amount of fulness collected in gathers at the top.

Both Scotch mixtures, coatings in plaid, checked, striped or fancy effects, cheviot, etc., are suitable for the jacket, and narrow braid may be used for decoration, if preferred to the machine-finish.

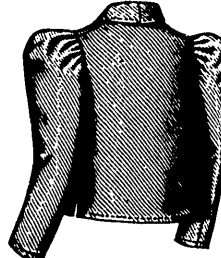
We have pattern No. 2001 in eight sizes for girls from five to twelve years of age. To make the jacket for a girl of nine years, needs a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.



**2034**  
Front View.



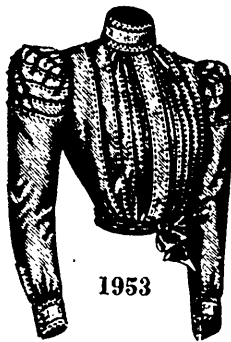
**2034**



**2034**  
Back View.

**GIRLS' REEFER COAT OR JACKET, WITH SEAMLESS BOX BACK. (TO HAVE THE SLEEVES GATHERED OR BOX-PLAITED.)**

(For Description see this Page.)



**1953**

Front View.



**1953**



**1953**

Back View.

**MISS' COILED SHIRT-WAIST BODICE, WITH REMOVABLE STOCK COLLAR.**

(For Description see this Page.)

**MISS' COILED SHIRT-WAIST BODICE WITH REMOVABLE STOCK-COLLAR.**

(For Illustrations see this Page.)

No. 1953.—The shirt-waist retains its popularity without regard to the seasons, and one of its variations, the shirt-waist bodice, is here shown in a pretty design, made up in Yale-blue taffeta. The waist is adjusted by center, under-arm and shoulder seams and is made over a fitting lining. The back is smooth at the top, with scant fulness drawn down tight at the waist, while the fronts are gathered

at the top and bottom and puff out stylishly, the fulness at the waist being confined by a double row of shirring. At the front and back the waist is made quite decorative by upright corded tucks, that flare broadly in fan effect at the back, and a cording is inserted in the center seam. The waist closes down the front under a box-plait. The neck is completed with a fitted band, and a removable stock-collar showing corded tucks at the top and bottom closes in the back and gives a pretty touch. The sleeves are gathered at their upper and

lower edges and are made with only an inside seam; they are tastefully ornamented with rows of corded tucks at the top and are finished with link cuffs having corded tucks at the top and bottom; and the regulation openings at the back of the arm are neatly finished with underlaps and pointed overlaps. A ribbon belt tied in a bow at the left side is a graceful, pretty finish.

The shirt-waist bodice can be made of lady's cloth, Frenchannel, brilliantine, canvas or cashmere, while foulards, faille and checked or plaid taffetas will retain their popularity. A neat tailor effect can be obtained by finishing the neck with a band and wearing a linen collar and tie, while waist complexion is given by a stylish leather belt.

We have pattern No. 1953 in seven sizes for misses from ten to sixteen years of age. To make the shirt-waist bodice for a miss of twelve years, needs three yards and five-eighths of material twenty-two inches wide. Price of pattern, 10d. or 10 cents.

**MISSSES' SHIRT-WAIST BODICE, WITH SQUARE YOKE, SAILOR COLLAR AND REMOVABLE SHIELD.**

(For Illustrations see this Page.)

No. 1991.—At figure No. 112 II in this number of THE DESIGNATOR this shirt-waist is shown differently developed.

The shirt-waist bodice here pictured is a particularly charming mode and is shown developed in blue-and-white plaid taffeta, white satin and plain blue taffeta. A square yoke fitted by shoulder seams forms the upper part of the bodice, and to its straight lower edges are joined the gathered upper edges of full fronts and full back which are joined together under the arms. The fullness at the waist is collected in gathers that are tacked to a belt stay, the fronts unfolding out softly without drooping. The fronts separate with a flare toward the shoulders over a removable shield of tucked plain silk that extends to the waist and is made with a short cape back and a turn-down collar. A belt secures the shield at the waist. A becoming feature of the waist is the broad sailor-collar which conceals the yoke; it has oddly pointed ends and curves gracefully over the shoulders, and under it is passed a tie that is arranged in a sailor knot at the front. The sleeves have only one seam and are gathered at the top and bottom and finished with roll-up cuffs that open prettily at the back of the arm. The cuffs and sailor collar are prettily trimmed at the edges with rows of velvet ribbon. A wrinkled blue ribbon used as a belt is tied at the left side, and a white ribbon used as a stock is howed at the throat.

The mode is suitable for a variety of silk, woollen or cotton materials, and decidedly pleasing results are produced with combinations. Braid, insertion, ribbon and appliqué trimming may be used for decoration.

We have pattern No. 1991 in seven sizes for misses from ten to sixteen years of age. To make the shirt-waist bodice for a miss of twelve years, needs three yards of plaid silk twenty inches wide, with a yard and an eighth of plain satin twenty inches wide for the cuffs, sailor collar and tie; the shield needs a yard and three-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

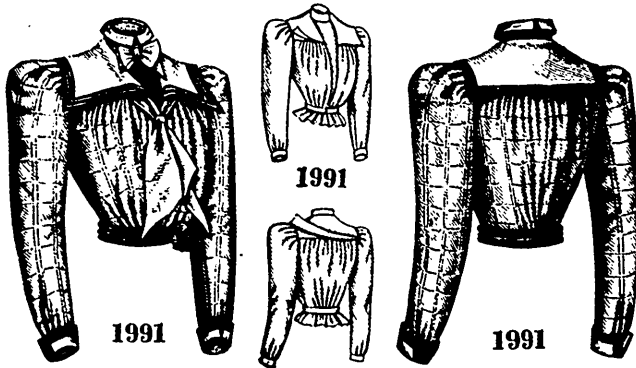
**MISSSES' BASQUE-WAIST, FASTENED AT THE LEFT SIDE.**  
(For Illustrations see this Page.)

No. 1974.—Another view of this stylish basque-waist may be seen at figure No. 110 II in this magazine.

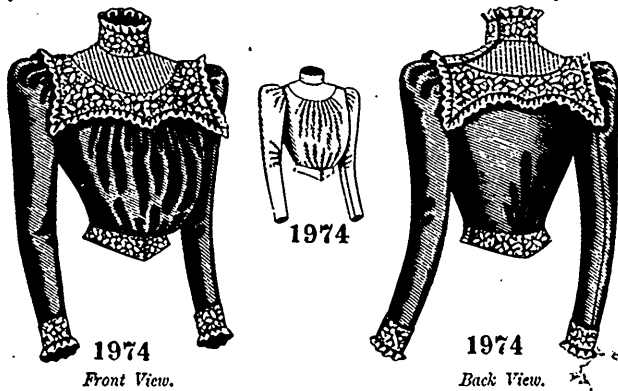
A very attractive and becoming basque-waist is here pictured made of camel's-hair, tucked silk and silk over-laid with lace-net; gathered ribbon trims it prettily. It is made over a closely-fitted lining that is closed with hooks and eyes down the front. The waist shows a round yoke of finely tucked silk at the front and back, the yoke being shaped in a way that gives grace and breadth to the shoulders. The back of the waist is smooth at the top and has fullness drawn well to the center by gathers at the waist. The full front is gathered at the top and bottom and pouches in a becoming manner at the center, while fitting perfectly smooth at the sides; and the closing is made invisibly along the left shoulder and under-arm seams. A Bertha that follows the lower outline of the yoke is curved over the shoulders and shapes a short point at the center and a deep point at each side, both front and back; it is an attractive feature of the dress and adds greatly to its smart appearance. The neck is completed with a high standing collar that closes at the left side. The two-seam sleeves are made over coat-shaped linings; they are gathered at the top and finished with round cuffs of lace-covered silk and a frill of ribbon. A fitted belt that shapes a point at the back and front is joined to the bottom of the waist, giving length and grace.

Taffeta, cashmere, mohair, poplin, sergo and novelty goods combined with silk, velvet or lace net over silk are some of the materials in vogue which are suitable for a basque-waist of this style.

We have pattern No. 1974 in five sizes for misses from twelve to sixteen years of age. To make the basque-waist for a miss of twelve years, needs a yard and a fourth of dress goods forty inches wide, with a yard and an eighth of silk twenty inches wide for the yoke, collar, Bertha, cuffs and belt, and three-fourths of a yard of lace net twenty-seven to cover the collar, Bertha, cuffs, and belt. Price of pattern, 10d. or 20 cents.



**MISSSES' SHIRT-WAIST BODICE, WITH SQUARE YOKE, SAILOR COLLAR AND REMOVABLE SHIELD.**  
(For Description see this Page.)



**MISSSES' BASQUE-WAIST, FASTENED AT THE LEFT SIDE.**  
(For Description see this Page.)

**MISSSES' WAIST. (TO BE MADE WITH DOUBLE OR SINGLE COLLAR, CUFFS AND BELT.) KNOWN AS THE RUBENS WAIST.**

(For Illustrations see this Page.)

No. 1975.—Particularly trim and jaunty is the Rubens waist here pictured developed in blue wool goods, with tucked silk for the yoke, plaid silk for the tie and velvet baby-ribbon for trimming. The waist is smoothly adjusted at the sides by under-arm gores and is closed invisibly at the back. The front is shaped low at the neck, where a small, smooth, V-shaped yoke is revealed in chemisette fashion; it is gathered at the top and bottom and blouses in a pretty way at the center, the fullness being drawn well forward. The backs are smooth at the top but have slight fullness gathered at the waist and drawn down tight. The waist is made with a lining closely adjusted by single bust darts and the usual seams, and is finished at the neck with a standing collar. A becoming feature is a large double Rubens collar, which is sewed to the upper edges of the front and backs, the ends flaring very slightly at the back and being wide apart at the front. A silk tie is arranged beneath the upper collar and tied in a sailor knot at the front. A double, fitted belt sewed to the lower edge of the waist lengthens it stylishly. The two-seam sleeves are encircled at the top by pretty, gathered puffs and are finished with double turn-back cuffs having flaring ends at the back of the arm. The collar, cuffs and belt may be made single, if preferred.

Silk, cashmere, challis, serge and other seasonable fabrics will develop the waist appropriately, and the trimming may be appliqué lace, ribbon or fancy braid.

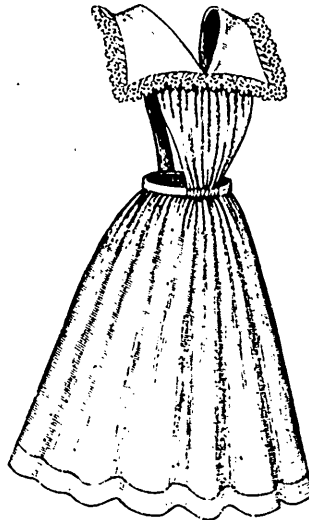
We have pattern No. 1975 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the waist needs two yards and an eighth of dress goods forty inches wide, with a fourth of a yard of plain silk for the yoke and three-fourths of a yard of plaid silk for the tie. Price of pattern, 10d. or 20 cents.

**MISSSES' APRON. (KNOWN AS THE PRISCILLA APRON.)**

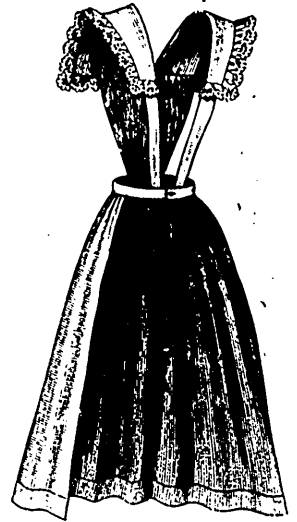
(For Illustrations see this Page.)

No. 2027.—This quaintly pretty apron is known as the Priscilla apron, and is pictured made of lawn and trimmed with embroidered edging. The bib is an extension of the skirt and is double shirred at the waist and gathered at the top. The skirt, which extends only to the hips, is gathered at each side of the bib and joined to a belt that passes under the bib as a stay for the shirrings and closes at the back with a button and

down the back to lap under the belt. Smooth bretelles are joined to the upper edges of the straps, which they entirely conceal at the front, where they are very broad and meet; they narrow toward the back, ending just below the shoulders. Dotted Swiss will develop a dainty apron by this mode, lace being used for decoration. Nainsook and cross-barred muslin



**2027**  
Front View.



**2027**  
Back View.

**MISSSES' APRON. (KNOWN AS THE PRISCILLA APRON.)**  
(For Description see this Page.)

and dimity are also appropriate materials, and ribbon and embroidery may be used for trimming.

We have pattern No. 2027 in five sizes for misses from eight to sixteen years of age. To make the apron for a miss of twelve years, requires a yard and a half of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

**GIRLS' MOTHER HUBBARD APRON, WITH CIRCULAR-FRILL SLEEVES AND BERTHA.**

(For Illustrations see Page 445.)

No. 2026.—Very dainty is this little apron with its circular-frill sleeves and Bertha. The apron is generously proportioned and will shield well the dress. White dimity was the material selected for its development, and narrow embroidered edging decorates the edges of the Bertha and frill sleeves. The apron has a full front and full backs, which meet in under-arm seams and are gathered at the top, where they are joined to the straight lower edge of a shallow yoke, the fullness falling gracefully. The yoke is shaped by shoulder seams and is in round, low outline at the top; it is concealed by the circular Bertha, which is sewed to its upper edge. The Bertha is in two sections, that have rounding lower corners at the front and back, and ripples in a becoming way. The circular-frill sleeves are fancifully shaped at the lower edge in line with the shoulders and ripple softly. The apron is closed to a desirable depth at the center of the back with buttons and button-holes and is deeply hemmed at the lower edge.

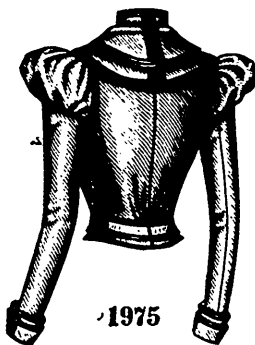
Aprons are always useful and will prove desirable additions to every girl's wardrobe. Cross-barred and plain muslin, and Swiss develop pretty aprons, as well as the more durable gingham, percale and chambray. Lace or embroidered edging will afford suitable garniture. A dainty apron is made of nainsook with an ornamentation of embroidered edging.

We have pattern No. 2026 in eight sizes for girls from three to ten years of age. To make the apron for a girl of nine years, requires two yards and three-eighths of goods thirty-six inches wide. Price of pattern 7d. or 15 cents.



**1975**

Front View.



**1975**

Back View.

**MISSSES' WAIST. (TO BE MADE WITH DOUBLE OR SINGLE COLLAR, CUFFS AND BELT. (KNOWN AS THE RUBENS WAIST.)**

(For Description see this Page.)

button-hole. Yoke-shaped straps, joined to the top of the bib so as to give a V neck in front, are broad at the front ends and narrow gradually toward the opposite ends, which are joined in shoulder seams to the narrow straps that extend



**1975**

MISSES' AND GIRLS' ONE-SEAM JACKET SLEEVE. (TO BE GATHERED OR BOX-PLAIED AT THE TOP.)  
(For Illustrations see this Page.)

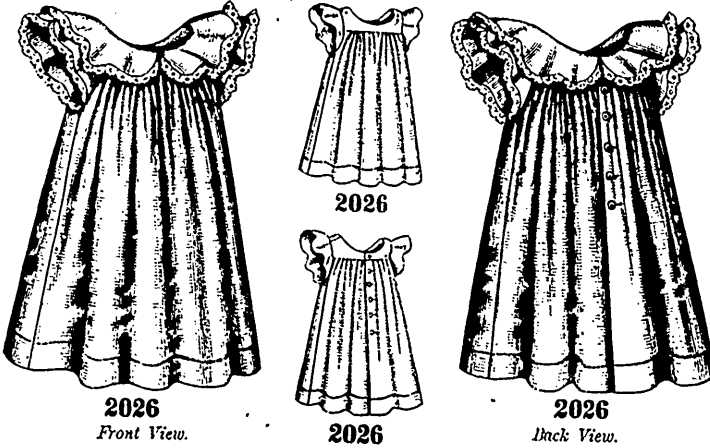
No. 1971.—This jacket sleeve will prove invaluable for remodeling old-style sleeves on up-to-date lines. It has only

MISSES' THREE-PIECE SKIRT, WITH CIRCULAR FLOUNCE EXTENDING IN POINTS AT THE SIDES. (TO BE PLAIED OR GATHERED AT THE BACK.)  
(For Illustrations see Page 447.)

No. 2006.—This skirt is again shown at Figure No. 112 II in this number of THE DELINEATOR.

The variations that can be made in the circular flounces appear numberless, and all are charming. The skirt here illustrated is a most pleasing novelty and is pictured developed in cloth. It is shaped with a narrow front-gore between two wide circular portions that are joined in a seam at the center of the back and smoothly fitted at the sides by darts. The fulness at the back may be gathered or arranged in overlapping backward-turning plaits, as preferred. About the skirt is applied a deep circular flounce that ripples all round and is of equal depth at the front and back, but is extended in a deep point at each side with a graceful curved effect between. At the top of the flounce are three rows of narrow velvet ribbon that give a desirable garniture. The skirt measures two yards and three-fourths at the lower edge in the middle sizes.

If a plain tailor effect is desired, the skirt may be finished with straps of the material; satin milliner's-folds are very stylish, and if a more dressy style is wanted the skirt may be trimmed with ruchings of ribbon at the top and bottom of the flounce. Braid, insertion, appliqué or braid passementerie are all suitable. A very stylish skirt was made of blue and white taffeta, with white frilled ribbon arranged in scroll design above the ruffle, and several rows of frilled ribbon finished the lower edge. We have pattern No. 2006 in five sizes for misses from twelve to sixteen years of age. To make the skirt for a miss of twelve years, needs three yards and five-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.



GIRLS' MOTHER HUBBARD APRON, WITH CIRCULAR-FRILL SLEEVES AND BERTHA.  
(For Description see Page 444.)

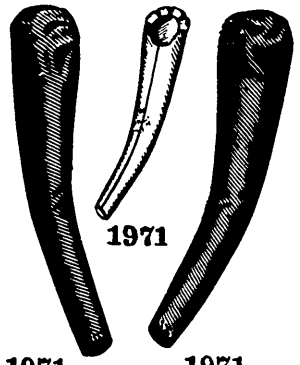
one seam, which comes at the inside of the arm, and the fulness at the top may be collected in gathers or arranged in box-plaits, as preferred. Two rows of machine-stitching neatly finish the sleeve at the wrist.

All plain and fancy coatings are suitable for the sleeve, which may be trimmed with braid, strappings of the material or machine-stitching to correspond with the jacket of which it is to form a part.

We have pattern No. 1971 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will need three-fourths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' SACK NIGHT-GOWN, WITH APPLIED BACK-YOKE.  
(For Illustrations see Page 448.)

No. 2002.—This comfortable and very simply constructed night-gown is pictured made of cambric. It is shaped by shoulder and under-arm seams, the shaping giving desirable width in the skirt while leaving the top perfectly smooth. On the back is applied a pointed yoke that is very shapely. The fronts are closed to a convenient depth at the center with buttons and button-holes, below which they are joined together under a plait. A turn-over collar that has pointed ends flaring broadly at the front finishes the neck. The two-seam sleeves have their fulness gathered at the top, and the wrists and the edges of the collar are neatly trimmed with a frill of embroidered edging.



MISSES' THREE-PIECE SKIRT, WITH ONE OR TWO GRADUATED CIRCULAR FLOUNCES.  
(For Illustrations see Page 446.)

No. 1990.—This skirt forms part of the toilette shown at figure No. 117 H.

Circular flounces are seen upon nearly all of the new Autumn skirts, and a very unique variation of this most popular style is here illustrated made of cloth and trimmed with braid and braid passementerie. The skirt consists of a narrow front-gore between two wide circular portions that are smoothly fitted at the sides by single darts and gathered at the back. On the skirt one or two graduated circular flounces may be added, as illustrated. The flounces are very shallow in front, where they are shaped with a center seam, and ripple gracefully all round. The upper flounce is much the deeper and extends nearly to the top of the skirt at the back, giving the deep, pointed tablier effect so much in vogue. The lower edges of the flounces are tastefully trimmed with braid, while a row of fancy braid passementerie covers the upper edges and imparts pretty ornamentation. The skirt in the middle sizes measures a little over two yards and a fourth round the bottom.

Satin milliner's-folds would prove very effective on the ounces as well as rows of ribbon, lace, insertion or pinked ruchings, frilled ribbon, etc. All the Autumn novelty goods, orges, chevits, cashmere, silk and canvas are suitable for this stylish skirt.

We have pattern No. 1990 in five sizes for misses from twelve to sixteen years of age. To make the skirt with two ounces for a miss of twelve years, needs four yards and five-eighths of goods forty inches wide, while the skirt with one ounce needs three yards and a half of goods forty inches wide. Price of pattern, 10d. or 20 cents.

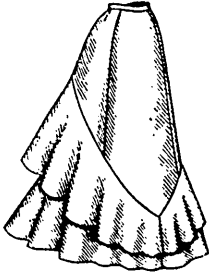
MISSES' AND GIRLS' ONE-SEAM JACKET SLEEVE. (TO BE GATHERED OR BOX-PLAIED AT THE TOP.)  
(For Description see this Page.)

We have pattern No. 2002 in seven sizes from four to sixteen years of age. To make the garment for a miss of twelve years, requires four yards and a fourth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

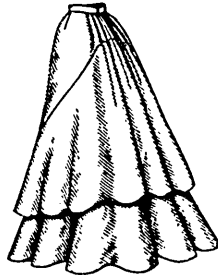
## SOME DAINY BABY GARMENTS.

(For Illustrations see Page 377.)

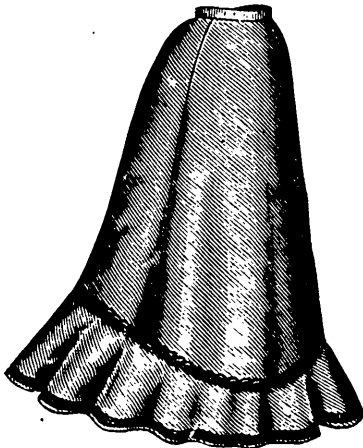
It is always interesting to plan baby's wardrobe, and the young mother realizes the keenest delight in this undertaking. She will appreciate any suggestions offered as to the style and manner of constructing these little garments. The first essential is that they be planned upon neat, simple lines. Nainsook and fine lawns are preferably used for developing the little robes, dresses and slips, though India and China silks are also much used. Finest cambric, with trimmings of embroidery and lace is used for the under-skirt, while soft flannel must be used for the other skirt. Embroidered flannel will make the occasions for wear when the little one is dressed for ceremonious occasions, while a simple feather-stitching is effective on those for ordinary service. There are numerous dainty little accessories which baby must possess to have a complete outfit, such as prettily fashioned sacks, cloaks, wrappers, bibs, caps, socks and booties. The materials suitable for making any of these little articles are numerous and beautiful, and the manner of decorating them is equally varied. A beautiful silk-warp flannel or silk-



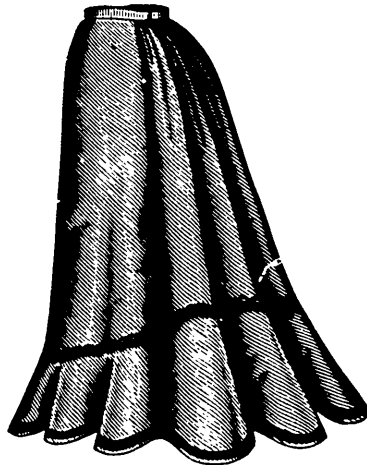
1990



1990



1990



1990

*Side-Front View.**Side-Back View.*

MISSES' THREE-PIECE SKIRT, WITH ONE OR TWO GRADUATED CIRCULAR FLOUNCES.  
(For Description see Page 445.)

and-cotton crêpon is much used for making the sacks and wrappers, and they are ornamented with a simple embroidered edge, narrow lace or ribbon. A lining of some daintily colored soft silk will enhance the charms of these little garments. Bengaline silk is used to make handsome cloaks, which are decorated usually with lace of a very fine quality. Bedford cord, Henrietta and cashmere are used for more serviceable cloaks and are made attractive by embroidery, lace, ribbon or fur. The illustrations show some very pretty modes, which will be quite easily made with the assistance of the patterns. These patterns are cut in one size only, but vary in price.

No. 9246.—The illustration represents a very elaborate robe appropriate for christening or for ceremonious occasions. It is made of nainsook and fine all-over embroidery, with a decoration of fine embroidered edging and insertion and clusters of narrow tucks. The pretty gathered skirt is elaborately trimmed. The short waist is composed entirely of rows of

insertion separated by clusters of fine tucks and is supplemented by an odd-looking Bertha of the all-over embroidery bordered with narrow edging. The short sleeves are formed of the all-over embroidery and bordered with narrow edging. In this instance the garment is made low-necked and with short sleeves, though, if preferred, the neck may be high and bishop sleeves added. The price of this pattern is 10d. or 20 cents.

No. 1732.—This is a very neat and extremely well-liked mode for baby's dress. It is made from fine white India lawn and trimmed with Swiss embroidery and insertion. The lower edge of the skirt is finished with a fancy-stitched hem, an always pleasing finish to these little garments. The Pompadour yoke is composed of clusters of narrow tucks separated by rows of feather-stitching. Bretelle ruffles of the material ornamented with insertion and edged with narrow embroidery give a pretty touch over the shoulders. The lower part of the sleeves is given a pleasing finish by tucks, insertion and embroidered edging. A ruffle of the narrow embroidery stands around the neck. This mode would be especially well adapted to developing an India silk dress with hem-stitched ruffles of the same. These little silk robes launder beautifully if care is taken with them, and their extreme softness makes them very desirable for infants' wear. This pattern costs 7d. or 15 cents.

No. 1878.—Another little dress which is constructed upon very simple lines is characterized by a straight, full skirt attached to a square yoke, and the sleeves are in bishop style. The finest lawn was used to make the dress, with a trimming of narrow lace applied in double Pompadour outline upon the yoke and headed with a feather-stitched band. The neck and sleeves are finished with edging and feather-stitched bands. The hem is feather-stitched, though it may be hemstitched with desirable effect. Price of pattern, 7d. or 15 cents.\*

No. 8699.—The very elaborate christening-robe here shown is made with a low-necked short waist, short puff sleeves and a front-gore in the full skirt. Rows of insertion and clusters of tucks alternating entirely cover the front-gore, while a similar trimming is disposed upon the skirt around the back from each side of the front-gore. A ruffle of lace is arranged around the bottom and also beneath the tab-shaped Bertha that gives a very beautiful decoration to the waist. The lace is cascaded down each side of the front-gore, and here and there are disposed ribbon bows. The material used was nainsook. The price of the pattern is 1s. or 25 cents.

No. 9732.—This represents a set of infants' outdoor clothes comprising a cloak, dress, cap and bootee. The price of the entire set is 1s. 3d. or 30 cents. The cloak is a very simple affair developed from Henrietta. A very pretty feature is a fancy collar that is bordered with a Bertha ruffle of the material ornamented with several rows of baby ribbon. The straight gathered skirt is joined to a square yoke and a row of feather-stitching gives a dainty finish to the hems. The dress of nainsook is trimmed with Valenciennes lace ruffles and insertion; clusters of

fine tucks alternate with rows of insertion in the round yoke. All-over lace was used to make the dainty little cap, which is decorated with narrow lace and ribbon. A lining of flannel or cotton batting covered with some delicately colored silk would give the desired warmth to the cap. The ribbons should match the lining. Silk, cloth or chamois is used to make the little bootee, and the edges may be simply button-holed with pink or blue silk. The laces which effect the closing match the silk used for the button-hole embroidery.

No. 9558.—The illustration shows a cloak made in Russian style, known as the Princess Titania Pelisse. It is here made of a soft creamy Henrietta handsomely embroidered in dainty little floral designs. A lining of pale-blue or pink silk will be very effective. This pattern costs 10d. or 20 cents.

No. 1849.—A most attractive and elaborate cloak is here shown made of a rich Bengaline silk trimmed with handsome lace and insertion. It may be made with or without the grace-

ful deep cape. This cloak is exceptionally well suited to wear on ceremonious occasions. The price of the pattern is 10d. or 20 cents.

No. 8881.—This represents a more simple mode for a cloak. The yoke supports a straight full skirt-portion which is devoid of trimming. A border of Persian-lamb ornaments the edges of the cape and collar with pleasing effect. The material selected was a handsome white cloth. This pattern costs 10d. or 20 cents.

No. 8841.—This charming little cloak here represented has a circular cape and fancy collar as its important features. It is made of faille silk and trimmed with lace ruffles and a narrow band of swan's-down. This pattern costs 10d. or 20 cents. An interlining of flannel or cotton batting is necessary for these little cloaks, which will be worn when the weather is cold. The outside lining is usually of silk.

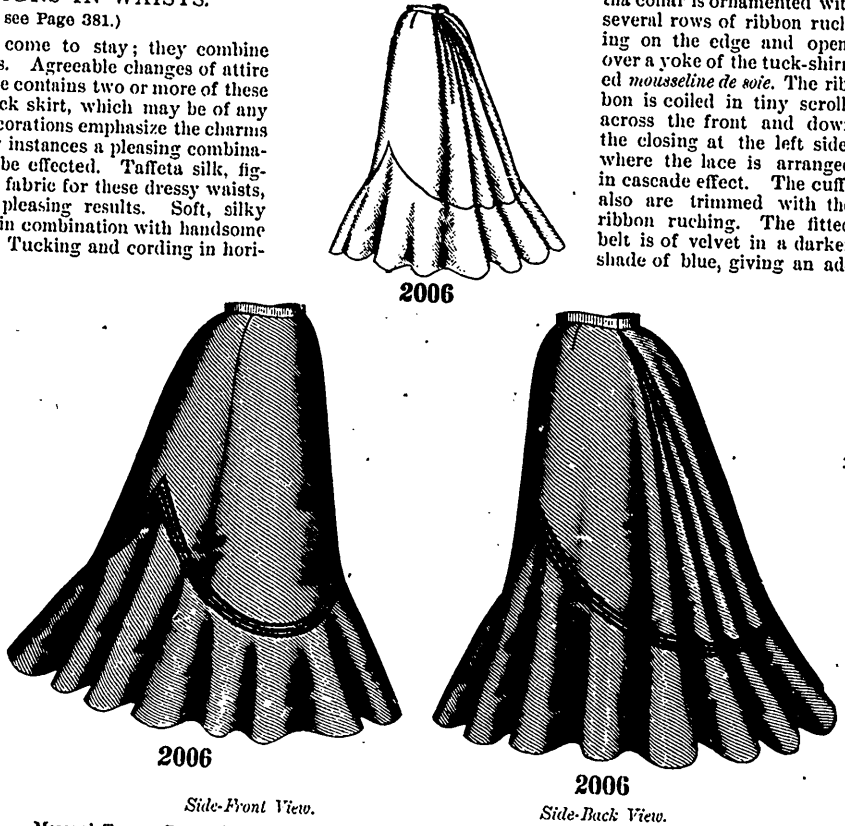
THE NEWEST DESIGNS IN WAISTS.

(For Illustrations see Page 381.)

Fancy waists have evidently come to stay; they combine beauty with many practical points. Agreeable changes of attire are obtainable where the wardrobe contains two or more of these fancy waists and a handsome black skirt, which may be of any preferred material. Elaborate decorations emphasize the charms of these waists, and in very many instances a pleasing combination of materials and colors may be effected. Taffeta silk, figured and plain, is the best liked fabric for these dressy waists, though satin also is used with pleasing results. Soft, silky woolsens develop beautiful waists in combination with handsome lace, velvet, ribbon ruching, etc. Tucking and cording in hori-

The ribbon ruching is arranged in several rows about the edges of the fronts, upon the standing collar and at the wrists and tops of the oddly shaped sleeves, which lap in points over soft puffs of mull arranged at the shoulders. A ribbon belt tied daintily a little toward the left side is best suited to wear with this very stylish waist. Fine silk mull shirred over silk, tucked taffeta, or the silk simply gathered, will be quite appropriate for the guimpe effect which is the special feature in this mode. Delicately colored silk or satin, in combination with *mousseline de soie*, chiffon or other gauzy textiles in a contrasting color will be especially well suited for wear at evening functions. This pattern is cut in eight sizes for ladies from thirty to forty-four inches, bust measure.

No. 1696.—A Pompadour blouse-front, Bertha collar and fitted belt are the distinctive points in this basque-waist, which is here illustrated made of periwinkle-blue taffeta associated with tuck-shirred *mousseline de soie*, ribbon ruching and creamy white lace. The Bertha collar is ornamented with several rows of ribbon ruching on the edge and opens over a yoke of the tuck-shirred *mousseline de soie*. The ribbon is coiled in tiny scrolls across the front and down the closing at the left side, where the lace is arranged in cascade effect. The cuffs also are trimmed with the ribbon ruching. The fitted belt is of velvet in a darker shade of blue, giving an ad-



MISSES' THREE-PIECE SKIRT, WITH CIRCULAR FLOUNCE, EXTENDING IN POINTS AT THE SIDES. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Description see Page 445.)

No. 9978.—Figured silk and black mull were united in this very pretty basque-waist, which is closed at the left side. The yoke is of the mull, shirred in several rows, and is mounted upon a silk lining, which may be of some contrasting color if preferred. The front of the waist is cut low and in fancy outline, revealing the shirred yoke, and is slightly bloused. Three rows of ribbon ruching give a very attractive finish to the top of the front and to the shoulder caps. The sleeves are quite tight-fitting and are finished with oddly shaped cuffs, which, however, may be omitted if a simpler finish be desired. A crush belt of mull is worn with this waist, and the collar is of the shirred mull. This mode would develop well in cashmere or Henrietta associated with velvet and ribbon ruching. This pattern is cut in eight sizes from thirty to forty-four inches, bust measure.

No. 9921.—An exceptionally attractive waist is here shown made from black satin and white embroidered mull, with a wide trimming of ribbon ruching. The fronts are cut low and overlap over a vest in guimpe effect of the embroidered mull.

mirable touch of character. Gray may be combined with white and violet or cerise in this charming mode, and a soft drap d'été be substituted for the silk. The pattern is cut in eight sizes from thirty to forty-four inches, bust measure.

No. 1752.—Checked silk and white chiffon with ribbon ruching are pleasingly combined in this very pretty basque-waist, which has a square back-yoke and a fancy overfront. The shoulder caps may be omitted, and also the oddly shaped cuffs. The sleeves are tight fitting and are gathered into the arm's-eyes. The fancy overfronts are stylishly bloused. Velvet and silk may be admirably associated in this mode, which will be becoming to almost every figure. The pattern is cut in eight sizes from thirty to forty-four inches, bust measure.

No. 9999.—A very stylish shirt-waist opening in revers to the bust over a chemisette-front is shown in this illustration. A dark and a light colored silk were combined in this instance with pleasing effect. The chemisette front is of the light silk tucked

horizontally from the neck to the waist, and the fronts may be open to the waist, should individual taste so dictate. The shirt sleeves are finished with cuffs having their overlapping ends pointed and fastened with tiny buttons. The revers are edged with narrow ruffles of the silk and lace insertion. The collar has a pointed piece falling over it with becoming effect. A ribbon belt fastened with a small buckle is worn with this waist, and the fronts are held together at the ends of the revers with links, which are fashionable for use with this style of waist. This style is particularly applicable to uniting two materials. The pattern is cut in eight sizes from thirty to forty-four inches, bust measure.

No. 1709.—Taffeta silk trimmed with bands of ribbon and ribbon plaitings was used to make this exceedingly attractive blouse-waist, which is characterized by a sailor collar and shield. The collar is seemingly held together at its lower ends in front by a ribbon tied in sailor fashion. Ribbon plaiting and two widths of ribbon in bands are arranged around the edge of the collar and at the wrists. The shield is made of finely tucked silk or *mousseline*, as preferred. This waist is especially suited for the slender figure and will develop satisfactorily in any of the pretty woollens so well liked for Autumn wear. The pattern is in seven sizes, from thirty to forty-two inches, bust measure.

No. 9925.—A pleasing example of a tucked waist is shown here. The fronts open in revers over a full vest of chiffon, which is tuck-shirred in clustered rows at regular intervals apart. All-over lace covers the revers, and they have an additional decoration of narrow ribbon ruching. The sleeves have very odd but attractive cuffs, which are ornamented with the ribbon ruching. A dark-blue taffeta silk would be in good taste, with a vest front of white or bright-red. This pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure.

No. 1652.—This mode is charmingly adapted for developing a dressy shirt-

waist bodice in which several fabrics are to be associated. The materials here chosen were figured green taffeta, black satin Duchesse and white chiffon, with plaited ribbon, lace insertion and ribbon bows to trim. The revers are of the black satin, ornamented with bands of insertion and edged with the plaited ribbon. The roll-up cuffs also are of the satin and edged with plaited ribbon. There is an applied back-yoke to relieve the severity of the back of this mode. The collar and belt are of ribbon, made doubly attractive by the bows placed toward the left side of the front. This pattern is in eight sizes from thirty to forty-four inches, bust measure.

No. 1688.—Tucked blouse-fronts, opening over a cord-shirred vest emphasize the charms of this very pretty basque-waist. Silk, Liberty satin and velvet are pleasingly combined in this instance, and ribbon frills add pretty ornamentation. There is much scope for artistic color combinations in this design. Soft, easily draped textiles will combine beautifully with taffeta silk and velvet by this mode. The pattern is in eight sizes from thirty to forty-four inches, bust measure.

No. 1767.—A taffeta *mousseline* in a chameleon effect was used to make this unusually dressy basque-waist, with a vest

front made fluffy and soft by ruffles of chiffon which are ornamented with bands of velvet baby-ribbon. The velvet ribbon is disposed also upon the pointed caps over the shoulders, upon the collar and the oddly shaped cuffs. The waist may be tucked or corded and made without the caps and cuffs, if desired. This pattern is cut in seven sizes for ladies from thirty to forty-two inches, bust measure.

No. 1838.—A tub-shaped Bertha and open fronts make this basque-waist especially pleasing. A taffeta broché and tucked plain silk were united with velvet in this instance. The guimpe effect just now so well liked is exhibited by the arrangement of the tucked silk front. A fitted belt of velvet is neatly attached to this waist. The pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure.

No. 9958.—This exceedingly graceful and youthful mode is known as the Tudor waist. The deep yoke is of all-over lace, and the ruffles are trimmed with narrow ribbon. The material selected for this basque-waist was a red-ground silk finely dotted with black. The ruffles are adjusted over the shoulders in a manner giving becoming breadth. The pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure.

No. 1740.—The fancifully shaped fronts in this basque-waist

open over a tucked blouse vest-front. Figured and plain silk are combined in the waist with a stylish trimming of ribbon ruching. A folded belt of the plain silk and a stock collar to match are shown. The ribbon ruching outlines the edges of the fronts and is arranged artistically upon the sleeves and shoulder caps. This pattern is in eight sizes from thirty to forty-four inches, bust measure.

No. 1751.—This cord-tucked waist opens over a vest-front in pleasing style. Black taffeta silk was selected to make the waist, and a brightly colored plaid silk was used for the vest and tie. The ruffles at the neck and wrists and the ruffle plenum may be omitted, if considered unbecoming. This mode will develop well in

cashmere or Henrietta and may have a silk vest-front. This pattern is cut in seven sizes for ladies from thirty to forty-two inches, bust measure.

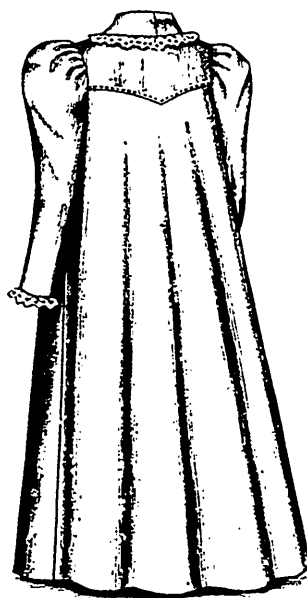
No. 1871.—Plain silk finely tucked is introduced in the yoke, center-front and sleeve tops, while a figured taffeta is used for the remainder of the basque-waist. Ribbon ruching and bows ornament effectively this dressy waist. The star-shaped collar and cuffs are edged with the ribbon ruching and are pleasing adjuncts. A combination of materials is particularly adaptable to this charming mode. The pattern is in eight sizes for ladies from thirty to forty-four inches, bust measure.

No. 1720.—This very youthful style is especially well suited to developing any of the numerous fabrics appropriate for evening wear. The mode is extremely simple but attractive. Two fabrics are here associated. A white taffeta with a broché figure in violet was used, and the full yoke is of white *mousseline de soie*. Ribbon trims the waist effectively. The front is pouched, and the sleeves are in mousquetaire style, while the Bertha ruffle and frill caps give becoming breadth. This pattern is in seven sizes from thirty to forty-two inches, bust measure.



2002

Front View.



2002

Back View.

MISSSES' AND GIRLS' SACK NIGHT-GOWN, WITH APPLIED BACK-YOKE.

(For Description see Page 445.)



# Styles for Little Folks.

## LITTLE GIRLS' DRESS, WITH STRAIGHT FULL SKIRT.

(For Illustrations see this Page.)

No. 2029.—Nainsook was used for this dainty little dress,



2029

Front View.

2029

Back View.

## LITTLE GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Description see this Page.)

with embroidered edging for the bretelles; and the trimming, which consists of ribbon, beading, embroidered edging and insertion, is arranged in a unique way, giving quite an elaborate effect to a very simple little dress. The waist is made with a fitted lining and with a smooth pointed front-yoke, to which the full lower front-portion is joined after being gathered at the top and bottom. The back is in pretty, full style gathered at the top and bottom and drawn down tight. At both the front and back the fulness is drawn well toward the center, so as to leave the sides perfectly smooth. An applied belt covered with ribbon-run beading finishes the bottom of the waist, and a standing collar covered with ribbon-run beading completes the neck. The full sleeves are gathered at the top and bottom and finished with wristbands that are covered with ribbon-run beading and bordered with a frill of edging. Pretty bretelles, extending over the shoulders and down the front and back, gradually narrow toward the waist, and a row of ribbon-run insertion is adjusted over their sewed-on edges and is continued down the front of the straight full skirt, which is gathered at the top and sewed to the waist. The waist is closed at the back with buttons and button-holes.

Lawn, dimity, organdy, dotted and plain Swiss and soft silks may be developed into charming little dresses.

We have pattern No. 2029 in six sizes for girls from two to seven years of age. For a girl of five years, the dress needs two yards and three-eighths of goods thirty-six inches wide, with a yard and three-fourths of edging four inches and a half wide for the fls. Price of pattern, 7d. or 15 cents.

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

(For Illustrations see this Page.)

No. 1985.—Another view of this dress may be obtained by

referring to figure No. 109 II in this issue of THE DELINEATOR.

This decidedly pretty frock is here shown developed in blue cashmere and decorated with white appliqué lace. The full front and full backs, are joined together in under-arm and short shoulder seams and in low round outline at the top; they are gathered at the upper and lower edges and blouse over in a graceful pretty way. The closing is made invisibly at the center of the back. The dress may be made high or round necked, and when made high-necked the smooth lining, which makes the waist trim-looking, is faced in round-yoke effect above the full portions and the neck completed with a standing collar. The upper edge of the full portions is outlined by a pretty square-tab Bertha, a tab standing out broadly over the top of each sleeve puff and two daring prettily at the front and back. The sleeves may be full-length close-fitting sleeves with short puffs at the top, or they may be in short puff style, as preferred, both styles being illustrated.

Silk, challis, fine muslin, organdy, etc., are suitable for the dress, and lace edging, insertion and ribbon will provide pretty decoration. A simple and dainty frock is developed in white mull. It is made round-necked and with short puff sleeves, lace edging in a medium width providing a full, pretty garniture for the Bertha and sleeves.

We have pattern No. 1985 in seven sizes for little girls from three to nine years of age. To make the dress for a girl of five years, will require three yards of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

## LITTLE GIRLS' DRESS.

(For Illustrations see Page 450.)

No. 1967.—By referring to figure No. 124 II in this magazine this dress may be seen differently made up.

A charming, simple frock for little girls is here shown de-



1985



1985



1985

Front View.



1985

Back View.

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

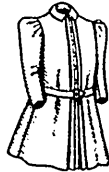
(For Description see this Page.)

veloped in pink gingham and daintily trimmed with insertion and edging. The round tucked yoke is shaped with shoulder seams, and to it are joined the full lower portions, which are seamed under the arms and gathered at the top and bottom, the fulness being drawn toward the center to leave the sides smooth and the front puffing out stylishly. The closing is made with buttons and button-holes at the center of the back. Pretty gathered puffs encircle the two-seam sleeves at

the top, and on them rest smooth, double shoulder caps of rounding outline. The waist is made over a smooth lining and is finished at the neck with a standing collar. The straight full skirt is gathered at the top and sewed to the waist, which is finished with an applied belt.

Silk, dotted and plain Swiss, chambray, cashmere and soft woollen goods are suitable for the mode, and embroidery, lace, ribbon or braid will provide appropriate decoration. Fine pink *crêpe de Chine* combined with two widths of lace insertion produces a dainty dress that is attractively trimmed with lace edging and narrow pink ribbon. The yoke is composed of the insertion, and a frill of lace outlines its lower edge and finishes the sleeves, sleeve-caps and collar, which are trimmed with rows of the ribbon. Three rows of ribbon also encircle the skirt above the hem.

We have pattern No. 1967 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, needs three yards and an eighth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.



2017



2017

Front View.



2017

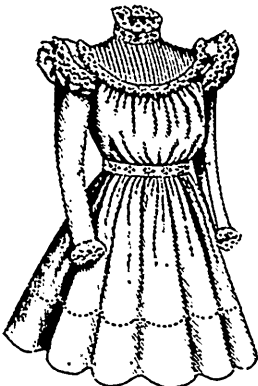
Back View.

CHILD'S LONG COAT. (TO BE WORN WITH OR WITHOUT A BELT.)  
(For Description see this Page.)

CHILD'S VASSAR OR PEASANT DRESS.

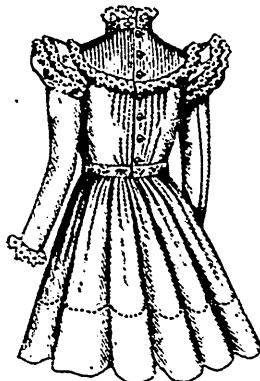
(For Illustrations see this Page.)

No. 2014.—A pretty, serviceable little dress, that will be much appreciated because of its simplicity, is illustrated made of French flannel and decorated with feather-stitching together with frills of narrow lace that softly complete the neck and sleeves. A peculiarity of the dress is shown in the



1967

Front View.

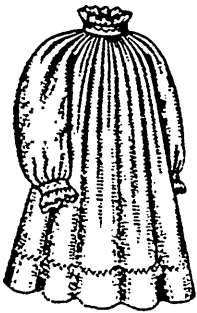


1967

Back View.

LITTLE GIRLS' DRESS.

(For Description see Page 449.)



2014

Front View.



2014

Back View.

CHILD'S VASSAR OR PEASANT DRESS.

(For Description see this Page.)

shaping of the sleeves, which extend to the neck between the front and back. The dress is gathered full all round the

neck, the gathering being tacked to a short smooth-fitting circular stay that is fashioned with shoulder seams; and the neck is finished with a band that is decorated with feather-stitching and a frill of edging. The sleeves are gathered at the bottom and finished to correspond with the neck. The front and back portions are joined together in under-arm seams and a deep hem feather-stitched to position finishes the dress at the bottom.

Chambray, lawn and dimity will prove suitable for this dress, although it can be made of flannel, cashmere, nun's-veiling or silk, and any desired style of trimming may be used to give the necessary decoration.

We have pattern No. 2014 in seven sizes for children from one half to six years of age. To make the dress for a child of five years, needs two yards and a half of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S LONG COAT. (TO BE WORN WITH OR WITHOUT A BELT.)

(For Illustration see this Page.)

No. 2017.—A most effective little topcoat is here illustrated made in the graceful Empire style and with an oddly shaped collar that imparts a fashionably broad appearance. The coat may be worn with or without a leather belt and is made of electric-blue cloth and trimmed with rows of narrow shirred ribbon and frills of lace. It is made with a short body-lining and is shaped with shoulder and under-arm seams. The back is laid in a wide double box-pleat at the neck, the pleat widening gradually and falling loose and soft to the lower edge of the coat. In the front the fulness is arranged in two deep forward-turning plaits at each side of the closing, which is made down the center with button-holes and pearl buttons. The large collar is a very pretty addition and is composed of two triple-pointed sections, one point of each section coming over the shoulder and one at the back and front; it is tastefully trimmed with three rows of shirred ribbon and edged with a frill of lace. The small rolling collar also is ornamented with rows of shirred ribbon and gives a stylish neck-completion. The coat-sleeves are of fashionable shaping with becoming gathered fulness at the top.

For a little boy this coat could be made of tan covert cloth and with or without the large collar; it could be neatly finished with straps of the material and worn with a brown leather belt. Brown velvet could be used to inlay the rolling collar. When made for the wee maiden, however, it should be made as fanciful and fluffy as possible.

We have pattern No. 2017 in six sizes for children from one to six years of age. To make the coat for a child of five years, requires three yards and five-eighths of goods thirty inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S EMPIRE LONG COAT. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.)

(For Illustration see Page 151.)

No. 2015.—Another pretty novelty in children's Empire long coats is here illustrated. The material is fine coat-of-cloth,



2015  
Front View.



2015  
Back View.



2015



2015

CHILD'S EMPIRE LONG COAT. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.)  
(For Description see Page 450.)

their underfolds to the waist and then hang free and flare becomingly. Under-arm gores connect the back with the loose fronts, which open in V outline at the top and lap in double-breasted style below, the closing being made invisibly. A leather belt, slipped under a strap arranged at each side seam, is worn quite loose so as to drop gracefully at the front, where it is fastened with a buckle. Decorative features are the large permanent and removable shawl-collars, which are broad and deep at the back and narrow gradually to points at the ends. The removable collar is finished with a band in which button-holes are worked for attachment to buttons on the coat; it is deeper than the sewed-on collar. The two-seam sleeves are gathered at the top.

Cloth, serge and fancy wool coatings, etc., are suitable for the coat, which may have a handsomely braided permanent collar or a removable one of contrasting color and material. Piqué and other washable fabrics are

with velvet for the rolling collar and cuff-facings. The coat is decorated effectively with a narrow fancy braid and presents a pretty feature in the fancy collar, which may be used or not, as preferred. A square yoke shaped by shoulder seams supports full lower portions which are joined together in under-arm seams, the front portions being gathered, while the back portion is laid in a broad, flaring box-plait at each side of the center. The rolling collar has pointed ends which flare prettily, and the coat is closed down the center of the front with buttons and button-holes. The smooth fancy collar is in six sections that are joined for a short distance from the neck and then allowed to flare in pointed tabs; it stands out broadly over the graceful puff sleeves, which are made over coat-shaped linings. The sleeves are gathered at the top and bottom, and the lining is faced below them in cuff effect; and over the facings turn shallow cuffs that shape three pretty points.

A great variety of materials suitable for children's coats will develop the garment satisfactorily, cheviot, serge and cloth being popular, and ribbon, braid, lace or gimp appropriate for garniture.

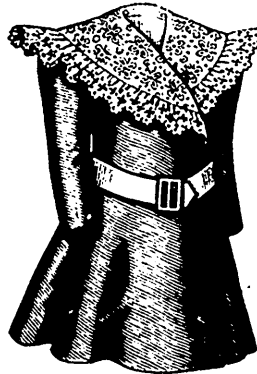
We have pattern No. 2015 in nine sizes for children from one to nine years of age. To make the garment for a child of five years, requires a yard and seven-eighths of cloth fifty-four inches wide, with three-eighths of a yard of velvet twenty inches wide for the rolling collar and cuff-facings. Price of pattern, 7d. or 15 cents.



2005



2005



2005

Front View.



2005

Back View.

CHILD'S LONG COAT, WITH A PERMANENT AND A REMOVABLE SHAWL COLLAR.  
(For Description see this Page.)



1955

Front View.



1955



1955



1955

Back View.

CHILD'S LONG COAT, WITH CIRCULAR SKIRT, APPLIED BOX-PLAIT AND CIRCULAR FRILL-BORDERED COLLAR.

(For Description see Page 452.)

CHILD'S LONG COAT, WITH A PERMANENT AND A REMOVABLE SHAWL-COLLAR.

(For Illustrations see this Page.)

No. 2005.—This decidedly stylish top-garment is pictured charmingly developed in red cloth, the removable collar being of all-over embroidery and trimmed with a frill of edging. The coat is made with a square back-yoke to which the full lower portion is joined after being laid in two broad box-plaits that are sewed along

appropriate for the removable collar. but in the coldest weather contrasting cloth, velvet or heavy silk is preferable.

We have pattern No. 2005 in seven sizes for children from two to eight years of age. To make the coat, except the re-

inches wide, with a fourth of a yard of velvet twenty inches wide cut bias for the collar, and seven-eighths of a yard of velvet ribbon two inches wide to cover the belt. Price of pattern, 7d. or 15 cents.



2011  
Front View.



2011  
Back View.

CHILD'S EMPIRE LONG COAT. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR)  
(For Description see this Page.)



2011



2011

CHILD'S EMPIRE LONG COAT. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR)  
(For Illustrations see this Page.)

No. 2011.—A becoming long coat in Empire style is here shown developed in brown cloth and trimmed with lines of narrow braid. The coat is shaped by under-arm gores and center and shoulder seams. The fronts are arranged in a box-plait at each side of the closing, which is made invisibly at the center; and in the back a similar box-plait is laid at each side of the center seam, the plaits widening gradually from the neck downward and being held in their folds by stays tacked underneath near the waist. Under-arm gores adjust the coat prettily at the sides, and a pretty ripple effect is produced at each side of the box-plaits. A pretty novelty is the large fancy collar, the use of which, however, is optional; it is in eight sections and is curved to form a series of points. The neck is completed with a becoming rolling collar. The

movable shawl-collar, for a child of five years, requires a yard and seven-eighths of goods fifty-four inches wide. The removable shawl-collar needs five-eighths of a yard of all-over embroidery twenty-seven inches wide. Price, 10d. or 20 cents.

full sleeves are drawn by gathers at the top and bottom and made over coat-shaped linings, which are displayed at the wrists below the sleeves and are finished in round cuff effect.

The coat will afford splendid protection and is a becoming mode. It may also be developed in serge, covert, and a great variety of materials suitable for children's top garments, and the decoration may be simple or elaborate, gimp, braid and ribbon being appropriate for garniture. On little girls' coats too much trimming cannot be added if the garment is for dressy wear, and, in any event trimming of some sort is always in good taste. Boys' coats are simply trimmed with braid or fur binding.

We have pattern No. 2011 in eight sizes for children from

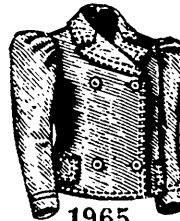
CHILD'S LONG COAT, WITH CIRCULAR SKIRT, APPLIED BOX-PLAIT AND CIRCULAR FRILL-BORDERED COLLAR.  
(For Illustrations see Page 451.)

No. 1955.—At figure No. 114H in this number of The DELINEATOR, this coat is shown differently developed.

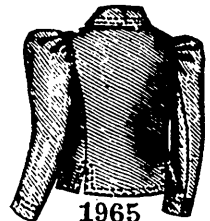
This unique little coat has several original features, which combined form a garment of unusual style and effectiveness. It is here prettily illustrated made of hunter's-green cloth and velvet and trimmed with black braid and brass buttons. The short body is adjusted by shoulder and under-arm seams and fits smoothly. To the body is smoothly joined a circular skirt that is laid in a backward-turning plait at each side of the seam at the center of the back. The skirt is plain at the front and sides, but owing to its circular shaping it ripples prettily below the hips. The closing is made invisibly at the front under an applied box-plait that is quite narrow at the top but broadens gradually towards the bottom. A very decorative touch is added in the oddly designed collar, which is cut in two fanciful sections that are bordered with a circular frill formed with a center seam and extending in a point to the neck at the back between the sections; at the front, the frill tapers to the neck, and its ends flare broadly to show the center box-plait. Braid prettily disposed emphasizes the joining of the collar and frill, while a velvet rolling collar gives an appropriate neck-completion. Large pocket-laps, square at the back and rounding at the front, are arranged over each hip and give quite a picturesque effect. The coat sleeves have becoming gathered fulness at the top and are decorated with a pretty arrangement of braid to simulate cuffs of fancy outline. Buttons tastefully ornament the box-plait, under which the broad belt, which is covered with velvet ribbon, fastens.

This stylish coat can be made in various ways and of various materials. It may be made fanciful by using heavy faille for the coat, with velvet and lace for trimming. Large carved pearl buttons would give suitable decoration to a garment of this description. Another pretty coat for a little girl could be of fine cloth with velvet and silk for the fancy collar. For a little boy this coat would be most appropriate made of tan covert cloth. The box-plait could be omitted and the coat trimmed with straps of the material and worn with a brown leather belt with a harness buckle, the whole tailor-finished effect being strictly manly.

We have pattern No. 1955 in six sizes for children from three to eight years of age. To make the coat for a child of five years, needs two yards and a fourth of goods fifty-four



1965  
Front View.



1965  
Back View.

CHILD'S REEFER COAT OR JACKET.  
(For Description see Page 453.)



1950  
Front View.



1950



1950  
Back View.

CHILD'S EMPIRE JACKET.  
(For Description see Page 453.)

one-half to seven years of age. To make the coat for a child of five years, will require two yards of material fifty four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S REEFER COAT OR JACKET.

(For Illustrations see Page 452.)

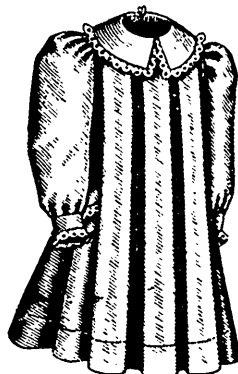
No. 1965.—Another illustration of this coat is given at figure No. 116 II in this magazine.

This neat little reefer coat or jacket is a becoming style for children. Fine cloth was here selected for it, and it is neatly tailor-finished with machine-stitching. The reefer has a seamless back and is gracefully fitted with shoulder seams and wide under-arm gores, the seams under the arms being terminated a short distance above the lower edge so as to form the under-arm gores in small tabs and the back in a broad tab. The loose fronts are closed in double-breasted style with two buttons and button-holes below small lapels that extend in points beyond the ends of the rolling collar. Square-cornered pocket-laps conceal openings to inserted side-pockets. The two-seam sleeves have their pretty fullness collected in gathers at the top.

Serge, cloth, flannel, covert, etc., are suitable for the garment, which may be trimmed with braid if desired. A pretty reefer is of gray cloth, the trimming being of narrow white braid; two straight lines of braid outline the collar, lapels and pocket-laps, and a coiled row follows the front and lower edges of the jacket and simulates fancifully curved cuffs on the sleeves.

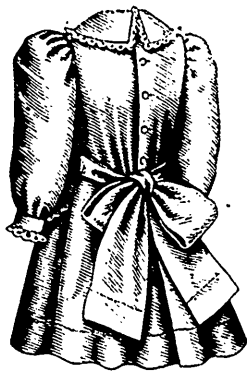
We have pattern No. 1965 in six sizes for children from one to six years of age. To make the jacket for a child of five years, will require a yard of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.

arms, are smooth at the sides and arranged in three backward-turning plaits at each side of the center of the back and in



1956

Front View.



1956

Back View.

CHILD'S APRON.

(For Description see Page 454.)

CHILD'S EMPIRE JACKET.

(For Illustration see Page 452.)

No. 1950.—An odd-looking collar is the distinguishing part

three forward-turning plaits at each side of the closing, which is made at the center of the front. The plaits hang free and flare prettily. The two-seam sleeves are gathered at the top and are trimmed with three rows of braid above the hem at the wrists. The neck is finished with a turn-down collar that has pointed ends flaring sharply at the throat. The large collar is attractively shaped to form alternating square and pointed tabs and its ends separate very slightly at the center of the front. Both collars are trimmed effectively at their edges with three plain rows of braid to match the trimming on the sleeves.

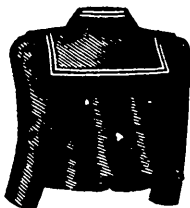
Cloth, cheviot, serge and flannel are appropriate for this little jacket, which may be made very attractive with ribbon, braid or gimp for garniture. If decoration is not cared for, machine-stitching will provide a desirable finish, but the addition of even a simple trimming produces results so much daintier that an edge decoration will usually be added.

We have pattern No. 1950 in seven sizes for children from one-half to six years of age. To make the jacket for a child of five years, will require two yards of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



1989

Front View.

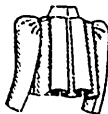


1989

Back View.



1989



1989

CHILD'S EMPIRE COAT OR JACKET, WITH SAILOR COLLAR.

(For Description see this Page.)



2036

Front View.



2036



2036

Back View.

CHILD'S SQUARE-NECKED APRON. (TO BE MADE WITH SHORT OR FULL-LENGTH SLEEVES.)

(For Description see Page 454.)

CHILD'S EMPIRE COAT OR JACKET, WITH SAILOR COLLAR.

(For Illustrations see this Page.)

No. 1989.—This coat is shown differently developed at figure No. 118 II in this publication.

This graceful Empire coat or jacket is here shown made of navy-blue cloth and prettily trimmed with black and gold braid. It is simply shaped by shoulder and under-arm seams, and a box-plait is formed at each side of the center of the back and at each side of the closing, which is made with buttons and button-holes at the center of the front. The plaits extend to the neck and are sewed along their underfolds to a considerable distance to hold them in place and then allowed to hang free. A large sailor-collar, that falls smooth and straight across the back, curves prettily over the shoulders and has broad stole ends, is a becoming feature. The neck is finished with a rolling collar that has pointed flaring ends. The two-seam sleeves are gathered at the top and fit comfortably.

of the Empire jacket here shown developed in blue cloth. The jacket has a deep square yoke shaped by shoulder seams, and the full lower portions, which are joined in seams under the

The sailor collar is very attractive, and its decoration may be varied to suit individual taste, braid of different widths and colors being suitable for garniture. A stylish effect is produced by the collars being inlaid with material of some bright contrasting color, the lapped edges being machine-stitched or concealed by a braid decoration. Serge, chevrot and fancy wool coatings will develop the jacket becomingly.

We have pattern No. 1989 in seven sizes for children from one-half to six years of age. To make the coat for a child of five years, needs a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

**CHILD'S SQUARE-NECKED APRON.**

(TO BE MADE WITH SHORT OR FULL-LENGTH SLEEVES.)

(For Illustrations see Page 453.)

No. 2036.—A charming little apron that may be made with short puff sleeves or with long bishop sleeves is here shown developed in nainsook and prettily trimmed with bands of insertion. A shallow, square-necked yoke, shaped by shoulder seams, supports the full front and back portions, which are joined together in under-arm seams and gathered at the top. The apron is closed at the back with buttons and button-holes. Smooth epaulettes that shape points at the ends turn over from the neck of the yoke and lap over the top of the sleeves with pretty effect. Both the short and full-length sleeves are gathered at the top and bottom and finished with bands of insertion. Insertion also decorates the epaulettes and covers the yoke. A deep hem finishes the bottom of the apron.

Cross-barréd and plain muslin, dimity, fine gingham, nainsook, lawn, fine cambric, etc., may be selected for the little garment, which may be trimmed with embroidered or lace insertion and edging.

We have pattern No. 2036 in seven sizes for children from two to eight years of age. To make the apron for a child of five years, will need two yards of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

**CHILD'S APRON.**

(For Illustrations see Page 453.)

No. 1956.—Pale-blue gingham was employed for the devel-

opment of this useful little garment, which is neatly trimmed with embroidered edging. The apron extends to the bottom of the dress all round and is shaped by under-arm and shoulder seams. In the front are formed three box-plaits that are sewed along their underfolds to the waist, below which they hang free. Rounding patch-pockets finished with laps are sewed to the front one at each side; the laps are edged with embroidery, giving a neat decorative finish. The plain sack backs are held in prettily at the waist by tie-strings, which are tacked to the under-arm seams and tied in a bow over the closing, which is made with buttons and button-holes. The neck is finished with a rolling collar, which is in two sections that flare prettily at the front and back, a frill of narrow embroidered edging trimming all the edges prettily. The one-seam bishop sleeves are gathered at the top and bottom and finished with wristbands that are trimmed at their lower edges with frills of the edging.

Cross-barréd and plain muslin, cambric, dimity, etc., are suitable for the apron, which may be neatly finished with edging, braid or narrow frills of the material.

We have pattern No. 1956 in eight sizes for children from two to nine years of age. To make the apron for a child of five years, will require three yards and five-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.



2020

Front View.



2020



2020

Back View.

CHILD'S BATH-ROBE OR WRAPPER. (TO BE MADE WITH A HOOD OR WITH A TURN-DOWN COLLAR.)

(For Description see this Page.)



2007

Front View.



2007

Back View.

CHILD'S BISHOP NIGHT-GOWN.

(For Description see Page 455.)

**CHILD'S BATH-ROBE OR WRAPPER.** (TO BE MADE WITH A HOOD OR WITH A TURN-DOWN COLLAR.)

(For Illustrations see this Page.)

No. 2020.—This robe is again shown at figure No. 129 H in this magazine.

This convenient and practical garment is made of light-blue cedar-down flannel, and the edges are scalloped and button-hole stitched with silk. It is shaped with shoulder and under-arm seams and a center seam. The fronts are in loose sack style and are folded over in revers all the way so that they just meet. The back, also, is loose, although smooth at the top; and a girdle with tassel-tipped ends is adjusted about the waist and tied at the front, holding the wrapper in becomingly at the waist. The neck may be finished with a turn-down collar having flaring ends or with a round silk-lined hood of the Red Riding Hood order. The hood is gathered at the neck and drawn into shape

by an elastic inserted in a casing made far enough from the edge to form the edge in a pretty frill; and over the casing is a tassel-tipped cord that is tied in a bow at the throat. The full one-seam sleeves are gathered at the top and bottom and completed with pointed roll-up cuffs.

Flannel, eider-down and bright-colored Turkish towelling are satisfactory materials for a bath-robe or wrapper of this style. A very pretty wrapper was made from a soft gray blanket having a pink striped border, and a pink-and-gray silk cord girdle tipped with tassels was adjusted about the waist.

We have pattern No. 2020 in four sizes for children from two to eight years of age. To make the robe for a child of six years, needs three yards and three-eighths of material thirty-six inches wide, with a half of a yard of silk twenty inches wide to line the hood. Price of pattern, 7d. or 15 cents.

CHILD'S BISHOP NIGHT-GOWN.

(For Illustrations see Page 454.)

No. 2007.—A graceful, comfortable little night-gown is here shown made of fine cambric. It is shaped with under-arm and shoulder seams and has plentiful fulness collected in

gathers all round at the neck, where it is finished with a narrow band that is covered with insertion and edged with a frill of embroidery. The fulness falls free at the front and back, and the gown is slashed to a convenient depth at the center of the back and finished for a closing which is made with buttons and button-holes. The bishop sleeves are gathered at the top and bottom and are completed with insertion and edging to correspond with the neck.

The generous proportions of the gown insure comfort. The gown may also be prettily developed in muslin, plain or figured dimity and lawn and simply trimmed with lace or embroidered edging and insertion. Pretty colored ribbon, run through beading at the neck and wrists, will provide a dainty decoration for a gown of any material. Flannel and flannelette are often used for these gowns.

We have pattern No. 2007 in nine sizes for children from one-half to eight years of age. To make the garment for a child of five years, requires three yards of goods thirty-six inches

wide, with three-fourths of a yard of insertion an inch and a half wide for the neckband and wristbands. Price of pattern, 7d. or 15 cents.

INFANTS' CHRISTENING-ROBE, HAVING A FRONT-GORE EXTENDING TO THE NECK AND JOINING A CIRCULAR FLOUNCE AT THE BOTTOM.

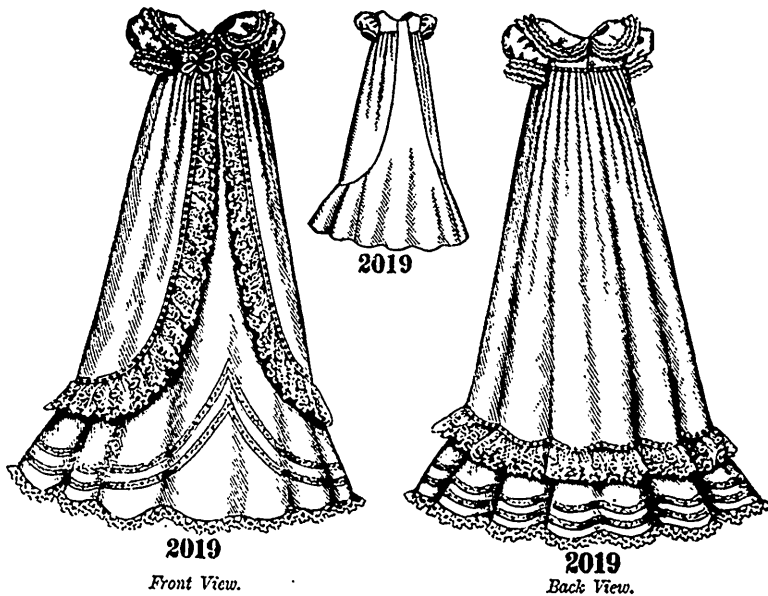
(For Illustrations see this Page.)

No. 2019.—The dainty little christening-robe here introduced is a decidedly quaint and novel mode. It is pictured made of white India silk and trimmed quite elaborately with lace edging, insertion, beading and ribbon. The smooth, short body-portion is shaped by shoulder and short under-arm seams, and to its straight lower edge are joined full lower portions which are seamed together at the center of the back and gathered at the top. The full portions round away in sweeping curves at the front, and between them is inserted a front-gore that extends to the neck between the fronts and joins the front ends of a deep circular flounce at the bottom. The flounce gives the correct length to the full portions and ripples prettily all round; and its joining to the full portions is emphasized by ribbon-run beading and a frill of wide lace edging, that are continued up the front of the dress over the

joining of the front-gore, the edging being gradually narrowed as it reaches the neck so as to preserve the graceful lines. The neck is in low round outline and is given a picturesque finish by a smooth Bertha collar that is formed of two circular sections having rounding lower corners. Short puff sleeves made over smooth linings complete the robe, which is closed at the center of the back with buttons and button-holes. The arrangement of the insertion on the flounce and front-gore is indicated in the pattern.

The mode is capable of many beautiful developments, and the manner of trimming may be varied. Fine nainsook, India lawn, etc., are appropriate materials, and ribbon, edging and insertion may be used for decoration.

We have pattern No. 2019 in one size only. To make the garment, will require three yards and seven-eighths of material twenty-seven inches wide, with four yards and a half of edging three inches and a fourth wide for the frills. Price of pattern, 10d. or 20 cents.



INFANTS' CHRISTENING ROBE, HAVING A FRONT-GORE EXTENDING TO THE NECK AND JOINING A CIRCULAR FLOUNCE AT THE BOTTOM.

(For Description see this Page.)

and boys. It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with advice that will be valuable to all riders on the care, repair and choice of a wheel; a specially prepared paper on learning to ride; the etiquette of the wheel; touring at home and abroad; and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.

ASK FOR THE AUTUMN, 1898, EDITION of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a wheel, and while principally devoted to the latest and most acceptable styles for ladies, provides also for the costume needs of men, misses



# Styles for Boys.

## BOYS' ETON SUIT.

(For Illustrations see this Page.)

No. 1957.—Black whipcord was used for this handsome Eton suit, and machine-stitching provides the correct finish. The suit consists of an Eton jacket, a vest and full-length trousers. The jacket is given close graceful lines at the back by side-back gores and a center seam and reaches only a trifle below the waist; it is pointed at the center of the back. The fronts have square lower corners and are reversed in long lapels that extend in points beyond the ends of the rolling coat-collar, which is perfect fitting. The coat sleeves are of comfortable width; and round cuffs are outlined with machine-stitching. Three buttons and button-holes suggest a closing below the lapels.

The vest is cut in V shape at the neck and closed with five buttons and button-holes. It is shaped with center, shoulder and under-arm seams and has the regulation straps at the back. Openings to inserted pockets are finished with welts.

The trousers are fashionably shaped by inside and outside leg seams, a center seam and hip darts. They are closed with a fly, and pockets are inserted in the fronts.

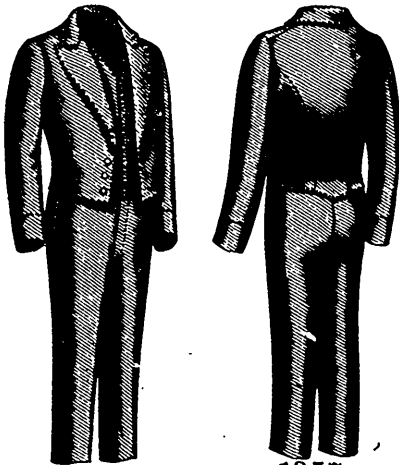
Tricot, serge, flannel, whipcord, broadcloth and diagonal are satisfactory materials for a suit of this style, and machine-stitching is the usual finish.

We have pattern No. 1957 in ten sizes for boys from seven to sixteen years of age. To make the suit for a boy of eleven years, needs two yards and an eighth of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

## LITTLE BOYS' ADMIRAL COSTUME.

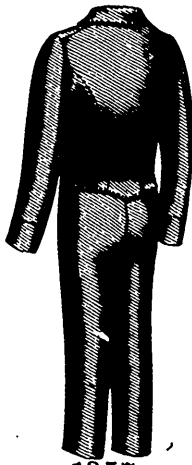
(For Illustrations see this Page.)

No. 2010.—An attractive Admiral costume for little boys is



1957

Front View.



1957

Back View.

Boys' Eton Suit.

(For Description see this Page)

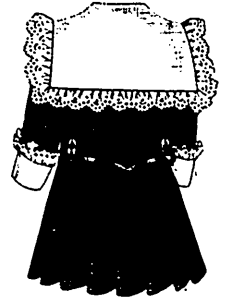
here shown made of dark-blue velvet and white corded silk. It consists of a jacket, a waist and a skirt. The skirt is hemmed at the bottom and laid in kilt plaits all round; it is finished with a velvet belt and an under-belt that buttons to a sleeveless waist fitted by under-arm and shoulder seams and closed at the back. A narrow band completes the neck of the waist, and a row of wide lace insertion covers a box-plait formed at the center of the front. The belt is decorated at the center with a buckle. The jacket shapes a point at the center of the back and is handsomely fitted by shoulder seams and by side seams that terminate a short distance from the bottom. The fronts are apart all the way and have square lower front corners. The sailor collar is deep and square at

the back and has broad fancifully shaped ends; it is edged with a frill of edging. The coat sleeves are completed with roll-over cuffs of the white silk that are trimmed to match the sailor collar. Silk braid is ornamentally arranged in loops



2010

Front View.



2010

Back View.

LITTLE BOYS' ADMIRAL COSTUME.

(For Description see this Page.)

with buttons on the jacket fronts, and a row of braid trims the lower and front edges of the jacket.

Cloth in blue, brown, gray or green in combination with white or cream cloth, velvet or silk will suitably develop this costume. Lace or fine embroidered edging and insertion

and narrow silk braid are the most appropriate decorations.

We have pattern No. 2010 in four sizes for little boys from two to five years of age. To make the costume for a boy of five years, will require four yards of velvet twenty inches wide, with a yard and a half of corded silk twenty inches wide for the cuffs, waist front, neck-band and collar facing. Price of pattern, 10d. or 20 cents.



1969

Front View.



1969

Back View.

LITTLE BOYS' RUSSIAN SAILOR SUIT, CONSISTING OF A BLOUSE WITH FANCY SAILOR-COLLAR AND KNICKERBOCKER TROUSERS WITHOUT A FLY.

(For Description see this Page.)

LITTLE BOYS' RUSSIAN SAILOR SUIT, CONSISTING OF A BLOUSE WITH FANCY SAILOR-COLLAR AND KNICKERBOCKER TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 1969.—At figure No. 121 II in this magazine this suit is differently illustrated.

A jaunty Russian sailor suit is here pictured made of blue serge and white piqué. The long blouse is simply shaped with shoulder and under-arm seams and is closed invisibly at the center of the front; it is shaped low at the neck in front to reveal a buttoned-in shield that is finished with a narrow neck-band. The large sailor-collar is deep and square at the back and has oddly-shaped ends; it is prettily trimmed with a frill of embroidered edging. A white leather



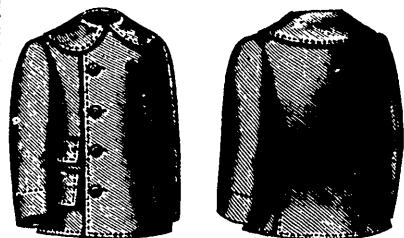
belt is worn, holding the blouse in but slightly. The one-seam sleeves are gathered at the top and arranged in five box-plaits at the wrists, the plaits being stitched to cuff depth.

The knickerbocker trousers are drawn in closely about the knees by stout elastic in the hems and droop in the characteristic way. They are shaped by the usual seams and hip darts and are closed at the sides.

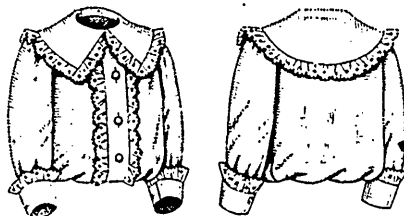
A combination of blue and white, brown and white or blue and red flannel, serge, cheviot or broadcloth will admirably develop a suit of this style. Braid will decorate it effectively.

We have pattern No. 1969 in six sizes for little boys from three to eight years of age. To make the suit, except the sailor

collar and shield, for a boy of five years, will require a yard and a half and a material fifty-four inches wide. The sailor collar and shield need seven-eighths of a yard of goods twenty-seven or more inches wide. Price of pattern, 10d. or 20 cents.



1988  
Front View. 1988  
Back View.  
LITTLE BOYS' DOUBLE-BREADED JACKET.  
(For Description see this Page.)



2009  
Front View. 2009  
Back View.  
LITTLE BOYS' BLOUSE-WAIST.  
(For Description see this Page.)

LITTLE BOYS' DOUBLE-BREADED JACKET.  
(For Illustrations see this Page.)

No. 1988.—Brown covert cloth was used for this stylish

jacket, with machine-stitching for the finish. The broad, seamless back joins the fronts in shoulder seams and in nicely curved side seams that are placed well back and terminated at the top of short underlaps cut on the fronts. The fronts lap to the throat and close in double-breasted style with buttons and button-holes. Square-cornered pocket laps cover openings to inserted side-pockets, a cash pocket in the right front and a left breast-pocket. A deep turn-down collar, with rounding widely flaring ends, completes the neck. The coat sleeves are of comfortable width.

Kersey, cheviot, broadcloth, or any reasonable coating, either smooth or rough, will make up satisfactorily in this manner, and machine-stitching will give a neat finish.

We have pattern No. 1988 in seven sizes for little boys from two to eight years of age. To make the jacket for a boy of seven years, need a yard and an eighth of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

LITTLE BOYS' BLOUSE-WAIST.  
(For Illustrations see this Page.)

No. 2009.—A becoming little blouse that will be much appreciated because of its style and simplicity is pictured made of fine white linen and trimmed with frills of embroidered edging. The blouse is shaped with shoulder and under-

arm seams and closes down the center of the front with buttons and button-holes through an applied box-plait, pretty ornamentation being given by a frill of edging arranged down each side of the plait. A large round collar mounted on a fitted band is a handsome accessory; it is given a soft finish by a frill of embroidered edging. The blouse is finished at the bottom with a hem, through which is run an elastic or tape that draws the edge in closely around the waist, the blouse drooping over in a pretty, graceful way. The sleeves are made with only one seam and are gathered at their upper and lower edges and finished with stylish roll-over cuffs, showing frills of embroidery at their upper edges.

Lawn, percale, chambray or even China silk could be used in the development of this blouse, which may either be finished plain or elaborately trimmed, as preferred. Lace or embroidery hem-stitched ruffles or feather-stitching could be used for trimming.

We have pattern No. 2009 in nine sizes for little boys from two to ten years of age. To make the blouse-waist for a boy of five years, requires a yard and five-eighths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LITTLE BOYS' LONG COAT OR OVERCOAT.  
(For Illustrations see this Page.)

No. 2041.—This overcoat is differently portrayed at figure No. 119 II in this magazine.

This is an extremely pretty long coat, the shaping of the sailor collar at the front being quite novel and attractive. It is here shown developed in fine cloth and trimmed with edging. A comfortable graceful adjustment is given by a center seam and side-back gores, and coat-laps and coat-plaits are formed in true coat style, a small button being sewed at the top of each plait. Square-cornered pocket-laps conceal openings to inserted side-pockets in the loose fronts, which are closed in double-breasted style with buttons and button-holes. The neck is finished with a rolling collar having flaring ends. The large sailor-collar falls smooth and straight across the back and curves gracefully over the shoulders; its ends meet at the front for a short distance below the neck and then flare broadly in deep points. The sleeve which is shaped with only an inside seam, is gathered at the top and bottom and finished with round turn-up cuffs.

The mode is a becoming one for little boys and may be developed in fine cloth of various suitable colors, velvet, cheviot, etc., and trimmed with braid or edging. A cloth coat may have the cuffs and rolling collar of velvet.

We have pattern No. 2041 in four sizes for little boys from



2041  
Front View. 2041  
Back View.  
LITTLE BOYS' LONG COAT OR OVERCOAT.  
(For Description see this Page.)

two to five years of age. To make the overcoat for a boy of five years, calls for a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 7d. or 15 cents.

SPECIAL INDUCEMENTS.—The special inducements offered in the Pattern Check specified on the Tinted Leaf following the Ladies' Colored Pages in this number represent a substantial saving to patrons availing themselves of the advantages therein

offered; the Reduced Prices of the Patterns should attract the attention of all, as the styles selected are chosen with reference to the needs of all members of the household. The discounts from the usual prices are too valuable a consideration to be missed.

# THE ART OF KNITTING.

## 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 in the ordinary manner. In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch. Or, knit one and purl one out of a stitch.  
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.  
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit, stitch as in binding off work.  
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; slip 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 many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

### KLONDIKE PURSE, WITH GATE TOP.

FIGURE NO. 1.—Black purse twist and 4 steel needles of suitable size for the twist are needed in making this purse.

Cast 24 stitches on each of three needles and make 2 rounds of k 1, p 1.

In knitting the pattern, to keep the work right it will be necessary in the 5th, 6th, 7th and 8th rows, at end of each needle, to borrow one stitch from the next needle.

*Third round.*—K 1, o, k 3, n. Repeat around.

*Fourth round.*—K 2, o, k 2, n. Repeat around.

*Fifth round.*—K 3, o, k 1, n. Repeat around.

*Sixth round.*—K 4, o, n. Repeat around.

*Seventh round.*—K 4, o, k 1, sl and b. \* k 3, o, k 1, sl and b. Repeat from \*, borrowing 1 stitch at end of each needle.

*Eighth round.*—K 3, o, k 2, sl and b. \* k 2, o, k 3, sl and b. Repeat from \* as before.

*Ninth round.*—K 2, o, k 3, sl and b. \* k 1, o, k 3, sl and b. Repeat from \*, borrowing 1 stitch as before.

*Tenth round.*—K 1, o, k 4, sl and b, \* o, k 4, sl and b. Repeat from \*, borrowing 1 stitch as before.

Repeat pattern six times, then knit 1 plain round.

To decrease:

*Second round.*—\* K 2, o, n, n. Repeat around from \*.

*Third and Fourth rounds.*—Plain.

*Fifth round.*—K 2, \* o, n, k 3. Repeat around from \*.

*Sixth and Seventh rounds.*—Plain.



FIGURE NO. 1.—KLONDIKE PURSE, WITH GATE TOP.

*Eighth round.*—K 2, \* o, n, n, k 1. Repeat around from \*.  
*Ninth and Tenth rounds.*—Plain.  
*Eleventh round.*—K 1, \* o, n, k 2. Repeat around from \*.  
*Twelfth and Thirteenth rounds.*—Plain.  
*Fourteenth rounds.*—K 1, \* o, n, n. Repeat around from \*.  
*Fifteenth and Sixteenth rounds.*—Plain.  
*Seventeenth round.*—O, n, k 1. Repeat around.  
*Eighteenth and Nineteenth rounds.*—Plain.  
*Twentieth round.*—O, k 3 to. Repeat around.  
*Twenty-first and Twenty-second rounds.*—Plain.  
*Twenty-third round.*—O, n. Repeat around.  
*Twenty-fourth round.*—Plain.  
*Twenty-fifth round.*—Narrow 4 times on each needle.  
*Twenty-sixth round.*—K 1, n, k 1. Repeat around. Slip off

stitches on thread and fasten. Finish lower end with tassel of silk.

Extend the top to size of purse, join them together with silk. Tie narrow ribbon in the side rings, with a bow at each side. Any colored silk or twist can be used.

### SOCK FOR TWO-YEAR-OLD CHILD.

FIGURE NO. 2.—One ounce of fingering wool and 4 needles No. 16; will be required in knitting these socks. Cast on 60 stitches, knit 1, purl 1, for 36 rounds; then knit 20 rounds plain, keeping one stitch as a seam stitch; now narrow on each side the seam stitch for ankle; there should be 4 narrowings and 4 plain rounds between each; after the 4th narrowing knit 16 plain rounds.

Now divide stitches for heel: there should be 27 on the needle for heel. Knit 1st row, purl 2nd, and repeat these 2 rows until you have 20 rows (always slip the first stitch of every row). Now bind down; k 15, take 2 to., k 1, turn, p 5, p 2 to., p 1, turn, and repeat these 2 rows until you have only 5 stitches left. Now pick up 10 stitches on each side of the heel: have half the stitches on one needle for the front or top of foot, the other half for sole. Knit 2 plain rounds. Now narrow.

*First needle of Sole:* K 1, k 2 to., knit the rest plain.

*Second needle:* Knit to within 3 stitches of end, k 2 to., k 1; there must be 3 narrowings and 3 plain rounds between each. Now knit plain 24 rounds.

*Toe.—First needle:* K 1, k 2 to., knit to within 3 of the end, k 2 to., k 1.

*Second needle:* K 1, k 2 to., knit rest of stitches plain.

*Third needle:* Knit to within 3 stitches of end, k 2 to., k 1, knit 3 plain rounds, then narrow again, knit 3 plain rounds, narrow 4 more times with 2 plain rounds between each narrowing. Cast off and sew up the toe.

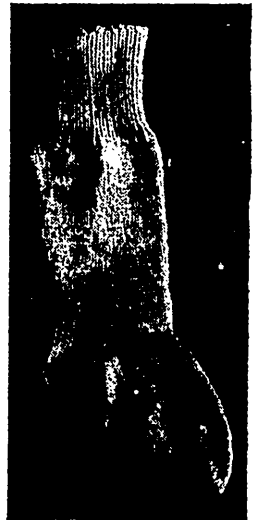


FIGURE NO. 2.—SOCK FOR TWO-YEAR OLD CHILD.

### LADIES' HEAD-WRAP OR HOOD.

FIGURE NO. 3.—Materials required: Saxony yarn, 3 skeins; 4 medium-size steel needles, and 2 coarse bone needles.

Cast on the steel needles 234 stitches, or any other number that will be sufficiently large to use for the edge of the cap part of the hood—the number being always divisible by 9. Knit in rounds as directed for fan stitch (figure No. 4), until the band is four fans deep.

Turn the work, taking the wrong side to use as the right side, and knit 6 rounds plain; then knit as directed for puff stitch, figure No. 5, until the band of puff stitch is slightly wider than the band of fan stitch. Then narrow off the crown of the cap. To do so, knit the puff stitch as already directed, except in rounds 7 and 15, which should both be knit thus: K 10, n, repeat around. Continue to narrow in this way until but 80 stitches are left in the round.

Then knit rounds 7 and 15 thus: K 5, n, repeat around until only 26 stitches remain, then narrow continuously until all stitches are narrowed off; draw the yarn through and fasten. This finishes the cap.

**For the Wrap Part of the Hood.**—Cast on 50 stitches, using the bone needles. Knit back and forth in plain knitting until the strip is as long as desired. (In the sample it is 20 inches, but they are often made  $\frac{3}{4}$  or even 1 yard, long.) Finish one end of each strip with a tassel. Turn up the band of fan stitch on the edge of the cap, and catch the other end of the strip on the under edge of the cap just back of the middle, measuring from the front. Catch the peak of the cap forward, forming a small plait about an inch wide, under a bow of ribbon. Make another quite small plait in the cap under the fan-stitch band, exactly in the center of the front, to give a peaked outline in front and a rounding one on the side.

A good effect is produced by using a color matching the ribbon for the first three rows in each fan in the edge of the side wrap and for the head of the tassel.

FAN STITCH.

FIGURE No. 4.—Use any number of

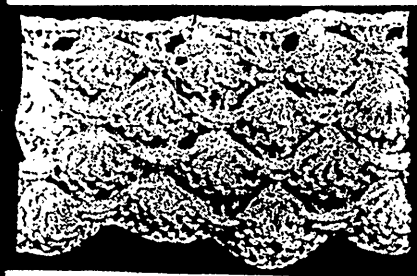


FIGURE No. 4.—FAN STITCH.

round—K 7, bring yarn to the front of work, slip 2. Repeat round.

**Fourth round.**—\* P 1; o 2, p 1, 6 times; slip 2. Repeat from \*.

**Fifth round.**—\* Take off 7 stitches with the right needle, dropping all loops between them; draw the stitches to their full length, slip them back on to the left needle, o, and n the 7 stitches together, o, k 2. Repeat from \*.

**Sixth round.**—\* K 1 and p 1 in the first long loop, k 1 and p 1 in first regular stitch, k 1 and p 1 in next long loop, k 1, pick up and knit the loop between the stitches, k the

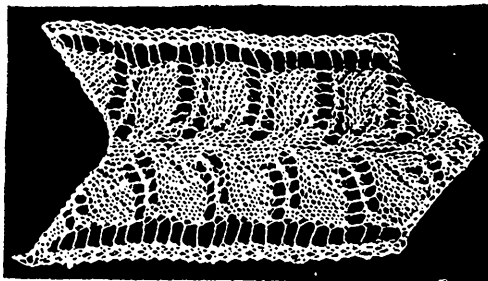


FIGURE No. 6.—ROSE-LEAF AND FERN INSERTION.

between the stitches, k the

**Seventh round.**—Knit plain.

**Eighth round.**—P 2, \* slip 2, p 7, repeat from \* till 7 remain, slip 2, p 5.

**Ninth round.**—K 2, \* slip 2, k 7, repeat from \* till 7 remain in the round, slip 2, k 5.

**Tenth round.**—O 2, p 1, o 2, p 1, \* slip 2, p 1; o 2, p 1, 6 times; repeat from \* till 7 stitches are left in the round; slip 2, p 1; o 2, p 1, 4 times.

**Eleventh round.**—Slip off 2 stitches, dropping the loops between them, and put them on the needle last knit; o, k 2, then knit like 5th round till 7 knit stitches are left in the round; drop all loops, n 7 together.

**Twelfth round.**—\* K 1 and p 1 in first long loop, k 1, pick up and knit the loop between the stitches, k 1; k 1 and p 1 in the next long loop; k 1 and p 1 in the next stitch; repeat from \* until but 2 loops and 3 stitches are left in the round; k 1 and p 1 in loop; k 1, pick up and knit the loop between the stitches, k 1; k 1 and p 1 in last loop; k 1 and p 1 in the last stitch.

PUFF STITCH.

FIGURE No. 5.—This is knitted in rounds with four needles, using any even number of stitches.

**First, Second, Third, Fourth and Fifth rounds.**—P 1, k 1. Repeat around.

**Sixth, Seventh and Eighth rounds.**—Knit plain.

**Ninth, Tenth, Eleventh, Twelfth and Thirteenth rounds.**—K 1, p 1. Repeat around.

**Fourteenth, Fifteenth and Sixteenth rounds.**—Knit plain.

Always narrow in the rounds knitted



FIGURE No. 3.—LADIES' HEAD-WRAP OR HOOD.

plain. Repeat the 16 rounds alternately until the work is finished.

ROSE-LEAF AND FERN INSERTION.

FIGURE No. 6.—Cast on 35 stitches.

**First row.**—K 2, n, o 2, k 1, o, n, o, k 3, n, n, k 2, n, k 1, n, n, k 1, o, n, o, k 5, o 2, n, k 2.

**Second, Fourth and Eighth rows.**—K 4, p 26, k 4.

**Third row.**—K 2, n, o 2, k

stitches divisible by 9 and knit in rounds, with four needles.

**First round.**—Knit plain.

**Second round.**—P 7, slip 2, keeping the yarn on the front of work. Repeat around.

*T h i r d*

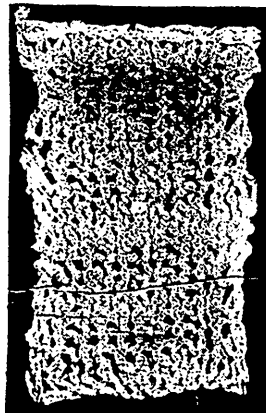


FIGURE No. 5.—PUFF STITCH.

8, o, n, o, k 2, n, n, k 2, n, n, o, o, k 7, o 2, n, k 2.

**Fifth row.**—K 2, n, o 2, k 5, o, n, o, k 1, n, n, k 1, n, o, n, o, k 9, o 2, n, k 2.

**Sixth and Tenth rows.**—K 4, p 27, k 4.

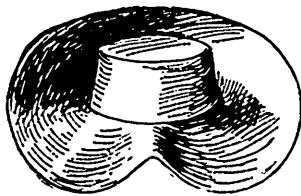
**Seventh row.**—K 2, n, o 2, k 7, o, n, o, n, n, u, k 2, n, n, k 3, o, n, o, k 1, o 2, n, k 2.

**Ninth row.**—K 2, n, o 2, k 9, o, n, o, u, k 2, n, n, k 2, o, n, o, k 3, o 2, n, k 2.

# Millinery.

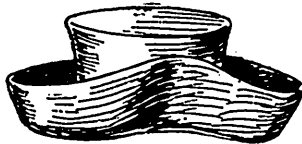
## DESCRIPTION OF MILLINERY PLATES.

FIGURE NO. 1.—LADIES' PORE HAT.—Chenille braid was



used to make this coquet-  
tishly bent hat. The  
broad Alsatian bow is  
made of velvet and gives  
becoming breadth. An  
additional charm is given  
by the handsome foliage,  
which is disposed be-  
tween and back of the  
broad velvet loops of the  
bow. This style is es-  
pecially becoming to a  
youthful face.

FIGURE NO. 2.—BRAIDED TOQUE.—Another example of a  
chenille braid designed in toque shape is shown in this illus-  
tration. Mercury wings  
united with an aigrette  
form the decoration at  
the left side. The brim  
is turned up all around  
and is highest at the left  
side, a little back from  
the front. A rosette of  
velvet relieves the sever-  
ity of this upturned brim.



Velvet is arranged in graceful folds around the low crown.  
FIGURE NO. 3.—LADIES' CARRIAGE HAT.—This large velvet  
hat is turned up and away from the face in the most approved



style. Two hand-  
some plumes fall  
over the hat from  
the center of the  
flaring brim, where  
they are held by a  
velvet ribbon ro-  
sette ornamented  
with a Rhinestone  
buckle. Black vel-  
vet and plumes,  
with a handsome  
jewelled buckle,  
will be preferably  
chosen for this  
handsome hat,

which is appropriate for dressy occasions, though colors may  
be attractively combined when suggested by good taste.

FIGURE NO. 4.—LADIES' CHENILLE-BRAIDED HAT.—Velvet  
having an appliqué of white baby-ribbon upon it in an artistic  
design, is arranged  
gracefully to fall  
over the rather  
wide brim of this  
hat. At the back  
toward the left  
side foliage and  
flowers are used  
effectively. The  
velvet is disposed  
in rosettes beneath  
the brim which is  
slightly turned up at the left side. Cherries or bright red  
berries may be stylishly substituted for the flowers in this hat.

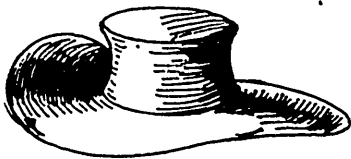


FIGURE NO. 5.—LADIES' HAT.—Extremely graceful is the  
arrangement of the decorations upon this hat. The shape,  
which is a round felt, is slightly turned up in the back and  
is designed to be worn far forward. Velvet arranged in

by an artistic knot of velvet. Velvet rosettes rest upon the  
hair at the back under the brim. This charmingly simple  
hat may be pro-  
duced in any of  
the numerous har-  
monious color com-  
binations or may  
be all one color. It  
will be especially  
attractive in gray.

FIGURE NO. 6.—  
TRIMMED SAILOR  
HAT.—A round  
sailor shape is sim-  
ply trimmed with folds of silk and velvet around the crown and  
in standing loops at the left side, against which rests a large  
bird. The colors selected will be according to individual taste.



FIGURE NO. 7.—LADIES' WALKING HAT.—This hat is a dark-  
brown felt in a shape somewhat suggesting the walking type.  
Golden-brown ribbon is gathered at one edge and arranged  
in two rows around the crown, standing high at the back and  
gradually less high toward the front; and a fold of velvet is  
placed between the ruffles. Just in the front there is a  
large bow with standing ends of the ribbon and velvet. These  
bows form a most important feature of this season's millinery.

FIGURE NO. 8.—TRIMMED SAILOR HAT.—The sailor shape is  
again represented here in a gray felt. Blue velvet is softly  
draped about the crown, and a fold of gray velvet is arranged  
above it. Toward the left side in front is disposed a rosette  
of gray velvet with a blue velvet center. Wings of blue velvet  
stand high as a background for gray wings.

FIGURE NO. 9.—FANCY BRAIDED HAT.—This hat of most  
approved shape is made of a dark-blue chenille braid trimmed  
with a graceful drapery of white taffeta. The taffeta is  
doubled and shirred through the center in a manner suggesting  
a puffing. At the left side several dark-blue silver-spangled  
quills are disposed and are caught at their base with a tiny  
rosette of the silk. The brim of the hat is slightly turned up  
on the left side, under which are placed rosettes of the shirred  
silk that rest upon the hair in becoming style.

FIGURE NO. 10.—LADIES' ALPINE HAT.—A simple, stylish hat  
is shown here in the shape which is in such high favor, the  
walking or Alpine hat. The trimming around the crown is a  
soft wide fold of velvet, the ends of which are joined at the  
left side under black and fancy quills and a feathery rosette.  
Gray and black are colors well liked for this hat, the com-  
bination being one appropriate to wear with any gown.

## SOME MILLINERY SUGGESTIONS.

Velvet in plain and dotted effects will be the trimming pre-  
eminent this fall on the hat, bonnet or capote. It is arranged  
in broad, high-standing bows in the center of which is usually  
an ornament of cut steel, jet or jewels. A wide piece of vel-  
vet may be cut in a point, and may have the center drawn  
through a circular buckle in a single loop; this decoration  
would be attractively placed quite far forward on the lowered  
brim of a small hat, or would be effective to surmount the  
coronet of a capote. Ingenuity will accomplish numerous  
ornamentations with this material, either alone or associated  
with ribbons, wings, plumes, etc.

A pleasing example is shown where velvet and wings are  
combined on a hat that is turned up in the front. The wings  
are set on the edge of the brim with a puff of velvet between,  
the wings pointing slightly downward. A soft roll of the velvet  
surrounds the crown. Another example shows a round hat  
with a drapery of velvet lying on the rather broad brim; sur-  
mounting the crown is a pair of wings with the curved portions  
slightly forward and the tips on a line to point backward.



1



4



2



3



5

AUTUMN STYLES IN MILLINERY.—(For Descriptions see Page 460.)



6



9



8



7



10

## AUTUMN MILLINERY.

The selection of the Autumn hat is just now a most interesting subject. First in importance is the shape, and then comes the manner of trimming. It is predicted that the shapes will be decidedly smaller than those worn the past season. Considerable diversity is noted in the forms of simple hats. A modified Bretonian will remain a favorite. The crown is lower and may be oval or round, the dip in the center remaining, and the brim perhaps turned up more on one side, though always rolled and the edge. New terms are applied to these modifications. The Buffalo is turned up on both sides, and the Transatlantic on the left side only. A preferred style of trimming these shapes is, on the former for example, a broad band of velvet arranged about the crown and formed into a bow in the front, and two wide *couteaux* that are adjusted at the left side; the latter shape has a band of either silk galloon or velvet as its trimming, in addition to two narrow *couteaux*.

Hats are to be worn off the face, as predicted early in the season. In this particular line are shown the Louis XIV. and Louis XVI. shapes, which are in flared effect, and also the Pompadour. A promised favorite is a shape aptly termed the "angel-wing" hat. The brim flares and is especially cut to resemble the new cherubic wing, a novelty which is certain to gain popularity. A knot of velvet, a bunch of favorite flowers or an arrangement of some harmoniously blended stones or jets with cut tulle is usually disposed at the base of these wings. A slant to the back brim emphasizes the charms of side-tilted *bergères*, and artistic results are sometimes achieved.

Turbans are shown having a tubular-edge brim closely resembling in appearance a bicycle tire, though of course in a different effect. Another wheeling adaptation is represented in the decoration of several raised tire-sections on the brims of *rollers*. A sort of pneumatic finish is given even to the birds' wings, which form so important a rôle in the present mode of trimming; they are decidedly odd, but effective.

The sailor remains always a standard, and in almost every instance is simply trimmed. Bands of plaid or striped ribbon, or of bands of velvet, taffeta or some other appropriate textile cut crosswise, are arranged around the crown and dissected in a little knot or chou at the side. A quill or feather may be added just here, if individual taste so dictates; but if a more careful arrangement of decoration is desired, it is best to select another shape. Crowns in very many of the new models are of moderate height, either straight up at the sides or widening out at the top. Blocked open bell shapes are also seen, the popularity they attained during the past season having established them in favor.

A very new and attractive capote has a brimless crown divided in front and coming down a little behind the ears. Its shape, covered with either a perfectly plain or spotted velvet arranged in soft, graceful folds and supplemented by short jet tips of the same shade as the velvet, with spots of a contrasting color or of some harmonious shade, would be especially effective. Such a creation is admirably adapted for wear at evening functions, when a small shape is always in best taste. It is said that strings will be a feature in this style of hat, though this is not yet established.

A pleasing example where silk and velvet are attractively combined is shown in a hat of Pompadour shape covered with red scarlet taffeta and cords of black velvet running at regular intervals on the silk. White cock feathers heavily dotted with black chenille rise from a large bow of black velvet in the center, while a large rosette of red chiffon is adjusted in pleasing contrast in the back just over one of black velvet. This very striking hat is especially appropriate for Autumn, the rich tones adding cheer and life.

There is a fancy for hats of spangled or jetted net made on one of the desired shape and trimmed with tulle, jetted bows, aigrettes and cabochons and occasionally ostrich plumes. A recently admired hat of this character is round in shape and made of a heavily spangled net on a wire frame. The net is draped in drapery effect around the crown to the back, where it is formed into a large Alsatian bow, which is wired to give the desired shape. The broad effect is produced also in the trim by the disposal of spangled Mercury wings, from the center of which rises a glittering jet aigrette; the suggestion offered by this peculiar style is of innumerable dew-drops. Two large

rosettes of black tulle under the brim give a full and becoming effect at the back.

Another stylish creation, where jetted net, tulle, lace wings and cabochons are attractively combined, is in toque shape and has an oddly fashioned crown, the center being quite high and tapering into an almost flat surface at the lower edge. The brim is formed of half-circles of wire arranged in fluted effect and adjusted to the crown; a very full piece of tulle covers this wire and is caught with handsome jet cabochons where the half-circles are joined. Becoming height is achieved by a full-loop of the tulle, against which rests two white lace wings. This decoration is placed a little toward the left side in the front. Either of the dainty creations just described will be most appropriate to wear with a gown of silk or soft wool for dressy occasions or evening functions where a lace, net or silk grenade robe is worn.

A delightful little hat known as the Marquise or Louis XIV. shape broadens out over the ears and is rolled up at the back and front. It is a glistening mass of jet spangles relieved by a large chou of tulle in front from the midst of which rises a short black plume; a white plume falls from here over the left side. This mode is particularly suited to the woman who possesses a fluffy, dressy hair and good features.

Bows of velvet have wide loops and are preferably made of the piece velvet rather than of velvet ribbon. Velvet is indeed shown in a numerous and varied manner of application. Hats turned up in the front frequently rest on torsades, or the brim is caught back with bands of velvet, twisted or folded and also encircling the crown. The velvet ribbons shown are very wide and are spotted with white or some very delicate tint. A stylish walking hat is of castor-brown felt and is simply ornamented with a band of broad velvet ribbon of a *marron* shade spotted with *antille* and two spotted quills to match. The velvet is arranged in several loops at the left side, forming a sort of background to the quills. This mode may be advantageously copied in any desired color, national-blue, an especial favorite just now, green, gray and black all being stylish. A tailor gown of one of these shades would be suitably supplemented by a hat of this character of a color to correspond.

The feathers of the jay and guinea-fowl are extremely well liked, as are also birds having a white breast and white underneath the wings, with bodies of gray or beige. Some deviations from this type show such combinations as a black wing having a pale-blue, rosy-red or golden-yellow under side; but Nature played no part in this decoration, a fact which governs those of conservative tastes. Duck and guinea-fowl wings are associated in a charming hat of green velvet, somewhat in the shepherdess shape, fitting over the coiffure at the back in an attractive manner. Rows of routen beads are arranged about the edge of the brim and also about the crown. The wings are in broad effect in the front and, together with an aigrette, are held in position by a large cut-jet ball pin. Through the velvet rosettes at the back is thrust a jet comb, which has the appearance of being placed in the coiffure. These combs are shown in cut-steel and jewelled effects, as well as in jet. The novelty will undoubtedly gain prestige, and deservedly so. A very stylish toque of garnet velvet is twisted into a most becoming shape, the folds of velvet being arranged in a graceful, billowy effect over the frame and caught up into an artistic chou through which gleams a sparkling jet arrow. A jet buckle rests at the base of the chou and holds two large guinea-fowl wings, which fall over on each side and give attractive breadth. This toque could appropriately be worn with a gown of garnet velvet or with one of some handsome cloth.

One of the most beautiful hats seen is in a poke shape, a style always becoming to the fair young face, made of gray grosgrain silk and velvet. The crown is formed by twisting the silk artistically, and the brim is of the velvet. Two very large many-looped bows of grosgrain ribbon are adjusted on the hat, one directly in the front and the other at the center of the back. Long gray ostrich plumes in a darker shade fall over gracefully at each side of the front from the base of the bow and are held by a handsome pearl ornament. A similar ornament rests upon the bow at the back. In this exquisite creation the streamers of *crêpe de Chine* are fastened to the hat by cabochons of pearls. This mode is especially appropriate for carriage wear.

## THE DRESS FABRICS OF THE SEASON.

It is not without regret that the season has passed for the most charming gowns of thin, gauzy textures in which woman looks her loveliest, and the thoughts now revert to those of heavy and substantial weaves. Woollen novelties abound in a myriad of attractive designs. Cloth suitable for street costumes may be procured in plain and two-toned effects and in a vast variety of choice shades. Heavy rustling silks, silk and wool poplins and plaid suitings are predicted a popular future.

Camel's-hair retains the popularity it deservedly won last season. This fabric possesses so many strong and attractive qualities that it will not easily lose the prestige already gained. Especially decorative are the silky fibres which cover the surface of this material; in some weaves there are designs wrought by these filaments. One variety shows a blocked effect; another a broken plaid and still another an ombré shading. Blue, green and black form a block on a black ground, while contrasting lines are distributed here and there. Black stripes border a rich brown camel's-hair and are seen also upon dark-blue, green and red. In a mixed camel's-hair the spots and silky fibres somewhat suggest Scotch mixtures.

Broché effects bid fair to become very popular in all classes of fabrics and are shown in a most attractive manner upon camel's-hair grounds. The chief point in a perfectly plain camel's-hair is the back, which is completely covered with long, white, silky hairs; these pass through on the right side, giving a pleasing effect to the sombre color of the material. This particular weave is very stylish and will be most appropriate for developing travelling or shopping gowns. A tailor finish would be in best taste for these gowns.

Diagonals are admirably adapted for street costumes and are shown in choice colorings, tan, mode, gray and army and navy blues, the last two shades being especially liked just now. Mixed diagonals are also well liked for tailor suits. Venetian cloth is a fabric which will undoubtedly be much used this season. Its silky smooth finish makes it especially attractive, and in very many instances it will be selected in preference to broad-cloth for a rich, handsome costume. A serpentine stripe is shown in pleasing effect in this fabric. A wool bengaline is made charmingly effective by the iridescent polka dots completely covering the surface, which is usually of some contrasting color.

Satin-faced fabrics are extremely stylish in all their varieties of coloring and design. In one instance a satin-faced cloth suggests a broken-plaid effect, and in another an almost invisible stripe is seen. These fabrics will be used for tailor gowns especially. Zibeline has a rich, silky lustre and is admirable in gray, green and the new blues. Small broken checks emphasize a fancy variety of zibeline, while ombré shadings characterize another type.

A decided novelty shown has a plain serge background in black, green, blue or brown, with a medium-size check or block in a contrasting color; a green ground having a black or dark-blue block is effective, while the ground of black with a red or blue block is equally so. The clan colors are beautifully shown in a similar manner in fine serges. This fabric will be extensively used for making costumes and separate waists for young girls, as well as for their elders. Bouclé effects are very stylish. A poplin ground has diamond discs as an odd but pleasing decorative feature.

Silk-and-wool poplins help to swell the list of fashionable Autumn fabrics and are presented in exquisite varieties. They are shown in ombré shadings in blue-and-black, red-and-black, gold-and-black and purple-and-black wavy lines. A wool-ground novelty has black velvet stripes in bayadère effect, and another novelty has a silk-and-wool poplin background with velvet bayadère edged with a silk cord. The colors associated in these fabrics produce exquisite results. In an Autumn wardrobe a gown of unusual good taste is displayed developed from a silk-and-wool poplin showing a background of army blue with a black velvet bayadère. The skirt is in three-piece style, with two graduated circular flounces, each edged with a band of two-inch black velvet ribbon; the same trimming gives a neat finish to the top of the upper flounce. The basque has a fancifully cut front which suggests the blouse effect, while the back is smooth fitting and is confined by several plaits at the waist. A front and back yoke of black velvet and cuffs and

collar of velvet lend a most charming air to the rich material selected. A black velvet folded belt fastens with buckle composed of jets and turquoises. The sleeves are one-seamed and quite tight fitting; they are finished at the shoulder with oddly shaped caps, which are trimmed with the velvet ribbon. Fine white batiste is cut to form narrow cuffs and a collar falling over the velvet to a depth of six inches. These accessories are ornamented with simple beading stitching and soften the gown admirably. A toque of black velvet, crushed into a becoming shape and ornamented with black tips and a chou of *mousseline de soie* caught in the center with a Rhinestone buckle, and black glacé kid gloves complete this very elegant outfit.

An absolutely waterproof material greatly resembling corduroy and especially appropriate for rainy-day costumes is called cravenette. The waterproof quality is in the weave, but is in no way noticeable. A costume made of this material in a two-toned effect in a rich shade of brown has a five-gored skirt made in a short length to avoid the necessity of holding it up, and a Norfolk basque with plaits laid on. A cap or Alpine made of this material and heavy, high boots will complete the most sensible outfit for the business woman who has to face sorts of weather.

White crépons and serge will be attractively used for developing house gowns. Embroidered robes also are popular for the purpose and are shown in a variety of delicate colorings. There is a decided tendency to plain silk or satin for this season in street costumes, though the moiré effects will vie with the plain. *Satin mousseline* lends itself admirably to modes where graceful drapery effects are desired. Belonging to the same family is a moiré *mousseline*, an exquisite fabric which suggests many charming possibilities in the hands of an artist-modiste. Both of these textiles are shown in beautiful shades of porcelain and turquoise-blue, gray, cerise and violet.

Satin Duchesse remains a standard fabric, though it is shown this season in a softer, richer quality. For shirt-waists and separate waists, an exquisite silk is a taffeta *mousseline* in a changeable or chameleau effect. For very dressy shirt-waists, which may accompany a skirt of any preferred material, is a novelty in satin like velvet stripes in horizontal effect. An especially pleasing example has the ground of watermelon-pink with black velvet stripes. Worn with a skirt of black satin-faced cloth, or a black moiré *mousseline* this will be charming for some semi-formal occasion. An unusually elegant and very stylish reception gown is made in Princess style of heavy moiré satin in a dark ground, with a Persian figure stamped upon it and showing a rarely beautiful combination of colors. Another fabric added especially for this particular mode has a white moiré and a background with great clusters of roses in all the natural colors scattered upon it in rare profusion. This material in some instances bordered, the border being used as a trim with pleasing effect.

Too high a tribute cannot be paid to a fabric presented this season termed satin antique dégradé. It is especially soft and adaptable to drapery effects, and the rarely beautiful shades from dark to very light tones are the features most admired. Very effective and pleasing to the artistic eye is the example shown in an exquisite gendarme-blue shading to an almost white edge. Cerise runs attractively into the very palest shades as do also turquoise and burnt-orange. Charming separate waists may be developed from this lovely silk. Broché effects are a popular fancy on both silk and satin. A black taffeta with a broché of pink, blue, heliotrope or of any dainty color may be appropriately used for separate waists or costumes. These taffetas are shown in lovely evening effects on a background of white or some delicate color and the beauty of some harmonious contrast. *Coté d'or* is a very rich fabric containing silk and wool in its weave. A heavy cord with a smaller size on each side, in bayadère, characterizes this novelty. All of the leading shades are obtainable. A pattern for the future is predicted for narrow and medium stripings in dress silks. Pekins in narrow stripes, in combination with plain moiré and silk are attractively shown, and are adapted for developing rich gowns, either in delicate shades for evening wear or in street colors.



## FASHIONABLE DRESS TRIMMINGS.

Garnitures for adorning Autumn gowns are shown in a multiplicity of designs in plain or solid colors and in most artistic combinations, making it an easy matter to gratify the most fastidious tastes or the demands of those who desire novelty. The natural supposition would be that trimmings destined for use upon heavy fabrics are close and compact. But those offered this season are light and open in character, a feature that is most desirable. These graceful open patterns in braids, passementeries and appliqué embroideries are more effective than those of solid design and on this account reign supreme. Straight and irregular edges are shown in band trimmings, with equally satisfactory results.

Spangles, jets, cut-steel beads and vari-colored mock jewels mingle with brilliant and pleasing effect upon a foundation of fine coarse and fine net, *mousseline de soie* and open-meshed machine, while a cotton material is used as the background for some of the bead trimmings, a coating of glue securing the beads to the material. These garnitures in many instances are applicable and may be disposed upon the gown as fancy suggests. The introduction of chenille in these decorations continues in its favor and bids fair to remain so. A black chenille cord is sought in a charmingly artistic manner through the meshes of tinsel passementerie, which has a foundation of black net; the attractive combination of colors shows green and black mille in a floral design, together with jet cup-spangles upon

Several widths and a variety of colors are obtainable in this particular form of decoration. A scroll and floral pattern combination is wrought on a net foundation. The flowers are lined with tiny jet beads and filled in with glittering black blue cup-spangles. The leaves are formed entirely of black mille, and a tracing of jets runs through the design. The dolls are supplied by the disposition of the spangles and are lined with a cord of chenille. In other trimmings the scrolls produced by the addition of mock jewels. An odd but effective broken design shows a pleasing combination of colors in beads, spangles and jets upon a narrow band of net; a light edge is carried out in this example. Turquoise, black gold, and red, black and gold are perhaps the most pleasing combinations in this garniture.

A decided novelty this season is the introduction of a silk tape, which is crimped and wrought into floral and conventional designs in association with a tinsel cord, spangles and jewels. A silk tape is crimped or seemingly gathered on each side, imitating in a suggestion of accordion-plaiting, and formed into a leaf outlined with a gold thread. Coral beads bring out the dainty and perfect floral pattern which accompanies this design, the foundation being a creamy white *mousseline*. In another charming variety is achieved by pearls of different sizes in place of the corals and a silver thread instead of the gold. A scroll effect is carried out with turquoises, Rhinestones and tinsel cord. Several widths are obtainable in this extremely beautiful trimming, and it is particularly applicable to gowns of finest texture designed for ceremonious or evening wear.

Still another novelty is presented in wire embroidery upon combinations of any of the fabrics mentioned and wrought in variety of colors, in many instances artistically associating them in the one design. The wire is soft and flexible and has the appearance of raised embroidery done in silks. Several shades of green bring out the natural color in the leaves, which in this especially new trimming mingle with sprays of roses and daisies. The leaves are composed of these tiny silky wires, which cross each other in slanting effect at the edges; the roses are their petals of the silk crimped tape, and the daisies are a simple disposition of colored beads. Conventional and scroll designs result equally effectively in this odd trimming.

The soft beautiful shades of gray and violet are mingled in a similar form of adornment. The leaves are of gray wire, and pansies, which characterize the garniture, are composed of silk tape in the different shades of violet from a dark rich blue to the palest, most delicate tone. The center of each pansy holds a Rhinestone, suggesting a dew-drop in its sparkle. A soft, graceful gown for house wear made of gray cashmere or periaetta would be appropriately adorned with this beautiful trimming. A dull gray lustre gives relief to the usually brilliant colors, which are disposed upon a gray *mousseline* in floral effect. The leaves are of the very fine gray wire.

Festoon trimmings for adorning evening waists are composed of several rows of pearls in different sizes, the strands being caught in a graceful manner at each end and seemingly held by rosettes of pearls. A pearl and a coral ornament alternate in some of the varieties shown, and turquoises and pearls also are effectively combined. A narrow edging applicable to revers, collars and cuffs has a foundation of silk tape with a chenille-and-tinsel cord running through it. This edging may be procured in any preferred color or a combination of colors. In an attractive example the tape is of dark-brown and the chenille cord of golden-brown, with the edges of tinsel cord.

White satin appliqué trimmings, outlined with a gold or silver cord, remain very popular, their exquisite daintiness having firmly established them with women of irreproachable taste. Black-and-white effects also are shown in these same designs, which combine floral, conventional and scroll patterns. A pure white lily is embroidered in silk upon *mousseline* and is relieved at its outer edges by a thin gold cord. At the base of the lily nestles a modest daisy embroidered in a like manner. This handsome trimming is white-and-silver and all-white, as well as all-black, and is suitable to adorn silk or soft woollen gowns. A narrow width to match is shown.

A lattice-work composed of fine silk threads brings out the charm of a floral design upon a *mousseline* foundation. These silk threads are in white, black and a choice variety of colors. One of the daintiest materials shown, which is especially appropriate for full vests, separate waists and whole gowns for evening wear, is a chiffon with flowers embroidered or formed of a fine silk net and Liberty silk in a most natural raised effect. Roses, full-blown and in the tiny buds, are scattered upon this diaphanous textile at random and in all the shades of nature.

Pansies, shading from the richest purple to the palest violet, have been charmingly disposed upon white *mousseline de soie* in an exquisite evening dress made over violet taffeta, for a young woman's wardrobe. The skirt is made in the approved graduated flounce style and is simply secured to the silk lining at the waist, where the two bands are sewed together. A dainty full waist, suggesting the "baby waist," is cut modestly low at the neck and is outlined with a festoon trimming composed of pearls, amethysts and rich gold beads. About the waist is arranged a girdle formed from jewelled passementerie. There is a decided droop to the girdle in front, accentuating the length of the waist and giving a very graceful effect to the tall, slender figure of the wearer of the gown. The sleeves are omitted, and a string of pearls and amethysts is brought up over the shoulder and apparently held there with a sun-burst arrangement of these jewels. Long white suede gloves reach almost to the shoulder in becoming style. A veritable pansy-bed is the suggestion offered in this dainty creation.

For calling and tailor gowns mohair and silk braids are popular and are shown in such a myriad of tasteful designs that it is puzzling to make a selection. Straight lines come up to form large scrolls and alternate with squares of not quite the same dimensions in an attractive skirt trimming of mohair. Flat braids are pleasantly associated with those of a heavy cord in another variety of this stylish trimming, which is quite wide and which is appropriate also for skirt decorations. Silk and mohair are combined in floral, scroll and conventional patterns that are obtainable in several different widths for use upon dressy gowns. The effects in these decorative features are rather heavy, though in reality they are wonderfully light, a quality which is always an estimable advantage. *Mousseline* forms a background for an appliqué of fine silk braid which brings out a floral or a geometrical design. These garnitures are more frequently shown in black and will be used upon green, blue, gray, brown and black cloth gowns. Braided appliqué especially designed for decorating revers and waists are in V shape and combine both silk and mohair braids.

An unusually effective trimming for cloth and fancy woollen gowns consists in narrow cross-cut bands of plaid velvet intended to outline the edges of jackets and vests or to border skirts. Decorations running lengthwise are advocated for figures that are below the average height. Epaulettes have by no means gone out of fashion, though the tendency is to make them very small, and they relieve in an agreeable way the severity of a completely tight sleeve.

# THE DRESSMAKER

## FINDINGS AND FINISHINGS FOR TOP GARMENTS.

The styles of finishing garments tend always toward the practical. More or less elaboration is, of course, possible even in this branch of dressmaking, but simplicity is always approved. The fit of a top garment may be impaired by an imperfectly adjusted lining or facing; therefore, it is all-important to achieve correctness in the finish, which often proves the most difficult part of the construction to the home dressmaker. Capes are of simpler design than jackets, yet as much care is

unfurnished. If the straps are not employed, the silk lining is extended nearly to the edge of the cape. The lining must be trifle shorter than the outside, or it will droop and bag at the edges.

The facing for the front of a cape may be cut four or more inches wide, and a pocket opening may be made at each side to receive a small pocket for holding a purse or handkerchief. When hooks and eyes are used for the closing, they are set between the facing and outside, and, if desired, the eyes may be worked with silk button-hole stitches. Golf capes made of



FIGURE No. 20 X.

FIGURE No. 21 X.

FIGURE No. 22 X.

### FIGURES NOS. 20 X, 21 X AND 22 X—LADIES' EVENING TOILETTES.

FIGURE No. 20 X.—(Cut by Waist Pattern No. 1963; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents, and Skirt Pattern No. 1973; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.) FIGURE No. 21 X.—(Cut by Waist Pattern No. 1953; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents, and Skirt Pattern No. 1964; 7 sizes; 20 to 32 inches, waist measure; price 1s. or 25 cents.) FIGURE No. 22 X.—(Cut by Waist Pattern No. 1993; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 1947; 7 sizes; 20 to 32 inches, waist measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 20 X, 21 X and 22 X, see Page 468.)

necessarily expended upon their finishing as upon the sleeved garments. If fashioned from velvet, the lining, which may be of plain or figured taffeta in black or colors, brocaded silk or satin, must be shaped to fit the outside and adjusted smoothly

double-faced cloth are finished with straps in turn edged with galloon, as in the case of heavy cloths. When a strap adjusted beneath the collar an extra button is placed under collar the length of the strap from the closing buttons.

strap when not in use may thus be fastened back under the collar out of sight. The insides of cape hoods are treated like the insides of the capes themselves, but the edges of the facings are never bound.

Hangers for both capes and coats are made of loops of mohair braid or silk cording and sewed to the lining at the center below the collar. Often a square or oblong piece of silk is stitched over the ends of the hanger to make it more secure. A long loop is preferable to one that spreads.

In all coats the lining is made separate from the outside and fastened with slip stitches at the side-back seams. The lining is, of course, made less close-fitting than the outside, and a narrow fold or plait should be made in it along the center seam to the depth of the shoulder blades or to the waist-line. Sleeve linings are also made separately, and at the arms'-eyes the top of the lining, which is turned under and either gathered or plaited, is fastened over the arm's-eye edge of the coat lining with neat slip stitches.

When the jacket is closed invisibly at a certain point, as at the waist-line or below, a triangular slash may be cut in the facing, the edges being bound with silk galloon and a button-hole being worked in the triangle, which answers the purpose of a fly. When closed at more than one point the fly extends the depth of the coat, either the facing being used as a fly or a special fly being made.

Pocket-laps may be lined either with silk or the material. Slip the lap in the slash made to receive it and stitch along the upper edge of the slash, if the coat is finished with rough edges. If the edges are to be turned under, sew in the lap along the upper edge of the slash, with the right side of the lap facing the right side of the coat, and then turn down the lap. To insert a pocket, sew one of the upper edges of the pocket to the lower edge of the slash and the other upper edge (this side is cut deeper than the other) to the edge of the pocket-lap and fasten the ends of the slash with silk bar-tacks.

A pocket vent is finished the same way as a lap, the lower edge of the vent being, however, sewed to the lower edge of the slash and the ends stitched to the coat.

To double-stitch the seams of a coat, press the seams apart before adjusting the lining and stitch once or twice at each side of the seam. The effect of corded seams may be produced by turning both seam edges to one side and stitching the seams on the outside about the width of a cord.

To make one-inch lapped seams, first baste the seams, fitting the coat perfectly, and cut the seam edges to the depth of half an inch. Then rip the seams and lap the edges so the basting lines come together and stitch down near the edges. The laps should not be turned under unless the cloth is of very light texture. Long bust darts are cut and finished like seams, but short neck darts may be flattened out.

Large buttons should be stayed by small flat buttons sewed in with the buttons through the lining and both. In very heavy cloth button-holes are machine-stitched instead of being worked. When the button-hole shows, it is worked over a cord sewed at the edge. The seams of unlined coats are pressed apart and bound with silk galloon.

The fronts of Eton jackets are interlined with soft crinoline, even lapels being given this treatment, but revers extending the depth of the jacket are stiffened with canvas. The sleeve linings of these short jackets may be made apart from the sleeves, or sewed in with the outside at the arms'-eyes and the edge bound with a narrow bias band of the lining goods. An interlining of crinoline three inches wide is used at the wrists, and both the outside and interlining (which does not extend quite to the edge of the lining) are turned under.

Tailors' canvas is still liked for interlining collars. Plain and striped cotton-back serges and satins and also Farmer satin are sold for coats and capes, though preference is, of course, always given to silken fabrics.

DESCRIPTIONS OF ILLUSTRATIONS.

The fancy for elaborate decorations in gowns, waists and all manner of garments has by no means abated; indeed, the tendency as the season advances is toward even a greater amount.

Flounces—circular, gored and graduated—characterize the newest skirts. Trimming of braid or appliqué of the material ornament cloth gowns, while those of silk, satin and other dressy fabrics are adorned with lace appliqué, ribbon ruchings, and spangled or jetted passementeries. The most approved skirts for really elegant dresses are long and have a sweeping effect, while those of tailor or street gowns barely clear the ground. Military designs continue in favor and are represented in epaulettes, adjutant's cordings and an array of gold braid and trappings.

Buttons form an important feature in decorations at present and are shown in the army and navy styles for military costumes, jackets, etc.; and those of crystal, jet, cut steel, pearl and jewels are used upon elaborate gowns. Ribbon ruching is also an important item in decoration, there being so many possibilities in this particular garniture. For evening wear, gowns of jetted and spangled net are wonderfully effective, especially so when they are made over a foundation of rich silk. A color especially well liked for this purpose and to be worn beneath a black net or grenadine gown is a watermelon-pink. The shimmering dainty silk gleams through the meshes of the outside material most charmingly. Burnt-orange, violet, turquoise and cerise are also well liked. Festoon garnitures of jets, pearls and mock jewels will add most happily to these elegant gowns, which are worn upon all ceremonious occasions.

Trimnings of Astrakhan and all popular furs will be extensively used on outside garments, and frequently in association with velvet on the collar, the fluffy *frou-frou* effects extending to nearly every garment



FIGURE No. 23 X.—LADIES' ETON JACKET.—(Cut by Pattern No. 2037; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents.)



FIGURE No. 24 X.—LADIES' MATINÉE TOILETTE.—(Cut by Cape Pattern No. 2018; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents; Basque-Waist Pattern No. 1959; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 2033; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

(For Description of Figures Nos. 23 X and 24 X, see next Page.)

cuffs and revers. Circular ruffles characterize the new cape, the fluffy *frou-frou* effects extending to nearly every garment

worn just now. This style is wonderfully becoming to tall, slender figures, but more severe lines should be adopted by the stouter sister.

**FIGURES No. 20 X, 21 X, 22 X.—LADIES' EVENING TOILETTES.**—This charming group of toilettes will strongly appeal to the young woman who anticipates a round of pleasurable entertainments this season, and who must provide one or more beautiful gowns to be worn at these functions. Their diversity in style will be a most interesting and valuable feature. Figure No. 20 X illustrates a very charming toilette developed in robin's-egg blue *mousseline de soie*, with trimmings of velvet and embroidered chiffon insertion. The basque-waist is cut low in the neck and is ornamented with an oddly shaped Bertha collar of velvet which has a double row of plaited *mousseline* around the edges. The elbow sleeves are *mousseline* in effect and are finished with a plaited ruffle to correspond with that around the collar. The sleeves are caught in a dainty fashion with ribbon. Lengthwise strips of the embroidered chiffon bands or appliqué are arranged upon the basque-waist effectively. The skirt is designed upon the most approved lines, having a circular upper part, which has a graduated circular flounce attached. The chiffon bands of insertion are disposed most charmingly upon the circular upper portion of the skirt. A belt of ribbon fastens with a small jewelled buckle and is worn in the style just now so popular, accentuating the length of the waist and adding to the grace of the figure. This exquisite toilette was fashioned by basque-waist pattern No. 1968, price 10d. or 20 cents, and skirt pattern No. 1973, price 1s. or 25 cents.

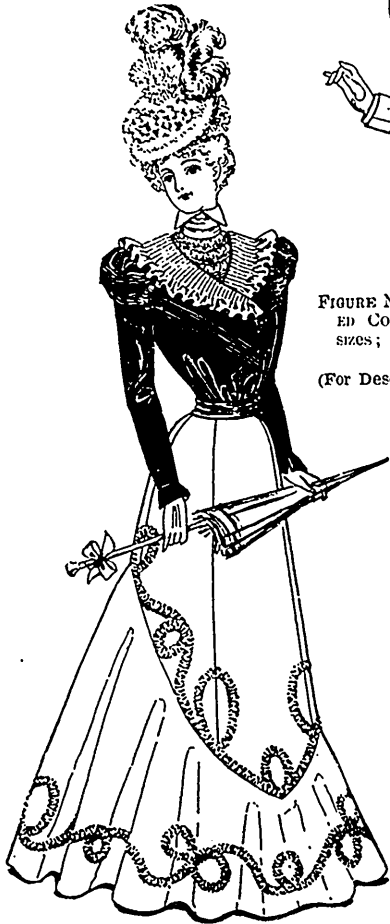
A beautiful rose-colored *crêpe de Chine* is united with all-over lace, black velvet, chiffon and velvet ribbon in the toilette shown in figure No. 21 X. The neck is cut square and low, and the sleeves are simply short puffs at the shoulders. The Bertha collar is of black velvet and gives essential character to the toilette. The fronts open over a full vest of white chiffon, and tiny straps and bows of velvet ribbon are placed in a manner suggesting the closing of the fronts. Pattern No. 1983, price 10d. or 20 cents, was used to shape this dainty waist. Two graduated circular flounces characterize the three-piece skirt. All-over lace is applied in a broad band just at the top of the upper flounce. A folded girdle of black velvet drawn down tightly is worn with this beautiful gown. The skirt was cut by pattern No. 1964, which costs 1s. or 25 cents.

Faultless taste is displayed in the toilette shown at figure No. 22 X; it is developed from a *craquelé* net upon which is wrought an artistic design in jets and spangles. Narrow velvet ribbon and spangled trimming also add to the beauty of the gown.

The square cut neck is of graceful and becoming outline, and four narrow ruffles of the net, finished on their edges with velvet ribbon, trim the front; two are arranged at the back and fall over the short puff sleeves. This basque-waist was cut by pattern No. 1908, price 10d. or 20 cents. The skirt is shaped by pattern No. 1947, which costs 1s. or 25 cents. The front-gore extends across the sides and to the belt at the back in circular jabot drapery, a mode wonderfully well adapted for developing all light, easily draped fabrics.



**FIGURE No. 26 X.—LADIES' DOUBLE-BREADED COAT.**—(Cut by Pattern No. 2033; 8 sizes; 30 to 44 inches, bust measure; price 10d. or 20 cents.)  
(For Descriptions of Figures Nos. 25 X and 26 X, see this Page.)



**FIGURE No. 25 X.—LADIES' CALLING TOILETTE.**—(Cut by Waist Pattern No. 1963; 7 sizes; 30 to 42 inches, bust measure; price 10d. or 20 cents; and Skirt Pattern No. 2022; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

**FIGURE No. 24 X.—LADIES' MATINÉE TOILETTE.**—Very attractive is this toilette, consisting of a cape with circular flounce extending in jabots to the neck in front; a basque-waist, and a skirt which has a three-piece upper part and a circular-flounce lower part. The material selected was *moiré mousseline*, with ornamentations of narrow ruffles of jetted net. The basque waist was developed from taffeta silk, and the skirt was made of satin-faced cloth having an artistic appliqué of the same material just above the circular flounce. Pattern No. 2018, price 10d. or 20 cents, was used for the cape; pattern No. 1959, price 10d. or 20 cents, for the basque-waist; and pattern No. 2033, price 1s. or 25 cents, for the skirt.

**FIGURE No. 25 X.—LADIES' CALLING TOILETTE.**—This very attractive toilette is shown developed in cloth having a decoration of ribbon ruching, and silk in two tones, with chiffon trimming. The waist has blouse fronts and tucked Bertha-revers which open over chemisette of white silk ornamented with seven groups of tuck-shirring. Slanting tucks give a certain charm to the blouse fronts below the bust, and the tucking is also carried out on the upper portion of the sleeves. Oddly shaped cuffs finish the wrists of the sleeves, which are gathered into the arms'-eyes. The pattern used for this waist is No. 1963, price 10d. or 20 cents. The skirt is shaped by pattern No. 2022, price 1s. or 25 cents. National-blue cloth was used for it and it is decorated in a most artistic and pleasing manner by the disposal of the ribbon ruching above the circular flounce and around the lower edge as well. The skirt is seven-gored, having the circular flounce attached and may be either gathered or plaited at the back.

**FIGURE No. 26 X.—LADIES' DOUBLE-BREADED COAT.**—This very stylish coat is here developed in black kersey, with a trimming of Astrakhan. The special feature in this mode is the Nansen collar. The back of the coat is tight-fitting, and the fronts are closed with buttons and button-holes. Pattern No. 2088, which costs 10d. or 20 cents, was used to shape this coat.

**FIGURE No. 23 X.—LADIES' ETON JACKET.**—The mode shown in the illustration is particularly applicable to handsome cloths and suitings. It is made in double-breasted Eton style of national-blue cloth, with revers and Medici collar inlaid with velvet and edged with Astrakhan. The jacket is edged with Astrakhan about the bottom, and the cuffs are similarly treated. Vents below the waist at the side seams give a pleasing effect to the garment. Braided frogs are arranged on the front of the jacket, giving it the desired stylish finish. The sleeves are gathered into the arms'-eyes and are quite tight fitting. Pattern No. 2037, price 10d. or 20 cents, was used to cut the jacket.



CONDUCTED BY MRS. CADWALADER JONES.

#### ABBREVIATIONS AND ADDRESSES.

The many different elements of which society throughout America is composed make it, as has been said before, impossible to lay down any one law in social matters. French, German and Scandinavian parents naturally hand down to their children whatever they may have been taught in the old country, while, on the other hand, there seems to be something in the air which makes any child born here think that it must know better than its parents, and can make its own laws for itself.

Now it is manifestly impossible to combine the social customs of Germany, France, Sweden and Italy, to say nothing of Russia and the East, and, therefore, as we all speak English it would seem sensible to follow long-established English rules, provided they are equally adapted to our simpler society. For instance, in Germany and in other countries, it is polite to address a wife by her husband's professional title, as "Mrs. Summellor Smith," or "Mrs. Doctor Jones," but this is not the case in English, for it is correct to write only "Mrs. William Smith," whether her husband has any distinctive title or not. "Doctor and Mrs. William Smith" is the proper form if their names are put together. Many people write "Addressed" "Present" on an envelope, under the person's name, if the letter is not sent by mail, but this is also incorrect. It seems to be the survival of a legal form from a time when a clerk handed paper to someone who was actually on the spot, present, to be addressed then and there; but now it means nothing and is never used in good society. If a note is sent to a person's house it should be addressed,

Mrs. John Brown,  
40 Poplar Street,

if it is sent by mail it is better to write the name of the city rather than "City" without any town name, as that is purely a commercial form, and the great fundamental difference between business life and what we call society is that in the former time is always supposed to be valuable and must therefore be economized, while social life must have some leisure of which it can dispose. Any abbreviations which do not interfere with the sense are allowable in a business letter, but when we sit down to write to our friends we are supposed not to be in great hurry, and for that reason the sign "&" for "and," though quite in place in business communications, looks out of place in a woman's letter, as it would in a printed page of any dignity. Another commercial habit is that of writing "and" uphill, crowded between one word and another, thus "men & women." It is hard to see how this can save time, and it certainly is anything but beautiful. If intimate friends are scribbling to each other in a great hurry, it is natural to omit some words, but the habit is easier to gain than to break, and as a rule a woman should take time if she possibly can to write out in full what she has to say, even at the cost of being less, instead of putting "wh." for "which" and "thro." for "through." "July twenty-ninth, eighteen hundred and ninety-eight," would look extremely affected, as we are used to numbers for the days of the month and for the year, but on the other hand "7.29.98" is fit for nothing but the limited use of an apothecary's label, where it is quite in place as a concise note, and for which it should be reserved. There is another sign of a "c" high up, then a long stroke and an "o" written down, thus, "c/o," which is supposed to mean "in care

of," but in ordinary letters it looks better to write out,

Miss Jane Gray,  
Care of Mrs. John Hobbes,

and the saving of time by the shorter form is not appreciable. "Personal" need never be written on an envelope unless one is addressing a man in public life or high position whose mail is so large that his letters are usually opened by a secretary; in that case it may be well if one has a private communication to put the word in an upper corner, although it has been so much used, being sometimes even put on advertisements, that it has almost lost its meaning. "Dear Friend," as a heading for a letter is a very old English

form, now quite out of fashion but still widely used and, oddly enough, often when the writer is a stranger or nearly so, to the person addressed. The proper way in which to begin a letter to a person whom one does not know is

Mrs. James Green,  
Dear Madam:

never "Madame" with an "e," as that is the French spelling, and we made the word our own long ago. As to the shortening of proper names, "Jno." and "Jas." and "Wm." as abbreviations for John, James and William are entirely admissible for business uses, but on the envelope of an invitation, for instance, they look much better if room can be made to write them in full. Even if a girl whose name is Elizabeth is known as "Bessie" to her friends, she will be wise to sign her real name and ask people to address her by it in writing, even if they do not in speech, as after very early youth there is something rather undignified in signing a nick-name, or some nursery title like "Pussy" or "Baby," and this is equally so when it is outside a letter or as a heading within.

#### REPLIES TO CORRESPONDENTS.

*Cherry.*—A seal which is to be used by several members of the same family should be engraved with the first letter of the family name, such as "G" for Gray, as if it bears the initial letter of a first name it can be used appropriately only by someone whose name begins with that letter. For that reason, before mullage was adopted and when most people who wrote at all sealed with wax, it was customary to have seals engraved with mottoes or devices, which made their usefulness more general.

*Kush.*—At a wedding the carriages required for the bridal party are always hired by the family of the bride, and they also bear the general expenses of the wedding except the clergyman's fee, which is paid by the groom, who also pays for his carriage to the church. The shoes worn now, both by men and women, are not nearly so pointed as they were a year or two ago. Black patent leather is usually worn by men at their weddings, and the soles are frequently blackened by the shoemaker, as otherwise they are somewhat conspicuous when the bridal couple kneel for the benediction.

*Débutante.*—If you and your girl friends wish to go to a hop at a hotel it will certainly be more correct to have a chaperon, but it makes little difference whether she goes with you or is staying at the hotel; the important thing is that she should meet you in the dressing-room, take you into the ball-room, and stay there so that you may have someone to whom you can go if you think you have been long enough with one partner, or for any other reason. One matron is enough for almost any number of girls, according to our easy social customs, but there should always be someone to whom they may refer as their official protector.

*M. J. P.*—Those who are so fortunate as to have a garden or conservatory usually keep a few pretty baskets in which to send flowers to their friends, and these are left at the door. They are not, however, meant to be included in the present, unless the giver expressly says so, and should be returned, with a note of thanks, as soon as possible.

*Miss Nancy.*—If you have any means of knowing to whom the handkerchief belongs which has been left at your house, you should have it washed and ironed at once and return it in an envelope with your card. If you do not know the owner, you had better have it done up and then lay it aside in case it should be asked for.

*Mrs. T.*—White gloves have been much worn for the past few years because they are generally appropriate to any light costume and also brighten a dark one, but with a pale-gray gown gloves of the same shade are always correct and often prettier than white.

## CROCHETING.

## ABBREVIATIONS USED IN CROCHETING.

l.—Loop. a. c.—Single crochet. h. d. c.—Half-double crochet. p.—Picot.  
 ch. st.—Chain stitch. d. c.—Double crochet. tr. c.—Trebble crochet. sl. st.—Slip stitch.  
 repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (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 GOLF JERSEY.

FIGURE NO. 1, 2 AND 3.—This jersey may be made with any strong yarn and a small bone hook. It requires 8 hanks for a medium size. Take a waist that fits and make a ch. long

In the 12th and succeeding rows do not work in last st. but increase every row at the side points in the 25th stitch. Do not increase in the middle of last row; break off at the end of row. Make 3 short rows same as the front short rows.

Fourth row.—Work across the back same as last row, then

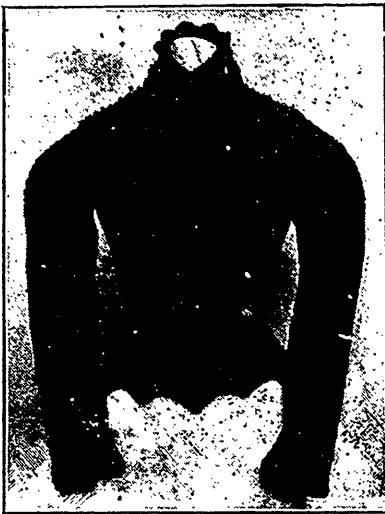


FIGURE NO. 1.—FRONT, WITH COLLAR BUTTONED.



FIGURE NO. 2.—BACK, WITH COLLAR UNBUTTONED.



FIGURE NO. 3.—FRONT, WITH COLLAR UNBUTTONED.

FIGURES NOS. 1, 2 AND 3.—CROCHETED GOLF JERSEY.

enough to reach around the front of lower edge of collar from  $\frac{1}{2}$  in. beyond the shoulder seam on one side to the same place on the other side.

First row.—S. c. into every ch., turn.

Second row.—S. c. into every s. c.; work this and every row into back part of st., so as to form a rib.

Third row.—2 s. c., 2 ch., s. c. into every s. c. (1" within 4 sts. of end, 2 ch., 2 s. c., turn.

Fourth row.—Double the work, put a pin in the middle, fold the ends in to the middle and put pins where it is doubled again; \* s. c. into every st. to the pin, then 3 sts. in 1 st. Repeat twice from star.

Fifth, Sixth, Seventh and Eighth rows.—Same as 4th, making 3 sts. in middle st. of last 3 sts. in each of the 3 pin-places.

Ninth row.—Make button-holes as in the 3rd row; also increase at the points.

Tenth, Eleventh, Twelfth, Thirteenth and Fourteenth rows.—Same as 5th.

Fifteenth row.—Same as 9th, except the increase in middle.

Six rows without increase in the middle.

Break off the wool and turn; begin s. c. in first point and work across in the upper thread to 3rd point. Break and begin again working like last row 4 times. Break, ch. 19, s. c. across as before, ch. 19 and break. Work in your ends in each row.

For the Back.—Make a ch. long enough to reach from the middle of back over the shoulders  $\frac{1}{2}$  inch.

First row.—S. c. into every st., then divide into 4, same as the front, and increase at the 3 points.

Increase in every second row for 11 rows.

increase by putting 3 sts. into 5th and every 10th st. after Fourth, Fifth and Sixth rows.—Plain s. c. without increasing. Seventh row.—Skip 1 st., \* 4 s. c., 3 s. c. in 6th st., 5 s. c., skip 2. Repeat from star. Eighth row.—Plain. Ninth row.—Same as 7th. Tenth row.—Plain. Eleventh row.—Make 3 sts. into every center st. of the points but do not skip any sts. Twelfth row.—Plain.

Thirteenth row.—Skip 1st st., \* 5 s. c., 3 in 6th, 6 s. c., skip 2. Repeat from star. Fourteenth row.—Like last but do not skip any sts. Fifteenth, Sixteenth and Seventeenth rows.—Skip 1 st st., \* 6 s. c., 3 s. c. in 7th st., 7 s. c., skip 2. Repeat from star. This completes the body.

For the Sleeves.—Lap the front over the back at the shoulder 6 sts. and pin; now begin in the 8th st. from the shoulder of the back, s. c. into every st., taking the overlapping sts. 2 to

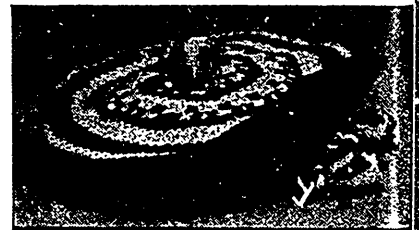


FIGURE NO. 4.—CROCHETED TAM-O'-SHANTER.

gether; turn back after the 8th on the front and rib, putting 3 sts. in the center st. and 1 in the back at end of row.

*Third row.*—Work in the back part of st. in this and every row till you cease to work back and forth; put 2 sts. in each of the 2 sts. on either side of the center and 1 in the front at end of row.

*Fourth row.*—S. c. as before. make 2 sts. in the first of the 2 together in last row, also 2 in the last of 2 together on the other side, then work to the end of the row and make a st. in the body. Repeat this row 17 times.

*Twenty-second row.*—Make 3 sts. in the center st. of last row instead of widening at the two points.

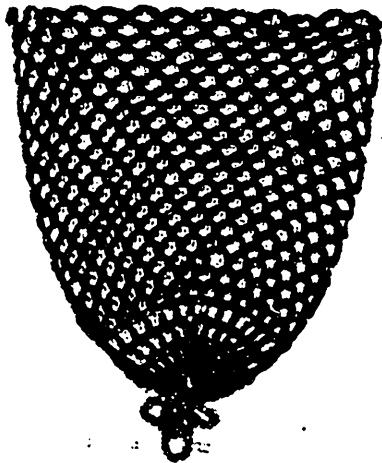


FIGURE NO. 5.—CROCHETED GATE-TOP PURSE.

*Twenty-third row.*—Plain, without increase.

Repeat the last 2 rows 3 times; then 3 rows plain.

Cease to rib and work all the way round the opening, narrowing under the arm and at each corner, where the cap joins the body, twice, for 7 rows, working from the inside as the body was worked. In three rows omit the narrowing under the corner. Six rows plain, that is, st.

*Next row.*—Narrow 12 times under the arm. Three rows plain. *Next row.*—Narrow 4 times under the arm. Three rows plain. *Next row.*—Narrow 3 times. Twenty rows plain. Narrow once in every 5th row 4 times; then narrow once in every row for 10 rows; then plain till long enough.

*The Collar.* Count the sts. from the center of front to within 6 of the end, and ch. as many; s. c. across the neck of back, ch. as many as before, turn.

*Second row.*—S. c. into every ch. and s. c. in last row, working in the top part of st. Repeat this row 5 times.

*Sixth row.*—Make a buttonhole at each end and narrow at 8th st. from the ends. Narrow the same in next 3 rows.

*Tenth row.*—Narrow, and make button-holes.

*Eleventh row.*—This part is to turn over; s. c. into 8 sts., 3 sts. in 4th st., \* s. c. into 6 sts., \* s. c. in 7th. Repeat from star to end.

*Twelfth row.*—Like last only skip 2 middle sts. between 2 points.

*Thirteenth row.*—Ch. 5, then work the same as last, ch. 5 and join to the end of last row and fasten.

Across the neck front, s. c. into every st., narrowing once 4 sts. from the middle on both sides. Repeat this row 3 times.

*Fifth row.*—Make three button-holes, 1 in the middle and 1 at each end.

*Sixth row.*—Like 4th, fasten off.

By trying this on occasionally it can be made to fit any figure. The back collar buttons first, then the front buttons over it.

CROCHETED TAM-O'-SHANTER.

FIGURE NO. 4.—This cap is made of red and white Saxony and in star stitch.

*To Make Star Stitch.*—Having made a ch. take up 6 sts., one after the other, as for afghan st. This gives you 6 loops on the needle; wool over, draw through all 6 sts., over again, draw through one star. Now put the needle through the loop formed by drawing together the first star, draw the wool through, draw the wool under the back part of last loop of last star, another loop through the ch. st. in which the last loop of last star is made, 2 more

loops in the next 2-ch. and draw together same as last star.

*For all other rows.*—Ch. 3, take up 3 sts. from ch., giving 4 loops on needle; take the next from the back long loop on top of underneath star, next in the little eye, and draw together.

*To Widen.*—Pick up the first 3 loops, which will make 4 with

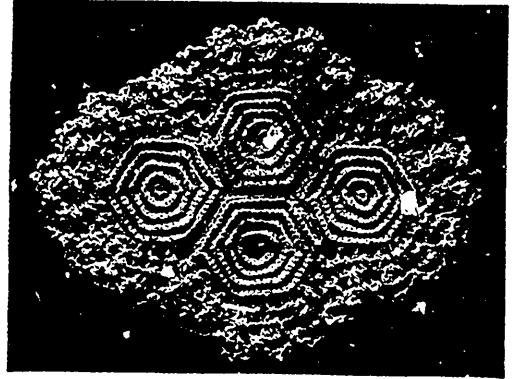


FIGURE NO. 6.—DESIGN FOR TABLE-MAT.

the 1 on needle, and close; the next st. begins where the one before ended on the foundation. ("W" will stand for "widen").

*To Narrow.*—Pick up the loop as usual, carrying it over 2 sts. in last row, giving 3 loops on needle; then close.

*First row.*—With light, ch. 5, join; ch. 3, make 6 w. stars into ring. *Second row.*—Make a w. st. every second st. *Third row.*—Every third st. w. with dark. *Fourth row.*—\* 1 dark, 1 w. light, 1 dark, 1 light, 1 w. light. \* Repeat between stars.

*Fifth row.*—Whole row dark, w. every fourth st. *Sixth row.*—With light, w. in every 9th st. *Seventh row.*—\* 1 dark, 2 light. \* Repeat between stars. *Eighth row.*—Like fourth, very tight.

*Ninth and other rows.*—Widen when found necessary to make the work lie flat, make 1 row of dark, 2 of light, 2 dark, 1 light, 2 dark; now narrow in each row as many times as you widened in the corresponding rows above, till small enough to fit your head; now make a row of d. c., 2 into every eye; another row of d. c. into half of st. next you; then 4 rows of stars.

Finish with a twisted cord of both shades, with balls on the end, tie in a bow and sew to the band. Make another ball and sew to the top.

CROCHETED GATE-TOP PURSE.

FIGURE NO. 5.—Make a ch. of 6 and join, then work a row of s. c., one in every st.

*Second row.* 2 s. c. in every st., with a bead taken up with every other st. Repeat all the way round.

Work six rows like this, always putting two s. c. in every st. and alternating the

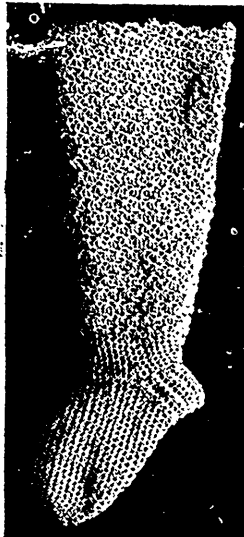


FIGURE NO. 7.—BABY'S STOCKING BOOTEE.

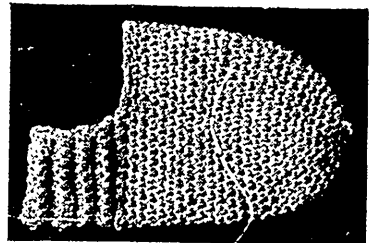


FIGURE NO. 8.—FOOT OF STOCKING BOOTEE.

beads, so that one will not be above the other. When finished this little circle should be quite flat.

*Seventh row.*—Make 1 d. c. and 1 ch. st. in every st., always taking up one bead with the ch. st. Repeat all the way round, and work three rows like this.

*Tenth row.*—One d. c. then 3 ch. st. with bead taken up in the 1st ch. st.; fasten with 1 s. c. in the following hole; work all the way round.

Work about 25 rows like this, sometimes making the s. c. in the same hole, so that the purse will not get stringy. It must be crocheted very loosely, and is finished at the bottom with a small tassel of beads. The top is gathered until it will fit the gate clasp to which it is to be sewn. A well-twisted silk should be used or the purse will be soft instead of firm. If the directions are carefully followed, the purse will shape itself as the work progresses. Three bunches of beads will be needed.

#### DESIGN FOR TABLE MAT.

FIGURE No. 6.—The engraving pictures one of a set of five table mats made of Dexter cotton. Three of the mats are like the one illustrated and two are formed of 9 blocks each arranged in diamond shape.

The blocks are made as follows: Make 4 ch. and join to form a ring; in this ring work 10 s. c. and close with a sl. st. (Work in rib-style, that is, in the back parts of the sts.) Now make 1 ch., turn, \*1 s. c. in the first s. c. underneath, 2 in the next s. c. and repeat from \*, making 1 in the first s. c. used, which will make the 6 widenings necessary to shape the block. Close with a sl. st.

*Next round.*—Make 1 ch., turn: 1 s. c. in each of the next 2 s. c., and 2 in the next, and repeat around the work, finishing as in the first round.

Now work 4 more rounds in the same manner, except that in every round you work 1 more s. c. between the widenings than in the previous round. The added stitches result from the widenings. Make as many blocks as are required for each mat and join them after the plan shown in the engraving.

*To Make the Border.*—Begin in a 2nd st. from one of the joinings; make a ch. of 3 to take the place of a d. c., and then make a d. c. in the same space; skip 2 sts. and make 2 d. c. in the next st.; skip 1 st., and make 2 doubles in each of the next 3, skip 2 sts., make 2 doubles in the next st., skip 1 and make 2

doubles in each of the next 3, skip 1 and make 2 doubles in the next, skip 2 and make 2 doubles in the next; work in this manner around the mat, interrupting the order of the stitches whenever it seems necessary, to keep the work flat.

*Second round.*—Groups of 2 doubles each in the middle of the groups underneath, arranging them to keep the work flat.

*Third round.*—Groups of 4 d. c. in every other group underneath, with 1 ch. between the 2nd and 3rd doubles of each group.

*Fourth round.*—A group of 5 doubles in the middle of each group underneath, with a picot after each double. Each picot is made with 4 ch. caught in the 1st of the 4. Catch the group down with s. c. between the groups underneath.

White, cream and ceru cottons and fine macramé cord are used for table mats; and sometimes the border is edged with picot finish of rope silk.

#### BABY'S STOCKING BOOTEE.

FIGURES Nos. 7 and 8.—Two laps split zephyr and a fine bone hook will be needed in making these bootees.

*For the Foot.*—Ch. 30 sts. and join. Crochet round around, 1 s. c. in each st., for about an inch and a half, then increase row off gradually to the toe. Break off thread.

*For the Heel.*—Go back to the beginning and work 1 s. c. in each st. about two-thirds of the way around. Work back and forth in this manner, taking up back of st. each time, for 5 rows. Then, take up all the sts. and join as in afghan st.

Work round and round with s. c. for the ankle, then work star st., gradually widening to the top. Finish with a small shell.

These bootees may be made the usual length, but in this case spaces must be left in which to run ribbon for tying them. They may be made any size by increasing the number of stitches started with.

Crocheted of Saxony or heavier wool, and made large and loose, they form excellent leggings to pull over baby's shoes and stockings.

## WELLESLEY FROLICS AT HALLOWEEN.

By KATHARINE REED.

Halloween, the festival of mystic meaning, the time when men and maidens invoke old signs and spells to peer into the future and conjure up spirits of a most interesting kind to unmarried folk—Halloween is ever a day to celebrate at Wellesley College.

The uninitiated, who fancy that a girl at college does nothing except study, may imagine that this celebration is out of character with the serious business called "getting an education"; it might be supposed that the only interest a Wellesley student could feel in this old festival would be as a study of superstitions handed down by untrustworthy tradition from pagan times. But that is another story. From another point of view the society girl wonders what her college sister can do to celebrate, without men, an occasion of the peculiar charm Halloween possesses. But the Wellesley student looks forward to this anniversary as one of the playtimes of the year and enjoys it in her own way.

It is true that the girls sometimes celebrate by giving teas, receptions and theatricals in the different houses to which the "men from Harvard and otherwheres," as a Wellesley girl classes her friends, are invited. It is possible to make the round of all the halls and cottages and see every variety of entertainment on this gala evening. But the most interesting Halloween parties, those with the true Wellesley flavor, are given in the bosom of the college family, where man enters on pain of death. From year to year these festivities vary somewhat in style, but are always fantastic and often elaborate pageants. On the evening of fate an air of expectation and mystery pervades the place—one feels prepared to see anything in the spirit line. And indeed it is a very common occurrence to meet sheeted ghosts stealing, sometimes even hustling, I grieve to say, down the long corridors with noiseless tread. Soft-soled gymnasium shoes are very effective in doing ghostly duty on these occasions.

If one ventures out into the grounds strange figures and mysterious lights can be seen flitting to and fro on the campus and appearing behind the trees, and a huge jack-o'-lantern rolls yellow eyes before each cottage on the hill. The lake, the pride of Wellesley's heart, is under the spell, and many a will-o'-the-wisp is dancing there as Harlequin crews drift over the water with faint, eerie laughter. Playful, tricky Puck is the presiding genius of the hour. Torchlight processions with bands and weird music are sometimes seen, and it is deemed a fit occasion to inter with due solemnity the effigy of some hated author of a difficult text-book. One year the unfortunate creature (straw) who wrote a text-book on electricity was literally shocked to death after a mock-trial and then taken at a certain unpleasant hour of the night to a remote part of the college grounds where to hideous dirge music he was decently but rather hastily buried—the Faculty being unaware of these proceedings—and triumphant dance of death was executed on the grave by the mourners. Cards inscribed with a suitable Latin epitaph and skull and cross-bones were the ghoulish souvenirs of this occasion.

The less original entertainments given by more sober students are much like the regulation Halloween parties. The girls for apples in tubs of water, they blow out lighted candles, they interrogate a hand-glass as eating an apple they proceed backward down the cellar stairs. This, by the way, is a sure test of courage and is almost always rewarded—by a fall! Sometimes a gypsy camp is established in a dark room, and a trembling mortal is ushered in alone to hear her fate revealed. The sibyl is always unknown and usually keeps her secrets well. One year an elaborate ghost story was arranged for presentation by a few lively girls, and when all the dwellers in the cottages were seated in the parlor the lights suddenly went out, and total darkness, save for a blue flame which mysteriously



peared on the hearth, an awful voice took up a tale of woe and misery. At the proper intervals, the ghosts mentioned in the story glided into the room, wailing and wringing their hands. One young spectre rather spoiled the ghostly atmosphere by subdued but unmistakable giggles, which she tried to turn into hastily mousses. The story was harrowing in the extreme but finally ended in an anti-climax that made everyone laugh and was really a relief from the nervous tension.

Hallowëen is not with these girls so much a time for dreaming of wedding-rings as it is a time for mischief. The true spirit of carnival prevails; all kinds of jokes are played, everything is awry and every liberty is indulged. It is all good-natured fun, and the superior man who asserts that women have no sense of humor and do not know how "to take a joke" should have a peep into this sanctum sanctorum some time.

The trunk rooms in College Hall, those dim and dusty regions where mice and moths do congregate, have been the scene of some very lively revels. But they are voted a little "scary," for in deference to the fire insurance policies no lights are ever carried there—and who knows what may be lurking in those dim recesses under the sloping roofs? Several years ago, Charles, the stage-struck watchman, used to be seen there "ever and anon," as he would say, muttering his Shakespearian quotations in truly awful tones. Charles was a serious obstacle to midnight revels, for all night long he walked the corridors with his lantern; but with a little foresight and caution he could be avoided if not deceived.

Of all the customs that have ever prevailed at the "College Beautiful" none was more interesting than the "mum supper" masquerade at College Hall, now almost obsolete I believe, though the masquerading on Hallowëen still prevails. Everyone knows what a mum supper is, and many a maiden has sat in silence as she ate her Hallowëen meal and then gone speechless to bed to dream of—who knows what? But this is the regular six-o'clock dinner of the largest college building, and although it is mum as far as conversation goes, it is the noisiest meal of the year. Pandemonium breaks loose; noise of every variety, an indescribable uproar prevails, and the girls are anything but quiet, although they do not talk. Even the cooks smile sympathetically as echoes of the merriment reach their ears. When

"That all-softening, over-powering knell,  
The tocsin of the soul, the dinner-bell,"

(a favorite quotation of your true Wellesley girl) is heard, the corridors present a curious sight, for they are filled with a motley procession of fantastic figures. The spectator, some stray paterfamilias with special privileges, doubts his sanity and murmurs, "To deal plainly, I fear I am not in my perfect mind." Can it be that these wild creatures are the sedate young women whom he saw only a few hours ago studying calculus, Browning, social science and experimental psychology? Indeed they are, good sir. Disraeli said once, "There is, however, an intemperance in study incompatible often with our social or more active duties", and it is this intemperance which the wise student seeks to avoid, and she throws herself into a frolic of this kind with all the enthusiasm of youth and high spirits. She does not believe in the leafless desert of the mind.

Something new and original is always sought for the Hallowëen costumes, and each tableful of girls plans the costume for the table, so they come into the dining-room, in groups of twelve or fourteen usually, wild Indians, quaint Japanese, pickaninnies from the South, young swells in evening dress, queer animals out of *Alice in Wonderland*—what a combination!

One year the table presided over by the Professor of Physics represented the progress of electricity. The girls wore most remarkable dresses covered with zigzag lines of red and black lightning, and insulated wires formed an important feature in their costumes. On the table they had telephones, telegraph instruments and other electric appliances and the incessant ringing of an electric bell and the startling snappings and cracklings that came from that corner of the room were positively deafening.

The two tables presided over by the German teachers, where only German is spoken, carried out some original ideas. One bore a huge banner inscribed "Goethe's Lieben" (Goethe's sweethearts). The girls had been studying the works and life of the great poet and been much struck by his very numerous

love affairs. So each girl represented one of his sweethearts, from the little girl of his boyish fancy to the old lady who was the last object of his affection. They sat at the table in the proper order in the German costume and formed a living panorama of Goethe's love affairs, to the amusement of everyone in the room. The other German table had an immense sign above its length with the sentence in German, "Schiller's ancestors were all bakers." These girls had been studying Schiller, and this was the opening sentence of his biography. All were dressed in white caps and aprons as bakers, and the rosy little professor at the end of the table was "baker-in-chief."

One enterprising set of girls represented the press; each damsel was clad in a fearful and wonderful costume of newspapers and carried her bundle of daily Boston or New York papers to sell. While the plates were being changed for dessert these vivacious creatures made the tour of the dining-room crying their wares in the shrill key of the city newsboy, in tones that rose above every other sound.

One table was surrounded by an interesting family from the Southern cotton fields headed by an old uncle and mammy of the blackest type. One degenerate young woman was Topsy, her hair was braided in the innumerable little pigtails so dear to the heart of a young darkey, and she was clad in a meal-sack pinafore and her very black feet were visible through most respectable sandals. She was actually unrecognizable. Between the courses of this remarkable dinner she executed a cake-walk around the dining-room, followed by wild whoops of delight.

Another table was strewn with Autumn leaves and flowers and illuminated by two huge jack-o'-lanterns. The girls represented the Spirit of Hallowëen and were dressed all alike in sheets and pillow-cases, each mute and masked and carrying in her hands a lighted jack-o'-lantern. How those girls worked that day to get those things ready! Early in the morning two of them walked between recitations almost two miles in the country to get the pumpkins. They hesitatingly asked to buy some at a prosperous looking farm-house, and the woman cordially said, "Oh, help yourselves, take all you can carry!" But alas! this was not many, for they proved unexpectedly weighty. The girls had surreptitiously taken a clothes-basket from Domestic Hall as they left the college, and four large pumpkins seemed to be about all it would hold. How heavy that basket grew long before they reached the college gates! And how mortified they were when some well-known Boston people drove by in a stylish dogcart, looking askance at them and their burden! In desperation they finally wrenched a loose picket from a fence and passing it through the handles of the basket came home thus, laden like emigrants.

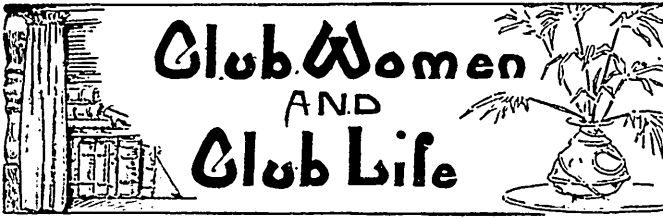
The year of the Presidential election there is always a political rally at the college, and this usually comes on Hallowëen, which is, of course, the week before the election. One night the girls went up from the "mum supper" to the gymnasium to the rally; and such a motley audience I am sure no other speakers ever addressed. Almost everyone was masked, and some of the speakers were wildly applauded by ghosts, Indians and other queer looking people who beat vigorously on tin dishes with iron spoons. Other orators were applauded with equal enthusiasm by negroes, Japanese, newsboys, etc. One ardent partisan secured the gymnasium drum wherewith she almost drowned the opposing clamor of the dishes. Hisses were loud and frequent, and campaign jokes were cracked on every hand. It was a scene never to be forgotten—the grotesqueness and the hilarity of it all are indescribable.

Now they have the Wellesley Barn in which to have their frolics, and the gym. is relegated to its proper province. So the Barn is the scene of the Hallowëen entertainment given by the dramatic club called the Barn Swallows. After the last light-bell has rung and every maid is supposed to be in bed, still lively and wakeful spirits play jokes on their lung-suffering room-mates, and there is also a suspicious odor of Welsh rarebit borne on the night breeze, so late that at last Puck himself would fall asleep worn out with merry-making.

And the next day, behold, there are the dignified young women in caps and gowns passing in and out of the chapel, the library and the laboratories, with note-books under their arms and the wrinkles of thought on their intellectual brows. Was it all a dream, you wonder? No; it was but proof that Wellesley girls know how to play as well as they know how to work.

REDUCED PRICES.—The discounts in the Prices of Patterns, particulars concerning which are given on the Tinted Page following the Ladies' Colored Pages in the front of this book, will

appeal to every patron. The Patterns selected are of the most desirable character, and the Reduction in Prices renders them all the more attractive.



"If there is anything those Denver women have left out," said Mrs. Anna W. Longstreth, of Philadelphia, chairman of the program committee for the Denver Biennial, "I wish somebody would mention it."

"Nothing but an ambulance," responded a quick witted woman.

We were reminded of the words often, so crowded were the days, and the nights too, with meetings, receptions, drives, trolley excursions and trips by railway to the many points of interest in Colorado.

The Biennial itself has already become historic. It was a wonderful meeting and fully merits all the adjectives that have been lavished upon it. It was interesting, instructive, exciting, enjoyable and from the beginning to the end packed full of practical ideas for the help of club women in their work. There was something for all, from the home-keeping woman to the society woman, for the factory, store, school, lecturer—in short, for women of all classes.

It was the first time that the federation has been honored by the recognition of the State and municipality. The governor and mayor each delivered an address of welcome, the former being especially happy in his speech. Suffrage is a tabooed subject in the great federation, but he did not know it and therefore proceeded to make one of the best woman-suffrage arguments ever given to an intelligent audience. The mayor followed in the same strain, and Mrs. Platt, as president of the Denver Woman's Club made a fine speech of welcome. Mrs. Henrotin's response was most cordial and, like her farewell address delivered a week later, contained a summary of the gains made during her term of four years' service as president, her retirement from which is marked by sincere regret on the part of thousands of women all over the land.

The meetings during the week were devoted to education, art, civics, the press, home economics, club economics, club methods, the industrial problem as it affects women and children, religion, the Bible, literary study, the library movement, the children and the spiritual significance of organization. The morning session was devoted to *The Press*. Mrs. Anna Kalfus Spero, of California, gave a talk on *Western Journalism*, that electrified her audience. Perhaps nobody could remember much of her subject matter afterwards, but her wonderful flow of words, her enthusiasm and her powerful magnetism carried her audience by storm. Miss Helen M. Winslow, editor of *The Club Woman*,

followed with an address on the relation of the average woman to sensational journalism, taking the ground that when the women of this county demand better newspapers they will get them, and Miss Bertha Knobe, of Chicago, told of the points of difference between the club woman and the reporter upon whom it devolves to make intelligent and discriminating reports for the papers. Mr. Horace M. Towner, of *The Midland Monthly*, Iowa, read a helpful and interesting paper. Mrs. Mary S. Lockwood, of Washington, outlined the International Press Union of Woman's Clubs which is being organized under her direction. Later, Mrs. Henrotin said this was one of the best and most helpful meetings over which she had ever presided.

Another fine meeting was the one devoted to Phases of Economic Work in Clubs, which meant the work of clubs for business women. Evening clubs, lunch clubs, factory clubs, store clubs, stenographers' clubs and employment bureaus were considered, and some very interesting facts brought out. Mrs. Stowell, of New York, described the Looking Forward Club, of which she is president and which is made up of several girls in a great department store in that city. Miss Haas told of the

Woman's Century Club, of Dayton, Ohio, which is composed of the employées of the National Cash Register manufactory. Miss Beeks, of Chicago, described the National Association of Woman Stenographers and told feelingly of their aims and difficulties, and many others spoke so earnestly and helpfully that it became necessary to repeat the meeting the following Saturday evening in order that the young business women of Denver might attend, which they did in large numbers. The trend of this meeting showed the value of the club to the business woman as very great, although it is not always well for them to join the average woman's club which holds its meetings in the morning or afternoon.

Probably the most helpful session, however, was the one when Club Methods was discussed. Such meetings are primarily what the G. F. W. C. was organized for, and we have too few. The subjects for discussion were: Shall Membership be Limited or Unlimited? Shall Associate Members be Admitted? Duties of Membership Committees. Are the Best Results Obtained by Working in Groups or Singly? Study Classes and How to Organize Them; auxiliaries, waiting lists, evening sections for business women, the best methods of developing extempore speakers, outside as home talent, lecture courses and the social life of clubs. That tremendous interest attached to this meeting

will be seen by the list of speakers, which included Mrs. Platt, Mrs. Stevenson, of Philadelphia, Mrs. Richardson, president of the Colorado Federation, Mrs. Harford, president of the great woman's club of Omaha, Mrs. Laura E. Scammon, president of the Missouri Federation, Mrs. Elizabeth B. Hitt, of Indiana and many more. This meeting also had to be repeated, to accommodate those unable to attend the first one.

The great day of all that memorable week of June 21 to 25, was Sunday, June 26, when the Denver pulpits were occupied



MRS. REBECCA A. LOVE, PRESIDENT G. F. W. C.

by women. No city has ever seen the like, and they preached sermons of great eloquence and power. In the morning each chose her own subject and text; in the afternoon Miss Jan. Adams, of Chicago, talked to the children, telling them of the clubs she has organized and is carrying on among the children of mechanics in the "Windy City." In the evening, The Spirit

of the wealthiest citizens and resides "On Peachtree." as they say in Atlanta, her number being 573. She was the founder and first president of the Atlanta Woman's Club and also of the Georgia Federation, both of which have progressed wonderfully. This is taken as proof that she will be able to bring into the service of the General Federation the same energy, wisdom and tact that has distinguished her in Georgia. She is a handsome, graceful and gracious woman, with the charm of manner native to all the Georgia women.

The real reason for Mrs. Breed's defeat was, doubtless, the statement made by her friends in the months before the convention that she had given way to Mrs. Henrotin in Louisville with the distinct understanding that she was to have the presidency at Denver in 1898. This statement, made in the public press, roused a storm of indignant denial all through the country.

Mrs. Platt, the vice-president, is one of the most popular women in the country. She was besieged for months with requests to take the first office, and even up to the morning of the election, but she remained firm against it from the outset. It is stated that the real reason—and there were many indifferent ones assigned—is that she has another sort of a bee in her bonnet and that she aspires to be the next Governor of Colorado. Well, she will make a grand one, and as she has the women of her State to back her and they can vote, there is no telling.

Mrs. G. W. Kendrick, the new corresponding secretary, is a Philadelphia woman, president of the Girls' High and Normal School Alumnae, which numbers 1,700 members. She is also a member of the Civic, the New Century and other clubs, and is a woman of great ability. She is possessed of a charming personality and brings to her new office plenty of experience.

Mrs. Emma A. Fox, the recording secretary, is one of the leading club women of Michigan, having been president of the State Federation there and also of the Detroit Woman's Club. She is the Michigan leader in parliamentary usages, and her classes at Ann Arbor number both students and faculty of the University.

Mrs. Philip N. Moore, the new treasurer, and Mrs. C. P. Barnes, the new auditor, were the former secretaries of the federation, and are well known for the splendid work which they have already done for the club movement of the United States. Both their names were frequently used during the



MRS. SARAH S. PLATT, VICE-PRESIDENT G. F. W. C.

the Significance of Organization was treated at the Broadway Theatre, and The Growth of the Individual at the First Baptist Church.

But the election of officers, which came on Monday morning, June 27, was the most important of the business meetings of which a great many had been sandwiched in. According to the constitution no officer can serve more than two consecutive terms in the same office, each term being two years. Consequently the federation had the unpleasant duty of selecting a successor to Mrs. Ellen M. Henrotin, who has been one of the most popular and efficient officers ever known. There were two candidates for the position. There had been a great deal of talk for six months preceeding, and the names of nearly a dozen women prominent in the federation had had their booms of greater or less proportions. The first to declare herself a candidate was Mrs. Alice Ives Breed, of Lynn, who was vice-president under Mrs. Henrotin and who did not retire even when the nominating committee brought in a ticket with the name of Mrs. Rebecca A. Lowe, of Atlanta, at the top. She was nominated by Mrs. C. P. Barnes, of Louisville, and the speeches in behalf of the two candidates occupied an hour and a half. No ill feeling on either side was shown, and there was an utter absence of the sensationalism which has been attributed to the scene by some of the imaginative press reports. When the ballots were finally declared the entire ticket stood as follows:

President, Mrs. William B. Lowe, of Georgia; vice-president, Mrs. Sarah S. Platt, of Colorado; recording secretary, Mrs. Emma A. Fox, of Michigan; corresponding secretary, Mrs. G. W. Kendrick, of Pennsylvania; treasurer, Mrs. Philip N. Moore, of Missouri; auditor, Mrs. C. P. Barnes, of Kentucky; Directors, Mrs. Mary S. Lockwood, Washington, D.C.; Mrs. Charles S. Morris, Berlin, Wis.; Mrs. C. S. Kinney, Salt Lake City; Mrs. H. H. Pyle, Bridgeport, Conn.; Mrs. F. A. Eastman, California; Mrs. Frances Ford, Omaha; Mrs. William Toelhelmuth, New York City; Mrs. E. L. Buchwalter, Ohio; Mrs. Harriet Windsor, Des Moines, Iowa.

This was the report of the nominating committee, with the exception of auditor, Mrs. Young, of Oregon, having been declared by Mrs. Barnes, of Louisville, former secretary of the federation.

Something about the personnel of the principal new officers may prove interesting. Mrs. Lowe is the wife of one of Atlan-



MRS. ALICE IVES BREED.

Spring as candidates for the presidency, an honor which both declined. The great body of club women in the G. F. W. C. is congratulating itself that these two are to be retained on the executive board. Mrs. Henrotin was unanimously made an honorary president, also the federation's representative at the Paris Exposition in 1900.

HELEN M. WINSLOW.

## SOME COLLEGE STORIES—No. 4.

BRYN MAWR SKETCHES.—BY EDITH CHILD.

## I.

There was a Senior tea in the study of suite No. X, Merion, and discussion was waxing hot over the appointment of the European fellow for the coming year, announced that morning in chapel. It was a delightful room, with its windows looking out over the campus and the distant hills. The Fra Angelico angels over the fireplace, the well-lined bookcases with their lower shelves crowded with light literature which for some reason had not risen to the top, the walls decorated with Braun photographs and casts and basket-ball trophies, the foils crossed over the doorway and the golf-sticks in the corner, formed that delightful mingling of the practical and the æsthetic so characteristic of a college room. To-night window-seats, chairs and even the floor was crowded with girls, cup in hand, discussing this crowning event of Senior year, with an animation of gesture which threatened disaster to their neighbors' gowns.

"Mighty hard for two friends to be pitted against each other in that way," said Nan Lewis, over her shoulder to the others, her voice rising clear above the tumult, as she knelt, holding the long toaster over the fire with one hand and with the other trying to shield her face from the heat.

"Now they're to be pitted more than ever," drawled Teddy Blair (called the Pundit, from her inveterate habit), tucking her foot under her luxuriously, as she lay curled up on the sofa, which was broad enough to hold three girls lying abreast.

"Oh! Oh! Smother her!" came from different corners of the room; and the offender was dumped summarily off the sofa on to the floor, where she lay gasping with laughter on a pile of cushions she had carried with her in her fall.

"You all know," went on Nan, as they paused in their chattering to listen, "Helen is poor; she has even fewer resources than Madge, and this means the end of all her hopes. Both girls are nearly ill over the matter. Madge would have been the guest of honor to-night, of course, but she has gone to bed with a terrible headache; and Helen has been looking like a ghost all day—my heart has ached for her. Both of them could not have succeeded, to be sure, but I had set my heart on those two girls managing in some way to go abroad together. I've often heard them building castles about it, and piling up glorious futures for themselves. I wish we could do something."

Just then came a hurried knock at the door, and in with a rush came May Carpenter, the hood of her golf cape, powdered with snow, falling off her bright hair, and her eyes blazing with excitement.

"Such a glorious plan!" she cried, as the girls looked up eagerly and made way for her. "The idea came into my head the instant I heard of Madge's appointment, and I rushed in to town this afternoon to see papa. He has promised me one hundred dollars, and since then I have had about fifty dollars promised me conditionally, and I propose—"

"That we Seniors raise the rest of the five hundred dollars and give Helen a European fellowship all of our own," broke in Nan, jumping up from the rug and waving the toasting-fork wildly in the air. "What a splendid scheme!"

"Almost the whole of the class is here," said Anne Carter, of the invaluable suggestions. "Why not have an informal meeting now and see what can be done? I think the idea is a fine one and quite practicable. Why should we not write on bits of paper how much we can each give, without signing our names, and see how much it comes to? Then we shall know whether there is any chance of carrying out the plan."

Eager discussion of pros and cons followed, but the general sentiment was strongly in favor of the idea. They were very popular, these two girls, who had been running each other so closely for the great prize of the year, and the intimacy of their friendship had made the nervous strain almost unbearable.

Soon May's proposition had been put to formal vote and carried, and the girls sat nibbling their pencils and trying in the first flush of their enthusiasm to decide what self-denials they could practise to help on this glorious project. There were rich girls among them, rich and generous, and when the papers were collected and the sum total taken of all the promised amounts they were found to have reached the very respectable sum of four hundred and seventy dollars, but a very little short of the required sum. Then, amid shouts of applause that brought a self-government monitor to the door to bid them moderate their

transports, a motion to carry out the scheme was proposed and carried without a dissenting vote, and after concocting a letter in which the Senior class, in token of their affectionate esteem, offered to Helen Lee Adams the sum of five hundred dollars to be devoted to study in Europe, which letter May was to carry and lay on the mail-table where Helen would see it as she came from breakfast, the meeting broke up and stole off in groups of twos and threes, as the bell sounded from Taylor Hall tower.

Meantime, the heroine of all this enthusiasm was sitting in her room far up in the fourth floor, under the roof for economy's sake, trying to study and forget the sounds of the heavy storm that was beating on the windows.

The weather chimed in well with her mood she thought she went to the window and, leaning her hot forehead against the cold pane, watched the heavy snow-clouds scurry across the moon and the bare branches of the trees on the campus tossed in the wind, which seemed every minute to wail and shriek about the chimneys with more insistence. She felt utterly ashamed of the selfish and ignoble thoughts that had entered her all day. This morning in chapel, when after prayer was over the President had come to the desk, pause moment with a smile and then said distinctly: "It gives me great pleasure to announce"—she could feel again how sick throb at her heart and the buzzing in her ears had almost blurred the sound of the words—"that the Faculty and Trust of Bryn Mawr College have decided to award the European Fellowship for the coming year to Margaret Amory." Then the storm of clapping, louder and louder, until she felt overwhelmed by the waves of sound beating on her brain. She could feel Madge's eyes were looking piteously at her and at her alone, congratulation, yet afterwards, when the others had crowded around them, she could only murmur a few words and get away somewhere, anywhere from the haunting echo of her disappointment. The whole day, with its round of lecture and recitation, had been a nightmare to her. The sympathy of the girls, bluntness expressed or with better wisdom unexpressed, shown by every look and action, had worn upon her almost beyond endurance. All day long she had been evading Madge, coming late to meals and shutting herself up all the afternoon with a sign "Please do not disturb" on her door. Twice she had recognized Madge's step on the stairs and felt her pause at the door to read the sign and then turn slowly away. Always worse than all else was the consciousness of her own baseness, selfishness. She had shown herself wholly without generosity, self-control and by her cold aloofness had extinguished all light and happiness in Madge's eyes—Madge, who was her so wholly loving and self-forgetful. Down dropped her head, her folded arms, and a flood of tears, unchecked and overwhelming, swept away some of the bitterness of her feelings. But it was not too late; she half remembered someone had said before dinner that Madge was ill, had gone to bed with one of her headaches. She would go down at once to Madge's room and confess and get rid of this wall of misunderstanding that had been growing up between them all day. Beside, the storm was growing very severe as the night advanced; every blast of wind seemed to shake the whole building, and the snow, too, was beating on the windows. Madge was so nervous in storm she would go down to sleep with her and tell her how ashamed she was of herself.

So, drying her eyes, Helen hurriedly got ready for bed, wrapping herself in her dressing-gown stole softly down Madge's room through the dimly-lighted halls. In some way she knew that Madge would not be asleep, and when she opened her door there was a soft cry of "Nell, is it you?" and a moment, without a word of explanation, they were in each other's arms, crying both of them as if their hearts would break, yet happy, happy as they had not been all day. Madge, of course, had plans of how they could manage to tutor this Summer and next Winter and go shares on the fellowship the Winter after that. Not that Helen would for a moment have agreed to any such plan as that, but it was bliss to lie there warm and happy, with Madge's wet cheek pressed close against hers and all the unhappy feelings of the day smoothed away—smoothed away, after all, perhaps something would turn up.

Crash! Bang! Above the howling of the storm came the sound of a tremendous fall, which jarred the building to

andation and startled the girls from their drowsy nest and out to the hall, their hearts quaking with terror. From every door opened girls in every stage of dishabille, running up and down the hall in fear or gathering in shivering groups with cries of "Oh, what is it?" "Where did that noise come from?" "Has the roof gone?" The head of the fire-drill, a tall girl in a light-red flannel dressing-gown, with her long mane of black hair tossing wildly down her back, had marshalled her forces with the aplomb of a general, and shivering girls in gayly striped petticoats were getting out the hose and rushing it up the stairs with marvellous despatch, considering the wholly bewildered and vacant expression of sleep on their faces. Then from the other story came a shout, "The chimney has fallen in!" and they all rushed, Helen to the front, to find herself hugged and carried over and handed about from one to the other, the hero of the hour. The chimney, thinking it a suitable opportunity in her absence, had crashed down with hideous ruin, making a gaping wound in the side of her room and piling its stones on every pillow. As they opened the door a blast, chill with it, came whistling, setting Helen's notes on philosophy flying through the air like the leaves of the Sibil and driving back the curious spectators. Helen's face grew white, and Madge, scolding, hid her face at the thought of what they might have found her lying crushed and mangled on that small white bed. The door was soon shut on these grewsome thoughts, and the assembly gathered at this unholy hour to drink Jamaica ginger around over Nan's dying fire. In the center of the group sat Helen and Madge enthroned in state, while the girl in the red flannel dressing-gown pranced in the background, rampant in pride that the fire department, at least, had not failed to do duty. Not a word was said about the letter on the table in the hall below—that was left to tell its own story.

## II.

Polly's head was bowed on her hand and her pen travelled automatically over the pages of her biology note-book, but her thoughts were far away. Evidently the world had gone wrong with her. The laughing curves of her mouth were straightened into lines of determination; her brown eyes were fixed on the floor, after the manner of Mrs. Jellyby, and she frowned with concentrated earnestness. Even her curly hair seemed less rebellious than usual and drooped in heavy waves over her ears. Something, she could not have told what—perhaps a sudden thought of approaching examination; or the derisive commentary of a friend at breakfast on her butterfly progress; the loving words of her mother's letter, which she had been reading on her way to chapel—had brought on a mood of sharp dissatisfaction.

Yes, all the year through her work had suffered; but was it to blame for that? From the first she had plunged eagerly into college pleasures. The freedom of the life had intoxicated her, carried her off her feet; she had lived intensely, with every fibre of her nature. The group of girls of which she had become at once the central figure soon made itself conspicuous by the innocent recklessness with which it had spent those early months. They had studied of course—some what; but their waking hours were but too short for all they planned to do. The Winter had brought its peculiar distractions. Polly had danced and danced to admiration and had won fame by her acting and her skill in concocting chafing-dish messes; she had become somewhat of a *poseuse*, had invented new fashions in hairdressing and achieved the enviable reputation among sophomores of being the leader of the V. F. F.s or Very Freshest Freshmen. For the rest, she had toiled faithfully at the gymnasium, training for the basket-ball team, and ate at the Denbigh training-table, where plain living and high spirits were the order of the day. Life for the time meant simply such things as these; her work sank into unimportance beside them. When the reports of the mid-year examinations came in, her rather good marks had both astonished and frightened her, but she had comforted herself with good resolutions.

As the Spring opened, life had become even more complex and fascinating. To dream away long days with a friend, to lounge under the old cherry-trees near Denbigh after dinner, sitting and talking in the soft evening air until the moon shone down through the white blossoms, had seemed worth more than anything that could be learned from books. There were rides and walks through the fresh country and hard tennis at tennis and basket-ball, with the "joy of getting hot and then clean and cool again" by a plunge in the swimming pool. Ah! but her work, her work, how had that fared! She went the clear incisive voice of the lecturer, and the

family history of the diatoms and desmids was unrolled in minutest detail. The class, absorbed and intent, followed the lecture closely. Through the long windows the sunshine slanted across their bent heads, lighting up the bottled specimens on shelves and the skeleton in his glass-enclosed closet. As the professor walked slowly up and down the platform his eye lit on Polly's face, distraught and wistful, her eyes clouded with thought, gazing into the distance.

With a quick movement of irritation he stopped short with pointer levelled. "Miss Thatcher," came the abrupt challenge, "will you kindly come to the blackboard and repeat my explanation of this diagram," pointing at a chromatic atrocity in red and blue and green chalk, which had just been receiving elaborate elucidation.

With a start Polly rose in a half dazed way, came forward and took the pointer. The professor, his momentary irritation appeased, noted with regret her intense embarrassment as she pushed back the heavy hair from her forehead, struggling to collect her thoughts and to command her voice. The moments seemed each an hour long. She caught May Carpenter's sympathetic look, and Freddy James's flash of irrepressible mischief from the back row. A curtain on the opposite window flapped in the wind; her eye followed it to and fro mechanically. Then came the professor's courteous voice: "Never mind, Miss Thatcher, your explanation may wait until tomorrow," and deeply crimsoned she stumbled back to her seat, while the lecture proceeded.

The final game between the Juniors and Freshmen for inter-class championship in basket-ball was called at four thirty. On the fronts of the dormitory halls the banners of the rival classes flaunted their colors. Three sides of the athletic field were thronged with girls sitting in close rows on the ground, and the higher ground about was massed with the light gowns and gay parasols of visitors. As the teams came on the field in their short velvet skirts and gaiters and bright blouses, with the numbers of the class embroidered on the breast, energetic damsels with flushed cheeks and wind-blown hair rose up at different points along the line of spectators and with swaying of arms led the cheering. In the center of the field Polly Thatcher, her wavy hair tied back with a scarlet ribbon, with every nerve quivering for the start, faced Fredericka James, and between stood the umpire. At the sharp signal of the whistle the umpire threw the ball into the air, Polly with an upward leap of her lithe body and a deft sweep of her hand drove it over Freddy's head, and the game began. Backward and forward went the ball, as the players running in pairs, one watching the movements of the other, forced it now in this direction, now in that. Polly seemed to be everywhere at once, catching the ball and with an unexpected twist throwing it above or beneath the outstretched hands of her opponents or running like a deer after the ball as it flew out of bounds; and the spectators melted away like smoke as the runners bore down on them. Again and again from the Freshman clique came the cry:

"Who can catch her,  
Thatcher, Thatcher?"

while the Juniors shouted back:

"Freddy, Freddy,  
Strong and steady;"

as Freddy James with a splendid thrust from the shoulder sent the ball half-way down the field. In the middle of a hot skirmish came the end of the first half, neither side having scored; and from all sides hurried the "shadows" to wrap up their respective charges and carry them off to the end of the field where, screened from view, the foes lay side by side on mattresses, sucking lemons and amicably discussing the points of the game. Polly, however, was very taciturn. She had been playing to win, playing with all her soul, and nothing short of victory would content her.

The second half began with brilliant play for the Juniors. Many times the ball had been carried near the goal; twice it had hung trembling on the edge of the basket, missing success by a hair's-breadth. Polly was fighting desperately; and Bella Nash, the Artful Dodger of the Freshman team, was seconding her efforts. The time was ebbing fast—it was too much for flesh and blood to stand. Suddenly Polly's chance came—

"Quick as a flash,  
Little Nash,"

rose the Freshman yell, as Bella, her red hair streaming in the wind like a flag, made a running catch, then with a supple twist

of her body tossed the ball high in air to Polly, who passed it quickly to Norah Blake and running on received the ball back from her hands: then, with the eyes of the field upon her, Polly threw for a goal. High up went the ball, then curved and dropped, poised on the edge of the basket, then fell in. The game was won by a close shave, for in an instant the umpire's signal of "Time's up" was almost drowned in the rapturous shrieks of the Freshmen.

Polly and little Nash were the heroes of the hour. Their classmates thronged about them and tried to carry them up to the swimming-pool on their shoulders, but they were too heavy. Through all the turmoil, Polly was strangely quiet. They chaffed her about it, and she chaffed back, but without her usual spirit. "What's the matter with Polly?" called Freddy James, coming up in her hearty way to congratulate her foe. "She's all right" sang the Freshmen in chorus, over-hearing the question: but Polly herself said nothing.

When she finally got away from the others and went to her room it was full of sunset light, and through the open windows came the twitter of birds in the ivy. On the table stood her mother's picture, the eyes looking out at her in their gentle, questioning way. She seemed to be saying, "Never be afraid, dear, of acknowledging yourself in the wrong. Then you can make a fresh start and do better next time." Polly looked long at the picture and laid her cheek against it, as if for comfort, and then, with a sob, she buried her face on her folded arms.

### III.

Their sentimental pilgrimage to all the dear familiar spots was over, and the two friends had but short time left them before the hour for commencement exercises, when Bryn Mawr would be given over to beaming relatives and other interested persons.

They had visited the laboratory, where their tables banked with vials and test-tubes stood side by side; and their favorite corner in the English room near the window, from which they could look out toward the distant hills, when interest in pure literature paled before the majesty of Autumn or the exquisite brief beauty of Spring. They had wandered slowly through the woods behind Verion and paused to rest on the low stone wall surrounding the quaint little burying-ground of the Il— family, where so often before they and many another pair of friends had sat, deep in confidential talk. Last of all they had been drawn to the gymnasium by the remembrance of the college breakfast of the day before, the most memorable event of Commencement week, when for the one time in the year all the students of Bryn Mawr sit down to eat together under one roof, where now dismantled tables still stood about and from the wire netting stretched overhead, beneath the gallery of the running-track, branches of syringa still shed down fragrance and long sprays of wisteria trailed down their dying blossoms—the place had seemed to re-echo yet with jests and laughter. Now they had come back to their favorite lounging place on the campus. For this brief space, at least, pure sentiment should rule; to-morrow would come the inevitable reaction from the excitement of the past week, with the weary task of packing up all the precious rubbish accumulated in their four years' life.

They both wore the distinctive cap and gown of the alumna with the hoods edged with swan's-down, which they had assumed in virtue of their new dignities, tossed over one shoulder in a jaunty fashion—a picturesque dress which set off May Carpenter's fair coloring and burnished hair, as she threw herself down on the grass, while Norah Blake, with her Irish eyes and humorous mouth, leaned against a tree and took May's head in her lap.

"Noll, dear," said May suddenly, "think of the times we have come out here to study. I have a distinct vision of you, hugging out your big dictionary and sitting here hunched up in the most uncomfortable positions hunting up words as slowly and carefully as if you had nothing but a blank wall in front of you."

"Yes," said Norah, dryly, "and I have turned around and found you flat on your back with your note-book for a pillow, gazing up through the leaves at the sky with an expression of absolute rapture. It may have done your soul good, as you vowed it did, but I never believed that you absorbed much Pol. Econ. through the book-covers."

"Of course, you're perfectly right—you always are, that's the worst of it! You've always had the most monumental sense of duty: I wouldn't have it for a gift. Now just half shut your eyes and look at that line of tree-tops against the sky and the way the ground dips into the hollow and the green country beyond: and toward sunset, when the level rays strike across the campus, and the girls go by in their short skirts to basket-

ball practice or golf or off for a tramp and their voices soft in the distance and—"

"Yes," drawled Norah, "and that fat Freshman from Ohio never can remember her name) who plays tennis on that court over there, though she can't hit a balloon, drives her ball straight at us and nearly puts out my eye, and then comes rushing on to apologize. Don't let's waste our precious moments arguing—beside, we're both right. Rapt communion with Nature, with no thought for the morrow, suits you to a T. I have had content myself with 'half a loaf' so long that I mean to go to work systematically and learn how to be lazy this Summer."

"Well," laughed May, "if you bend your mighty brain, it you'll succeed, I don't doubt. I am glad I take it to matter ally. Do look down there at those dear little Freshmen in the hollow, weaving daisy-chains to be wound around the banners of Taylor Hall. When I am reincarnated I mean to be a nice little Freshie with my pig-tail newly wound into a coil, to save appearances; or better still, in the last half of my Freshman year, when the rapture of merely being at college has waned sufficiently to permit swallowing the joys of it more slowly and tasting them as they go down."

"Yes, and that is the great time for making friendships," said Norah softly. "Do you remember it was in our Freshman Spring that you and I discovered one another and decided to join forces for the years to come. I can recall so distinctly the long walks we took then, when we were putting out tendrils toward each other, like the young vines they had planted against the walls of Denbigh. The thought of chumming with you was a joy to me all Summer; and when I came back in the Autumn and went up to our study I remember how I found you in your kimono, curled up in the window-seat gazing at the sunset."

"With every one of my possessions strewn around on the floor," broke in May, with a sudden laugh; "and like the rest of you are, you brought order out of chaos in five minutes. Well, life was a different thing after that! I had been terribly homesick sometimes the year before. I can remember how I used to listen to the girl who had the single room next to mine, driving nails into the wall to hang her pictures. It reminded me of Edmond Dante's listening to the tap, tap of the prisoner in the dungeon next to his."

Norah smiled at a sudden recollection. "Will you ever forget," she cried, "the first party we gave, when you put your eye-wash in the alcohol lamp and the chafing-dish tipped over and spilled most of my Welsh rabbit (fortunately for the girls' digestions!), and how they all had such a good time that it could scarcely induce them to leave."

"That was fun," rejoined May, "but best of all has been this Winter, since Polly and Pundit have been coming to our room every night and talking so late that we have had to turn them out. Working on self-government has certainly brought us very close to each other, and so many interesting questions have come up this year and new points to be decided, that I have felt as if we were really making history."

"This is our last day of sovereignty," said Norah, rather sadly, "we would better make the most of it. At some of our minutes past eleven this morning we shall step down from our exalted position as Seniors, go over to the majority and become that useful but comparatively unimportant personage, the alumna. It is the correct thing, I know, to feel that the college will go to pieces when one's class leaves, but I have no such illusions. I am perfectly sure those Freshmen over there do us as much for the college in their turn as we have done."


"Beside," rejoined May thoughtfully, "love for Bryn Mawr will always hold us close to her, and bind firmly our loyalty and devotion. I could no more lose touch with this place," she added earnestly, "than I could let any other interest or pleasure come between me and you."

The friends sat silent for some moments, hand in hand. Suddenly May's cheeks flushed, and her eyes grew bright.

"Norah," she cried, half rising on one knee and looking down along the pathway in the direction of the entrance: "The comes Tom Ordway, he must have come early; but (supernaturally) I did tell him I would show him the laboratories. He said he would like to see where I—we sit."

Norah smiled rather gravely. "Don't mind me, Maisie, it had to come. Just sit still one minute more and remember that this really is the last time. There are no forces from without tugging at me, you know."

Then, quite regardless of the eager young man hurrying across the grass, the friends leaned close together and kissed each other, and rising, they shook out their skirts and awaited the approach of the invader.



# Girls' Interests AND Occupations.

FASHION IS LIKE THE WIND—it cometh where and whence it listeth, and no woman knows the morning she may wake up to find her best and most becoming gown a hopeless back number or her Paris hat a pitiful antique. And this philosophical observation holds good apropos of the girls who, going to their summer outings, selected embroidery, lace-making and the like as the most up-to-date and appropriate pastimes. Basket weaving has come to the front as a fashionable occupation, and many girls with whom it is a necessity to make their own pocket money, realizing the profit to be gained, went into this kind of work quite extensively during the holidays. For, in spite of the large proportion of wickerware now turned out by machinery, there is room for a deal of activity from her who, trained in the technique of the craft, is willing and able to expend her ingenuity and energy upon it. For original basket designs there is always a demand; florists, in particular, are continually on the lookout for novelties, and ever so little concentration on the part of those who are best adapted to it will much improve the quality of the work. Then, as in all crafts and arts, there must in time ensue the teaching of basket weaving, an industry in itself. Not only are there distinctions in the sizes and shapes of baskets, but also in the weaving patterns and the colorings employed. Any one who has admired the basket work of the Indians will be struck by the possibilities of such work in more educated hands. The fact is that for the past few seasons many women who spend their Summers in parts of the country where Indians are to be found have become proficient weavers on their own account; and to them the new pastime owes its vogue. So far as the practical side of the work goes, the dealers say the main difficulty is not to dispose of fancy baskets but to secure the services of women who will produce a quantity of work sufficient to find a market through the ordinary trade channels. A specialty of the times consists of cycle baskets—small, compact, handy hampers so constructed as to be swung with convenience upon a bicycle. Small, oblong wicker trays with wicker rims, designed for breakfast and five-o'clock tea use, are novelties which meet with an especially good sale. Like so many other handicrafts taken up by women, basket work has heretofore been done either "just for fun" or by women under conditions of too much isolation and too little continuity to make it remunerative. Taken up as it has been during the season just past by several bright girls, it promises to be a profitable as well as pleasant field for money-making.

BANGLES OF OXYDIZED SILVER, ornamented with some favorite quotation from Shakspeare in old English letters, are among the novelties affected by girls with a taste for all things literary. But if one really wants a supply of wisdom beyond the understanding of any man let her supply herself with a gold bangle with a Buddha set in diamonds; or, better still, with a frog set in jewels. The last two will bring both wealth and happiness, beside the appearance of knowledge of an unknown cult. If one would be really up to date, "de lef' lun' foot uv a graveyard rabbit that was cotch by de light uv de moon" is no longer the only charm to bring good luck and overcome all spells of the hoodoo; now it must be a turkey's claw, and preferably the left claw of a gobbler. Of course, these are too large and ungainly to be used as the soft, fuzzy-looking little rabbit's foot was; so girls are having them mounted as paper-weights and parasol handles. One particularly popular girl at a southern Summer resort carried a large fan of white turkey feathers—tail feathers, of course—mounted on one of these claws, and openly avowed that she owed all her good luck, referring to her prestige as a belle, to this charm. Be that as it may, such harmless superstitions always appear to find some acceptance among women, especially very young women, and it soon became a noticeable fact that many girls going to other resorts from the one referred to would appear with a white turkey-tail fan, the handle of which in each case was formed by the left claw of a turkey gobbler.

exquisite manner. Indeed, it was owing to the admiration attracted by her wonderfully beautiful work that ribbon embroidery owes its popularity. Her latest achievement is a marvellous bedspread of satin embroidered with narrow ribbons in the most elaborate manner. In each corner are large sprays of lilacs with foliage, while in the center is a golden basket designed after the Marie Antoinette ones in the Petit Trianon. All through the interstices and flowing over the top of this basket are trailing vines and flowers, while on the handle is tied a lovers' knot. Lady Cadogan is a kind-hearted, public-spirited woman, and recently loaned this bedspread to the Art Needlework School of Dublin for exhibition at its annual fair. There it was seen by a young American woman who makes her living by her beautiful embroideries. It gave her an idea; she took pains to learn all that could be taught in Dublin of this beautiful work. Then she returned to New York and, visiting a wealthy woman who is noted for the great interest she takes in the furnishing and management of her several handsome homes, exhibited samples of her ribbon work, together with several original designs for bedspreads. As a result, she received an order for a duplicate of Lady Cadogan's spread and for one of her own designing. This last is to be of ivory satin embroidered with golden-rod. It is intended for the bed in a white-and-gold room, and the artistic young woman hopes to achieve as great a success as Lady Cadogan did with the lilac design. Anyone wishing to take up this work should select a simple pattern, one in which flowers are not introduced, until she has gained a certain degree of proficiency.

A MOTHER GOOSE MARKET, held the other day by a club of young women in a small town of Pennsylvania, the proceeds going towards the establishment of a circulating library, was so successful that I fancy other girls may be interested. It was held in a public hall, and an entrance fee was charged. This was received by the King, who "was in the parlor counting out his money." He was seated at a table near the door and made an imposing figure in his royal robes. The Queen of Hearts was dressed in white, with a number of hearts cut out of red paper scattered over her skirt. A gilt paper crown surmounted by a heart, a necklace of tiny hearts and a belt of graduated hearts all served to emphasize the character. Her wares, of course, consisted of various kinds of tarts and sugar hearts. Jack Horner was on hand with his pie, which was made in a dishpan and consisted of bran in which were placed all sorts of cheap toys and trinkets. The pan was covered by a heavy brown paper, and each purchaser, for the consideration of a dime, was allowed to "stick in his thumb and pull out a plum." Jack, of course, was in a corner and was arrayed as an old-fashioned schoolboy, with a flowered calico apron, gay stockings, short breeches with deep ruffles and laced shoes. Mistress Mary, "quite contrary," wore a pretty cotton gown and garden hat. She presided over the flower booth and sold plants, both natural and artificial. The Farmer's Wife had a table of household luxuries, among which were shown "the three blind mice," both in the chocolate variety and those funny little Chinese ones. Little Nancy Etticoat devoted her time to the sale of colored candles, paper shades, Chinese lanterns, etc. The old woman "tossed up in a basket to sweep the cobwebs from the sky," had a tall cap, a big apron and a gay shawl over her shoulders; she sold dusters, brooms and baskets of all kinds. The refreshment booth was in charge of the old woman who lived upon "nothing but victuals and drink." Simple Simon, going a-fishing "with his mother's pail," presided at the fish pond. At the Baa-Baa Black Sheep table all kinds of woollen articles were offered for sale. While King Cole "with his fiddlers three" occupied a platform at the end of the room and played lively airs at intervals, Mother Goose herself, in bright-colored costume, moved about the room introducing her children and praising their wares. A chorus of young people, dressed as various other characters in the book, sang Mother Goose melodies during the evening.

LAFAYETTE MCLAWS.

## AMATEUR PHOTOGRAPHY.

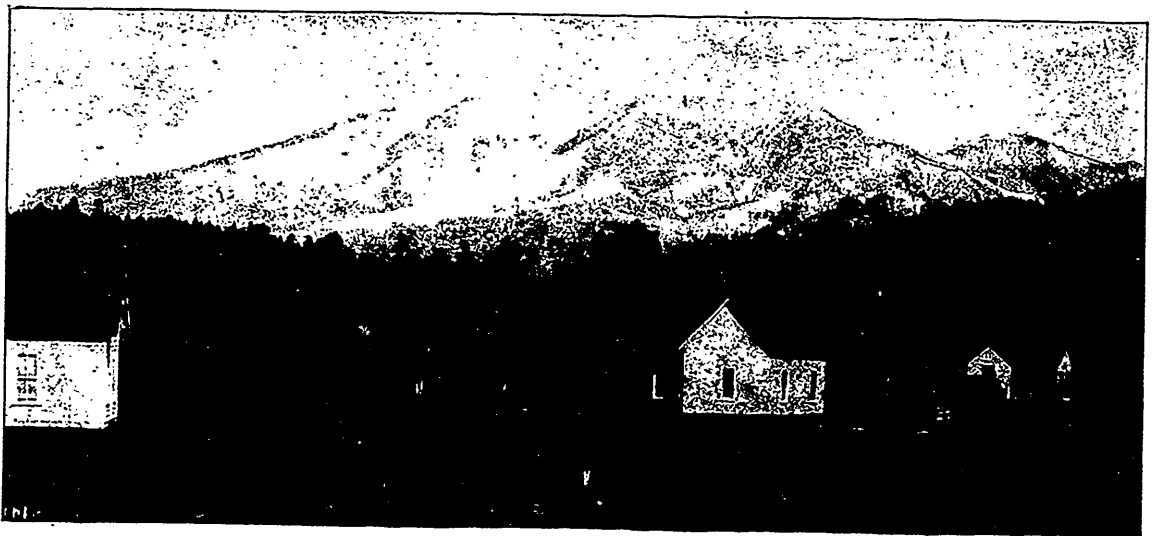
BY SHARLOT M. HALL.—No. 4.—THE NEGATIVE.

The rare beauty of a perfect negative appeals to a real artist with a fascination never equalled by the finest print: there is some potential promise in its soft gray tones more alluring than any degree of fulfilment. Our plate must dry before we can judge its merits, and in the meantime let us learn something of the conditions which may combine to mar its value. Formerly it was considered necessary to spoil at least a dozen plates before one could hope to get a creditable picture, but with present improved methods such waste would argue inexcusable carelessness.

A negative is good, as a negative, when it has been properly exposed and developed; it may be bad from many causes. A large proportion of bad negatives are "light-struck"—exposed to white light at some stage of their existence, either in dark-room or camera. Others are bad from over or under exposure, over or under development or more remote causes. A light-struck plate may be foggy and dim or have spots and waves of dark color like the sky across it, when developed;

Under-exposure is a common fault of cheap snap-shot and hand cameras. Such plates when dry are sharply black and white in color, with very little grayness, and the prints lack soft blending of tone. Over-development is caused by a warm developer or one too strong: it brings out the image so rapidly that the sky and high lights are too dark or dense, so the light cannot penetrate properly in printing. The trays and liquids should always be cool, and the developer kept in a cool place. Many unaccountable failures are due to warmth. Density means the darkness of the negative in those parts which are to be light in the finished picture. The clear sky or a white dress will be almost black in a good plate; but if they are too deeply black or "dense" the white parts of the print will look too dead-white and lifeless—"chalky," as artists say.

Under-development, toward which there is a frequent tendency with beginners, gives a clear, transparently gray negative with no very dark parts at all, and the prints made from it will look dim and all alike in color. Under-development and under-



WHERE ART AIDS ART. •

NO. 1.

*From the Original Negative.*

such a plate is hopelessly spoiled. The waves or streaks would indicate a leaky plate-holder, the foggy appearance light in the dark-room. Over-exposure is not a common fault with the automatic shutters with which the newer cameras are provided, and after a little experience should be avoided entirely. On an over-exposed plate the image flashes into view the moment the developer is applied, and fades away very rapidly. In such a case add a little water to the developer at once or pour it off into a glass; add a pinch of bromide of potassium and return it to the tray. This checks the development and may save the plate.

Old developer should be used on plates which one has reason to suspect were over-exposed, and even then they are apt to be flat and lack the contrast of clear lights and shadows. An over-exposed plate is gray all over and will print without the delicately contrasting shades of color which mark a perfect picture. The image on an under-exposed plate comes up very slowly and may be ten minutes or more in appearing. It requires very strong developer to bring out the details, but the contrasts, light and shadow, are apt to be strong from the first. A badly under-exposed plate can profitably be left in the developer half an hour or more, and detail is secured by an equally long water-bath in the covered tray. Of course only a very valuable negative is worth so much trouble.

exposure are almost alike in their results, neither giving a distinct image on the plate. The "intensifying" process will, however, improve both, especially the former.

## INTENSIFYING.

Bi-chloride of mercury, which is the active agent in this treatment, is one of the most deadly and violent poisons known, and for that reason, as well as for convenience, the ordinary worker will find the ready-mixed intensifiers preferable. They are offered by dealers in photographic supplies either in one or in two solution formulas, the latter probably giving better results, though the former is very good and causes less trouble. The negative must be washed in clear water for at least half an hour before intensifying, and in running water or with frequent changes for an equal time afterward. If this last washing is neglected or shortened, the image is likely to fade out entirely in time.

Place the plate film up in a tray never used for any other purpose (label the intensifying tray and keep it by itself) and pour over enough intensifier to cover it, flooding the film at one sweep if possible. Rock the tray and let the plate remain until the film turns a dull olive and the negative as seen from the back is changed from smoky black to a yellowish-olive color.



Wash and dry the plate and make a print from it; if it still lacks detail repeat the intensifying process. Intensifying will often save a valuable plate which otherwise would be useless.

A negative too dense may be reduced, but in few cases does it pay if a fresh exposure can be made. The reducing medium, red prussiate of potash, is a violent poison and should be handled with extreme care. Make a solution of one ounce in fifteen ounces of water, label it *Poison* and keep it in a safe place. To reduce a plate, prepare a fresh hypo bath as for fixing, with a few drops of the solution added, and rock the tray until the plate is light enough. Remove at once to clear water and wash thoroughly before drying. Ready prepared reducers may be obtained and are preferable for amateurs' use.

A provoking and sometimes very laughable means of spoiling a negative is by double exposure, exposing the same plate twice. This happens frequently where one has a number of holders filled and no way arranged to label them. An amateur who "did" Washington with a camera was horrified to find a negro fruit vender calmly occupying the place of honor on the dome of the Capitol where Freedom should have been, and one young lady on a western tour is said to have lost her lover by accidentally mixing him up on the plate with a Mexican donkey. A

silk, paper or other support; but we soon learn that it is closely akin to our old friend, the film of the dry-plate. It is sensitive, though not in the same degree, and records the picture in much the same way.

Since the first old salted paper, which is now seldom used, we have of silver papers albumen, bromide and aristotype, each coated with a different combination of silver and other chemicals and capable of the widest variety of beautiful effects. The albumen and aristotype papers have a rich, glossy surface, and the latter is noted for its excellent keeping qualities, surpassing in this feature all other varieties. They may be bought ready for use, and the beginner will do well to become familiar with them before seeking success in a wider field. Indeed, professional photographers use them for a large part of their work, because of the less expense and the excellent results.

Bromide papers resemble the dry-plate in their extreme sensitiveness to light and in the fact that the image is not visible on them after printing, until they go through a regular developing process. They are much used for enlarging and for work which is to be colored with crayon or water colors, but are not desirable for the beginner until some experience is gained in more simple methods. The directions, which accompany each grade



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No. 2.

*From the Same Negative as No. 1, After "Touching Up."*

few such mistakes will impress one forcibly with the wisdom of keeping a record of exposures.

The developing fluid may be used over and over until it loses its strength or turns black, when it is spoiled: it should be kept in a separate bottle and never mixed with the unused supply. Unused developer will turn black with long standing and should then be thrown away. The plain hypo fixing-bath may be used until it becomes discolored, but careful workers prefer to make it fresh each time.

To sum it all up, success in developing depends almost wholly upon the two Cs, cleanliness and care. Fingers must be washed before going from one solution to another, trays must be kept clean and in their own places and not one detail despised as too small to matter. So may you win friendship with the capricious camera brownie.

#### PRINTING.—THE PAPER.

Now we arrive at the point where we can begin to make a real photograph, which so many people seem to think is all ready to slip out of the camera the moment the button is pressed. Here again we must call in the nitrate of silver in various combinations and ask the sun to oxidize it as before. The amateur has little concern with the interesting processes by which the silver coating is prepared and spread upon suitable

of paper and are especially adapted to each particular brand, are so explicit that reasonable care should insure success.

The platinum or platinotype papers are prepared with salts of platinum instead of silver and produce the most beautiful effects known to photography. Their tones range through soft grays to black, with a richness and delicacy seen only in fine engravings. The new platinum papers are much easier to use than hitherto and are sold with full directions and the necessary chemicals for finishing the prints. Platinotypes have a dull surface more admired than the glossy aristo and albumen prints and are very beautiful for portrait groups and interior work.

The ferro prussiate or blue-print paper is coated with an iron solution and is not used in general photography, though beautiful and artistic for special uses. It is particularly convenient if one wishes to get a proof quickly from a new negative.

Sensitized papers may be prepared at home, but the quality and price of well-known brands are so satisfactory that few professionals even care to do so. New papers of genuine merit are being brought out every year, and dealers vie with one another to offer the most desirable goods for amateurs' use. All sensitized papers are very susceptible to light, heat and moisture and should be stored as carefully as dry plates and handled only in subdued light. Good paper will keep several months, but it gives better and more uniform results when fresh.

A room with a window facing the South or West should be selected for printing, or the printing may be done outdoors in direct sunlight, if the frame is filled in the house. Be sure that no shadows fall across the negative in the frame or it will not print evenly, and if printing through a window, remember that the least dust or flaw in the glass will show on the print.

The printing-frame resembles a picture frame with a hinged back, which may be opened to examine one half of the print while the other is held firmly in place against the negative. The frame should be light and convenient, and an extra one will be appreciated if much work is done. Press the springs aside and remove the hinged back, dust the negative with a soft brush and place it in the frame film side up. Opening a package of albumen or aristo paper, one side of each sheet will be found glossy and bright, sometimes a little pinkish in tinge. This side is coated with the silver emulsion and goes down in the frame against the film of the negative. Now put in the back, fasten the springs and set the plate-holder where the rays of sunlight will strike it as directly from the front as possible.

No exact time can be given for printing, but in a minute or less examine the print by unfastening the springs on one side and turning back the hinged piece. If the image is distinct and the shadows or darkest parts quite dark and bronzy, it has been exposed long enough; if not, replace the springs and set it in the sun again. Print the pictures considerably darker than they should be when finished, as they will fade in the subsequent toning and fixing. Drop the prints into a dark box or drawer until as many have been printed as are desired. If kept in entire darkness they need not be toned for some time, and a dozen or more may be treated at once. From ten to three o'clock is the best time for printing, as the light then falls vertically and is stronger; but thin, transparent negatives, as those slightly under-exposed or under-developed, give better results when printed in the shade or early in the morning. Very dense negatives print best in the full sun when the light is strongest.

#### FUMING.

This process is less used than formerly, as many of the new sensitive papers are treated with ammonia during their manufacture or are coated with a combination of chemicals which does not require it. But with plain albumen paper, which many experienced workers consider of superior value in artistic possibilities, fuming insures the best results. Frequently, too, when other papers yield persistently red or muddy tones, fuming will

do much to remedy the difficulty. For these reasons, simple directions are given here. Fuming increases the sensitiveness of the paper and the brilliancy of the finished print, but as it also destroys the keeping qualities of the paper only enough for immediate use should be treated at a time.

A fuming box which will answer the purpose very well can be made out of a large pasteboard shoe-box with a close cover. Secure a smaller box which will just fit inside easily with the bottom up. Cut two openings in the bottom, leaving a strip of cardboard about half an inch wide in the center and at the sides. Place a saucer with an ounce of strongest ammonia (not merely the household ammonia) in the bottom of the large box, set in the smaller box over it and lay the paper to be fumed over the openings, resting the edge of the sheets on the strips of pasteboard. The box should accommodate a double row. Care should be taken that the sheets do not overlap. Put on the lid and let the paper remain for from fifteen to forty minutes. Remove to a dark box for five minutes, at the end of which time it will be ready to print. If the ammonia fumes do not seem to be evenly distributed, take a sheet of letter paper the exact size of the inner box, perforate it with many small holes and lay it over the rack before the sensitized paper is put in. This should insure even fuming. Aristo paper does not require fuming, being all ready for the printing-frame when bought.

#### TRIMMING.

Some workers prefer to trim the prints after they are toned, just before mounting, but it is easier and more satisfactory to remove all superfluous paper before they have been wet at all. The white edges caused by the ledge of the printing-frame must always be trimmed off, and most views are improved by taking a liberal margin on all sides. The amateur who keeps his scissors close to the edge for fear of wasting paper is seriously misguided; the picture is the main thing, and frequently an unattractive negative will yield artistic prints with close trimming. To trim a print with the scissors requires a good eye; an easy way is to turn the print on its face and line off on the back with a pencil the margin to be cut away. Glass forms are also offered for the purpose and are especially convenient, as they can be moved about to make any size of picture. Professionals trim the prints by laying them on a sheet of glass and cutting off the surplus paper with a knife made especially for that purpose, or with a print-trimming machine adaptable to many sizes.

## JAW-AWN AND HIS FOLKS.

(A CONVERSATION IN EGYPT—AN UNDEFINED REGION WHICH LIES SOMEWHERE NORTH OF CAIRO ON THE OHIO RIVER.)

By MARY HARTWELL CATHERWOOD, AUTHOR OF "THE ROMANCE OF DOLLARD," "THE STORY OF TONTY," "THE DAYS OF JEANNE D'ARC," ETC.

Miss Lucy Mills waited with three early arrivals in her sitting-room. The rest of the people would not gather for half an hour. Her wide house, venerable for the region in which it stood, hugged by vines and mossy roofed, was in perfect order; and sheaves of May lilacs exhaled fragrance around an object placed in the center of her parlor. Neighbors no longer trod about on tiptoe, for everything was ready, and the minister might arrive at any moment.

Miss Lucy sat a dignified spinster, whose sympathies ramified through the entire human race. She was so homely that strangers turned to look at her as at a beauty. Mr. Sammy Blade was in his thirties, but she considered him a youth, having helped his mother to nurse him through measles and whooping-cough. Mr. Sammy had a protruding pointed beard and rolled his silly bald head on his shoulders when he talked. He had studied medicine but, failing of practice, was turning his attention to the peddling of fruit trees in season. Coming home and hearing the news, he hastened to appear at Miss Lucy's house.

Mr. and Mrs. Plankson had returned to the neighborhood to visit, from a region which they called Indianny. The husband was a frisky gray little man, and his wife was a jimp woman in stiff black silk, with large lips and shifty eyes.

All three of Miss Lucy's callers coughed and made the uncon-

scious grimaces of plain people who have not learned the art of expression. They sat with their hands piled on their stomachs. Local contemporary history interested them more keenly than anything which could happen in the world abroad. Yet, while they longed to get at facts which only Miss Lucy knew, they approached these facts roundabout, bringing newsy bits of their own.

"Have you heard that Emeline Smith's oldest girl has experienced religion?" inquired Mr. Sammy solemnly, breaking the silence of the down-sitting after greetings.

"No, I hadn't heard it," responded Miss Lucy, in the soft slow drawl which her candid speech made its vehicle.

"Law me!" exclaimed Mrs. Plankson, "Emeline Smith was always a great hand for revivals. If she had went less to meetings and had saw more to do in her own house, her children would be better brung up."

"Seem-me-like there is some spite-work against Emeline Smith amongst the women," observed Mr. Plankson. "I was a beau of Emeline's onct. I went to see her the other day, and she laughed, and waved the broom and acted so glad Jane can't get over it."

"You orto married her," said Mrs. Plankson, crisply. "You'd be richer than you are. Her mother was the savin'est person

I ever heard of. She give a tea-party one time, and the milk floated in lumps on top the cups. She said she didn't see how it could be sour, when she had put saleratus in it and boiled it twice! Them Smiths got their money from a rich old aunt, that used to cut up squares of tissue paper to make handkerchiefs. I seen her one time myself, when she was a-visiting the Smiths, come to meeting with a wreath of live geranium leaves around her bonnet, in Winter, and them leaves all bit black with the cold! We've heard she would set before the parlor fire in them city hotels where she boarded, with her dress turned up on her knees, showing her little sticks of legs in narrow pantalettes and white stockings, just to save fire in her room—and young ladies obliged to receive young men, with her a setting there!"

Mr. Sammy coughed gently, for Mrs. Plankson had overlooked his presence in her wrath against Emeline Smith's relations.

To cover the situation her husband directly inquired, "What's become of them Ellison girls, seven sisters, that all dressed alike and carried umbrellas the same color? They used to walk into church in Indian file. I never in my life seen them go two or three abreast."

"They all live where they used to and look like they always did. For they was born old-like. Carlina," said Miss Lucy, "took to herb doctorin'. Along about the time that President Garfield was shot, Carlina got very dissatisfied. 'I know just what would fetch that bullet out,' she used to say, 'and the only thing that would fetch it out.'"

"And what was that?" inquired Mr. Sammy, rounding his lips and stretching his short neck forward.

"Spear-mint tea!"

Mrs. Plankson beat her right palm softly on her left forearm and leaned over, shaking. It would not have been decorous to cackle out loud. The American flag and its Cuban little sister, draped together around the wide doorway of the parlor, swayed in the May air. She glanced through the open portal, her oblique eyes slanting up to Miss Lucy's hanging lamp decorated with feathery asparagus.

"Carlina told my niece," Mrs. Plankson added to the Ellison subject, "why she never got married."

"Did she have a disappointment," inquired Mr. Sammy, as one of the younger generation, who fully sensed a woman's loss in not obtaining a companion like himself.

"No. 'Do you know,' says she to my niece, 'why I never got married?' 'No,' says my niece, 'I don't.'—'Tew skittish!' says Carlina."

"I never seen such a neighborhood as this is for old maids!" exclaimed Mr. Plankson.

Miss Lucy regarded him with a virginal's pitying tolerance. Homely as she was, she thought it would have been impossible for her to have taken up with the likes of William Plankson in his best days.

"There has been too much marryin' and givin' in marriage in this neighborhood," she declared with her soft drawl.

"Seem-me-like you an't no good judge of that, Lucy," bantered Mr. Plankson.

"It's Emeline Smith that's the judge," thrust in his wife.

"If you don't stop talkin' so much about Emeline Smith I won't bring you along no more."

"I didn't want to come, nohow, but you made me."

Instead of resenting Mrs. Plankson's brutality, Miss Lucy contemplated it silently as a matrimonial product, making allowances also for the woman's well-known disposition.

"I was thinkin' of Jaw-awn and Sue Emma," she said; and the other three concentrated themselves in their ears, for they were now to hear the facts concerning Jaw-awn and his folks. With a rustle like that of a congregation settling to the sermon after preliminaries, they moved their feet and hands and waited on Miss Lucy.

"I was against the match, for Sue Emma had been married, and was through with it. Her man died and left her with a farm and two children; and a widow well fixed is a sight better off than a married woman."

Mrs. Plankson gave involuntary assent and then glanced with oblique apprehension at her husband, whose will was made in her favor.

"But Sue Emma wasn't of Yankee stock like the Ellison girls. She felt pestered to get along by herself."

"Seem-me-like a man always is needed on a farm," put in Mr. Plankson.

"Sue Emma thought that-a-way. But I talked reel plain to her when she took up with Jaw-awn. I hadn't nothing against Jaw-awn, except he was a man. He was without property, but he was mighty good to Sue Emma and the children. Seem-like he thought as much of the children as he did of her. And when they had been married a couple of years and the new baby come, Jaw-awn would have been tickled to death if it hadn't been for losin' it and Sue Emma. Now that woman might have been livin' to-day if she had let men alone. But Jaw-awn was a great hand for his folks. I thought he would go crazy. Seem-like he could neither lay nor set when he come home from buryin' Sue Emma and the baby; but just wandered around, Lolly Loo and the little boy holdin' one onto each of his hands."

"Lolly Loo?" challenged Mrs. Plankson. "What-for name is that?"

"Laura Louise; but they called her Lolly Loo. Jaw-awn nacherly had to have folks to do for. I believe he would have got along reel well with the children, if he had been let alone; for he was a good manager."

"But Sue Emma's father and mother moved right onto the place after the funeral, and the first thing they done was to turn Jaw-awn out. I suppose he had rights in law, but he didn't make no stand for rights; what he seemed to want was folks. He'd been an orphan-like, without father or mother, and knocked around the world and got kind of homesick clean through. Gettin' Sue Emma and her children was the same to him as comin' into a fortune, and when he was thrown out of them he give up."

"The children, they felt terrible, for they thought so much of Jaw-awn; and cried and begged."

"Jaw-awn won't be no trouble, grammaw," says Lolly Loo. "I can cook enough for Jaw-awn to eat, if you let him stay."

"But the old couple, they up and throwed him out. And when he stopped here on his way to Springfield I could see the man was clean broke down."

"Is it a fact that he jumped into the Sangamon River and was pulled out?" inquired Mr. Sammy.

Miss Lucy ignored the question. "The very next thing, along come this excitement about war with Spain, and I seen Jaw-awn's name among the volunteers. I knowed he wouldn't ever get to the war though. Sure enough, word come he was sick in camp, and he died right off. I telegraphed to have him sent here. I knowed the children's grandpaw and grandmaw wouldn't do it. And I sent word, but they don't want to excite the children, so none of them will come."

"I don't say nothing about the expense: I have some means. But when I think of them children that he was a father to—being so wrapped up in his folks—and them slippin' to the bars like they do to see if Jaw-awn is comin' back and not even knowin' that he lays in his coffin in that parlor—without any folks to drop a tear on him—I feel like as if things was wrong!"

Miss Lucy arose and entered the parlor. She rearranged the American and Cuban flags which draped the plain casket and touched the lilacs and a huge wreath bearing the initials G. A. R.

Her three guests followed her in silent awe. She had wiped her eyes and was ready to add,

"The minister has took for his text, 'He setteth the solitary in families.' I hope everybody will turn out. The weather is nice. Some will come because he is the first soldier buried here from the Spanish war, and the Grand Army Post has took it up and will march and fire a salute over his grave. I don't know as the dead care anything about it, but I'd kind of like to see Jaw-awn have as nice a funeral as if he had his folks around him."

MARY HARTWELL CATERWOOD.

OUR WINTER HOLIDAY SOUVENIR for 1898-'99, is now being prepared and will be published about October 1st. Orders for it sent now will be filled as soon as the publication is ready for delivery. It will surpass anything of the kind previously issued and will illustrate hundreds of articles suitable for holiday presents for persons of both sexes and all ages which may be readily and cheaply made up at home from the patterns we supply. In addition, it will include much reading

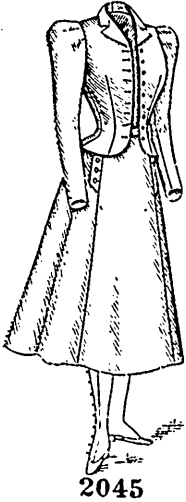
matter of a general and literary character, Christmas stories and poems, menus for the Christmas dinner, formulas for making reasonable beverages, selections for recitation, a calendar for 1899 and a thousand and one other things worth mentioning that have a particular interest at this time for all members of the household. The Winter Holiday Souvenir will be sent by mail by ourselves or any of our agents on receipt of FIVE CENTS to prepay charges.

THE BUTTRICK PUBLISHING Co. (Limited).

## NEW STYLES FOR BICYCLING.

LADIES' TWO-PIECE CYCLING COSTUME, CONSISTING OF A JACKET (TO HAVE THE SLEEVES GATHERED OR PLAITED) AND A MEDIUM-WIDE THREE-PIECE SKIRT (TO BE IN ANY DESIRED LENGTH). ALSO APPROPRIATE FOR GOLFING AND GENERAL OUTING WEAR.

No. 2045.—A new three-piece skirt is here combined with a perfectly adjusted jacket in a most pleasing and up-to-date

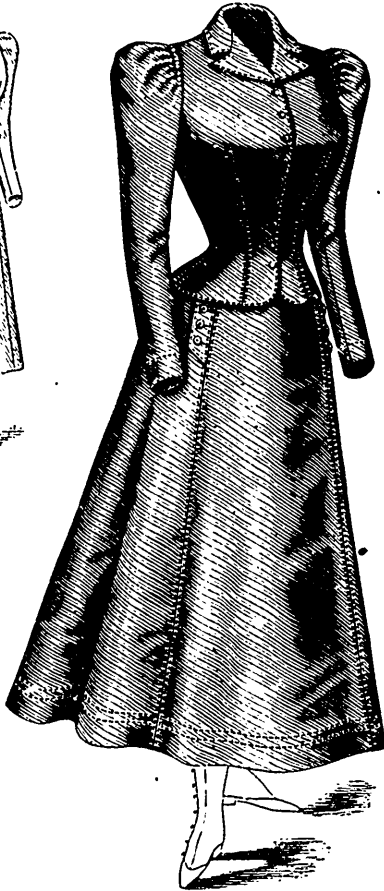


2045

cycling costume that is equally appropriate for golfing and general outing wear. The costume is made of heavy storm serge and is tailor-finished with machine-stitching. The skirt consists of a medium-wide front-gore between two wide circular portions that are joined in a seam at the back and smoothly fitted over each hip by two darts.

It falls in pretty ripples at the sides, and the fulness at the back is underfolded in a broad box-plait, the outer folds of which fall one at each side of the saddle, with an exceedingly graceful effect. Plackets are made above the side-front seams and are finished with overlaps and pockets and closed with buttons and button-holes. The skirt may be in any desired length, two lengths being here shown; it measures about four yards round in the medium sizes.

The jacket is a very smart affair and is perfectly close-fitting, being adjusted with a center seam, under-arm and side-back gores and single bust darts; it is in the fashionable length and has the regulation coat-plaits and coat-laps. The fronts are cut with rounding lower front corners and are reversed at the top in small pointed lapels that form notches with the ends of the rolling collar; they are closed below the lapels with buttons and button-holes. The two-seam sleeves may be plaited or double gathered at the top, as seen in the illustra-



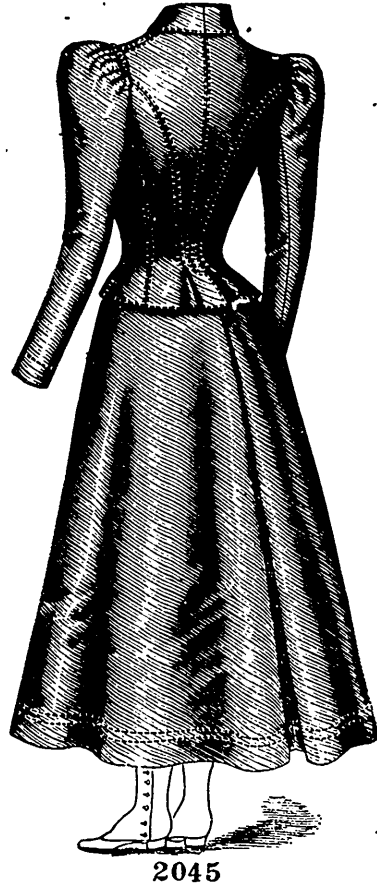
2045

LADIES' TWO-PIECE CYCLING COSTUME, CONSISTING OF A JACKET (TO HAVE THE SLEEVES GATHERED OR PLAITED) AND A MEDIUM-WIDE THREE-PIECE SKIRT (TO BE IN ANY DESIRED LENGTH). ALSO APPROPRIATE FOR GOLFING AND GENERAL OUTING WEAR.

tions; about the wrists they are finished in a neat cuff effect by stitching.

All heavy double-faced cloths, chevets, tweeds, heather mixtures, etc., are most desirable for this stylish suit, and straps of the material may be used to give a tailor finish.

We have pattern No. 2045 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the costume for a lady of medium size, will require four yards and one-fourth of material fifty-four inches wide. Price of pattern, 1s. 6 25 cents.



2045

LADIES' DIVIDED CYCLING SKIRT HAVING DEEP SIDE-PLAITS IN THE BACK AND THE DIVISION IN FRONT CONCEALED BY LAPPED GORES (TO BE WORN ON DIAMOND OR PNEUMATIC FRAME WHEELS AND TO BE IN ANY DESIRED LENGTH).

No. 2044.—A decidedly stylish divided cycling skirt planned on simple graceful lines, for wear with diamond and drop frame wheels, is here illustrated made of heavy double-faced cycling cloth machine-stitched giving suitable completion. Its distinctive feature consists of two narrow front-gores that are wide-lapped to conceal the division in front and closed with button-holes and buttons arranged in one or two rows. Each divided part is composed of a gore and each side smoothly

fitted by a hip dart and joined in two seams extending from belt to edge to a front portion and a back portion that are joined together in a seam at the inside of the leg; and the two parts are connected by a center seam that extends from the belt at the back to the lower end of the fly closing at the center of the front. A deep backward-turning plait at each side of the center seam arranges the fulness at the back in a stylish way, the plaits being lapped at the top so as to meet all the way and conceal the division at the back when the wearer is dismounted. The skirt may be in any desired length, two lengths being illustrated, and is finished at the lower edge with two rows of machine-stitching.

Heather mixtures, cheviot and English tweeds are also liked for Autumn cycling suits; they are always finished in a plain tailor style, and, although braid is sometimes used in the most popular finish.

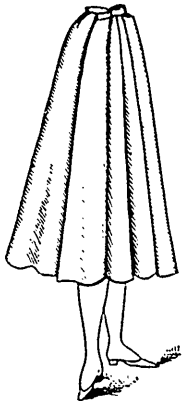
We have pattern No. 2044 in nine sizes for ladies from

twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires three yards and seven-

tailor-finished with machine-stitching. It consists of a medium-wide front-gore between two wide circular portions that are



2044

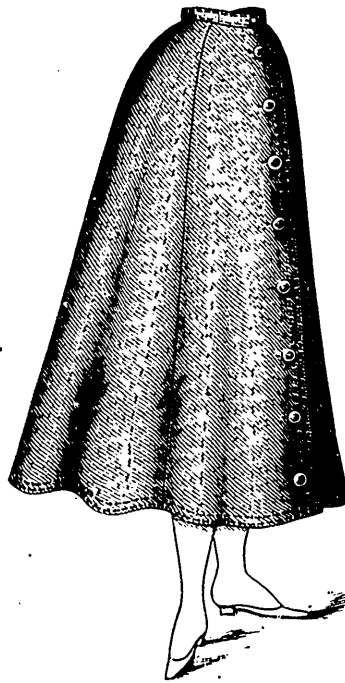


2044

eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' MEDIUM-WIDE THREE-PIECE CYCLING SKIRT. (TO BE GATHERED OR LAID IN AN UNDERFOLDED BOX-PLAIT AT THE BACK AND TO BE IN ANY DESIRED LENGTH.) ALSO APPROPRIATE FOR GOLFING AND GENERAL OUTING WEAR.

No. 2046.—A natty cycling skirt that is

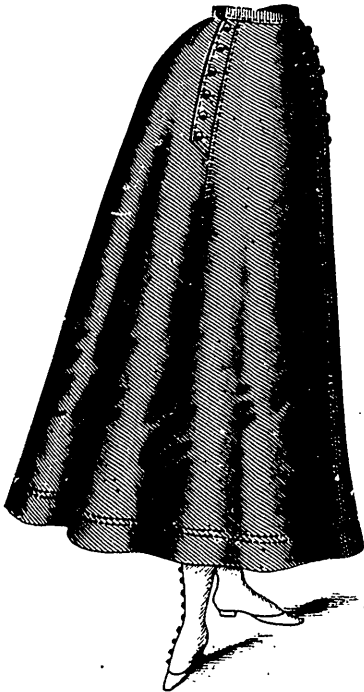


2044



2044

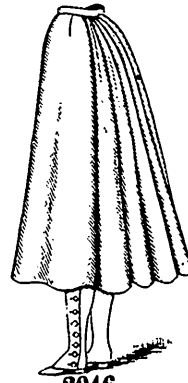
LADIES' DIVIDED CYCLING SKIRT, HAVING DEEP SIDE-PLAITS AT THE BACK AND THE DIVISION IN FRONT CONCEALED BY LAPPED GORES. (TO BE WORN ON DIAMOND OR DROP-FRAME WHEELS, AND TO BE IN ANY DESIRED LENGTH.)



2046



2046



2046

smoothly fitted at each side by two hip darts and joined together at the center of the back. The fulness at the back may be collected in gathers or laid in a box-plait that has its outer folds meeting all the way and falling one at each side of the saddle when worn on the wheel. The skirt is left open a short distance from the top at each side-front seam and finished with stitched overlaps that close with buttons and button-holes. Pockets

are inserted in the plackets. A belt completes the front-gore and is secured at each side to a belt that finishes the remainder of the skirt and closes at the center of the front. The skirt may be made in any desired length and in most cases is finished round the bottom with rows of stitching; in the medium sizes it measures four yards at the lower edge.

Cheviot, storm serge, covert suiting, heavy mixtures, etc., are used in developing this skirt; stitching or straps of the material give the most approved finish.

We have pattern No. 2046 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires three yards and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

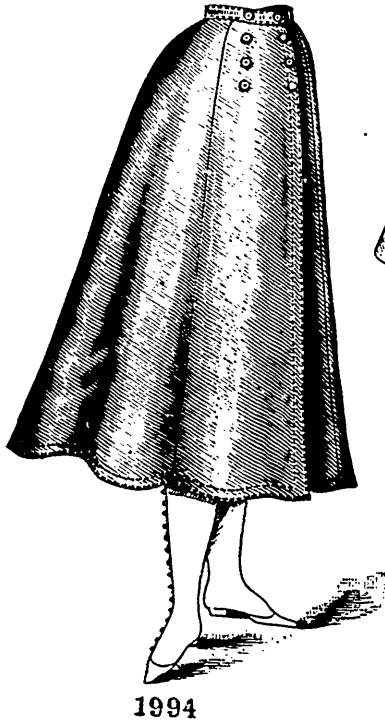
LADIES' MEDIUM-WIDE THREE-PIECE CYCLING SKIRT. (TO BE GATHERED OR LAID IN AN UNDERFOLDED BOX-PLAIT AT THE BACK, AND TO BE IN ANY DESIRED LENGTH.) ALSO APPROPRIATE FOR GOLFING AND GENERAL OUTING WEAR.

suitable also for golfing and general outing wear is here illustrated made of heavy double-faced cycling cloth and neatly

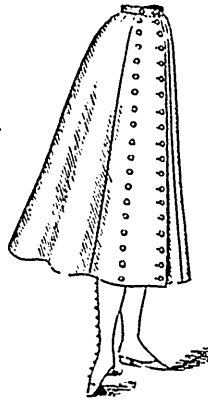
LADIES' DIVIDED CYCLING SKIRT, WITH LAPPED GORES CONCEALING THE DIVISION AT THE FRONT AND BACK. (TO BE WORN ON DIAMOND OR DROP-FRAME WHEELS AND MADE IN ANY DESIRED LENGTH.)

No. 1994.—Divided skirts are always in demand, and no more comfortable and stylish cycling garment can be desired than the

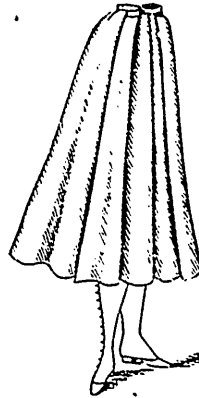
pleted with waistbands deepened in a curve toward the front lap on the drawers and to reinforce them for the closing, which made the depth of the band with buttons and button-holes. A gusset is set in at the top of the center seam, and the back edge of the bands are laced together over it. The drawers reach to the knee. Straps of tape, beneath which the suspender straps are to be slipped, are arranged along the upper edge of the



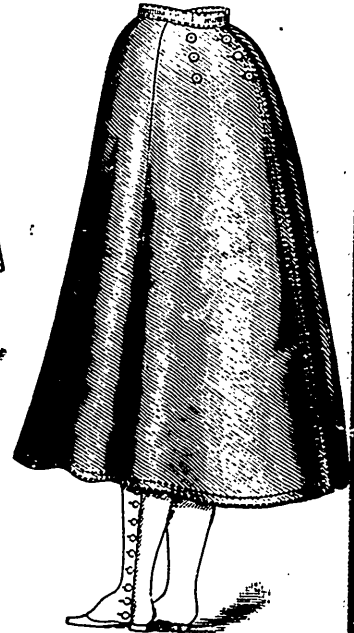
1994



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LADIES' DIVIDED CYCLING SKIRT, WITH LAPPED GORES CONCEALING THE DIVISION AT THE FRONT AND BACK. (TO BE WORN ON DIAMOND OR DROP-FRAME WHEELS AND MADE IN ANY DESIRED LENGTH.)

one here illustrated made of heavy double-faced cycling cloth and neatly finished with machine-stitching and bone buttons. The skirt is divided

bands at each side. Duck, linen, cotton cloth and jean make cool and comfortable drawers, but flannel will often be preferred.

We have pattern No. 719 in twelve sizes for men from twenty-eight to fifty inches, waist measure. To make the drawers for a man of medium size, requires a yard and three eighths of material thirty-six inches wide. Price of pattern 7d. or 15 cents.

BOYS' SHORT DRAWERS. (TO USE WITH BREECHES, KNICKERBOCKERS, ETC., FOR CYCLING, GOLFING AND GENERAL OUTING WEAR.)

No. 720.—Jean was the material selected for the drawers here illustrated, which reach only to the knee and are suitable to use with breeches, knickerbockers, etc., for cycling, golfing and general outing wear. The drawers are shaped by inside leg-seams and by a center seam at the back that extends to within a short distance of the top, where a gusset is inserted to give desirable width. The drawers are smoothly fitted over the hips by a dart at each side and are completed with waistbands that are shallow at the back ends and deepened gradually in curves toward the front ends, where they are closed with three buttons and button-holes. The back ends are laced together as closely as desired over the gusset. Tapes are sewed near the top of the waistband at each side of the front, under which the straps of the suspenders are passed to hold up the drawers.

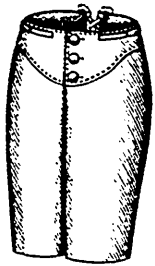
Cotton cloth, duck, flannel, flannelette and linen are also appropriate materials from which to fashion this garment.

We have pattern No. 720 in six sizes for boys from five to fifteen years of age. To make the drawers for a boy of eleven years, will require a yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

all the way at the back and front, but the division is wholly concealed by widely-lapped front and back gores. Each divided portion is composed of a side-gore, that is fitted over the hip by a dart, and a front and a back that are joined to the side-gore in two seams extending from belt to edge and to each other by a seam at the inside of the leg. A center seam connects the divided portions at the back, and the closing is made with a fly at the center of the front. The front-gores and back-gores lap widely all the way and are held together by buttons and button-holes arranged as on double-breasted garments, the closing being made only at the top of the back, but all the way or only part way down at the front, as preferred.

Mixed cheviot, heather mixtures, tweed, double-faced and covert cloth make serviceable cycling skirts.

We have pattern No. 1994 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires four yards of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.



719

MEN'S SHORT DRAWERS. (TO USE WITH BREECHES, KNICKERBOCKERS, ETC., FOR CYCLING, GOLFING AND GENERAL OUTING WEAR.)

MEN'S SHORT DRAWERS. (TO USE WITH BREECHES, KNICKERBOCKERS, ETC., FOR CYCLING, GOLFING AND GENERAL OUTING WEAR.)

No. 719.—These short drawers will be convenient for use with breeches, knickerbockers, etc., for cycling, golfing and general outing wear. The material used is white jean. The drawers are shaped with a seam at the inside of each leg and at the center of the back and fitted over each hip by a dart. They are com-



720

BOYS' SHORT DRAWERS. (TO USE WITH BREECHES, KNICKERBOCKERS, ETC., FOR CYCLING, GOLFING AND GENERAL OUTING WEAR.)

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MODERN LACE-MAKING.

VENETIAN POINT LACE.

FIGURES NOS. 1 AND 2.—One of the newest, most elegant varieties of modern lace—Venetian Point—with the detail for developing it, is shown at figures Nos. 1 and 2. Venetian Point lace is very appropriate for altar and vestment decorations and



FIGURE NO. 1.—VENETIAN POINT LACE.

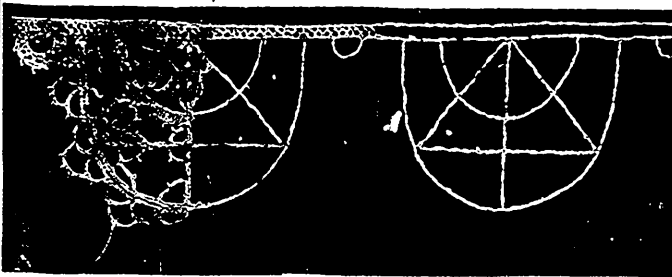


FIGURE NO. 2.—DETAIL FOR VENETIAN POINT LACE.

tions of Venetian Point are given in our new book, *The Art of Modern Lace-Making* No. 2, price 2s. or 50 cents.

YOKE IN MODERN LACE.

FIGURE NO. 3.—The plan and design of the yoke here illustrated is so simple that no detailed description is needed. Daisies are formed of Honiton braid and in rows alternate with other fancy braid. A yoke of any shape desired may be developed in this way, and one need not be confined to the daisy design; many others may be used instead.

BABIES' CAP IN MODERN LACE.

FIGURE NO. 4.—This dainty little cap is suitable for an infant several months old. The design can, however, be enlarged to any size desired, and is so simple that even an amateur could duplicate it in the size wanted. The cap is in two pieces—one for the front and sides and another for the crown. The fern leaf is employed three times—once on each side and once on

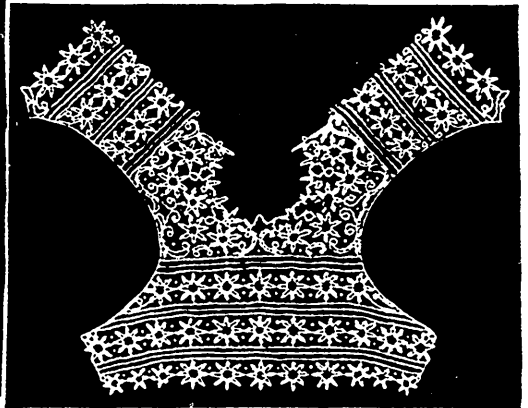


FIGURE NO. 3.—YOKE IN MODERN LACE.



FIGURE NO. 4.—BABIES' CAP IN MODERN LACE.

also for use on tables of polished wood. Its development is tedious, because no braid is used in its construction and its filling-in stitches are so closely set. It will be seen by a reference to figure No. 2 just how the foundation is prepared. This foundation consists of heavy linen thread basted along the outline of the design, sometimes one, sometimes two and often three threads being used along the outline, according to the desired heaviness of the lace to be made. Then over these threads are wrought closely-set button-hole stitches which produce a cord-like effect and provide the main characteristic of Venetian Point. Raleigh bars connect the floral part of a design, petals and foliage being filled in with intricate stitches, as will be seen by referring to figure No. 1. The braid-like effects are produced by close stitches wrought between parallel cords. Many illustra-

the crown. The cap may be lined or not, as preferred, and should have satin ribbon ties.

In the November number of *THE DELINEATOR* will be shown the very newest lace—now in process. For the information contained in this article thanks are due Sara Hadley, of 923 Broadway, New York.

## THE COMMON ILLS OF LIFE.\*

By GRACE PECKHAM MURRAY, M. D.—No. 10.—EVERY-DAY SKIN TROUBLES.

The disorders of the skin are shown either by a blush or diffused redness, or by an eruption which varies greatly in appearance from a small point to large lumps. All skin troubles are of two kinds, those which are contagious and those which are not. The contagious skin diseases form a long chapter of human woes. The affections of the skin in such diseases as scarlet, measles, roseola are due to fever. The contagious skin troubles of another class are caused by parasites, which pass from one person to another. There are other terrible skin diseases due, it is now supposed, to germs, which are widely propagated. Since the earliest times the germ has made terrible inroads upon the health of the different races which inhabit the earth and has done more to dwarf and vitiate mankind than any known disease. All of these inflictions of the skin are of vital importance and could be dwelt upon with profit; but as all cannot come in for consideration in the space allotted to *The Common Ills*, I turn your attention to the every-day disturbances which do not belong to either of these two classes, the eruptive fevers and the contagious skin troubles.

### PREDISPOSITION TO SKIN TROUBLES.

The predisposition to skin troubles may be from two kinds of causes, those arising from within the system and those from without—that is, certain conditions prevail in the constitution which render the skin irritable. If the system is run down and the person is not in good health and tone, pimples and eruptions come, like weeds in a garden in which the soil is poor. "Having scrofulous tendencies" is the way our grandfathers described the condition: but *scrofula* and *scrofulous* are words no longer employed in the medical world, although they still linger in the popular mind. It would be difficult for a person to tell you just what he means when he says anyone is *scrofulous*, though the word is often used. It simply means this systemic predisposition to skin troubles. The *scrofulous* person is weak, white—usually blond—and has a tendency to all kinds of diseases. The system is ready to succumb to disease. In the medical works the word *scrofula* has a very insignificant position. Generally the word applies to children and the people who have inflammation of the glands of the groin and the neck—the lymphatic glands which become inflamed, swollen and may go on to suppuration and to breaking down. But there are other conditions than those of *scrofula* which lead to skin diseases. A weakened state of any of the organs of the body will cause these eruptions. It is therefore patent that anyone who would avoid skin troubles must keep the system in good repair. One must avoid impoverishment of the blood and, above all, constipation. The skin has its share to do in freeing the body from waste products and if because of the inefficiency of the bowels and the kidneys it has more than it can do, it becomes unhealthy and shows this by various inflammatory or eruptive conditions.

The second cause of skin troubles is the irritability of the skin itself. The more delicate a skin is the more easily it suffers from the different conditions of atmosphere to which it is subjected—as the changes from heat to cold, from season to season. The heat of Summer will cause the rise of the little points of irritation and redness known as prickly heat, and in Winter eczema and chilblains abound. Those people who have the finest, most delicate skins are those who are most likely to suffer from these troubles. The end aimed at should be to toughen the skin. This is not difficult to do. The skin needs to be thickened, and this can best be done by the use of alcohol or cologne. The skin should be protected and carefully cared for. In bathing it should not be irritated. It should be carefully dried and often strengthened by applications of alcohol and the use of simple rice powder. "A thin-skin" is an expression often used in connection with one who bears ill the buffets of the world. It is this kind of skin that

is liable to disorders. A thin skin is apt to be a dry one in which the glands work imperfectly; and to prevent this the skin should be frequently oiled. The Romans understood this, and in the Roman baths oil was used abundantly. Moderns can take a lesson from them in the care of the skin in this respect and should anoint and oil the skin frequently, especially to overcome the drying effects of too great use of soap, especially the cheaper kinds, which contain too much alkali. One of the best preparations to be used as a "skin feeder," which is the popular term in these days, is white vaseline and almond oil, in the proportion of one part of the almond oil to two of white vaseline. Add a few drops of violet essence extract, and you have one of the best preparations for oiling the skin. The vegetable oils are much less likely to make the hair grow.

### ECZEMA AND SALT-RHEUM.

Eczema is the most common of all eruptions of the skin and represents one-fourth of all kinds of cutaneous troubles, according to the authorities. It appears in all the different parts of the body and has very many forms, from a mere redness to the nodules and pustular forms. It attacks all ages, men and women alike, but is not contagious, although many popularly suppose it to be. The causes of eczema are very numerous, the state of the system having much to do with many cases. Those who suffer from it are seldom in perfect health; something is wrong. The idea that eczema is an expression of a gouty condition of the system has gained ground in the last few years. Dyspepsia and digestive disorders also will occasion and aggravate it, and in children, in whom it is most common, these are oftentimes the cause of the trouble. The crusts and patches which form on the heads of children are also of the nature of eczema. Children when teething are liable to eczema. The disorder occurs in elderly people owing to imperfect circulation of the blood, whereby the skin is imperfectly nourished. Nervous disturbances are also responsible for eczema. Asthma and eczema are also said to be allied.

All irritants, such as drugs and powders, and poisons, as the poison ivy and dogwood, produce an eczema. If the skin is dry and easily irritated, eczema will result from injudicious rubbing and scratching.

It will be easy to understand the nature of eczema if it is borne in mind that it is to the skin what catarrh is to the mucous membranes of the body. Its first and most unendurable symptom is intense itching. If the affliction progresses, the skin is covered with a discharge due to ruptured vesicles which have formed on the skin. In the advanced and chronic cases the skin is thickened, notably on the hands and feet, where it becomes very much hardened. Many cases of eczema are persistent and difficult in the extreme to cure them.

### TREATMENT OF ECZEMA.

One can easily see that the treatment of eczema is very varied, because of the number of things that will produce the disease. The system must be built up by the use of tonics. The skin must be relieved by regulating the action of the bowels and kidneys. The gouty and nervous conditions must be cured. The time to treat eczema is in the very beginning. There is nothing which thrives so well on neglect as eczema. As soon as the skin reddens and shows that it is getting in an irritated condition, it should be attended to. Soothing ointments should be applied, and the nails of the fingers, those enemies of the skin that lie ever in wait to attack it, should be restrained. To allay the intense itching use some lotion or ointment, applying it with a bit of soft linen or absorbent cotton. The well-nigh irresistible impulse to bathe with water the eczematous patches must be resisted. Water acts as a poison to eczema and must be avoided. No more bathing should be done than is absolutely necessary. In taking a bath, bran can be used, from two to six pounds to a bath of thirty gallons of water; and the temperature of such a bath should be from 90° to 95° F. An alkaline bath is also beneficial. Two to ten ounces of the carbonate or the bi-carbonate of soda can be used. The addition to the water of borax (three or four ounces) also makes a very good

\*No. 1, Catching Cold, appeared in the Number for January.  
 No. 2, Indigestion and Dyspepsia, in the Number for February.  
 No. 3, Feverishness and Fevers, in the Number for March.  
 No. 4, Headaches, in the Number for April.  
 No. 5, Neuralgia, Gout, Rheumatism, in the Number for May.  
 No. 6, The Liver and Biliousness, in the Number for June.  
 No. 7, Nervous Prostration, in the Number for July.  
 No. 8, Heart Troubles, in the Number for August.  
 No. 9, Insomnia, in the Number for September.



alkaline bath. After the bath the skin should be well oiled with olive oil, almond oil or the mixture of vaseline and almond oil of which I have spoken. An entire oil pack is very beneficial in case of severe eczema, when the body is wrapped in lint or linen dipped in pure olive oil. The Turkish baths are best for keeping the skin in good condition and preventing eczema. There is a difference of opinion as to their efficacy when the disease is present, but in many cases they are very useful, if they are followed by applications of oil.

For localized eczema simple ointments, such as zinc oxide or boracic acid ointment, are good. The mixture of one part of bismuth to three of vaseline, creamed together, makes one of the nicest applications for eczema as well as for burns, abrasions or other inflammations of the skin. When the discharge is very profuse, powders dusted upon the skin are more efficacious than ointments. Oxide of zinc, starch and bismuth are good for this purpose. In the hair, ointments and powders cannot be used to advantage, and lotions are then applied. Lead and opium wash is the most soothing and the oftenest used.

#### URTICARIA.

The word urticaria may seem a long one, but there does not seem to be another which applies as well. It comes from a word meaning nettle, and the ordinary term used is nettle-rash. This manifests itself in wheals, which come and go. The skin is very irritable and if lightly touched with the finger will turn red and will indicate the nature of the trouble. One of the favorite ways of illustrating the disease is to write with the finger-nail the word urticaria on the arm; the letters stand forth in a red brand. The rash is often accompanied and sometimes preceded by a burning and a tingling. It is caused generally by the irritation of the digestive tract; indigestion in general may occasion it, but some people cannot eat certain substances without producing it. Shell fish, clams, oysters, lobsters, crabs, one or all have to be avoided by those who are subject to urticaria. Strawberries often give rise to it. In some cases the cause is obscure, but usually it is some article of food, and when that is known and avoided the trouble disappears. Other cases, however, are very obstinate, and it requires very judicious care in the way of eating and medication to effect a cure. The eruption is not always confined to the skin, but attacks the mucous membranes of the throat and stomach as well.

The treatment in the main consists, beside regulating the diet and removing the indigestion, in toughening the skin, which is so exceedingly irritable. Turkish baths are of the greatest help. A course of them should be taken, about a half a dozen at least, at intervals of five or six days. Rubbing with alcohol, or, better yet, the oil inunctions, should be taken after them. The bran and alkaline baths already described are also of great benefit. The kidneys and the bowels should have attention, and everything should be done to relieve the skin. It is even more important to do these things in urticaria than in eczema. The itching and the burning is sometimes intolerable, and it is almost impossible to find anything to relieve it. The hot bran baths do the most good, and bathing with bi-carbonate of soda or camphor water often relieves.

#### ABOUT BOILS.

Since Job made boils famous they have been an affliction to the human race, an ill so common in fact that it is not necessary to describe them. When they appear singly they are caused by some blow or accident or pressure. When they occur in numbers they are due to blood poisoning of some kind. It is not necessary to dwell on the affliction. They involve suffering out of all proportion to their size, with a throbbing, sickening pain that is difficult to be borne.

It is a vital question whether one is able to stop a boil in the beginning. Some claim that this can be done by rubbing into the skin nitrate of silver or iodoform or the spirits of camphor, or touching them with carbolic acid. Tincture of iodine painted on the boil repeatedly and solutions of boracic acid are also recommended. Small boils may be painted with collodion.

A carbuncle is not an exaggerated boil, but a collection of them occurring in one spot. Owing to its extent it is a very

serious affair. It is accompanied with chills and fever and great depression. As it is more likely to occur in the aged or those who are not very strong, it arouses more apprehension than a boil.

In the case of a boil or a carbuncle to poultice or not to poultice is the question. The latest fashion is not to poultice, but I must say that there is nothing like a good old-fashioned flaxseed poultice, made hot and spread thickly, to comfort the pain and to hasten the softening process. The one idea which has brought the poultice into disfavor is that it makes a boil spread. The reason that one boil follows another is because the discharge becomes an inoculating medium. To prevent this, the surface about the boil must be kept disinfected. Iodoform is an excellent remedy for this, the only objection to its use being in the odor. A solution of carbolic acid in the proportion of one to forty is also good. The parts should be washed with the solution whenever the dressings are changed, which precaution will prevent the boils from spreading, even if poultices are used. It is a mistake to open a boil before it has softened in the center; this only irritates it and makes it worse.

Of course, tonics are necessary to build up the system to prevent a further crop of boils. A popular remedy is tar water, of which a quart a day is recommended. A good authority on skin diseases endorses another popular remedy, namely, yeast; this should be fresh, and a half a wineglassful can be taken night and morning. The doctors prescribe sulphide of calcium, which is to be taken in doses of one-tenth of a grain every two or three hours. This is a drug that one must take care to have fresh, as it is spoiled by exposure to the air; for which reason it comes gelatine-coated.

#### SOME OF THE MINOR ILLS.

The pimples and little pustules that mar the perfection of the complexion—generally known as acne—are due to inflammation of the little oily follicles of the skin and occasion a great deal of annoyance. In previous papers I have considered the subject to a considerable extent and will not dwell upon it now. The sebaceous glands should not be allowed to fill up with the dried plug, which is commonly known as blackheads. To prevent acne the skin should be kept in good, active condition by the use of friction.

Prickly heat is another common trouble due to the stopping-up of the sweat glands. Infants are greatly harassed with it, the discomfort being frequently due to the excess of clothing and the swathing that injudicious mothers practise. Bathing with alcohol and water helps the trouble, as does also the use of alkaline baths. Simple diet and light clothing should be used, and powders of zinc and starch or bismuth brought into use.

Cold-sores are another affliction which should be mentioned. They are of the same nature as shingles. These sores follow the nerve branches and are very painful. They may occur around the forehead and the eyes or around the nose, they occur also on the shoulders, and when they follow the course of the intercostal nerves along the ribs are called shingles. Their presence shows that the system is run down, and one should take tonics and nerve sedatives. For the cold sores about the lips, bismuth and camphor are good. Camphor and the sal prunel balls, rubbed into them the minute that one becomes aware that a cold sore is forming will sometimes arrest it and will in any event make it much smaller.

Chilblains are another affliction which trouble those who are not strong or who have imperfect circulation. They occur on the hands and feet—reddish patches, which itch and burn in the most distressing manner. If they are not cared for, the skin becomes broken and the trouble is increased fourfold. Painting with iodine, the use of camphor liniments and belladonna are excellent remedies, as is also the popular one of soaking the feet in very hot brine.

In conclusion of this short talk about common skin troubles I would force home the lesson that the majority of these afflictions which we have been discussing are unnecessary, and could be entirely avoided by the proper care of the skin. The activity of the capillary circulation of the skin should be insured by friction and bathing, the toughening of the skin by alcohol baths; and its velvety softness and texture should be maintained by frequent inunctions of oils and by the avoidance of impure soaps.

GRACE PECKHAM MURRAY.

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

the success of the garments. On another page we publish an advertisement of tape-measures, which are manufactured expressly for us and which we guarantee superior in every particular.



## CARE OF WOOD FLOORS, ETC.

The close of the nineteenth century can bear witness to an unprecedented respect for the products of the forest. Old furniture is held sacred and is cleaned, polished and made beautiful, while even in the humble home wood floors and rugs have crowded carpets quite into the background. Sweeter and cleaner homes are the result of this, for the modern house is less hard to care for than when carpets were so generally used for floor coverings.

### THE POLISHED FLOOR.

The ideal floor is of hard wood, white quartered-oak being the best for the living rooms, halls, etc., while maple is the most serviceable in kitchens and rear halls. These floors are finished by professionals, who first apply what is known as a filler to close the pores of the wood, adding, after ten hours' drying, a coat of wax polish. In this day of easily obtainable professional material it is poor policy for the amateur to make her own floor polish. Most of these home-made polishes contain bees-wax, and as this does not readily harden and will soften in a warm temperature, an authority on the care of floors discourages its use. Other kinds of wax are used in the best polishes. The first coat should be applied with a woollen cloth, the polish being spread as thinly as possible: it is allowed to dry for an hour, when a second thin coat is applied. The surface is then rubbed with a weighted brush, both across the boards and with the grain of the wood. A final gloss is obtained by placing a piece of fresh carpet under the brush and again rubbing. These floors are the most beautiful, as they do not readily show the dust nor do they easily wear; but they must be carefully treated or they quickly become stained. Not a drop of water should touch a surface of this kind. When soiled it should be wiped with turpentine, which will remove the wax, and a repolish should be given at such spots. Floors of this kind require the application of the polish but once or twice a year, the weighted brush, however, being used frequently.

Old floors that show openings between the boards need quite different treatment from that just described. When the boards are uneven it is wise to have a carpenter plane them, the cost being quite below the proportion of finish he will impart. Any cracks between the boards should be filled with either putty or a paper paste that is very durable and which is made as follows: Tear old newspapers into small pieces, cover them with hot water and boil slowly several hours, stirring often to break the paper fibre: when reduced to a pulp press out the water. Make a paste of one quart of flour, three quarts of water and one table-spoonful of powdered alum, boiling well and mixing thoroughly: to this add enough of the paper paste to make the mixture as thick as putty. Press the filler into the cracks as soon as cool enough to handle. It will quickly harden and will last for years. If the floor is greasy and dark-colored from carpet covering it should be well scrubbed with soap and sand, then given a bath of strong ammonia water. This should be done before the cracks are filled.

The floor being now made ready, it may be finished in one of two ways—either stained and then waxed or varnished, or painted and varnished. A painted floor when properly done will keep in good condition many years. An oak color is much more desirable than a dark shade that will show every speck of dust. Two coats of paint should be applied, and the floor is made much more beautiful by a third coat of varnish, drying thoroughly between each coat. A painted floor is the least hard to care for, requiring a hair-broom for the sweeping, then a thorough dusting with a cloth slipped over the broom. Any spots may be cleaned with warm water, no soap being used. To brighten the floor it is well to apply occasionally a coat of crude oil, using a soft flannel cloth with which to rub it on the boards and rubbing afterward with cheese-cloth to give a polish.

### APPLYING STAINS OR PAINTS.

If the floor is to be stained, it must first be cleaned of grease and even paint. In the latter case an application of turpentine will soften the paint so that it may be easily scraped off. The stains are to be procured in any paint shop, varying in depth of color; but a dark stain should not be chosen unless the boards are very dark and none other is possible. It is well first to try the stain on a piece of board to be quite sure of its color. If satisfactory the color should

be applied with a stiff brush, staining a board or two at a time and moving the brush with the grain of the wood. Two coats are sometimes required, but of this the worker must be a judge. After staining the floor it should be allowed to dry for four or five days before being finished with wax or varnish. For waxing, which is polishing the floor, the method previously described should be followed, and if the floor is to be varnished a thin even coat should be applied.

It sometimes falls to woman's lot to have to renew a floor that seems incapable of redemption. Successive coats of varnish, staining and polishing have developed a greasy, filthy condition that is no longer endurable. The only remedy lies in having the floor scraped. This may be done by the amateur, but unless unable to bear the expense it is well to employ a man who understands the work and will bring to it the strength that is needed and that is not possible in a woman. If, however, the amateur is to do the scraping, it is helpful to know that there are regular implements that may be procured for this purpose: one may be improvised out of tin, and after scraping with the tin instrument glass should be used to further clean the boards; then they should be sandpapered, in order to smooth them thoroughly. When the floor is thus made ready it may be finished by staining, painting, or even by a coating of shellac, if the wood is quite clean. When treating polished floors to a freshening without the work of repolishing, an application of gasoline will do much to brighten them, the oil being applied with a soft cloth. Bare floors are not the care that the inexperienced fear they are, and they give a modern tone to the home, even with very inexpensive rugs.

### THE DINING TABLE.

The appearance of other wooden possessions in the home must show some knowledge of their proper care, or a few years' time will testify to ignorant housekeeping. It is a modern custom to set the dining table without a cloth for at least one meal a day, small doilies protecting its polished surface from contact with the dishes. A dining-table may be a thing of beauty when bought, but it will not long be a joy if it does not receive proper care. When a cloth is used the table is protected by what is called table-felt, a thick cotton material that to a large degree protects the polish from dulling. It is well, however, to protect it further from very hot dishes, such as those for oatmeal, by laying under them a pad covered by a napkin. Though table mats are no longer found in the refined home, these inconspicuous napkin reinforcements are certain of a permanent place. Even with the best of care spots sometimes appear where the hot dishes are set, but they may be partially or wholly obliterated by the use of kerosene. Pour a little of the oil on the places, then rub with a flannel cloth, rubbing with the grain of the wood and adding a little oil during the rubbing until the stains disappear. Hard rubbing is necessary to success. It is out of possibility that food and drink will not sometimes be spilled on the table when it is used without a cloth, and the results of such accidents are seen in sticky, greasy spots. It is sometimes imprudent to clean these from the surface as soon as they appear, for others will accumulate, and too frequent cleaning will entirely ruin a table. It should be washed in the following manner, which, if very carefully done, will not injure either the wood or the polish:

Have ready for the purpose a ten-inch square of soft chamois skin, a small fine sponge and a dish of lukewarm water. Press the water from the sponge and gently wash off the soiled places, washing but a small portion at a time and wetting the wood as little as possible. Rub the sponge with the grain of the wood and rinse it frequently to remove any dust that might scratch the table, going over a small space at a time; dry the table with the chamois skin wrung from the water. The skin must not be used until softened by wringing. If much surface is wet at a time the water acts on the finish, and there appear globules of

sort of resin oozing from the wood. It is well, therefore, to be very careful or the table will be ruined. In the piano warehouses the most beautiful cases are treated in this manner to remove any finger marks that may have appeared from handling the instruments.

#### TO RESTORE FURNITURE.

The care of furniture is not complete when the upholstery is brushed and cleaned, for the wood of the chair or couch must receive the respect due it. When the wood looks greasy and finger-marked it should be rubbed with a flannel moistened in kerosene, rubbed until dry, then treated with a mixture made of equal parts of linseed oil, vinegar and turpentine. Shake the mixture well and apply with a flannel, rubbing vigorously into the wood; then, after a day, rub with a dry flannel. Unless quite ruined, furniture will look better with this treatment than when a so-called furniture polish is applied.

When some prized piece of furniture demands an entire treatment of the wood to develop its beauty, with patience and a good deal of muscle the amateur may do wonders. A practical worker in wood warns the novice against so-called stains for furniture, as they always fade and are never as handsome as the natural wood.

To beautify an old chair, the wood itself must first be brought from the successive coats of varnish usually found on it. Dip a sponge in strong ammonia and moisten the varnish until it may be scraped off with a piece of glass. When the wood is dry, sandpaper it thoroughly, using No. 0 or No. 00 paper, and develop as smooth a surface as possible, reaching with a pointed stick all the cuts and carvings. Add a coat of pure shellac varnish—white, if the wood is light; orange, if it is dark—and when perfectly dry, again go over the surface lightly with the sandpaper. Ask a dealer for "rubbing varnish" or hard-oil finish, and apply three coats, allowing at least forty-eight hours for each to dry. Do not use furniture polish, as it cannot be rubbed. When the second coat is dry, again use the sandpaper, thus keeping the wood smooth. When the last coat has been on three days, place a quantity of powdered pumice-stone in a saucer and have some raw linseed oil in another. Dip a soft flannel in the oil, then in the stone and rub the wood well, keeping the flannel well oiled and using the stick with the flannel over it for all the deep places that are so hard to reach. Care must be taken that the gloss and not the varnish is removed and that the wood is made smooth. Wipe the surface with a dry flannel as the work proceeds. The three coats of varnish develop a brilliant surface that is not desirable, and the pumice-stone gives what is known to the trade as a dead finish. If a bright polish is desired on some parts and a dead finish on others of the same piece of furniture, the dead finish must first be reached, then powdered rotten stone and oil used in the same way as the pumice-stone. Clock-case workers secure the bright polish on the veneering by vigorous rubbing with the palm of the hand. In the finishing touches the amateur should dip the palm in flour to absorb the perspiration, then rub well. The energetic home-maker can do much to enrich her home by taking care of old pieces of furniture that may sometimes be purchased at a very slight cost. *BLAIR.*

#### DISHES FOR EPICURES.—OYSTERS.

**OYSTER BUNDLES.**—Cut nice even slices of the breast of either boiled or roast turkey; spread over each piece a thin slice of boneless bacon and put on top of each piece of bacon a large oyster; roll up each slice of turkey, with the bacon and oyster aside so as to form a little bundle, tie each of these securely, place in a baking pan and bake them long enough to cook the bacon, basting frequently with a little melted butter. Serve in a dish garnished with parsley. Rich brown gravy should be served with these bundles.

**OYSTER MUFFINS.**—Take one quart of wheat flour, four table-spoonfuls of Royal baking powder, one tea-spoonful of salt, four eggs, the yolks and whites being beaten separately, one cup of melted butter cup of rich milk and fifty chopped oysters. Sift the flour, baking powder and salt together, add the milk to the yolks of the eggs, and beat until light; mix this alternately with the melted butter and the chopped oysters with the flour, and the well-beaten whites of eggs last and bake in well-greased muffin pans in a good oven.

**OYSTERS BAKED IN THE HALF SHELL.**—Wipe dry fifty large fine oysters, lay these in a dish and cover them alter-

nately with a cup of melted butter, a dessert-spoonful of lemon juice and a little cayenne pepper. Let them lie in the mixture for about fifteen minutes, turning them frequently, then roll each oyster in biscuit crumbs, then in beaten egg, then again in biscuit crumbs. Have ready in a pan some deep oyster shells, lay the oysters in these and bake in a quick oven until done. Serve in the shells.

**OYSTERS A LA REINE.**—Broil fifty large oysters on a well-greased oyster broiler, place them in a dish and serve covered with a sauce made as follows: Heat one pint of rich milk in a double boiler and mix thoroughly two table-spoonfuls of flour, with half a cup of butter: take the yolks of four hard-boiled eggs and rub them smooth with a little cream (or milk); add this to the sauce and stir briskly until perfectly smooth and quite thick. Season with a little mace, salt, black and red pepper, and a generous glass of sherry wine.

**OYSTER BAI'L'S.**—Stew a quart of oysters for about five minutes in their own liquor, then take them out and chop fine. Take half a dozen potatoes, boil, mash and pass them through the colander and work into them, in a boil, one gill of cream and the yolks of four eggs, some finely chopped parsley, pepper, salt, a little nutmeg, adding lastly the chopped oysters. When well mixed and smooth, form into small balls, flour them and fry in hot lard, butter, or dripping. *P. L. BLATCHFORD.*

#### FIVE FINE NEW CAKES.

Bridal Cream, Brownie, Coconut, Pineapple Layer, and Lemon Loaf cake are all new and delicious, and if care is used in the making and baking, there need be no failures. There is almost as much in the baking as in the mixing of a cake, and it is here that the amateur is apt to fall into error. These cakes must be made the day before they are to be used. All the cakes require baking from an hour to an hour and twenty minutes in a slow oven. Put a sheet of white writing paper upon the upper grate of the oven: if it turns a light yellow when it has been in ten minutes, the oven is right for these cakes. Have a quantity of finely cut wood and put in one stick at a time, so as to keep the oven steady. In measuring the ingredients the cupfuls are just even (not rounded up), and a tea-spoonful means an even, full one. The flour and baking powder should in all cases be sifted together eight times, and the sugar used is either fine-grain granulated or powdered, preferably the former, and should be sifted four times. The directions given for mixing and baking the first cake apply to all. The butter must be the best, the eggs strictly fresh and the milk skimmed but sweet. Use some good egg-beater and have the eggs beaten until perfectly stiff and fine grained. The cup used in measuring should be an ordinary sized hotel teacup. It is well to purchase a hotel tea and coffee cup to use as measures in cooking.

#### BRIDAL CREAM CAKE.

For this will be needed one and a half cupful of sugar, a cup of flour, half a tea-spoonful of cream of tartar, eleven eggs and half a tea-spoonful of almond extract. Beat the whites of the eggs stiff, then add the sugar a spoonful at a time, beating all the while; add the flavoring and then the flour, a little at a time, the cream of tartar having been sifted with the flour. Bake in a new tin that is about eight inches across and has a tube in the center. The time of baking should be an hour or an hour and ten minutes. If the cake begins to brown too much when it has been in ten minutes, cover it carefully with paper. When cold, remove from the pan and put in a cold place until the next day. With a sharp knife mark around the entire cake, so as to divide it into five layers; with a stout thread put around the cake and crossed and drawn tight the cake can be cut into smooth even layers.

To make the cream: Put two table-spoonfuls of gelatine in a cup and cover with cold water. After an hour or so set the cup into hot water until the gelatine is dissolved. Take the froth from one pint of thin cream, add half a cup of powdered sugar and the gelatine and whip well. When well mixed beat gently the whites of three eggs that have been whipped until stiff. Put on ice and stir until it begins to stiffen. Now pin a collar of buttered paper around the first layer of the cake, putting the plate on which it is upon something to raise it from the table. The collar should be put on so as to come above the cake about half an inch. Spread a layer of the cream upon the cake, filling the collar; put on the next layer, and pin on another collar and fill with the cream. Continue until all the

layers have been used and finish the top with either a coating of the cream or a soft icing. Put into the ice box or some other very cold place until ready to serve; then remove the collars.

#### BROWNIE CAKE.

First part: cream together a cup of sugar and two thirds of a cup of soft butter, and into this stir the yolks of two eggs and half a cup of milk; now add the second part, which is made by mixing together a cup of grated chocolate or cocoa, a cup of light-brown sugar, a cup of milk and the yolk of one egg. Place in a double boiler and stir until thick and hot. When cold stir into the first part, and then add three cupfuls of flour, two tea-spoonfuls of baking powder and lastly the well-beaten whites of three eggs and a tea spoonful of vanilla. Bake in a loaf as above directed and when twenty-four hours old, cut into layers and fill with a cream made as above, using the paper collars.

#### COCONUT CAKE.

The same material is used for this as the pineapple cake, the only difference being in the filling. The dough can be baked in layer tins instead of one loaf, but it is not nearly so delicate. Cream together half a cup of soft butter and one and a half cupful of sugar; to this add half a cup of milk and then gradually stir in two and one quarter cupfuls of flour and one tea-spoonful of baking powder. Flavor with half a tea-spoonful of vanilla and ten drops of almond. This gives a delicate pistachio flavor. Lastly, beat in the whites of five eggs that have been whipped until stiff and dry. This cake mixture will be rather stiff and hard to beat. It makes a delicious plain cake baked in a loaf and iced.

For the filling: Soak two table-spoonfuls of gelatine until soft, then heat until dissolved. Beat the whites of three large eggs stiff, add half a cup of sugar, two table-spoonfuls of the dissolved gelatine and one and one half cupful of grated cocoanut. Spread upon the layers and ice the top and sides with plain icing, sprinkled with dry cocoanut. This cake will not require the collar. Set in a cold place for a few hours before serving.

#### PINEAPPLE LAYER CAKE.

Make the cake and filling as above, only substituting finely chopped pineapple for the cocoanut. A fine chocolate cake is made in the same way by adding to the gelatine icing filling half a cup of grated chocolate that has been melted.

#### LEMON LOAF CAKE.

Cream together three cupfuls of sugar and a cup of soft butter: add to them the yolks of five eggs and stir well for five minutes; add a cup of milk and stir three minutes; then gradually stir in five cupfuls of flour and a quarter tea-spoonful of soda: then add the grated rind and juice of one lemon and lastly the stiffly beaten whites of five eggs. Bake for over an hour in a slow oven and ice with a plain lemon icing. This makes a delicious rose cake, if one half of the dough is colored with fruit colorings.

MAY LONARD.

### GOING TO BED AND GETTING UP.

About one-third of our time is spent in bed, and it would seem that nothing could be easier than to go to bed and get up; but assuredly not one in twenty understands how to accomplish these two things properly. "How much easier life would be" a friend once said, "if it wasn't for the going to bed and the getting up. You see these two things somehow got mixed at the beginning and are not as they should be. Bedtime comes often when you are not sleepy, and getting-up time comes when you are sleepy. In the evening one sits at ease by the fire and has just arrived at a most exciting portion of his book, when the lamp begins to grow dim and he finds it is time to retire. Or, he is out enjoying the evening, when someone says it is time to get to bed or else he will be late in getting to the office in the morning. Then again, just as you are in such a comfortable nap and have got half-way through such a delightful dream—whiz-z-z! goes the alarm, and it is time to get up."

There are some unpleasant features in going to bed and in getting up, but there are ways of making even these things more pleasant. How many times one feels so sleepy that she can hardly undress; but by the time her hair is brushed and the

room picked up, she is very wide awake and restless. Then after hours of tossing about she falls asleep, only to be aroused by the alarm.

Wherever and whatever your room is, be sure that it is clean and well aired before bed-time. Do not leave dirty water uncovered in the room at night. Always empty water as soon as it is used, and wipe the wash-bowl. If possible do not leave soiled clothes in a room over night. Always, even in the coldest weather, raise the window. If you are liable to colds, set a screen in front of it to break the direct wind.

The practice of having storm windows with only a crack at the bottom for air, or in some cases no vent at all, does more harm than good. Some people sleep in unaired dens (they may be handsomely furnished, but still they are dens) and wonder how it is that they awaken in the morning feeling so miserable and tired. When there is sun, let it shine into your sleeping-room. If your room faces the East, have a heavy shade to the window and pull it down so that the sun will not shine in your face; moonshine also is bad where it falls direct upon the eyes, and either is apt to disturb one's slumbers.

Just before retiring is the best time to take a sponge bath. Any doctor will tell you that it is best to rest after a bath, and beside, the bath will often induce sleep where one is restless. If it is hot and sultry, try a warm bath, and you will find it will be much more refreshing than a cold one. A woman should give her hair a good brushing and loosely braid it, before retiring. If you are going out to spend the evening, do not go until your room is all put to rights and the clothing laid out that you wish to put on in the morning. Also turn down the coverlet of the bed. Taking it for granted that no one likes to get up in the morning and that everyone likes to delay the time as long as possible, it is as well to do as much as possible the night before and so save time in the morning. Do not get out of your clothes and leave them in an untidy heap upon a chair, or the floor.

Take off each garment carefully, and if it is not to be put on in the morning, put it away where it belongs. The garments that will be required should be placed upon a chair in the order in which they are to be put on. Turn any garment that has been reversed in taking off and place your shoes and hose where they can easily be found.

When at a hotel always take care to locate the nearest stairs to your room and see where all the exits are. At night put your garments in order as above directed and put your toilet articles into your hand-bag or where you keep them. If you have a trunk, put everything into it and lock it. Put your money and jewelry where you will be sure not to forget it. If you do not care to keep a light burning and lamps or gas is used, be sure to put the matches where they will be handy. If a lamp is used, after it is turned out turn up the wick again.

Instead of leaving the room in a litter when one is getting ready to go anywhere so that everything has to be picked up the next day, it is far easier to sit up an extra half-hour and leave things in order. Persons who do office or clerical work or teach will fully appreciate putting away things at night. A man should lay out his business suit and be sure to take out the articles from his pockets, for this may save time and annoyance, especially if he discovers when he reaches the office the next day that he has left his keys in a pocket of his evening suit.

Whether you are called or awaken yourself, if possible do not get up at once; lie still a few moments and think of something pleasant. If you have everything ready, it takes but a short time to dress. If there is no other way to have warm water, get a little single-burner coal-oil stove and light it when you first wake up.

There is a good deal said against washing in warm water in the Winter, but any one who has ever tried to wash in ice-water in a freezing room, will be likely to choose the lesser evil.

MABEL ARDEN.

A NOTABLE OFFER.—A valuable offer is made our readers in the Pattern Check specified on the Tinted Leaf following the Ladies' Colored Pages in the front of this magazine, the Reduced Prices of the Patterns specified representing an appreciable saving. Patrons taking advantage of the inducements of this kind offered each month will find them a gratifying source of profit. The Reductions are wholly out of proportion to the excellence of the values, and will be fully appreciated by practical buyers, the Patterns selected being thoroughly representative and up to date.

## ECCLESIASTICAL EMBROIDERY.

(ANY FURTHER INFORMATION DESIRED WILL BE GLADLY FURNISHED BY MRS. HAYWOOD. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

Many inquiries reach me in regard to designs for white embroidery, more especially for those suitable for the embellishment of Fair linen. Therefore, the two sets of designs for that purpose herewith illustrated will doubtless prove very acceptable to the numerous readers of THE DELINEATOR interested in church embroideries.

The sets consist of two crosses for that part of the Fair linen cloth covering the top of the altar, and a border in keeping with the crosses for the ends that hang over. The larger cross

is placed exactly in the center of the cloth; the smaller one is employed four times, one at each corner on the top of the altar. The exact method of placing the symbol was fully illustrated some time ago in the second of the series of articles on ecclesiastical embroidery; the article referred to embraced a full description of all the linen needed for altar service.

While five crosses, however simple, should appear on every Fair linen cloth, it is not equally

a matter of necessity to add the border, though this enhances greatly its beauty. It is frequently the custom where it is not possible to have each cloth much embroidered to keep those that are most elaborate for Feast Days, while those with less work upon them are used on Sundays only, the plain ones without any border being reserved for ordinary use. The set shown in the illustrations with the conventional lily form as the motive of its design has far less work in it than the grape-vine design. Moreover, if preferred, the simpler design is suitable for working in outline only, either in white, red or dark-blue cotton; but the last is suitable only for the penitential seasons. In case of working with red or blue cotton the color applies only to the border, as the crosses that rest on the altar should be always in white.

The grape-vine design is exceedingly rich when worked; indeed, nothing handsomer need be desired. It measures in depth four and three-quarter inches, including the band at the base. This may be omitted, if desired, thereby taking off a trifle over half an inch. The lily design is three inches deep with the band. The band measures a trifle under half an inch. The larger crosses are usually about three inches, the smaller ones two inches from point to point. In case the altar is a small one the size of the crosses must be reduced proportionately.

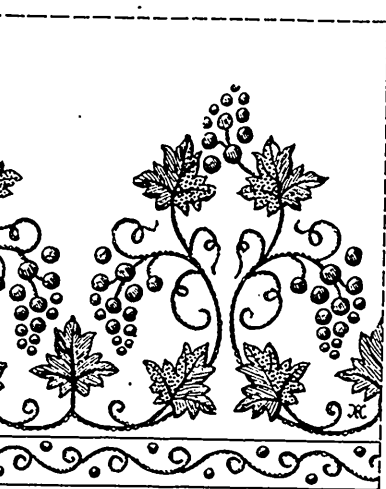
The method of working has been most carefully shown in the shading, giving in detail the direction of the stitches. A good deal of variety has been introduced, to give light and shade to the design not attainable when the work is entirely solid. The tiny dots filling up half the leaf forms and the centers of the vine-leaf crosses are made in two ways; that is, either with French knots worked very close together or with dots made by working over and over until sufficiently raised. For very small dots two back stitches side by side are sufficient. These dots are perhaps more durable than the knots, but they are not quite so pretty. Great care must be taken to keep the knots close to

the linen; otherwise, the result is disastrous. It is easier perhaps to work the knots properly in a frame, but the frame must be fixed so that both hands are free. A hoop frame is convenient and quite firm enough for white embroidery, and a proper stand to attach it to any table can be purchased at small cost.

To make French knots twist the cotton once or twice around the needle, holding the thread under the thumb of the left hand; take the needle back to the wrong side within a thread of the place it was brought out, and bring the needle up again at the

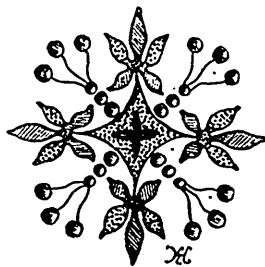
spot intended for the next knot, drawing the knot just made quite tight. It takes some practice even with the assistance of a frame to keep the knots even in size and close to the cloth, without puckering the work.

All forms or sections of forms that are filled with dots must be outlined, but not so the solid forms. There are different methods of outlining, any of which will serve for stems, scrolls and leaves. The most approved fashion is, perhaps, the ordin-



BORDER FOR FAIR LINEN CLOTH.

ary stem stitch, but to make an even line care must be taken to work exactly on the line, not slanting the needle at all; to thicken a line the needle must be slanted a little. In addition to this the stitch must be taken almost as far back as the preceding one. In this way a neat rope-like line is obtainable. Another method is to work in a fine chain stitch, and still another to make a line of fine back stitching. Two lines placed close together are more effective than one line for prominent parts. If it is desired to raise the line, the simplest way is to take a second thread and, holding it down on the outline with the thumb of the left hand, work over it in close stem stitch, slanting the needle slightly and picking up only a thread or two of the material beneath. It takes a little practice to do this evenly.



CROSS FOR GRAPE VINE SET.



SMALLER CROSS FOR GRAPE VINE SET.

It now remains to describe a stitch that is well suited for working in outline only; it is most effective and looks quite intricate, but is in reality most simple in execution—the old

German stitch commonly known as snail's trail. This gives the appearance of a twist but looks quite different from stem stitch when finished. To the uninitiated it gives the idea of being

them, provided the outlines are clear and strong, for after pinning the design in position on the wrong side they will show quite clearly through the linen when held up to the light. They can then be carefully traced off with a finely pointed medium-hard lead pencil. In tracing, however, great attention must be paid to keeping exactly to the lines of the design, or the spirit of the drawing will be lost.

The pattern of each design can be repeated as often as is necessary to cover the width of the Fair linen cloth. The design should be so placed as to leave off at the same part of it at each end. If by altering the width of the hem a little an exact number of complete forms may be introduced, it will be best to arrange the work in this way. The embroidery should reach the hem on each side and commence about three-eighths of an inch above it at the ends without the bands, but half that distance with them. The straight lines of the band look best when worked with a double line of back stitching.

We now come to the two remaining designs illustrated. These are intended for colored embroidery. They are made expressly for a reredos, but could be with equal propriety utilized for an altar frontal. The cross alone, if made of suitable dimensions, would also look well on a pulpit fall or reading desk. For these or for an altar frontal it could be worked on white, green or red; it is not suitable for purple. For a reredos it could also be

worked on any of these colors or on a shade of gold that most closely resembles the precious metal. This color is often preferred where it is not found expedient to change the color of the reredos according to the liturgical rule for the church seasons. As red is also more suitable for a permanency than either white or green it might be well therefore to suggest schemes of color for a red and also for a gold-colored ground. It is needless to say that the same scheme would not serve for both.

In regard to the arrangement of the designs, the cross is intended for the center of the reredos or the altar frontal, as the case may be, and the straight design is for the orphreys on each side of it extending vertically from top to bottom. The orphreys can be omitted, if desired, but they add much to the richness and beauty of the finished effect. Another use to which with a little adaptation the orphreys might be put, if enlarged to the correct size, is for a white or green chasuble. The part that would need adapting is that occupying the center of the Y cross. Here the circle must be considerably enlarged and should enclose within it some suitable emblem or figure. The lettering within the recurring circles can be varied at pleasure. For instance, if beneath the I H S the X P is placed and beneath that again A O the lettering would read thus: Jesus Christ, the Beginning and the End.

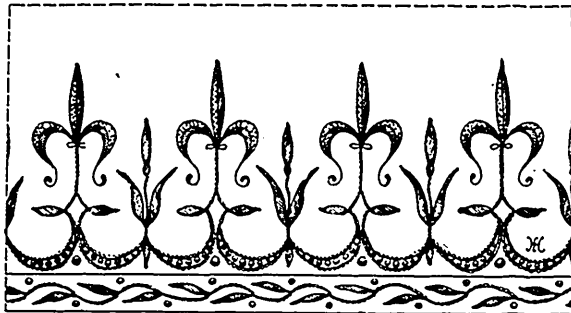
One cannot lay down an arbitrary rule for the placing of the orphreys on a reredos, for this depends largely on the width of the altar and the height of the reredos itself; but they would never be divided up evenly, the space in the center being necessarily larger on account of the central cross. If the work is to



CROSS FOR LILY SET.



SMALLER CROSS FOR LILY SET.



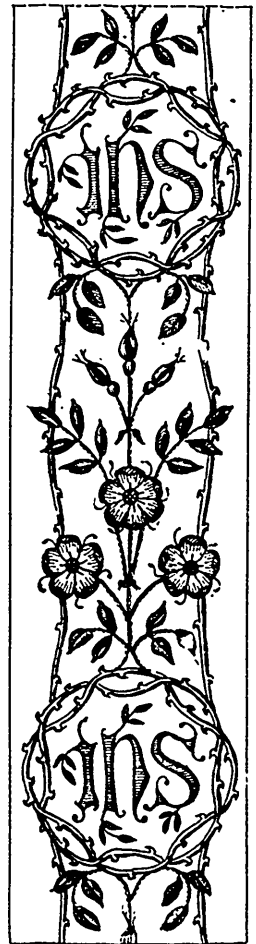
LILY BORDER FOR FAIR LINEN CLOTH.

worked with two threads, but that is not the case. I will endeavor to make clear the manner of working: Bring the needle up from the wrong side, holding the cotton down somewhat loosely with the left-hand thumb; pass the needle under the cotton from the outside, with the point toward the right, taking up also a thread or two of the material. See that the thread under the thumb keeps to the left of the needle when it is drawn through. Pull the thread up tight and pick up the next stitch about one-sixteenth of an inch from the last, after the manner described. This outline stitch is much used also for large lettering with coarser thread. For such a purpose the stitches may be further apart. For any kind of fancy-work done in outline with either coarse or fine silk or cotton this method of outlining will be found most useful on account of its richness and the ease with which it can be worked.

The solid part of the embroidery is mostly in satin stitch, although in the curves or where the sections of a leaf narrow long-and-short stitch must sometimes be employed. It is best to avoid too much padding, for this is apt to make the work heavy, but a few runnings can be made with advantage. These should be piled more thickly toward the center of the form. In making these runnings let all the thread lie on the front, picking up only tiny stitches at long intervals. Great care must be taken to pad evenly, for if the padding is uneven the work will assuredly be the same. Many persons find it a great help to make first a very fine running on the outside edges. This tends to keep the drawing of the design even and well defined.

The grapes and small circles can be padded by working first one way, then over again in the opposite direction. Always begin in the center of the circle, as in this way its shape can be much more easily preserved. With regard to the best cotton to use, I am inclined to prefer the French embroidery cotton, because it is so smooth and even; but there are other makes that will serve, if only the best quality is chosen. For the padding a softer, coarser cotton may be employed, but this is largely a matter of choice. It need hardly be said that the linen foundation must be of good quality and fine in texture, but not on any account must it be sheer. The hem should be from one and a half to two inches broad when finished. It can be either plainly hemmed or hemstitched, the latter for choice.

It is quite easy to transfer designs to linen without stamping



ORPHREY FOR REREDOS.

be done entirely in solid embroidery, as it should be for a chasuble then the roses, possibly the foliage and the lettering, should be worked on linen, being afterwards transferred to the silk foundation. The rest of the design should be worked directly on the silk, but it must nevertheless be also done in a frame on which has been tightly stretched some medium-stout linen. The silk is in turn firmly secured on to the linen with needles or basting thread. The design being now carefully transferred for working and everything ready for beginning the embroidery, it is time to arrange the schemes of color.

First we will consider the shades to be chosen for a gold ground. For the roses a rich pink will show up better than a more delicate shade. The turn-over of the petal must be of the darkest tone, deep enough to be called red. The next tone must be distinct from this, say about two shades lighter. From this the petals gradually lighten towards the center. The actual center beneath the crossbars should be of a pale yellowish-green, with crossbars of a bright burnt-sienna shade.

It must be noted that the roses, which are worked in long-and-short stitch, should be commenced on the inner edge of the petals, working just over the outline so that the turn-over is put in last of all and is worked evenly into and just over the edge of the next shade, care being taken as far as possible to split the silk worked into, instead of going between the stitches as in shading. Note also that the turn-over is worked in a slanting direction, as shown in the drawing. It requires some practice to make the curves well. The calyx must be put in with a medium shade of the green used for the foliage. For this about

three shades of a yellowish-green inclining to olive will work out well. The method of working the leaves is from the outside towards the center, slanting the stitches as much as possible from the tip of each leaf downwards. The stitches meeting in the middle will express the veining sufficiently. Always start with the darkest shade on the outside, if the leaf is large enough to take more than one shade on each side. To make the shading as artistic as possible, arrange it so that the light falls on it from the left-hand side from above. The stems may be worked with a pinkish-brown in two or three shades. Give the thorns their full value, being particular to keep the points sharp. Since the crowns at the apex of each arm are a continuation of the out-

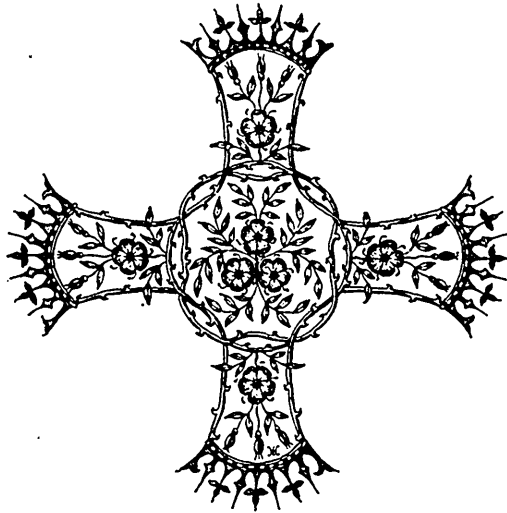
side form they must be worked with the same shades of brown.

The lettering on the orphreys should be worked in the same red as the turn-over of the petals of the roses; a dash of the same strong color appears in the center of each rosebud. The manner of working the letters is shown in the engraving. The letters can be either worked on linen and transferred or they can be directly worked upon the foundation, in the following manner: Take some fine linen and paste it on thin paper, then cut the letters out neatly and apply them to the foundation, working over them in the usual way. This gives a slightly raised appearance which is a distinct advantage. If worked on linen before being applied, the letters should be outlined first in order to preserve an even edge. When the embroidery is completed the entire design must be outlined with gold thread, couched down with very fine silk that will match it in color as nearly as possible.

The Japanese use a kind of crinkled silk for this purpose that is really all but invisible. This is not easily obtainable, since it does not seem to be imported by the trade, so that only a little of it is to be found and then only through private channels. For a red ground, in order to show up well, the roses should be of a bright-apricot shade. The foliage can be of soft blue-green, while the stems can be put in with tawny shades of gold.

It may be well to remind readers who have not seen previous instructions on the subject, that before the finished work is released from the frame it must be stiffened by means of starch paste made as thick as a jelly. The paste must be rubbed well with the fingers into the back of the embroidery and left for some hours to dry. This stiffening keeps the forms firm when

the work is released from the tension caused by stretching and also secures the threads, thus enabling one to cut out close to the edges without risk of ravelling. After the work is applied to the silk, this being also done in a frame, the stitches should be secured with paste in the same way. This is especially necessary for the stitches holding down the gold thread, for, otherwise, should one of them give way, many more will follow. Such a mishap is less likely to occur with hangings that are fixtures than on vestments that sustain more or less friction, still it should be remembered that church embroideries should, if made with proper attention to such details, last through ages, even increasing in value.



CROSS FOR REREDOS OR ALTAR FRONTAL

## THE CULTIVATION OF THE VOICE.—FOURTH PAPER.

BY ELEANOR GEORGEN, AUTHOR OF "THE DELSARTE SYSTEM OF PHYSICAL CULTURE."

We have now strengthened and properly regulated all the vocal organs and have used them correctly in the production of single sounds, as described in former papers. The learner should be able to say all the vowels, and the syllables *ah, kah, tah* and *pah*, with purity and resonance of tone; and the uvula, the muscles of the throat and tongue should be well under control through diligent practice of the foregoing exercises.

The next consideration is the development of tone. Having located the place from which tone should proceed, and having prepared the way for it to do so correctly, purely and without strain or effort of the chest or throat, we must next practise exercises to give volume and resonance to the natural voice, that it may acquire carrying power and the force to fill a large space without apparent effort either to ourselves or to the auditors. We should now understand the action of the diaphragm and abdominal muscles so well as to be able to stand and use them

quite as effectually as we have previously done in the sitting posture; therefore, in taking up the following exercises it will be well to stand during practice to give full power to the voice, although the exercises may be performed in the sitting posture also, to make sure that the correct action of the strong muscles is used in this position. We are indebted to Prof. J. B. Roberts, one of our oldest and best instructors in the art of elocution, for the selection and use of most of the following group of valuable phrases and sentences for the production of tone:

### EXERCISES FOR THE PRODUCTION OF TONE.

1. *ō* Open—I—say.
2. *ī* It—is—the king.
3. *ē* Every—inch—a king.
4. *ā* At—that—moment.

5. *ä* Harness—on—our—backs.
6. *ä* Armor—on—his—back.
7. *i* Iron—pinions—borne.
8. *ë* Imperial—theme.
9. *ü* Up—from—the—south.
10. *ö* On—ye—brave.
11. *u* Put—it—away—at—once.
12. *ê* Eagle—has—seen—it.
13. *ë* The queen—of—cities.
14. *i* The king—would—speak.
15. *ë* Ye—common—cry—of—curs.
16. *ä* Halt—who—goes—there.

Observe in regard to the position of the body the directions given in a former lesson for the correct sounding of the vowels; that is, poise the head easily at the apex of the spine, have the chest predominating but not in the least strained, and allow the jaw to be easy and elastic.

Following the idea previously advanced, that *o* is the easiest vowel for most persons to utter properly, attempt the first sentence in the above list, *Open—I—say*. First pronounce the vowel *o* about three times to insure purity of tone and confident vocal action; and then say *Open*, with exactly the same action of the strong muscles that you used on the vowel, and give full value to the leading vowel, *o*, by attacking it fearlessly, without regard to the ending of the word.

After saying *Open*, allow the strong muscles to recover, by relaxing or removing the strain before saying *I*, just as you would after a single spasmodic cough or the utterance of one vowel. Then say *I* with the same attack of the muscles that you used on the first word; and do not give the final consonant of *Open* to *I* and say *ni* (*Open—ni* for *Open—I*.) Recover, and utter the word *say* just as you have uttered the former words, being sure to give full value to the vowel, not by drawing it but by forcible attack directly upon it, with no evidence of the *e* sound that usually follows *a*, of which we will speak more comprehensively in our paper on the phonetic sounds of speech.

The dashes between the words represent the recovery to be made by the abdominal muscles after the utterance of each word. Pay no attention to the sense of a phrase or sentence, but simply try to say each word purely, resonantly, forcibly, loudly, and at the same time in the *deepest tone* of which the voice is capable under the above-named conditions: and utter all the words in one key or in monotone, thus *Open—I—say*. The natural tendency is to allow the voice to rise slightly on each succeeding word; this denotes lack of control of the vocal organs and must be overcome. All the words in each sentence must have exactly the same value in sound to accomplish their mission as an exercise for production of tone.

The next sentence is *It—is—the king*. Say the vowel *i* with its short sound as in *it*, in the same manner that the *o* was said in the former sentence. Then say *It*, attacking the vowel fearlessly and without strain upon the throat or a tendency to rasp it by thrusting the chin forward, a most common fault: hold the head motionless in good poise, and attack the vowel by a strong action of the abdominal muscles and an elastic movement of the lower jaw as the tip of the tongue attacks the teeth to give value to the consonant *t*. Do not neglect to give the final consonant sound clearly and distinctly for every word throughout the sentence, as this attention will lay the foundation for our later study of articulation. The habit of dropping final consonants is one of the greatest defects of American speech.

Say *is* in the same manner and on the same key as you said *it*. The last two words, *the king*, must be uttered with one impulse of the strong muscles, and the word *king* must be said with a strong, ringing effect of voice, produced by sharply attacking the leading consonant *k* with the thought of giving full value to the vowel as before described and finishing with the vocal organs in proper position to form the final sound of *ng* by blending the two consonants, *n* and *g*, into one sound.

The next example is a difficult phrase for many to say—*Every—inch—a king*. Begin by uttering the short sound of *e* three times, as for the previous sentences. *Every* must be delivered with a strong, fearless attack upon the leading vowel without regard to the *r*: the rest of the word will take care of itself if this rule be observed. *Inch* must be said in the same manner as *every*, and *a king* as directed for the last two words of the preceding sentence.

*At—that—moment* is even more difficult to deliver correctly, on account of the short *a* in the first two words. Short *a* is a great stumbling block to the uncultivated voice whenever it occurs emphatically in a word, as it is invariably produced in the

throat, and consequently becomes either flat, nasal or harsh in sound. In the first place say *o* several times as previously instructed, and then give the short sound of *a* as it occurs in *at* or *at*, the former example being preferred because it has less sound of attack on account of the softening influence of the *n*. Try to retain the vocal organs in the throat and at the back of the mouth in the same position that they held when forming the more open vowel *o*: and next try to combine *z* with the vowel to form the word with purity, power and resonance.

Much depends upon the action of the jaw in the production of pure vowel sounds, and most persons are very diffident about opening the mouth sufficiently wide for the emission of a pure tone. Short *a* requires the mouth to be as widely opened as *doe*, long *i*, which was illustrated in the last paper and for which, it will be remembered, the jaws were opened to admit two fingers, laterally between the teeth; and as there is a very sympathetic relation between the *diaphragm* and the *lower jaw*, they must act in unison, while the head must be kept well poised, but not stiffly, at the apex of the spine, so as to give a straight column-like effect to the neck and enable sound to pass through with purity and resonance of tone, unimpeded by restrictions caused by violent contraction of the vocal chords. These contractions are due to improper movements of the upper body and the neck in a vain endeavor of the speaker to *wring out* an agreeable tone from the upper resonators, which should simply act as dome-like chambers to reverberate the sound as it passes through them after receiving its impetus from the strong attack made by the abdominal muscles and the diaphragm, just as a cannon ball receives its impetus from the force or discharge behind it and passes unimpeded through the barrel of the piece.

Having pronounced *At* satisfactorily, proceed to the next word *that*, and use the same care in saying it. To say *moment* with a full, round tone of voice, be very careful to round the lips nicely on the vowel, preparing for the action upon the first consonant with the mind concentrated upon the rounding of the lips as the attack is made upon the first syllable, *mo*. One is very liable to pronounce the word flatly through a tendency to give too much of the lateral form of *a* instead of the rounded form of *o* to the articulatory organs after using them in the latter position for the preceding two words.

For the next phrase, *Harness—on—our—backs*, we proceed in the same manner as for the examples already taken up. The leading vowel is Italian *a* (*ä*), which is sounded like the *a* in *arm*: and the student must repeat it three times, not forgetting to open the mouth fully, as when we said *ah* in a former exercise. Then attack the first syllable of the first word, *Har*, with confidence and steadiness of tone, and in completing the word do not say *niss* for *ness*. Wherever short *e* appears in a syllable try to give to it its own proper pronunciation of *ë*, and not the incorred sound of *ü* that is so frequently used to the serious detriment of speech: thus, many people invariably say *moment* instead of *moment* and *different* for *different*. We will consider this defect more fully in treating of articulation. We can help ourselves a little even now by being careful in these opening exercises: and as purity of tone depends largely upon purity of pronunciation of the elementary sounds, so we cannot begin upon articulation too soon.

Short *o* (*ö*) has the same vocal form and sound as Italian *o*: pronounce *on* by lowering the jaw just as for the first syllable of *Harness*. Observe the same rule on *our*, which has much the same vocal form on the first attack, with a slight change just before the consonant is pronounced; but think chiefly of the leading vowel in every word throughout these sentences, as here we are seeking for tone in the voice without so much regard for elegance of speech. It will be found difficult to keep the voice down on *backs* on account of the troublesome *ä*, but it can and must be accomplished.

Proceed in the same manner in delivering the next phrase *Armor—on—his—back*. Separate the words, making each one sharp and clear-cut; and be particularly careful not to say *A—armor* for *Armor—on*.

In the next phrase, *Iron—pinions—borne*, the word *Iron* is usually quite hard to say, difficulty being experienced in pronouncing the leading vowel in combination with the rest of the word without contracting the throat. Pronounce *i* three times, being careful to open the mouth well, as described in the last paper; and then, with the same attack on the leading vowel, complete the word. The difficulty that is met in uttering this word often occurs through mispronunciation, it being a common fault to pronounce it as it is spelt—*i—ron* or *i—rün*, when it should be *i—örn*. It will be noted that the word is much easier to say when pronounced correctly.



To say *pinions*, compress the lips firmly to pronounce the *p* sound and then explode the word with a strong attack on the short *i* immediately following the consonant. The letter *b* has the same vocal form as *p*, but the *b* sound is produced by the aid of the voice and breath, while *p* is uttered by the breath alone. So we compress the lips firmly before pronouncing the *b* in *borne*, giving the same attack as before on the short vowel, *o*, in producing the word. The *o* in *borne* has the sound of broad *a* in *ate*.

*Imperial*—*theme* is our next phrase, and *e* is the strong vowel in each word. Repeat the vowel three times and then say the word *Imperial*, with a very firm attack on the accented syllable, *pe*, allowing the last syllable to flow easily from the lips and taking no particular thought for the ending of the word when uttering the accented syllable. Allow the muscles to recover, and attack the *e* in *theme* in the same manner. This is a particularly good phrase for practice, as it gives a pure, ringing quality to the voice that is often desirable to have. The words are difficult for many people to say, sometimes through lack of sufficient strength in the articulatory organs to produce good *p* and *th* sounds before the vowel, and sometimes through lack of purity in the vowel itself. Therefore, give a great deal of practice to all the sentences containing long *e* in the different combinations with consonants.

We have now had all the sounds of the vowels, long and short, with the exception of short *u* as in *up* and *u* as sounded in *put*, which has the *oo* sound as we hear it in *look*. The same rule must be used in saying these as for all the other sounds.

The learner should be able to continue through the list of phrases without difficulty, it being simply necessary to apply to the other groups of words the methods so minutely described above. Practice the entire list daily for from twenty minutes to half an hour, bearing in mind the following cautions:

*First*.—Keep the body and head well poised.

*Second*.—Produce the words entirely by correct action of the abdominal muscles and the diaphragm, with no assistance from the throat.

*Third*.—Keep the voice down as deep as possible, and produce a clear, pure tone in one key or a monotone.

*Fourth*.—Say each word by itself, without running the final consonant of one word into the beginning of the next.

*Fifth*.—Give a correct pronunciation of the elementary sounds of speech.

If these rules are closely observed and the exercises are diligently practised every day, the student will find great improvement in the quality, resonance and power of the voice by the end of a month.

## AMONG THE NEWEST BOOKS.

From The Macmillan Company, New York:

*My Life in Two Hemispheres*, by Sir Charles Gavan Duffy, 2 vols.

Sir Charles Gavan Duffy is a man of many brilliant gifts and uncommonly profound convictions. He was born in Ireland at a date when intolerance of Roman Catholics was fierce and tyrannous, and he emerged from the adverse conditions that surrounded him by a personal force little if any less than miraculous. The narrative *My Life in Two Hemispheres* is as impersonal as a narrative told in the first person can be. All the events upon which he dwells are of historic value from one or another point of view. If he is a little intolerant here and there of the ruling of his people by the powers of the Church, it is not difficult to pardon him if one remembers that the Puritan Parliament of Dublin had a little time before his birth forbidden by statute all Irish Roman Catholics to obtain an education at home or abroad or to possess property in land. This law was lightened somewhat in Duffy's boyhood. His first schooling was given by a person employed to instruct Roman Catholic boys and who on account of physical disability was unable to obtain a livelihood in any other way than teaching. Duffy's sister, with what under the ruling conditions of those days was amazing courage, appealed to a dissenting minister, who kept a small school for boys, to receive her brother; and he with equal heroism accepted him. Young Duffy was the first "Papist" in the Ireland of his day who was entered at a Protestant school, and his fellows by no means welcomed him or made his way pleasant. Duffy entered manhood devoted to literature. He wrote prose and verse with graceful facility and, considering his age, with surprising judgment. Fired by patriotism he entered public life and served his time in Parliament—and in prison, as many a high-minded rebellious citizen did. He was as proud of his ability to endure physical suffering as of his political prowess. These two volumes of autobiography thrill the reader by the almost actual presence of distinguished persons who have made the history of the last half century. The letters are full of interest, and the conversations of eminent men have a vivid charm. Among Duffy's "intimate enemies" and dear friends were Gladstone, Disraeli, Cobden, John Bright, Dillon, D'Arcy McGee, Cashel Hoey, Sir Colman O'Loughlin, Mr. and Mrs. Thomas Carlyle, Samuel Lover, Thomas Moore, Mr. and Mrs. Howett, Miss Cavanah and hosts of others who made or marred the literary, social and political opinions of their time. From a prison, he rose to be Prime Minister of Australia and was knighted for services to the Crown. He still lives, an honor to Ireland, which he continues to serve with all his might and which he believes will yet be made a nation in the name of Freedom and Justice. Duffy's narrative throbs with human suffering and wrong, with

triumph of right and manliness and with a faithful and tireless love and friendship with men who have similar ideals and wise aims and who feel and express toward each other a warm loyalty. Thinking persons, whether or not they agree with the author's conclusions about matters of state or religion, will find this intensely human and resistlessly candid book as entrancing as any romance. Novelists for many a year to come may, if they look, find suggestive material in this autobiography for the bases of stirring tales of oppression and of fidelity to country and friends.

From J. B. Lippincott Company, Philadelphia:

*Poor Max*, by Iota.

Nobody forgets that Iota wrote *The Yellow Aster* and that everyone liked but disapproved of it. As a novel, none can object to *Poor Max*. The hero is a type and one not too uncommon. Everybody loves and admires him, though few trust him. His sympathies are so strong that he cannot deny himself their indulgence, even though others who should be cared for suffer the cost of his pity. The heroine is a superbly drawn and perfectly sustained character, a woman of unconscious nobilities and rare personal charm. Iota's readers will be at a loss to determine which they should admire most—the skill of the plot and its clear-cut treatment, the heroine's rare and beautiful qualities or the woman herself. Max has an aunt who moves the soul to affectionate admiration for her secret and skillful self-effacement. The witty wickedness of speech by which she conceals her merciful care of the wife of poor Max is charming. It is a fascinating story.

From D. Appleton and Company, New York:

*John of Strathbourne*, by R. D. Chetwode.

*The Millionaires*, by F. Frankfort Moore.

*The Looms of Time*, by Mrs. Hugh Fraser.

The first aim of a novelist should be to tell a story. R. D. Chetwode evidently had this in mind when he wrote the tale *John of Strathbourne* without arranging a breathing place anywhere in all its pages. Nor are its readers able to halt by their own will, so swift and cumulative are its tragic incidents. No one is amused by the narrative, and yet no reader can lay it down after the first page is finished, so compelling is its description of bandits and of ladies of high breeding and haughty courage. As a love story it is original and strong; as a plot it is ingenious. Of its historical basis much is left for speculation; it need not be founded upon fact and it were better not, so blood-curdling are many of its events.

*The Millionaires*, by F. Frankfort Moore, is a combination of Irish wit, American energy and of English fine breeding contrasted with self-seeking and vulgar social misrepresentation.

It is a clever book, and the conversations on many of its pages sparkle with literary brilliancy. If its introspections here and there are too extended, they are easy to skip and one may easily take up elsewhere brighter threads of the story. It aims at proving millionaires are not all bad or vulgar, and that true love is no better for being dissected, nor its realization as certain if ethically met as when it is spontaneous or natural. The Irishman of the story is a charming liar, gambler and perfect lover, also a friend worth winning.

Mrs. Hugh Fraser's novel *The Looms of Time* is a wild, weird tale of life in Chile. The hacienda where its scenes are laid is far up in the Cordilleras, but its heroine was born in her father's Winter home in the city of Santiago, the capital of her country. She was educated in England, and the story is of her homecoming and events that followed. Eleven years of English life had moulded a Chilean girl into a modern, well-bred woman, but her inborn impulsiveness was unchanged. The interest of the story to most readers will be strongest in its definite geographical, social and financial information concerning the West Coast of South America. It is a valuable phase of imaginative literature to-day that through it readers can obtain a knowledge of the larger and more important facts of remote lands.

From The Frederick A. Stokes Company, New York:

*The Haunts of Men*, by Robert W. Chambers.

*John Ship, Mariner*, by Knarf Elivas.

Robert W. Chambers knows how to tell a story, and he also knows how to make his readers' nerves quiver and their credulity reel. All the same, his tales are eagerly sought, an emotion of pain being the first joy to many a devotee of fiction. His literary skill is amazing to those who consider the varied material he deals with. The group of a dozen stories, which he calls *The Haunts of Men*, ranges from a motherless good girl in a lonely house shunned by her neighbors because of the disrepute of her father and brother, both of whom were dead, and

from the confession of a murderer, made to those who loved and respected him even after his revelation and were silent but sorrowful, to impossible but most diverting life in Paris. Each story is a gem of its own kind. How much self-forgetfulness Chambers brings to weary brains.

*John Ship, Mariner* suggests an adventurer on the high seas, and the tale is more enthralling than its title promises. The name of the author is spelled backward and thus partly concealed; he has not courage to wholly hide himself. It is but just to admit that the romance has many merits. Being told in the first person, its manner is more simple and direct than is anticipated. Its material is almost possible. Its descriptions of Spaniards collectively as well as individually will, perhaps, gratify a national and international intolerance. It may be popular to make the Castilian a bloodthirsty wretch, but the victor can afford to be generously silent, at least in fiction.

From G. W. Dillingham Company, New York:

*My Friend the Captain*, by W. L. Terhune.

*The Twentieth Century Cook-Book*, by Mrs. C. F. Moritz and Miss Adele Kahn.

Mr. Terhune's volume is descriptive in an inconsequent way of the beaten paths of trans-Atlantic tourists and is illustrated by poorly produced photographs of places that almost everybody has seen on the spot or through clever illustrations. The ignorance of the Captain is the author's jesting material. As a compiler of a guide book for an inexperienced traveller Terhune is a useful person. How to get there and what it costs is worth knowing, but the picture of a steamboat—one of the book's illustrations—has ceased to be thrilling and the jokes are cheap and offensive.

*The Twentieth Century Cook-Book* is voluminous, but its formulas often lack definiteness. Its index is not alphabetically arranged. The book is altogether a curious product in these days of exact information and time-saving conveniences.

## THE DELINEATOR.

A comparison of the present number of THE DELINEATOR with one issued as recently as a year ago will astonish even those Subscribers who have noticed with pleasure each improvement at the time of its introduction, but who have not realized what the sum total of the changes represents in both the appearance and contents of the magazine. Although for many years it has easily held the premier position of the many publications devoted to Fashions and the Household, the endeavor of the Publishers and Editors to add to its attractiveness and value has been as constant as though it were a new venture the success of which depended entirely on its merits.

That THE DELINEATOR enjoys such a large measure of the popular esteem is due to the fact that it is UP TO DATE IN EVERY RESPECT; THAT IT IS AN INFALLIBLE GUIDE IN REGARD TO THE REIGNING AND INCOMING STYLES, AND THAT ALL SUBJECTS OF CURRENT INTEREST TO WOMEN ARE TREATED IN ITS PAGES BY WRITERS OF AUTHORITY. Expense in production is considered only in relation to value received and the benefit that subscribers will derive from a suggested improvement.

The introduction of Lithographic Plates of Ladies' Fashions at enormous cost is an illustration of this policy, and this innovation was followed by a series of Artistic Plates in half-tone that is not equalled by any fashion periodical in the world. A Lithographic Plate showing Juvenile Fashions is now given in addition to the Juvenile Plates in half-tone and wood engraving; and these, with the Millinery Plates, give the magazine a completeness that is eminently satisfactory to its producers and, of course, much appreciated by its patrons.

The Literary Department has kept pace with the development of the Fashion Department, and the quality of the Stories, Sketches and Articles of General Interest published each month is not excelled by even the purely literary magazines, the names of contributors including those of the foremost English and American writers.

We trust that Subscribers will favor the change made in the Cover of the present number. Such a change has been under consideration for some time, and the adoption of this design is we think a matter for congratulation, as it unites appropriateness with dignity and artistic effect and is representative of the latest and best ideas in cover work. The laurel wreath and palm branches may well be taken as symbols crowning the twenty-five years of successful labor that the magazine has accomplished, while the Greek Sphinx announces that within the covers of the book will be found the answers to the several riddles of Fashion: "What is Most Worn?" "What is to be Worn?" and "What Will Best Suit My Style?" The Figure within the frame has its practical as well as beautiful side, for it illustrates most attractively one of the Special Check Patterns that are now a feature each month, and of which full particulars are given on the colored page following the half-tone figures in the Ladies' Department. Additional illustrations and a description of the garment are also given according to its classification.

We think that what has already been done will convince subscribers that THE DELINEATOR will easily maintain its position as the foremost Fashion Magazine of the World; but we can further announce that plans already made and under way for the ensuing year will make it more desirable than ever.

## NOTABLE WOMEN IN ENGLISH SOCIETY.

By MRS. FENWICK MILLER, AUTHOR OF "IN LADIES' COMPANY," "THE LIFE OF HARRIET MARTINEAU," ETC.  
IN TWO PAPERS.—PAPER THE FIRST.

In ordinary intercourse in society every titled lady up to a Marchioness is addressed in the same manner—simply "Lady So-and-so." The highest rank of all, Duchess, alone receives her title in conversation. But combined with this there is such clinging to the shades of rank that not merely would each "Lady" insist on having her particular place in the hierarchy—Baron's wife, Viscountess, Countess and Marchioness—carefully observed in any case where rank could be exhibited; but in the case of those of equal rank the right of precedence is followed to the point of allowing to go first the one whose title is of the elder "creation."

This was amusingly brought home to me at one of the functions attended by the Queen in the first Jubilee celebration ten years ago. At that time, when she was only nearly seventy, the Queen went about a good deal; in this last Jubilee, at nearly eighty, she was seen only in her one formal appearance. So the little incident that I am about to give occurred, be it understood, in 1897. I was standing talking to the Dowager Marchioness of Londonderry, when her daughter-in-law, the present Marchioness, approached. The younger Lady Londonderry was at the time the Vice-Queen of Ireland and accordingly had the cares on her hands of arranging the order in which the Irish ladies present should approach Royalty. She was in great anxiety. "Can you tell me," she asked her mother, "which is the elder creation, Downshire or Drogheda? Lady Downshire and Lady Drogheda are both here, and I cannot remember which goes first." The Dowager lady hunted through her memories with all the care that the important point deserved. Ultimately, as neither of them was sure, it was settled that it was unfortunately necessary to go and ask the ladies themselves. "They will know," said the elder Marchioness—and, sure enough, they did! I had the curiosity on my return home to search the volume with which old Major Pendennis urged Pen

to make himself so familiar—the British Peerage—and I found that Drogheda was created a Marquis in 1791, while Downshire dated from 1789.

Precedence is strictly observed in every case where one person can go in front of another. Thus, at the State Concerts there are separate rows for ladies of different degrees of rank, and one of the hardships of a widowed peeress marrying again is that she forfeits her right to a seat on "the Duchesses' bench" or whatever her place may have been in her first husband's life. This loss of rank occurs, though the first husband's title continues to be used; a widowed peeress re-marrying a peer of lower rank continues to be called by the name of the dead husband, but this is a matter of courtesy not admitted as giving precedence. Thus, the lady once known as Mrs. Hammersley of New York and next as the Duchess of Marlborough is now the wife of Lord William Beresford, and as such is no longer allowed a seat on "the Duchesses' bench" at Court; nevertheless, she is never called Lady William Beresford, but still Lily, Duchess of Marlborough—her Christian name being used to distinguish her from the wife of the present Duke, her

step-son. This continuance of the verbal rank that has really been resigned and that cannot be claimed at any ceremonial is another illustration of the observation made above—how the fine courtesy of society covers over and ignores in daily intercourse the varying degrees that are yet essentially clung to so very tenaciously.

A quite undue influence is given by the possession of a title, and a lady with "a handle to her name" is sure of being easily recognized as supreme in whatever circle she pleases to mix, where titles are not every-day matters. In "societies" or associated efforts for public objects, as well as in private intercourse, a title is all-powerful, with little regard to the talent or wisdom of its owner; her wishes, her opinions on other workers, her utterances, even unsupported by any pretence of reason, will receive the most submissive attention. The result is often mischievous in the extreme: good fellow-workers are discarded, wrong lines of action are supported, individuals are favored or ignored at the bidding of "Lady So-and-So" and she is put in evidence on occasions when her essential betters are available but are ignored. But then, on the other hand, infinite possibilities of good are thus opened to the women of the aristocracy, and the majority of them avail themselves, to a greater or less extent, of those opportunities. If our aristocratic leaders do not generally widen and enlarge the minds of those around them, they at any rate encourage organized charities, patronize elementary education or feed the aged and aid the sick. There are few women at the head of society who altogether ignore the obligations that their fortunate and prominent position lays upon them to do something themselves for the less prosperous and also to lead the rich middle classes on to spend some of their money for good objects. They know well enough that their patronage will bring into charitable work the money and exertions of many whose motive is not a pure one

but merely a snobbish desire to "get to know her ladyship"; and they very rightly exploit this unworthy motive for the benefit of the efforts in which they are interested.

As regards their "own" villages—the folks living on the land surrounding the aristocratic abodes, the ladies' husbands' estates—public opinion expects them to do a good deal for the more needy of these working people. It is only right that they should be held responsible for a moderate degree of well-being amongst the poor and decrepit, since they have often, as sole owners of the soil, absolute control over the village. Unsanitary cottages, overcrowded and ill-ventilated, are tolerated by public opinion still; but that there should be no charity ready for the emergencies of life, for sickness, accident and old age, would cast discredit on the lord and lady of the manor. They can, if they wish, meet this to some extent by refusing to allow building on their land. In one case known to me the tyrannical Earl not only refuses to allow "his" village to grow beyond the exact size that he judges will supply him with an abundance of labour for his estate, with the necessary shops, forge and so on—so that the poor people who want to marry have to wait



LILY, DUCHESS OF MARLBOROUGH.

anxiously until some old person dies and vacates a cottage before they can have an abode—but beyond this the great man refuses to allow any male resident on his land to wear the



THE COUNTESS OF WARWICK.

hirsute decoration that impartial Nature, thoughtlessly ignoring the special virtues of "blue blood," has allotted to the peasant as well as to the Prince! If any young man will insist on wearing a moustache, he has no other alternative—he must leave the village! This sounds so preposterous that I ought to say that it is a fact within my own personal knowledge. I mention it as an illustration of the absolute power still exercised by the aristocracy over the toilers in this age of the world in this old country.

As a very general rule, however, the leaders of society recognize duties towards their neighbors. Sometimes a lady of fashion is quite devoted to her own people's benefit. In this respect take as an example the Countess of Warwick. This beautiful and gracious woman is more often referred to as "a great friend of the Prince of Wales" than in any other capacity; but it is as a true helper of mankind that she shines, for her plans and interests and the trouble that she takes, all for the benefit of others, give her an eminent position amongst society's leaders who lead not more in fashion and splendor than in beneficence.

Lady Warwick is a noted beauty and she was also a great heiress. Her father died when she was quite a child, leaving as family only her and a baby sister. He had a liking for the law of primogeniture, under which the eldest son generally gets the lion's share of what there is to bequeath, and as he had no son he concentrated his great fortune chiefly on his eldest daughter. Lady Warwick lost no time, when she grew up and had the power to manage her own affairs, in making over to her sister a good share of the wealth that their father had concentrated on his first-born. In her own right she is possessed of large estates in Essex, and as Lord Warwick's wife she is mistress of the ancient domains that appertain to the title, close to Kenilworth. Now in Essex, as there is no coal found, little industry except agriculture is carried on; and, as the present President of the United States observed to the writer in the course of a conversation at the time of the World's Fair, a purely agricultural community is always poor and lacking in means of developing each and all the varying sorts of talent. Lady Warwick was pained to see delicate Essex girls going out

to work in the fields, and others, the only children of widows or widowers and therefore much needed at home, setting off to London to enter domestic service to avoid field labor. So she went about thinking how she could help them to get a living at home, when they were not fit or willing for field or farm work and when their going away altogether was undesirable. The outcome was the establishment by her of what is now known far and wide as "Lady Warwick's School of Fine Needlework." She procured excellent teachers of handwork, both plain sewing and ornamental stitches; she personally brought from Paris the smartest and most elegant patterns in *lingerie* and then, when her workers were trained and skilled she talked of her plan to her friends and asked for orders for *trousseaux* and so forth and had them well executed; ultimately, the large sums of money that she laid out came back, and the enterprise is now self-supporting and keeps at work a large number of the more refined or delicate girls. Finding that strangers were willing to buy from her, Lady Warwick had the courage presently to take a shop in the most fashionable of London shopping streets—Bond street, where rents are highest—and actually to put up her own name and title in full in fat gold letters over the front. There anybody willing to pay the price that the excellence of the work demands can order the finest of stitchery, knowing that they are helping the Essex girls to gain a happy and comfortable living at home in their own village. Another enterprise grew out of the workroom. The fine clothes needed to be well laundered before being sent home, and some big strong girls do not take kindly to the needle, so her ladyship became a laundry proprietor and the Easton washing is as famous as the stitchery.

At Warwick Castle, owing to the proximity of great towns, different activities are needed. Lady Warwick is there a member of the Board of Guardians of the Poor, who administer the poorhouse and the State charity. She and Lord Warwick have also allowed themselves to be appointed Mayor and Mayoress, so as to lead the town's social life. Last year, when a Victorian Era exhibition was organized in London in honor of the Queen's long reign, Lady Warwick undertook the post of president of the education section and made hers the most useful and successful of all the departments. She organized a series of conferences on education and has just published the most important papers that were then read, in a book edited by herself. Her latest idea is a novel one. She holds that what the French call "little culture"—the growing of fruit and making it into jams and preserves, the production of small cheeses, the management of poultry, the keeping of bees and all the rest of the lighter agricultural production for which each year enormous sums are paid to our Continental neighbors—might be managed in our own land by the class of educated and refined women who are hard put to it to discover occupations suitable to their strength and upbringing. So Lady Warwick now proposes to form little colonies or villages exclusively of such ladies, each to have her own piece of land



THE COUNTESS OF ABERDEEN.

and the whole to be under the general direction of an advising expert, where the individual ladies concerned can do a good deal of the work with their own hands and cooperate in employ-

ing such rougher laborers as may be needed. It is a large and novel scheme, and it is only the great business ability combined with benevolence that this leader of society has already shown that gives expectation of success here. This is a conspicuous example of a great leader of society giving up time, money and thought to the service of others.

But it is not isolated. In a quiet way many women of rank support small charitable institutions. The Duchess of Teck for many years kept up at her own expense a little home for delicate London women to go to for a week or two's stay to recruit. The Dowager Countess of Rosslyn has a home of rest for poor women. Princess Frederica, the Queen's second cousin, while living here maintained a home for poor mothers after the birth of a child. Lady Murray has a home in the South of France for men who must belong to the literary or artistic world and whose health will be benefited by spending a part of the Winter out of the damp and cold English climate. Lady Cowper has a convalescent home for gentlemen. Another lady of title maintains a home for crippled children. All these are comparatively-private—not great public matters but the exclusive work of the founders, who are perhaps helped by privately given donations from their personal friends, but who never appeal to the public at large for contributions. There are no doubt very many more than those of which I personally chance to have heard.

Other leaders of society prefer to maintain orphanages. Lady Henry Somerset has one for little girls who would otherwise have had to go to the workhouse. The Marchioness of Breadalbane keeps an orphanage for boys in her Scotch village. As an illustration of how fashionable women adopt the duty of caring for the less fortunate and so lead in the immense charities of England, take the foundation and management of Lady Breadalbane's home. She is very fond of boys; herself famous as a sportswoman—one of the few who can shoot and endure fatigue well enough to go after the red deer in his native haunts on the Scotch hills. She has sympathy with the stronger sex, though she has no sons. So suddenly she made up her mind that she would "mother" her boys of the poor, and she told a clergyman at the east end of London to find her some boys about four or five years old who had lost both parents, said parents having been respectable while alive. In the crowded streets of London's poverty part the want was soon met; Lady Breadalbane installed her first batch in a little cottage near her Scottish castle, under the care of a discreet woman, and they went daily to the village school. The Marchioness herself when in residence at the Castle visited her boys almost daily and made a practice of taking one after another out to walk with her, conversing with them freely. The first boy of all that she received turned out to be something of a musical genius, and the last that I heard of him was that his patroness was paying his expenses at Cambridge University, where he was studying for a musical degree. Other lads of more ordinary capacity have been put out as gardeners, railway servants, etc. But Lady Breadalbane is ready to recognize and promote any special capacity, as another incident—the one by means of which I heard about this private charity of hers—will show.

I was calling on a relative of hers in town when Lady Breadalbane came in, accompanied by a well-dressed, nice-looking youth; so far as his appearance went he might have been her own nephew—no vestige of a charity or poverty uniform was there. Lady Breadalbane announced, "We want some nice thick bread and butter and cake; we are hungry; we have been

driving all over London in a hansom to see the sights, as a reward to Harry for winning a bursary (Scotch for scholarship) at St. Andrew's University. Is he not a good boy to have done so well?" The solid bread and butter and cake were brought, and the lad made a good meal—needless to say Lady Breadalbane's share of the "hunger" had evaporated—and one would have thought him quite on equal terms with the ladies around him but for the respectful "my lady" in each of the replies that he gave to the kindly questions addressed to him from time to time. Now the point is, that all this is done quite privately and from the Marchioness's own resources.

Other ladies have taken a keen interest in the promotion of the well-being of the poor Irish, and associations, which exist for selling the work produced by the peasantry and the impoverished gentlewomen respectively, are officered and managed by ladies. Starting the Peasant Industries' Association was the special work undertaken by the Countess of Aberdeen, while her husband was Viceroy. When she left the country the task was taken up by her successor, the Duchess (now Dowager) of Marlborough, and many thousands of pounds have thus been obtained for the Irish workers.

Lady Aberdeen ought to have special mention in any record of leaders of society to good works. Her efforts have been so original and invariably so successful. One of her special works has been the foundation of a guild of working girls and another a league of well-to-do people's children for charitable work, so that the young folks shall be trained to good service for their early and impressionable years. This latter association actually supports a monthly magazine called *Upward and Onward*, which is nominally and, in part, actually edited by Lady Aberdeen's little daughter, Lady Marjorie Gordon.

One of the most beautiful and charming of peeresses is the Duchess of Sutherland, who is still on the sunny side of thirty, a foremost figure in every great social event, yet finding time amongst her hundred distractions for abundant charitable work. She and the Duke have been Mayor and Mayoress of Longton, Staffordshire, and many valuable institutions, such as nursing the sick poor in their own homes, owe their initiation to that term of office. But the special and original effort of the Duchess has been the formation of the Scotch Crofters' Industries' Association, for the aid of the workers and toilers on and around the Duke's vast and scattered Highland demesne. These villagers

till small holdings of their own for the most part too small and on-soil too impoverished to return them and their families a maintenance. In the Winter and when, therefore, not working on the land they weave wool on looms in their cottages into very strong and durable tweeds. But owing to their poverty they were as a class entangled in a vicious system of debt. The village shopkeeper gave them credit at the store all through the Winter, both for the necessities of life and for the raw material that they spun into cloth. The piece on the loom did not then belong to the worker; it was already mortgaged to the merchant. There was nobody but him to buy it; he gave his own price for it, and he charged at his own rate for the food and other necessities, as well as for the yarn that he supplied. Hence, the crofters toiled hard and lived poorly and yet were forever in debt.

Our practical young Duchess saw the poverty and misery thence resulting and planned not a desultory and passing gift but a great scheme of the most practical kind. She raised by means of her social personal influence a Joint Stock Association to supply capital to pay off the "Merchants'" debts and to



THE DUCHESS OF SUTHERLAND.

buy in future for ready money at the fair and proper price (bearing a close relationship to that gladly paid by the rich Londoners for the stout tweeds) the pieces off the looms. Moreover, the Duchess's Scottish Industries' Association keeps poor Scotch peasants in touch with the changes of fashion. Are stripes, or spots, or broken splashes, or plaids most in demand? How should the Highland weaver know? But the Duchess of Sutherland and her allies know, and so the peasants can be helped to meet the demand. Thus, the association not only treats the workpeople fairly, but also actually makes their work more valuable in the market. It has gone on prospering and now has a depot in London to which the most fashionable and exclusive tailors and modistes go for that particular class of goods. The Duchess and her Joint Stock Company are specially precluded in their articles of association against making a profit.

All after the expenses are cleared must be put into the business and used to extend its operation.

This pleasing story of how our highest society women, resisting all the temptations of their position to pure waste of life in luxury and diversion, give money, thought, ability and time to the task of helping the less favored is, of course, only part of their life. There is quite another side and a more prominent one in the amusements of society, of which I may tell on another occasion. Meantime, it will be readily understood how this attention to the claims of charity on the part of the leader of society acts throughout the whole mass. Charity receives more attention from everybody desiring to be in society, because the titled women give it their care and recognize it as part of their duty. But the ordinary round of social intercourse is another paper's subject. FLORENCE FENWICK MILLER.

## THE TEA-TABLE.

The past season has quite proved the value and necessity of up-to-date dress accessories. Much grace and style is imparted to a costume by correct neck-dressing. The ribbon four-in-hand on a simple frock gives a modernness not present with the plain collar, while ties of all qualities and degrees of elegance are tied twice about the neck and made into a bow-knot in front. Many pretty frocks are finished with merely a band at the neck, around which is buttoned a straight linen collar. Around this collar and quite concealing it is worn the ribbon that is to finish the neck; the ribbon is placed straight across the front, crossed at the back and again brought tightly to the front and tied either in a bow or in a four-in-hand. Such a finish is favorable to any costume and is easy of adjustment. When ribbon is worn about the neck a stiff foundation, found only in the linen collar, is a necessity if the effect would be quite tidy. This is an era of neatness, and the stock that is soiled and crushed, the veil that is rumpled, gloves that show partings at the seams and boots that are cracked across the toes place their wearer beyond the possibility of charm of attire. The strength of the belongings lies in their absolute freshness. It is more up to date to wear white gloves, but if they show a lack of cleanliness, their wearer had far better draw on her dark-colored coverings. She will be much more elegant, for shabby belongings but condemn the wearer.

Veils are not kept fresh by making a wad of them and tucking them into a pocket, neither are gloves improved by similar treatment. It is often the foolish woman of slender purse who allows her one good frock to drag the pavement, while her neighbor over the way with many a gown lifts her skirts with no uncertain grasp. The smartness of her attire is due as much to its care as to its first cost, for all ribbons, gloves and ties receive most considerate treatment. When a ribbon stock or four-in-hand is worn the ribbon is afterwards vigorously smoothed and rolled over a wooden roller to straighten. Ribbons that commence their life by being tied in a bow-knot end their usefulness in the same way and are always adjusted in exactly the same loop. In attempting a different adjustment the entire ribbon is rumpled and spoiled. Conservatism in the use of these belongings is an economical attribute.

### THE PROPER CARRIAGE.

The modern woman is no longer satisfied with the knowledge of music, embroidery and the accomplishments of her mother's days, but learns many things of a different type and learns them well. Anatomy and physiology, biology, food and feeding, physical culture, etc., make interesting topics and develop the well-informed woman. The respect the knowledge of these things imparts is responsible for revolutionizing the carriage of the up-to-date woman. The new manner of walking may invite cynical comment, but it tends toward health and strength, and while first introduced by the society maiden may well be adopted generally. The searcher after truth has found that the new walk should long since have been an old walk, as it is founded on the true relation of the joints of the body. In the study of anatomy to develop a graceful carriage the pose of the chest is all-important. This is carried forward so that it forms a line with

the toes when standing. By this pose the abdomen does not appear too prominent, the head cannot be badly carried and the shoulders will be straight. To effect this, the body from the waist up is advanced slightly forward. A most graceful carriage is the result. To sit correctly is as necessary to elegance as to walk well, and one who has a proper regard for her appearance invariably sits a little forward of the perpendicular. She does not slide forward in her chair, resting the shoulders against the back, for in this position it is impossible to hold the head well. The correct carriage of the body means everything in one's personal appearance.

### THE SECRET OF FRIENDSHIP.

It has wisely been said that the secret of gaining friends lies not in an elegance of attire or in ability to bestow what money will buy. A gracious presence counts for more than these. If one has not personal magnetism, she will not be genuinely loved, however many she is able to bid to her feasts. She who has grown almost morbid over fancied or real neglect, who faces the fact that she receives only half-hearted welcome wherever she goes, will be mentally healthier if she endeavors to determine the cause of all this. It may be that she is not friendly enough or is too friendly, either of which would be fatal to graciousness. To be hail-fellow-well-met may be democratic but it never produces true charm, while a stiff, defensive mannerism is equally disastrous. Above all charms is that of cheerfulness and sunniness. The world loves a happy woman and she who makes happiness and jollity out of small things is the cheerful friend to whom everybody is attracted. As a sex we are not given to humor, but a good laugh may be cultivated and one who has acquired this happy faculty wears its bright stamp upon her face. Who has not known the woman who seldom smiles, whose laugh is inconceivable and who without any particular sorrow never seems to have a happy demeanor? She it is who rails against the world and its lack of appreciation. Nature may have been sparing of her charms, but if a face is lighted by the sunshine of a happy heart there is never a lack of admirers. Giggling is not cheerfulness but nervous hysteria and bears no kin to his grace Humor. The giggling girl is of all things impossible, and her one mission in life is to point a warning to those who pass her by. Cheerfulness and the ability to see the bright side of life, to turn to the world a smiling face, is a gift not to be despised; and it may be acquired by anyone. One may at least seem light-hearted to Mrs. Grundy well knows that if only the really happy were the merry ones this world would be sadly lacking in moral sunshine.

### WONT YOU—

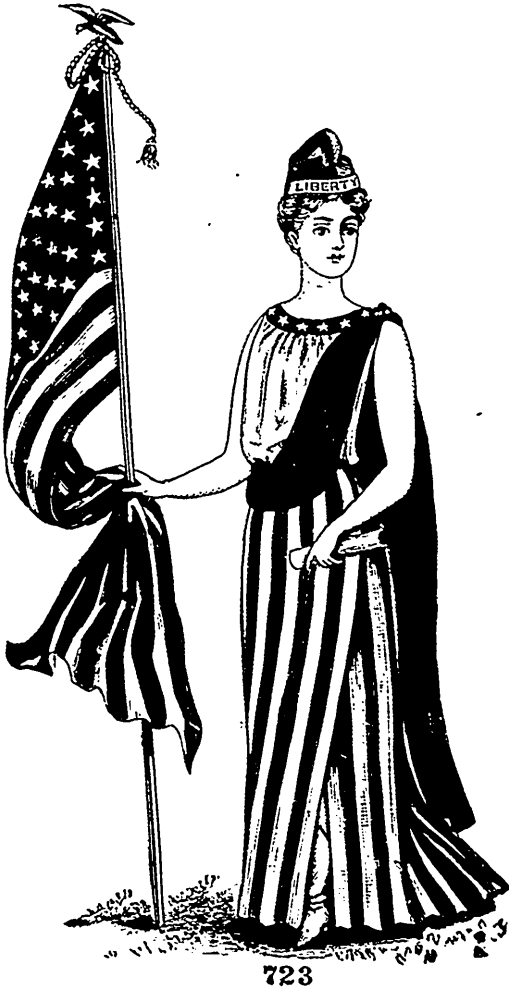
Be pleasant at home? You can never make the world believe you are amiable if you are disagreeable in your family.  
Be less selfish? The women who have made the world better for their living in it are those who forgot self.  
Be contented? If you could know the skeleton in your neighbor's closet, yours would seem less ugly.  
Be appreciative? It is the little things that make up life, and a thank-you costs nothing. EDNA S. WITHERSPOON.

# NATIONAL DRESS FOR MASQUERADE AND FANCY DRESS PARTIES.

At this time a spirit of liberty and intense love of country is abroad in the land; a universal bond of sympathy binds all classes. And the means of showing this absorbing patriotic emotion are varied and in many instances more charmingly artistic than ever before, grand or exalted ideas always finding more adequate expression than half convictions or imperfect conceptions. This season has furnished an occasion for a greater display of love for liberty; and war songs have been composed, stirring odes written and even in dress have people endeavored to express their patriotism. Dress always shows the

perfect that succeeding generations can only wonder and approve. The Greek dress embodies the most simple yet perfect expression of grace and symmetry; it clothes without exaggerating and deforming the human figure, indicating in every line artistic and untrammelled freedom.

The soft, full *chiton*, the principal article of Greek attire, fell in graceful folds from the neck to the feet. It was usually made of white linen or a soft, clinging woollen material, the length generally being once and a half that of the body. The *chiton* was made open down the left side and fastened over the shoulders



fect of popular emotion or interest, and at all the fancy dress tableaux and charades, Columbians, Libertys, Brother Jonathan and Uncle Sams are sure to be seen in bewildering variety of charmingly patriotic, often gracefully dignified. Some very effective designs that will be fully appreciated are here illustrated to be used upon such occasions, and are put forth in response to suggestions by the Red Cross and other societies interested in the various means adopted to further efforts of charity.

For the costume for Miss Liberty we have gone for inspiration to the Greeks, a nation whose love of liberty was ever unbounded and whose expressions of the same were so ideally

by *fibulae* or buttons. It was then belted in round the hips and pulled up in a soft blouse effect to adjust it to the requisite length. Over the *chiton* was worn a *himation*; this was variously shaped and was susceptible of different arrangement, sometimes modestly enveloping the entire figure, but often worn gracefully fastened over the left shoulder in scarf effect. This Greek dress is most suitable for Miss Liberty, symbolical of freedom as it is in many respects. The Phrygian cap as seen in the illustration is one of the oldest symbol of liberty; it was worn by the freedom-loving Spartans, and after the death of Caesar became an emblem of triumph. In our own times it rep-

resents peace, liberty and plenty. The sleeveless *chiton* was also used by the Greeks to denote citizenship—hence, what could be more appropriate and suited to our own Miss Liberty?

In the illustration the Greek idea has been followed with only the slight alterations that adapt it more perfectly to present use. The dress consists of the white *chiton* or under-dress made of soft white silk; this extends to a little below the knee and is drawn round the waist with a soft blouse effect that is very charming. An artistic as well as patriotic touch is given by the yoke-band of blue round the neck handsomely embroidered with white stars. Fastened round the waist over the *chiton* is a red-and-white skirt gathered and left open down the entire left side and with a slight graceful train at the back. Although in this instance the lower part of the costume is separate, it gives the unbroken folds and arrangement of the ancient Greek dress, a girdle concealing the joining and giving the necessary completion.

The *himation* or scarf is a most decorative and graceful feature; it is of soft blue silk, and, like the original Greek garment, is made with long ends that fasten with a buckle over the left shoulder; and a draped effect is given by fastening it with another buckle over the right hip. The *himation* falls from the shoulder loosely in long graceful ends that add much to the effectiveness of the costume. To give security and hold the *himation* in the regular folds so desirable one might take another hint from the Greeks and fasten small weights to the ends. This arrangement of the scarf over the left shoulder was used in ancient times by the Greek artists to express noble dignity.

The pointed buskins or boots worn are of soft leather; at the top they are extended in wing effect, resembling much the boots always worn by Mercury, fitting the foot as they do very smoothly and wrinkling easily round the ankles. Low shoes, called *crepidas*, consisting of leather sides with straps passed across the foot, were much used instead of boots or sandals. The Phrygian cap worn by Liberty is very much like the ordinary *pileos* cap, except that a graceful touch is added by the soft top which turns over in front. In the costume illustrated red was used for one side of the cap, with blue upon the other, while a band of white embroidered with the word Liberty gives the necessary color scheme so successfully carried out in the entire costume. As pictured here, Miss Liberty has a calm, gracious air, dignified and tender: she carries in her left hand a scroll representing the Declaration of Independence, while with her right hand she firmly grasps the Stars and Stripes.

The pattern of the dress for Miss Liberty is No. 723 and is in three sizes, small, medium and large. In the medium size the dress requires five yards and three-eighths of red-and-white striped goods, four yards and seven-eighths of plain blue goods, four

yards and an eighth of plain white goods, and a fourth of a yard of plain red goods, all twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

The second illustration shows the familiar dress of Uncle Sam, and above it one can imagine the kind, yet shrewd, alert face that is so typical of the American. The title Uncle Sam dates back to the War of 1812. In those stormy times a contractor—Elbert Anderson—sent a large consignment of provisions to the army in which the casks were marked E. A.—U. S. Now a well-known inspector of army stores named Samuel Wilson was familiarly called Uncle Sam, and when some one asked the meaning of the mark, as a joke one replied, "Elbert Anderson to Uncle Sam." The name speedily gained a wide significance throughout the United States and came to be used as opposed to the name John Bull.

The suit represented is the one always given to Uncle Sam, although cut upon more graceful lines and showing perfect adjustment. The coat is made of fine blue cloth of the national

blue color. In cut it resembles an exaggerated evening coat being made with long swallow-tails that extend nearly to the floor. It is smoothly fitted at the top in the back, but below the waist coat-plains and long coat-laps are formed, giving the requisite spring and shape. The coat in front is short, rounding up over the hips and turning back at the top in large lapels that extend in points beyond the ends of the rolling collar. The coat is open all the way down the front, each side being decorated by large brass buttons. Between the flaring fronts of the coat and below appears a very patriotic vest that fastens down the center with brass buttons. The vest is made of white cloth and appliquéd upon it are embroidered blue stars.

The full-fall trousers are fashioned of red-and-white striped material. The pocket at each side fastens with buttons and button-holes, while the legs are held in position at the bottom by straps. With this suit long boots are invariably worn, Uncle Sam never appearing in low, buttoned or laced shoes.

The pattern of the suit is No. 721, which is in three sizes, small, medium and large. In the medium size, the coat requires three yards and an eighth of goods, the vest seven-eighths of a yard, and the trousers two yards and five-eighths, each thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

The colors used in the costumes, which are those of the American flag, also keep in mind George Washington, the colors of the flag being taken from his crest, which consisted of three white stars across the upper part and three bars running across the escutcheon. The flag as it is to-day shows very slight variation or alteration since the day of its adoption, June 13, 1777.



721



721



# AN UNBORN CHILD

Takes health or disease from its mother. A strong, healthy, vigorous mother has strong, healthy, vigorous babies. Health, strength and vigor are the physical characteristics of the *pure-blooded woman*. The pure-blooded woman is the one whose kidneys are working properly.

## DODD'S KIDNEY PILLS

Make the kidneys work properly, providing abundance of pure blood, and health, strength and vigor for both mother and child. They prepare the mother's system for the period of labor, giving her new strength, and making her sufferings shorter and less severe. Mothers who use them once use them ever afterwards.

### ANSWERS TO CORRESPONDENTS.

**LIZZIE:**—An old-fashioned remedy, whose recommendation to favor may lie in its antiquity, is here given, and it is said to be very efficacious in fading out freckles. Lemon juice, 1 ounce; powdered borax,  $\frac{1}{2}$  drachm; sugar,  $\frac{1}{2}$  drachm. Mix the ingredients well; put the mixture in a glass bottle, and, after letting it stand for a few days, apply to the spots occasionally with a small camel's hair brush.

**A SUBSCRIBER:**—To wash colored muslins, piques, lawns, etc., proceed as follows: In the first place, these should never be soaked or soaped over night, as the delicate colorings will be impaired by such process. When ready for washing they should be put into cold water and washed very quickly, but if very much soiled have the water lukewarm. Use white castile or ivory soap and be very careful not to use the smallest particle of soda. A piece of alum boiled in with the soda will be very beneficial towards setting the color. Wash one piece at a time and immediately rinse it through two clear waters in which a handful of salt has been dissolved. Hang up to dry in the open air. On no account place more than one piece of the material into the water at a time. Press with a moderately warm iron while still moist. If stiffening is required, pass the material, after being dried the first time, through a weak solution of starch or gumarabic water. Color the cotton goods a cream shade by dipping it in a weak solution of coffee.

**INEZ:**—To remove the creases from colored ribbons, dampen them evenly all over and roll them smooth and tight on a ribbon stick of greater breadth than the ribbon and let them remain until dry. Afterward transfer to a clean dry block; then wrap in brown paper and keep until wanted.

**"My Life Despaired of."**—These are words of Mrs. Wm. Burton, of Dartmore, Ont., after doctors had prescribed and she had taken every known heart remedy. Dr. Agnew's Cure for the heart gave relief in almost shorter time than it takes to toll it—it worked a wonderful cure in a case of long-standing and to-day she says, "I am a well woman." Dr. Agnew's Cure for the heart has no case recorded against it where it did not give relief inside of 30 minutes. —45.

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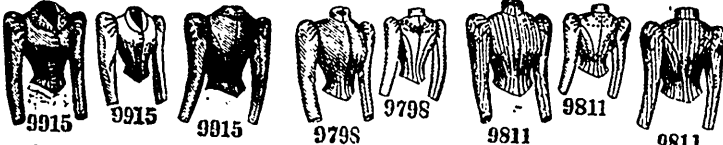
On this page is illustrated a series of Ladies' Basques and Basque-Waists

of all fashionable varieties, which our patrons will no doubt be pleased to inspect at this time. The Patterns can be had from Ourselves or from Agents for the Sale of our Goods.

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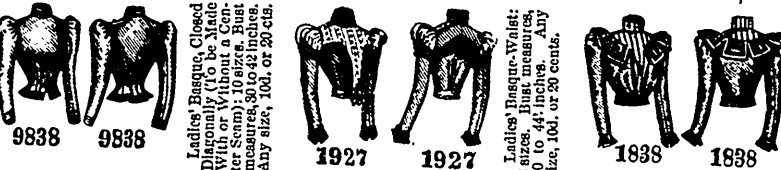
9750 Ladies' Russian Basque (To be Made With or Without the Peplum and Bonheur Collar); 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.  
 9750 Ladies' Plain Round Basque, with One Under-Arm Gore; 12 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.  
 1895



9915 Ladies' Basque (To be Made With a Notched, Shawl or Nansen Collar and with the Sleeves Box-Plaited or Gathered); 13 sizes. Bust measures, 30 to 49 ins. Any size, 10d. or 20 cts.  
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 1753 Ladies' Basque, with Notched Collar (To have the Lower Front Corners Rounding or Square); 12 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



9838 Ladies' Basque, Closed Diagonally (To be Made With or Without a Center Seam); 10 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cts.  
 1927 Ladies' Basque, with 8 sizes. Bust measures, 30 to 44 inches. Any size, 10d. or 20 cents.  
 1838 Ladies' Basque, with Fitted Belt; 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.

"One can't always tell what it is that gives a figure the indefinable something that we call style; but every woman with eyes in her head knows it the instant she sees it."

**Braided Wire**

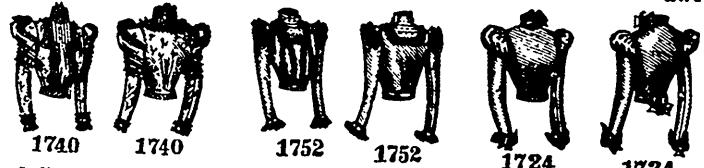
**BUSTLES AND BUST FORMS**

Give Style with Coolness  
 Style with Lightness  
 Style with Comfort  
 Style with Cleanliness

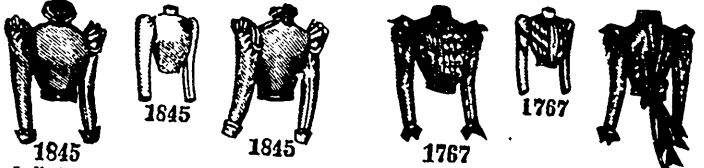
Sold in All Stores. Always ask for "Braided Wire." If you don't find them, we will send, postpaid, on receipt of price.

**BRUSH & Co. TORONTO**

La Mode 30 Cts.  
 Empire 35 Cts.  
 Imperial 75 Cts.  
 Hygeia Bust Form 50 Cts.



1740 Ladies' Basque-Waist, with Tucked Blouse Vest-Front; 8 sizes. Bust measures, 30 to 44 inches. Any size, 10d. or 20 cts.  
 1752 Ladies' Basque - Waist; 8 sizes. Bust measures, 30 to 44 inches. Any size, 10d. or 20 cts.  
 1724 Ladies' Basque - Waist; 4 sizes. Bust measures, 30 to 44 ins. Any size, 10d. or 20 cts.



1845 Ladies' Basque-Waist, with Seamless Back and Front and Fitted Lining; 9 sizes. Bust measures, 30 to 40 inches. Any size, 10d. or 20 cents.  
 1767 Ladies' Tucked or Corded Basque-Waist (To be Made With or Without the Caps and Cuffs); 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.



1696 Ladies' Basque-Waist, with Pompadour Blouse-Front, Bertha Collar and Fitted Belt; 8 sizes. Bust mea., 30 to 44 ins. Any size, 10d. or 20 cts.  
 1688 Ladies' Basque-Waist, with Tucked Blouse-Fronts Opening Over a Cord-Shirred Vest; 8 sizes. Bust measures, 30 to 44 inches. Any size, 10d. or 20 cents.

# Bovril

Is the Vital Principle of Prime Ox Beef obtained from selected cattle, reared in South America and Australia.

## Ladies

Whose social engagements preclude the possibility of regular meals, until perhaps a late dinner has to be faced with a jaded appetite, will find that a cup of **BOVRIL** taken at luncheon, or whenever fatigue asserts itself, will Strengthen, Nourish and Invigorate the System without impairing the Digestive Powers.

For Sale by all Druggists and Grocers.

**GOLD MEDAL,**  
*Health Exhibition, LONDON.*

"'Benger's Food' has by its excellence, established a reputation of its own."

BRITISH  
 MEDICAL  
 JOURNAL.

**BENGER'S**

**FOOD**  
 FOR  
**INFANTS,**  
**INVALIDS,**  
 AND  
**THE AGED.**

**DELICIOUS,**  
**NUTRITIVE,**  
**DIGESTIBLE.**

Balmoral Castle, Scotland,  
 25th September, 1896.

"Sirs,—Please forward to Balmoral Castle one dozen 2/6 Tins of Benger's Food for H.I.M The Empress of Russia, forwarded to Miss Coster. We have received the boxes ordered from Peterhoff.

"Yours truly,  
 'F. COSTER.'"

(Published by Special Permission of the Russian Court.)

Benger's Food is sold in Tins by Chemists, &c., everywhere.

Wholesale of Leading Importers, or of Evans & Sons, Ltd., Montreal and Toronto.



BABY: "Here I want that; Baby's Own Soap is for me."

MOTHER: "Yes, dear, but if it is good for you it is good for me as well."

**BABY'S OWN SOAP**

is the best for young and old.

There is none better for delicate skins.

**ALBERT TOILET SOAP CO. - - Montreal.**



**FREE WATCH**

We send this very dainty and reliable watch to anyone selling only 40 Packages of our Exquisite Perfumery at Ten Cents each. Send your full name and address and we will forward the Perfumery, post-paid, and our large Premium List. You can easily sell it among your friends, and when you return us the money we send you the watch at once, free of all charge. Many have already earned these watches with only a few hours' work. You can do it if you will.

PERTH, AUGUST 22ND, 1898.

GENTLEMEN,—I received the watch and chain on the 20th, and am well pleased with them. I think they are worth all the trouble I took to get them. It is keeping good time, and I am very thankful to you for it.

Yours truly, S. DIX POOLE.

**THE HOME SPECIALTY CO.,**

124 Victoria Street, - - - TORONTO, ONT.



ALL HAVE  
 CORK PROTECTED  
 CLASPS.



**For Sports**  
 or for Dress

Priestley's Covert Suitings reach the ideal of perfection in style, fit, finish, wear. Cravenetted—hence rain and damp proof. The highest type of fashionable Dress Fabrics manufactured.

Rich—firm—durable—original in design

**Priestley's Covert Suitings**

are in a class by themselves, and are so recognized by particular buyers everywhere. "Priestley" stamped on the selvedge of every fifth yard.

Sold by Dry Goods Houses everywhere.

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OF Highest Quality  
AT Lowest Prices

Do not buy Bulbs till you see our offers of Hyacinths, Crocus and all Dutch Bulbs, also Easter Lilies, Freesia, etc.—all true to name and the finest money can buy.

Bulbs by mail a specialty. Catalogue free.  
20' Per-nia's and Shrubs for Fall Planting.



**WEBSTER BROS.,** The Leading Canadian Florists  
HAMILTON, ONT.

on this and the succeeding page is illustrated a series of

## Basques, Basque-Waists, Waists and Blouses

Of all Fashionable Varieties for Misses' and Girls' Wear, which our patrons will no doubt be pleased to inspect at this time.

The Patterns can be had from Ourselves or from Agents for the Sale of our Goods.

The Delineator Publishing Co.  
OF TORONTO (Limited),  
33 Richmond St. W., Toronto, Ont.



Misses' Basque, with Plait Laid On and Closed Under the Plait at the Left Side of the Front: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



Misses' Basque-Waist, Closed at the Left Side (To be Made with a High or Low Neck): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



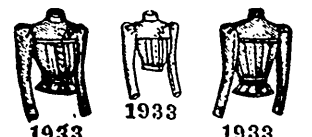
Misses' Round Yoke Waist, with the Front Pouched or Drawn Down Tight: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Yoke-Waist (To be Made with a High or Square Neck): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Yoke-Waist (To be Made with High or Low Neck and with Full-Length or Cap Sleeves): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



Misses' 1 x Plaited Blouse, having a Square Yoke Closed at the Left Side: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

## THE AMERICAN Corset and Dress Reform Co.

316 Yonge St., Toronto.



Sole Manufacturers of  
**JENNESS MILLER and EQUIPOISE WAISTS**  
Puritan Shoulder Braces  
Abdominal Supporters  
and FINE CORSETS  
MADE TO ORDER.  
See our Special Cyclists' Waists and Corsets.  
Agents Wanted.



Misses' Waist: 5 sizes. Ages, 12 to 16 years. Any size, 7d. or 15 cents.  
Misses' Waist, to be Made with High or Low Neck: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Waist, with Pouch Front (To be Made with Full or Plain Yoke): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.  
Misses' Waist: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' and Girls' Yoke Waist, Closed at the Back (To be Made With or Without the Fitted Lining): 13 sizes. Ages, 4 to 16 years. Any size, 6d. or 10 cents.  
Misses' Basque-Waist (To be Shirred or Plain above the Outer Body): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.

## ANSWERS TO CORRESPONDENTS. (Continued.)

**ARTEMUS:**—Soiled floor matting should be washed with cold salt water, a pint of salt being allowed to a gallon of water. Matting requires very careful treatment. The salt water should not be applied with a brush but with a soft flannel cloth, and the matting should be thoroughly dried afterward. If there are spots that are much soiled, they should be rubbed with water and corn meal. White matting that has assumed a disagreeable hue may be changed to a pale butter-yellow tint by washing it in a weak solution of soda.

**HOUSEWIFE:**—A Canton flannel bag, made with the downy side of the material outward, and provided with a drawing-string at the top, is a great convenience for wiping wall-paper that is not badly soiled. Slip the bag over the brush end of the broom, draw and tie the string about the handle, and apply the broom to the paper with long, even strokes, removing the bag occasionally and shaking off the dust.

**FLO.:**—As your face is broad and round, dress your hair high to produce an effect of length, locating the coil or twist on the crown or just back of it. Low foreheads permit the wearing of a pompadour, but a face with a high forehead is softened by the arrangement of loose temple curls, or by a few stray locks curled with an affectation of carelessness. A V neck should prove becoming, and so should a small bonnet or toque, though frequently ladies of your type can wear large hats becomingly.

**F. D. B.:**—The are works published on the subject of strengthening the memory, and they may be ordered at any book-seller's.

## ASTHMA

Can be permanently cured by the wonderful Kola Plant, which grows along the Kongo River in Africa. Dr. Clarke's Kola Compound represents this wonderful plant in a highly concentrated form. Three bottles are absolutely guaranteed to cure any case of Asthma or money refunded. This remedy is now being used in the leading Hospitals and Homes for Incurables throughout the world, and is recognized by the highest medical authorities to be the only permanent cure for Asthma yet discovered. Price \$2.00 per bottle, or 3 for \$5.00 with guarantee. Over 500 cases have already been cured in Canada alone. Free sample to any sufferer from Asthma. Enclose 5 cent stamp. Mention this paper. Address THE GRIFFITHS & MACPHERSON CO., 121 Church Street, Toronto, or Vancouver, B.C. Sole Canadian importers. Sold by all druggists

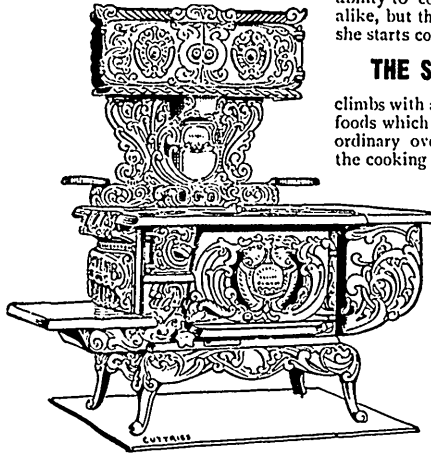
# THE SOUVENIR

Queen  
of  
Cooking  
Ranges

**\$155**

IN PRIZES

for those who can  
best tell the story of  
SOUVENIR STOVES.  
Write for particulars.



The testing point with a kitchen range after all is its ability to cook well. In some respects all ranges are alike, but the good housewife knows the difference when she starts cooking. Here

## THE SOUVENIR WITH AERATED OVEN

climbs with a jump to the top. The natural flavors of the foods which is completely lost often in the cooking with ordinary ovens is retained with all its richness when the cooking is done in the aerated oven of the perfected Souvenir.

We have published a little booklet that tells why the aerated oven cooks food as no other oven can. We are offering \$155.00 in five distinct prizes to those who can write the best essay describing the Souvenir stove in general and especially the advantages of the aerated oven. You can have one of these booklets for the asking from any of our agents anywhere in the Dominion or from us direct; and these same agents will be glad to give you circular setting forth particulars of this essay contest, and, furthermore, show you personally the strong points of the Souvenir, especially of the aerated oven. We would like you to be one of those who will write in this contest.

The GURNEY-TILDEN CO., Limited

HAMILTON, CANADA.



9733

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1697

Misses' Waist (To be Made With or Without the Fancy Collar): 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.

Misses' Yoke Waist (To be Made With or Without the Fitted Lining): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



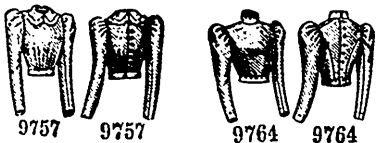
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Misses' Blouse-Waist, with Fitted Lining (To be Made with One, Two or Three Cape): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Blouse-Waist: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9757

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Misses' and Girls' Spencer Waist, Closed at the Back (To be Made With or Without Fitted Lining and with Holling or Standing Collar): 13 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

Misses' and Girls' Plain Waist, Closed at the Back: 13 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

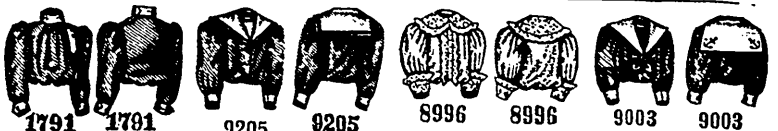
## YOUR OLD CARPETS

Can be made into beautiful **Reversible Rugs.** Superior to all other rugs. Cheap and durable. Sizes from small Door Rug to large Art Square. Made only (under patent) by

AMERICAN RUG CO.

601 Queen Street West,

TORONTO, ONT.



1791

1791

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9003

9003

Misses' and Girls' Sailor Blouse, with Russian Closing: 7 sizes. Ages, 4 to 10 years. Any size, 10d. or 20 cents.

Misses' and Girls' Sailor Blouse (To be Made With or Without Fitted Sleeve-Lining): 7 sizes. Ages, 4 to 16 years. Any size, 10d. or 20c.

Girls' Blouse, with a Round Collar that may be Made with Square or Round-Lower Front Corners: 5 sizes. Ages, 4 to 12 years. Any size, 10d. or 20 cents.

Girls' Sailor Blouse: 7 sizes. Ages, 8 to 9 years. Any size, 10d. or 20 cents.



9297

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Misses' Spencer Waist: (To be Made With or Without Fitted Lining and with Standing or Turn-Down Collar): 9 sizes. Ages, 8 to 16 yrs. Any size, 7d. or 15c.

Misses' Spencer Waist: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Girls' Plain Waist, Closed at the Back: 11 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.

# Ladies' Trimmed Felt Hats for Fall Wear.



200



201



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203



204



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210



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212



213



214



215

No. 200. Duplex. Fine felt, in black, brown, navy, green, cardinal, ceru and royal, \$1.00.  
No. 201. Chalmette. Fine Silesian felt, trimmed with netting, in black, brown, navy, russe, \$1.50.

No. 202. Malcolm. Fine felt, in black, brown, navy and cardinal, 85c.

No. 203. Panther. Fine stiff felt, in black, brown, navy, cardinal, russe, ceru and royal, \$1.25.

No. 204. Pelham. Fine stiff felt, in black, brown, navy and cardinal, 85c.

No. 205A. Yorktown. Fine felt, cable edge, in black, brown, navy, cardinal, 85c.

No. 205B. Peerless. Half cable edge, in black, brown, fawn, myrtle, navy and cardinal, 69c.

No. 206. Hampton. Fine Silesian felt, in black, brown, navy, russe, cardinal, \$1.25.

No. 207. Starter. Fine stiff felt, in black, brown, navy, cardinal, ceru, royal and green, \$1.25.

No. 208. Volunteer. Fine soft felt, the American military hat, black, brown, navy, russe, \$1.19.

No. 209. Newcastle. Silk plush black only, \$3.00.

No. 210. Chalmette. Silesian felt, in black, brown, navy and russe, \$1.25.

No. 211. Petrel. Fine Silesian felt, in black, brown, navy, russe and cardinal, \$1.50.

No. 212. Harvard. Fine felt, in black, brown, navy and cardinal, 85c.

No. 213. Defender. Fine stiff felt, in black, brown, navy, cardinal, ceru, royal, nutria and green, \$1.00.

No. 214. Breton. Silk plush black only, \$2.50.

No. 215. Pimlico. Fine felt, in black, brown, navy, cardinal, ceru, royal and green, \$1.00.

Mail Orders  
Filled Promptly

THE T. EATON CO. LIMITED

190 Yonge Street, TORONTO, ONT.

# Ladies' Trimmed Felt Hats for Fall Wear.



No. 217. **Fairfax.** Fine stiff felt, in black, brown, fawn, myrtle, navy, cardinal and mixed grey, 69c.

No. 218. **Golf.** Soft felt, in black, navy, ecru and cadet, 89c.

No. 219. **Cycle.** Soft felt, in black, brown, navy, cardinal and cadet, \$1.10.

No. 220A. **Vassar.** Fine felt, welt edge, in black, brown, russe, cardinal and royal, \$1.00.

No. 220B. **Clairmount.** Bound edge, in black, brown, fawn, myrtle, navy and cardinal, 69c.

No. 221. **Elsidore.** Soft bright finish felt, in black, brown, russe and royal, \$2.00.

No. 222. **Volunteer.** Soft felt, in black, brown, navy, ecru, cadet and nutria, \$1.00.

No. 223. **Favorite.** Stiff felt, in black, brown, fawn, myrtle, navy, cardinal and mixed grey, 69c.

No. 224. **Oriente.** Bright finish felt, in black, brown, navy and russe, \$2.00.

No. 225. **Idyl.** Silk plush, cable edge, in black only, \$2.50.

No. 226. **Tally Ho.** Extra fine bright finish felt, in black, brown, dark green and royal, \$2.00.

No. 227. **Wheel.** Fine soft felt, in black, brown, navy, pearl and cadet, 95c.

No. 228. **Idyl.** Silesian felt, in black, brown, navy and russe, cable edge, \$1.50.

No. 229. **Bar Harbor.** Fine wool felt, in black, brown or navy, \$1.00.

No. 230A. **Tally Ho.** Fine fur felt, in black, brown, navy and russe, \$1.00.

No. 230B. **Tally Ho.** Bright finish fur felt, loose bow at side, in black, brown, navy, green and royal, \$1.75.

No. 231. **Racquet.** Fine soft felt, in black, brown, navy and russe, 69c.

No. 232. **Ormonde.** Fine felt, roll edge, in black, brown, navy, myrtle, fawn and cardinal, 69c.

Mail Orders Filled Promptly

THE T. EATON CO. LIMITED  
190 Yonge Street, TORONTO, ONT.

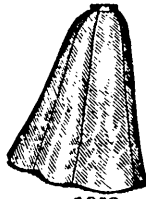
On this and the succeeding two pages is a display of

# Fashionable Skirts

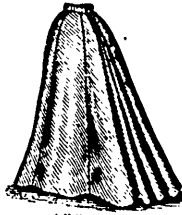
For Ladies' and Misses' Wear.

The Patterns can be had from either ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Delineator Publishing Co. OF TORONTO (Limited), 33 Richmond St. W., Toronto, Ont.



1858



1858

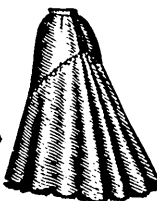
Ladies' Nine-Gored Skirt (To be Plaited or Gathered at the Back and Made with a Sweep or in Round Length): 10 sizes. Waist measures, 20 to 33 inches. Any size, 1s. or 25 cents.



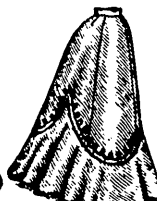
1880



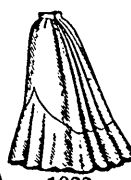
1880



1880



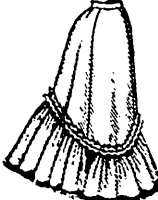
1922



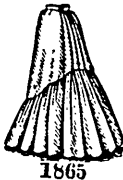
1922

Ladies' Skirt, Consisting of a Pointed Tablier Upper Portion and a Graduated Lower Portion: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

Ladies' Skirt, having a Three-Piece Upper Part and a Circular-Flounce Lower Part: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



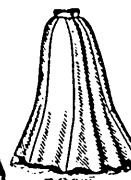
1865



1865



1867



1867

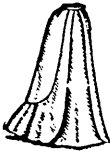


1866

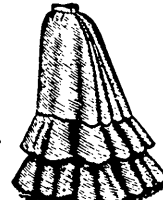
Ladies' Skirt, having a Five Gored Upper Part and a Graduated Gathered Lower Part: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

Skirt, Flared at the Bottom and having the Back Fullness Underfolded at the Center: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

Ladies' Skirt, having a Circular Yoke and Circular Lower Part with Two Flounce-gores: 9 sizes. Waist measures, 20 to 30 inches. Any size, 1s. or 25 cents.

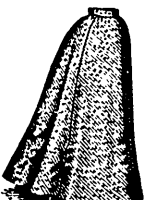


1839

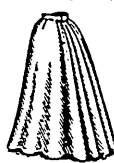


1839

Ladies' Circular Skirt, having One or Two Circular Flounces: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

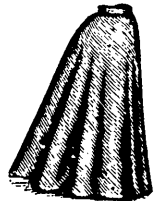


1754

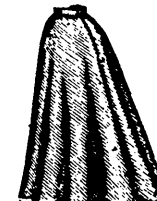


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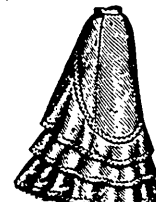
Ladies' Four-Gored Skirt (To be Plaited or Gathered at the Back and Fitted on the Belt or Bust): 9 sizes. Waist measures, 20 to 33 inches. Any size, 1s. or 25 cents.



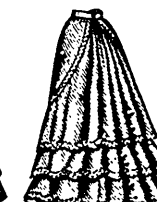
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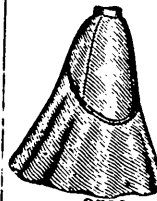
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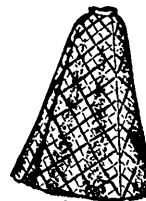
9928



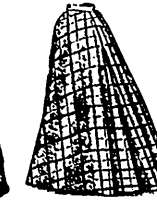
9596



9596



1809



1809



## Swings Gently

THREE WAYS.

Baby's Own Weight and Motion Does It.

# The Little Beauty Hammock Cot

PATENTED

Made of Enamelled Wire and Iron

"Baby's Letter" explains it all. Sent free on application to the manufacturers.

The GEORGE B. MEADOWS WIRE AND IRON WORKS COMPANY, Limited,

117 KING ST. WEST. - - TORONTO

Ladies' Circular Skirt, Falling in Ripples Below the Hips and with Graduated Circular Flounce: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

Ladies' Three-Piece Skirt, with Graduated Circular Flounce: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

Ladies' Skirt, Consisting of a Five-Gored Upper Part and a Circular Lower Part: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

Ladies' Circular Skirt, with Slightest Possible Fullness at Waist: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

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The New Century System of Skirt-Cutting (Copyright 1898) cuts latest styles, any number of Gores. A barves for Agents. Send for Descriptive Circular. Self-Measurement form free.

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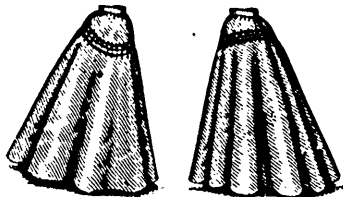
The above title, given by the U.S. Patent Office. An Electric Roller in all the terms implies. The invention of a physician and electrician known throughout this country and Europe. A most perfect complexion beautifier. Will remove wrinkles, "crow's feet," freckles or from nose, and all facial blemishes. CURATIVE. Whenever electricity is to be used for massaging or curative purposes it has no equal. No charging. Will last forever. Always ready for use on ALL PARTS OF THE BODY, for all diseases. For Rheumatism, Sciatica, Neuralgia, Nervous and Circulatory Diseases, a specific. The professional standing of the inventor (you are referred to the public press for the past fifteen years, with the approval of this country and Europe. Is a perfect guarantee.

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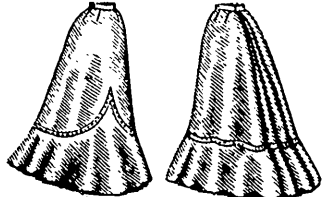


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**1736 1736**  
Ladies' Skirt, Consisting of a Short Tablier Upper Part and a Circular Lower Part (To be Fastened On the Belt or Dart-Fitted and Made With or Without the Five-Gored Foundation-Skirt); 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. or 25 cents.

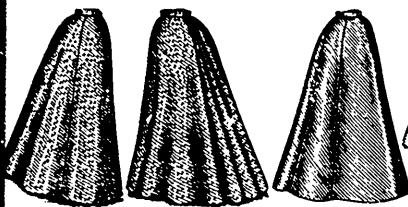


**1759 1759**  
Ladies' Skirt, Consisting of a Circular Upper Part and a Circular Lower Part or Flounce Extending in a Point at the Front (To be Plaited or Gathered at the Back and Made With or Without the Seven-Gored Foundation-Skirt); 9 sizes. Waist measures, 20 to 30 inches. Any size, 1s. or 25 cents.

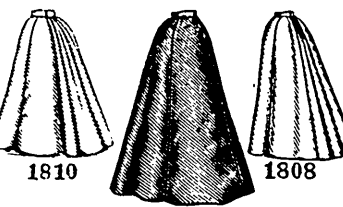
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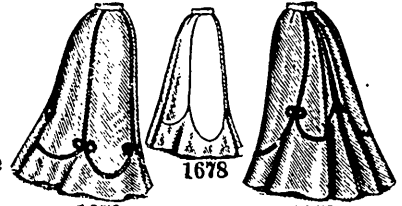
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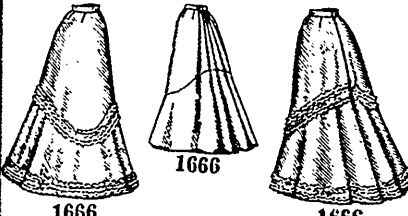
**1775 1775 1810**  
Ladies' Three-Piece Skirt (To be Gathered or Side or Box Plaited at the Back); 9 sizes. Waist measures, 20 to 33 inches. Any size, 1s. or 25 cents.



**1810 1808 1808**  
Ladies' Six-Gored Skirt (To be Laid in a Double Box-Plait or Gathered at the Back); 9 sizes. Waist measures, 20 to 36 ins. Any size, 1s. or 25 cents.



**1673 1678**  
Ladies' Skirt, having a Five-Gored Upper Part and a Circular Van Dyke Lower Part or Flounce; 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



**1666 1666**  
Ladies' Skirt, with Circular Upper Portion and Circular Lower Portion or Flounce (To be Made with or without the Seven-Gored Foundation-Skirt); 9 sizes. Waist measures, 20 to 30 inches. Any size, 1s. or 25 cents.



**1719 1719**  
Ladies' Five-Gored Skirt, having the Front-Gore Extended in a Circular Flounce to Give Depth to the Four Other Gores; 9 sizes. Waist mea., 20 to 36 inches. Any size, 1s. or 25 cents.

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tailor-cut, hand-sewed French corsets, are scientifically true. They are the lightest, coolest, most fashionable and comfortable corsets made. At all dry goods stores in all sizes and for all figures, \$1.00 to \$30.00 per pair.

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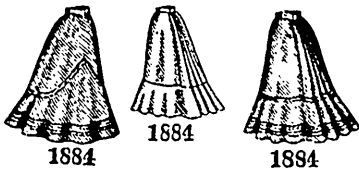
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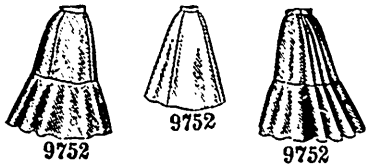
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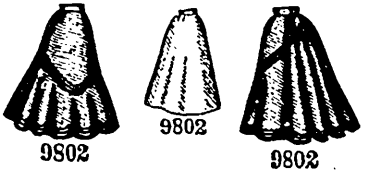
Misses' Three-Piece Skirt, with Circular Flounce Extending in a Point at the Front; 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Skirt, having a Five-Gored Upper Part and a Graduated Gathered Lower Part; 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



Misses' Five-Gored Skirt, with Circular Spanish Flounce; 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



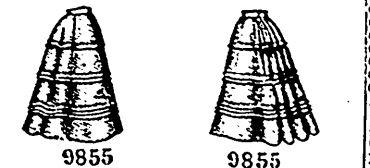
Misses' Three-Piece Skirt, with Graduated Circular Flounce; 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



Misses' Three-Piece Skirt (To be Plaited or Gathered at the Back); 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Circular Bell Skirt (To be Gathered or Side-Plaited at the Back); 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Tucked Five-Gored Skirt, with Five-Gored Foundation Skirt; 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

ANSWERS TO CORRESPONDENTS.

(Continued.)

E.M.K.:—(1) Enlarged pores may be contracted by an application of alcohol or astringent acid, but the latter must be most carefully applied. The tiny pore alone must be touched and none of the surrounding cuticle. Elderflower water is a good lotion for removing tan and sunburn, and another wash, which has the additional qualities of bringing the blood to the surface of the skin and making it and the lips look fresh, and also of preventing wrinkles, is composed of Rosewater..... 3 ounces, Tincture of benzoin..... 1 table-spoonful.

This is to be applied to the face after exposure and before washing it.

(2) Rowland's Macassar Oil for the hair is claimed to be one of the most powerful stimulants for its growth ever known. It is prepared as follows: In a jar containing eight ounces of sweet oil suspend a quarter of an ounce of the clippings of alkanet root tied in a bit of muslin; cover and let it stand for a week. Then add:

- Tincture of cathartides..... 60 drops. Oil of rose..... 10 drops. Oil of neroli..... 60 drops. Oil of lemon..... 60 drops.

Closely cork the jar and let it stand for three weeks longer, when it will be ready for use.

(3) To make lettuce salad, choose for this the crisp part of the lettuce, lay it in cold water for an hour, dry well, and arrange it in a salad bowl. Mix and pour over the centre of the dish the following dressing:

- Two table-spoonfuls of dry mustard. Two table-spoonfuls of oil or melted butter. One tea-spoonful of salt. Half a tea-spoonful of sugar. An eighth of a tea-spoonful of pepper. Twelve table-spoonfuls of vinegar.

Beat the yolks and the whites of the eggs separately and then together; then add the rest of the ingredients, stirring constantly. Set the bowl containing the mixture in a saucepanful of boiling water, and cook until the liquid thickens, stirring all the time. Set the dressing on the ice and use when perfectly cold.

ANNA M. N.:—Referring to the line, "Royal road to learning," Euclid, having opened a school of mathematics at Alexandria, was asked by King Ptolemy whether he could not explain his art to him in a more compendious manner. "Sire," said the geometrician, "there is no royal road to learning."

Stop That Head Cold in 10 Minutes—or it will develop into chronic catarrh. Dr Agnew's Catarrhal Powder stops cold in the head in 10 minutes, and relieves most acute and deep seated catarrh after one application. Cures quickly and permanently. "I have used Dr. Agnew's Catarrhal Powder with best results. It is a great remedy, and I never cease recommending it."—John E. Dell, Paulding, O.—46.

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You've heard a lady friend remark that she has had some particular feather or plume for six or eight years, or perhaps longer. That friend knows how to take care of her plumes by leaving them with us betimes to be cleaned or dyed. We pride ourselves on our good work in dyeing and cleaning the daintiest feathers.

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which many will no doubt be pleased to inspect. The patterns can be had in the Sizes mentioned, from Ourselves or from Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

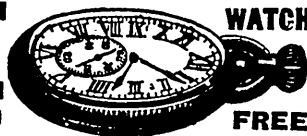
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1913



1913



1913



1915



1915



1890



1890

Ladies' Circular Cape (To be Double or Triple): 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.

Ladies' Circular Cape: 7 sizes. Bust measure, 30 to 48 inches. Any size, 10d. or 20 cents.

Ladies' Pointed Circular Cape, with Yoke: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



1768



1768



1856



1856



1856



1910



1910

Ladies' Double Circular Cape, with Vandyke Collar: 8 sizes. Bust measures, 30 to 44 inches. Any size, 10d. or 20 cents.

Ladies' Cape (Known as the Bernhardt Mantle): 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.

Ladies' Circular Cape, with Circular Flounce: 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.



1872



1872



1872

Ladies' Military Cape (To be Worn With or Without the Hood): 9 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.



9402



9402



9402

Ladies' Cape (To be Made with a Lingerie Collar or with a Military Turn-Down Collar): 9 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.

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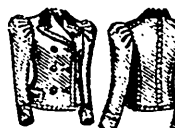
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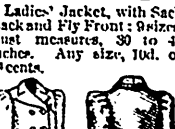
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Ladies' Jacket with Box Back having a Fly Front: 8 sizes. Bust measures, 30 to 44 inches. Any size, 10d. or 20 cents.



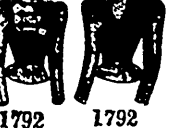
Ladies' Jacket, with Sack Back and Fly Front: 9 sizes. Bust measures, 30 to 40 inches. Any size, 10d. or 20 cents.



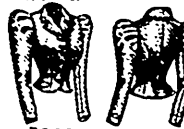
Ladies' Fly-Front Jacket, with Seamless Box Back: 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.



Ladies' Reefer Jacket, with Seamless Box Back: 7 sizes. Bust measures, 30 to 42 inches. Any size, 10d. or 20 cents.

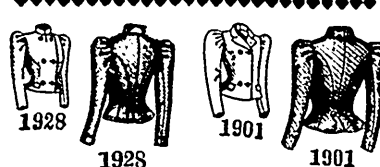


Ladies' Military Close-Fitting Jacket, with Hip Seams (To be Made With or Without the Shoulder Straps): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.

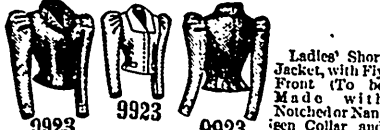


Ladies' Single-Breasted Close-Fitting Jacket (To have Square or Rounding Lower Front Corners and the Sleeves Plaited or Gathered): 9 sizes. Bust measure, 30 to 46 inches. Any size, 10d. or 20 cents.

LADIES' JACKETS



Ladies' Admiral Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents. Ladies' Double-Breasted Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



Ladies' Short Jacket, with Fly Front (To be Made with Notch or Notched Collar and with the Sleeves Plaited or Gathered): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



Ladies' Belted Jacket, with Fouch Front (To be Worn Closed or Open, with the Front Rolled to the Bust or Belt and Made With or Without a Center-Back Seam and the Circular Peplum, and with the Sleeves Box-Plaited or Gathered): 7 sizes. Bust mea., 30 to 42 inches. Any size, 10d. or 20 cents. Ladies' Jacket, with Easy-Fitted Front having a Straight Dart Ending Under the Pocket-Lap: 9 sizes. Bust mea., 30 to 40 ins. Any size, 10d. or 20 cts.

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The Butterick Publishing Co. (Limited).

ANSWERS TO CORRESPONDENTS. (Concluded.)

ALICE G.:—A formula for a wash, given by a noted specialist at the request of a number of ladies obliged to do their own housework, and desirous of keeping their hands in nice order, is as follows: Rained or boiled water..... 1 gallon. Powdered borax..... 1 ounce. Oat meal..... 1 package.

Let the mixture stand for two or three days; then strain and add a little alcohol to keep it. If desired, a little glycerine may be added to the mixture, though it is not necessary, as the oatmeal provides a oily element.

FRANCIS:—A dainty cold luncheon, suitable for the afternoon, may consist of chicken salad served with small finger-bread or thin buttered sandwiches; after the salad come ices, cake and fruit and a small cup of black coffee is usually served last. The most popular manner of serving a luncheon of this kind is at small tables daintily covered with luncheon cloths, with only an embroidered centre piece showing the polished wood all round. Small bowls of flowers on each table are very decorative.

PASSY:—Corn fritters may be prepared as follows: A pint of grated corn. An egg. Half a cupful of milk. A tea-spoonful of melted butter. Two tea-spoonfuls of baking powder. Salt and pepper to taste. Flour to thicken.

Grate the corn from the cob. Beat the egg well and add it to the corn and also milk, melted butter, salt and pepper. Sift the baking powder into a little of the flour and add it to the corn, stirring in enough flour to make a rather thick batter. The fritters are fried upon a griddle like buns, cakes, a table-spoonful of the batter being used for each fritter.

PHOENIX:—A red color scheme is appropriate for the library. A wool tapestry table-cover may be used on the dining-room table between meals.

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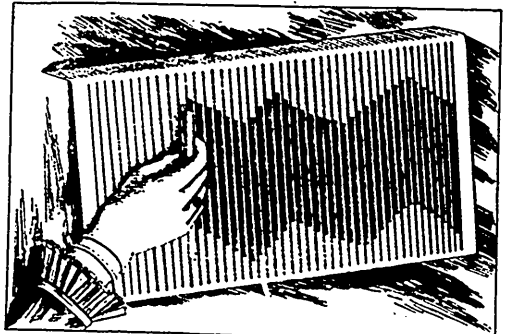
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