

AUTUMN NUMBER.

VOL. XLVIII.

NO. 4.

# THE Delineator

A JOURNAL  
of  
FASHION  
CULTURE  
and  
FINE ARTS.

ACTING AS A PROFESSION FOR WOMEN, BY VIOLA ALLEN, IN THIS NUMBER.

MARION TEMPLE, BY FRANCES LYNDE, IN THIS NUMBER.



**CANADIAN EDITION**

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

Printed and Published in Toronto

BY

The Delineator Publishing Co. of Toronto

(LIMITED)

33 Richmond Street West, TORONTO, ONT.

OCTOBER.

PRICE. 15 CENTS.

1896.

# Don't Let Yourself Get Thin

If you get hungry three times a day, enjoy your food, and enjoy the next two hours, you are happy enough.

If not, what you want is to get there.

A great deal of sickness begins with loss of fat. You know this. When your friend is in good flesh, you say, "How well you look!" and when he is thin you don't say what you think, but you worry about him.

Apply this to yourself. Don't let yourself get thin.

The diseases of thinness that we fear most are scrofula in the child and consumption in the adult. If you keep your child and yourself plump, you do not fear these diseases.

It will be useful to you to know the exact reason for this.

The germ of scrofula and consumption thrives on leanness. Fat keeps it down. Fat, then, is the food-means of getting the odds in our favor when contending against this germ.

Everybody knows that cod-liver oil is a fat producer.

## Scott's Emulsion

is cod-liver oil made easy. The taste is concealed; the oil half-digested; it is half-ready to make fat.

In health you get this fat from your ordinary food, and have no need of cod-liver oil. When you begin to lose flesh, you are not getting the fat that you must have out of your ordinary food, and you do need cod-liver oil. Take Scott's Emulsion.



D 39.

D 40.

The Delineator.

*Promenade Toilettes.*  
DESCRIBED ON PAGE 404.

October, 1896.







D 41.

D 42.



LADIES! see that you get

KERR'S N. M. T.

SPPOOL COTTON

It is THE BEST for Machine or Hand Sewing

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For Sale by all leading Dry Goods Merchants

If you want an interlining  
of undoubted quality see  
that it has the head of a  
Buck Chamois stamped  
in gold on every yard

Two prices 35 cents and  
25 cents per yard

# DORENWEND'S IS THE ONLY PLACE TO BUY HAIR GOODS



Waves.



Lady's Wig.

An establishment like ours requires not to heed the frantic and foolish attempts made to divert our trade by small concerns offering supposed equal values at lower prices. It has but a temporary effect, and in the end simply acts as a means to convince people that, after all, **DORENWEND'S** goods are the best, and being this they are the cheapest. Brains, skill, capital and energy are our backing, and in the production of **HAIR GOODS** we reign supreme. It is not egotism that prompts us to say this, but rather the praise and commendation expressed by thousands upon thousands who, during our twenty-eight years' experience devoted to the study and supply of **Artificial Hair Coverings**, have found it necessary on account of baldness, or for convenience, health and appearance, to employ our services. If you are bald and in need of a Wig, consult us. If you want a nice Switch or Frontpiece to improve your head-dress and beautify your appearance, confide in us. We will exercise our best judgment in serving you at the closest margin of profit.

OUR NEW CATALOGUE, 10th edition, now ready—Can be had on application.

**OUR FRONTPIECES**, in Curly, Wavy or Pompadour Styles, warranted Best Quality Hair; always keep their curl.

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

**OUR SWITCHES**

of FINEST CUT HAIR of even length and very short stem.

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



DORENWEND'S TOUPEES

**OUR LADIES' WIGS** in various style fronts, with long back hair, can be dressed high or low.

\$10, \$12, \$15, \$18, \$20, \$25, \$30 and up.

**OUR WIGS AND TOUPEES FOR GENTLEMEN.**

As natural in appearance as the hair on the head. Featherweight and durable.

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



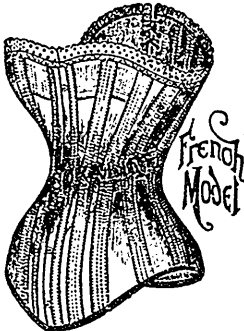
Gent's Wig.

**MAIL ORDERS.**—Order what you require, send amount and sample by registered letter, and you will receive it by return mail. If not to your liking, we will exchange it. If you are undecided, and wish for further information, write. We give particular attention to enquiries.

**DORENWEND CO. Ltd.,** 103 and 105 Yonge St., TORONTO.

**Oh, How Different**

is the fit of a gown over a well-cut corset!



French Model

**NO WRINKLES, NO BAGGY, UNSTYLISH EFFECTS,** but the perfection of grace and neatness if you wear the French Model, a universal favorite.

MANUFACTURED BY **THE CROMPTON CORSET CO. TORONTO.**

**3 BOTTLES FREE.**

In order to introduce it we will send to any address (carriage paid) three trial bottles of our celebrated remedy for Catarrh and Catarrhal Deafness free of charge. This grand remedy is prompt, pleasant and permanent. It radically cures where all other remedies fail. Do not delay. Write at once. Address

**MEDICAL INHALATION CO.,** No. 2 College Street, Toronto, Ont.

**DEAFNESS**



The Drum in Position.

AND HEAD NOISES overcome by Wilson's Common Sense Ear-Drums, the greatest invention of the age. Simple, comfortable, safe and invisible. No wire or string attachments.

Write for circulars (Sent Free) to **C. B. MILLER,** Freehold Building, 60 Victoria St., Toronto Ont.

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87 King St. East, Toronto

**STEEL SPECTACLES** 50c. up.  
**GOLD SPECTACLES** \$3.00 up.

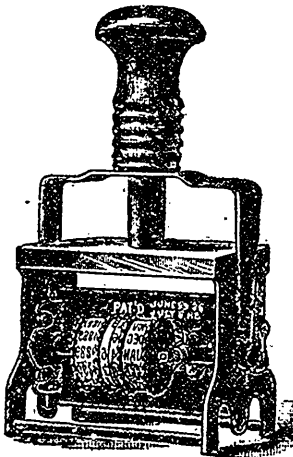
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Date Printers, 50c.; with pad, 75 cents.  
Linen Marker, complete, - - 50 "

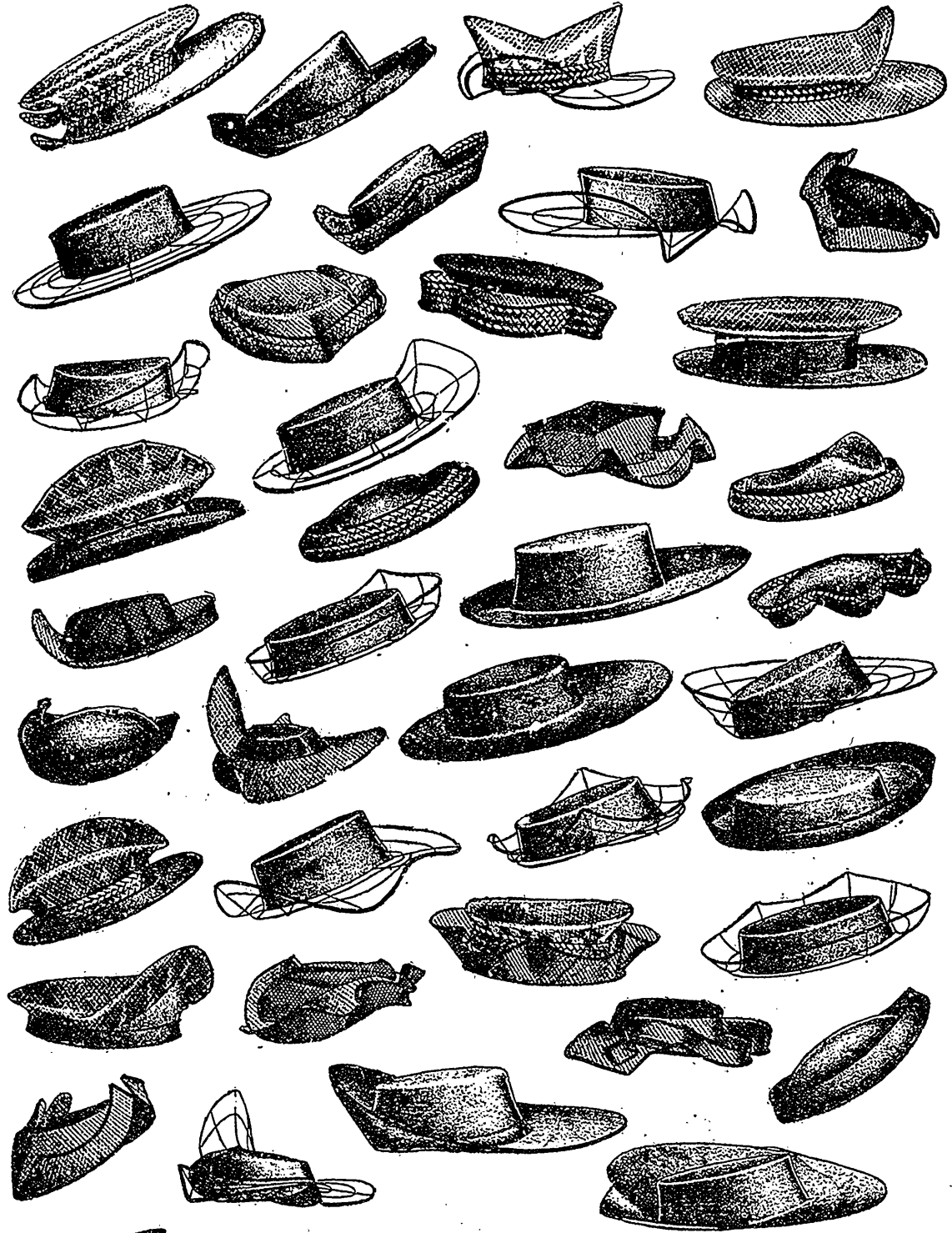


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10 King Street West,

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Some of the Popular Novelties among the Autumn Hat and Bonnet Shapes.



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 SEND FOR CIRCULAR.  
 MENTION THIS PAPER.  
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 Goods returned in 24 hours.  
 124 King Street West, TORONTO.



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 "Accordion Plating."



PROTECT and beautify your lawn with a nice  
**IRON FENCE**

ADDRESS  
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Guaranteed Harmless. Sent to any address on receipt of price, 25 cents. Agent—  
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**GERMAN ARMY PILE REMEDY**  
 WARRANTED TO CURE BLIND, BLEEDING or ITCHING **PILES**  
 EACH ONE DOLLAR PACKAGE CONTAINS LIQUID OINTMENT AND PILLS  
 ASK YOUR DRUGGIST FOR IT OR SEND DIRECT  
**THE KESSLER DRUG CO. TORONTO**

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

**The Blue and the Gray.**

Both men and women are apt to feel a little blue, when the gray hairs begin to show. It's a very natural feeling. In the normal condition of things gray hairs belong to advanced age. They have no business whitening the head of man or woman, who has not begun to go down the slope of life. As a matter of fact, the hair turns gray regardless of age, or of life's seasons; sometimes it is whitened by sickness, but more often from lack of care. When the hair fades or turns gray there's no need to resort to hair dyes. The normal color of the hair is restored and retained by the use of

**Ayer's Hair Vigor.**

Ayer's Curebook, "a story of cures told by the cured." 100 pages, free. J. C. Ayer Co., Lowell, Mass.

**Ladies' Street Dresses**

Sweet Summer Suits.  
 Swagger Skirts and Jackets.  
 Swell Boating Outfits.  
 Smart Overgarments.  
 Stylish Golf Capes.  
 Attractive Outing Costumes.  
 Nobby Travelling Downs.

**Rigby Water Proofed**

**Neatest Bicycle Suits.**

Would not any lady like to have all her outdoor garments made repellant to water if she could feel sure that not the slightest difference would be made in the material? Well, we stake our reputation on the fact that cloth proofed by the Rigby Process cannot be distinguished from the same cloth not proofed, except that it cannot be made wet—nor is the free circulation of air through the cloth interfered with in the least.

**FINE-ART PRINTING**

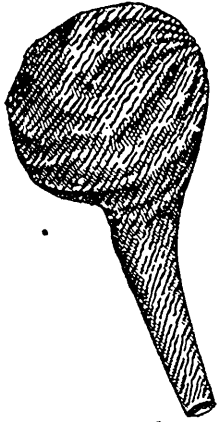
This is the word to express the Clear and Beautiful Fine-Art Printing of the

**BLICKENSBERGER TYPE-WRITER**

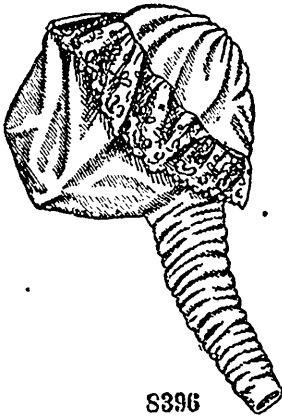
Which prints without ribbon, and soon saves its own cost in ribbons alone.  
 Visible Writing alone is worth the money.  
 PORTABILITY, weight only 6 lbs.  
 CAPACITY, 84 characters. It will do all the \$125.00 ribbon machines will do and do it better.

**PRICE ONLY \$45.00.**

**CREELMAN BROS. TYPEWRITER CO., - GEORGETOWN, ONT.**  
**TORONTO AGENCY, - - 19 ADELAIDE ST. EAST.**



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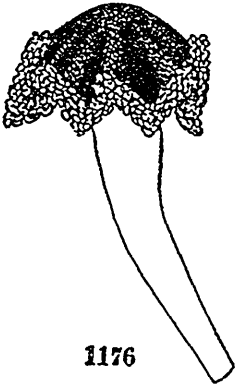


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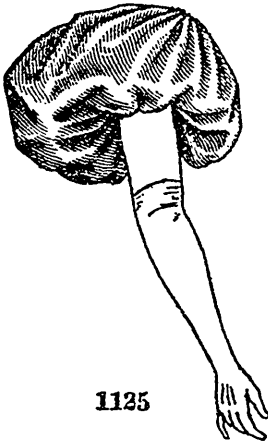
1176

Dress Sleeve Cap; 3 sizes; small, medium and large; price 3d. or 5 cents.



1176

Dress Sleeve Cap; 3 sizes: small, medium and large; price 3d. or 5 cents.



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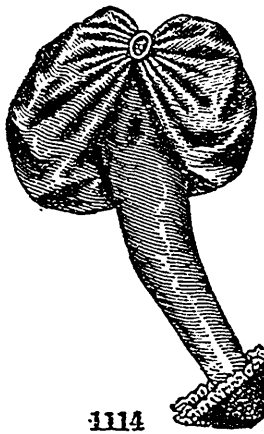
Dress Sleeve Cap; 3 sizes: small, medium and large; price 3d. or 5 cents.



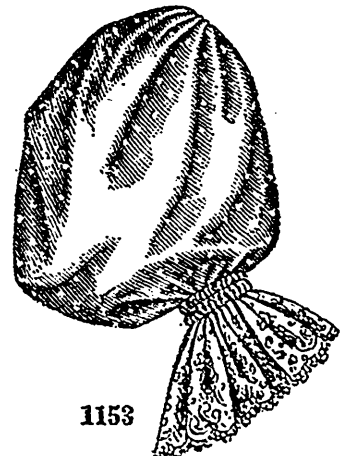
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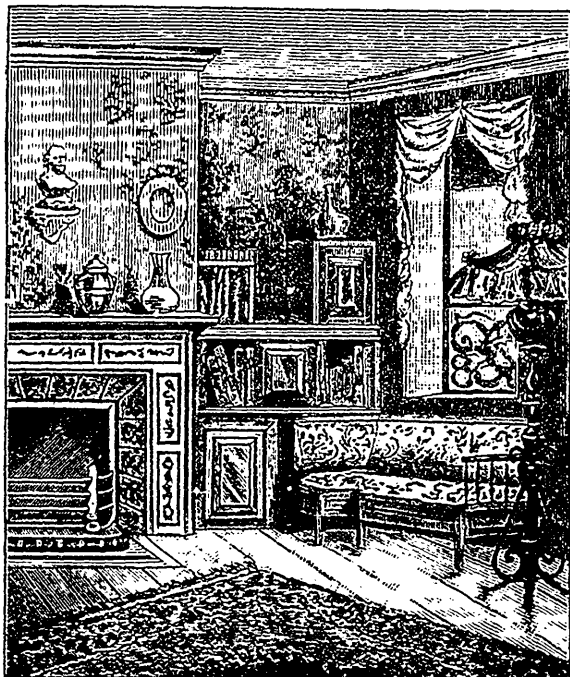
**AUTUMN STYLES IN SLEEVES AND SLEEVE CAPS.**

*The Sleeves are each in 3 Sizes, from 9 to 16 inches, arm measures, and each costs 5d. or 10 cents.*

(For Descriptions see Page 464.)







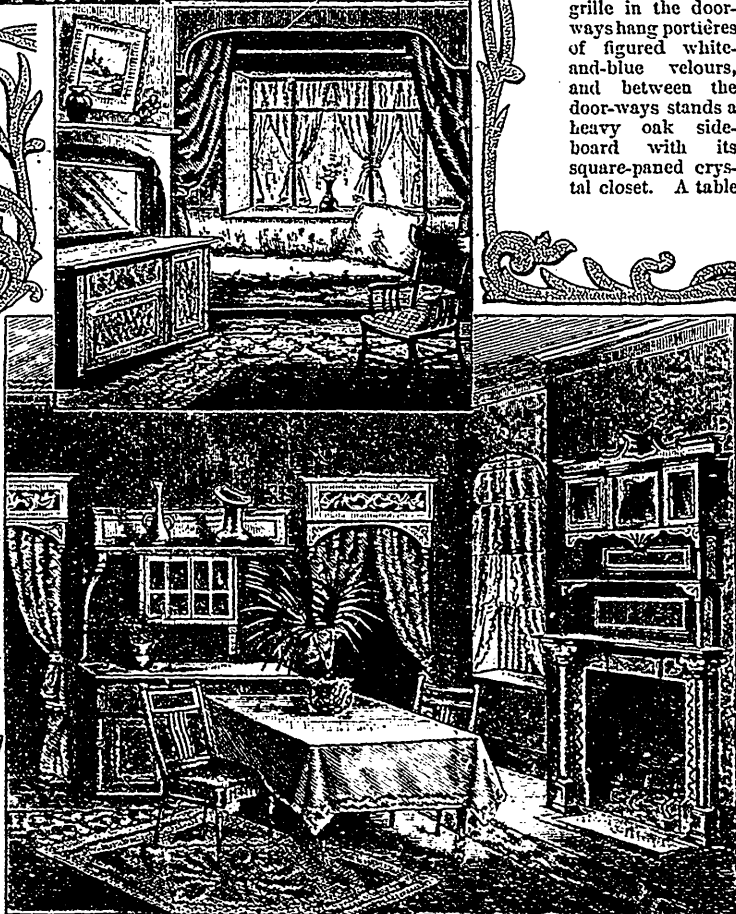
## House Furnishing and Decoration.

A pretext is found in these comfort-loving days for establishing a cosy corner even in the library. Heretofore the furnishing of this apartment was characterized by a severity almost uninviting. Happily, other ideas now prevail in furnishing, and the homemaker's opportunity for introducing original effects has been extended. A tastefully appointed library corner is shown in the first illustration. An oriental rug lies upon the polished wood floor and a figured paper in pretty half-tones covers the wall. A grate fire sends its cheerful glow out into the apartment and glints upon the brass fender, casting shadows across the tiled hearth and facings. Upon the mantel are vases and above are pictures and a marble bust. Book shelves with cabinets are built into the wall between the mantel and window and beneath the latter is an upholstered settee, also made stationary, the whole forming an inviting corner. The window is hung with a simple drapery of white casement muslin. By night the apartment is lighted by a wrought-iron standard lamp, the light coming through a green silk shade and falling upon the settee next which it is stationed.

A glimpse of a boudoir is shown in the second engraving. A fancy-bordered rug of dark-red velvet filling is spread over a floor

covered with matting—its Summer dress. A large dressing-case of birch with bevelled mirror stands at one end and above it hangs a prettily framed landscape in water colors. In the bay window is built a settee upholstered with light-blue denim and rendered additionally comfortable by pillows. The window has white Swiss sash curtains held back with ribbons. Portières of dark-blue denim are adjusted at the entrance of the bay and above it on a shelf are old-fashioned platters and jugs. An upholstered chair completes the appointments of this delightful retreat.

The Colonial dining-room pictured in the third engraving carries one in fancy back to Revolutionary days. Upon the oak floor is a large rug and paper in a small blue-and-white figure covers the walls. The mantel of white-enamelled wood is built above a fire-place with iron andirons upon which the hickory logs may be piled high. The arched window next the mantel has long sash curtains and a half-sash curtain of white Swiss in addition to a white shade. Below the grille in the door-ways hang portières of figured white-and-blue velours, and between the door-ways stands a heavy oak side-board with its square-paned crystal closet. A table



spread with a bordered blue velours cloth supporting a growing palm and leather covered chairs complete the furnishings.

# PEMBER'S Hair Goods and Turkish Bath Establishment

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

## TURKISH BATHS

... STEAM HEATED

Excellent . . .  
Sleeping Accommodation



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

Lady's Bath and Hair Dress, 75c.

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

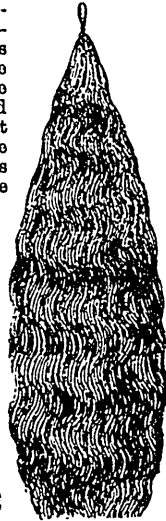
Send for Catalogue for Exhibition Prices.

**SWITCHES**  
FROM 50c TO \$20

**BANGS**  
FROM 75c TO \$10

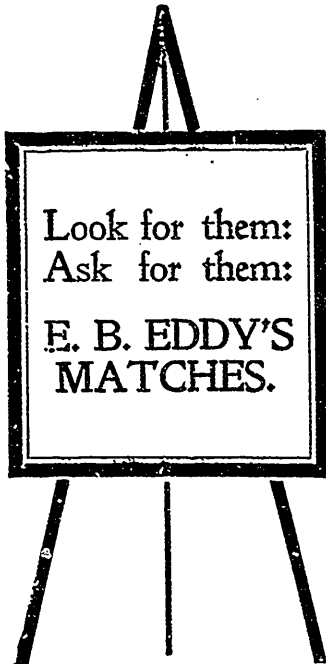
ALSO

The BORDEN  
HAIR STRUCTURE



Lady's Wig.  
\$16, \$20, \$25 and up.

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



Look for them:  
Ask for them:  
**E. B. EDDY'S  
MATCHES.**

## THE DELINEATOR.

THE WOMAN'S FAVORITE MAGAZINE.

The Canadian Edition of which is identical with that published by THE BUTTERICK PUBLISHING CO., LTD., 7-17 West 13th St., New York.

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

Price of Single Copies, 15c. Each.

Subscription Price, \$1.00 a Year.

The actual average sale of THE DELINEATOR in Canada during 1895 amounted to 24,653 copies per month. Advertising rates on application.

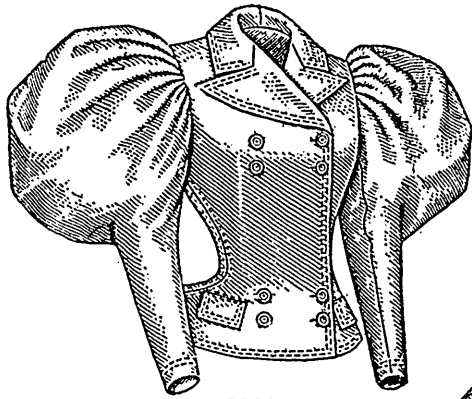
The Delineator Publishing Co. of Toronto, Ltd.,  
33 RICHMOND ST. WEST, TORONTO, ONT.

### AN HONEST OFFER.

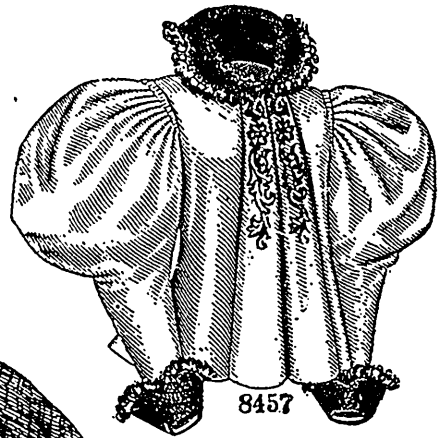
If you have CATARRH, and desire to be cured without risk of losing your money, we will send a Germicide Inhaler and medicine for that disease without asking a cent of pay in advance. After a fair trial at your own home, and you find it a genuine remedy, you can send us \$3 to pay for same. If not satisfactory in every way you can return the Inhaler at our expense, and need not pay one cent. Could anything be more fair? You have everything to gain and nothing to lose. If the remedy is not all we claim, we are the losers, not you. Just think of being cured for \$3!

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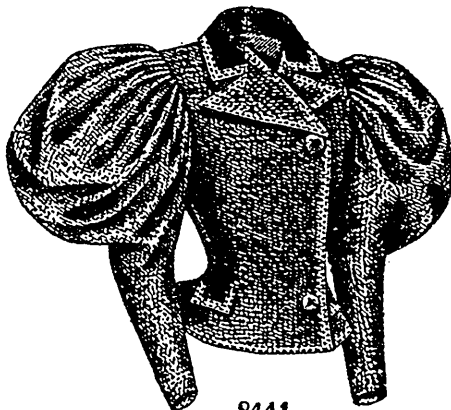
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8441



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Novelties  
 IN  
 Coats  
 AND  
 Jackets  
 FOR  
 Autumn  
 Wear.

(For Descriptions see  
 Page 455.)

**THE WOOLS WE SELL**

Are especially dyed for us, and guaranteed to be the best.

We sell them Retail at Wholesale Prices.

- Berlin Wools, all colors, 6c. per ounce.
- Shetland and Andalusian, 7c. per ounce.
- Saxony Wool, all colors, 8c. skein, \$1.20 lb.
- Baldwin's Fingering Wool 9c. skein, \$1.35 lb.
- Ice Wool, extra quality, 8' and 10c. ball.
- Stamped Honiton Contro Pieces, 10c., 15c. and 25c. each.
- Stamped Tray Covers, 25c. and 30c. each.
- Stamped Doyloys, 12 x 12, 5c. each.
- Stamped Night-Dress Bags, 25c. and 35c. each.
- Stamped Hot Roll Doyloys, 15c. each.
- Stamped Table Covers, Hemstitched, 50c. each.
- All Wash Silks, extra quality, 40 skein, 45c. doz.
- Red Madonna Washing Cotton, 20c. doz.
- Crochet Cotton, all colors, 4c. ball.

Write for Price List. Letter Orders receive prompt and careful attention.

**HENRY DAVIS & CO.,**  
DIRECT IMPORTERS,

234 Yonge Street, - - Toronto.



**Cosy Costumes for Breezy October.**

There is a crisp, invigorating charm about our clear, fall weather, which makes life seem well worth living when we are appropriately clad. Though the evening air is apt to be chill and penetrating and there are always occasional days when nature, in a stormy mood, seems to give us a foretaste of what she will do later on when winter begins. But fortunately for everybody it is now easy to have clothing suited to every varying mood of the weather. A layer of Fibre Chamois used to interline your coat, cape or any other wrap will give it a genial, healthful warmth which neither a playful zephyr nor yet a wintry blast can penetrate. Or have a layer put through the bodice of your fall gown. It doesn't add either bulk or weight, and will make it possible to dispense with a wrap altogether. Use, of course, the Rigby Waterproofed line for all skirts and wraps, and enjoy the comfort of keeping dry as well as warm in spite of sudden showers, and of having your garments still stylishly stiff even after a wetting. Make all the children's frocks and coats up with this interlining. It is so light that the smallest shoulders can't feel its weight, and yet is durable enough to stand the rough usage of children's frolics, always keeping out the wind and cold.

Made, as it is, from pure spruce fibre, the non-conducting properties of Fibre Chamois make it an invaluable foundation for all fall and winter clothing for everybody.

**Bad soap did it.**



Bad soap—bad skin. Starts pimples where there were none—makes them worse where there are some. Delicate skin needs a delicate detergent like **BABY'S OWN SOAP.** Keeps skin soft and healthy. Sold by all druggists.

**THE ALBERT TOILET SOAP CO., MONTREAL.**

**THE BUSTLE IS HERE**



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

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



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

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

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

**BRUSH & CO., Toronto.**

THE...

**Glass of Fashion**

**Up-to-Date.**

(Formerly the LADIES' MONTHLY REVIEW)

A 48-page resume of **BUTTERICK FASHIONS** published by us at 5 CENTS A COPY, or 50 CENTS A YEAR, Postpaid.

**OCTOBER NUMBER NOW READY.**

**THE DELINEATOR PUBLISHING CO. OF TORONTO, LTD.,**

33 Richmond St. West, TORONTO, ONT.

**5c.**  
a Copy  
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**50c.**  
a Year  
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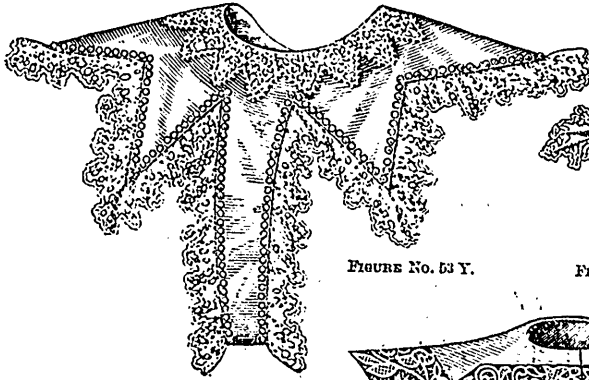


FIGURE No. 53 Y.

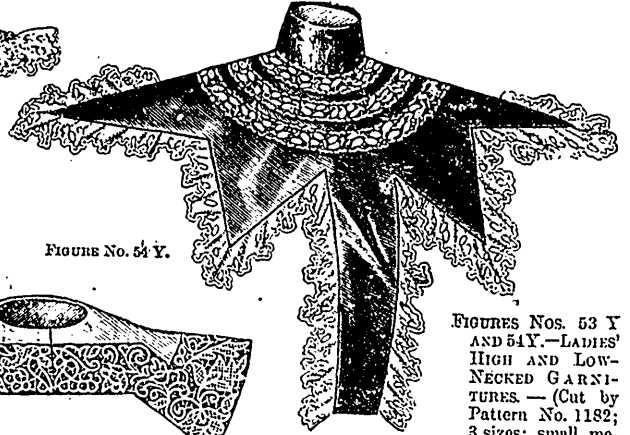


FIGURE No. 54 Y.

FIGURES NOS. 53 Y AND 54 Y.—LADIES' HIGH AND LOW-NECKED GARNITURES.—(Cut by Pattern No. 1182; 3 sizes; small, medium and large; price 3d. or 5 cts.)

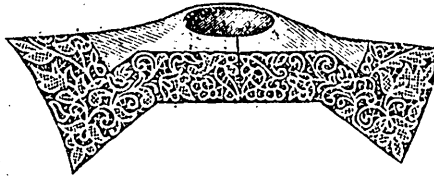


FIGURE No. 55 Y.—LADIES' EPAULETTE COLLAR.—(Cut by Pattern No. 7866; 3 sizes; small, medium and large; price 5d. or 10 cents.)

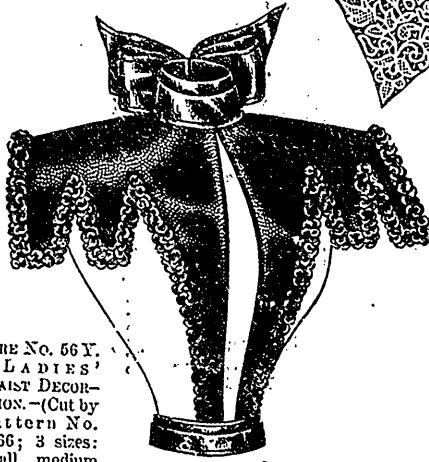


FIGURE No. 56 Y.—LADIES' WAIST DECORATION.—(Cut by Pattern No. 1066; 3 sizes; small, medium and large; price 5d. or 10 cents.)

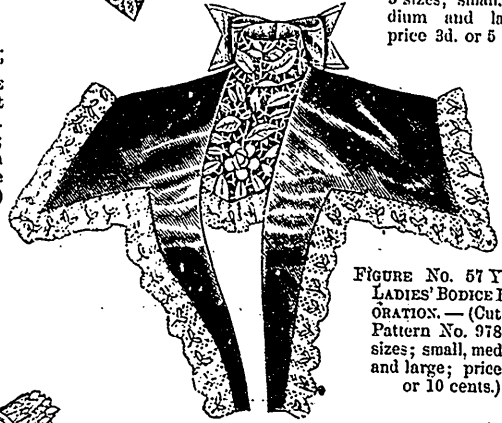
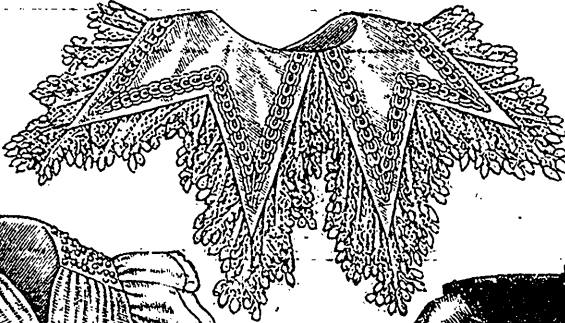


FIGURE No. 57 Y.—LADIES' BODICE DECORATION.—(Cut by Pattern No. 978; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURES No. 58 Y.

FIGURES NOS. 58 Y AND 59 Y.—LADIES' WAIST DECORATIONS.—(Cut by Pattern No. 1174; 3 sizes; small, medium and large; price 5d. or 10 cents. The waist patterns No. 8428; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

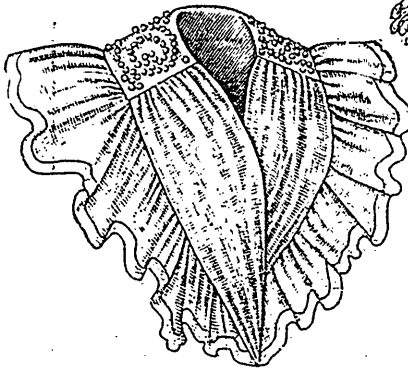


FIGURE No. 60 Y.—LADIES' FICHU.—(Cut by Pattern No. 7153; 3 sizes; small, medium and large; price 5d. or 10 cents.)

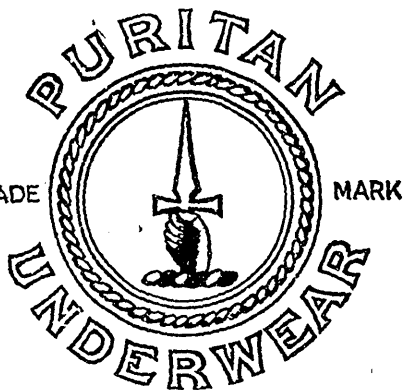


FIGURE No. 59 Y.

## STYLISH LINGERIE.

(For Descriptions See Page 448.)

The Best...



ELASTIC KNIT UNDERWEAR ON THE MARKET FOR LADIES AND CHILDREN.

See that each garment bears this trade mark and ensure health and comfort.

CHILDREN'S VESTS AND COMBINATIONS All Sizes

LADIES' VESTS, DRAWERS AND COMBINATIONS.

All Sizes

**ARE YOU AWARE**

that the only way you can rid yourself of that most annoying blemish,

**SUPERFLUOUS HAIR,**

is to have it removed permanently and satisfactorily by the only treatment or remedy known to science that will do it, and the only one recommended by physicians—

**ELECTROLYSIS**

**WE ARE** the fastest operators in Canada at this work, and always guarantee its success. Daily we meet with and treat all kinds of blemishes and defects of the face, hair, hands and figure, and are

**ALWAYS SUCCESSFUL**

in curing or removing the trouble. Send stamp for Booklet, "Health and Good Looks."

If you are troubled with a Red Nose, Eczema, Moth Patches, Sallowiness, Freckles, Tan, etc., use Princess Complexion Purifier. Price \$1.50 Express paid. Manufactured at the Graham Dermatological Institute by

Canada's Only Complexion Specialists—

**MISSES MOOTE & HIGH,**

41 Carlton Street, TORONTO.

Tel. 1958.

**NOTICE**

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

**Organs.**

WE HAVE FIFTY ORGANS IN STOCK, NEW AND USED INSTRUMENTS BY LEADING CANADIAN AND AMERICAN MAKERS. WE ARE OFFERING SPECIAL SELLING INDUCEMENTS TO CLEAR THEM OUT. WE WANT THE ROOM THEY TAKE FOR NEW AUTUMN SHIPMENTS NOW ON THE WAY. NO HOME COMPLETE NOWADAYS WITHOUT A MUSICAL INSTRUMENT OF SOME KIND, AND WHAT MORE PLEASURE, HAPPINESS, COMFORT OR INSPIRATION CAN ONE ENJOY THAN THE SINGING SWEETNESS OF A SWEET-TONED ORGAN. YOU MAY OWN ONE ON LIBERAL TERMS LIKE THESE—THREE, FOUR AND FIVE DOLLARS CASH DOWN, AND THEN

**\$3.00 to \$5.00 per month** TILL PAID FOR.

WE GUARANTEE SATISFACTION AND SHIP ORGANS ON APPROVAL. NOTE THESE SPECIAL OFFERS.

- 4-stop Jackson, \$25.00; 7-stop Karn & Staebler, \$30.00; 6-stop Uxbridge Co., \$35.00; 8-stop Dominion, \$50.00; 9-stop Thomas, \$60.00; 9-stop W. Bell & Co., \$65.00; 9-stop Mason & Hamlin, \$75.00.

**VISITORS**

TO TORONTO'S GREAT FAIR ARE WELCOMED TO OUR SHOWROOMS.

**WRITE**

FOR PARTICULARS.

188 YONGE ST., TORONTO.



# The DELINEATOR

VOL. XLVIII.

October, 1896.

No. 4.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTIONS OF FIGURES SHOWN ON PLATES 18, 19, 20, 21 AND 22.

**T**HE commonly accepted idea that Fashion is tyrannical, forcing compliance with erratic mandates, is erroneous, for though she may sometimes

err on the side of the grotesque, as a rule she endeavors to influence her votaries in the direction of the æsthetic and exalt and refine the art of dressing.

During the late Autumn and early Winter much thought is necessarily given to evening toilettes as well as to afternoon and morning dress. The display of fabrics is such that one can be appropriately garbed for every occasion.

For general and semi-dress occasions there are exquisite novelties in canvas wool and in knotted goods. Broadcloth, as readers of THE DELINEATOR have already been told, is most favorable to the tailor style of suit, and the color list in this material is long and satisfying. In mixed goods the varieties are almost without end. The checks are usually small, and if stripes appear they are generally narrow and show such gradual transitions of color as to avoid a pronounced appearance.

Evening toilettes of silk are decidedly popular. Moiré antique and Louis XV. silks appear in new colors and weaves. Still more sumptuous is a fine-grained silk called *faulle princess*, bearing bold floral designs in green, old-rose, blue, etc.

A dangerous rival of the silk family is *gazo de chambray*, which

will form a conspicuous factor in the toilettes of debutantes and young married ladies. Its softly shimmering gleam is due to

tinsel threads skilfully interwoven. The light tints of this material are elegantly appropriate for evening wear. Red and yellow for ball-room wear are well liked by brunettes, but all evening tints remain of the same delicate order as hitherto.

Bridal toilettes, of which some hints and suggestions are given elsewhere in this issue, are made of pure white or cream-white silks. Young brides frequently select brocaded tulle, which is inexpensive and unassuming. At quiet weddings the travelling dress may serve for the bridal toilette.

There is nothing too rich or costly for evening toilettes, but there is always a happy medium to be observed beyond which lavish ornament is neither effective nor in good taste. Inexpensive organdy, mull, dotted Swiss, the lovely *mousseline de soie* and chiffon are materials eminently well adapted to the young, and ribbon will be sufficient ornamentation, so that the cost need not be too great. Trains, never seen now on street toilettes, are worn with bridal and dinner dresses, though

many ladies adopt the short skirt for all dress occasions.

Evening wraps are made of satin brocades and white moiré antique when they are for dress wear, but faced cloth and mixed cloakings are chosen for those intended for ordinary use.



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 18.



FIGURE D 39.—LADIES' STREET TOILETTE.

FIGURE D 39.—This consists of a Ladies' jacket or blazer, a vest and skirt. The jacket pattern, which is No. 8669 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 437 of this publication. The vest pattern, which is No. 6398 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on its accompanying label. The skirt pattern, which is No. 8643 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 445 of this number of THE DELINEATOR.

Fawn faced cloth is here pictured in the jacket and cream-white cloth in the vest, both garments being finished with machine-stitching. The skirt is made of wine-colored zibeline. The jacket or blazer is here worn open and made with rounding lower front corners, but it may be closed at the bust and have square lower front corners, if preferred. Side-back and under-arm gores and a curving center seam render the jacket close-fitting at the sides and back and extra widths underfolded in box-plaits below the waist produce the popular outstanding ripples. A broad sailor-collar that is curved to form three points at the back extends below the bust and shapes a point on the front of each sleeve. The newest effect is seen in the one-seam leg-o'-mutton sleeves, which flare in puff style at the top and fit closely below. Pocket-laps having rounding lower front corners give a natty finish to the loose fronts; they are completed with machine-stitching to accord with the edges of the jacket and collar.

The low-cut vest is close fitting and is fastened at the center with buttons and button-holes; with it is worn a striped percale chemisette having a white linen Piccadilly collar and a black satin band-bow.

The six-piece skirt is made with a straight back-breadth and has straight edges that meet bias edges in the seams; it falls in flute folds at the sides and back and flares stylishly at the front.

Pleasing effects may be attained in the toilette by the association of harmonious colors and materials. The most successful jackets, in point of fit and style, are made up in this manner of broadcloth in either light biscuit shades or in the deep, rich Autumn tints of dahlia, green, mulberry, chestnut and wood-brown and various shades of blue and gray. Machine-stitching is the usual finish, although the trim self-strappings are not at all in disfavor, being, in fact, preferred by many fashionables. An inlay of black silk was added to the collar of a jacket made from green mixed chevot to accompany a black vest and a green canvas skirt. For the skirt, the new camel's-hair, serge, heather mixtures with their artistic commingling of subdued colors and broadcloth are suggested.

The brown felt hat is stylishly trimmed with ribbon, lace, feathers and flowers.

FIGURE D 40.—LADIES' COSTUME.

FIGURE D 40.—This illustrates a Ladies' costume. The pattern, which is No. 8658 and costs 1s. 8d. or 40 cents, is in

thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 414 of this number of THE DELINEATOR.

Canvas wool suiting and velvet are associated in the costume in this instance, and a ribbon stock and pipings of silk and small buttons add refined and elegant decorative touches. The basque, which is closely fitted by double bust darts and the usual seams, is in rounding outline in front, where it terminates at the waist, while at the back and sides it extends in a short skirt that is shaped to stand out in stylish, rippling folds. Gracefully tapering revers extend down the front at each side of the closing and impart a dressy effect to the waist, being slashed to form two tabs over each sleeve; the tabs are trimmed with small buttons and the revers are prettily piped with silk. The one-seam sleeves flare in leg-o'-mutton puffs at the top and fit the arm closely below; they are completed with pointed, flaring cuffs that are piped with silk. A ribbon stock covers the standing collar and is stylishly bowed at the back.

The seven-gored skirt is gathered at the back and possesses the grace and elegance characteristic of the newest styles. At the sides and back it ripples fashionably and at the front it flares broadly.

The new rough-surfaced goods—canvas wools or bouclés—will make up stylishly in this manner, and the novel zibeline wools belonging to the camel's-hair family are also commended, as well as faced cloth, with velvet for the small accessories and pipings of silk and small buttons for decoration. A ribbon stock is quite essential to a dressy effect and there are so many methods of arranging and trimming this fashionable bit of lingerie that no suggestion of sameness is ever given by its use.

The hat is trimmed with bright rose ribbon having a velvet edge, and a fancy buckle in front is chic and pretty.



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 19.

FIGURE D 41.—LADIES' PROMENADE COSTUME.

FIGURE D 41.—This illustrates a Ladies' costume. The pattern, which is No. 8631 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 418.

Rich myrtle-green broadcloth and silk are combined in this elegant costume, with lace edging for the jabot and iridescent spangled trimming and narrow lace edging for decoration. The basque adjustment is made by single bust darts and the usual seams and the closing is concealed by a double jabot of lace edging. A frill of narrow lace edging falls over the standing collar, giving a soft and dainty touch. Bolero jacket fronts are a pleasing feature of the costume; they present a rounding outline and are reversed above the bust and extended to form a deep round collar at the back. Between them the jabot of lace appears fluffily, the edges of the lace falling softly on the boleros. The end of the jabot droops over a pretty crush belt of silk that is gathered at the ends and crosses the front under the jacket-fronts. Pointed epaulettes bordered with spangled 'rimping stand out stylishly over the one-seam leg-o'-mutton sleeves, which flare in puff effect at the top and fit the arm closely below. The back of the waist is lengthened by a peplum that ripples gracefully.



The three-piece skirt consists of a front-gore and two circular portions that meet in a seam at the center of the back, where the skirt is gathered at the top. At the sides and back the skirt falls in stylish rippling folds and at the front it flares in the approved fashion.

The revival of broadcloth invites refined and artistic dress for the street and marked individuality may assert itself in the selection of colors and decoration. Warm, rich tints of broadcloth in such shades as garnet, dahlia, mulberry, chestnut and wood-brown are liked, as well as green, blue and black. For decoration, bands of passementerie, spangled trimming, fur, etc., are commended and a soft jabot of yellow lace is becoming and rich with any shade of cloth. Aside from broadcloth, there is an infinite variety of materials suitable for Autumn and Winter wear, serge, Scotch cheviot, camel's-hair and novelty wool goods being all available. With any of these materials velvet or satin may be associated in a costume like this, the decorative fabric being employed for the boleros, girdle and epaulettes; or a third fabric may be used for the girdle. The effect is always enhanced by trimming, which, however, should not be tawdry.

The hat has a soft velvet crown and is trimmed with lace and flowers.

FIGURE D 42.—LADIES VISITING TOILETTE.

FIGURE D 42.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 8659 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and may be seen in three views on page 440. The skirt pattern, which is No. 8599 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown on its accompanying label.

The basque-waist is pictured made of salmon silk and decorated with velvet ribbon and lace edging. The lining over which the waist is arranged is adjusted by double bust carts and the usual seams and is closed in front. The square front-yoke is closed on the left shoulder and the full front fastens at the center. The front has its fullness drawn well to the center by gathers at the top and bottom and puffs out stylishly; the seamless back has two backward-turning plaits at each side of the center flaring toward the shoulders. The one-seam sleeves flare in leg-of-mutton puffs at the top and fit closely below, and a frill of lace edging droops from the wrist edge over the hand. The yoke is trimmed with two frills of lace edging arranged to follow the square outline, each frill being headed by a row of inch-wide velvet ribbon, and the standing collar is encircled by a softly twisted stock of wide velvet ribbon, a pretty fan of lace edging drooping over the stock at each side. A soft twist of the wide velvet ribbon surrounds the waist.

The skirt of dahlia crêpon, known as the new bell skirt, is circular at the front and sides and in two gores at the back; it may be dart-fitted or gathered in front and presents the rippling folds at the sides and back now fashionable.

A very artistic toilette may be composed with this basque-waist and skirt, if becoming colors and stylish materials are selected. Silk will be most appropriate for the basque-waist and broadcloth, serge, crêpon, wool canvas or novelty wool goods are commended for the skirt. Lace edging, spangled

trimming, passementerie, velvet ribbon, etc., are popular garnitures.

The hat is stylishly trimmed with fancy plumeage, ribbon and a jewelled ornament.

FIGURE D 43.—LADIES' EVENING TOILETTE.

FIGURE D 43.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 8637 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 442 of this magazine. The skirt pattern, which is No. 8672 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 447 of this publication.

The ideas expressed in this toilette are calculated to suit the most fastidious taste. Rich faille silk with high lustre and having small black figures on its sulphur ground is handsomely offset by the decoration of chiffon, embroidery and ribbon. A well-fitted lining closed at the center of the front insures a becoming adjustment to the waist, which has a low, round neck and a full front closed along the left shoulder and under-arm seam. The fullness in the back is drawn well to the center in the same manner as in the front by gathers at the neck and shoulder edges and by shirrings at the bottom. The short puff sleeves are made with full linings, gathered, like the puffs, at the top and bottom. A coquettish effect is given by a dainty bow of ribbon on each shoulder, and a softly wrinkled ribbon surrounds the waist. The low neck is decorated with a double ruche of white chiffon.

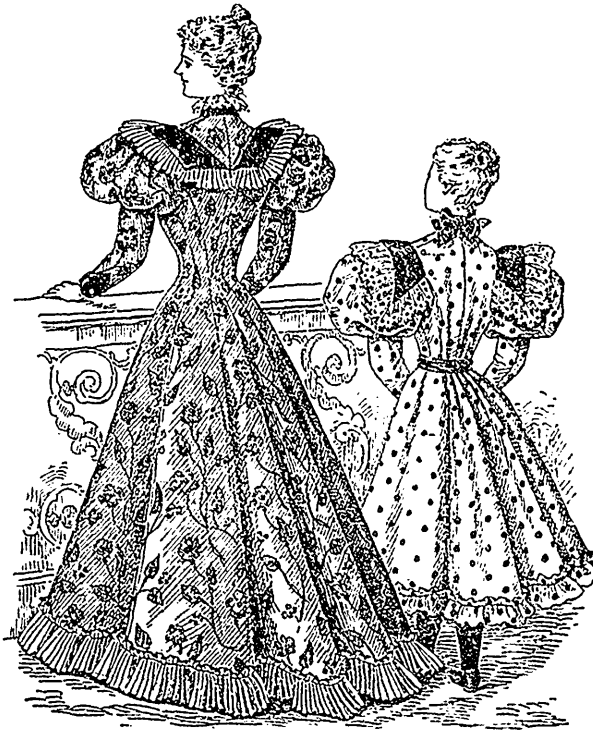
The five-gored skirt is smooth fitting at the front and sides and may be gathered or plaited at the back. At the sides it ripples but slightly and at the front it flares broadly. The foot trimming consists of a soft, double ruche of white chiffon.

Hand-wrought embroidery in black runs upward from the bottom in vine pattern, each spray starting from under a ribbon bow at the ruche.

The toilette is noteworthy not alone for its admirable grace and style but for the practical features embodied in the basque-waist and its susceptibility to variations. A high or low neck and full-length or elbow sleeves may be arranged, and elaborate or simple effects may be attained, according to the use for which the toilette is intended. *Faïlle japonnè, moirè antique japonnè*, velvet and the light silks and delicate chiffons and laces which are always more or less fancied, will be chosen for dressy wear, and for more practical occasions mixtures of color, canvas textiles and mixtures of wool and mohair and other novelties will be selected. Lace, colored embroidery, jet passementerie and bands of jet-embroidered *mousseline de soie* are available for handsome decorations.

FIGURE D 44.—LADIES' OUTDOOR TOILETTE.

FIGURE D 44.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 8661 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 22.

six inches, bust measure, and may be seen differently portrayed on page 438 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 799 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown on its accompanying label.

A leading style of jacket or blazer and skirt is shown at this figure. The jacket is here pictured made of a handsome quality of broadcloth, with a velvet collar and velvet cuff-facings, and the skirt of gay plaid wool goods. The loose fronts of the jacket are closed with four handsome cord frogs and are reversed in stylish lapels that form notches with the rolling coat collar. At the sides and back a close adjustment is effected by under-arm and side-back gores and a center seam and stylish outstanding flutes result from extra widths underfolded in box-plaits at the middle three seams. One-seam sleeves that are gathered stand out in short leg-o'-mutton puffs at the top and are comfortably close-fitting below; they are completed with deep, round cuff-facings of velvet. Machine-stitching finishes the pocket-laps and all the free edges of the jacket.

The skirt, which is known as the new bell skirt, is circular at the front and sides and in two gores at the back. At the front it flares stylishly and it ripples gracefully at the sides and back.

The most admired jackets are made of broadcloth, chevrot, etc., in any of the popular shades, and a velvet collar and cuffs and machine-stitching form the fashionable finish. With a stylish street jacket, a skirt of plain cloth or of bright plaid wool may be worn.

The large hat shows a lavish trimming of ostrich tips.

FIGURE D45.—LADIES' DINNER DRESS.

FIGURE D45.—This illustrates a Ladies' Princess dress. The pattern, which is No. 8621 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 428 of this magazine.

This is one of the handsomest and newest styles in Princess gowns and shows a charming method of combining rich materials for ceremonious wear. In this instance Nile-green brocade silk is united with black velvet and chiffon in a most effective manner, and spangled passementerie, plaited chiffon and ribbon contribute the decoration. The adjustment is made with great precision by side-front seams reaching to the shoulders, under-arm and side-back gores and a curving center seam and the closing may be made at the center of the back or along the left shoulder and under-arm seams, as preferred. The dress flares broadly at the foot in front and falls in deep flutes at the sides and back. The neck is square in front and in V shape at the back and a puff ornament of chiffon gathered at the ends and under a jewelled buckle at the center crosses the neck in front: a Bertha frill of plaited chiffon outlines the neck and passes under velvet revers on the front and back. The short puff sleeves flare handsomely and are completed with a band of spangled passementerie. A band of similar trimming covers

each side-front seam of the dress to the top of a flounce of plaited chiffon that is arranged in festoon style with ribbon bows above bands of spangled passementerie at the foot.

Contrast, which is so powerful an element in good dressing, may be brought into play in this handsome mode. Judicious yet unpretentious colors and materials may be chosen without a too prodigal outlay. Becoming shades of silk, chiffon over silk, or the richer faille silks with delicate foliage or floral designs are liked for the most dressy occasions, while for ordinary wear broadcloth, canvas, wool crêpon and the new novelty goods are commended. Colored embroideries, jet and spangled passementeries, chiffon and lace are all available for decoration.

FIGURE No. D46.—MISSES' PARTY DRESS.

FIGURE D46.—This illustrates a Misses' dress. The pattern, which is No. 8654 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 454 of this number of *THE DELINEATOR*.

A most attractive combination of embroidered chiffon over taffeta silk and velvet overlaid with lace net is here pictured in the dress, and flowers, lace edging and ribbon provide the dainty decoration. A well-fitted lining closed at the back renders the surplice waist trim and comfortable. A V facing of the velvet overlaid with lace net is seen on the lining between the surplice fronts, which have pretty fullness drawn in gathers at the shoulders and lower edges and cross in regular surplice fashion, a floral spray following the front edge of the overlapping front. The back is smooth across the shoulders and has gathered fullness at the bottom, and under-arm gores separate it from the fronts. A ribbon belt surrounds the waist and terminates in a bow at the left side of the front. Bretelles of velvet overlaid with lace net and bordered with a frill of lace edging droop over



FIGURE No. 226T.—This illustrates LADIES' EVENING WAIST.—The pattern is No. 8660, price 1s. or 25 cents.—(For Description see Page 414.)

the short puff sleeves and a ribbon stock bowed stylishly at the back completes the neck.

The seven-gored skirt is gathered at the back and ripples gracefully below the hips and at the back, its shaping causing it to flare prettily at the bottom in front. A ruffle of the chiffon follows the lower edge of the skirt and a pretty effect is given by the floral decoration consisting of three sprays, each of which starts from under a ribbon bow and crosses the front-gore of the skirt diagonally.

There are a host of diaphanous fabrics from which to choose when making evening dresses for young girls. Plain varieties are quite as dainty as the embroidered and printed tissues. Lovely party dresses of silk, chiffon, dotted Swiss or gauze may also be made up in this style in such colors as are known to be becoming. Flowers, ribbon, lace edging, spangled or jewelled passementerie and velvet are available for ornamentation.







D 44.





D 45.

D 46.

The Delineator.

*Reception Dresses.*

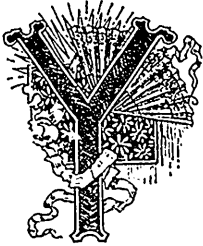
DESCRIBED ON PAGE 406.

October, 1896.





# Fashions of To-Day.



**OUTIFUL** in appearance is a bodice for evening wear having a baby waist with square neck and short puff sleeves. It can also be arranged for day wear.

The box-plaits in the skirts of new blazer jackets are hollow and flute-like. One style of blazer is worn closed to the lapels or open its entire depth. The chief point of interest in another newly designed blazer is its triple-pointed sailor-collar with tapering

ends. The relative merits of a square or round finish for the front corners of a blazer is a matter for individual taste to decide.

The all-enveloping Newmarket has again come to the fore. A deep, circular cape lessens the severity of such a top garment. The "bell" Newmarket is so called because of its flowing bell sleeves.

In the newest golf jacket the plaits are applied and trimness is equally possible with a lapel or a standing collar.

Comfort and stateliness, at variance in most fashions, are combined in the tea-gown.

A deep collar with points redeems a lounging-jacket from extreme plainness.

Cascaded fronts in a tea-jacket form an admirable framing for short fronts that puff out over a deep girdle.

Basques now appear with short fronts and broad, rippling coat backs.

The skirt of a double-breasted basque extends only to the hips and stands out at the back in ripples.

In one of the coat-tail basques a severely plain back contrasts stylishly with a short, full front crossed by a deep girdle.

Deep girdles are a peculiarity of many Autumn modes.

Pleasing attributes of a basque are fluffy blouse-fronts and many-pointed sleeve-caps.

A becoming style is embraced in a basque with full fronts drooping from a square yoke.

Substitutes for sleeves in a square-necked evening bodice are short, fluffy frills.

Fancy lapels and an applied box-plait prettily vary the front

of a basque, which, having two under-arm gores, is intended for stout figures.

Unusual fulness characterizes a basque-waist with a closing under the arm.

A shirt-waist with tucks crossing the fronts and the bishop sleeves in line with them is more dressy than the conventional style.

Vertical tucks at the front and sides and gathers at the back effectively dispose of the fulness in a new skirt.

The usual way of regulating the fulness at the back of a gored skirt is by plaits or gathers.

Skirts are cut in from five to eight gores: they sweep out broadly at the bottom and flare in ripples all round.

A modish costume incorporates a coat-tail basque that is given a fanciful touch by lapels cut in battlements above the bust.

The fronts of the basque of a costume suggest bolero jackets, and the back, because of its fluted peplum, a coat. Fancy lapels and a very full vest with a deep girdle further enhance the charm of the costume.

Rippling cuffs and tapering lapels give character to a costume designed for generously proportioned figures.

A bolero costume with fanciful epaulettes and a full, pointed girdle is one of the season's most picturesque modes.

The six-piece skirt with its full back-breadth is a practical and pleasing style by which to cut striped and plaid fabrics.

Revers-like ornaments are the attractive features of a Princess evening gown with short, puff sleeves and a low, square neck.

The basque of a costume recalls the "pulled" waist of another season. Its decorative points are epaulettes and triangular ornaments that turn away from a yoke.

The fulness in leg-o'-mutton sleeves has grown noticeably less. Either gathers or plaits are the means employed for adjusting what there is left of it.

Leg-o'-mutton sleeves for top garments are the exact counterpart of those used in gowns.

The skirt of a double-breasted basque extends only to hip depth and stands out at the back in ripples.

In a one-seam leg-o'-mutton sleeve the puff breaks out quite a distance, and with abruptness, above the elbow.



FIGURE No. 227 T.—This illustrates LADIES' JACKET.—The pattern is No. 8670 price 1s. 3d. or 30 cents — (For Description see Page 414.)

FIGURE No. 226 T.—LADIES' EVENING WAIST.

(For Illustration see Page 406.)

FIGURE No. 226 T.—This illustrates a Ladies' waist. The pattern, which is No. 8660 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust mens-

becoming combination, are here associated in this jacket. At the back and sides the jacket follows closely the outlines of the figure, and extra widths below the waist on the middle three seams are underfolded to form backward-rolling flutes. The loose fronts are lapped widely and are reversed in square lapels that flare slightly from the ends of a deep rolling collar, the

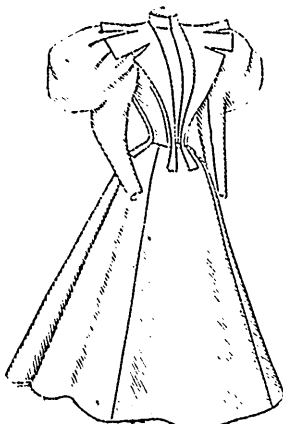


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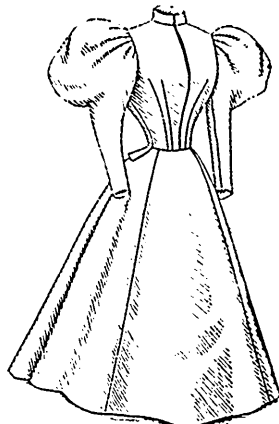
Front View.

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

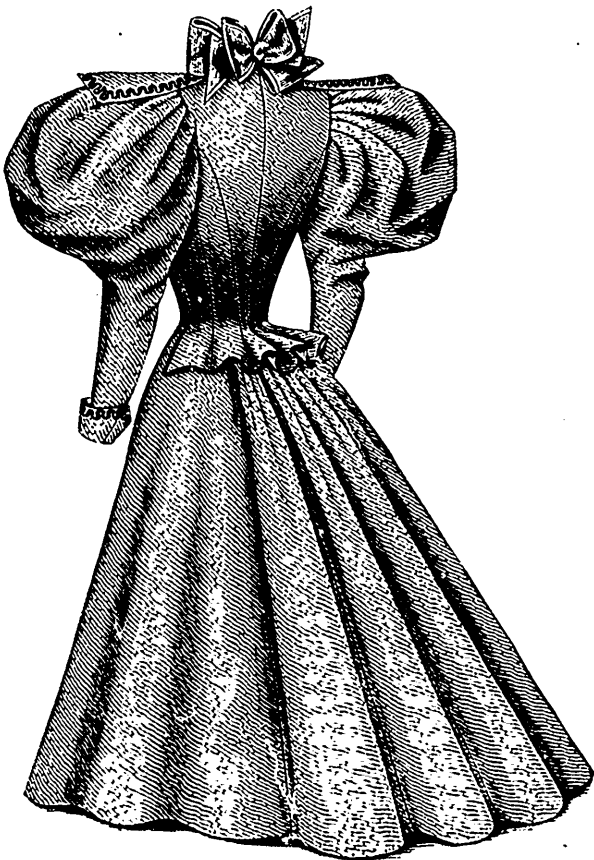
(For Description see Page 413.)



8658



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8658

Side-Back View.

ure, and may be seen again on page 441 of this magazine.

The waist is exquisitely dainty in the combination of white satin and chiffon here pictured. Full side-fronts of satin flare toward the shoulders over a full center-front of chiffon finished to form a frill heading, the neck being low in Pompadour outline. In effect the back is a duplicate of the front. The fluffy, short sleeves are each composed of three very full frills of chiffon mounted on a narrow fitted foundation. If preferred, each sleeve may consist of one or two frills. Pearl-bead trimming defines the edges of the side-fronts and the side backs, and ribbon made into shoulder bows and a pretty sash gives the finishing touch.

The soft fulness of this mode is charming and becoming. *Mousseline de soie* and other tissues embroidered or plain, are used for evening waists, and they are worn with silken skirts.

FIGURE No. 227 T.—LADIES' JACKET.

(For Illustration see Page 413.)

FIGURE No. 227 T.—This illustrates a Ladies' jacket. The pattern, which is No. 8679 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 436.

Tan broadcloth and brown velvet, always a refined and

closing being made with a button-hole and large button at the bust and below the waist. If preferred, the fronts may be closed all the way to the shoulder. Pocket-laps cover openings to inserted side-pockets and round turn-up cuffs finish the gath-

ered leg-o'-mutton sleeves. The collar, pocket-laps and cuffs are inlaid with the brown velvet. Stitching completes the jacket in tailor style.

The felt hat is tastefully trimmed with violets and ribbon.

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

(For Illustrations see Page 414.)

No. 8658.—Another view of this costume is given at figure D40 in this issue of THE DELINEATOR.

This costume is both graceful and stylish, and is illustrated made of mixed wool goods and trimmed with black silk fancy braid and black ribbon. It consists of a basque and a seven-gored skirt. The basque is closely fitted by double bust darts, under-arm and side-back gores and a center seam; it is in short, rounding outline at the front, but, extends below the waist-line at the back and sides in a short skirt that stands out in stylish ripples, showing a lining of pretty changeable silk. Long, tapering revers that are shaped to form a point above the bust and to extend over each sleeve in two long, narrow tabs are applied with stylish effect upon the fronts and may end at the bottom of the basque or extend below

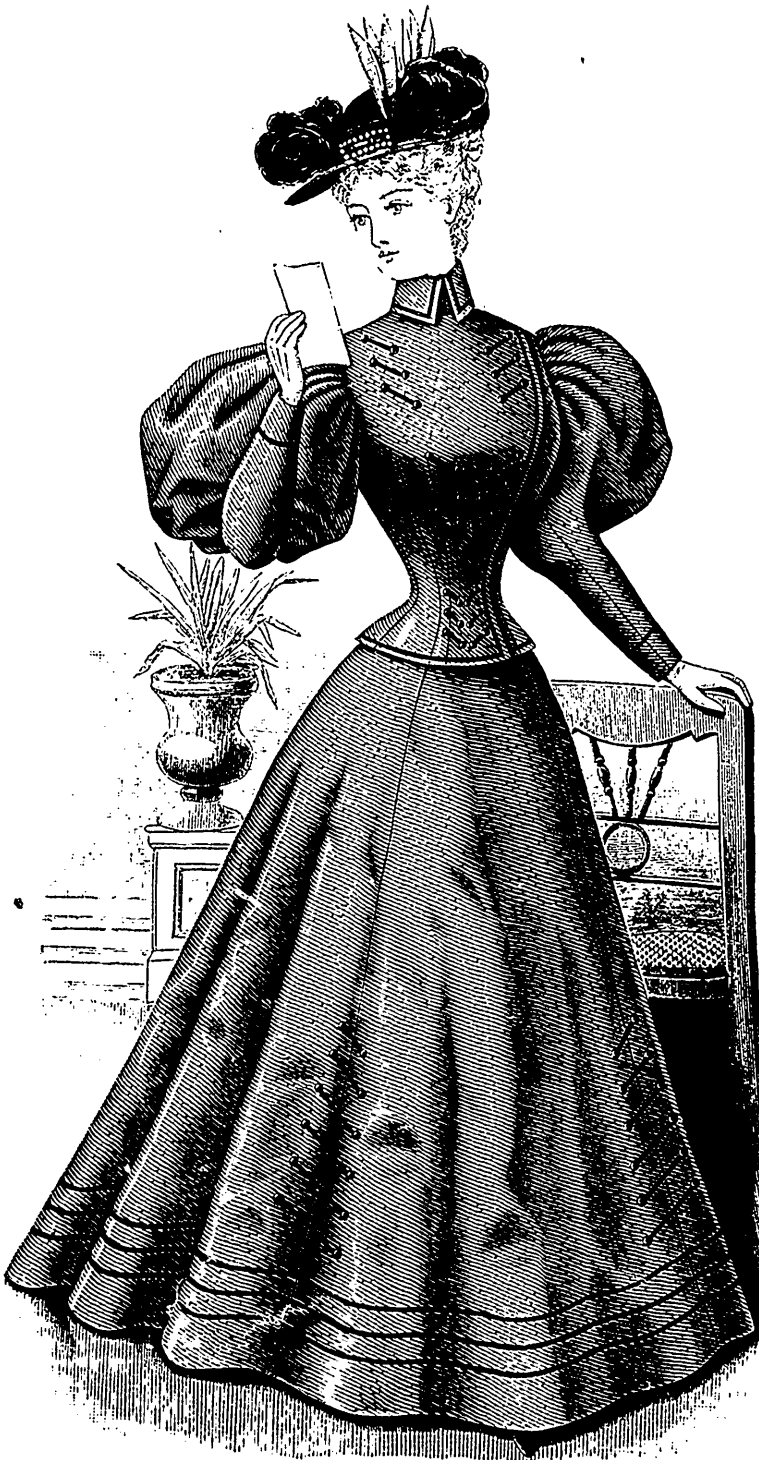


FIGURE NO. 228 T.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Double-Breasted Basque No. 8638, price 1s. 3d. or 30 cents; and Six-Piece Skirt No. 8643, price 1s. 3d. or 30 cents.  
(For Description see Page 416.)

in tabs, as illustrated; they are bordered by a row of the fancy silk braid and a row of similar braid is placed at each side of the closing which is made invisibly at the center of the front. A

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

wrinkled ribbon ending in a full bow at the back covers the standing collar. The leg-o'-mutton sleeves are made over coat-shaped linings and completed with pointed flaring cuffs that are trimmed at the top with a row of the fancy braid.

The skirt consists of seven gores—a front-gore, a gore at each side and four back-gores—and fits smoothly over the hips and in front. It breaks into deep flutes below the hips and at the front it expands stylishly towards the foot, where it is moderately wide, measuring five yards and three-eighths round in the medium sizes. The fullness at the back is collected in gathers at the top and the back of the skirt stands out well in large flute-folds. The placket is finished above the center seam and the skirt is finished with a belt.

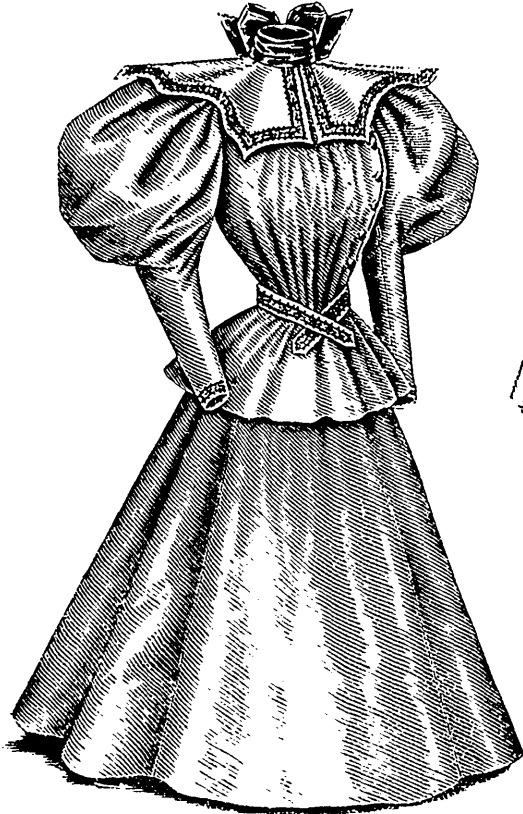
Broad cloth, chevot, mohair, etamine or any of the pretty all-wool or silk-and-wool novelty goods will develop this mode stylishly.

We have pattern No. 8658 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume of one fabric for a lady of medium size, will require fifteen yards twenty-two inches wide, or ten yards and seven-eighths thirty inches wide, or nine yards

FIGURE No. 228 T.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 415.)

FIGURE No. 228 T.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8638 and costs 1s. 3d.



8642

Front View.

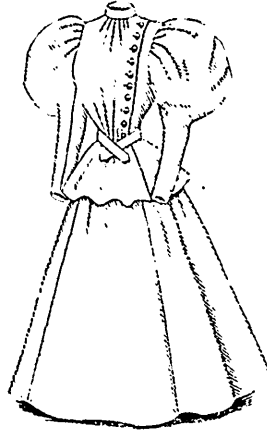
MATERNITY COSTUME, CONSISTING OF A RUSSIAN BLOUSE AND A SIX-GORED SKIRT.

(For Description see this Page.)

MATERNITY COSTUME, CONSISTING OF A RUSSIAN BLOUSE AND A SIX-GORED SKIRT.

(For Illustrations see this Page.)

No. 8642.—Besides the comfort necessary in a gown of this



8642

kind, there are here embodied features stylish and attractive. Soft woollen goods are used for the costume and the decoration is provided by a ribbon stock and black lace insertion. The Russian blouse has a body lining of short basque depth fitted by double bust darts and the usual seams and closed at the center of the front by means of a cord laced through eyelets. The right blouse-front laps far over on the left side so as to close to the left shoulder with buttons and button-holes, and both fronts have fulness collected in gathers at the neck. The full back is also gathered at the neck and an elastic inserted in a casing formed about the blouse holds the fulness as closely as desired about the waist. The practicality of this arrangement is obvious and a becoming effect is secured by pushing the fulness well toward the cen-



8642

Side-Back View.

or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 439. The skirt pattern, which is No. 8643 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on page 445.

The decorative finish of black braid and buttons on this toilette of blue-gray covert cloth is distinctly tailor-like and imparts a smart military air. The basque shows the accuracy of adjustment that is necessary to a stylish effect and its skirt stands out in pretty ripples at the back. The right front laps over the left more than half-way down the shoulder, and the closing is made at the left side. A military turn-down collar with slightly flaring ends, and leg-o'-mutton sleeves that stand out in large puffs at the top and follow the arm closely below, complete the basque.

The skirt is in six-piece style, with a straight back-breadth, and straight edges meeting bias edges in the seams. It is gathered at the back to fall in full folds and forms stylish flutes below the hips.

In making a toilette of this style the best effect is obtained by simple styles of decoration. Braid is permissible and so are cord, self-strappings, etc. Canvas of close weave, cheviot and a new broadcloth showing a covert mixture are especially effective made up in this way.

Ostrich feathers, pointed ribbon ends and a Rhinestone buckle combine with stylish results on the felt hat.

ter of the front and back. A fancy collar curved at the lower edge to shape points at the front and back and a long point below each shoulder has a box-plait formed in the neck edge on each shoulder and is included in the seam with the standing

collar; it is in two sections, the ends of which separate very slightly at the front and back. As the fancy collar stands out well over the leg-o'-mutton sleeves, which are gathered and spread in puff style at the top, it gives an appearance of breadth to the shoulders that is especially becoming. The sleeves have coat-shaped linings and are smooth on the forearm. A belt is passed about the waist and its pointed ends are crossed at the front.

The skirt is composed of a front-gore, two gores at each side and a straight back-breadth and is of moderate width, measuring four yards and three-fourths at the lower edge in the medium sizes. The back-breadth is gathered closely at the top and finished with a stay, while the gores are adjusted to the waist by a tape inserted in a casing at the top.

Cashmere, Henrietta cloth and other soft woollens look well made into a costume like this and a collar and belt of silk will be dressy. Silk and other fine materials can be used, if preferred, and trimmings of lace, velvet, gimp, etc., may be added.

We have pattern No. 8642 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume calls for fourteen yards and a fourth of goods twenty-two inches wide, or eleven yards and five-eighths thirty inches wide, or nine yards and a half thirty-six inches wide, or eight yards forty-four inches wide, or seven yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 229 T.—LADIES' AFTERNOON TOILETTE.

(For illustration see this Page.)

FIGURE No. 229 T.—This consists of a Ladies' basque and six-piece skirt. The basque pattern, which is No. 8634 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 440 of this magazine. The skirt pattern, which is No. 8643 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also pictured on page 445.

The present combination of *faille pommée* and plain velvet is in excellent taste for a church, visiting or afternoon gown. The basque extends to jacket depth at the back and sides, where it fits perfectly, and forms ripples in the skirt, but the fronts reach only to the waistline. The fronts are full, gathers at the neck and shoulder edges distributing the fulness evenly at the top, while shirrings draw it to the center at the bottom; they are crossed by a wide crush grille that is bordered at the top and bottom with a row of passementerie. Two rows of the passementerie decorate

of passementerie. Ribbon is made into a stock and ribbon ending under bows is arranged over the upper edge of each cap.



FIGURE No. 229 T.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Basque No. 8634, price 1s. 3d. or 30 cents; and Six-Piece Skirt No. 8643, price 1s. 3d. or 30 cents.

(For Description see this Page.)

pointed caps that stand out over the stylish leg-o'-mutton sleeves, which are trimmed with cuff facings of velvet headed by a row

The six-piece skirt has bias edges meeting straight edges in its seams, and its straight back-breadth is gathered to hang

in full folds, while fashionable flutes are seen below the hips. The costume is fanciful in an unassuming way, hence good effects may be brought about by uniting silk or velvet with inexpensive woollens in becoming shades and soft weaves.

LADIES' BOLERO COSTUME, HAVING A THREE-PIECE SKIRT GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND EPAULETTES.)

(For Illustrations see this Page.)

No. 8631.—At figure D 41 in this magazine, this costume is differently portrayed.

The costume is here shown in a combination of dahlia camel's-hair and silk and yellow lace edging. The waist has a smooth back without a seam at the center and is closely fitted by single bust darts and under-arm and side-back gores. A double jabot of lace edging follows the front edge of the right front nearly to the waist-line and its ends are carried in frills along the joining of the standing collar nearly to the shoulders. A wide wrinkled girde crosses the front and is included in the under-arm seam at the right side and

mutton sleeves are gathered at the top and flare stylishly in puff effect; they are arranged over coat-shaped linings and fancifully pointed epaulettes droop deeply over them, the epaulettes being bordered with passementerie.

The three-piece skirt is extremely graceful. It consists of two circular portions joined in a seam at the center of the back and separated in front by a front-gore. It flares stylishly in front and measures about four yards and a half round at the foot in the medium sizes. The front-gore is perfectly smooth at the top; a single dart is taken up on each hip and at the back the skirt is gathered closely at the top. The skirt spreads in flutes at the sides and back. The placket is finished above the center seam and the skirt is sewed to a belt.

The new shades of brown, blue and green in such weaves as serge, camels'-hair, cheviot and Scotch mixtures will make up attractively in this manner, and embroidered bands and lace will increase its dressiness.

We have pattern No. 8631 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume, except the jabot and



8631



8631

Side-Front View.



8631

Side-Back View.

LADIES' BOLERO COSTUME, HAVING A THREE-PIECE SKIRT GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND EPAULETTES.)

(For Description see this Page.)

fastened with hooks and loops at the left side. Prettily rounded jacket-fronts are reversed at the top and extended to form a deep, round collar at the back, and their free edges are decorated with a row of passementerie. A frill of lace edging droops from the top of the standing collar. The one-seam leg-o'-

girde, requires eleven yards and seven-eighths of material twenty-two inches wide, or nine yards thirty inches wide, or seven yards and three-fourths thirty-six inches wide, or six yards and a fourth forty-four inches wide, or five yards and seven-eighths fifty inches wide. The jabot needs two yards and a half of

edging six inches wide, and the girdle, facings, etc., a yard and seven-eighths of silk twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE NO. 230 T.—LADIES' VISITING GOWN.

(For Illustration see this Page.)

FIGURE NO. 230 T.—This illustrates a Ladies' costume. The pattern, which is No. 8619 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 423 of this issue.

A combination of dark-green tamine and white broad-cloth was here effected in the costume, the distinctive style of which is made more marked by a decoration of fancy green silk braid. The skirt is composed of eight gores and flares moderately toward the lower edge. It is gathered at the back and fashionable flutes are seen below the hips.

The basque is closed at the left side and may have a French back with a center seam or a conventional basque-back, as preferred. The full front is shaped at the top to fold over in two three-cornered revers and reveal a deep yoke-facing on its fitted lining; its fullness is plaited to a point at the lower edge, which is defined by a folded ribbon. A box-plaited peplum may lengthen the back, but the effect of the costume is not marred by its omission. The neck completion is a standing collar.



FIGURE NO. 230 T.—This illustrates LADIES' VISITING GOWN.—The pattern is No. 8619, price 1s. 8d. or 40 cents.

(For Description see this Page.)

Roll-up pointed cuffs finish the sleeves, the leg-o'-mutton puffs of which serve as a support for epaulettes.

Charming costumes can be made like this of taffeta in the soft, warp-printed effects in combination with velvet, and may be made additionally decorative by trimmings of batiste insertion. Camel's-hair, cheviot and other woollens are quite as appropriate for this mode.

The hat of green felt is adorned with ribbon and ostrich tips.

LADIES' COSTUME, CONSISTING OF A.

BASQUE HAVING TWO UNDER-ARM GORES, AND A SEVEN-GORED SKIRT SIDE-PLAILED AT THE BACK.

(DESIRABLE FOR STOUT LADIES.)

(For Illustrations see Page 420.)

No. 8633.—A very stylish effect is realized in this costume at figure No. 232 T in this magazine.

Novelty wool suiting in a soft shade of green and plain silk in a pale-yellow hue are here combined in this attractive costume, which is especially designed for stout ladies. The skirt comprises seven gores and is smooth and flaring at the front and hangs in deep flutes below the hips; at the back it is laid in two backward-turning plaits at each side of the placket, which is made above the center seam. A belt completes the skirt, which measures a little over four yards and three-fourths at the foot in the medium sizes.



The basque is pointed at the back and front and curves gracefully over the hips. It is closely adjusted by double bust darts in lining fronts that close at the center, two under-arm gores at each side, side-back gores and a center seam. Its fronts are smoothly fitted by single bust darts taken up with the second darts in the lining fronts, and separate all the way, with a flare toward the shoulders, over a silk vest that has fulness collected in gathers at the neck and in small side-plaits at the bottom at each side of the closing, which is made under an applied box-plait of the silk. The box-plait is widest at the top and narrows gradually towards the bottom, to give a tapering effect that is increased by long revers joined to the front edges of the fronts, the revers being widest at the top and tapering to points at the bottom. Two rows of narrow lace insertion trim the outer edges of the revers. The one-seam *gigot* sleeves are arranged on coat-shaped linings and stand out in stylish puffs at the top but fit fashionably close below the elbow; they are completed with turn-up ripple cuffs that are tacked to the sleeves at intervals and trimmed with a double row of lace insertion. A wrinkled ribbon encircles the standing collar and is stylishly bowed at the back.

Etamine, mohair, silk-and-wool or all-wool novelty goods, basket cloth and the various standard woollen weaves in combination with silk or velvet will be used for a costume of this style, and gimp, lace, ribbon, soutache or fancy mohair braid and

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

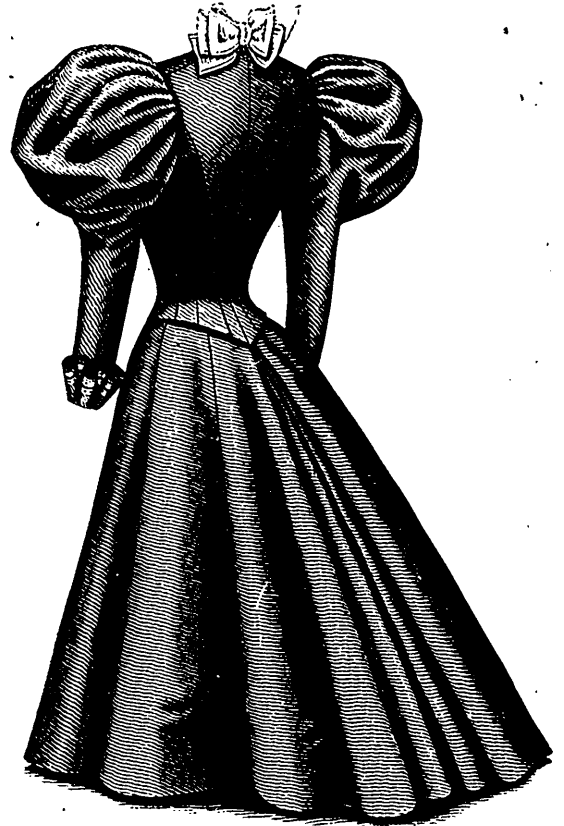
(For Illustrations see Page 421.)

No. 8020.—This costume is again illustrated at figure No. 231 T in this issue of THE DELINEATOR.

The broad girdle and fancy bolero fronts impart a decidedly *chic* air to this costume, which is here illustrated in a combination of mulberry canvas, olive-green silk and black velvet. The back of the basque-waist is smooth at the top, but shows fulness in the lower part drawn to the center at the waist-line by gath-



8633  
Front View.



8633  
Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE HAVING TWO UNDER-ARM GORES, AND A SEVEN-GORED SKIRT SIDE-PLAILED AT THE BACK. (DESIRABLE FOR STOUT LADIES.)

(For Description see Page 419.)

ers. Under-arm gores give a smooth effect at the sides, and across the back and under-arm gores the basque-waist is lengthened by a circular peplum that stands out in large flutes between the gores. The soft, full fronts are gathered at the top and bottom and the closing is made at the center. The boleros, which are included in the shoulder and under-arm seams, are rounded prettily below the bust and reversed above in novel lapels that are each shaped in a large and a small tab and outlined with gimp. The full fronts appear between the boleros with vest effect, and are crossed by a wide wrinkled girdle that is gathered at the ends, included in the right under-arm seam and secured with hooks and loops at the left side. A fitted lining renders the basque-waist perfectly close-fitting. A wrinkled ribbon conceals the joining of the peplum to the waist, and the standing collar is covered by a ribbon stock that is bowed at the back and decorated at each side with a triple box-plaited ornament of lace. The sleeves are in gathered leg-of-mutton style with coat-shaped linings; they are close-fitting to above the elbow, stand out in puffs at the top and are completed

jet or iridescent passementerie are well adapted for trimming it.

We have pattern No. 8633 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, the costume requires six yards and a half of dress goods forty inches wide, with a yard and an eighth of silk twenty inches wide. Of one fabric, it calls for twelve yards and an eighth twenty-two inches wide, or eight yards and three-fourths thirty inches wide, or seven yards and five-eighths thirty-six inches wide, or six yards and a fourth forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 9d. or 40 cents.



with rolling, flaring cuffs that are trimmed with a row of gimp. The skirt is in five gores and shows a smooth effect at the top across the front and sides, while falling in deep flutes below the hips. The back-gores are gathered and hung in well defined flutes. The skirt spreads fashionably toward the foot, where it measures four yards and three-fourths in the medium sizes. The placket is finished above the center seam and a belt completes the skirt.

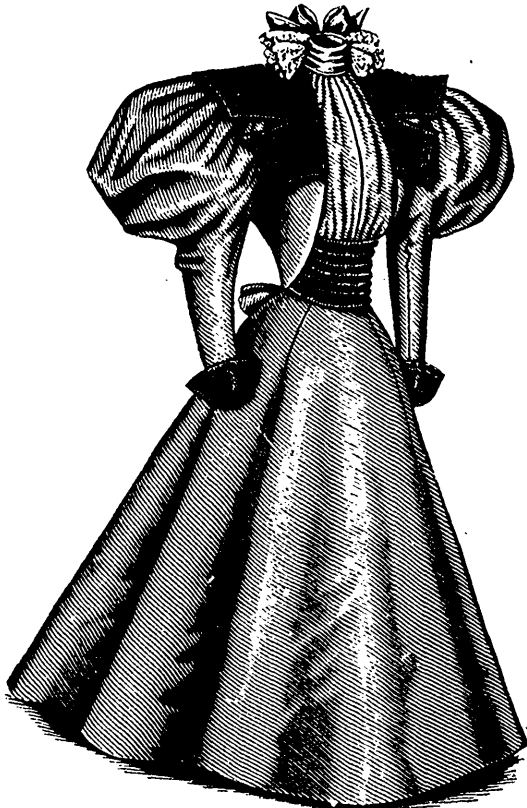
This costume is most effective in a combination of materials, but if only one material be desired, trimmings of insertion, braid, passementerie, etc., may be arranged to create a satisfactory

thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on this page.

The combination here effected in the costume is notably artistic, and consists of electric-blue novelty wool goods, white silk and figured green shot silk. The full fronts of the basque-waist are drawn in soft folds by gathers at the top and bottom and droop slightly over the top of a broad, wrinkled belt; they appear prettily between boleros that are turned back in large, slashed revers above the bust and prettily rounded below. The back is smooth at the top, but has fullness below drawn to the center at the lower edge by gathers. A circular ripple peplum lengthens the basque-waist stylishly back of the fronts. The collar is in standing style and over it is drawn a wrinkled section of the figured silk closed under a bow at the back. The mutton-leg sleeves stand out in puffs at the top and fit closely below; they are finished with flaring turn-up cuffs.

The skirt, which is in five gores, is gathered at the back to hang full, and a stylish broad effect is seen at the front and deep flutes at the sides.

The costume will be made of zibeline, mohair, serge or broad-cloth, combined with silk or embroidered batiste, and trimmed with gimp, lace insertion, lace edging, fancy buttons, etc.



8620

Front View.

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

(For Description see Page 420.)



8620

Side-Back View.

contrast. Silken and woollen textures are equally appropriate for the costume, the season's latest novelties being excellently adapted to the mode.

We have pattern No. 8620 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and a half of dress goods forty inches wide, with a yard and a half of velvet and two yards of silk each twenty inches wide. Of one material, it needs thirteen yards and three-fourths twenty-two inches wide, or ten yards and a half thirty inches wide, or eight yards and seven-eighths thirty-six inches wide, or seven yards and three-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE 231 T.—LADIES' COSTUME.

(For Illustration see Page 422.)

FIGURE No. 231 T.—This represents a Ladies' costume. The pattern, which is No. 8620 and costs 1s. 8d. or 40 cents, is in

The hat is adorned with ribbon, feathers, an aigrette and plaitings of silk.

LADIES' COSTUME (CLOSED AT THE LEFT SIDE), WITH EIGHT-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH A FRENCH BACK OR A CONVENTIONAL BASQUE-BACK AND WITH OR WITHOUT THE PEPLUM.) (For Illustrations see Page 423.)

No. 8619.—This costume may be seen differently made up at figure No. 230 T in this magazine.

The costume is a particularly charming style, and is here pictured made of French serge, velvet and lace net over silk and decorated with passementerie and lace edging. The basque-waist, which is pointed at the center of the front and back, is arranged over a lining that is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. It may be made with a wide, bias French back having a center seam, or with a conventional basque-back fitted with a center seam and side-back gores, both styles being illustrated. With both styles of back under-arm gores are introduced to give a smooth effect at the sides. The fancy front is arranged on a high-necked lining that is finished with the front along the left shoulder and under-arm edges, where the closing is made. The top of the fancy front is folded over at each side of the center to form two pointed revers that are faced with velvet and bordered with passementerie, and pretty fulness below the bust is collected at the bottom in three closely lapped, forward-turning plaits at each side of the center, the plaits flaring prettily upward. The back may be lengthened by a peplum laid in four double box-plaits, or the lower edge of the waist may be finished with a wrinkled section of velvet. The one-seam leg-o'-mutton sleeves, which are arranged over coat-shaped linings, form a puff of moderate size at the top and fit the arm closely below; they may be finished plainly or with roll-up cuffs of velvet that are pointed on the outside of the arm and bordered with passementerie. Drooping over the top of the sleeves are smooth, stylishly-shaped epaulettes of velvet bordered with passementerie. The neck is finished with a standing collar to the upper edge of which a gathered frill of lace edging is sewed.

The eight-gored skirt, which measures about four yards and a half at the bottom in the medium sizes, fits the figure smoothly at the top of the front and sides and is compactly gathered at the back. At the sides and back it ripples gracefully and is smooth and spreads fashionably at the front.

Contrasts of colors and materials are permissible in the costume, which is highly commended for two colors and styles of silk or two shades of wool goods, the lace and passementerie decoration being sufficiently elaborate for either silk or wool. For street wear such materials as camel's-hair, mohair, novelty goods, etc., will be chosen, while for the house fabrics of a more pliable weave will be satisfactory. A charming costume could combine cadet-gray novelty goods, darker velvet and white silk.

We have pattern No. 8619 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for seven yards and three-fourths of dress



FIGURE NO. 231 T.—This illustrates LADIES' COSTUME.—The pattern is No. 8620, price 1s. 8d. or 40 cents.

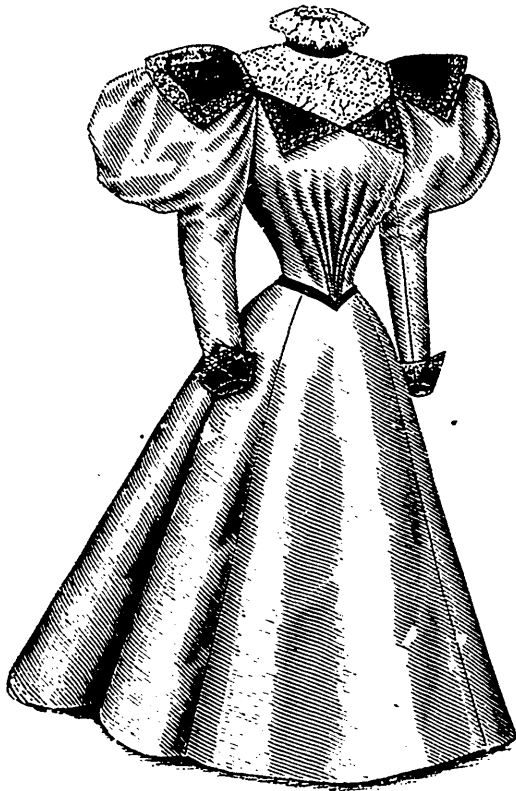
(For Description see Page 421.)

goods forty inches wide, with a yard and an eighth of velvet and a yard and an eighth of silk each twenty inches wide and

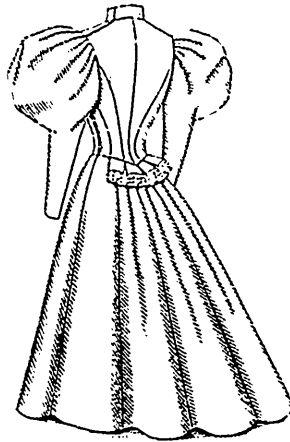
three eighths of a yard of lace net twenty-seven inches wide. Of one material, the costume needs thirteen yards twenty-two inches wide, or ten yards and three-eighths thirty inches wide, or eight yards and seven-eighths thirty-six inches wide, or six yards and five-eighths forty-four inches wide, or six yards and

below the hips, and side-plaits collect the fulness at the back. Stout women should select only quiet colorings for their gowns. Pretty effects may be realized by the association of dull-green and gray, blue and black, and shot silk with various dark colorings. Trimmings should not be too freely used.

Ribbon, silk, jet and ostrich tips adorn the velvet hat.



8619  
Front View.



8619

LADIES' PRINCESS DRESS. (To be closed at the left side or at the center of the back and made with a high or low neck and with full-length leg-o'-mutton sleeves, or with close-fitting sleeves having a short puff at the top or with short puff sleeves.)

(For Illustrations see Page 424.)  
No. 8621.—This dress is also shown at figure D45 in this issue of THE DELINEATOR.

The dress has the grace of the Princess modes and is appropriate for a variety of occasions. Two different combinations are here shown, one being pale-blue brocaded silk, dark-

LADIES' COSTUME (CLOSED AT THE LEFT SIDE, WITH EIGHT-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH A FRENCH BACK OR A CONVENTIONAL BASQUE-BACK AND WITH OR WITHOUT THE PEPLUM.)

(For Description see Page 421.)

three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 40 cents.

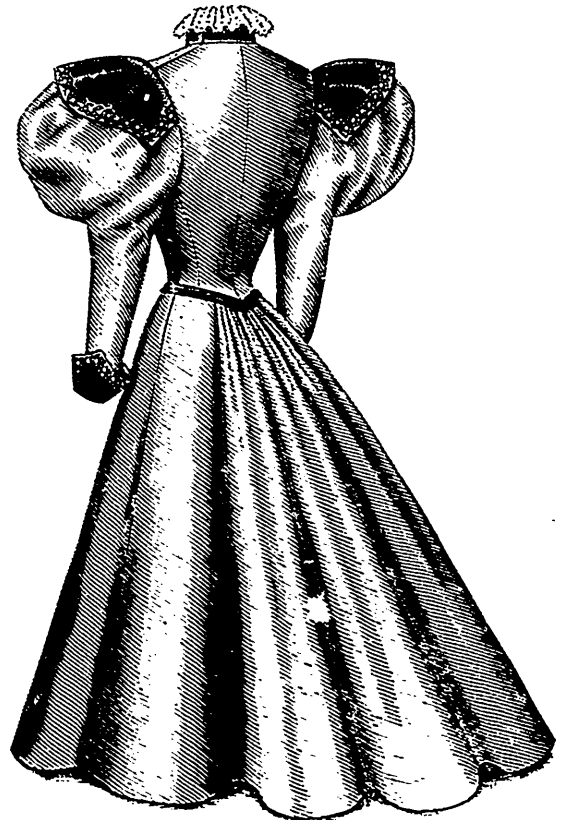
FIGURE No. 232 T.—LADIES' COSTUME

(For Illustration see Page 427.)

FIGURE No. 232 T.—This illustrates a Ladies' costume. The pattern, which is No. 8633 and costs 1s. 6d. or 40 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and may be seen again on page 420.

This costume was specially designed for stout ladies, and the color scheme carried out in the present instance is exceedingly refined and stylish. The materials are brown zibeline, plain black silk and black-and-white polka-spotted silk, and the decoration is furnished by a ribbon stock and rows of black silk braid finished with gilt buttons. Two under-arm gores at each side are introduced in the adjustment of the basque, which is pointed at the lower edge both back and front. A full vest having an applied box-plait at the center is arranged on the fitted lining-fronts, the plait concealing the closing; and fitted fronts flare toward the shoulders and show large revers, that are widest at the top, turned back from their front edges. The sleeves stand out in leg-o'-mutton puffs at the top, fit the arm closely below and are completed by upturning, ripple cuffs.

The skirt is composed of seven gores and its outlines are conservative. It is broad at the front, breaks into stylish flutes



8619  
Side-Back View.

green velvet and cream lace edging, and the other plain green silk, black velvet and yellow lace. The dress is fitted by side-front seams reaching to the shoulders, a seam at the center of the back and under-arm and side-back gores, and is shaped to fall in large flutes at the back and sides and to stand out in a broad flare

(Descriptions Continued on Page 427.)

## DESCRIPTIONS OF FIGURES SHOWN ON OPPOSITE PAGE.

FIGURE D47.—LITTLE GIRLS' GABRIELLE DRESS.

FIGURE D47.—This illustrates a Little Girls' dress. The pattern, which is No. 8639 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years old, and may be seen fully pictured in the children's pages of this issue.

The Gabrielle style of dress is practical and becoming, and is here shown daintily made up in a combination of figured French challis and plain velvet, with a decoration of velvet ribbon and fine embroidery. It is made with side-front gores and side-back gores extending to the shoulders and is closed at the back. The shaping produces deep flutes in the skirt and the fashionable out-tandling effect. A rolling collar of velvet in two sections is overlaid with embroidery. The puff sleeves have coat-shaped linings that are faced to have the effect of cuffs. A band of velvet ribbon conceals each side-front seam to a short distance below the waist and terminates under a dainty bow.

FIGURE D48.—CHILD'S DRESS.

FIGURE D48.—This illustrates the dress contained in pattern No. 8605, which also includes a cambric skirt and a flannel skirt. The pattern is in five sizes for children from one-half to four years of age and costs 1s. 3d. or 30 cents.

This dress is here pictured made of blue silk and the collar is composed of rows of insertion bordered with embroidered edging. The dress has a full skirt gathered at the top across the front and back and joined to a square yoke shaped by shoulder seams and closed at the back. The yoke is concealed by the deep collar, which is curved at its lower edge to form a point at the center of the front and back; and a frill of embroidered edging rises prettily about the neck. The full sleeves are completed with wristbands of insertion decorated with embroidered edging.

FIGURE D49.—LADIES' AFTERNOON TOILETTE.

FIGURE D49.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 8637 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 442 of this number of THE DELINEATOR. The skirt pattern, which is No. 8650 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 446.

Light-green chiffon over silk is here pictured in the basque-waist and moiré silk in the skirt, velvet ribbon supplying the decoration. The basque-waist is especially appropriate for chiffon and other tissues. It is closed at the left side and is made trim by a lining fitted precisely and fastened at the center

of the front. A full front of silk holds the chiffon front out in puff style, and the fulness in the back and front is evenly distributed. The coat sleeves have puffs at the top and are decorated with encircling rows of velvet ribbon. Velvet ribbon forms a wrinkled belt that is secured at the back under a large bow, and a velvet ribbon stock encircles the high collar.

The seven-gored skirt is smooth fitting at the front and sides and may be gathered or plaited at the back. Three bands of velvet ribbon falling low over the skirt terminate in handsome bows.



BACK VIEWS OF STYLES SHOWN ON OPPOSITE PAGE.

FIGURE D50.—LADIES' PROMENADE TOILETTE.

FIGURE D50.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 8662 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 443. The skirt pattern, which is No. 8672 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 447.

The shirt-waist is made of dark-green taffeta silk and has a white linen collar and a white leather belt. The back of the waist is made with a pointed yoke and the fronts have gathered fulness at the neck at each side of an applied box-plait through which the closing is made with studs. Four downward-turning tucks made just above the bust are a pretty feature of the waist and appear continuous with a group of tucks in each sleeve. The sleeves are gathered at the top and bottom and slashed at the back of the wrist, the slashes being finished with underlaps and overlaps; the turn-up flaring cuffs are closed with link buttons. The turn-down collar is removable.

Mixed cheviot is pictured in the stylish five-gored skirt, which is smooth fitting at the front and sides and may be gathered or plaited at the back.

FIGURE D51.—GIRLS' DRESS.

FIGURE D51.—This illustrates a Girls' dress. The pattern, which is No. 8652 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years, and is shown again in the misses' and girls' department.

A rich shade of claret silk, black velvet and embroidery form the combination pictured at this figure, and ribbon and buttons contribute the decoration. The dress has a high-necked lining faced with embroidery in front to give a square-yoke effect above the full front, which puffs out stylishly. The back has gathered fulness at the bottom at each side of the closing, and a harness front of velvet is a novel feature of the dress. The puff sleeves have coat-shaped linings that are faced and decorated to give a cuff effect. A soft twist of ribbon surrounds the waist and similar ribbon encircles the standing collar and is bowed at the back.





(Descriptions Continued from Page 423.)

at the front. It is of stylish width, measuring five yards and a fourth at the foot in the medium sizes. It may be closed along the left shoulder and under-arm seams or at the center of the back, as preferred. Lining fronts of basque depth, fitted like the Princess front with side-front seams and closed at the center, are included in the under-arm seams when the dress is closed at the left side. Revers of velvet, starting from the side-front seams above the bust and from the center seam between the shoulders, meet and flare in front of the shoulder seams over a Bertha frill of lace edging that is deepest on the shoulders, the frill crossing the front below a puff ornament of silk that is gathered at its ends and at the center. The neck may be cut out along the revers and puff ornament or it may be completed with a high standing collar. The dress may be made with a one-seam leg-of-mutton sleeve gathered at the top and arranged over a coat-shaped lining, or with a close-fitting coat sleeve having a gathered puff at the top, or with a short puff sleeve, as preferred, the three styles of sleeves being illustrated in the engravings. The coat sleeve may be finished in Venetian points and trimmed with a frill of lace. Moiré antique and faille, both of which may be obtained in plain varieties and figured in warp-printed or *façonné* effects.



FIGURE No. 232 T.—This illustrates LADIES' COSTUME.—The pattern is No. 8633, price 1s. 8d. or 40 cents.

(For Description see Page 423)

will make elegant gowns of ceremony designed after this fashion, while zibeline, canvas or velours is suitable for visiting or carriage gowns of the same mode.

We have pattern No. 8621 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the dress needs nine yards and a fourth of dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide, and three yards and a half of lace edging eight inches and a fourth wide. Of one fabric, it calls for sixteen yards twenty-two inches wide, or twelve yards and five-eighths thirty inches wide, or ten yards and a half thirty-six inches wide, or eight yards and three-fourths forty-four inches wide, or seven yards and three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 233 T.—LADIES' GOLF OR NORFOLK JACKET.

(For Illustration see Page 423.)

FIGURE No. 233 T.—This represents a Ladies' jacket. The pattern, which is No. 8628 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is illustrated in five views

on page 436 of this number of THE DELINEATOR.

The newest style of golf or Norfolk jacket is here illustrated made of mixed cheviot, the finish being given by stitching and

buttons. The jacket is basque-fitted and is shaped low in front, revealing a removable chemisette having a shield front, a short cape-back and a standing collar closed at the left side. The neck of the jacket is completed with a notched collar and lapels. Three box-plaits are arranged on the jacket both back and front, the middle plait in front concealing the closing. Stitching simulates pointed cuffs on the sleeves, which are in

and graceful. At the back the basque is deepened to form a skirt that stands out in deep flutes. A tapering box-plait is applied over the closing and fancifully shaped revers stand out over the shoulders, fall in a tab over each sleeve and taper quite narrowly toward the bottom of the basque. The collar is in standing style. The stylish sleeves form leg-o'-mutton puffs at the top and fit closely below, and an upturned cuff with



8621

Front View.

LADIES' PRINCESS DRESS. (TO BE CLOSED AT THE LEFT SIDE OR AT THE CENTER OF THE BACK AND MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH LEG-O'-MUTTON SLEEVES, OR WITH CLOSE-FITTING SLEEVES HAVING A SHORT PUFF AT THE TOP OR WITH SHORT PUFF SLEEVES.)

(For Description see Page 422.)

two-seam leg-o'-mutton style, gathered at the top. A leather belt is worn in lieu of the belt provided by the pattern. The pattern also provides that the neck may be high and finished with a standing or turn-down collar, and that the jacket may be deeper in the skirt.

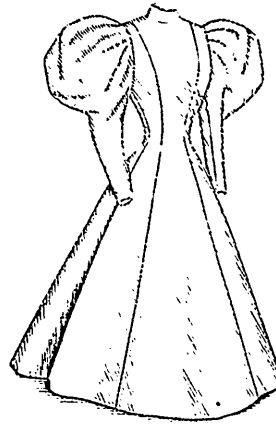
Jackets like this are frequently selected to form part of outing suits and are also stylish for the promenade or for general wear. All durable woollens are appropriate, and the finish is always simple.

FIGURE No. 234 T.—LADIES' BASQUE

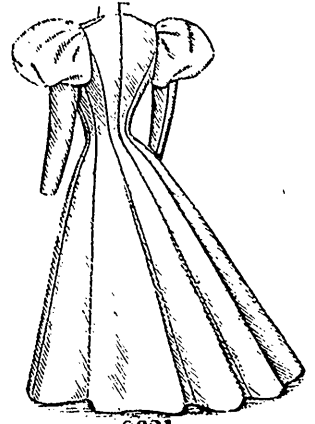
(For Illustration see Page 422.)

FIGURE No. 234 T.—This illustrates a Ladies' basque. The pattern, which is No. 8651 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and is shown differently made up on page 439 of this number of THE DELINEATOR.

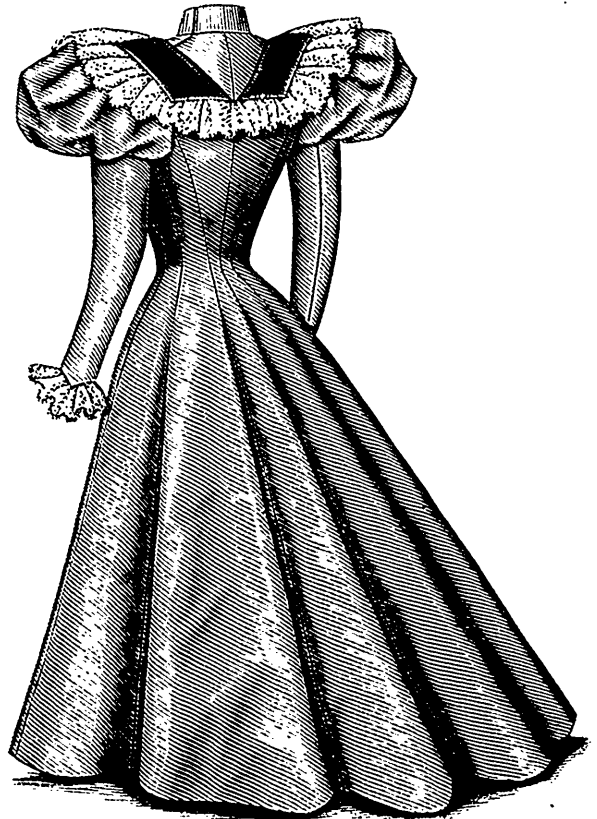
A combination of mulberry mohair striped with black and black velvet was chosen for the basque in the present instance, white lace insertion and small, round pearl buttons providing a decoration that is eminently appropriate. The waist is specially commended for stout figures, having two under-arm gores at each side, which, with double bust darts, side-back gores and a center seam, render the adjustment perfectly close



8621



8621



8621

Side-Back View.

an overlapping saw-tooth end smartly finishes each wrist. Unobtrusive colors and materials should be worn by stout women, and trimmings should be mere outtings rather than elaborately broad or fluffy effects. Silk and woollen fabrics, either plain or figured with narrow stripes or small designs, are equally appropriate for the mode.



LADIES' TEA-GOWN OR WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)  
(For Illustrations see Page 430.)

No. 8624.—The flowing lines of this tea-gown are unusually

style of inexpensive plain or figured taffeta or surah silk, plain or fancy crêpon, figured French flannel, etc., and lace or embroidered edging and satin or moiré ribbon will decorate it tastefully.

We have pattern No. 8624 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require fifteen yards and five-eighths of goods twenty-two inches wide, or eleven yards and five-eighths thirty inches wide, or ten yards and a fourth thirty-six inches wide, or eight yards and a fourth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAPPER. (TO BE MADE WITH A STANDARD OR ROLLING COLLAR, WITH A SLIGHT TRAIN OR IN ROUND LENGTH AND WITH OR WITHOUT THE FITTED BODY-LINING.)  
(For Illustrations see Page 431.)

No. 8635.—At figure No. 235 T in this magazine this wrapper is again portrayed.

When desired for a *négligé*, the wrapper will often be made without the fitted body-lining, but when it is to do service as a house-gown the lining will usually be added to give a trim effect. Gray cashmere and embroidered batiste are here shown in combination. The body lining is closely fitted by the usual seams and double bust darts and extends only a short distance below the waist; it is closed, like the wrapper, at the center of the front with buttons and button-holes, and the wrapper fronts are tacked

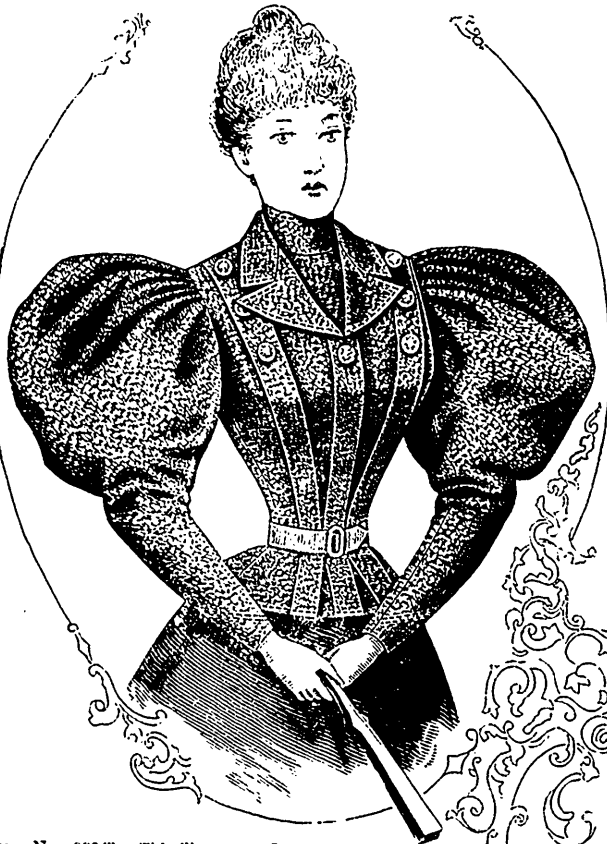


FIGURE No. 233 T.—This illustrates LADIES' GOLF OR NORFOLK JACKET.—The pattern is No. 8623, price 1s. 3d. or 30 cents.  
(For Description see Page 427.)

graceful, and in its present development in pale-blue cashmere, with a decoration of lace edging and gimp, it is extremely pretty. The tea-gown is provided with a fitted lining of basque depth closed at the center of the front and may be made with a slight train or in round length. The full fronts are each laid in five forward-turning plaits at the top back of their hemmed front edges, and the fulness falls free to the lower edge; they are joined below the closing, which is made invisibly to a desirable depth at the center. Under-arm gores separate the fronts from the full back, which is formed in four backward-turning plaits at the top at each side of the center, the fulness being held well to the center by tackings to the lining and falling with the graceful effect of a Watteau to the lower edge. The full sleeves, which are arranged over coat-shaped linings, are gathered at the top and turned under deeply at the bottom and shirred to form a frill that droops prettily over the hand. The deep rolling collar is bordered with a frill of lace edging headed by a row of gimp and its ends flare in points.

A very dressy tea-gown may be made in this



FIGURE No. 234 T.—This illustrates LADIES' BASQUE.—The pattern is No. 8651, price 1s. 3d. or 30 cents.—(For Description see Page 428.)

together below the closing. The fronts and back of the wrapper are gathered at their upper edges and joined to a yoke having a prettily rounded lower edge, and the fulness at the back is drawn well to the center at the waist by shirrings. Under-arm gorges are inserted between the back and fronts and the fulness of the fronts is held in by belt straps that are included in the under-arm seams and crossed and secured over the closing, the front ends being pointed. The wrapper hangs with becoming fulness in the skirt and may be in round length or have a slight train, as preferred. The neck may be finished with a standing collar or with a deep rolling collar having flaring, pointed ends. The full bishop sleeves are gathered at the top and bottom and have cont-shaped linings: they are completed with round cuffs. An effective decoration of ribbon-run beading and rosettes of the ribbon adds to the dainty appearance.

For wrappers a soft material is desirable, unless the garment is for morning wear, when durability is the first consideration. Camel's-hair in gray or brown will develop a stylish garment.

We have pattern No. 8635 in thirteen sizes for ladies from

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

FIGURE No. 235 T.—LADIES' WRAPPER.

(For illustration see Page 482.)

FIGURE No. 235 T.—This illustrates a Ladies' wrapper. The



8624



8624

Side-Back View.

LADIES' TEA-GOWNS OR WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Description see Page 429.)



8624

Front View.

twenty-eight to forty-six inches, bust measure. To make the wrapper for a lady of medium size, will need seven yards and a half of dress goods forty inches wide, with three-fourths of a yard of perforated batiste embroidery twenty-seven inches wide. Of one material, it requires twelve yards and three-fourths twenty-two inches wide, or nine yards thirty inches wide, or seven yards and three-fourths thirty-six inches wide,

pattern, which is No. 8635 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 431 of this number of THE DELINEATOR.

The wrapper, although simply designed, is dressy in its present development, which unites figured challis with plain silk, the decoration of lace and ribbon imparting a refreshing daintiness. The full back and full fronts are gathered at the top and joined to a yoke that is partially concealed by a lace-trimmed rolling collar. A standing collar may be substituted for the rolling collar, if preferred. The fulness in the back is collected at the waist-line in shirrings, while the fronts fall free and are held in becomingly by lace-trimmed belt-sections that start at the under-arm seams and cross at the front. The wrapper may be made with or without the fitted body-lining. The full bishop sleeves have fitted linings, which are here cut off below the sleeves, lace frills headed by a wrinkled ribbon bowed at the back of the wrist being added instead of the usual cuffs.

The wrapper may be made in round length or with a slight train, as preferred. It is specially dainty made of India silk or some soft woollen goods and trimmed lavishly with lace, insertion, ribbon, etc. Serviceable wrappers may be made of wash goods, serge, novelty woollens, etc., and simply trimmed.

LADIES' LONG COAT, WITH BELL SLEEVES. (KNOWN AS THE BELL NEWMARKET.)

(For Illustrations see Page 433.)

No. 8649.—This stylish top-garment, with its picturesque bell sleeves, is fashionably known as the bell Newmarket. It is

LADIES' LONG COAT, WITH REMOVABLE CIRCULAR CAPE. (KNOWN AS THE NEWMARKET.)

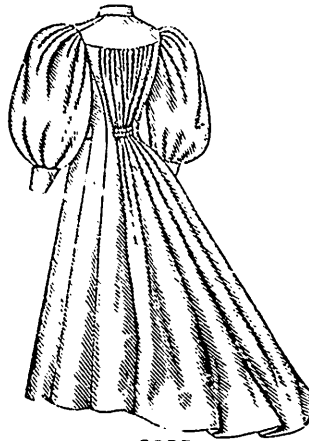
(For Illustrations see Page 434.)

No. 8665.—At figure No. 236 T in this issue of THE DRAWING this coat is portrayed differently made up.



8635

Front View.



8635



8635

Back View.

LADIES' WRAPPER. (TO BE MADE WITH A STANDING OR A ROLLING COLLAR, WITH A SLIGHT TRAIN OR IN ROUND LENGTH AND WITH OR WITHOUT THE FITTED BODY-LINING.)

(For Description see Page 429.)

represented made of light-weight cheviot, stitching and buttons giving the correct tailor finish. The loose fronts are lapped quite widely and closed a little to the left of the center with button-holes and large buttons; they may be closed to the throat or reversed in large, pointed lapels, as preferred, the lapels forming notches with the deep, rolling coat collar. Under-arm and side-back gores and a center seam adjust the coat gracefully at the sides and back and the shaping produces ripples in the skirt at the sides, while the regulation coat-laps and coat-plaits add to the stylish effect. The bell sleeve is of circular shaping, with a seam under the arm, is gathered at the top, hangs in slight ripples and flares in graceful bell fashion. Patch pockets with shallow, square-cornered laps are arranged on the fronts, and the opening to an inserted left breast pocket is finished with a lap.

A coat like this is convenient for general wear or for special uses, such as travelling. Cloth, serge, light-weight coating, etc., in plain, striped or plaid effects are appropriate materials, and the finish should not be more decorative than that illustrated.

We have pattern No. 8649 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires fourteen yards and three-fourths of goods twenty-seven inches wide, or ten yards and three-eighths thirty-six inches wide, or eight yards and five-eighths forty-four inches wide, or seven yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

An exceedingly stylish long coat or Newmarket is here illustrated made of gray cloth, with velvet for inlaying the collar and a tailor finish of machine-stitching. The coat is fitted at the back and sides by under-arm and side-back gores and a curving center seam, the center seam ending at the top of coat-laps and coat-plaits being formed below the waist at the side-back seams. The loose fronts are closed at the center with button-holes and large buttons and at the sides the coat ripples slightly below the hips. Openings to side pockets inserted in the fronts are finished with square-cornered laps. The one-seam leg-o'-mutton sleeves, which are gathered at the top, follow

the outline of the arm below the elbow and spread broadly above. The military turn-down collar is made with a high band that is closed at the throat. The cape is of circular shaping and is hooked on under the collar. It is made with a center seam and surrounds the figure in large, flaring flutes that are solely due to the shaping. A strap with pointed ends is but-

tored on to the cape to connect the front edges at the bust.

Checked and plaid coatings look very well made into coats like th., and so do tweed, plain chevot, homespun, etc. The mode, being completely protective, is very desirable for travelling, alpaca or gloria being the materials recommended for this latter purpose.

We have pattern No. 8665 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat will require thirteen yards and an eighth of material twenty-seven inches wide, or ten yards and three-fourths thirty-six inches wide, or nine yards forty-four inches wide, or seven yards and a fourth fifty-four inches wide, with three yards and three-fourths of silk twenty inches wide to line the cape, and a fourth of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 236 T.—LADIES' NEW-MARKET.

(For Illustration see Page 435.)

FIGURE No. 236 T.—This illustrates a Ladies' long coat. The pattern, which is No. 8665 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown made of different material on page 434 of this issue.

The mixed tweed here chosen for this protective long coat, which is known as the Newmarket, mingles red, brown, yellow and black in its coloring, and a lining of dark-red silk is effectively added to the cape. The finish of machine-stitching is in tailor style. The fronts of the coat are loose, but the sides and back are close-fitting, and the regulation coat-laps and coat-pockets, together with deep flutes below the hips, add to the stylish effect. Openings to inserted side-pockets are finished with laps. The circular cape falls in ripples to below the waist, but is smooth at the neck: its front edges are connected at the bust by a pointed strap buttoned on. The cape is attached with hooks and loops under the collar, which is of the turn-down order, with a high band. The sleeves are in leg-o'-mutton style, gathered at the top.

The coat combines utility with dressiness when made of chevot, tweed or serge and simply finished with stitching. A lining of silk for the cape costs but little and adds so much to the good style of the garment that it should never be omitted.

The Alpine hat is made of the same kind of material as the coat and is trimmed with ribbon and quills.

LADIES' JACKET. (TO BE CLOSED TO THE SHOULDER OR REVERSED IN SQUARE LAPELS AND TO BE MADE WITH OR WITHOUT CUFFS.)

(For Illustrations see Page 423.)

No. 8679.—Another view of this jacket is given at figure No. 227 T in this number of THE DELINEATOR.

This jacket permits of an open or close neck and is a decidedly attractive style. The material illustrated in this instance is

rough novelty coating, and the finish is in tailor style, consisting of a double line of stitching at the edges and welt-stitched seams



FIGURE No. 235 T.—This illustrates LADIES' WRAPPER.—The pattern is No. 8635, price 1s. 6d. or 35 cents.

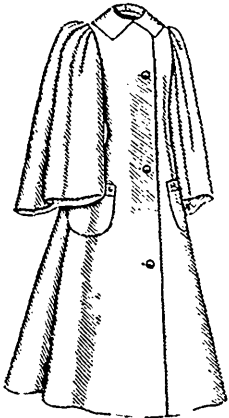
(For Description see Page 430.)

at the back. The fronts are in box style and lap widely; they may be closed to the shoulder with a fly or with visible buttons

and button-holes, or they may be reversed in square lapels and closed just below the lapels and waist with a button-hole and large button, as preferred. Under-arm and side-back gores and a curving center seam give a handsome shapeliness to the jacket at the sides and back, and an underfolded box-plait at the center seam and an underfolded forward-turning plait at each side-back seam below the waist throw the skirt at the back into stylish, backward-rolling flutes. The length is that prescribed by Fashion for Autumn jackets. The deep coat-collar shows its ends flaring in Byron collar style when the fronts are closed to the shoulder, or forming notches with the lapels when the fronts are rolled. Square-cornered laps cover openings to inserted side-pockets, and round, flaring cuffs roll upward from the wrists of the stylish *gigot* sleeves, which are gathered at the top. The sleeves may be finished with or without the cuffs, as preferred.

Rough and smooth cloths are equally popular for this style of jacket and the finish will usually

of goods twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



8649

LADIES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON. (TO BE MADE OF MEDIUM OR SHORT DEPTH IN THE SKIRT AND WITH A HIGH NECK AND A STANDING OR TURN-DOWN COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISETTE) KNOWN AS THE GOLF OR NORFOLK JACKET.

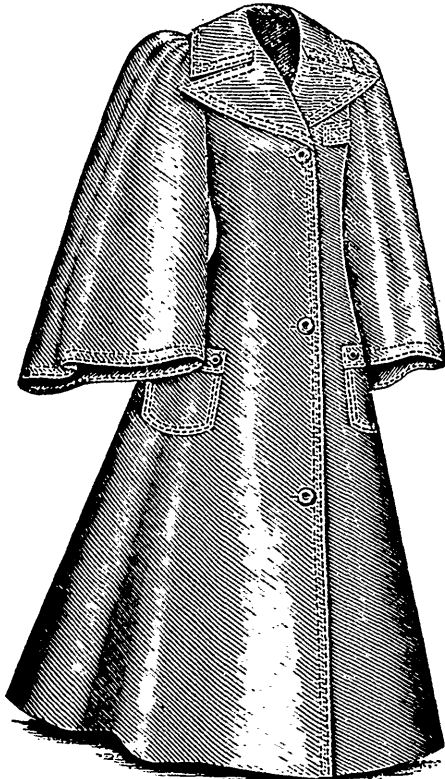
(For Illustrations see Page 436.)

No. 8628.—At figure No. 233 T in this publication this basque is again illustrated.

Covert cloth was here selected for the jacket, which is the newest style of golf or Norfolk jacket. Double bust darts, under-arm gores and a center seam adjust the jacket perfectly, and the shaping produces only slight ripples in the skirt at the sides. The jacket may be of short or medium depth in the skirt, as preferred. Three box-plaits, narrowed a trifle toward the waist-line, are applied on the front and back, the middle plait on the front concealing the closing. The neck may be high and finished with a standing or a rolling collar, or it may be cut low in front and completed with a notched collar and lapels. A removable chemisette made with a cape back and a standing collar and closed on the left shoulder is provided to wear with the open neck. The two-seam *gigot* sleeves have fashionable fullness at the top collected in gathers and are mounted on coat-shaped linings. A belt pointed at the ends is closed at the front. A single row of stitching finishes the edges of the jacket.

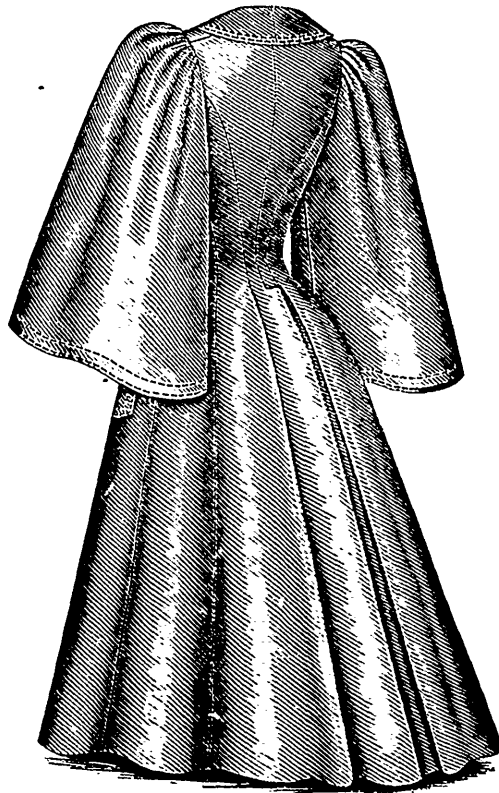
Norfolk jackets are preferred by many for cycling and other outing uses, and they are also highly desirable for travelling, etc. Mixed and plain cheviot, tweed, cloth and coaching twills are suitable materials and the finish is preferably severely plain. The jacket may be made to match or contrast with its accompanying skirt. A linen chemisette and silk tie may be worn.

We have pattern No. 8628 in thirteen sizes for ladies: from twenty-eight to medium size, the jacket will require six yards and an eighth of goods twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



8649

Front View.



8649

Back View.

LADIES' LONG COAT, WITH BELL SLEEVES. (KNOWN AS THE BELL NEWMARKET.)

(For Description see Page 431.)

be as illustrated, although a binding of wide braid is also liked. Inlays of velvet on the collar, lapels and cuffs would enhance the dressy appearance of the garment.

We have pattern No. 8679 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires four yards and seven-eighths

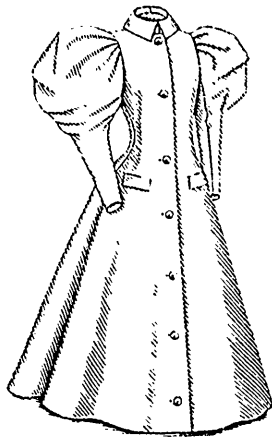
forty-six inches, bust measure. For a lady of medium size, the jacket will require six yards and an eighth of goods twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES JACKET OR BLAZER. (TO BE WORN OPEN OR CLOSED AT THE BUST AND MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.)

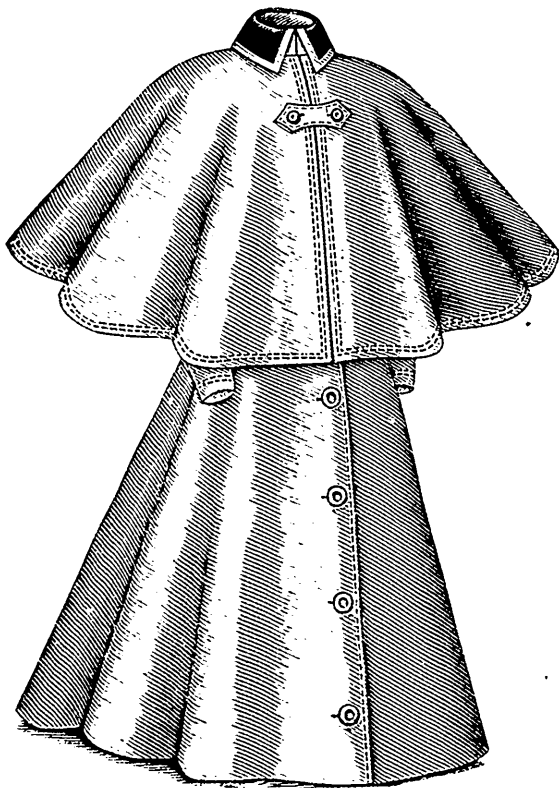
(For Illustrations see Page 437.)

No. 8669.—This jacket forms part the stylish street toilette shown at figure D39 in this number of THE DELINEATOR.

Brown faced cloth was here used for the jacket or blazer, which is finished in tailor style with machine-stitching. The jacket has loose fronts, but is closely adjusted at the back and sides by under-arm and side-back gores and a center seam, extra widths allowed below the waist at the middle three seams being underfolded in box-plaits to produce outstanding flutes. The fronts may open all the way, or they may be closed with a button and button-hole at the bust and separate above and below, and their lower front corners may be rounding or square, as preferred. A broad sailor-collar that is curved to form three points



8665



8665

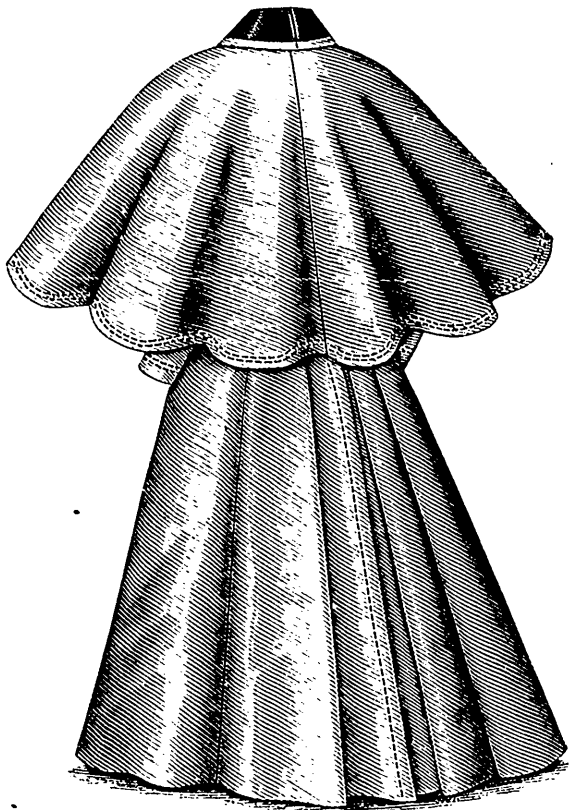
Front View.

at the back extends well out on the one-seam leg-o'-mutton sleeves, forming a point on the front of each sleeve and tapering to points at the ends. The sleeves are gathered at the top and stand out in a stylish puff above the elbow. Side pockets in the fronts are provided with laps that may have rounding or square lower front corners to accord with the fronts.

The blazer holds a prominent place among the many styles

of jackets. Cheviot, tweed and mixed or plain cloth are used for blazers and stitching provides the finish as a rule. A stylish toilette may comprise a gored skirt of mixed brown tweed and a jacket of brown serge. The collar and wrists may be outlined with two rows of brown-and-gold soutache.

We have pattern No. 8669 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the



8665

Back View.

LADIES' LONG COAT, WITH REMOVABLE CIRCULAR CAPE. (KNOWN AS THE NEWMARKET.)

(For Description see Page 431.)

garment for a lady of medium size, requires five yards of goods twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE NO. 237 T.—LADIES' TEA-JACKET.

(For Illustration see Page 437.)

FIGURE NO. 237 T.—This illustrates a Ladies' tea-jacket. The pattern, which is No. 8632 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently made up on page 443.

This elaborate tea-jacket is represented in a combination of plain and figured heliotrope silk and olive-green satin, with *point Venise* insertion and Bruges edging for trimming. The back of the jacket is joined to a square yoke and has a box-plait at the center spreading in Watteau style. At each side the adjustment is smooth and the skirt ripples gracefully. The jacket fronts are reversed in large jabot revers and open all the way over short vest-fronts having a square yoke above full portions that droop slightly over a deep, smooth girdle. The collar is in standing style, made decorative by the trimming. The sleeves are in the full Paquin style and are completed with deep, upturning cuffs that flare in points at the back of the arm.

These jackets are also called *matinées* or *négligés* and they



are invariably made of rich textures, harmonizing shades of which are united to produce sumptuous effects, enhanced by lace, pearl gimp and other handsome garnitures.

LADIES' LOUNGING-JACKET.

(For Illustrations see Page 438.)

No. 8636.—The large star-pointed sailor-collar is a stylish accessory of this pretty lounging-jacket, which is shown made of mixed light-gray cheviot and finished with machine-stitching. The graceful adjustment is due to a center seam and under-arm and side-back gores, and the parts are shaped to produce flutes in the skirt at the back. The fronts are closed at the throat with a tassel-tipped cord and they separate with a flare below, the lower corners being rounded. The ends of the sailor collar meet at the throat and are joined to the fronts to below the bust. The collar extends well out upon the sleeves, which are in one-seam leg-o'-mutton style gathered at the top.

Flannel and merino are liked for jackets designed for such a purpose and eider-down is also appropriate, its soft texture being suggestive of comfort. Silk cord would provide a pretty finish for the edges. A dainty lounging-jacket may be fashioned from light-blue cashmere. Blue satin ribbon may close the fronts and a frill of Medici lace follows the edge of the collar and falls over the hands.

We have pattern No. 8636 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket re-

quires six yards and an eighth of goods twenty-two inches wide, or five yards thirty inches wide, or four yards and an eighth thir-

ty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty inches wide.

Price of pattern, 1s. or 25 cents.



FIGURE NO. 236 T.—This illustrates LADIES' NEWMARKET.—The pattern is No. 8665, price 1s. 8d. or 40 cents.

(For Description see Page 492.)

LADIES' JACKET OR BLAZER (TO BE WORN OPEN OR CLOSED AND MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS).

(For Illustrations see Page 438.)

No. 8661.—At figure D44 in this magazine this jacket is again portrayed.

This attractive style of jacket or blazer for early Autumn wear is here represented made of *tabac* smooth-surfaced cloth, with a tailor finish of machine-stitching. The adjustment at the back and sides is close and is effected by under-arm and side-back gores and a center seam. Extra widths below the waist-line of the middle three seams are underfolded in box-plaits that stand out in large flutes and give the effect of a backward-turning plait at each side of two box-plaits. Slight ripples are formed at the sides. The loose fronts may be closed at the center with buttons and button-holes and reversed above in small lapels, or they may be worn open and rolled in long lapels nearly to the lower edge, and the lower front corners may be square or rounding, as preferred. A rolling coat-collar forms notches with the lapels, and square-cornered laps cover openings to inserted side-pockets in the fronts. The one-seam leg-o'-mutton sleeves are gathered at the top to form a stylish puff.

A stylish toilette may consist of a jacket, made like this of cheviot suiting, a skirt to match

and a silk vest or blouse. When used as an independent top-garment the jacket may be of any preferred coating.

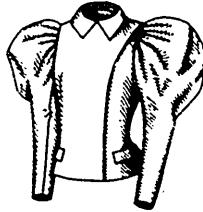
We have pattern No. 8601 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

series also. Freedom from display should be noted in the trimming, which may consist of gimp, small buttons, etc. A stylish toilette may embody a gored skirt and a basque of this kind made of dark-brown velours. Velvet to match may be used for the ornamental parts of the basque.

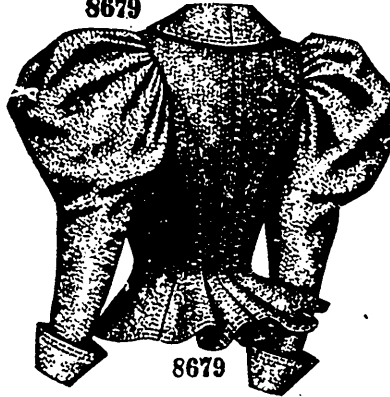
We have pattern No. 8651 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. To make the basque of one material for a lady of medium size, will need five yards and a fourth twenty-two inches wide, or four yards thirty inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



8679  
Front View.



8679



8679  
Back View.

medium size, the garment calls for four yards and three-eighths of material twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED BASQUE. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR.) (For Illustrations see Page 439.)

No. 8638.—Another illustration of this basque may be seen by referring to figure No. 228 T in this magazine.

The basque is here shown made of fauzy mohair and finished in tailor style with machine-stitching. It is handsomely fitted by double bust darts, under-arm and side-back gores and a curving center seam, the shaping of the parts producing outstanding ripples in the skirt across the back. The right front laps over the left front to the shoulder and the closing is made in double-breasted style with buttons and button-holes. The neck may be completed with a turn-down collar made with a high band, or with a standing collar, as preferred. The one-seam leg-o'-mutton sleeves, which are gathered, stand out stylishly in puffs at

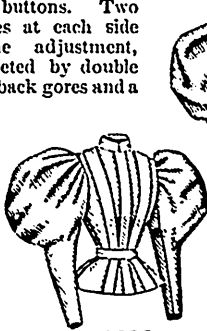
LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.) (For Illustrations see Page 429.)

No. 8651.—This basque forms part of the toilette shown at figure No. 234 T in this issue.

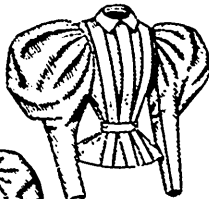
The basque is a handsome style especially designed for stout ladies. It is here illustrated made of novelty suiting and a decorative finish is given by stitching and buttons. Two under-arm gores at each side enter into the adjustment, which is completed by double bust darts, side-back gores and a center seam. The basque is short and pointed at the front, arched over the hips and forms a deep, square skirt at the back, the shaping giving the effect of a long waist and forming flutes in the skirt. An applied tapering box-pleat conceals the closing and at each side is a handsome revers that tapers toward the lower end and is shaped to extend in epaulette style over the shoulder and form a pointed tab on the front of the sleeve. The one-seam gipog sleeves are gathered and flare in a short puff at the top; they are made over coat-shaped linings and completed with upward-flaring cuffs, the ends of which are lapped on the upper side of the arm, the over-lapping end being shaped in saw-tooth points.

LADIES' JACKET. (TO BE CLOSED TO THE SHOULDER OR REVERSED IN SQUARE LAPELS AND TO BE MADE WITH OR WITHOUT CUFFS.) (For Description see Page 432.)

with a standing collar, as preferred. The one-seam leg-o'-mutton sleeves, which are gathered, stand out stylishly in puffs at



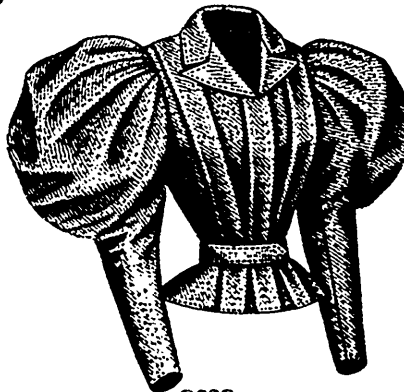
8628



8626

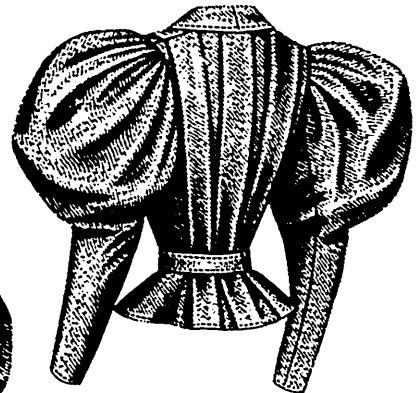


8628



8628

Front View.



8628

Back View.

LADIES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON. (TO BE MADE OF MEDIUM OR SHORT DEPTH IN THE SKIRT AND WITH A HIGH NECK AND A STANDING OR TURN-DOWN COLLAR OR WITH AN OPEN NECK. A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISSETTE.) KNOWN AS THE GOLF OR NORFOLK JACKET. (For Description see Page 433.)

the top and are made over coat-shaped linings.

Canvas, whipcord, cloth and novelty suiting are appropriate for this basque, and with any of these materials silk may be associated, being used for the revers alone or for the other acces-

The new bouclé cloth, zibeline, and the various fauzy mohair and basket weaves will make up acceptably in this waist, which will form part of tailor gowns for the promenade, etc.



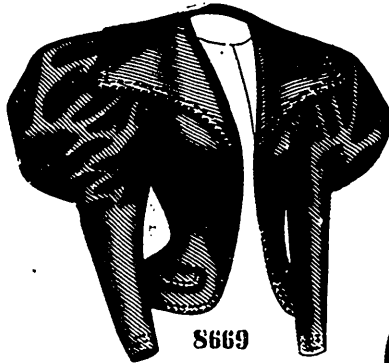
We have pattern No. 8098 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires four yards and seven-eighths of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

under-arm seam at the right side and fastened with hooks and loops at the left side. The wrinkled girdle is made over a fitted lining. Both styles of girdle are shown in the engravings. At the sides and back the basque extends to jacket depth and is fitted by under-arm and side-back gores and a curving center

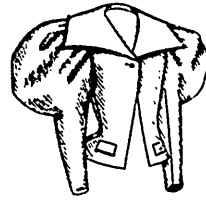
LADIES' BASQUE. (TO BE MADE WITH A PLAIN OR CRUSH GIRDLER IN FRONT.)  
(For Illustrations see Page 440.)

No. 8634.—This basque is differently represented at figure No. 229 T in this magazine.

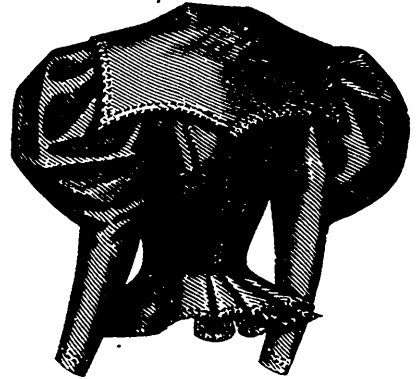
The basque is here pictured made of silk and decorated with lace edging and two widths of ribbon. The full fronts are gathered at the neck and shoulder edges and at the bottom at each side of the closing; they are arranged on lining fronts fitted by double bust darts and closed at the center. A broad



8669  
Front View.



8669



8669

Back View.

LADIES' JACKET OR BLAZER. (TO BE WORN OPEN OR CLOSED AT THE BUST AND MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.)

(For Description see Page 434.)

seam, the parts below the waist to produce pretty ripples that stand out prominently. Drooping over the one-seam leg-o'-mutton sleeves, which are arranged over coat-shaped linings, are pointed caps that are bordered with a

frill of lace edging and two bands of narrow ribbon. The standing collar is encircled by a softly wrinkled ribbon stock handsomely bowed at the back.

The basque may be worn with any of the fashionable skirts and may be made of canvas, novelty dress goods, serge, and most of the standard weaves; ribbon, passementerie or lace edging will provide appropriate garniture.

We have pattern No. 8634 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires five yards and a half of goods twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

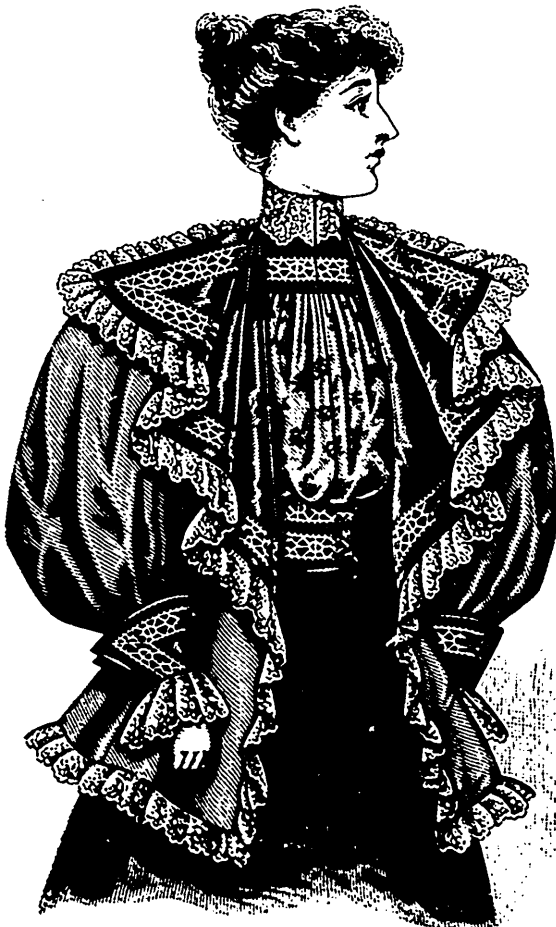


FIGURE NO. 229 T.—This illustrates LADIES' TEA-JACKET.—The pattern is No. 8632, price 1s. 3d. or 30 cents.

(For Description see Page 434.)

LADIES' BASQUE-WAIST, HAVING A SQUARE FRONT-YOKE CLOSED AT THE LEFT SIDE.

(For Illustrations see Page 440.)

No. 8659.—At figure D 42 in this magazine this basque-waist is again shown.

This youthful-looking basque-waist is here represented made of spotted dress goods, with ribbon, lace insertion and knife platings of silk for decoration. It is provided with a lining that is closely fitted by double bust darts and the usual seams and closed at the center of the front. The upper part of the front is a square yoke that is closed along the left shoulder and arm's-eye edges and trimmed crosswise with three knife-platings of silk each headed by a row of lace insertion. The full front-portion is gathered at the top and double shirred at the bottom, the fullness being drawn well to the center at the bottom and drooping in French blouse style. The seamless back has fullness arranged in two backward-turning plaits at each side of the center, the four plaits meeting at the bottom of the waist and spreading toward the shoulders. The one-seam sleeves are made over coat-

girdle wrinkled by gathers at the ends, or a smooth-fitting girdle, as preferred, crosses the front and is included in the

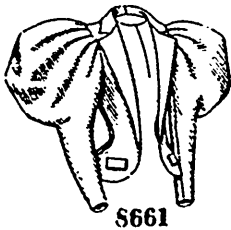
shaped linings and gathered at the top; they flare stylishly in leg-o'-mutton puffs at the top and fit the arm closely below. A knife-plaited frill of silk headed by a row of lace insertion finishes each wrist. The standing collar is covered with a wrinkled ribbon that is stylishly bowed at the back and a fine, knife plaited frill of silk rises from the collar at the back and sides. A wrinkled ribbon ending in a loop bow at the back encircles the waist.

Soft woollen novelty goods, cashmere, Henrietta, challis, crêpon, India silk, etc., will make up beautifully in this way, and lace, silk, ribbon, gimp and passementerie may be used for trimming.

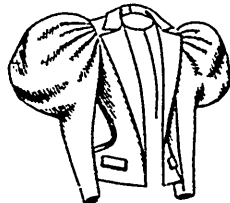
We have pattern No. 8659 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque-waist for a lady of medium size, needs five yards of goods twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF SLEEVES AND WITH OR WITHOUT THE CAPS.)  
(For Illustrations see Page 441.)

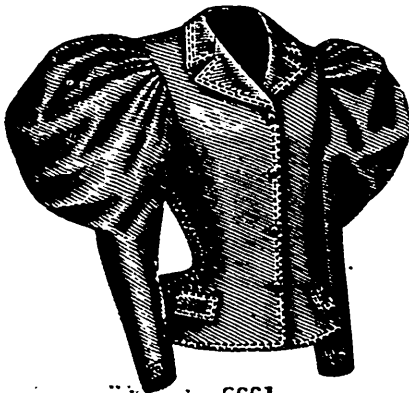
No. 8671.—Another illustration of this basque-waist is



8661

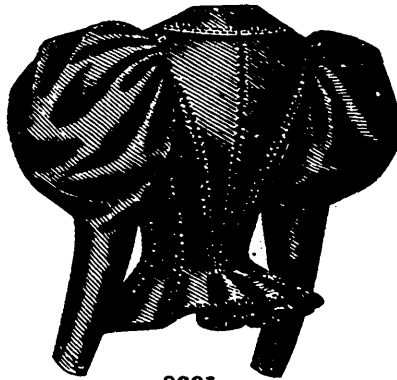


8661



8661

Front View.



8661

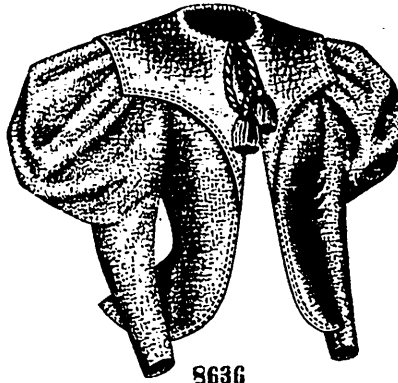
Back View.

LADIES' JACKET OR BLAZER. (TO BE WORN-OPEN OR CLOSED AND MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.)

(For Description see Page 435.)

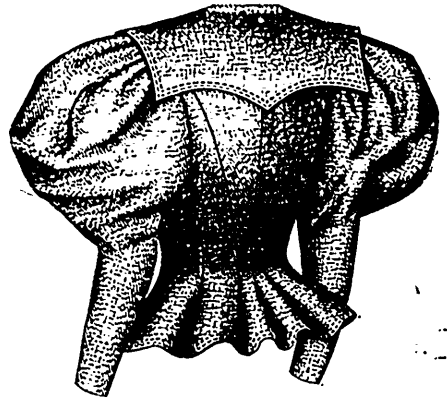
given at figure D 54 in this number of THE DELINEATOR. Unusual grace distinguishes this waist of blue organdy

trimmed with white lace edging and insertion and shaded blue-and-yellow ribbon. The back and fronts have fullness



8636

Front View.



8636

Back View.

LADIES' LOUNGING JACKET.

(For Description see Page 435.)

drawn well to the center by gathers at the neck and lower edges, the fronts drooping stylishly over a wrinkled ribbon belt that fastens under a full bow at the back. A lining fitted by double bust darts and the usual seams gives desirable trimness and the closing is made invisibly in front. The full puff sleeves are gathered at the top and bottom and reach to three-quarter depth on coat-shaped linings, which may extend to the wrist if full-length sleeves be desired, or be cut off below the puffs if three-quarter length sleeves be preferred, a deep gathered frill being added to the three-quarter length sleeve. Caps rippling because of their circular shaping fall in points over the sleeves, giving stylish breadth to the shoulders. The standing collar is covered by a ribbon stock.

A combination of silk with woollen goods will make the waist suitable for day wear and silk in evening shades will be selected when a bodice for dressy wear is desired. Pearl trimming will be effective for decoration.

We have pattern No. 8671 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist calls for six yards and a fourth of goods twenty-two inches wide, or four yards and three-fourths thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EVENING WAIST.

(THE SLEEVE MAY CONSIST OF ONE, TWO OR THREE FRILLS.)

(For Illustrations see Page 441.)

No. 8660.—This waist is again represented at figure No. 226 T in this magazine.

The combination of silk and mousseline de soie here pictured in the waist is perfectly suited to its light, fluffy style. The waist has a lining fitted by double bust darts and the usual seams and closed at the center of the front. The neck is low and square and the full center-front and center-back are turned under at the top and gathered to form a frill heading and drawn closely at the bottom by gathers. The center-front is tacked to the lining front at the right side and secured with hooks and eyes at the left side. Flaring over the center-front and center-back to the shoulders

are full side-fronts and side-backs that are gathered at their shoulder edges, the fulness being drawn well forward at the bot-

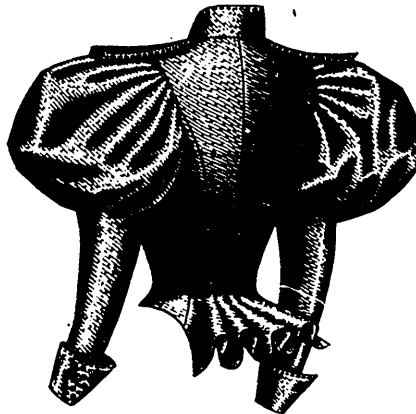
de soie and other tissues. In this instance the garment is shown made of lemon-colored chiffon over satin of the same hue. The

closely fitted lining imparts becoming trimness; it is closed at the center of the front and a full front-lining of satin gathered at the top and bottom holds the full chiffon front out with the fashionable puff effect. The fulness in the front and back is evenly distributed across the top by gathers at the neck and shoulder edges and is drawn becomingly to the center at the lower edge by shirrings. The waist is closed along the left shoulder and under-arm seams and may be made with a round neck or with a high neck and a standing collar, both effects being illustrated. The standing collar is covered with a stock of heliotrope velvet ribbon and the ribbon is also used for a wrinkled belt that is closed at the back under



8651

Front View.



8651

Back View.

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

(For Description see Page 436.)

tom by shirrings. At the sides the waist is perfectly smooth. The pretty, short sleeves stand out stylishly and may consist of one, two or three very full frills, as preferred; when more than one frill is used, the frills are adjusted on shallow caps. Full bows of ribbon are set on the shoulders, and similar ribbon is wrinkled about the lower edge of the waist and bowed at the back.

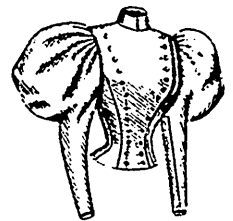
Exquisite waists could be fashioned in this style from white chiffon, organdy or embroidered tissues over silk of contrasting hue or over figured silks, such as warp-printed taffetas.

We have pattern No. 8660 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist with the sleeve consisting of three frills requires six yards and an eighth of material twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards forty-four inches wide. The waist with the sleeve consisting of two frills calls for four yards and seven-eighths twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and a half forty-four inches wide. The waist with the sleeve consisting of one frill needs three yards and seven-eighths twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and five-eighths thirty-six inches wide, or a yard and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

a bow. The puff sleeves may be short or in elbow or full length, as preferred. The puffs have full linings gathered, like the puffs themselves, at the top and bottom, and the elbow sleeves are finished with bands that are covered with a wrinkled velvet ribbon bowed on the upper side.

The waist is specially pleasing for wear with silk skirts, and may be made up in such colors as red or green over black, if a light color is not liked. Pearl trimming is exceedingly dainty on waists of delicate hue. With a skirt of black moiré velours a waist of this kind made of white chiffon over black taffeta, may be worn, the toilette being effective for dinner and reception uses. Black moiré ribbon may form the accessories. A heliotrope chiffon waist over silk of like color may be worn with a white faille skirt.

We have pattern No. 8637 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque-waist of

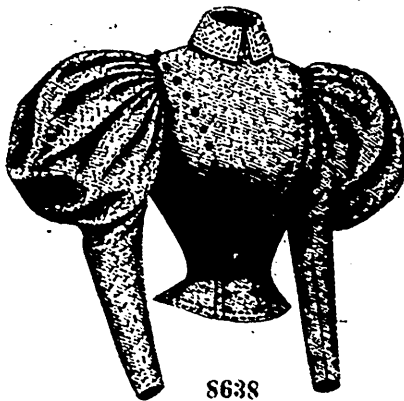


8635

LADIES' BASQUE-WAIST (CLOSED AT THE LEFT SIDE), HAVING FULL LININGS IN THE FRONT AND PUFFS AND A FITTED BODY-LINING. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH SHORT, ELBOW OR FULL-LENGTH PUFF SLEEVES). SPECIALLY DESIGNED FOR CHIFFON AND OTHER TISSUES.

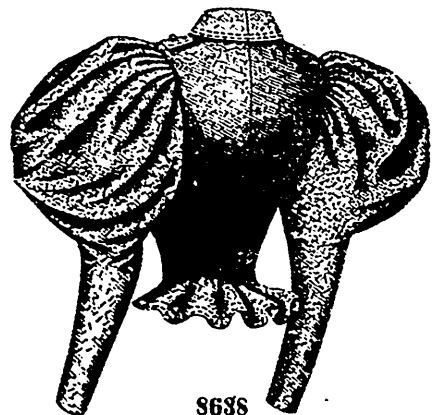
(For Illustrations see Page 442.)

No. 8637.—By referring to figures D 43 and D 49 in this magazine, other views of this basque-waist may be seen. This is a most charming style of waist for chiffon, mousseline



8638

Front View.



8638

Back View.

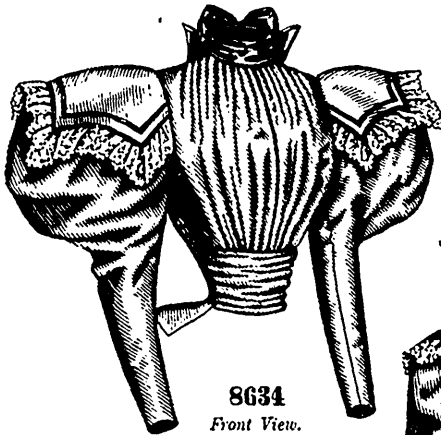
LADIES' DOUBLE-BREADED BASQUE. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR.)

(For Description see Page 436.)

one material for a lady of medium size, will require five yards and an eighth twenty-two inches wide, or three yards and seven-

eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches

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



8634

Front View.

LADIES' BASQUE. (TO BE MADE WITH A PLAIN OR CRUSH GIRDLE IN FRONT.)

(For Description see Page 437.)

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

LADIES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) KNOWN AS THE BABY WAIST.

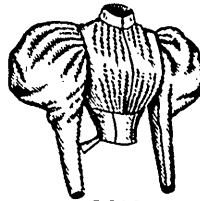
(For Illustration see Page 442.)

No. 8648.—This waist is differently portrayed at figure D 53 in this magazine.

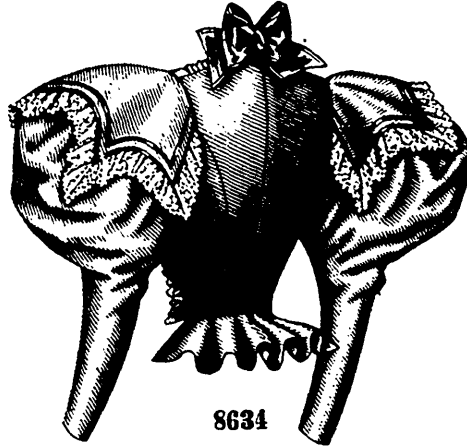
This waist is known as the baby waist and is here pictured made of Fayette. It has a square yoke above a full back and full fronts that are separated by under-arm gores and gathered at the top and bottom, the fulness being drawn well to the center at the lower edge. The waist is made over a lining that is closely fitted by double bust darts and the usual seams and is closed at the front. The neck may be low and square and trimmed in the effective way illustrated with insertion and edging, or it may be high and finished with a standing collar about which is arranged a stylish ribbon stock. The coat-shaped sleeves have large puffs, gathered at the upper and lower edges, arranged on them at the top. If preferred, the sleeves may end at the bottom of the puffs, and ribbon may be arranged as a trimming. Ribbon also forms a wrinkled belt that ends under a bow at the back.

The waist will answer for evening or dressy afternoon wear made of silk, or of sheer materials over silk, and it will be pretty for ordinary uses made of novelty goods, cheviot, serge or étamine.

We have pattern No. 8648 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist of one material for a lady of medium size, will require four yards and five-eighths twenty-two inches wide, or three



8634



8634

Back View.

to the lower edge. A yoke forms the upper part of the vest fronts, which are closed at the center, and the full portions, which are

LADIES' TEA-JACKET. (ALSO KNOWN AS THE MATINÉE OR NÉGLIGÉ JACKET.)

(For Illustrations see Page 443.)

No. 8692.—This tea-jacket is again portrayed at figure No. 237 T in this magazine.

The tea-jacket is elaborate in effect and the combination of blue and corn-colored silk here pictured is very effective. It is made perfectly close-fitting by a fitted lining of basque depth and is given a smooth effect at the sides and back by under-arm and side-back gores. At the center the back is formed in a Watteau plait that is tacked at the waist-line and flares naturally below, and at the top it joins the lower edge of a pretty yoke that is deepened slightly in a curve toward the sides. The parts are shaped to form the deep skirt of the jacket in soft ripples. The jacket fronts are of uniform depth with the back and open all the way from the shoulders over short, full vest-fronts. Plaits in the shoulder edges roll the jacket fronts in large jabot revers to below the waist and the revers are faced with corn-colored silk and bordered with lace edging that is continued down the fronts



8659



8659

Front View.



8659

Back View.

LADIES' BASQUE-WAIST, HAVING A SQUARE FRONT-YOKE CLOSED AT THE LEFT SIDE.

(For Description see Page 437.)

gathered at the top and bottom and a little above the waist-line, puff out stylishly above a deep, smooth girdle that is inserted in the right under-arm seam and secured with hooks and loops at the left side. A standing collar is at the neck. The sleeves are in Paquin style, gathered at the top and bottom and completed with deep roll-up cuffs the ends of which flare at the

back of the arm. The yokes, collar and girdle are trimmed with cross-rows of insertion, narrow lace edging and black velvet baby ribbon; bows of the ribbon are tacked over the closing of the yoke and collar, and the cuffs are elaborated with frills of wide edging and loops of the baby ribbon.

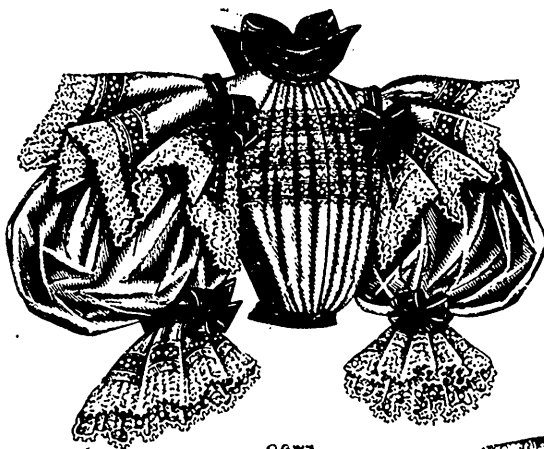
The tea-jacket has features that combine to give a remarkably dressy result. Bead trimmings, lace bands or edging and ruchings of lace or chiffon will be dainty on tea-jackets made up in combinations of woollen textures with silk or velvet.

We have pattern No. 8632 in thirteen sizes for ladies from twenty-eight to

forty-six inches, bust measure. For a lady of medium size, the tea-jacket calls for eight yards and five-eighths of yellow China silk with two yards and a fourth of blue China silk each twenty inches wide. Of one material, it requires nine yards and an eighth twenty-two inches wide, or six yards and seven-eighths thirty inches wide, or five yards and three-fourths thirty-six inches wide, or four yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

being tied over the fronts, which have gathered fulness at the neck at each side of an applied box-plait. Four moderately deep, downward-turning tucks are taken up in the fronts just above the bust; and the closing is made with studs through the applied box-plait, which is arranged at the front edge of the right front. The sleeves show a cluster of four tucks that appear to be con-

tinuous with the tucks in the fronts and their fulness is collected in gathers at the top and bottom; they are slashed at the outside of the arm, the slashes being finished in regular shirt-sleeve

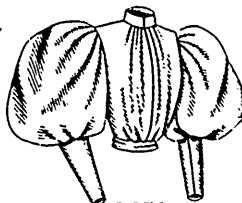


8671

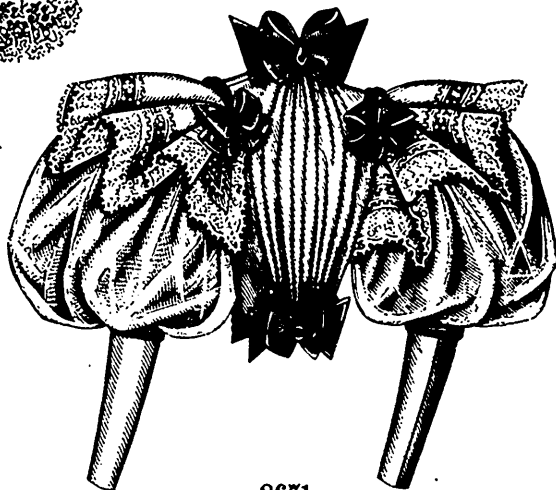
Front View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES AND WITH OR WITHOUT THE CAPS.)

(For Description see Page 438.)



8671



8671

Back View.

LADIES' SHIRT-WAIST, HAVING TUCKS ACROSS THE FRONT AND SLEEVES AND A YOKE BACK. (TO BE MADE WITH A REMOVABLE STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see Page 443.)

No. 8602.—This shirt-waist is again portrayed at figure D 50. The tucks are very effective and modish in this shirt-waist,

style with underlaps and overlaps, and are completed with turn-up flaring cuffs that are mounted on bands and closed with link buttons, the laps being closed with a button and button-hole just above the cuff. A belt with pointed ends encircles the waist. At the neck is a band closed at the throat with a stud, the collar being made removable. Two styles of collars are provided—a standing collar with slightly flaring ends and a turn-down collar that is mounted on a band and made with flaring ends.

Shirt-waists of figured or plain silk are very stylish and those of soft silk-and-wool mixtures are also pretty. Narrow edging of Valenciennes or Mechlin lace in white or cream fulled on the lower edges of the tucks give a fluffy and soft effect, and lace or batiste insertion might also be satisfactorily used as trimming.



8660

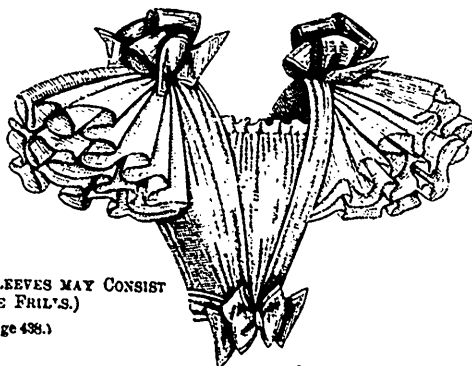
Front View.

LADIES' EVENING WAIST. (THE SLEEVES MAY CONSIST OF ONE, TWO OR THREE FRILLS.)

(For Description see Page 438.)



8660



8660

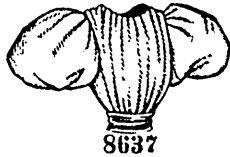
Back View.

which is here shown made of changeable taffeta silk, with white linen for the collars and a simple finish of machine-stitching. The back is joined to a pointed yoke made with a center seam, and has fulness drawn toward the center by gathers at the upper edge and tapes in a casing at the waist-line, the tapes

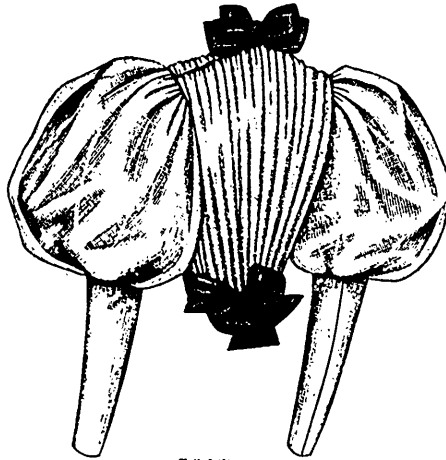
We have pattern No. 8602 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the

shirt-waist for a lady of medium size, calls for six yards of material twenty two inches wide, or four yards and three-eighths thirty inches wide, or three yards and three-fourths thirty-six inches wide. The collar and neck-band require half a yard of material thirty-six inches wide, with

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

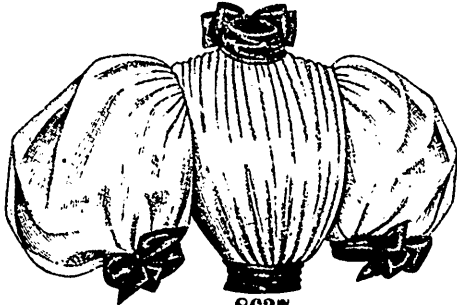


8637



8637

Back View.



8637

Front View.

LADIES' BASQUE-WAIST (CLOSED AT THE LEFT SIDE), HAVING FULL LININGS IN THE FRONT AND PUFFS, AND A FITTED BODY-LINING. (TO BE MADE WITH A HIGH OR ROUND NECK, AND WITH SHORT, ELBOW OR FULL-LENGTH PUFF SLEEVES.) SPECIALLY DESIGNED FOR CHIFFON AND OTHER TISSUES. (For Description see Page 439.)

LADIES' FIVE-GORED CYCLING SKIRT, HAVING UNDERFOLDED PLAITS AT THE SIDE-FRONT SEAMS TO FORM THE FRONT-GORE IN A BOX-PLAIT IN CONSUELO STYLE. (PERFORATED FOR SHORTER LENGTH.) (For Illustrations see Page 444.)

No. 1172.—This cycling skirt is exceptionally graceful and is pictured made of cloth and finished with machine-stitching. Five gores are comprised in the skirt. The back-gores are gathered at the top and fall in full folds, and each side-gore is fitted

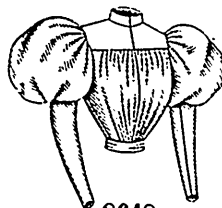
half a yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 1s. or 25 cents.

by a single dart and ripples becomingly below the hips. Placket openings are made at the side-front seams and below them a backward-turning plait is laid at each side to form the front-gore in a flaring 'box-plait in Consuelo style. The skirt measures about three yards round at the bottom in the medium sizes and it may be made in either length illustrated. The top of the skirt is completed with belt sections that are closed at the plackets with hooks and loops, the plackets being closed with buttons and button-holes.

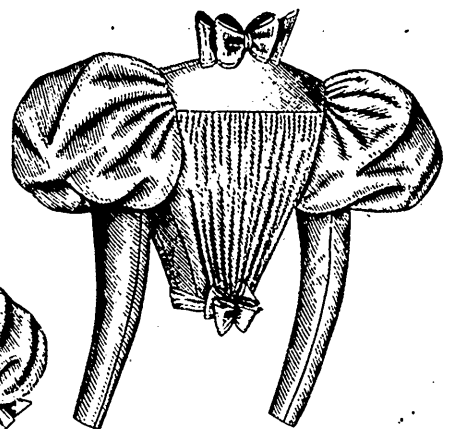
LADIES' YOKE KNICKERBOCKERS, WITH THE BACK BUTTONED TO THE YOKE. (TO BE MADE WITH OR WITHOUT CUFFS.) FOR WEAR UNDER SKIRTS FOR CYCLING AND OTHER OUTDOOR USES. (For Illustrations see Page 444.)

The ease, comfort and grace given the wearer will insure for this skirt an extensive popularity. It may be worn at various outdoor sports and tourists will find it useful and satisfactory. It may be worn over knickerbockers or tights. Facel or covert cloth, whipcord, corduroy, serge, chevot and tweed

No. 1180.—The special feature of these knickerbockers is the deep, smooth yoke removing all fullness from about the hips. The knickerbockers are pictured made of brown serge and neatly finished with machine-stitching. The usual center seam and inside and outside leg seams enter into the shaping. The legs may be gathered at the lower edges and finished with cuffs that are closed with button-holes and buttons at the outside of the leg; or, if the cuffs be not desired, the lower edges of the legs will be turned under for hems through which elastic will be run to draw them in closely about the knee, both effects being illustrated. The knickerbockers are gathered at the top and sewed to the bottom of a deep, smooth yoke in front and to a band at the back, the band being lapped over the yoke at the back and secured with buttons and button-holes. The yoke is closed at the left side with button-holes and buttons and is shaped all in one piece.

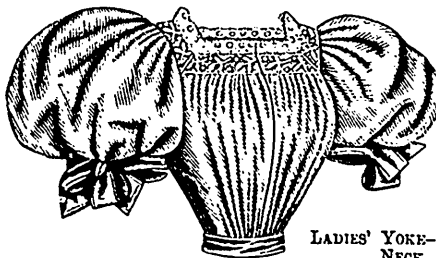


8648



8648

Back View.



8648

Front View.

LADIES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) KNOWN AS THE BABY WAIST. (For Description see Page 440.)

We have pattern No. 1180 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the knickerbockers for a lady of medium size, needs four yards and an eighth of material twenty-seven inches wide, or three yards and

in mixed colors will be appropriate for its development. We have pattern No. 1172 in nine sizes for ladies from twenty

to thirty-six inches, waist measure. For a lady of medium size, the skirt needs five yards and an eighth of material twenty-seven inches wide, or four yards and five-eighths thirty-six inches wide, or four yards forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

We have pattern No. 8676 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an

**LADIES' TWO-SEAM LEG-O'-MUTTON SLEEVE, IN REDUCED SIZE. (TO BE GATHERED OR PLAITED AT THE TOP AND MADE WITH OR WITHOUT A ROUND OR POINTED FLARING CUFF.) FOR COATS, JACKETS, ETC.**  
For Illustrations see Page 445.)

No. 8676.—This new two-seam leg-o'-mutton sleeve for coats, jackets, etc., is pictured made of cloth. It is considerably smaller at the top than the leg-o'-mutton sleeve of last season, and a last year's coat or jacket

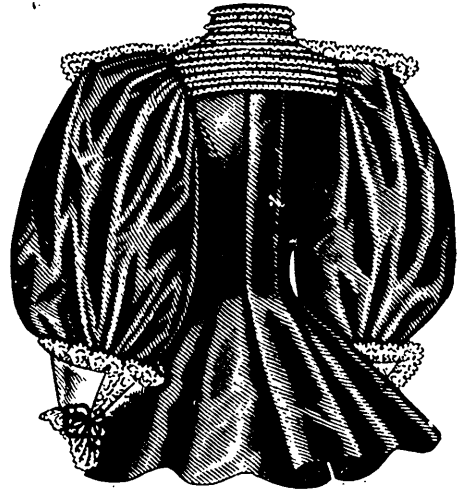
may be given a fashionable air by shaping the sleeves over by this pattern. The fulness at the top may be gathered or laid in downward-turning plaits, as preferred, and the wrist may be plainly finished or a round or a pointed flaring cuff may be added, the different effects being shown in the engravings. The sleeve fits smoothly to a little above the elbow and then flares in a stylish puff. The lining is shaped like the outside and should be of silk or some other slippery lining material, so as to go on easily over the dress sleeve.

Sometimes sleeves of a con-



8632

Front View.



8632

Back View.

LADIES' TEA-JACKET. (ALSO KNOWN AS THE MATINÉ OR NÉGLIGÉ JACKET.)

(For Description see Page 440.)

inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves will need three yards of goods twenty-two inches-wide, or two yards and five-eighths thirty inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 5d. or 10 cents.



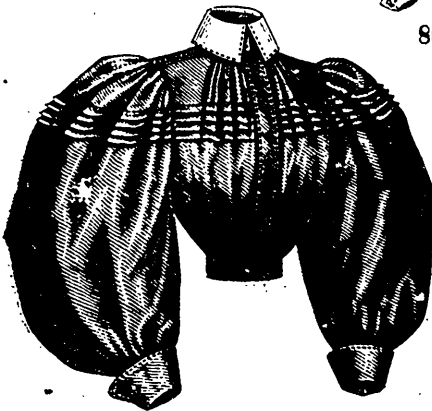
8662

LADIES' SIX-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH, AND STRAIGHT EDGES MEETING BIAS EDGES IN THE SEAMS.

(For Illustrations see Page 445.)

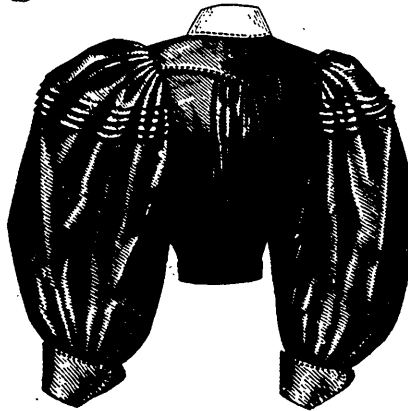
No. 8643.—Other views of this skirt may be seen at figures Nos. 228 T, 229 T and D 39 in this issue of THE DELINEATOR.

Myrtle-green chevrot was here chosen for the skirt, which comprises six sections shaped so that a bias edge joins a straight edge at each seam. The front-gore is smooth at the top but ripples slightly towards the foot. The side-gores, while perfectly smooth at the top, break into deep flutes below the hips, and the wide, straight back-breadth is gathered across the top and falls in well defined flutes. The skirt measures nearly five yards and a fourth round at the foot in the medium sizes. A placket is made in the center of the back-breadth and the skirt is finished with a belt.



8662

Front View.



8662

Back View.

LADIES' SHIRT-WAIST, HAVING TUCKS ACROSS THE FRONT AND SLEEVES AND A YOKE BACK. (TO BE MADE WITH A REMOVABLE STANDING OR TURN-DOWN COLLAR.)

(For Description see Page 441.)

trasting material, such as velvet, silk, satin, etc., will be added to coats or jackets to bring a passing mode up to date.

We have pattern No. 8643 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt of one

material for a lady of medium size, will require nine yards and an eighth twenty-two inches wide, or seven yards and seven-eighths thirty inches wide, or six yards and five-eighths thirty-six inches wide, or five yards and a fourth forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

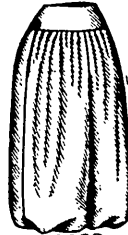
similar fabric may be used, and if cuffs are added, a decoration corresponding with the finish on the remainder of the gar-

**LADIES' ONE-SEAM LEG-O'-MUTTON SLEEVE, IN REDUCED SIZE.** (TO BE GATHERED OR PLAIED AT THE TOP AND MADE WITH OR WITHOUT A ROUND OR POINTED FLARING CUFF.) FOR COATS, JACKETS, ETC.  
(For Illustrations see Page 446.)

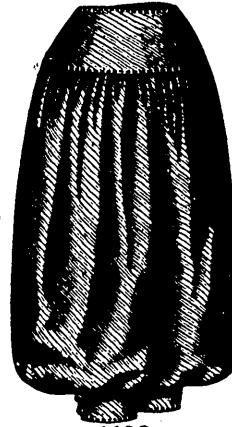
No. 8677.—The one-seam and two-seam leg-o'-mutton sleeves

are equally stylish and have practically the same effect. The newest shape in the one-seam sleeve for coats, jackets, etc., is here illustrated made of cloth. The fulness at the top may be gathered or laid in downward-turning plaits and a round or a pointed flaring cuff may be added or the wrist may be plainly finished, as preferred. The sleeve stands out in a puff at the top and is made smaller than the sleeves of last year; it fits smoothly to a little above the elbow, and the lining, which should be of silk or some other slippery lining fabric, is shaped like the outside.

Sleeves that are too large to be fashionable may be shaped over

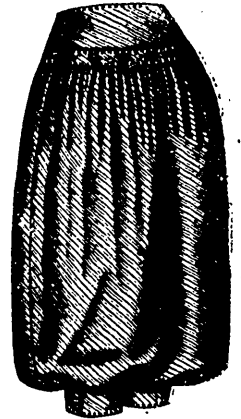


1180



1180

Front View.



1180

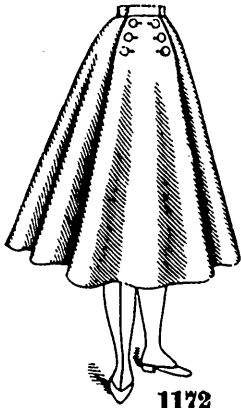
Back View.

**LADIES' YOKE KNICKERBOCKERS WITH THE BACK BUTTONED TO THE YOKE.** (TO BE MADE WITH OR WITHOUT CUFFS) FOR WEAR UNDER SKIRTS FOR CYCLING AND OTHER OUTDOOR USES.

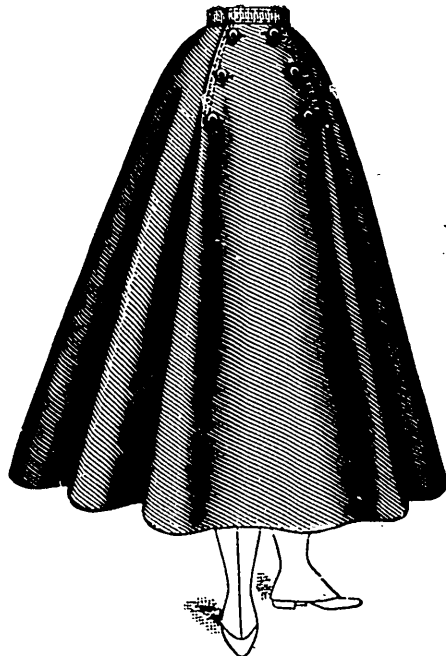
(For Description see Page 442.)

ment—stitching, fur, braid, etc.—may be applied on them. We have pattern No. 8677 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves will need

three yards of material twenty-two inches wide, or two yards and three-eighths thirty inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

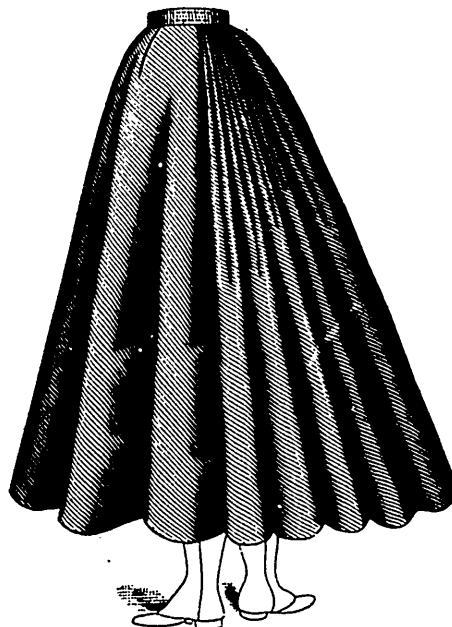


1172



1172

Side-Front View.



1172

Side-Back View.

**LADIES' FIVE-GORED CYCLING SKIRT, HAVING UNDERFOLDED PLAITS AT THE SIDE-FRONT SEAMS TO FORM THE FRONT-GORE IN A BOX-PLAIT IN CONSUELO STYLE.** (PERFORATED FOR SHORTER LENGTH.)

(For Description see Page 442.)

**LADIES' SEVEN-GORED SKIRT, SMOOTH-FITTING AT THE FRONT AND SIDES AND TO BE GATHERED OR PLAIED AT THE BACK.**

(For Illustrations see Page 446.)

No. 8650.—This skirt is smooth-fitting at the front and sides, only slight undulations being seen below the hips, and it measures four yards and a half at the bottom in the medium sizes. The material illustrated is gray zibeline. A front-gore, two gores at each side and two back-gores are comprised in the skirt. The fulness

of the back-gores may be gathered or laid in two backward-turning plaits at each side of the placket, which is made above

by this pattern and will give a new air to a coat so remodelled. When the sleeves will not admit of recutting, velvet or some

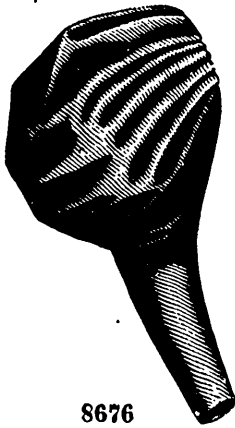


the center seam. A belt completes the top of the skirt. This skirt will please women who are conservative in their dress.

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



8676



8676

LADIES' TWO-SEAM LEG-O'-MUTTON SLEEVE, IN REDUCED SIZE. (TO BE GATHERED OR PLAISED AT THE TOP AND MADE WITH OR WITHOUT A ROUND OR POINTED FLARING CUFF.) FOR COATS, JACKETS, ETC.

(For Description see Page 443.)



8676



8676

LADIES' ONE-SEAM DRESS SLEEVE, WITH FITTED LINING, FORMING A LEG-O'-MUTTON PUFF AT THE TOP AND CLOSE-FITTING BELOW. (TO BE MADE WITH OR WITHOUT A RIPPLE OR PLAIN ROUND CUFF.)

(For Illustrations see Page 447.)

No. 8673.—This is the latest novelty in dress sleeves and is shown made of plain dress

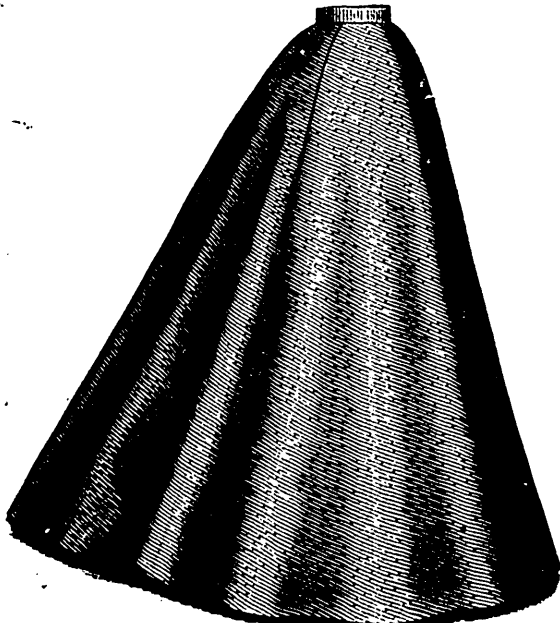
goods. It is shaped with only one seam, which comes at the inside of the arm, and is mounted on a coat-shaped lining. It fits the arm closely from the wrist to some distance above the elbow and then spreads in a leg-o'-mutton puff of moderate size, the fulness at the top being collected in gathers.

All of the season's fabrics, including novelties, zibeline, velours and serge and mohair weaves, are adaptable to this shape.

We have pattern No. 8673 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves calls for three yards and an eighth of material twenty-two inches wide,

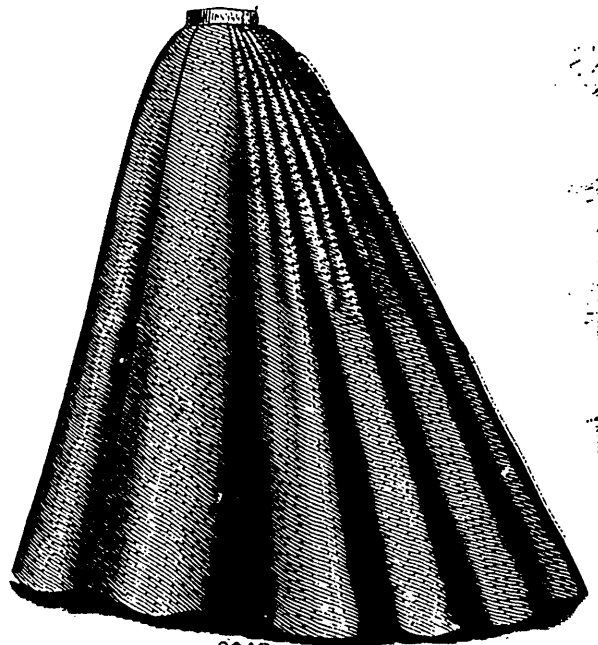
being of moderate width and showing no exaggeration of the fluted effect that is prominent in many fashionable modes. Stout women will find the plaited arrangement of fulness becoming; while the gathered disposal is preferable for slim figures. A skirt of this style made of silk, moiré or plain velours or broadcloth may be worn with contrasting bodices. It will also be made up in all sorts of dress goods to match special waists.

We have pattern No. 8650 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size,



8643

Side-Front View.



8643

Side-Back View.

LADIES' SIX-PIECE SKIRT, HAVING A STRAIGHT BACK-BREATH AND STRAIGHT EDGES MEETING BIAS EDGES IN THE SEAMS.

(For Description see Page 443.)

or two yards and a fourth thirty inches wide, or two yards thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, SMOOTH-FITTING AT THE FRONT AND SIDES AND TO BE GATHERED OR PLAISED AT THE BACK.

(For Illustrations see Page 447.)

No. 8672.—Other views of this handsome skirt are given at

the skirt calls for eight yards and an eighth of goods twenty-two inches wide, or seven yards thirty inches wide, or six yards

figures D43 and D50 in this publication.

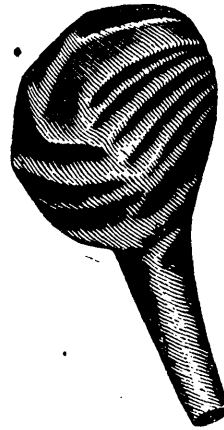
The skirt, which is here pictured made of serge, shows new lines and is of conservative width, measuring only four yards and a half at the foot in the medium sizes. It consists of five gores. The rather narrow front-gore is smooth and the wide gore at each side shows slight ripples below the hips and may be adjusted over the hip by either slight gathers or two darts. The back-gores may be gathered or side-plaited at the top and fall in deep, rolling folds above the center seam and a belt



8677



8677



8677



8677

LADIES' ONE-SEAM LEG-O'-MUTTON SLEEVE, IN REDUCED SIZE. (TO BE GATHERED OR PLAITED AT THE TOP AND MADE WITH OR WITHOUT A ROUND OR POINTED FLARING CUFF) FOR COATS, JACKETS, ETC.

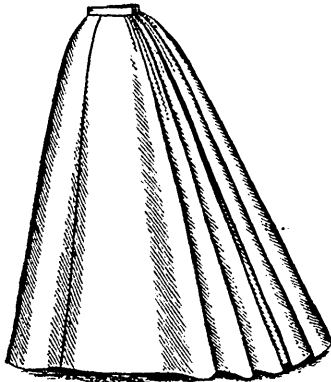
(For Description see Page 444.)

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

LADIES' CLOSED UMBRELLA DRAWERS.

(For Illustration see Page 446.)

No. 1177.—Cambric was selected for these drawers, which are of unusual width in the leg and are known as the umbrella drawers. Inside leg-seams and a center seam enter into the shaping, and the drawers are slashed at the outside of the leg

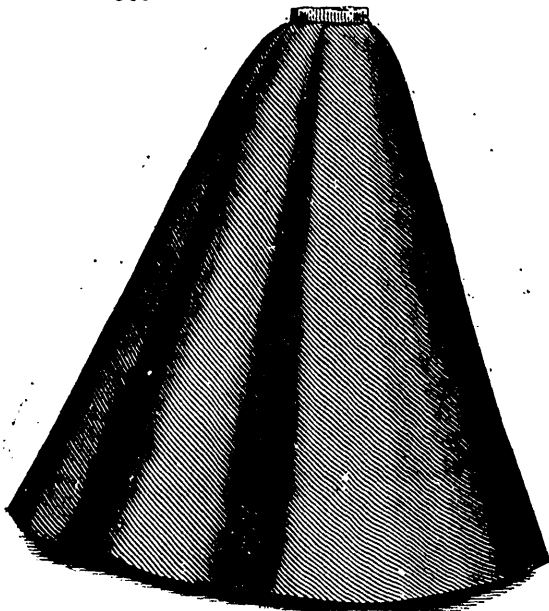


8650

The placket is made completes the skirt.

The skirt, being of modified fulness, is an admirable mode for wear with separate waists, as well as a good style to form part of a special toilette. Velours, canvas, mohair, serge and chevot are suitable skirt materials, whether the bodice is to match or contrast. Silk will also make up well by this pattern. The side-front seams may be overlaid with gimp, if trimming be desired.

We have pattern No. 8672 in nine sizes for ladies from twenty



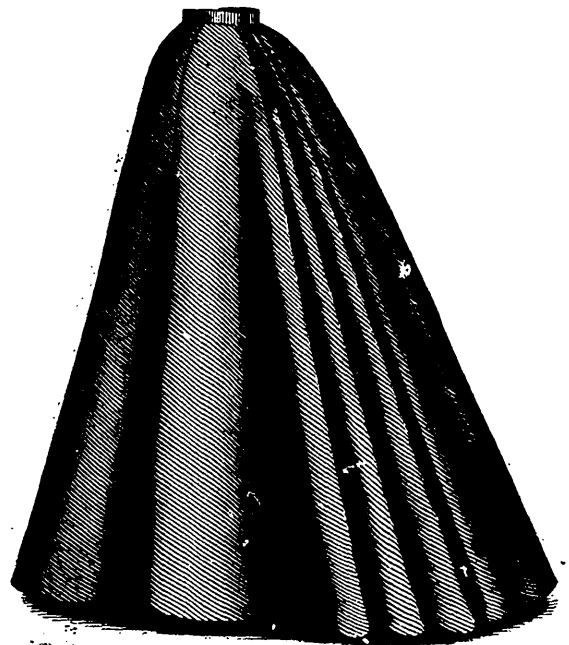
8650

Side-Front View.

LADIES' SEVEN-GORED SKIRT, SMOOTH-FITTING AT THE FRONT AND SIDES AND TO BE GATHERED OR PLAITED AT THE BACK.

(For Description see Page 444.)

to thirty-six inches, waist measure. For a lady of medium size, the skirt will need seven yards and a fourth of material twenty-two inches wide, or six yards thirty inches wide, or five yards and five-eighths thirty-six inches wide, or five



8650

Side-Back View.

for a convenient distance from the top, each opening being finished with an underlap that is continuous along both edges to

LADIES' STRAIGHT, FULL SKIRT, HAVING THE FULLNESS ARRANGED IN TUCKS ACROSS THE FRONT AND SIDES AND IN GATHERERS AT THE BACK. (TO BE MADE WITH OR WITHOUT A FIVE-GORED FOUNDATION OR SLIP SKIRT.)

(For Illustrations see Page 448.)

No. 8663.—This is a specially pretty style of skirt for sheer goods. In one illustration the skirt is shown made of fine, transparent grass linen over a pink silk foundation-skirt and in another of Liberty silk. The straight, full skirt is gathered at the back, but at the front and sides its fullness is arranged in narrow, even tucks that turn toward the center of the front and extend to some distance below the top. The skirt is ornamented above a deep hem with a row of lace insertion. The foundation or slip skirt comprises five gores and may be used or not, it is smooth-fitting at the top across the front and sides and is gathered at the back. In the medium size the foundation or slip skirt measures four yards round at the bottom, while the full skirt measures four yards and a half round. The plackets are finished at the center of the back and the skirts are joined to a belt.



8673



8673



8673

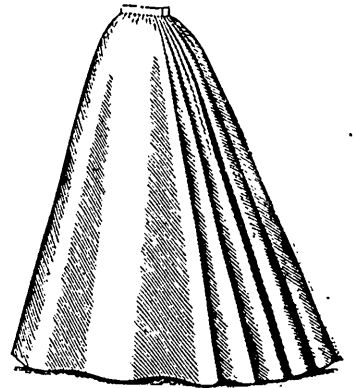
LADIES' ONE-SEAM DRESS SLEEVE, WITH FITTED LINING FORMING A LEG-O'-MUTTON PUFF AT THE TOP AND CLOSE-FITTING BELOW. (TO BE MADE WITH OR WITHOUT A RIPLE OR PLAIN ROUND CUFF.)

(For Description see Page 415.)

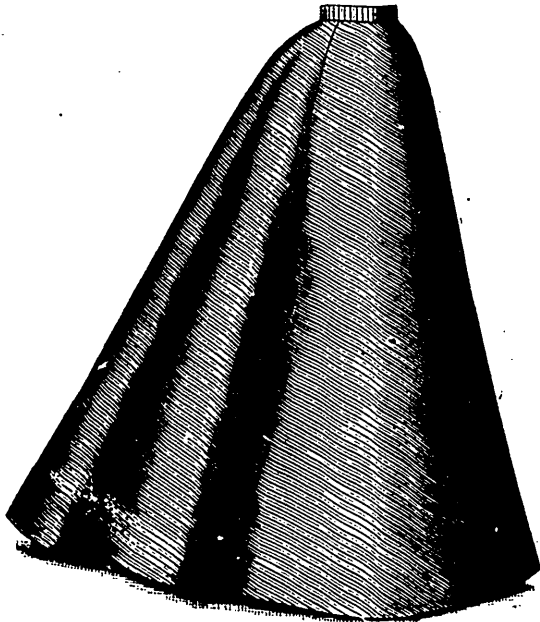
prevent the openings from tearing down. The drawers are gathered at the top and joined to smooth yoke-ports that are closed above the openings with buttons and button-holes. A pretty trimming is provided by a frill of wide embroidered edging below two clusters of fine tucks. The edging may be allowed to lengthen the drawers, or may be applied the width of the edging above the lower edge; in the latter case the effect will be lighter and daintier if the material is cut away from beneath. The tucks must be allowed for in cutting out, as they are not considered in the pattern.

Wide drawers are in every way desirable. They are comfortable and afford opportunity for pretty trimmings of lace or embroidered edging, insertion and ribbon-run beading. Nainsook and very fine muslin or cambric are favored materials, and an inexpensive trimming that is also very dainty will consist of a ruffle of the material edged with narrow lace or embroidery.

We have pattern No. 1177 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the drawers for

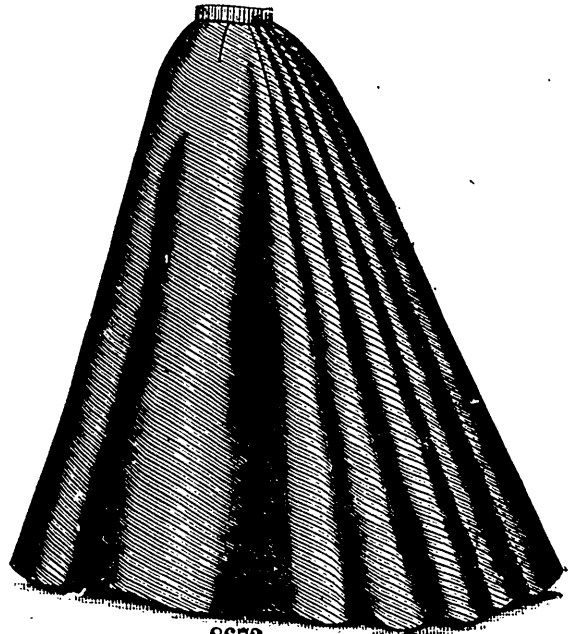


8672



8672

Side-Front View.



8672

Side-Back View.

LADIES' FIVE-GORED SKIRT, SMOOTH-FITTING AT THE FRONT AND SIDES AND TO BE GATHERED OR PLAITED AT THE BACK.

(For Description see Page 445.)

a lady of medium size, calls for two yards and an eighth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

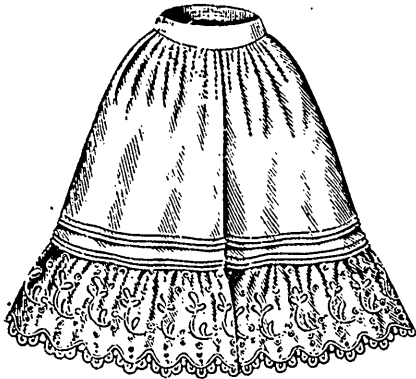
We have pattern No. 8663 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires ten yards and a fourth of material twenty-two inches wide, or seven yards and five-eighths thirty inches wide, or six yards and three-eighths thirty-six inches wide, or five yards and an eighth forty-four or fifty inches wide. Price of pattern, 1s. 8d. or 30 cents.

STYLISH LINGERIE.

(For Illustrations see Page 401.)

Waist decorations still hold general favor, the woman realizing how important is their function

conservative in a limited wardrobe. These fashionable accessories when judiciously selected can make one plain gown do service for several occasions requiring dressy attire and at the same time lend a touch of daintiness that would be difficult to attain by any other means. Silk, satin, velvet, lace and all diaphanous



1177

LADIES' CLOSED UMBRELLA DRAWERS.  
(For Description see Page 446.)

fabrics enter into their construction and added trimmings, consisting of lace edging, insertion, gimps and passementeries, are frequently seen.

FIGURES NOS. 53 Y AND 54 Y.—LADIES' HIGH AND LOW NECKED GARNITURES.—The low-necked garniture is portrayed at figure No. 53 Y made of white silk. It is pointed at the back and over the shoulders and at the center of the front is extended to reach to the waist-line. A frill of lace edging follows all the edges of the garniture, that at the neck edge falling over it without fulness. Other ornamentation is supplied by pearl trimming.

In the high-necked garniture, shown at figure No. 54 Y, plum-colored silk is portrayed. A standing collar completes the neck and below it, in circular yoke outline, are applied three rows of white lace insertion. White lace edging trims the loose edges of the garniture and lends a dainty, softening touch.

The pattern employed in making these accessories is No. 1182, price 8d. or 5 cents.

FIGURE No. 55 Y.—LADIES' EPAULETTE COLLAR.—Pattern No. 7866, price 5d. or 10 cents, embraces the design for this fashionable collar. White satin was used for the collar, Honiton point lace supplying the decoration. The design for the lace is shown in detail in the article entitled "Artistic Needlework" in this issue.

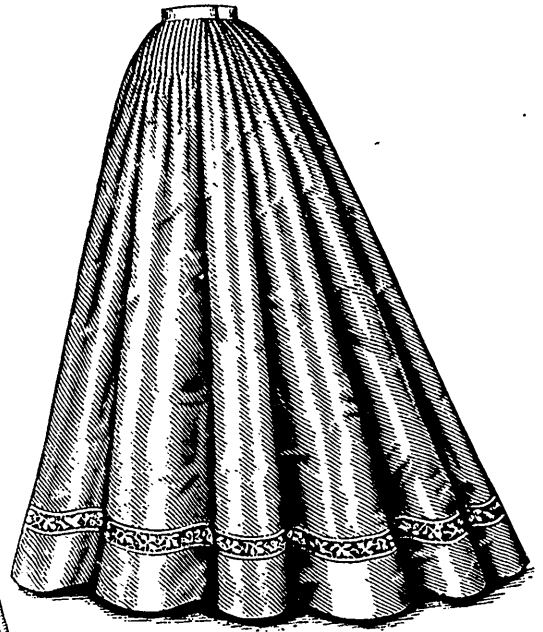
FIGURE No. 56 Y.—LADIES' WAIST DECORATION.—A pretty blue cloth costume could be stylishly supplemented by this accessory, cut by pattern No. 1066, price 5d. or 10 cents. Blue velvet was chosen for the

decoration, black Astrakhan following all except the front edges. A neat completion is furnished by a blue satin ribbon stock and belt, a bow concealing the closing of each.

FIGURE No. 57 Y.—LADIES' BODICE DECORATION.—A charming addition to a partially worn bodice is here depicted. Cadet-gray silk was chosen for the garniture, except for the yoke-front and standing collar, which are of cherry-red silk overlaid with white lace. A bow of ribbon is placed at the back of the collar and frills of white lace complete the ornamentation. This decoration is included in pattern No. 978, which costs 5d. or 10 cents.

FIGURES NOS. 58 Y AND 59 Y.—LADIES' WAIST DECORATIONS.—At figure No. 58 Y is displayed a pretty garniture shaped in low, round outline at the top and in sharp points at the lower edge. White satin was selected for its construction, a frill of lace outlining its lower edge.

The decoration pictured at figure No. 59 Y is included in the same pattern, No. 1174, which costs 5d. or 10 cents. This garniture is pictured worn over basque-waist No. 8428, which costs 1s. 3d. or 30 cents. The waist is shown to excellent advantage developed in cream India silk figured with dark-green and a dark-green silk stock and belt are worn. The belt is ornamented by bows of the silk and lace frills are added to the stock. The waist decoration, which has a low, round

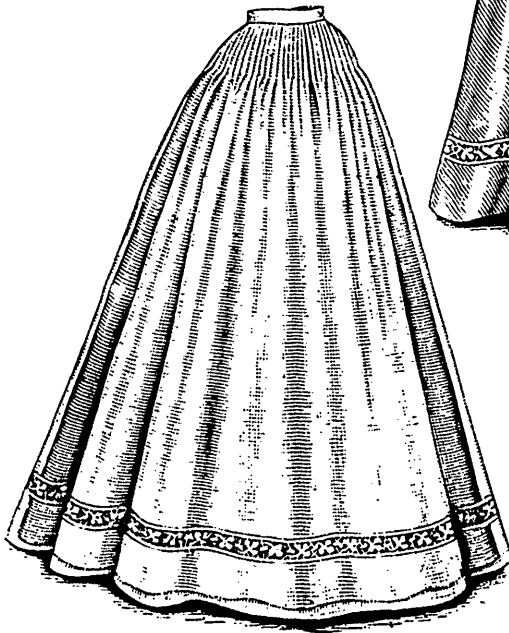


8663

Side-Back View.

LADIES' STRAIGHT, FULL SKIRT, HAVING THE FULLNESS ARRANGED IN TUCKS ACROSS THE FRONT AND SIDES AND IN GATHERS AT THE BACK. (TO BE MADE WITH OR WITHOUT A FIVE-GORED FOUNDATION OR SLIP SKIRT.)

(For Description see Page 447.)



8663

Side-Front View

neck, is cut from dark-green velvet daintily lined with the cream silk. It is shaped in tabs and extends at the center in a point to the waist-line. An edge finish of jet passementerie is added and small bows are placed at intervals at the neck edge.

FIGURE No. 60 Y.—LADIES' FICHU.—Silk mull is the fabric portrayed in this stylish adjunct. The full fronts cross softly below the bust and the smooth back is overlaid with pearl trimming and the whole is framed with a moderately deep frill of the mull. Soft,

pliable materials, such as India or China silk, India muslin, mousseline de soie and chiffon, are favored for constructing this fichu. Pattern No. 7158, price 5d. or 10 cents, furnishes the design.

# Styles for Misses and Girls.

FIGURE No. 238 T.—MISSSES' PRINCESS PARTY DRESS.

(For Illustration see this Page.)

FIGURE No. 238 T.—This illustrates a Misses' Princess dress. The pattern, which is No. 8622 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years old, and is shown again on page 452.

Taffeta silk having a blue ground figured with green is combined with green velvet and cream lace edging in this charming

dress is closed at the back. Single bust darts and under-arm and side-back gores render the adjustment close and smooth.



FIGURE No. 238 T.—This illustrates MISSSES' PRINCESS PARTY DRESS.—  
The pattern is No. 8622, price 1s. 3d. or 30 cents.  
(For Description see this Page.)



FIGURE No. 239 T.—This illustrates MISSSES' AFTERNOON DRESS.—  
The pattern is No. 8630, price 1s. 3d. or 30 cents.  
(For Description see Page 450.)

and revers of velvet turn over from the square neck at the front and back and across the shoulders over a Bertha frill of lace edging. The short puff sleeves spread becomingly. Two ruffles of lace edging headed by two rows of velvet ribbon trim the bottom of the dress. The dress may be made with a high neck and with full-length leg-o'-mutton or puff sleeves, as desired. Most acceptable for party wear is a dress of this style made in such appropriate materials as silk, plain or embroidered

Princess dress, which is shaped to hang in flutes below the hips at the back and sides and to flare broadly at the front. The

chiffon, mull, organdy, dotted Swiss, etc., ribbon and lace edging with velvet ornaments insuring becoming decoration. When the dress is made with a high neck, less elaborate effects will be sought and the popular weaves of cloth, serge, novelty goods and fancy wool mohairs will be chosen.

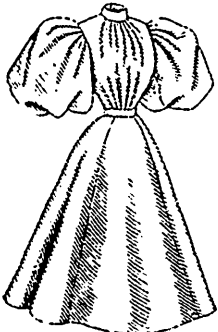
FIGURE No. 239 T.—MISSSES' AFTERNOON DRESS.

(For Illustration see Page 449.)

FIGURE No. 239 T.—This illustrates a Misses' dress. The pattern, which is No. 8630 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen differently depicted on page 451.

Garnet zibeline and velvet are here united in the dress and gray Astrakhan and satin ribbon contribute effective decoration. The fulness in the waist is prettily disposed at the front and back alike by gathers at the neck, lower and shoulder edges; under-arm gores give a smooth effect at the sides. A well fitted lining closed at the back insures a trim adjustment. Large smooth bretelles of velvet bordered with Astrakhan binding lie in two points on the graceful puff sleeves, which are finished at the wrists with velvet cuff-facings headed by a row of Astrakhan binding. The standing collar is covered with a ribbon stock bowed stylishly at the back, and a wrinkled ribbon surrounds the waist.

The full skirt has a front-gore that flares fashionably at the foot; soft folds at the sides and back result from gathers at the top. A broad band of velvet



8640



FIGURE No. 240 T.—This illustrates MISSSES' JACKET OR BLAZER.—The pattern is No. 8670, price 1s. or 25 cents.

(For Description see Page 451.)



8640

Front View.



8640

Back View.

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

(For Description see this Page.)

materials is suggested, with fur or Astrakhan bands, silk cord or jet passementerie for decoration.

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

(For Illustrations see this Page.)

No. 8640.—The boleros give a distinct character to this costume, in which a combination of blue silk crepon over yellow silk and embroidered grass linen was here effected. The waist is provided with a lining closely fitted by single bust darts and the usual seams and is closed at the back. The front and back have fulness at the center collected in gathers at the top and bottom, and the front droops softly, appearing with the effect of a blouse vest between the boleros.

headed by a row of Astrakhan binding trims it at the edge. The pretty wool mixtures, mohairs, and zibelines will make up stylishly in this manner. A union of harmonious colors and

The boleros pass into the shoulder seams and are seamless under the arms, where they are pointed, and they round gracefully at the front and back. The standing collar is covered with



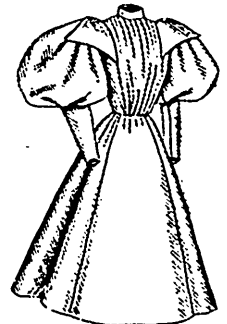
FIGURE No. 241 T.—This illustrates MISSES' NORFOLK JACKET.—  
The pattern is No. 8641, price 1s. or 25 cents.  
(For Description see Page 452.)

We have pattern No. 8040 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires four yards of crêpon forty inches wide, with a yard of embroidered grass linen twenty-seven inches wide. Of one material, it calls for seven yards and three-fourths twenty-two inches wide, or five yards and three-fourths thirty inches wide, or five yards and a fourth thirty-six inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 240 T.—MISSES' JACKET OR BLAZER.  
(For illustration see Page 450.)

FIGURE No. 240 T.—This illustrates a Misses' jacket or blazer. The pattern, which is No. 8670 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and may be seen again on page 458 of this magazine.

This stylish jacket or blazer of electric-blue faced cloth is decorated with small buttons and machine-stitched straps of white cloth. The jacket is here worn open all the way down and shows rounding lower front corners, but it may be closed at the bust with a button-hole and button and have square lower front corners, if preferred. A close adjustment at the sides and back is due to under-arm and side-back gores and a curving center seam and extra widths at the middle three seams are under-folded in box-plaits to produce stylish outstanding flutes. Pocket-laps with rounding lower front corners to match the fronts cover openings to inserted pockets, and the one-



8630

a pretty ribbon stock. Gathered puffs are arranged on the coat sleeves, which will be cut off below the puffs, if elbow sleeves be desired. Edging matching the grass linen outlines the boleros and a pretty ribbon ornamentation is added to the waist, the belt ribbon having a fancy bow with long ends at the back.

The skirt is in three-piece style, consisting of a moderately wide front-gore between two circular portions that meet in a seam at the center of the back. It is gathered at the back and is smooth across the front and sides at the top, but forms flutes below the hips; and it flares in the approved way toward the foot, where it measures three yards and a half in the middle sizes. The placket is made above the center seam and a belt completes the skirt.

A triple combination would be very effective in a costume like this, although trimming can be arranged to produce almost equally good results on a single material. Zibeline, étamine, mohair and novelty goods will combine well with silk.



8630

Front View.



8630

Back View.

MISSES' DRESS, WITH A FULL SKIRT HAVING A FRONT-GORE.

(For Description see Page 452.)

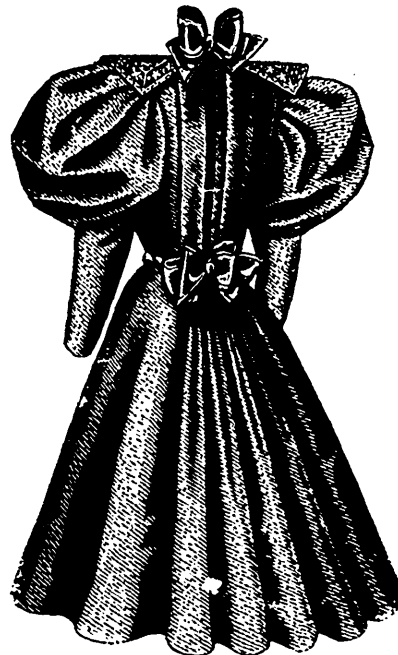
seam leg-o'-mutton sleeves fit the arm closely to above the elbow and flare stylishly at the top. A sailor collar, with broad ends that taper to points, lies smoothly on the jacket and is curved to





8655

Front View.



8655

Back View.

MISSES' DRESS, WITH FIVE-GORED SKIRT.

(For Description see Page 453.)

ends of the rolling coat-collar in points. The open neck is filled in by a linen chemisette, with which is worn a four-inch hand scarf. The sleeves stand out in leg-o'-mutton puffs at the top and fit smoothly below. Silver slides slipped on the belt over the box-plaits in front give added smartness.

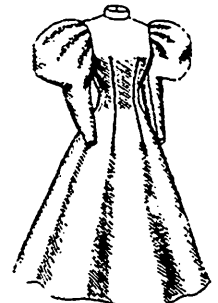
There are so many weaves of canvas, serge and mohair suitable for these jackets that it will not be difficult to make a tasteful selection. Braid may be used for a finish.

The round hat is simply trimmed with quills and ribbon.

MISSES' DRESS, WITH A FULL SKIRT HAVING A FRONT-GORE.

(For Illustrations see Page 451.)

No. 8690.—By referring to figure No. 239 T in this



8622

form three points at the back and a point on the front of each sleeve.

A bright plaid silk waist is pretty with this style of jacket and any style of skirt may be worn, the skirt being often made of material like the jacket. Youthful and becoming jackets of this style are made of faced cloth, chevrot, tweed, etc., in dark or medium tints and in light tan and gray shades. Self-strappings and machine-stitching contribute appropriate decoration.

The hat is stylishly trimmed with ribbon and plume.

magazine, another view of this dress may be seen.

Tan serge was here selected for the dress, with a pretty trimming of cream lace and two widths of

FIGURE No. 241 T—MISSES' NORFOLK JACKET.

(For Illustration see Page 451.)

FIGURE No. 241 T.—This represents a Misses' jacket. The pattern, which is No. 8641 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is shown in three views on page 450 of this issue.

Fancy chevrot was here chosen for this up-to-date Norfolk jacket, the completion of stitching being in the approved tailor style. The jacket is basque-fitted and shows slight ripples in the skirt. A box-plait is applied on each side of the back and front, and the closing is made in double-breasted style with button-holes and rather small buttons below lapels that extend a little beyond the



8622

Front View.



8622

Back View.

MISSES' PRINCESS DRESS, CLOSED AT THE BACK. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH LEG-O'-MUTTON SLEEVES OR WITH CLOSE-FITTING SLEEVES HAVING A SHORT PUFF AT THE TOP OR WITH SHORT PUFF SLEEVES.)—(For Description see Page 453.)



green ribbon. The full skirt is joined to the waist and is made with a front-gore so as to have but little fullness and the popular broad flare at the front; it is gathered at the top and hangs in graceful, full folds at the sides and back. A moderately deep ruffle of the material trimmed with three rows of narrow ribbon decorates the skirt, which is of fashionable width, measuring two yards and a half at the bottom in the middle sizes. The waist has a fitted lining and is closed at the back. The full front and full backs are separated by under-arm gores, and gathers at their neck and shoulder edges produce pretty fullness, which is drawn well to the center at the lower edge by shirrings. A ribbon stock covers the standing collar and a frill of lace turns over with dainty effect from the top of the collar. Large bretelles stand out in double points on the stylish puffs arranged on the coat-shaped sleeves above the elbow.

An ornamental fabric used for the bretelles will brighten dresses of mohair, cheviot, tamine and other woollen stuffs and, perhaps, obviate the need of trimming, which may, however, be provided by gimp, lace, folds of silk, etc.

We have pattern No. 8630 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, will require seven yards and five-eighths of material twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and a half thirty-six inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

**MISSES' DRESS, WITH FIVE-GORED SKIRT.**

(For Illustrations see Page 452.)

No. 8655.—Another illustration of this dress is given at figure No. 242T in this issue of THE DELINEATOR.

Brown mohair was here selected for the dress, with butter-colored lace insertion, brown ribbon and tiny gilt buttons for decoration. The full fronts and full backs of the waist are joined in shoulder seams, and under-arm gores give a smooth effect at the side. The waist is arranged over a lining that is smoothly fitted by single bust darts and the customary seams, and the closing is made at the back with buttons and button-holes. The backs are laid in a box-plait at each side of the closing, and the fronts, while smooth above the bust and at the sides, have slight fullness at the bottom brought well towards the front edges and laid in two forward-turning plaits. The fronts open straight down from the neck over a narrow vest that is arranged in a box-plait at the center; they are folded over in long, triangular revers that extend in points over on the sleeves and form long notches with the front ends of epaulette-like tabs that are included in the seam with the standing collar

and extend over the shoulders. The one-seam leg-o'-mutton sleeves are made over coat-shaped linings; they are gathered at the top and stand out in large puffs above the elbow, but fit the arm closely below. The straight, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the lower edge of the waist. It is about three yards and an eighth round in the middle sizes. A wrinkled ribbon stock bowed at the back covers the standing collar and a twist of ribbon ending in a stylish bow at the back encircles the waist.

Suitable materials for this dress are serge, mohair, crepon, tamine, cheviot, silk and-wool novelty goods, etc. Lace, passementerie, ribbon, gimp, etc., will furnish appropriate garniture.

We have pattern No. 8655 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires seven yards and three-eighths of material twenty-two inches wide, or five yards and a half thirty inches wide, or four yards and seven-eighths thirty-six inches wide, or four yards forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



FIGURE No. 242 T.—This illustration MISSES' AFTERNOON DRESS.—The pattern is No. 8655, price 1s. 3d. or 30 cents.

(For Description see Page 454.)

**MISSES' PRINCESS DRESS, CLOSED AT THE BACK.**

(TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH LEG-O'-MUTTON SLEEVES, OR WITH CLOSE-FITTING SLEEVES HAVING A SHORT PUFF AT THE TOP, OR WITH SHORT PUFF SLEEVES.)

(For Illustrations see Page 452.)

No. 8622.—This dress is again illustrated at figure No. 238 T in this magazine.

Two charming effects are here pictured in the dress, one view showing it with a square neck and short puff sleeves and made of figured light-green silk, plain dark-green velvet and white lace edging, and another with a high neck and long sleeves and made of gray mohair, plum-colored velvet and cream lace edging. The graceful adjustment is effected by single bust darts and under-arm and side-back gores and the closing is made at the center of the back to a desirable depth, the back edges of the backs being joined together below. Flutes in the skirt at the back and sides result from the shaping, and the dress expands fashionably toward the lower edge, where it measures about three yards and a half in the middle sizes. A Bertha frill of lace edging is arranged on the dress in Pompadour outline and over it turn revers-like ornaments of velvet that separate in notches at the corners. The high neck is finished with a standing collar. The short puff sleeves stand out stylishly and are finished with bands. The long sleeves may be in one-seam leg-o'-mutton style, gathered at the top, or they may be close-fitting, with a short puff at the top, as illustrated. The leg-o'-mutton sleeve is made over a coat-shaped lining.

The dress is commended for home wear when made of cashmere, camel's-hair, etc., and for ceremonious uses in elaborate developments of silk, with chiffon or lace for garniture.

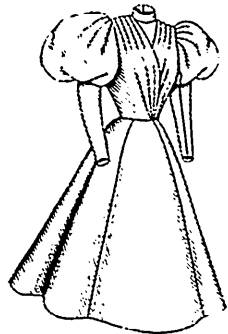
We have pattern No. 8022 in nine sizes for misses from eight to sixteen years old. To make the dress for a miss of twelve years, requires eight yards and three-eighths of silk twenty inches wide, with half a yard of velvet twenty inches wide, and three yards and a half of edging six inches wide. Of one material, it needs seven yards and a fourth twenty-two inches wide, or five yards and seven-eighths thirty inches wide, or five yards and a half thirty-six inches wide, or five yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 242 T.—MISSSES' AFTERNOON DRESS.

(For Illustration see Page 453.)

FIGURE No. 242 T.—This illustrates a Misses' dress. The pattern, which is No. 8655 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 452 of this number of THE DELINEATOR.

A very pretty combination of *réséda* camel's-hair and white silk was here effected in the dress, which is made in a fanciful yet simple style. The five-gored skirt is gathered at the back and flutes appear at the sides. A band of the silk trimmed near the top with a row of dark-green ribbon forms a pretty foot-trimming. The skirt is joined to the waist, the fronts of which are folded back in large triangular revers that are faced with the white silk and bordered with a row of dark-green



8654



8654

Front View.

MISSSES' DRESS, WITH SURPLICE WAIST AND SEVEN-GORED SKIRT.

(For Description see this Page.)

ribbon. Between the revers is seen a smooth vest that is laid in a box-plait at the center, the plait being button-trimmed. The back is laid in a box-plait at each side of the closing, and tabs matching the revers extend



8654

Back View.



FIGURE No. 243 T.—This illustrates GIRLS' COSTUME.—The pattern is No. 8646, price 1s. 3d. or 30 cents.

(For Description see Page 455.)

over the shoulders with the effect of epaulettes. Cuff facings of the silk on the leg-o-mutton sleeves are trimmed near the top with a row of ribbon and ribbon is formed in a twist over the joining of the waist and skirt and made into a stylish stock.

In a remarkably dressy development of this style the vest was of Dresden silk, the revers facing and tabs of plain silk and the remainder of the costume of checked zibeline, blue being the dominant tone throughout.

The hat is trimmed with feathers and ribbon.

MISSSES' DRESS WITH SURPLICE WAIST AND SEVEN-GORED SKIRT.

(For Illustrations see this Page.)

No. 8654.—At figure D 46 in this magazine this dress is again

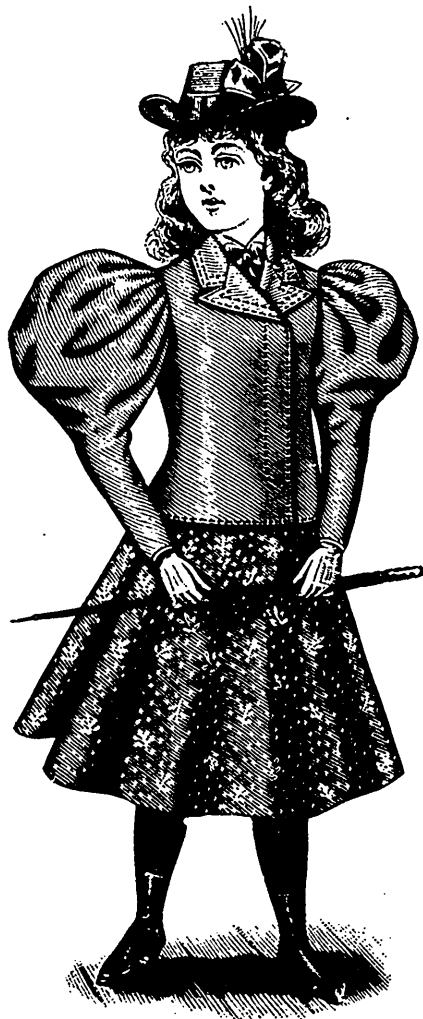


FIGURE No. 244 T.—This illustrates GIRLS' OUTDOOR TOILETTE.—The patterns are Girls' Jacket No. 8674, price 10d. or 20 cents; and Skirt No. 8666, price 10d. or 20 cents.

(For Description see this Page.)

which displays the characteristic grace and simplicity belonging to the surplice bodice. The waist is made over a lining that is fitted by single bust darts and the usual seams, and the closing is made invisibly at the back. Under-arm gores give a smooth effect at the sides, and the surplice fronts, which are gathered at the shoulder and lower edges, are crossed in the usual way below the bust, separating above with a flare toward the shoulders and displaying effectively in V outline a facing of velvet applied on the lining. The backs are smooth at the top, but have slight gathered fulness drawn well to the center at the bottom. A wrinkled ribbon is passed around the standing collar and stylishly bowed at the back. Full puffs are arranged on the coat-shaped sleeves and fancy epaulettes of velvet bordered with a row of lace insertion stand out over them, the epaulettes being curved to shape a point at each end. The dress may be made up without the epaulettes. A wrinkled ribbon belt prettily bowed at the left side of the front corresponds with the ribbon stock and gives a dressy finish.

Soft textiles, such as challis, camel's-hair, Henrietta, cash-

prettily portrayed.

This stylish and graceful dress is here illustrated made of biscuit-colored novelty goods of soft texture in combination with brown velvet. The skirt comprises seven gores and is gathered at the back. While exhibiting the popular smooth effect at the top across the front and sides, it breaks into graceful flutes below the hips and flares stylishly with a broad effect at the front. The skirt measures three yards and a half round at the bottom in the middle sizes. A placket is finished above the center seam and the skirt is joined to the waist.

mere, étamine, India silk and crépon in combination with velvet are best suited to the mode, and lace, gimp, passementerie and ribbon for trimming will add a pretty finishing touch.

We have pattern No. 8654 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires three yards and seven-eighths of dress goods forty inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one fabric, it needs seven yards and seven-eighths twenty-two inches wide, or five yards and a half thirty inches wide, or four yards and a half thirty-six inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 243 T.—GIRLS' COSTUME.

(For Illustration see Page 454.)

FIGURE No. 243 T.—This illustrates a Girls' costume. The pattern, which is No. 8646 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on this page.

This is an exceedingly jaunty costume for a little woman. The materials are gray mixed suiting, white corded silk and white China silk, and silver soutache braid and machine-stitching provide the decoration. The jacket is separate and is shaped to ripple at each side of coat-laps at the center seam. The fronts open all the way and have square corners. The large sailor-collar of corded silk is curved at the lower edge to form points over the leg-o'-mutton sleeves, which stand out in puffs at the top and have roll-up flaring cuffs.

The dress consists of a full, gathered skirt joined to a sleeveless waist that has a pretty blouse-front of China silk. The waist is closed at the back and a standing collar of corded silk completes the neck.

The mode is admired for school and general wear, and for such use cheviot, tweed, etc., will be good selections. Velvet pipings, fancy braid or stitching will look well on such costumes.

Feathers and ribbon are associated on the felt hat.

FIGURE No. 244 T.—GIRLS' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 244 T.—This illustrates a Girls' jacket and skirt. The jacket pattern, which is No. 8674 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and may be



8646



8646

Front View.



8646

Back View.

GIRLS' COSTUME, WITH REMOVABLE JACKET.

(For Description see Page 450.)

seen again on page 463 of this issue. The skirt pattern, which is No. 8666 and costs 10d. or 20 cents, is in six sizes for girls from four to nine years, and is shown again on page 465.

The toilette is jaunty and thoroughly girlish. Tan coating was used for the jacket and figured green dress goods for the skirt. The jacket has widely lapped box fronts closed with a fly and reversed above the closing in lapels that flare slightly from the ends of the rolling collar. The wide back is nicely fitted by a center seam and under-arm gores and ripples slightly in the skirt. The sleeves are in one-seam leg-o'-mutton style gathered at the top.

The four-gored skirt is gathered at the back and falls naturally in ripples at the sides, the front being smooth and flaring broadly.

In another very dressy little toilette like this blue-gray broadcloth was used for the jacket, and blue-and-white striped dress goods for the skirt. Ribbon is pretty for trimming girls' skirts and braid is frequently used on the jacket.

The walking hat is trimmed with ribbon and an aigrette.

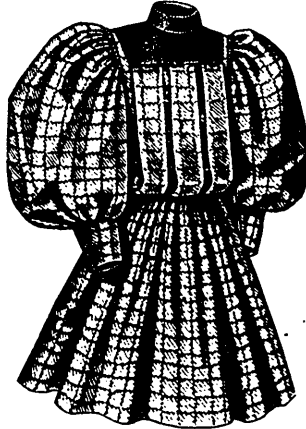


8626

shapeliness by under-arm gores and a center seam, the center seam ending at the top of coat-laps. The ripples at each side of the coat-laps are exceedingly stylish. The fronts open all the way, revealing the blouse front effectively, and have square lower corners. A deep sailor-collar that is shaped in attractive curves to form points at the lower edge is a jaunty and stylish accessory. The sleeves are in gathered one-seam leg-o'-mutton style; they are arranged on coat-shaped linings and completed with upward-rolling cuffs having their ends flaring in points at the back of the wrist.

The costume will be very smart with the full front of silk and the collar and cuffs of the jacket trimmed with braid. Tweed, the heather mixtures, rough suitings and serge are serviceable materials that will usually be selected.

We have pattern No. 8646 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the costume requires five yards and a half of material twenty-seven inches wide, or four yards and a fourth thirty-six inches wide, or three yards and an eighth forty-four inches



8626

Front View.



8626

Back View.

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR SQUARE NECK.)

(For Description see this Page.)

GIRLS' COSTUME, WITH REMOVABLE JACKET.

(For Illustrations see Page 455.)

No. 8646.—This costume is again illustrated at figure No. 243 T in this magazine.

A costume like this is convenient and jaunty for travelling, school, etc.

Gray chevot is the material here represented, and the finish of machine-stitching is in tailor style. The dress has a straight, full skirt gathered at the top and joined to a sleeveless waist having a drooping blouse-front that is gathered at the neck and lower edges. The full front is arranged on a lining front fitted by single bust darts, and the adjustment of the waist is completed by under-arm and side-back gores. The closing

wide, or three yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR SQUARE NECK.)

(For Illustrations see this Page.)

No. 8626.—At figure No. 246 T in this magazine this dress may be seen differently made up.



8653

A bright and pretty effect was here produced in the dress by a combination of plaid gray camel's-hair and crimson velvet. The straight skirt is gathered at the top and hangs in full folds from the body, to which it is joined with a cording. The body is made with

a smooth lining fitted by single bust darts and under-arm and shoulder seams. The upper part of the waist is a Pompadour yoke, to which the front and back are joined. Three box-plaits laid in the front are sewed half-way down and the fulness resulting from them is collected in gathers at the lower edge; the front droops with blouse effect and a downward-turning plait in each side edge at the bottom disposes of the extra length at the under-arm edges. Three box-plaits sewed along their under folds all the way are laid in the backs, the middle plait concealing the closing below the yoke. The neck may be finished with a standing collar or cut out in Pompadour outline, as preferred, a frill of lace or cording a dainty finish for the Pompadour neck. The full sleeves are shirred at



8653

Front View.



8653

Back View.

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

(For Description see Page 457.)

is made at the back, and a standing collar is at the neck. The jacket is made with a wide back and is given a graceful

the top and gathered at the bottom and their coat-shaped linings are faced to give a cuff effect.

This is an admirable mode to select for making an afternoon dress of serge, wool suiting, etc. For trimming, braid, gimp, insertion and ribbon and small buttons will be appropriate.

We have pattern No. 8626 in eight sizes for girls from five to twelve years old. To make the dress for a girl of eight years, needs three yards and an eighth of dress goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide. Of one material, it calls for five yards and seven-eighths twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and a half thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

**GIRLS' EMPIRE DRESS.** (To be made with a high or low neck and with full-length or short puff sleeves.)

(For illustrations see Page 456.)

No. 8653.—Another view of this dress may be observed by referring to figure No. 245 T in this magazine.

This picturesque little Empire dress is here shown made of figured silk and lace net. The quaint short body is made with a high-necked lining and low-necked full fronts and full backs and is shaped by shoulder and under-arm seams and closed at the back. The full fronts are gathered at their shoulder and front edges and a similar effect is produced at the back. Above the full portions the lining is faced with the silk overlaid with lace net, giving the effect of a pointed yoke. The standing collar also is overlaid with lace net. The coat-shaped sleeves have stylish puffs extending to the elbow, the puffs being gathered at the top and bottom. The straight, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the bottom of the waist, falling in pretty folds about the figure. Large ribbon bows ornament the dress effectively, one being placed on each shoulder and one at the center of the front and back on the ribbon belt, long ends of ribbon falling low over the skirt from the bow at the back. The dress may also be made with low neck and short puff sleeves, as shown in the small engraving.

The Empire styles are singularly pretty for party wear and also for ordinary wear when made in suitable materials. Silk, serge and cashmere will be pretty with lace edging or bands and ribbon for trimmings.



FIGURE No. 245 T.—This illustrates GIRLS' EMPIRE DRESS.—The pattern is No. 8653, price 1s. or 25 cents.

(For Description see this Page.)

We have pattern No. 8668 in eleven sizes for girls from two to twelve years old. For a girl of eight years, the dress will need five yards and seven-eighths of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 245 T.—GIRLS' EMPIRE DRESS.

(For Illustration see this Page.)

FIGURE No. 245 T.—This represents a Girls' Empire dress. The pattern, which is No. 8653 and costs 1s. or 25 cents, is in eleven sizes for girls from two to twelve years old, and is pictured differently made up on page 456.

An exceptionally pretty little Empire dress is here shown made of a tan silk-and-wool novelty goods and brown silk, a decorative touch being given it by a trimming of blue ribbon and brown gimp. The skirt is gathered at the top and hangs in full folds from the short body, which is here made with a high neck, although it may be made with a low neck, if desired. The low-necked full fronts are drawn into diagonal folds by gathers at their shoulder and front edges and the lining is faced above them with the silk to have the effect of a pointed yoke. The effect is similar at the back, where the closing is made invisibly. A standing collar finishes the neck and pretty ribbon bows are tacked on the shoulders.

The sleeves have large Empire puffs at the top and are trimmed with cuff facings of the silk headed by a row of gimp. A ribbon is wrinkled about the bottom of the waist and a large bow of similar ribbon is tacked to it at the front and back.



8657



8657

Front View.



8657

Back View.

'GIRLS' DRESS, WITH FIVE-GORED SKIRT.

(For Description see Page 438)

Quaint dresses like this always find favor and are specially pretty in soft textures. Lace and ribbon trim them daintily.



8652

**GIRLS' DRESS, WITH FIVE-GORED SKIRT.**

(For Illustrations see Page 457.)

No. 8657.—This dress is differently represented at figure No. 247 T in this issue. The fanciful little dress is here shown made of figured woollen goods. It has a five-gored skirt that is smooth at the top across the front and sides, while rippling



8652

Front View.



8652

Back View.

**GIRLS' DRESS.**

(For Description see this Page.)

below at the sides, and is gathered at the back to fall in full folds. The skirt is joined to the body, which has a smooth lining fitted by single bust darts and the usual seams. The front of the body has fulness drawn to the center by gathers at the top and bottom and droops softly, while the back is smooth at the top but has fulness at the bottom drawn toward the closing by gathers. The standing collar is covered by a pretty ribbon stock, and included in the seam with it is a fancy collar in two sections that shape two broad, oddly-fashioned tabs at the back, are short on the shoulders and extend in revers fashion down each side of the fulness in front to the bust. The full bishop sleeves are gathered at the top and bottom and arranged over coat-shaped linings that are completed with cuff effect. A ribbon starting from under a bow on each shoulder is carried down each side of the fulness in front, knotted at the bottom of the waist and continued to the center of the back, where it is bowed.

For afternoon or dressy wear little frocks like this will be of silk-and-wool mixtures, with trimmings of ribbon and lace, while school dresses are of cheviot, serge or similar durable weaves.

We have pattern No. 8657 in eight sizes for girls from five to twelve years old. To make the dress for a girl of eight years, will need five yards and an eighth of goods twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

**GIRLS' DRESS.**

(For Illustrations see this Page.)

No. 8652.—Another illustration of this dress is given at figure D 51 in this issue.

This picturesque little dress is here represented made of canvas suiting and velvet and decorated with spangled trimming and ribbon. The body lining is smoothly fitted by single bust

darts and the usual seams, and the full front, which is gathered at the top and bottom, droops slightly in blouse fashion and ends at the bottom of a square yoke-facing on the lining. Under-arm gores give a smooth effect at the sides and the backs are smooth across the shoulders and have gathered fulness at the bottom at each side of the closing, which is made at the center with button-holes and buttons. A novel adjunct of the mode is the harness front, which has the effect of two boleros connected above the bust by a strap; the harness front is included in the shoulder and under-arm seams and bordered with spangled trimming. A ribbon is arranged about the standing collar and bowed stylishly at the back and ribbon is softly twisted about the waist and bowed at the back. Full puffs gathered at the top and bottom are arranged on coat-shaped linings that are faced below the puffs to give a deep cuff effect. The full skirt is deeply hemmed at the bottom and gathered at the top, where it is sewed to the waist, falling in pretty folds about the figure.

Combinations made up in this manner will be very dressy; silk and velvet may be united when the dress is intended for best wear.

We have pattern No. 8652 in eight sizes for girls from five to twelve years old. For a girl of eight years, the dress requires three yards and a fourth of dress goods forty inches wide, and three-eighths of a yard of velvet twenty inches wide. Of one material, it needs five yards and three-eighths twenty-two inches wide, or four yards thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

**MISSES' JACKET OR BLAZER. (TO BE WORN OPEN OR CLOSED AT THE BUST AND MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.)**

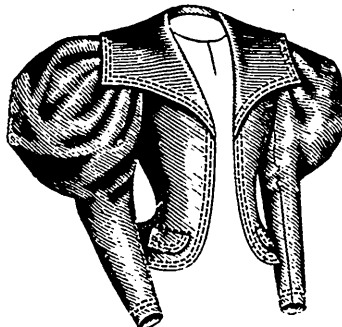
(For Illustrations see this Page.)

No. 8670.—At figure No. 240 T in this magazine this jacket is illustrated made of a different material.

The new jacket or blazer is here represented made of dark-blue serge, with a tailor finish of machine-stitching. It is closely adjusted at the back and sides by a center seam and under-arm and side-back gores, and extra widths below the waist at the middle three seams are underfolded in box-plaits to produce deep, outstanding flutes, a ripple being also seen at each side-back seam. The fronts are loose and may be worn open or closed at the bust with a button and button-hole, as preferred. The

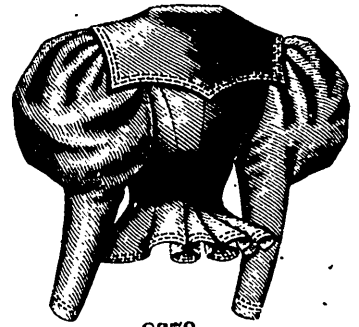


8670



8670

Front View.



8670

Back View.

**MISSES' JACKET OR BLAZER. (TO BE WORN OPEN OR CLOSED AT THE BUST AND MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.)**

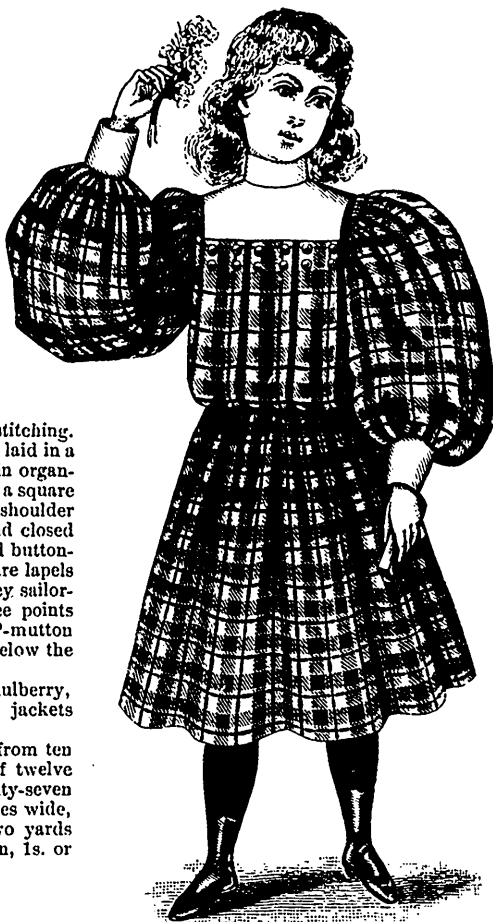
(For Description see this Page.)

lower front corners may be rounding or square, and the lap covering openings to inserted side-pockets will have their lower front corners shaped to correspond. The broad, curved end-

of a large sailor-collar are joined to the fronts to a little below the bust and the collar is curved to form three points at the back. The one-seam leg-o'-mutton sleeves are gathered and stand out in a puff at the top and are smooth-fitting below.

Jackets of this style are frequently made to match a skirt for wear with silk blouses, etc.

We have pattern No. 8670 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket needs four yards and an eighth of goods twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.



blouse style. Three box-plaits are formed in the back below the yoke, the middle plait being over the closing. Buttons at the top of the box-plaits in front constitute the only decoration. The straight, gathered skirt hangs full from the body all round.

Simple decoration will prove most effective on this dress. The yoke may be all-over braided, with good effect. Woolens in combination with silk and velvet are very appropriate for the mode.

MISSES' DOUBLE-BREADED EMPIRE JACKET.

(For Illustrations see this Page.)

No. 8645.—This handsome Empire jacket is pictured made of green cloth and finished with machine-stitching. The back is in circular shape with a center seam and is laid in a box-plait at each side of the seam, the plaits spreading in organ-pipe folds toward the lower edge; it is joined smoothly to a square yoke and the yoke and back are joined to the fronts in shoulder and under-arm seams. The loose fronts are lapped and closed in double-breasted style with two pairs of buttons and button-holes and are reversed above the closing in stylish square lapels that form long notches with the square ends of the fancy sailor-collar. At the back the collar is curved to shape three points at the lower edge. Moderate-sized, one-seam leg-o'-mutton sleeves are gathered at the top and flare stylishly and below the elbow they fit smoothly.

Broadcloth in deep, rich shades of green, blue, mulberry, dahlia, brown, etc., will usually be chosen for such jackets when cheviot or tweed is not selected.

We have pattern No. 8645 in seven sizes for misses from ten to sixteen years old. To make the jacket for a miss of twelve years, calls for four yards and an eighth of material twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 246 T.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 246 T.—This illustrates a Girls' dress. The pattern, which is No. 8626 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years old, and may be seen again on page 456.

This neat and pretty dress is here shown made of plaid serge and cream-white cloth, the cloth being used for the cuff facings and Pompadour yoke. The front is laid in three box-plaits where it joins the lower edge of the yoke, the box-plaits being

FIGURE No. 247 T.—GIRLS' DRESS.

(For Illustration see Page 460.)

FIGURE No. 246 T.—This illustrates GIRLS' DRESS.—The pattern is No. 8626, price 1s. or 25 cents.

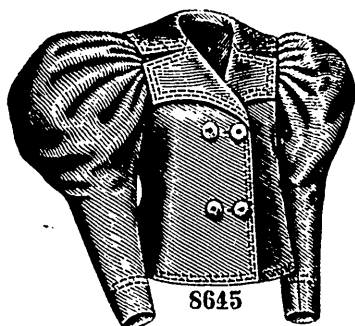
(For Description see this Page.)

FIGURE No. 247 T.—This illustrates a Girls' dress. The pattern,

which is No. 8657 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown differently made up on page 457.

This dress of novelty suiting and plain velvet is quite dainty enough for best wear. The five-gored skirt is gathered at the back, and joined to the fanciful body; it falls in flutes at the sides and flares broadly at the front. The front of the body has gathered fulness at the center and puffs out prettily. The backs have

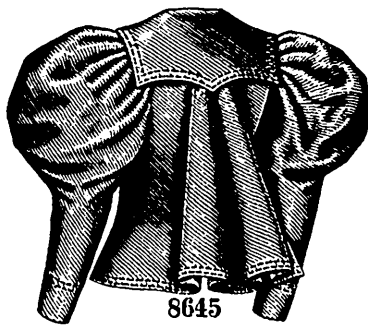
gathered fulness in the lower part but are smooth at the top. A novel effect is given by a fancy collar in two sections that form two oddly shaped tabs at the back, are short over the shoulders and extend to a little below the bust at each side of the fulness in revers style. A frill of lace follows the free edges of the fancy collar and stylishly tied ribbon bows are added on the shoulders. The full bishop sleeves have linings faced with velvet to give a cuff effect, and a frill of lace turns up daintily from the wrists. A ribbon stock and ribbon bows at the bottom of the



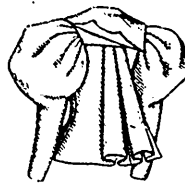
Front View.

MISSES' DOUBLE-BREADED EMPIRE JACKET.

(For Description see this Page.)



Back View.



8645

sewed along their underfolds more than half-way down and then falling free; the fulness introduced by the plaits is taken up in gathers at the lower edge and the front droops in graceful



waist at each side of the fulness give the finishing touches to the dress.

Dresses like this may be made of all sorts of soft woollen goods and silk-and-wool mixtures and also of figured or striped silk. Lace bands or edging and fancy ribbon make these frocks very dressy.

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

(For Illustrations see this Page.)

No. 8641.—At figure No. 241 T in this publication this jacket is differently portrayed.

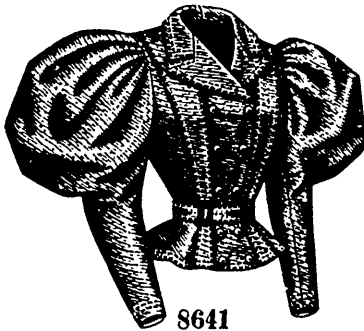
This stylish Norfolk jacket is here represented made of mixed dress goods, with a tailor finish of machine-stitching. It is basque-fitted by single bust darts, under-arm gores, side-back gores reaching to the shoulders and a curving center seam. The fronts are lapped and closed in double-breasted style with buttons and button-holes and are reversed above the bust in pointed lapels that extend in points a little beyond the ends of the stylish rolling collar. In the open neck is worn a removable chemisette that has a shallow cape-back and a high, standing collar; the chemisette closes on the left shoulder. The basque ripples slightly below the waist at the sides and back, and two plaits that are narrowed gradually toward the waist and widened again below are stitched on the front and back from the shoulders to the lower edge of the jacket, the plaits on the back concealing the side-back seams and those on the front concealing the darts. The sleeves, which are in one-seam leg-o'-mutton style, are gathered at the top and flare in puffs above the elbow. A belt of the material ornamented over the front plaits with two pretty buckles is worn.

Mixed suitings, cheviot, serge, tweed, etc., may be utilized for this jacket with pleasing results, and a tailor finish of machine-stitching will give the most satisfaction.

We have pattern No. 8641 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the jacket requires five yards and an eighth of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and an eighth

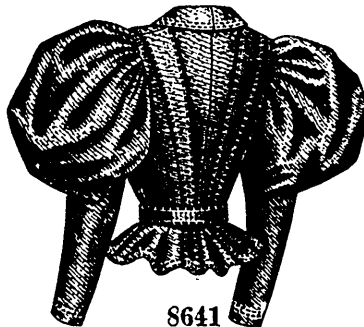


8641



8641

Front View.



8641

Back View.

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

(For Description see this Page.)

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



FIGURE No. 241 T.—This illustrates GIRLS' DRESS.—The pattern is No. 8657, price 1s. or 25 cents.

(For Description see Page 459.)

that roll upward. Laps cover openings to inserted pockets. This jacket may be stylishly made up in broadcloth, cheviot, melton or in any of the fancy coatings now in vogue.

We have pattern No. 8680 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, requires four yards and a fourth of material twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**MISSES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON. (TO BE MADE OF MEDIUM OR SHORT DEPTH IN THE SKIRT AND WITH A HIGH NECK AND A STANDING OR TURN-DOWN COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISETTE.) KNOWN AS THE GOLF OR NORFOLK JACKET.**

(For Illustrations see Page 461.)

No. 8629.—Woollen dress goods were used for this stylish golf or Norfolk jacket, and stitching provides an appropriate completion. The jacket is basque-fitted by single bust darts, under-arm

**MISSES' JACKET. (TO BE CLOSED TO THE SHOULDER OR REVERSED IN SQUARE LAPELS AND TO BE MADE WITH OR WITHOUT CUFFS.)**

(For Illustrations see Page 461.)

No. 8680.—This stylish jacket is pictured developed in rough coating of a pretty brown shade and finished with machine-stitching. The loose fronts are widely lapped in double-breasted style and closed at the left side with a button and button-hole at the bust and just below the waist; they are reversed at the top in square lapels which form notches with the ends of a rolling coat-collar that is made with a center seam. Under-arm and side-back gores and a curving center seam adjust the jacket closely at the sides and back and extra widths at the middle three seams are underfolded to form two backward-rolling, flaring plaits at each side of the center seam. The sleeves are in the one-seam leg-o'-mutton style and may be completed with or without round, flaring cuffs





8680

gores and a center seam and the shaping produces slight ripples in the skirt at the sides. Three box-plaits are applied on the jacket both back and front, the middle plait in front concealing the closing. The fronts may be closed to the throat and the neck finished with a standing or a rolling

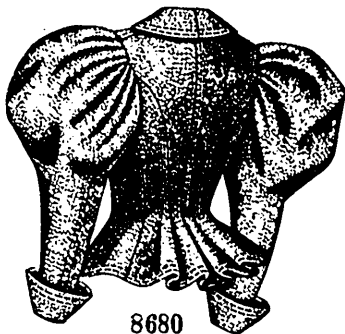
ing, as a decoration. On a smart jacket of garnet broadcloth a decoration of wide and narrow black braid proved most effective.

We have pattern No. 8074 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the jacket needs three yards and an eighth of material twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



8680

Front View.



8680

Back View.

**MISSSES' JACKET.** (TO BE CLOSED TO THE SHOULDER OR REVERSED IN SQUARE LAPELS AND TO BE MADE WITH OR WITHOUT CUFFS.)

(For Description see Page 460.)

**MISSSES' AND GIRLS' ONE-SEAM DRESS SLEEVE (WITH FITTED LINING), FORMING A LEG-O'-MUTTON PUFF AT THE TOP AND CLOSE-FITTING BELOW. (TO BE MADE WITH OR WITHOUT A RIPPLE OR PLAIN ROUND CUFF.)**

(For Illustrations see Page 462.)

No. 8075.—A new style of sleeve is here pictured made of mohair. It is shaped with only one seam, which comes along the inside of the arm, and is arranged over a coat-shaped lining. The sleeve is gathered and stands out in a leg-o'-mutton puff at the top and below the puff it is close-fitting. The wrist may be completed plainly or with an upturning cuff that ripples prettily or with a plain round cuff, as preferred.

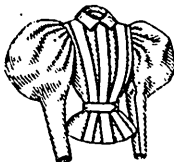
All reasonable goods may be made up in a sleeve like this, and dressiness will be imparted by a cuff of silk, velvet or other contrasting material.

We have pattern No. 8075 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will require two yards and a fourth of goods twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and a half thirty-six or forty-four inches wide, or a yard and three-eighths fifty inches wide. Price

collar, or the fronts may be shaped low and the neck completed with a notched collar and lapels, as illustrated. A chemisette made with a standing collar and a cape back and closed on the left shoulder is worn in the open neck. The sleeves have coat-shaped linings and are in the new two-seam leg-o'-mutton style gathered at the top. The belt has pointed ends and is closed a little to the left in front. The jacket may be of medium or short depth in the skirt, as is considered most becoming.

The Norfolk jacket is a favorite garment for outdoor sports of all kinds and also for general wear. Serge, chevot, tweed and similar materials are most appropriate for it, and braid may provide the finish if stitching is not liked.

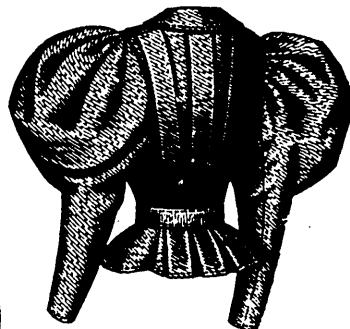
We have pattern No. 8629 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket calls for four yards and three-fourths of goods twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern 1s. or 25 cents.



8629



8629



8629

Back View.

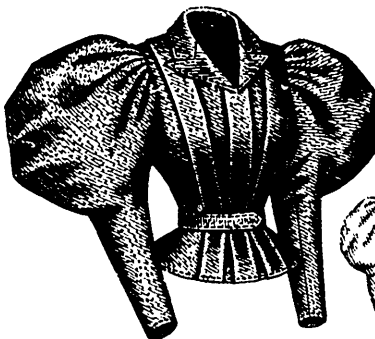
**GIRLS' JACKET.**

(For Illustrations see Page 462.)

No. 8674.—This jacket is again represented at figure No. 244 T in this issue of THE DRESSMAKER.

This is an exceptionally jaunty little jacket and is here shown made of brown faced cloth, with a tailor finish of machine-stitching. The jacket is made with a wide back and is nicely curved to the figure at the sides and back by a center seam and under-arm gores, the shaping producing broad, shallow ripples in the skirt. The loose box fronts are lapped quite widely and closed a little to the left of the center with buttons and button-holes in a fly; they are reversed above the closing in small lapels that extend in points a little beyond the ends of a rolling coat-collar. One-seam leg-o'-mutton sleeves, gathered at the top and fitting the arm quite smoothly to above the elbow, complete the jacket.

Mixed, checked and plain coatings and cloths are appropriate for these jackets and braid may be used, if preferred to stitch-



8629

Front View.



8629

**MISSSES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON.** (TO BE MADE OF MEDIUM OR SHORT DEPTH IN THE SKIRT AND WITH A HIGH NECK AND A STANDING OR TURN-DOWN COLLAR, OR WITH AN OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISETTE.) KNOWN AS THE GOLF OR NORFOLK JACKET.

(For Description see Page 460.)

of pattern, 5d. or 10 cents.

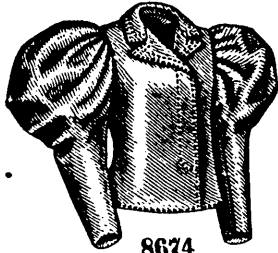
**MISSSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON SLEEVE, IN REDUCED SIZE. (TO BE GATHERED OR PLAITED AT THE TOP AND MADE WITH OR WITHOUT A ROUND OR POINTED FLARING CUFF.) FOR COATS, JACKETS, ETC.**

(For Illustrations see Page 462.)

No. 8678.—This sleeve, which is illustrated made of broadcloth, is of the one-seam leg-o'-mutton variety, but is less in size than those worn a

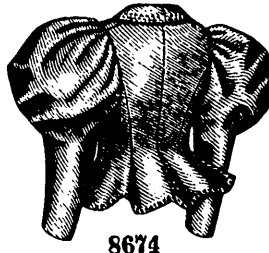
short time ago. It may be gathered or arranged in downward-turning plaits at the top and is smooth-fitting to a little above the elbow and then flares in a stylish puff. The sleeve may be finished plainly or a round or pointed flaring cuff may roll upward from the wrist.

Cheviot, broadcloth, diagonal and fancy coating are suitable



8674

Front View.



8674

Back View.

GIRLS' JACKET.

(For Description see Page 461.)

for these sleeves and braid or machine-stitching will finish them.

We have pattern No. 8678 in seven sizes, from four to sixteen years old. For a miss of twelve years, a pair of sleeves needs two yards and a fourth of material twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and an eighth either forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' BASQUE-WAIST, WITH SHAWL-DRAPERY FRONT.

(TO BE MADE WITH OR WITHOUT THE SLEEVE CAPS.)

(For Illustrations see Page 463.)

No. 8618. —This graceful basque-waist is shown developed in gray and yellow changeable silk. A lining fitted by single bust darts and the usual seams and closed at the center of the front gives a trim effect. The back is gathered along the shoulder edges, the fulness being drawn to the center at the waist-line and collected in backward-turning, overlapping plaits. The right front, which droops slightly at the center, is lapped over the left front the entire length of the shoulder seam, the closing being made at the left side, and is gracefully draped by gathers along the shoulder edges, a short row of gathers at the bottom and the forward-turning plait at the right end of the lower gathers. The left front is smooth at the top, but has slight fulness laid in a forward-turning plait at the waist-line. The sleeves are in one-seam leg-o'-mutton style gathered at the top; they are made over coat-shaped linings and stand out in large puffs at the top. Triple caps lie smoothly on the sleeves, giving breadth to the shoulders. The caps may be omitted. The standing collar is covered by a ribbon stock, and ribbon is wrinkled about the lower edge of the waist and formed in a bow at the back.

The basque-waist will be charming for dressy wear made of tissues over silk, or of woollen or silken textures that form pretty folds. Lace or gimp may be used to trim.

We have pattern No. 8618 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the basque-waist requires four yards and five-eighths of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' BASQUE-WAIST (CLOSED AT THE LEFT SIDE).

HAVING FULL LININGS IN THE FRONT AND PUFFS AND A FITTED BODY-LINING. (TO BE MADE WITH A HIGH OR ROUND NECK, AND WITH SHORT, ELBOW OR FULL-LENGTH PUFF SLEEVES.) SPECIALLY DESIGNED FOR CHIFFON AND OTHER TISSUES

(For Illustrations see Page 463.)

No. 8644.—This waist is a charming style for all kinds of tissues; it is shown made of white chiffon over blue silk, with a stock and belt and a trimming on the elbow sleeves

of golden-brown velvet ribbon. The front and back have fulness evenly disposed across the top by gathers at the neck and shoulder edges and drawn to the center at the lower edge by shirrings. The chiffon front has a full lining of the silk gathered at the center both top and bottom to cause a stylish puff effect, and the closing is made along the left shoulder and underarm seams. A lining, closely fitted by single bust darts and the usual seams and closed at the center of the front, renders the waist comfortable and graceful. The neck may be low in rounding outline or it may be high and finished with a standing collar. The waist may have short or elbow puff sleeves or full-length puff sleeves, as preferred. The puffs have linings of silk that are gathered, like the puff, at the upper and lower edges to give the fashionable outstanding effect.

*Mousseline de soie* and organdy are as dainty as chiffon for this waist. Cream-white would be pretty over rose silk and all delicate tints are made up with lovely effect over silk in the same shade. Lace and fancy ribbons are the prettiest trimmings.

We have pattern No. 8644 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the waist needs three yards and seven-eighths of goods twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards and a half thirty-six inches wide, or two yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



8675



8675



8675

MISSES' AND GIRLS' ONE-SEAM DRESS SLEEVE (WITH FITTED LINING) FORMING A LEG-O'-MUTTON PUFF AT THE TOP AND CLOSE-FITTING BELOW. (TO BE MADE WITH

OR WITHOUT A RIPPLE OR PLAIN ROUND CUFF.)

(For Description see Page 461.)

MISSES' YOKE-WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) KNOWN AS THE BABY WAIST.

(For Illustrations see Page 464.)

No. 8625.

—Soft silk was used for this waist, which is a simple, pretty style known as the baby waist. The upper part of the waist is a square yoke to which the full front and full backs are joined after being gathered, and the fulness is drawn well to the center at the bottom by gathers. Desirable trimness is given by a lining closely fitted



8678



8678



8678



8678

MISSES' AND GIRLS' ONE-SEAM LEG O'-MUTTON SLEEVE, IN REDUCED SIZE. (TO BE GATHERED OR PLAITED AT THE TOP AND MADE WITH OR WITHOUT A ROUND OR POINTED FLARING CUFF FOR COATS, JACKETS, ETC.)

(For Description see Page 461.)

by single bust darts and the usual seams, and the closing is made at the back. The neck may be shaped in Pompadour outline and the yoke covered with a row of insertion and outlined at the top with a standing frill of edging; or the neck may be high and finished with a standing collar covered with a ribbon stock. A wrinkled ribbon ending under a bow at the back is a pretty finish for the bottom of the waist. Gathered puffs are arranged on the coat-shaped

sleeves, which will be cut off below the puffs when short sleeves are desired. A ribbon bowed at the outside of the arm forms a decorative completion for the short sleeves.

India silk, crêpon, French cashmere and tissues over silk will be made into very dainty waists of this kind. On evening waists pearl trimming and fine lace provide the most appropriate finish, while gimp and insertion are liked for day bodices.

We have pattern No. 8025 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, calls for three yards and five-eighths of material twenty-two inches wide, or two yards and five-eighths thirty inches wide, or two yards and a fourth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

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

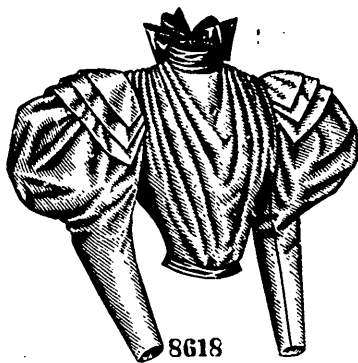
(For Illustrations see Page 464.)

No. 1175.—This corset-cover may be made without sleeves or with short puff or frill sleeves, as preferred, the sleeves being useful in holding out the sleeves of shirt-waists, blouses, etc., at the top. Cambric was selected for the corset-cover and embroidered edging supplies the trimming. The fitting is accomplished by single bust darts, under-arm gores and a center seam and the closing is made at the center of the front with button-holes and pearl buttons. The puff sleeves are gathered at the top and bottom and finished with bands. The frill sleeves are deepest on the shoulders and are gathered at the top. The corset-cover may be made with a high neck or with a V, square or round neck, as preferred.

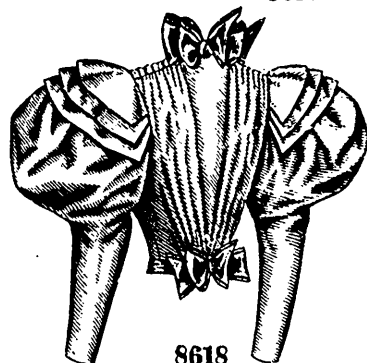
Ribbon-run beading is a pretty trimming for corset-covers of nainsook, fine muslin, etc., in conjunction with edging.

We have pattern No. 1175 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment needs two yards and five-eighths of material twenty inches wide, or a yard and seven-eighths twenty-seven

serge and finished with machine-stitching. They are to be worn under skirts for cycling and other outdoor uses and may be gathered or dart-fitted in front. The usual center and inside and outside leg seams enter into the shaping, and the outside leg seams are discontinued a little above the lower edge at



Front View.



Back View.

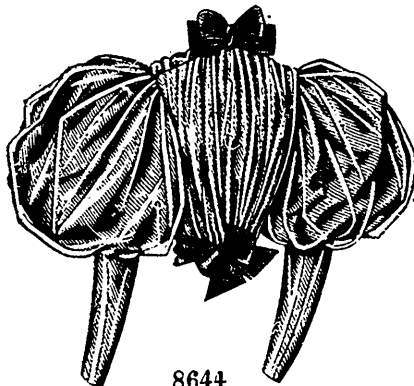
**MISSES' BASQUE-WAIST, WITH SHAWL-DRAPERY FRONT.** (TO BE MADE WITH OR WITHOUT THE SLEEVE CAPS.)

(For Description see Page 462.)

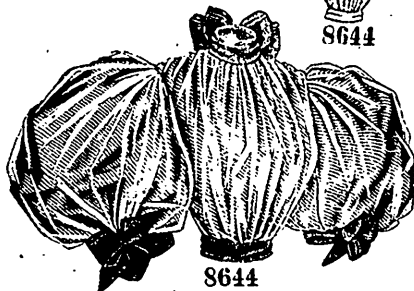
the top of extra widths allowed on the backs for underlaps. At the lower edge the legs are gathered and completed with cuffs that fit comfortably and close with button-holes and buttons, the knickerbockers drooping gracefully over the cuffs. Extra widths are allowed for underlaps on the backs at the top of the outside leg seams and the tops of the knickerbockers are completed with belt sections that are closed at the sides, with button-holes and buttons, the top of the back being gathered.

Serge, whipcord and the host of materials suitable for cycling may be chosen for knickerbockers, which usually match the skirt.

We have pattern No. 1181 in four sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment needs two yards and a half of goods twenty-seven inches wide, or two yards thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty inches wide. Price of pattern, 7d. or 15 cents.



Back View.



Front View

**MISSES' BASQUE-WAIST (CLOSED AT THE LEFT SIDE) HAVING FULL LININGS IN THE FRONT AND PUFFS, AND A FITTED BODY-LINING.** (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH SHORT, ELBOW OR FULL LENGTH PUFF-SLEEVES.) SPECIALLY DESIGNED FOR CHIFFON AND OTHER TISSUES.

(For Description see Page 462.)

inches wide, or a yard and five-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

**MISSES' KNICKERBOCKERS, WITH CUFFS.** (TO BE GATHERED OR DART-FITTED IN FRONT.) FOR WEAR UNDER SKIRTS FOR CYCLING AND OTHER OUTDOOR USES.

(For Illustrations see Page 465.)

No. 1181.—These shapely knickerbockers are shown made of

side that ripples below the hips, and a back-gore that is gathered. The placket is finished at the center of the back and a belt is added.

A skirt for girls to wear with separate waists is a great convenience and may be made of serge, camel's-hair, etc.

We have pattern No. 8666 in six sizes for girls from four to nine years old. For a girl of eight years, the skirt needs two yards and a half of goods twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

**GIRLS' FOUR-GORED SKIRT.**

(For Illustrations see Page 465.)

No. 8666.—This skirt forms part of the pretty toilette shown at figure No. 244 T in this magazine.

Cheviot is here pictured in the skirt, which has the outlines of a fashionable skirt for ladies. The skirt consists of a front-gore, a gore at each

**AUTUMN STYLES IN SLEEVES AND SLEEVE CAPS.**

(For Illustrations see Page 395.)

All sorts of devices are planned for producing a broad effect at the shoulders, puffs, epaulettes and frills answering the purpose when the sleeve itself is close-fitting. As long as these sleeve accessories are in vogue unions of contrasting fabrics will be favored. Fashion remains constant to the mutton-leg sleeve, which, though changed in the matter of size, is essentially the same in form. The wrinkled fulness characteristic of the mousquetaire style varies leg-o'-mutton and other styles of sleeves below the puff and proves a very effective arrangement for long, slender arms. Cuffs that flare from the wrists have entirely superseded close-fitting cuffs.

A leg-o'-mutton sleeve may be made of rough chevrot, canvas or figured goods by pattern No. 8673, price 5d. or 10 cents. It moderately widens out in a large puff above the elbow and is gathered in the arm's-eye.

Black or colored velvet or silk may form a many-pointed epaulette for a close-fitting sleeve. It is shaped to fall naturally in ripples and its outline may be followed by a fur or feather band, a ruching of lace or a flatly applied band of lace insertion. The pattern used in cutting it is No. 1176, price 3d. or 5 cents.

A tasteful combination may be developed in a sleeve having a butterfly drapery, velvet forming the close-fitting sleeve and figured silk being used for the drapery, which is adjusted so as to produce the effect of a butterfly with outstretched wings. Lace may be frilled about the edges of the drapery, which may be of lace or chiffon when the sleeve is inserted in a fancy waist for evening wear. The sleeve is shaped by pattern No. 1166, price 5d. or 10 cents.

The effect of a cap may be produced in a mousquetaire sleeve by the disposition of a frill of lace diagonally across the puff, which is formed above the much wrinkled lower portion. Soft woollen fabrics, silks and tissues lend themselves admirably to this style of sleeve, which is embraced in pattern No. 8396, price 5d. or 10 cents.

Though the pattern provides for a long, close-fitting sleeve with a puff applied just below the shoulder, the sleeve may be cut off below the puff when intended for an evening bodice. The puff is full, though short, and may be made of silk, crepe or any of the transparent fabrics in vogue. Mousquetaire gloves may almost meet the puff, which is comprised in pattern No. 1133, price 5d. or 10 cents.

Pattern No. 1097, price 5d. or 10 cents, is used for a leg-o'-mutton sleeve with two seams. The puff is broad and stands out above the lower portion, which defines the shape of the arm. It may be made of silk or wool goods, any stylish material, in fact, being adaptable to the fashion, and from its wrist edge may flow a frill of lace or chiffon.

A sleeve combining a mousquetaire lower portion and a

much wrinkled puff is an attractive style, which is embodied in pattern No. 1109, price 5d. or 10 cents. One material may be used throughout, or the puff may be cut from plain silk and the lower portion from plain or figured dress goods, or vice versa.

Breadth is achieved in a sleeve of the mutton-leg order by a trio of shoulder frills. These frills may be cut from silk in contrast with a sleeve of velvet, or the sleeve may be fashioned from wool goods and the frills from silk. If decoration be desired, it may be supplied by lace gathered to the edges of the frills or by narrow gimp. The design is based upon pattern No. 1112, price 5d. or 10 cents.

Another butterfly effect, in this case in the form of a puff, is carried out in a sleeve shaped by pattern No. 1114, price 5d. or 10 cents. The puff is caught up at the center with a buckle at the top of a close-fitting sleeve. The length of the sleeve is interrupted by a flaring cuff open at the back of the arm; it

may be of velvet and edged with lace. The sleeve may be developed in silk or wool goods.

A dressysleeve accessory in the form of an epaulette may be made up by pattern No. 1175, price 3d. or 5 cents. It may be made of silk, velvet or wool goods and trimmed with lace, jet or silk gimp or applique embroidery. The upper edge is gathered and the lower edge is shaped in a series of pointed

tabs. The epaulette may either agree or contrast with its accompanying sleeve.

A more fanciful sleeve decoration is represented in pattern No. 1169, price 3d. or 5 cents. It is formed of a gathered cap edged with three overlapping frills, the upper one being finished with a heading. The frills may be of chiffon or of silk edged with lace and the cap may be made to correspond either with the frills or the sleeve for which the decoration is destined—preferably a close-fitting one. Old-fashioned sleeves may be reshaped by recent models and

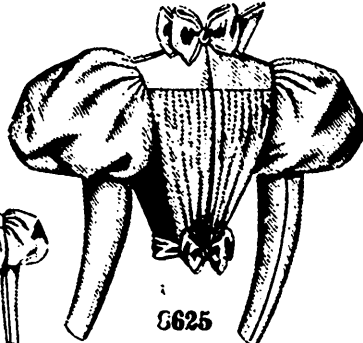
improved by a cap of this kind.

Appropriate for an evening bodice is a puff sleeve of elbow length shaped according to pattern No. 1153, price 5d. or 10 cents. Chiffon, *gaze de chambre*, silk and many other materials are adaptable to this pretty fashion. The shoulder edge is gathered and the bottom is shirred several times. A deep frill of lace may fall from the edge. The puff is full and graceful.

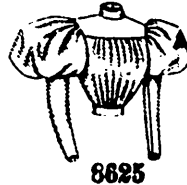
Individual taste may be followed in the decoration of any of these sleeves. There is infinite variety in the trimmings provided for the adornment of evening waists, of which the sleeves, as an important factor, usually bear a share of the decoration. Iridescent and pearl trimmings are exquisite in conjunction with fine lace on light bodices, and selection can be made from among the artistic embroidered bands, gimp, lace insertion, etc., for trimming waists destined to do service at dressy afternoon functions.



8625  
Front View.



8625  
Back View.



8625

MISSIE'S YOKE WAIST. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) KNOWN AS THE BABY WAIST.

(For Description see Page 462.)



1175  
Front View.



1175



1175



1175  
Back View.

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

(For Description see Page 463.)

NOVELTIES IN COATS AND JACKETS FOR AUTUMN WEAR.

(For Illustrations see Page 299.)

For practical wear and complete protection the long coat has no rivals. The jacket, however, is deemed more jaunty and is preferred for dressy service. The skirts of jackets extend but a trifle beyond hip depth and in the back they spring out in ripples to accommodate the fulness of the dress skirt. The backs of most coats are fitted, but in the planning of the fronts the fulness of bodices is considered, hence the fronts are flowing. Lapels are a feature of most coats and their form is varied. Collars are of two styles—the severe, rolling type characteristic of tailor-finished garments, and the Medici, a more picturesque and an invariably becoming fashion. As for the sleeves, the leg-o'-mutton and Paquin shapes prevail and both styles are generously proportioned so as to easily accommodate dress sleeves of the same type. Covert and faced cloth, melton and mixed cloths are the popular selections and braid and fur trimmings and buttons are always acceptable ornaments. Machine-stitching is the invariable mode of completion when trimming is not adopted.

A double-breasted jacket shaped by pattern No. 8608, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents, may be satisfactorily made up in tan melton and simply finished. The fitted back is made with box-plaits, which roll like flutes. A rolling collar reverses the fronts in lapels above the novel closing, which is accomplished by groups of two buttons at top and bottom. Laps conceal pockets on the hips. The sleeves are in mutton-leg style. Invisible-blue chinchilla would develop this style handsomely for winter wear.

Square lapels are stylish features of a jacket the design for which is supplied by pattern No. 8679, which is in thirteen sizes, from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. Plaited fulness is arranged at the back of the skirt below the three shaping seams. The fronts are rolled back in revers which unite with the collar in notches, and gauntlet cuffs finish the leg-o'-mutton sleeves. Pockets with laps are placed at each side. Either rough or smooth surfaced coating may develop this jacket and the collar, lapels and cuffs may either be cut from or inlaid with velvet.

A youthful fashion is represented in the double-breasted jacket cut by pattern No. 8441, which is in thirteen sizes from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. Mixed chevrot or weed may be used in its construction, though plain cloth would be no less appropriate. Coat laps and plaits are introduced in the skirt at the back, and in the front pointed lapels are met by a rolling collar that may be inlaid with velvet and stitched outside of the facing. The pocket-laps on each front may be similarly decorated. Only two buttons, one at the top and one at the bottom, are used in the closing—a new and admired arrangement. The mutton-leg sleeves are gathered in the arms'-eyes, but they could be plaited instead.

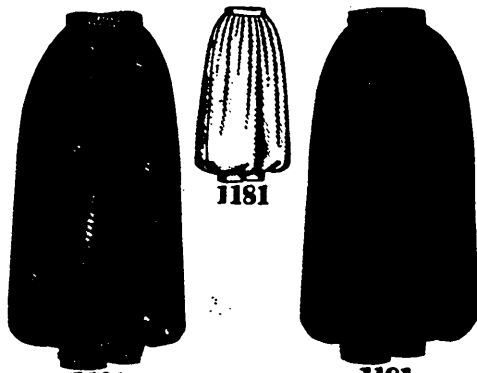
London serge, such as is used for boys' suits, or mixed cloth might be employed successfully in the development of the New-market made by pattern No. 8605, which is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents. The skirt widens toward the bottom like dress skirts and is made with laps and plaits at the back. The body portion is loose in front and close-fitting at the back, both the body and leg-o'-mutton sleeves being covered by a circular, rippling cape, which is a dressy feature of the garment. A pointed strap, adjusted some distance below the rolling collar, holds the edges of the cape closely together and secures a graceful adjustment. The collar may be inlaid with velvet or made of the goods, as preferred, and a lining of bright or sober hued silk may be added to the cape.

Rough-surfaced coating would admirably carry out the mode embodied in pattern No. 8504, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measures, and costs 1s. 3d. or 30 cents. The coat is a double-breasted sack style, with an applied yoke defining one point at the back and two in front. Only two buttons are employed in the closing, one being placed near the lower edge of the yoke and the other right below. The high collar, a Medici in style, may be made of velvet, which always exerts a softening influence, and the reversed cuffs finishing the Paquin sleeves may match it. This coat is loose and flaring all round, and is, therefore, best adapted to slender forms.

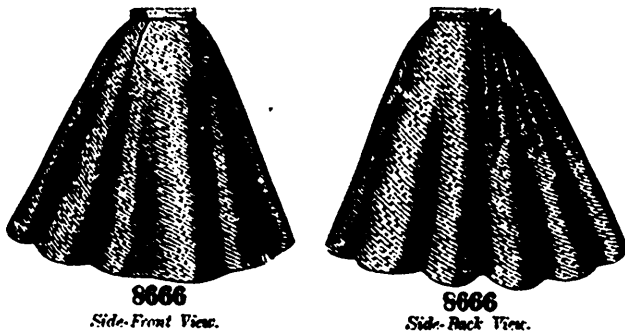
The Empire coat, cut by pattern No. 8457, which is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents, is likewise planned for slender figures, and is an eminently dressy mode. It may be fashioned from light-gray or tan smooth cloth, from brown melton or from black coating, as preferred. Two box-plaits are formed at back and front, and, if decoration be desired, it may be furnished by application of a jet or silk braid ornament on the plaits. The scalloped collar and cuffs may be cut from velvet and edged with Persian lamb, or from the coat material and finished plainly. The mutton-leg sleeves are shirred twice at the shoulder and flare in puff effect above the elbow.

A top garment easily donned and always smart in appearance is the V-izer jacket. It may be made of smooth, rough or mixed coating. A stylish design for such a jacket is furnished by pattern No. 8661, which is in thirteen sizes, from twenty-eight to forty-six inches, bust measures, and costs 1s. 3d. or 30 cents. Box-plaits made below the middle three seams of the back roll in flute fashion and display the lining of silk or satin. The fronts are closed their entire depth, but may be rolled back, and are shaped in revers at the top, a rolling collar meeting the revers in notches. The pockets made in each side are concealed by laps. The sleeves are of the mutton-leg order. Velvet may form or simply inlay the collar.

Any of the jackets here shown may be edged with Persian lamb, Astrakhan or other fashionable fur binding, and the buttons used for closing and ornament may be of smoked or white pearl, horn or bone according to the material selected for the construction of the garment and the occasions for which it is intended.



1181 Front View. 1181 Back View.  
MISSSES' KNICKERBOCKERS, WITH CUFFS. (TO BE GATHERED OR DART-FITTED IN FRONT.) FOR WEAR UNDER SKIRTS FOR CYCLING AND OTHER OUTDOOR USES.  
(For Description see Page 463.)



8666 Side-Front View. 8666 Side-Back View.  
GIRLS' FOUR-GORED SKIRT.  
(For Description see Page 462.)

## Styles for Little Folks.

FIGURE No. 248 T.—LITTLE GIRLS' SMOCKED DRESS.

(For Illustration see this Page.)

FIGURE No. 248 T.—This illustrates a Little Girls' dress. The pattern, which is No. 8647 and costs 10d. or 20 cents, is in nine sizes for little girls from one-half to eight years of age, and is differently portrayed on page 467



FIGURE No. 243 T.—This illustrates LITTLE GIRLS' SMOCKED DRESS.—The pattern is No. 8647, price 10d. or 20 cents.

(For Description see this Page.)

the bottom, the hem being fancy-stitched to position, and at the top it is smocked in lattice design above a pointed design of honey-comb smocking. The skirt is joined to a square yoke shaped by shoulder seams and closed at the back and a short body-lining insures a comfortable and trim appearance. A fancy collar in two sections handsomely decorated with insertion and narrow embroidered edging falls smoothly in deep points over the waist and sleeves. The full sleeves are fancifully smocked above their frilled lower edges. The designs for the smocking are described in this number of THE DELINEATOR.

Delicate shades of cashmere or silk and pale tints of Henrietta, crépon and veiling are commended for this dress, which will be becoming to either little blondes or brunettes if appropriate hues be selected.

FIGURE No. 249 T.—CHILD'S LONG COAT.

(For Illustration see this Page.)

FIGURE No. 249 T.—This illustrates a Child's coat. The pattern, which is No. 8656 and costs 10d. or 20 cents, is in eight sizes for children from one-half to seven years of age, and may be seen in two views on page 467 of this magazine.

Fancy blue cloaking was chosen for this handsome, little coat



FIGURE No. 249 T.—This illustrates CHILD'S LONG COAT.—The pattern is No. 8656, price 10d. or 20 cents.

(For Description see this Page.)

This dainty dress is here pictured developed in electric-blue India silk and decorated with insertion and lace edging, pink embroidery silk being used for the smocking and fancy stitching. The skirt is deeply hemmed at

with a standing or turn-down collar, as preferred. The turn-down collar is in two sections, the ends of which flare slightly at the front and back. The sleeves may be in puff style or in leg-o'-mutton style, as preferred, both being illustrated. The puff sleeves are



8639



8639

Front View.



8639

Back View.

LITTLE GIRLS' GABRIELLE DRESS. (TO BE MADE WITH A PUFF SLEEVE OR A ONE-SEAM LEG-O'-MUTTON SLEEVE AND WITH A STANDING OR TURN-DOWN COLLAR.)

(For Description see this Page.)

and bands of black Astrakhan provide effective decoration. The coat has a circular skirt attached to a quaint, short body that is shaped by shoulder and short under-arm seams and closed in double-breasted style with button-holes and buttons. A band of Astrakhan conceals the joining of the skirt and body and a similar band borders the rolling collar and the round cuffs that finish the full sleeves.

The coat will be made of faced cloth, corded silk, plain and mixed clonings, cashmere, etc. It may be prettily lined and fur, lace, braid, embroidery, etc., will provide appropriate decoration.

The Tam O'Shanter cap matches the coat.

LITTLE GIRLS' GABRIELLE DRESS. (TO BE MADE WITH A PUFF SLEEVE OR A ONE-SEAM LEG-O'-MUTTON SLEEVE AND WITH A STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see this Page.)

No. 8639.—This dress is again shown at figure D 47 in this magazine.

Blue figured camel's-hair was here selected for this quaint gabrielle dress, which will be especially becoming to plump little girls. The dress is fitted by side-front and side-back gores reaching to the shoulders and an under-arm dart in each side-front gore. The shaping of the parts causes the dress to hang in pretty, graceful flutes in the skirt and the front is smooth and expands with a stylish flare towards the lower edge. The closing is made at the back with buttons and button-holes. The neck may be finished

gathered at the top and bottom and are arranged over coat-shaped linings that are finished below the sleeves to have the effect of round cuffs. The leg-o'-mutton sleeves are also made over

coat-shaped linings and stand out with a pretty flare at the top. This little dress may be satisfactorily developed in flannel, cheviot, novelty goods, camel's-hair, serge, etc.

It will be found that the pattern is well suited for dark gingham, if it is desired to make the dress of a wash fabric.

We have pattern No. 8639 in seven sizes for little girls from one to seven years old. For a girl of four years, the dress calls for four yards and a fourth of goods twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and a

secured with feather-stitching. At the top the skirt is fancifully smocked and joined to the bottom of the yoke. The full sleeves are gathered at the top and are prettily smocked a short distance from the lower edge, which is turned under to form a frill finish about the hand. At the neck is a fanciful collar in two sections shaped to form a series of points; it is effectively decorated with fancy stitching. If preferred, the skirt and sleeves may be shirred, as shown in the small view. The method



FIGURE NO. 250 T.—This illustrates CHILD'S JACKET.—The pattern is No. 8668, price 10d. or 20 cents. (For Description see this Page.)

fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE NO. 250 T.—CHILD'S JACKET.

(For Illustration see this Page.)

FIGURE NO. 250 T.—This illustrates a Child's jacket. The pattern, which is No. 8668 and costs 10d. or 20 cents, is in nine sizes for children from one-half to eight years of age, and may be seen in two views on this page.

A jaunty little top garment is here pictured made of red serge and finished in tailor style with machine-stitching. Large steel buttons are used for the double-breasted closing, which is made to the neck. The jacket has box fronts and a wide back and is made to follow the lines of the figure at the sides and back by a center seam and under-arm gores. It stands out in large, shallow flutes at the back and the neck is finished with a sailor collar having square ends that flare at the throat. The sleeves are in gathered leg-of-mutton style. Side pockets in the fronts have curved openings.

Gray, brown, tan and green cloth as well as mixtures are liked for children's jackets and a decoration of braid is favored.

The large hat is trimmed with feathers.

LITTLE GIRLS' DRESS, WITH YOKE. (To be Smocked or Shirred.) (For Illustrations see this Page.)

No. 8647.—At figure No. 248 T in this magazine this dress is again portrayed.

This dainty dress is here illustrated made of rose cashmere smocked with green silk and decorated with fancy stitching. The dress is arranged over a short under body of lining shaped by shoulder and under-arm seams and closed at the back. The

upper part of the dress is a square yoke shaped by shoulder seams, and to the lower edge of the yoke is joined the skirt, which is deeply hemmed at the bottom, the hem being



8647

Front View.



8617

Back View.

LITTLE GIRLS' DRESS, WITH YOKE. (To be Smocked or Shirred.)

(For Description see this Page.)



8647

CHILD'S COAT, WITH CIRCULAR SKIRT.

(For Illustrations see this Page.)

No. 8656.—At figure No. 249 T in this magazine

this coat is differently illustrated.

This charming style of long coat for a child is here pictured made of blue cedar-down. The quaint, short waist has a seamless back, and shoulder and short under-arm seams connect the back with the fronts, which lap and close in double-breasted style with button-holes and buttons. A circular skirt having a center seam is joined smoothly to the lower edge

of the waist; its shaping causes it to fall in rippling folds at the sides and back and the ends of the skirt lap like the fronts of the body. The full sleeves are arranged over linings of similar



8656

Front View.



8656

Back View.

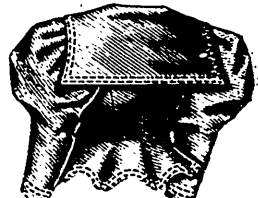
CHILD'S COAT, WITH CIRCULAR SKIRT.

(For Description see this Page.)



8668

Front View.



8668

Back View.

CHILD'S JACKET.

(For Description see Page 468.)

of smocking the dress is fully described in a special article in this number of THE Delineator.

Silk, cashmere, Henrietta, vailing and similar fabrics will be selected for the dress, and embroidery silk of a contrasting color will be effective in the smocking.

We have pattern No. 8647 in nine sizes for little girls from one-half to eight years of age. For a girl of four years, the dress needs four yards of material twenty-two inches wide, or three yards and a fourth thirty inches wide, or three yards thirty-six inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

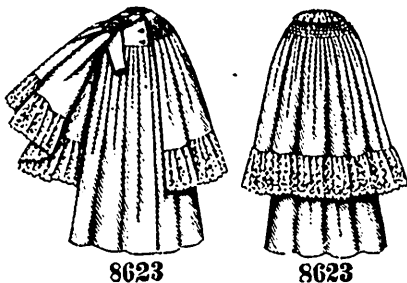


shape and are gathered at the top and bottom and completed with round cuffs. A rolling collar with flaring ends finishes the neck.

Cloth, serge, chevot or eider-down may be chosen for an outer garment of this style.

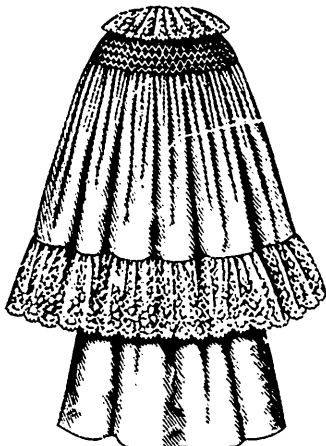
We have pattern No. 8656 in eight sizes for children from one-half to seven years old. For a child of four years, the coat calls for three yards and five-eighths of material twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards and a half thirty-six inches

two yards and an eighth thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



8623

Front View.



8623

Back View.

INFANTS' CLOAK, WITH CAPE (WHICH MAY BE SMOCKED OR SHIRRED) SEWED TO A ROUND YOKE.

(For Description see this Page.)

wide, or two yards and three-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S JACKET.

(For Illustrations see Page 467.)

No. 8668.—Another view of this jacket is given at figure No. 250 T in this number of THE DELINEATOR.

Maroon serge was selected for the stylish little jacket in the present instance, machine-stitching providing the finish. The fronts are loose and are lapped and closed to the throat in double-breasted style with button-holes and pearl buttons. Curved openings are made to side pockets in the front. The back is wide and is rendered shapely by a center seam and under-arm gores, the parts being sprung below the waist to form large, shallow ripples. The deep sailor-collar is curved over the shoulders and has square ends curving at the throat; and the leg-o'-mutton sleeves are gathered and stand out in a stylishly full puff at the top.

Jackets for little folks are very smart when made of cloth or serge in dark-red or blue, trimmed with soutache or Hercules braid and gilt buttons or finished simply with stitching.

We have pattern No. 8668 in nine sizes for children from one-half to eight years of age.

Of one material for a child of four years, the jacket requires two yards and three-fourths twenty-seven inches wide, or

INFANTS' CLOAK, WITH CAPE (WHICH MAY BE SMOCKED OR SHIRRED) SEWED TO A ROUND YOKE.

(For Illustrations see this Page.)

No. 8023.—This handsome and protective little cloak is illustrated made of white silk and elaborately trimmed with lace and feather-stitching. The cloak has a short, plain waist shaped by shoulder and under-arm seams and closed at the front with buttons and button-holes; and to the lower edge of the waist is joined a straight, full skirt that is double-shirred at the top. The sleeves are of the one-seam leg-o'-mutton style and are gathered at the top. The cape is two-thirds the length of the cloak. The upper part of the cape is a round yoke, decorated at its lower edge with a row of feather-stitching, and the full lower part may be deeply smocked or shirred at the top and is joined to the yoke. The smocking is in honeycomb design. A narrow binding of the material and a frill of lace finishes the neck and a deeper frill of lace borders the lower edge of the cape. The cloak is lined throughout with quilted silk.

Attractive cloaks of this kind are made of cashmere, Henrietta, heavily-corded silk or soft silk-and-wool novelties, and trimmed with embroidery, lace, fancy stitching, narrow ribbon or braid.

Pattern No. 8623 is in one size only. To make a cloak like it, requires five yards and five-eighths of goods twenty-two inches wide, or four yards and seven-eighths thirty inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

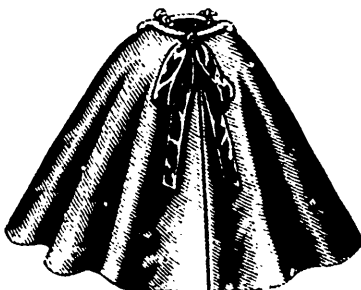
INFANTS' CIRCULAR CAPE, WITH HOOD.

(For Illustrations see this Page.)

No. 8664.—This cape is among the newest styles in wraps for the baby; it is pictured made of pale-blue cloth, with a hood lining of white silk. The cape fits smoothly at the neck, but ripples prettily all round because of its circular shaping. The hood is in Red Riding-Hood style and is gathered at its neck edge, and the outer edge is prettily reversed and formed in a frill by an elastic inserted in a casing formed a little in from the edge.

Eider-down, cashmere, French flannel, fancy or plain cloth and corded or India silk will make very dainty little capes of this kind. Feather-stitching and ribbon are suitable decorations.

Pattern No. 8664 is in one size only, and, to make the cape, requires two yards and a fourth of goods twenty-two inches



8664

Front View.



8664

Back View.

INFANTS' CIRCULAR CAPE, WITH HOOD.

(For Description see this Page.)

wide, or a yard and three-fourths twenty-seven inches wide, or a yard and a half thirty-six inches wide, or a yard and three-



eighths forty-four or fifty-four inches wide, with half a yard of silk twenty inches wide to line the hood. Price of pattern, 7d. or 15 cents.

**INFANTS' SACK.**

(For Illustrations see this Page.)

No. 8667.—The deep sailor-collar and full sleeves make this little sack of white cashmere especially pretty. The sack is simply shaped by shoulder and under-arm seams and is closed at the throat with a button and button-hole, the front edges flaring slightly below. The sailor collar is broad and square at the back and its ends flare prettily from the throat. Edging forms a tasteful trimming for the collar and the edges of the sack and also for round, roll-up cuffs that finish the full sleeves, which are gathered at their upper and lower edges.

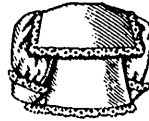
French flannel, soft silk, eider-down and Henrietta cloth in pale tints are made into very dainty little sacks like this, and feather-stitching is liked for decorating them.

Pattern No. 8667 is in one size only, and, to make the sack requires a yard and three-eighths of goods twenty-two inches wide, or one yard thirty inches wide, or seven-eighths of a yard



**8667**

Front View.

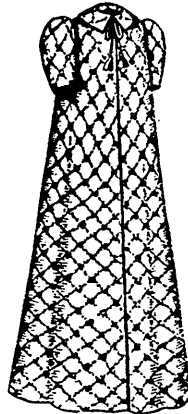


**8667**

Back View.

**INFANTS' SACK.**

(For Description see this Page.)



**8627**

Front View.



**8627**

Back View.

**INFANTS' TUFTED WRAPPER OR BATH-ROBE.**

(For Description see this Page.)

**INFANTS' TUFTED WRAPPER OR BATH-ROBE.**

(For Illustrations see this Page.)

No. 8627.—White cheesecloth was used for this little wrapper, which is lined throughout with the same material, interlined with sheet wadding, and then tufted with blue zephyr, making a warm, pretty and inexpensive garment. The fronts and back are joined in shoulder and under-arm seams, and fulness at each side is arranged in a plait in the arm's-eye at each side of the under-arm seam. The neck is finished with a turn-over collar, and a cord and tassel made of the zephyr is passed around the neck under the collar and prettily bowed at the front, serving to fasten the wrapper at the throat. The little sleeves are in coat shape and have a seam at the back of the arm only.

Soft materials, such as cheesecloth, challis, cashmere, India silk, etc., are most suitable for little wrappers of this style and baby ribbon may trim them.

Pattern No. 8627 is in one size only. To make a garment like it, requires two yards and an eighth of goods twenty-two inches wide, or a yard and three-fourths twenty-seven inches wide, or a yard and a half thirty-six inches wide, or a yard and a fourth forty-four

thirty-six inches wide, or three-fourths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

inches wide, with a yard and a half of material thirty-six inches wide to line. Price of pattern, 7d. or 15 cents.

*Styles for Boys, Etc.*

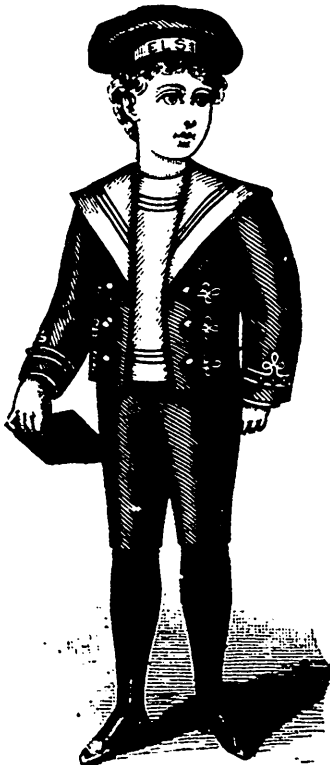


FIGURE No. 251 T.—This illustrates LITTLE BOYS' MIDDY SUIT.—The pattern is No. 8614, price 1s. or 25 cents.

(For Description see this Page.)

**FIGURE No. 251 T.—LITTLE BOYS' MIDDY SUIT.**

(For Illustration see this Page.)

FIGURE No. 251 T.—This illustrates a Little Boys' suit. The pattern, which is No. 8614 and costs 1s. or 25 cents, is in six sizes for little boys from three to eight years of age, and is shown again in two views on page 470 of this number of THE Delineator.

The combination of blue-and-white cloth here effected in the jaunty suit is attractively enhanced by the decoration of gilt braid and buttons. The middy vest is closed at the back. The jacket opens

over the vest and is of uniform lower outline. Its deep sailor-collar extends quite broadly upon the sleeves. A left breast-pocket is finished with a welt.

The short trousers are closed at the sides and openings below the outside seams are closed with buttons and button-holes.

To small boys there seems a great charm in suits that suggest the soldier or sailor. A nautical suit like the one here shown made of blue and red or white flannel, serge or tweed will be made doubly attractive by a braid decoration and an appliqued anchor or other emblem on the vest.

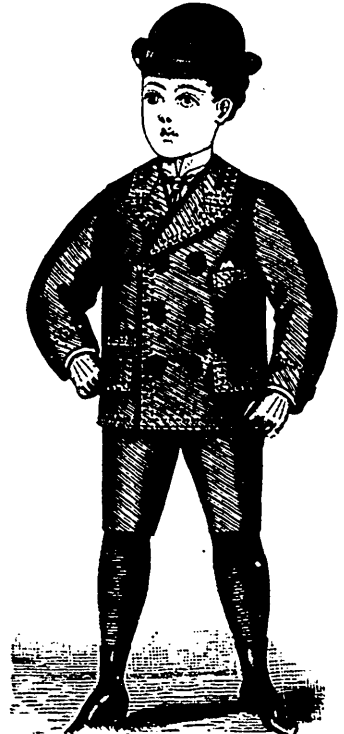


FIGURE No. 252 T.—This illustrates LITTLE BOYS' SUIT.—The patterns are Little Boys' Kneecap Jacket No. 8615, price 10d. or 20 cents; and Knee Trousers No. 3163, price 7d. or 15 cents.

(For Description see Page 470.)

attractively enhanced by the decoration of

Other developments will unite fawn and green, red and black, or brown and white. Braid decorations are strongly adhered to for suits of this kind and emblems are appropriate adornments. The cap is in sailor style.

FIGURE No. 252 T.—LITTLE BOYS' SUIT.

(For Illustrations see Page 469.)

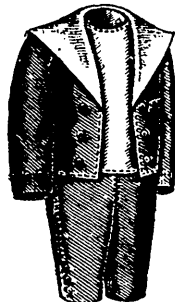
FIGURE No. 252 T.—This illustrates a Little Boys' jacket and trousers. The jacket pattern, which is No. 8615 and costs 10c. or 20 cents, is in six sizes for little boys from three to eight years of age, and may be seen again on this page. The trousers pattern, which is No. 3163 and costs 7c. or 15 cents, is in eight sizes from three to ten years old, and is also shown on its label.

Wool diagonal was here used for this stylish suit, the finish being given by stitching. The trousers are of knee length and are closed at the sides.

The jacket has side and change pockets, the openings to which are finished with laps, and a left breast-pocket completed with a welt. The jacket is closed in double-breasted style. A rolling collar reverses the fronts in lapels above the closing and the side seams end above underlaps allowed on the fronts. The sleeves are shapely and comfortable.

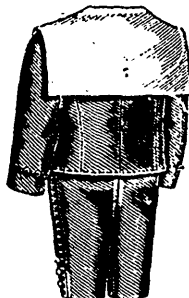
Suits like this are made of tweed, rough suitings in plain or mixed varieties, cheviot and other durable materials, and braid and stitching are equally appropriate for finishing. Reefers are quite as often made up independently as they are to form parts of suits.

The Derby hat is of correct shape.



8614

Front View.



8614

Back View.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET WITH SAILOR COLLAR, A MIDDY VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)



8615

Front View.



8615

Back View.

LITTLE BOYS' REEFER JACKET.

(For Description see this Page.)

LITTLE BOYS' SUIT, CONSISTING OF A JACKET WITH SAILOR COLLAR, A MIDDY VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 8614.—This natty suit is again represented at figure No. 251 T in this number of THE DELINEATOR.

The middy vest and open jacket are attractive features of this suit, in which navy-blue and red flannel are here united. The vest is simply shaped by side and shoulder seams and is closed at the center of the back with buttons and button-holes. The neck and the lower edge, which is nicely rounded at the front, are finished with stitching.

The back of the jacket is curved to the figure by a center seam and joins the fronts in shoulder and side seams. The fronts open all the way and are reversed at the top by the deep-sailor collar, which extends quite broadly over the comfortable sleeves. Stitching and buttons decorate the jacket.

Inside and outside leg seams, a center seam and hip darts perform the shaping of the trousers, the outside leg seams ending at the top of underlaps on the backs. These openings

are closed with button-holes and buttons, and the trousers are closed at the sides. The tops of the trousers are finished with under-waistbands, in which button-holes are made for attachment to an underwaist.

There is always a demand for such jaunty little suits as this for small boys. They are made of serge, cheviot, etc., and trimmed with braid, stitching, buttons and emblems. A very dressy little suit was made of garnet cloth, with the collar and vest of deep-cream cloth. Gilt soutache braid outlined the collar and was arranged in several rows below the neck of the vest, a gilt anchor being placed below this latter decoration.

We have pattern No. 8614 in six sizes for little boys from three to eight years old. To make the suit for a boy of five years, will require two yards of navy-blue with seven-eighths of a yard of red flannel each twenty-seven inches wide. Of one material, the suit needs two yards and three-fourths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' REEFER JACKET.

(For Illustrations see this Page.)

No. 8615.—Another view of this jacket may be observed by referring to figure No. 252 T in this magazine.

The material here illustrated in the jacket is rough mixed coating. The broad, seamless back joins the fronts in side and shoulder seams, the side seams being terminated at the top of short underlaps allowed on the fronts. A rolling collar reverses the fronts in lapels above the closing, which is made in double-breasted style with button-holes and bone buttons. Side pockets and a change pocket in the right front are completed with laps, while a welt finishes a left breast-pocket. A button decorates each sleeve below a row of doubled braid outlining a cuff, and braid trims all the free edges of the jacket.

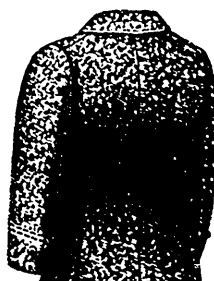
A reefer jacket is a most practical garment, being liked for school wear and kindred uses. Its convenience and comfort are obvious. All rough coatings are appropriate, and melton, kersey and other smooth cloths are also liked. Braid and stitching are equally suitable for a finish, and bone, gilt or horn buttons, like those used for the closing, are generally set on the sleeves at cuff depth or in an upright row of three.

We have pattern No. 8615 in six sizes for little boys from three to eight years old. To make the jacket for a boy of five years, will require a yard and seven-eighths of material twenty-seven inches wide, or one yard fifty-four inches wide. Price of pattern, 10c. or 20 cents.



8617

Front View.



8617

Back View.

BOYS' THREE-BUTTON CUTAWAY SACK COAT.

(For Description see this Page.)

BOYS' THREE-BUTTON CUTAWAY SACK COAT.

(For Illustrations see this Page.)

No. 8617.—This favored style of coat is pictured made of

mixed cheviot, and stitching and bone buttons provide the finish. The back is made shapely by side seams and a center seam, and the fronts are rounded toward the back below the closing, which is made with three buttons and holes. At the top the fronts are turned back in small lapels that form notches with the coat collar. The sleeves fit well and are comfortably wide. A change pocket is inserted in the right front and a left breast-pocket is finished with a welt, while side pockets are completed with laps having rounding lower front corners.

Coats of this style are appropriate for best wear, as well as for school and general uses. They are a little more dressy than the regular sack coat and are preferred by many to the cutaway for ordinary uses. Tweed, homespun and similar materials and also diagonal, cassimere, wide and narrow wale serge, etc., are suitable for it. Other materials for boys' wear are unfinished worsteds, silk-and-wool mixtures and cheviot both plain and mixed. Either machine-stitching or bindings of silk or mohair braid may provide the completion.

We have pattern No. 8617 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the coat requires two yards and three-eighths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**BOYS' BLOUSE (BUTTONED TO THE THROAT), WITH SAILOR COLLAR.**

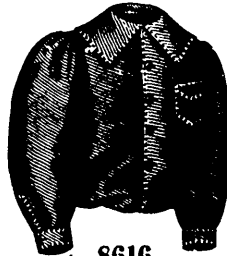
(For Illustrations see this Page.)

No. 8616.—This comfortable blouse is pictured made of blue serge and finished with machine-stitching. The fronts and back are joined in shoulder and under-arm seams, and an elastic or tape is inserted in a hem at the lower edge to draw the edge in about the waist, the blouse drooping in the regular way. The closing is made to the neck at the center of the front with button-holes and buttons, and a patch pocket finished with a pointed lap is applied on the left front. The sailor collar has square ends that flare stylishly from the throat. The sleeves are gathered at the top and bottom and completed with cuffs that are closed at the back of the arm below openings finished with underlaps and overlaps in regular shirt-sleeve style.

**GARMENT-MAKING EXPLAINED AND SIMPLIFIED.**—"The Art of Garment Cutting, Fitting and Making," published by us, will yield a complete education in the science of making feminine garments to all who give it intelligent study. It treats the subject in an original manner, nearly all the methods described being the result of experiments made to determine the simplest, most economical and most artistic system of dressmaking, and the instructions being clear and complete and supplemented by full illustrations. The tailor mode of developing women's garments is fully explained, and a separate chapter is devoted to renovation and "making over," giving the book a special value to home dressmakers who, from either necessity or choice, desire to practise economy. The scientific principles which govern the construction of our patterns have

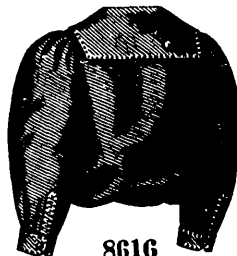
A blouse like this is a most comfortable garment for a boy and may be worn on all ordinary occasions, being appropriate for school wear and for outdoor diversions. Flannel, serge, piqué and soft woollens may be selected for the blouse and machine-stitching will provide a neat finish. A blouse made specially for boating excursions might be of navy-blue flannel with a collar, pocket and cuffs of blue-and-white striped flannel. Blue braid might trim these accessories.

We have pattern No. 8616 in fourteen sizes for boys from three to sixteen years of age. For a boy of eleven years, the blouse calls for three yards and seven-eighths of goods twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



8616

Front View.



8616

Back View.

**BOYS' BLOUSE (BUTTONED TO THE THROAT), WITH SAILOR COLLAR.**

(For Description see this Page.)

**MEN'S AND YOUTHS' LEGGINGS.**

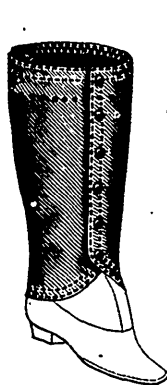
(For Illustrations see this Page.)

No. 1178.—These leggings are of the style worn by the most fashionable riders; they are pictured made of cloth and finished with machine-stitching. The pattern provides for three lengths—one extending to the knee, another to a little below and the third still shorter. The legging is

fitted smoothly about the leg by a well curved seam at the back and is closed a little to one side of the front with button-holes and buttons. It is curved high over the instep, and straps stitched underneath near the top have button-holes worked in them to pass over buttons sewed on the trousers, to keep the leggings from slipping down.

With bicycling as well as with equestrian suits, leggings of this style are very popular. They usually match the trousers in material and finish. Corduroy is a material that meets with general favor, and covert cloth, plain cloth and sometimes mixtures are also used. The number of rows of stitching will accord with the number finishing the suit if one is fastidious, and horn or bone buttons will be used for the closing.

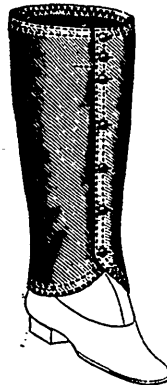
We have pattern No. 1178 in four sizes from thirteen to sixteen inches, calf measure. For a person whose calf measures fifteen inches, a pair of leggings requires seven-eighths of a yard of material twenty-seven inches wide, or half a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.



1178

MEN'S AND YOUTHS' LEGGINGS.

(For Description see this Page.)



1178

been used in this work, which will give useful hints to the most skillful dressmakers and ladies' tailors, as well as valuable instruction to the amateur who sews for herself and family. Price, 2s. (by post, 2s. 3d.) or 50 cents per Copy.

**VENETIAN IRON WORK.**—The information, instruction and designs contained in this handsomely illustrated manual will be of the utmost value to every one interested in Venetian Iron Work. The details are minute, the implements fully described, and the designs so clear and comprehensive that the veriest amateur will have no difficulty in developing the work. It offers a new field to the clever Amateur Decorator, and in the multitude of its designs will be found exceedingly useful to the skilled worker. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.



## DRESSMAKING AT HOME.

(For Illustrations see Pages 472 to 474.)

There is surely the charm of variety to commend the modes now in vogue, and when to this are added originality of design,

the beauty of artistic colorings and an unlimited lavishness of trimmings, there would seem nothing left to be desired by the most capricious of Fashion's devotees.

The silks used for fanciful dressy gowns are royally splendid and jewelled trimmings add to their richness.

The tailor

degrees of neatness in the execution of the accepted complections. There are, however, many details in finishing that rarely receive attention from home dress-makers. One of these concerns the facing of skirts. A narrow tape—the kind used for binding seams—applied over the edge of

some minor accessory of the basque to indicate some sort of kinship.

General methods of finishing are, of course, about the same as hitherto, although there may be various



FIGURE No. 61 Y.

FIGURES NOS. 61 Y AND 62 Y.—LADIES' NEWMARKETS. FIGURE No. 61 Y.—(Cut by Pattern No. 8665; 10 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.) FIGURE No. 62 Y.—(Cut by Pattern No. 8649; 10 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

gown, made with smart braided trimmings, fully deserves the many friends it has made.

Those who elect to wear separate skirts and basques require that they shall not be so radically different as those recently favored, the skirt fabric being used for a girdle or



FIGURE No. 62 Y.



FIGURE No. 63 Y.—LADIES' EVENING TOILETTE.—(Cut by Waist Pattern No. 8660; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 8650; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 61 Y, 62 Y and 63 Y, see "Dressmaking at Home," on Page 473.)

the facing gives a very neat finish and involves but little labor. The seams of skirts and their linings may be made separately and then placed together so that no raw edges show; or they may be taken up together, the edges being bound or pinked. Still another way—rather fanciful but neat, withal—is to make the seams together in the lower part of the skirt



FIGURE No. 64 Y.—LADIES' STREET TOILETTE.—(Cut by Skirt Pattern No. 8672; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Jacket Pattern No. 8679; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents)

and separately above. The raw edges showing in the lower part are scoloped or finished in any preferred way; the seams coming on the inside, of course, are made separately.

Inexperienced dressmakers frequently find difficulty in finishing the separate body-lining of loose, full wrappers. The seams of the lining and outside that are not taken up together should be held in place by lackings, the usual binding, over-casting or pinking being then done. When the lining is short it should be pinked at the bottom, or, better still, turned under, the edge being fancy-stitched to position. Small

skirt extenders are sometimes worn to take the place of the hair-cloth which is now never continued to the belt at the back of skirts. Neither is the stiffening as deep in any part of the skirt as formerly, from twelve to fifteen inches being the usual depth.

FIGURES Nos. 61 Y AND 62 Y.—LADIES' NEWMARKETS.—Two popular styles of long top-garments are shown at these figures. They are neat in both design and development and have perfect good style to recommend them.

The long coat illustrated at figure No. 61 Y is a Newmarket for which smoke-gray chevot was used, the finish of stitching being trim and appropriate. Loose fronts closed all the way down, with large buttons contrast pleasingly with a fitted back showing coat laps and plaits below the waist-line. Side pockets are inserted, and the sleeves are of the leg-o'-mutton order. A circular cape, showing the grace usual in this style, is fastened on beneath the turn-down collar, and a pointed strap connects its front edges at the bust, insuring a becoming adjustment. The pattern used is No. 8665, price 1s. 8d. or 40 cents.

The design for the long coat shown at figure No. 62 Y was furnished by pattern No. 8649, which costs 1s. 8d. or 40 cents. The coat was made of dark-green broadcloth and has been named the bell Newmarket, bell sleeves being combined with the usual features of this style. The loose fronts are closed with bone buttons. A deep rolling collar finishes the neck. The sleeves are shaped to flare widely toward the wrist and gathers at the top increase their fullness. The side pockets are of the patch variety, and a left breast-pocket is also provided.

FIGURE No. 63 Y.—LADIES' EVENING TOILETTE.—The youthful grace of this toilette is enhanced by the tasteful selection of materials here made. A combination of plain and spangled black chiffon is effected in the waist, and brocade in a rich, dark-green shade is used for the skirt, the decoration being of green-and-white taffeta ribbon. The waist shows the always admirable Pompadour outline. Full side-fronts that flare toward the shoulders over a full center-front are outlined by the pretty arrangement of ribbon, which falls upon the skirt and is caught under Rhinestone ornaments to a ribbon belt. The effect of the front, without the decoration, is repeated at the back, except that the side-backs quite meet at the waist-line. The sleeves

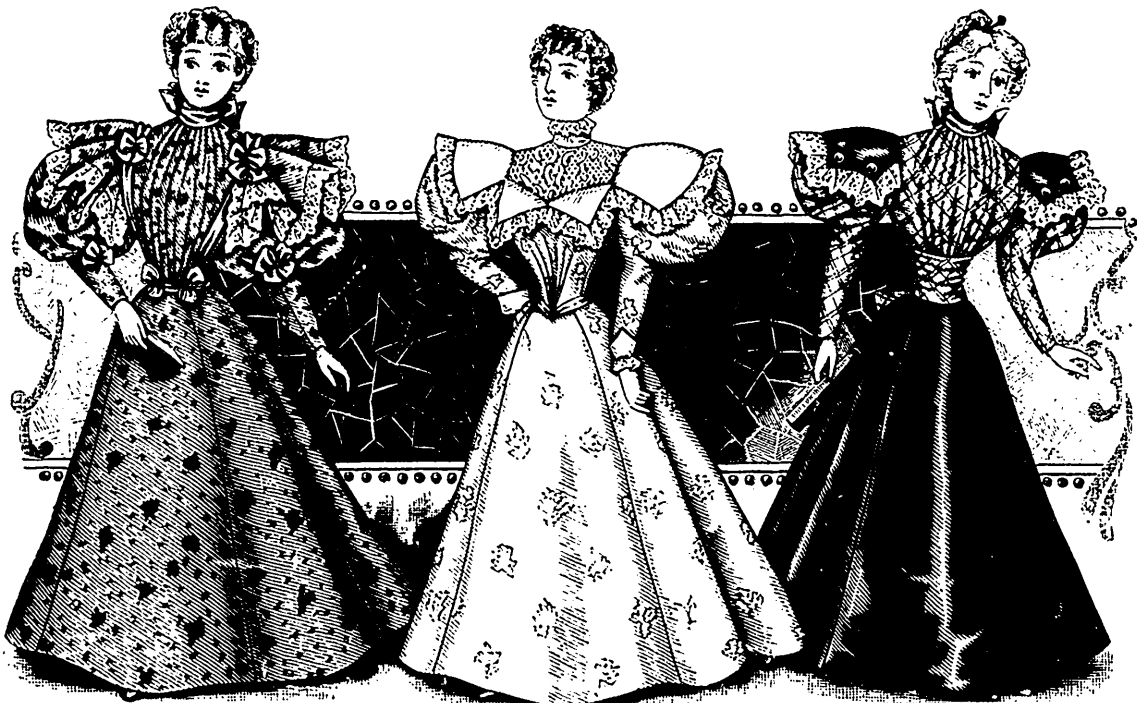


FIGURE No. 65 Y.

FIGURE No. 66 Y.

FIGURE No. 67 Y.

FIGURES Nos. 65 Y, 66 Y AND 67 Y.—LADIES' GOWNS FOR DRESSY WEAR. FIGURE No. 65 Y—(Cut by Skirt Pattern No. 9650; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque Waist Pattern No. 8671; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.) FIGURE No. 66 Y.—(Cut by Pattern No. 8619; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.) FIGURE No. 67 Y.—(Cut by Basque Pattern No. 8684; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents; and Skirt Pattern No. 8672; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 64 Y, 65 Y, 66 Y and 67 Y, see "Dressmaking at Home," on Page 474.)

are simply very full frills that spread broadly and surround the arm in voluminous folds. The seven-gored skirt, though flaring fashionably, is quite smooth at the front and sides, but at the back it hangs in full folds that may be due to gathers or plaits. The patterns used are waist No. 8660, price 1s. or 25 cents, and skirt No. 8650, which costs 1s. 3d. or 30 cents.

FIGURE NO. 64 Y.—LADIES' STREET TOILETTE.—This toilette bears the stamp of Fashion's approval for Autumn and Winter wear on the promenade or for shopping. The skirt is made of silver-gray mohair and trimmed with black braid. It was fashioned with five gores by pattern No. 8672, price 1s 3d or 30 cents. It is smooth-fitting at the front and sides, while the back may be gathered or plaited, and it shows the fashionable outlines. The brown bouclé coating used for the jacket is a novelty so dressy as to require no trimming or finish. The well-fitted back has plaited fulness in the skirt, and the loose fronts are closed with two large buttons and button-holes below square lapels that flare from a rolling collar. The sleeves are finished with round cavalier cuffs. Side pockets are inserted and are neatly completed with laps. The jacket was cut by pattern No. 8679, price 1s. 3d. or 30 cents.

FIGURES NOS. 65 Y, 66 Y AND 67 Y.—LADIES' GOWNS FOR DRESSY WEAR.—Any of these styles may do duty at a day reception, as a visiting gown or serve on any occasion that does not quite require a gown of ceremony made décolleté.

A dainty ribbon decoration and a simple arrangement of lace increase the charm of the toilette shown at figure No. 65 Y made of figured chiné taffeta. Full fronts that droop just enough to impart becoming softness give excuse for the ribbon trimming. In harmony with this fulness are the sleeves, which have puffs reaching to the elbow and supplemented by pointed caps that fall upon them in numerous ripples. The back also is full, and a wrinkled ribbon stock is added. The back of the skirt may be plaited or gathered to hang in rolling folds, and the front and sides are smooth. Seven gores are comprised in the skirt, which is shaped by pattern No. 8650, price 1s. 3d. or 30 cents. The basque-waist pattern, No. 8671, costs the same.

FIGURE NO. 66 Y shows a costume made of figured and plain white faille by pattern No. 8619, which costs 1s. 8d. or 40 cents. The skirt is in eight gores and shows the flare and flutes charac-



FIGURE NO. 68 Y.—LADIES' VISITING GOWN.—(Cut by Pattern No. 8620; 13 sizes; 28 to 46 inches bust measure; price 1s. 8d. or 40 cents.)

(For Description see "Dressmaking at Home," on Page 475.)

teristic of prevailing modes, gathers effecting the stylish disposal of fulness at the back. The front of the basque-waist has fulness plaited to a point at the lower edge and above the bust it is rolled in two revers, a facing of plain silk overlaid with lace covering the lining revealed above. The revers are faced with the plain silk and are lace-trimmed, and epaulettes standing out over the sleeves match the revers. A frill of lace droops from the top of the collar. The back of the waist may be made with only a center seam or may be fitted in the regular way. The sleeves are in mutton-leg style, close-fitting below puffed fulness at the top, and they are completed with pointed, turn-up cuffs below which frills of lace droop over the hands. Ribbon defines the lower outline of the waist, which in this instance is pointed. A box-plaited peplum may be added at the back, however, if the peplum effect, which is just now very popular, is admired.

A skirt of black satin and a basque almost entirely of plaid silk compose the toilette shown at figure No. 67 Y, relation between the basque and skirt being established by sleeve caps of black satin and a stock of black satin ribbon. The basque extends to jacket depth at the back, where it is much rippled in the skirt, but in front it ends at the waist-line, the full fronts being crossed by a wrinkled girdle-section. The caps are pointed and are decorated with fancy buttons and a frill of



FIGURE NO. 1.—FANCY-WORK BASKET.

(For Descriptions of Figures Nos. 1 and 2, see "The Work-Table," on Page 475.)

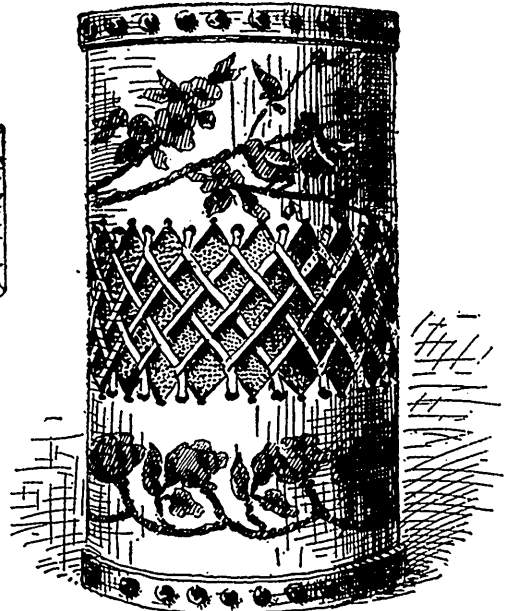


FIGURE NO. 2.—WASTE-PAPER BASKET.

Bruges lace; they are sustained by puffs formed at the top of the leg-o'-mutton sleeves, which define the arm clearly from above the elbow to the wrist. The pattern of the basque is No. 8634 and costs 1s. 3d. or 30 cents. The skirt is a pleasing style shaped according to pattern No. 8672, price 1s. 3d. or 30 cents. It has five gores and shows a smooth effect at the front and sides, while rolling folds result at the back from gathers or plaits.

FIGURE NO. 1.—LADIES' VISITING GOWN.—The dressiness of the mode is well shown in the combination here represented, mulberry zibeline, dark-olive velvet and white silk. Full fronts crossed

of making. A strip of chip held in shape by a wood foundation forms the sides and handle, both being decorated with a pretty design in burnt work. A section of old-rose silk secured



FIGURE NO. 3.—SOILED-CLOTHES HAMPER.



FIGURE NO. 4.—FANCY BLOTTER.

to the sides and drawn in at the top by a shirr-string forms a protective cover.

FIGURE NO. 2.—WASTE-PAPER BASKET.—Two strips of leather painted in a pretty design cover the sides of this basket, the strips being laced together in lattice fashion with leather thongs. Brass headed tacks elaborate the leather bands finishing the top and bottom of the basket. A burnt-work decoration might replace that painted upon the leather.

FIGURE NO. 3.—SOILED-CLOTHES HAMPER.—This desirable hamper is made of strips of chip—a thin, flexible wood—neatly plaited and made decorative by a painted design. The lid is secured by brass fastenings and brass handles are added. A hamper of this description is a useful addition to the furnishing of a bedroom.

FIGURE NO. 4.—FANCY BLOTTER.—The covers for this blotter are of burned leather and between them are inserted the sheets of blotting paper. Leather thongs passed through punctures at the top hold the leaves in place. Any simple design may be substituted for the one illustrated.

FIGURE NO. 5.—DRAPED FLOWER-POT.—This flower-pot is notably novel, its effect being radically different from the low, fancy receptacles of this class. Its height gives additional grace, besides affording opportunity for the display of one's decorative talent. The method of making this artistic and simply constructed flower-pot is clearly shown. The bottom of the stand is formed of a piece of board to which is nailed or screwed a wooden upright on which rests the flower-pot, secured by a screw fastened through the hole in its bottom.

The jardinière is prettily draped with striped and plain China silk and further decorated with cord and ball fringe. The colors of the silk will be selected to harmonize with the decorations in the room for which the jardinière is intended. If a combination of colors is not liked, a single color may be used.

by a wrinkled girdle-section appear between rounding boleros that are folded back above the bust in fancy revers, a facing of velvet and a decoration of small pearl buttons making the revers additionally ornamental. The velvet is also made into a stock decorated at each side with a lace rosette, and is used for round, flaring cuffs that roll up from the wrists of the gracefully puffed leg-o'-mutton sleeves. Buttons trim the cuffs and coiled silk soutache braid ornaments the boleros below the revers, the braid decoration being repeated on the stylish five-gored skirt, which is gathered at the back. This costume may be duplicated by pattern No. 8620, price 1s. 8d. or 40 cents.

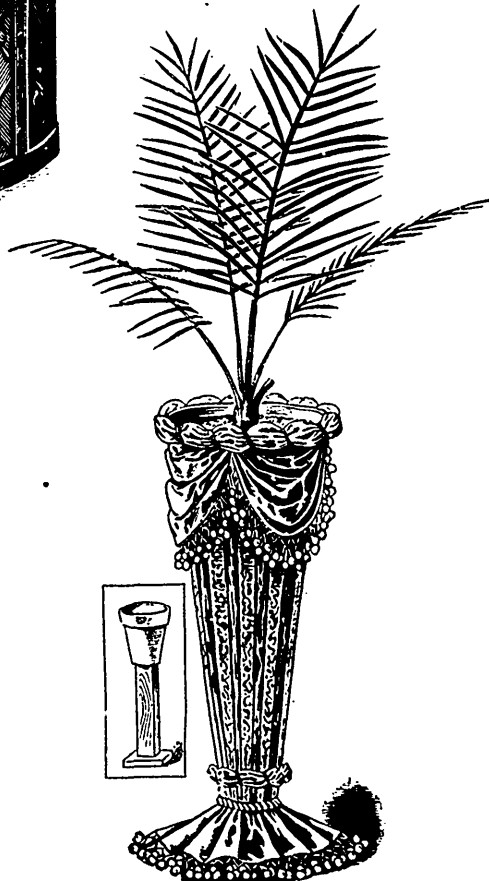


FIGURE NO. 5.—DRAPED FLOWER-POT.

(For Descriptions of Figures Nos. 3, 4 and 5, see "The Work-Table," on this Page.)

## THE WORK-ABLE.

(For Illustrations see Pages 474 and 475.)

FIGURE NO. 1.—FANCY-WORK BASKET.—The busy house-wife who has but a few moments at a time to devote to fancy work will appreciate this little basket, intended to hold fancy articles in the process



ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 476 to 478.)

FIGURES NOS. 1, 2 AND 3.—DESIGN FOR HOSITON LACE.—This pattern was especially designed for the ladies' bodice decoration, pattern No. 7866, which costs 5d. or 10 cents, and is shown with the lace applied at figure No. 55 Y on page 401. The design is here given in actual size and may be easily traced by joining the sections as marked by the letters A, B, C and D. A portion of the design fully worked is shown at figure No. 1, the material being cut from beneath the fancy stitches. The remainder of this section and those shown at figures Nos. 2 and 3 should be similarly worked, only the method of applying the lace braid being pictured. "Modern Lace Making," published by us at 2s. or 50 cents, contains full instructions for the work.

FIGURE NO. 4.—FANCY SCREEN.—Bamboo provides a pretty frame-work for this screen, the center of which is dull-green grosgrain silk elaborately embroidered with gold and silver cord and spangles.

FIGURE NO. 5.—PIN-CUSHION.—Odd and pretty is the pin-cushion here pictured. It is of hexagonal shape, the sides being of dark brocaded satin. The top is formed of alternate sections of plain, delicate blue and silver brocaded satin; these sections are separated by silk cords made into loops at the ends and at the center. Such a cushion affords ample opportunity for striking color combinations.

CHILDREN'S CORNER.

(For Illustrations see Pages 478 and 479.)

Cheerfully you give up your games to go nutting, for the nuts are now ripe and ready to fall and Jack Frost has not yet come to nip fingers and noses. The nuts which you gather taste far sweeter than those you buy, so hasten away, little lads and lassies, and fill your baskets to overflowing. How shall

you crack the nuts after they are gathered? If a metal nut-cracker is not at hand, you may use a stone, which, after all, does its work well enough when out of doors; but you will reserve some of the nuts for eating by the glowing nursery fire, into which you will throw the shells. Don't they crackle and burn brightly, these nut shells? But neither nurse nor mamma will permit the use of the primitive stone nut-cracker in the nursery. So I will tell you how to make one that will work as successfully as any for which the government has granted a patent.

Two oblong pieces of rather stout board form the sides of the nut-cracker pictured at figure No. 1. Cut a deep notch in one end of each side, sawing the other end off square. Make three



FIGURE NO. 1.—SECTION OF DESIGN FOR HOSITON LACE.—(For Description see "Artistic Needlework," on this Page.)

holes in each square end and fasten the two sides together with rather heavy wire hooks, as shown in the picture. The cracker is now ready



to receive the nut, which should be placed near the wires, the opposite ends then being pressed together. The nut shell will soon yield to the pressure and, behold, the toothsome kernel!

Little boys who like to whittle can find use for their penknives in constructing the toy portrayed at figure No. 2. It is a rattle, and if properly made, will fully justify its name. It

STYLES FOR GENTLEMEN.

(For Illustrations see Page 475.)

The grounds, effects, etc., in the new neckwear are beautiful and display excellent taste. For spaced figures, satins and heavy

transverse twills of rich quality, chiefly in black grounds, will prevail. For the lower grades, as well as for all-over patterns, all-silk fabrics in brocade and cashmere effects will be most popular. The covered backgrounds of these goods usually complement in color the illuminating hue, brown, olive and Russian-green predominating in backgrounds with orange and cardinal as the principal colors used for illumination. The general grounds are largely baratheas and armures. New designs in the admired Persian and antique patterns of last season have been produced and will, without doubt, duplicate the success of their predecessors. For evening wear there is a

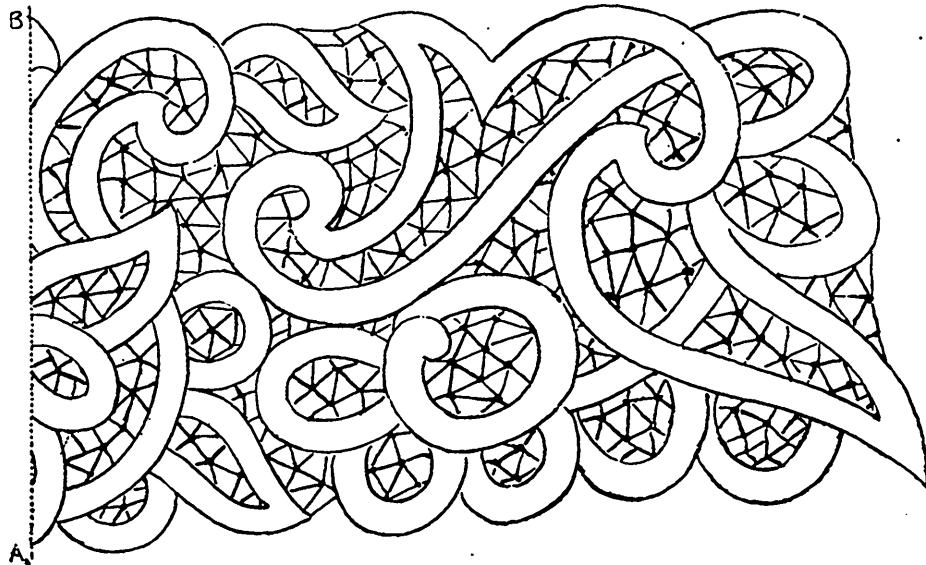


FIGURE No. 2.

is a very noisy instrument, but so are drums and horns and a thousand-and-one other toys in which boys delight. This particular rattle is made from any small wooden box—a cigar box will do. Into one end is inserted a fluted or corrugated cylinder having a handle projecting at one side. This cylinder should work easily and so should be at least a quarter of an inch narrower than the box, and the handle should be sufficiently long to permit of a comfortable hold being taken. Across the lower end of the open side of the box is firmly nailed a wooden strip upon the inside of which have previously been fastened by nails or wire two thin slats of hickory or some other flexible wood just long enough to have their upper ends rest upon the corrugated cylinder. The slats must be bent so as to rest against the inside of the cylinder. I fancy you already see how it works and hear in delighted anticipation the din it will create! Taking a firm grip of the handle, the box is swung round and round the youthful operator's head, and if there is any nervous person in the neighborhood, the fact will soon be discovered.

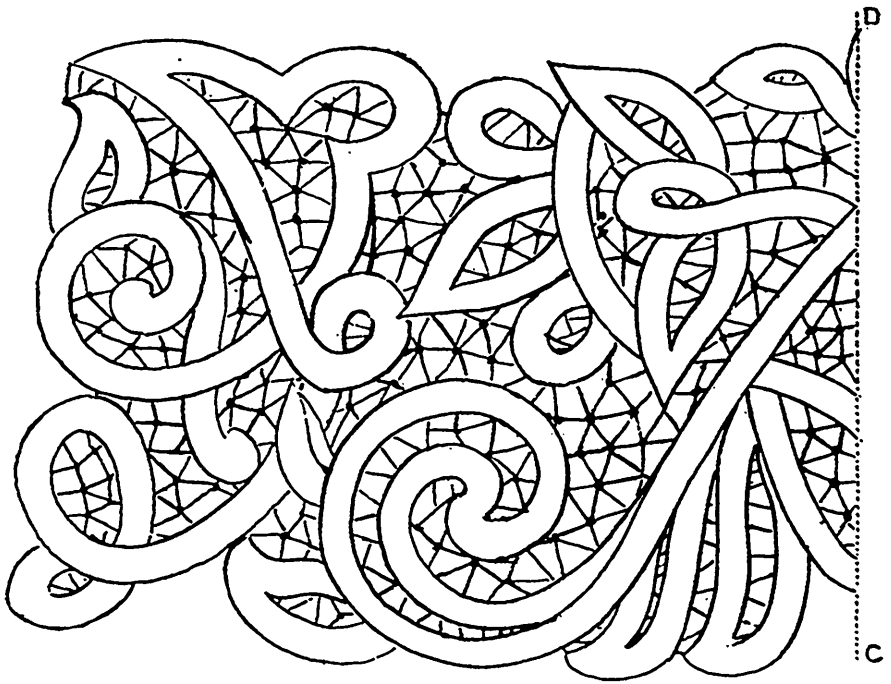


FIGURE No. 3.

FIGURES NOS. 2 AND 3.—SECTIONS OF DESIGN FOR HONITON LACE.  
(For Descriptions of Figures Nos. 2 and 3, see "Artistic Needlework," on Page 476.)

decided tendency toward Delft and Sèvres effects, delicate tints upon white grounds. In the evening white is the scarf affected

by the best dressers, and the richness of the silk is supposed to furnish an index to the social position of the wearer. Rich double mat. of English weave are made up either in four-in-hand or Ascot scarfs, or else in de Joinvilles tied by the wearer, this handsome material being very lustrous when thrown into folds.

Self figures on white in soft twills and pongees are also much admired, conservative taste being well satisfied by the quiet elegance thus produced.

Favored among the new ground shades are: Marine, matelot and Michael in the blue school; loutre, maroon and tabac in the brown collection; Russe, Gange, Hetman, Caspienne, Euphrate and Yucas in green shades; in reds, Burgoyne, Grenat, pourpre, pivoine and cardinal, and in violet, Vougainville, prelat and Doge.

The most fashionable shot effects are: Horizon (sky-blue), Paradis (chrome-yellow), Flosseau (mignonette-green), Magda, cerisette

known as The Regal. It is made of black satin showing a floral design and the ends are graduated.

FIGURE No. 2.—GENTLEMEN'S KNOT SCARF.—This scarf has flowing ends and is a favorite among young men. It is made of fine quality silk and is called The Belmore.

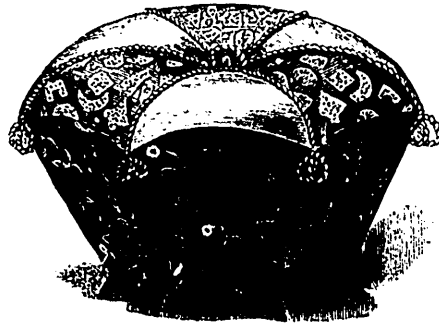


FIGURE No. 5.—PIN-CUSHION.

(For Descriptions of Figures Nos. 4 and 5, see "Artistic Needle-work," on Page 476.)

FIGURE No. 3.—GENTLEMEN'S PUFF SCARF.—This shape is named The Iberia. It is of black satin showing a clover-leaf design in blue, red, green and yellow. The effect of this color scheme is beautiful.

FIGURE No. 4.—GENTLEMEN'S PUFF SCARF.—This shape is called The Pandora. Figured black satin was chosen for its manufacture and the puff is slight.

FIGURE No. 5.—GENTLEMEN'S KNOT SCARF.—This scarf, known as The Seaton, is made of black satin figured in several contrasting colors. The knot is long and slender and presents the pinched effect so favored just now.

Flaring-pointed, round or rippling cuffs decorate sleeves fitting closely at the wrist.

Sleeves with added puffs divide favor with the leg-o'-mutton style.

Breadth is provided in some styles of sleeves by caps, which may be cut either in a series of scallops or in points.

A toilette for demi-formal evening wear is of pearl-white mohair or brilliantine trimmed with satin or lace, or both, of a deep cream or ivory tint. These two hues emphasize and beautify each other.

Silk mull and chiffon are the favored materials for bridal gowns. They are made up over either taffeta or satin, the latter preferred.

Bridal and dancing toilettes are seeded or sprayed with pearls, either in all-over arrangements, or set in borderings or groups.

For cold-weather indoor wear after the morning hours, are ruffled fichus or Bertias made of Liberty silk. They may brighten every gown and all faces, if wisely selected.

Fichus of mull or chiffon in Marie Antoinette style, fringed with narrow strings of pearls, are favorites for the toilettes of brides and bridesmaids.

Muslins embroidered in colors corresponding in part if not wholly with the lining beneath, will continue to be used for the dancing dresses of young women who wore the same fabrics at garden parties and dinners during the Summer.

Chiné or printed black tissues will be used by matrons for dinner and evening toilettes upon all except very ceremonious occasions.

Frills, ruffles and plissés are likely to be lavishly used upon

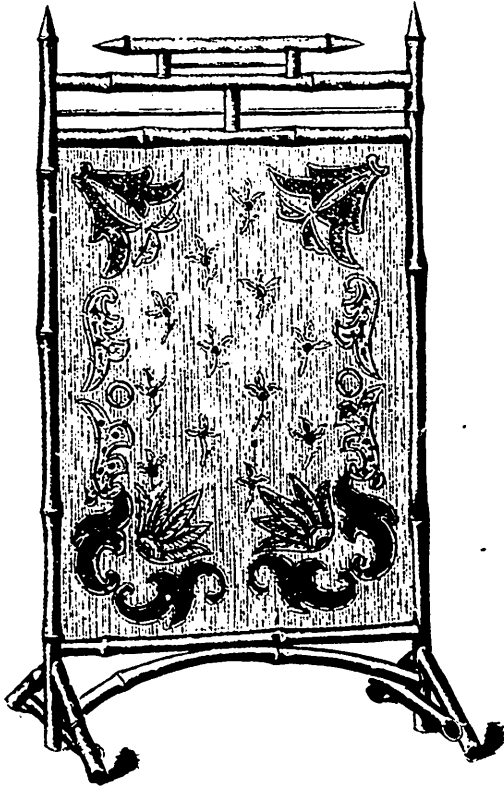


FIGURE No. 4.—FANCY SCREEN.

and aubépine (rose), Sedron (light moss), Coquelicot (poppy), Castile (new gold), Volga, oasis and Neva (new green), Louron (pale heliotrope), Duchesse (royal violet), Pompoint (medium violet), Bulgare (new mauve), Kola et Formose (new browns.)

Some new expressions in artistic cameo effects have been provided for the best trade, as follows: Rêve in the green series, idylle (violet), herceuse (red), Czarina (brown), and neigeux (blue).

The illustrations in this department for the current month include two puff and two knot scarfs and a four-in-hand scarf.

FIGURE No. 1.—GENTLEMEN'S FOUR-IN-HAND.—This scarf is

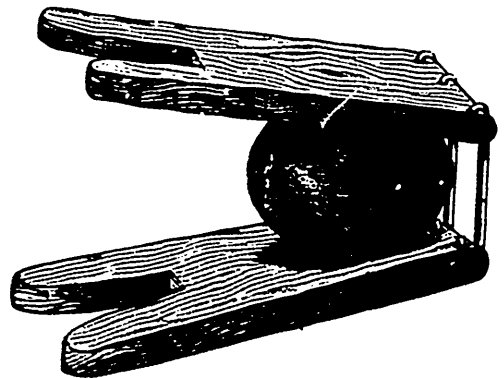


FIGURE No. 1.—NUT-CRACKER.

(For Description see "Children's Corner," on Page 476.)

house skirts and bodices. These ornaments upon skirts will compel a lessening of their width.

Fashion now smiles upon unlaced figures, doing for Dress

Reform what it has not succeeded in doing for itself. Diana and the Venus of Milo are the standards for waist measure.

Nobody boasts of having a seventeen inch girth nowadays.

Plumes will be lavishly applied to hats, bonnets and evening dresses, and will be used for borderings where garlands were placed last year.

Longer—though not long—skirts are worn by expert bicyclers. Short ones are advised for beginners until there is no longer danger of a fall.

Elderly women as well as those of middle age are wisely and fashionably wearing warm and illuminating hues and tints—at least, for the accessories of their toilettes. Only women with fresh faces and perfect health can afford to select neutral tints or dark, sombre colors.

No godets are seen in recently imported skirts, their fulness fall-

or three rows to the bottom of their skirts, and short and stout ones set one or two rows down the side-front seams. They also encircle sleeves below the elbows and cross the bust in yoke shape or bretelle style, according to the figure. This trimming is among the most elegant of the season.

Gloves in lovely new colors to match floral garnitures are to be found in first-class shops. They are mostly made of a glacé kid that has less lustre than usual.

French women refuse to wear gloves with broad lines of embroidery upon their backs or those having large

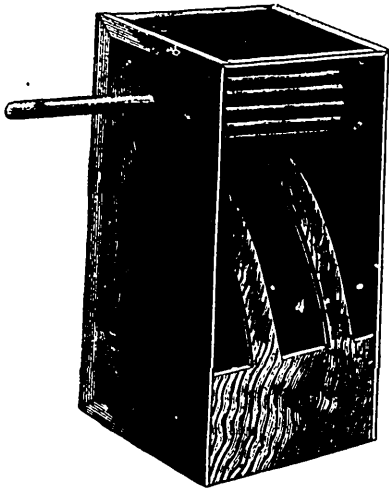


FIGURE NO. 2.—RATTLE.

(For Description see "Children's Corner," on Page 477.)

and illuminating hues and tints—at least, for the accessories of their toilettes. Only women with fresh faces and perfect health can afford to select neutral tints or dark, sombre colors.

No godets are seen in recently imported skirts, their fulness fall-



FIGURE NO. 4.—GENTLEMEN'S PUFF SCARF.



FIGURE NO. 3.—GENTLEMEN'S PUFF SCARF.



FIGURE NO. 5.—GENTLEMEN'S KNOT SCARF.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Styles for Gentlemen," on Page 473.)



FIGURE NO. 1.—GENTLEMEN'S FOUR-IN-HAND.



FIGURE NO. 2.—GENTLEMEN'S KNOT SCARF.

ing in such folds as their fabrics naturally take. Stiffness is thus obliterated.

Inch-wide velvet ribbons, under-edged by tiny widths of real or artificial fur, are fashionably used as trimmings upon cloths, sergees, wool canvas and barettes. Very tall women add two

buttons, though these emphatic characteristics are in demand among American and English ladies.

Belts are not losing prestige. Those of inch-wide fine kid are worn with the richest of street toilettes. Gold or silver buckles with tongues and eyes close them.

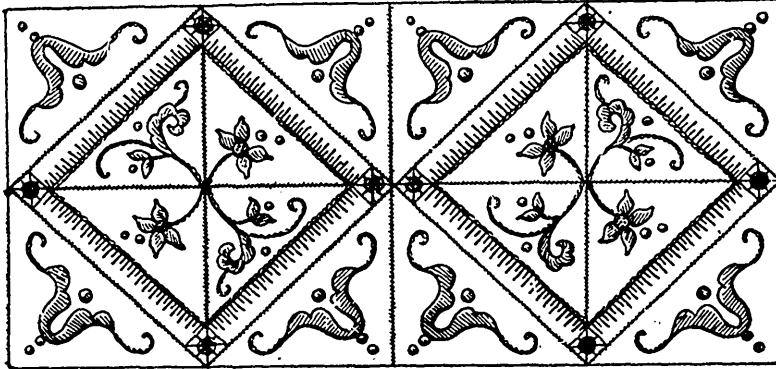
Stripes will be seen upon many dress fabrics, but they will seldom, if ever, be made up without accessories of plain goods.

## FANCY STITCHES AND EMBROIDERIES.

BY EMMA HAYWOOD.

### PIN-CUSHIONS.

A pin-cushion of some kind is a necessity; popular taste demands that it shall be ornamental as well as useful. In making it so one is free to follow individual taste, taxing all the powers of ingenuity to produce something at once novel, attract-



ive and in harmony with its surroundings. There are many persons, however, possessing much technical skill in needlework who are not at all inventive, so that while they can make dainty and pretty things they can do nothing toward originating them. To those of our readers who belong to this class we commend the suggestions and illustrations here given. The illustrations show three popular styles of embroidery decoration, the designs being adapted for square, round and oblong or bolster shapes. The last named is the newest of the three. Much depends upon the exactness with which the cushion is shaped. It is not so easy as might be thought to stuff a pin-cushion evenly and well. Fortunately, nowadays we are not called upon to tax our time and patience in this direction, for cushions of all sizes and shapes can be bought ready stuffed and covered with plain muslin as a foundation for embroidered covers. They are to be had for a small sum at the dry goods stores.

The square and round shapes are particularly suited for use upon a bureau, while the long shape, if finished with a bow of ribbon at each end and furnished with a loop of the same from side to side, may be hung in a parlor or morning room. A crescent shape is also used for the same purpose. The design given for covering a bolster shape can readily be divided in half for a square. It is novel in construction, the ground of the needlework being composed of patchwork, the pieces cut out in right-angled isosceles triangles, sixteen in number, all of exactly the same dimensions. At first sight this would not appear to be the case, but on inspection it will be found that the inner edge of the diamond set into each half of the pattern is merely simulated by means of button-holing in long and short stitch; the corners being adorned with a spider-web filling. Much depends upon the choice of colors in the patchwork. A beautiful effect is secured by alternating pale-pink and buff within the diamonds, choosing a very delicate neutral green for the outside. It is a new idea to embellish patchwork with really good solid embroidery, but the result is charming when tastefully carried out, giving much scope for beautiful and varied coloring. As a rule, it looks well to repeat the ground colors in the embroidery. For instance, the neutral tone can be worked on the pink, pink and green being used on the buff, while a deeper shade of the buff running into gold might be put on the green for the main scrolls, with the dots in pink. The whole design should be outlined, to make it stand out well on the patchwork ground. For the outlining and button-holing, take a rich shade of gold—almost a tan.

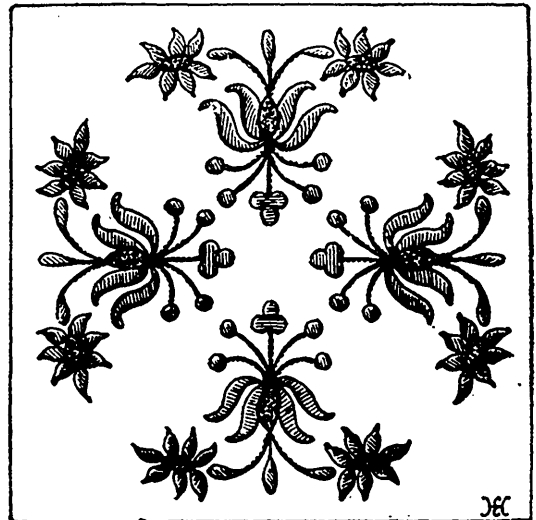
The design for a square cushion is very chaste. This also is worked in solid embroidery, principally satin stitch and

French knots. This design does not call for outlining. Perhaps the prettiest way of treating it is to embroider upon very sheer white lawn, button-hole the edge, cut it out and place it corner-wise on the pin-cushion, which should be first covered with colored satin. In this way the embroidery can be easily detached for cleaning when required. It need not be sewn fast to the

cushion, but can be affixed to it by means of pins with glass-bead heads stuck very close together. These pins will, of course, be left in place, except when taken out to remove the cover. A good way to carry out this idea is to embroider the design in two or three shades of one color, either of the same hue as the ground or in a softly contrasting tone. Shades of gold running into burnt sienna look well on almost any color. The sheer white ground has a wonderfully subtling effect, so that the coloring may be made strong enough to sparkle. Butterfly bows at each corner may be added with advantage. If preferred, the work may be executed directly upon the silk or satin, but in this case the tones employed should be very delicate.

Black silk embroidery on rose or tangerine satin gives a handsome and refined effect. The bows should also be black.

The design for a circular pin-cushion, although full of detail, can be worked very rapidly. It is best executed on a firm ground, such as satin or art linen, especially the latter. It might be carried out in white linen thread on pale Delft-blue or any other light color. The method of execution is very simple. Each stitch is started like a chain stitch; then the loop is caught down with a single stitch, the needle being passed on to the base



of the next stitch. The stems are put in with a close stem stitch. The centers of the flower forms are filled with French knots. For silk embroidery a double strand of filo floss is sufficiently rich for so small an article, but such a design could be enlarged to the size of a small pillow, in which case Roman floss or Boston art silk could be substituted with advantage.

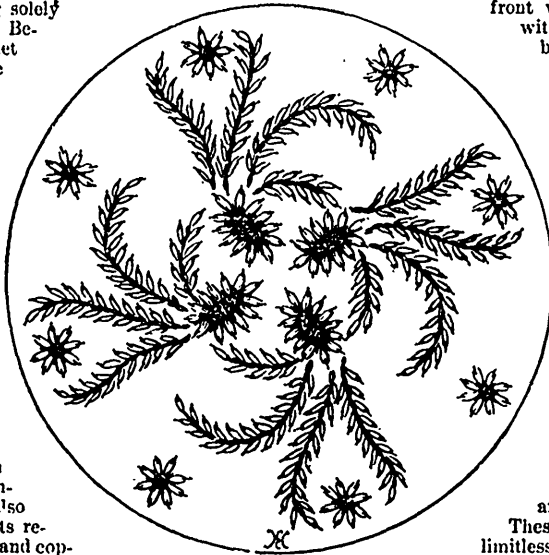
Very full frills of lace or ribbon headed by ribbon-run bending would make an appropriate finish for a round pin-cushion.

Our designs treat only of pin-cushions of generous dimensions, but before closing it may be helpful to refer to an account of small fancy pin-cushions of almost every imaginable size and shape lately displayed at a fancy fair, one table being solely devoted to this particular article. Besides the well known flat pocket pin-cushion covered with brocade in square, round, triangular, heart, oval, shield or star shape, there were cushions made in the form of a flower, of a musical instrument, a fish, a butterfly, a pair of bellows, a book, a playing card, a postal card, and an addressed envelope in miniature. All these were, of course, either painted or embroidered, as best suited their individual styles. Dainty little cushions for the work-basket were made to suggest fruit and vegetables, such as the green pea-pod, carrot, strawberry, two or three cherries on a stalk—needless to say, somewhat larger than we grow them—a coal-scuttle bonnet, a loaf of bread: there were also cushions stuffed into little baskets resembling panniers, into tiny brass and copper pots, wee vases of china and shells of different shapes. Then, for larger cushions, there were cocoanut shells, sabots, shoes, Russian bowls—in fact, anything admitting of being suitably stuffed. For home dressmaking we noted some charming balls made in sections,

sometimes of two or more colors. These were covered with velvet or plush with a long loop of ribbon attached by which to suspend them from the waist of the dressmaker. Among the hanging pin-cushions was one particularly novel.

The shelf of a small carved bracket was thickly padded and covered with velvet; the front was draped with soft silk caught with a bow, ornamental brass hooks being placed at intervals around the edge upon which to hang keys, a button-hook or other like trifles. Yet another dainty hanging device was a bunch of small sacks in harlequin colors, each tied around the mouth with baby ribbon so as to leave a frill at the top. Every sack was suspended from a ribbon to match, all being caught together at the top with a rosette. Several emery cushions were made of tiny dolls in fancy costume, the full skirts being stuffed with the emery. For holding hat-pins there were some pretty china and Bohemian glass vases, widening at the mouth and stuffed with cushions. A pair of these would be both ornamental and useful on the dressing-table.

These suggestions will start an almost limitless train of ideas in the mind of the skilful and inventive needlewoman. There is infinite variety in trifles such as these, which do much toward giving a room the touch of femininity that brings to inmate and guest alike the enjoyment of that sense of home-like comfort we all covet.



## FASHIONABLE DRESS GOODS.

A reaction has come in fabrics. For many seasons the fancy has been held in thrall by decorative weaves, but now favor returns to plain effects and solid hues. Mixed goods are by no means excluded from the fashionable list, but the artistic play of colors is no longer seen in woollen fabrics. The surfaces, generally, are rough—shaggy with great knots or tufts, or fuzzy with long filaments skilfully brought out by the process of weaving. These roughly woven goods look warm and comfortable and adapt themselves readily to prevailing fashions; they are widely different from those worn a year ago.

Especially is the richness of woolly or knotted goods revealed in skirts by their flare and graceful sweep. The fulness is nowhere massed in heavy or compact folds and there is allurements in the flowing lines and ripples in which the materials fall so easily. Bodices are more fanciful than skirts, but the materials are of such a soft and pliant nature that any effect may be successfully accomplished with them. Moreover, bodices furnish a field for innumerable decorative combinations, for which fancy silks and velvets are highly esteemed.

As crêpon was once extolled so are canvas weaves now, and as was the case with the former, the weaves of the latter are varied interestingly and well-nigh endlessly. A square mesh distinguishes canvas, but it is capable of many variations. Indeed, one must needs marvel at the ingenuity of designers who can so diversify a single fabric. There are open weaves through which glints of the lining, usually a bright-colored one, appear with the enlivening effect needed by subdued Autumn hues. Others show a net-work of fine fibres, and, in this respect, resemble camel's-hairs or zibelines. Specimens of this class of canvas are covered with a long nap and loops of black wool on navy-blue, dark-green, brown and dark-heliotrope grounds. These are called canvas zibelines. Another of the same class shows only the fine hairs and is of a very open weave. Upon

another sort are invisible vertical stripes made up of minute mohair bouclés in black upon dark grounds.

Mohair is intermingled with wool in canvas showing large basket weaves. Only one color appears in these fabrics, which present an attractively lustrous surface. Large checks are formed in all-wool basket weaves of canvas by the union of black with dark colors, popular among which are a navy and a "bright" dark-blue, several brown tones, plum, Russian and other shades of green, and heliotrope.

Mélange canvas goods are more serviceable than decorative and will be suitable for business and shopping costumes. A novelty canvas of a loose weave bears great black arabesques, and another is interwoven with tinsel threads. The sparkle of gold is seen in a brown canvas; an electric-blue shimmer is observable in a blue; and green metallic threads brighten a dark-green. A fine thread and a close weave characterize another canvas zibeline in mixtures of black and colors showing conventional figures.

A new material, upon which shopkeepers center great hopes which are fully justified by its beauty, is an all-wool moiré. It is a heavily-corded fabric in solid colors, with bold wave lines and a high lustre. Moiré in the new blue shade was used in association with blue glacé taffeta and white chiffon in a visiting gown of good style. The gored skirt falls with the grace distinctive of present styles and is finished without trimming. The waist is made with a seamless back, which fits with great precision, and has bolero fronts that are rolled back at the top by a round collar. A crush girdle of silk is drawn down in a point at the center and crosses the fronts between the boleros. From the standing collar, which is also cut from silk, flows a jabot of chiffon, admirably filling in the space above the girdle between the picturesque jacket-fronts. The sleeves are in mutton-leg style and over each is adjusted a double-pointed

cap of silk, the fanciful outline being defined with a narrow jet trimming, which also follows the collar and boleros, extending round the waist at the back. A black velvet hat trimmed with blue wings and a white paradise aigrette and white glacé kid gloves supplement the costume.

An attractive novelty in wool dress goods is a woven copy of the scaly fish-skin now fashionable for pocket-books. It is a mixed fabric showing brown, steel-blue or green in combination with black and white, the white appearing among the scales in great knots and flakes. A coat and skirt *en suite* could be satisfactorily developed for morning wear in these goods, which are also adaptable to other styles and purposes.

Velours in which the cord runs from selvedge to selvedge is dressy whether all of one color or brightened by threads of silk, certain classes showing this peculiarity. Thus, fine lines of gold silk run parallel with the cords in a brown velours; blue silk lines brighten a black sample and light-green lines relieve the dulness of a dark-green. In other velours, in which the cord is very fine, the material is seeded with tiny colored silk dots. Armure weavings are also fashionable. Some are figured with broken lines in self and others with dots of a contrasting color.

Coaching twills are favorable to the tailor style of development and give excellent satisfaction in the matter of wear. The twill is irregular and black is interwoven with green, navy-blue, brown, and the new blue. Irish tweeds are devoted to the same purpose. Some are smooth like cloth, with dashes of red showing among the neutral threads, while others are very rough, notably the Athlone tweeds. Brown-and-white, black-and-white and other neutral color mixtures are illuminated with knots of green, red, yellow and old-rose, the last producing a particularly charming effect. Checked tweeds are also liked. In most cases the weave is rough and irregular, and vastly stylish in consequence. Cheviots partake of the same nature and are equally admired.

*Gaze de chambray* wears a new aspect. The Summer fabric thus named was a pure silk gauze which bore impressionistic floral designs. The present weave has wool in its composition and resembles nothing so much, in its sheer texture, as the pineapple cloth from oriental looms. Thus far only striped varieties are shown. The grounds are white and the fine lines upon them are yellow, pink, Nile, heliotrope or blue, the colors faintly tinging the entire surface. Yellow-striped *gaze de chambray* was used in the development of a debutante's gown, the accessories being of yellow velvet. The metallic gleam of the tissue, which is one of its charms, show in the flowing lines of the full skirt, hung over a gored foundation of white taffeta. Vertical tucks are stitched at the front and sides of the skirt, extending to a trifle below the hips, and the back is simply gathered. The bodice is high-necked and full all round, this style being favorable to slender, youthful figures. The sleeves are puffed to the elbow, the arm being exposed below, and are finished with full bands of velvet several tones darker than the stripe, a bow being arranged on the upper side. A crush belt and soft collar correspond with the sleeve decoration.

Art and skill have touched high-water mark in the weaving of silks. Definiteness of design has succeeded the shadowy effects which so long prevailed. The half tones, which entered so largely into the color schemes of the silks of the Louis XV. period, have reappeared in the new silks and along with them have come Renaissance designs. In relief upon satin grounds stand bold floral devices in old-rose, old-blue or dull-green, woven in a fine-grained silk called *faulle princesse*. The order of weaves is reversed. The ground is of *faulle*, and the design, which is invariably lighter than the ground, is of satin.

Moiré antiques are more artistic than ever before. The fabric is corded finely and the wave marks are large and eccentric, the lines themselves being very slender. Some have façonné figures and colored designs in addition to the antique wave weaving.

Moiré armure has the finely seeded surface peculiar to armure silk and is as favorable to the large, streaky water lilies as is a

corded silk. Armure silks are again in high repute; some varieties show heavily embossed designs in a satin weave. A middle-aged matron's choice for a dinner gown might well be a black satin bearing frequent bunches of brocaded violets in the natural purple shadings with long green stems. The same device in pink is wrought upon a white satin ground. A novelty in black *faulle princesse* shows a vague pattern in a Persian color harmony, woven instead of printed upon the warp. The fabric is sumptuous and especially available for a carriage or dinner gown. Changeable taffets and *peau de soie* in new color unions are still in vogue for less elaborate gowns.

A variety of satin brocades and white moiré antique in thirty-two inch widths are appropriate for wraps and opera cloaks. The width is unusual for silk. Metal effects are produced extensively in silks for ceremonious wear. A green *faulle princesse* is heavy with silver flowers, and a dark-red is enriched with gold. Parts of gowns rather than entire gowns will be developed in these gorgeous fabrics. A combination of which the eye never tires is rose-pink and French gray. A silver-gray satin forms its basis, the pattern being floral and of conspicuous size, as in all the new brocades. Louis XVI. garlands in light-green and a woven design in dark-green are wrought upon a moiré antique ground of the same hue as the façonné figures. Two tones of old-rose and two of heliotrope are presented in two other specimens.

Moiré velours is displayed in divers varieties, and though not a pure silk weave, has as large a following as its more patrician prototype—moiré antique. One specimen of moiré velours in the blue tone variously known as Napoleon, national and Marie Louise, shows in certain lights rather nebulous-looking stripes. Another in black is heightened by floral designs done in metal threads of heliotrope, blue or gold. A third combines black, which is introduced in the warp, with green, blue, heliotrope or plum. This class of goods is adaptable for elegant promenade or visiting wear. It is asserted that silks will be extensively worn this season. Solid-colored moiré velours is as well received as ever.

Plain velvet will be employed, as Autumn advances, for entire gowns, and will be in great request for combinations with silks and woollens. Many of the new busques suggest coat effects, being extended at the back by peplums, and these will be the styles often chosen for the development of velvets. The shape of skirts will show the beauty of velvet to the best possible advantage. The Princess styles also possess the simplicity and grace of outline essential to a proper display of velvet. A dinner gown for a youthful matron was made of dahlia velvet after one of these stately modes. The neck was in Pompadour shape in front and pointed at the back, odd revers bordering the neck at the back and similar revers connected at the bottom by puffs of lemon-colored moiré antique following the side edges of the fronts. A frill of deep cream *herse* edging fell from the upper edge all round and spread out on very short puff sleeves to give fashionable breadth. The perfect adjustment and the graceful flutes that resulted solely from the skilful shaping were handsomely offset by the elegance of the fabric. This gown could also be worn at the opera and would be quite as effective in any other dark, rich color.

There are also fancy velvets having small patterns, which French modistes are using purely for decorative purposes. Many of the adjuncts of a silk or wool gown will be fashioned from these artistically woven textiles. The half tones brought out in these brocaded silks, which reflect the tastes of the brilliant days of Louis XV., are matched in plain velvets, the latter being often associated with the silks in bodice or skirt, the combination usually enhancing the good effect of the gown. Many of the exquisite brocades shown are copies of those worn by court ladies who assisted at the recent Russian coronation. To this splendid event, in fact, is largely due much of the elegance in silken fabrics which prevails at the present time.

**OUR WEDDING PAMPHLET.**—"Weddings and Wedding Anniversaries" is the title of a pamphlet published by us that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and "At Home" cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds, and

presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding—to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house decorations, menus and table ornaments will be found of great value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. (by post, 7½d.) or 15 cents.

## SEASONABLE GARNITURES.

The plain fabrics in favor at this time furnish excellent opportunities for tasteful and original applications of trimming, and the new garnitures possess many attractive features. Especial approval is bestowed upon black silk and braid passementeries, and though designers have had recourse mostly to conventional devices, some very artistic conceits are achieved.

Military effects are produced in both soutache and Hercules braid trimmings. Many of them are exact copies of the decorations upon army officers' uniforms, though some are fanciful, rather suggesting than copying the martial devices. A stylish trimming consists of two overlapping rows of wide white Hercules braid, edged with fine black soutache disposed in trefoils. Scroll effects are also arranged with the soutache braid on white or black Hercules braid. Such trimming may be applied either vertically or horizontally upon the skirt of a cloth or tweed gown and correspondingly upon the basque, though in the latter there are many fanciful developments upon which the arrangement of trimming largely depends. A fine black silk passementerie is made in a festoon design. Another describes stars, and a third arabesques, always graceful. Elderly matrons of conservative tastes will often select this style of trimming in preference to jet for silk gowns.

Large scroll ornaments in open devices are made of black flat braid and silk cord passementerie, and these may be generously used in medallion fashion upon any of the woollen fabrics in vogue. The decorative effect of these scroll ornaments is seen to advantage in a church toilette of the new blue canvas in a rough, open weave, used in combination with blue velvet. The foundation material for both basque and skirt is glazed red-and-blue taffeta, the shimmer of which is seen through the meshes of the goods. The gored skirt is made with a side-plaited back and upon the front-gore are disposed five scroll ornaments, beneath which the material is cut away to show the colored silk and thus add brightness to the toilette. The basque has a close-fitting back, which extends below the line of the waist in a fluted skirt. The fronts are full and short, being crossed by a shaped girdle of velvet. Above the girdle each front is decorated with two ornaments, repeating the idea carried out in the skirt. The mutton-leg sleeves have each an ornament applied above the wrist, and are furnished with many-pointed caps of velvet. The standing collar is covered with a blue velvet ribbon stock arranged in three outstanding loops at the back.

Boleros, yokes, round collars and Medici collars are shown in black silk and passementerie and are numbered among the popular garnitures. Some boleros are made with rounding corners, others have square corners and still others are provided with revers. The picturesque is especially sought in arranging these garnitures.

Bugles now sparkle among beads and nail-heads in jet trimmings. These beads are long and, though uncut, are not lacking in brilliancy. The nail-heads are tiny and jewel-like and are used to the exclusion of the long-favored scale spangles.

In colored trimmings the spangle has a successor in a very small, concave affair in metal cut round or in scallops and producing the sparkle of a Rhinestone or mock gem.

In a band of black chiffon are set net medallions heavy with jet beads, cabochons and bugles. Jet forming a tracery design in the chiffon is similarly used. A jet passementerie made in a lattice design with very tiny cabochons shows here and there scrolls of beads.

There are scroll-shaped ornaments of black chiffon embroidered with fine black silk and beads, and of chiffon with shining discs composed of small nail-heads and a vine embroidery done with beads.

An effective jet passementerie is formed of a series of rings made of facets and crossed by bars of jet beads about a quarter of an inch wide. The same effect is shown in ovals or squares composed of nail-heads. Crown and scroll designs combining beads and cabochons are highly decorative. A lily-shaped ornament of net is thickly seeded with beads and cabochons.

The variety in colored trimmings is unusually large and in many black is introduced. The use of tiny shells for ornamental purposes is a new idea. The shells are variously colored and are very effective. A band trimming of silver-and-gold

flat braid is embroidered in a leaf design with mere dots of green beads and tiny pink shells scattered here and there. Heliotrope shells are used with green beads in a similar trimming, and blue shells with shaded blue-and-green beads, the color union being Gallic and attractive.

An exquisite trimming in which the brilliant cup-shaped spangles appear has a black net foundation over which lies white Honiton braid dotted generously with green spangles that sparkle like emeralds. Scrolls of white Honiton braid are applied on a black chiffon band and a Pompadour color harmony is achieved with light-hued bugles and cup-shaped spangles in a floral device.

Blossoms in light hues are embroidered with the very narrowest baby ribbon on gold net bands sprinkled with gold beads and silver cup-shaped spangles.

A floral design is realistically carried out with the dainty ribbon on a band of white satin, gold dots being embroidered rather sparingly upon the band with tinsel thread. A white moiré evening gown could be treated to such a decoration, which is only appropriate for gowns of ceremony. Another rich trimming, though of a simpler order than those just described, is offered in a white satin band with small gold flowers embroidered upon it.

An all-gold embroidery in a very open device has not the slightest hint of tawdriness. It is adaptable to evening toilettes, but might be used upon the bodice of an elegant visiting gown, if sparingly and judiciously disposed. An exceptional choice trimming for an evening toilette is a fancy band of white chiffon with open edges of silk embroidery, a floral design being wrought in the center with pink and green silk and gold thread. Upon a ball toilette of white chiffon and white moiré antique destined for a young wife bands of this trimming were used in conjunction with white chiffon. The skirt of moiré was gored, and, though gathered at the back, swept out in rippling folds. Each side-back and side-front seam was covered with a band of the embroidery, which glistened with fine effect at every movement of the wearer. The bodice was a high-necked, fluffy affair of white chiffon, admirably suited to a slender figure. In the folds of the chiffon, and they were numerous, since both the back and fronts were gathered, appeared bands of trimming extending from neck to lower edge. Chiffon was twisted about the waist and among loops formed of it at the back were arranged loops of trimming. The neck was correspondingly ornamented, and drooping from the full collar at each side was an accordion-plaited frill of chiffon. The sleeves extended in puffs to the elbow, and each puff was strapped lengthwise with two bands, a deep accordion-plaited chiffon frill flowing from the puff nearly to the elbows.

The same style of band trimming is made on a black sewing-silk grenadine foundation. Large, natural-looking flowers are wrought with silk on black or white satin, silk or velvet bands of various widths, and in most instances gold threads are introduced. The color combinations are varied and always tasteful in these embroideries, as they are also in appliqué embroideries. The latter are invariably in floral design and are vastly popular, their artistic beauty being well brought out by the subdued backgrounds which modish dress goods present.

Favorable for bridal gowns of satin, moiré, brocaded silk or any other of the materials devoted to such service are pearl trimmings, passementeries or pearl-embroidered net bands. In some of the newest trimmings of this kind the pearls have a dull, satiny gloss which adds much to the richness of their appearance. Iridescent or silver-lined beads are intermingled with pearl beads. For widows' bridal gowns of gray satin, faille Princesse or moiré antique there are rarely pretty chiffon bands, white with appliques of soft, gray chiffon, set in medallion fashion and enriched with fine steel points, gray pearl beads indented like real pearls, and silver cup-shaped spangles.

Irish crochet laces of the hand-made varieties are among the season's choicest decorations. Since this fact was first noted imitations of these exquisite laces have made their appearance. These, like the originals, are shown in pure white, cream and écru and are excellent copies. Some of the imitation Irish laces are made with net tops. Carrickmacross laces are also returning to vogue. Lace and chiffon, too, will be much used to fasten over stock collars, from which bows are gradually disappearing.



SOME DECORATIVE NOVELTIES.

LADIES' FIGHU COLLAR.

No. 1173.—This collar is a most picturesque accessory and will give an elaborate air to the simplest toilette. It is made of fine Swiss and decorated with insertion and Valenciennes lace edging and insertion. The collar lies smoothly and is pointed over each shoulder and at the center of the back and its ends taper to points where they meet at the bust. Three bands of insertion decorate it above a frill of narrow lace edging which heads a deep ruffle of lawn that is decorated with three rows of the lace edging. A narrow frill of lace edging follows the neck edge.

Linen, Swiss, mainsook, silk and velvet may be made up in this style, with simple or elaborate decorations of lace edging, passementerie or spangled trimming.

We have pattern No. 1173 in three sizes, small, medium and large. To make the collar in the medium size, calls for a yard and a fourth of material twenty-two inches wide, or one yard thirty-six inches wide. Price of pattern, 3d. or 5 cents.

LADIES' DRESS SLEEVE CAPS.

No. 1176.—The sleeve caps are stylish over both close-fitting and leg-o'-mutton sleeves and are easily made. They are pictured made of silk. One cap is perfectly smooth at the top and shaped in a series of points at its lower edge and a ruche of ribbon outlines it prettily. The circular shaping of the cap causes it to fall in stylish ripples. The other cap, which is slumped in a series of rounding tabs or deep scallops, is deeper than the one just described and is gathered at the top to fall quite full over the sleeve. It is outlined with a frill of lace edging.

The caps may be made to match or contrast with the sleeves and may be trimmed to please the fancy.

We have pattern No. 1176 in three sizes, small, medium and large. To make a pair of gathered caps in the medium size, requires a yard and three-eighths of goods twenty inches wide, or one yard thirty, thirty-six or more inches wide. A pair of plain caps needs five-eighths of a yard twenty inches wide, or half a yard thirty or more inches wide. Price of pattern, 3d. or 5 cents.

LADIES' WAIST DECORATIONS.

No. 1174.—These decorations are stylish and graceful and may be adjusted on

with a row of insertion. It is shaped in a large curved tab over each shoulder and in a smaller square tab at each side of these. The tabs in front being separated by a handsome point that

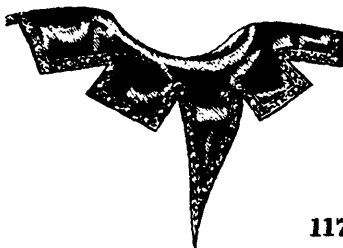


1176



1176

LADIES' DRESS-SLEEVE CAPS.



1174

LADIES' WAIST DECORATIONS.

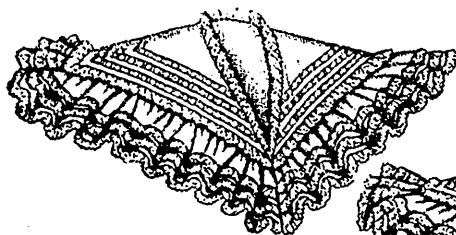
reaches to the waist-line, while the ends of the tabs at the back flare prettily.

These decorations are especially pretty for round-yoke waists or for round-necked evening bodices. All sheer materials, as well as silk, velvet, embroidered batiste, etc., are used for them.

We have pattern No. 1174 in three sizes, small, medium and large. In the medium size, the star decoration needs a yard and three-eighths of goods twenty-two inches wide, or three-fourths of a yard thirty-six or more inches wide. The tab decoration calls for one yard twenty inches wide, or three-fourths of a yard twenty-seven or more inches wide. Price of pattern, 5d. or 10 cents.

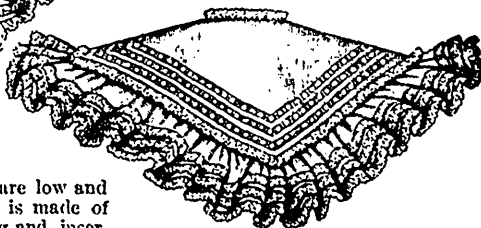
LADIES' WAIST DECORATION.  
(TO BE MADE HIGH OR LOW NECKED)

No. 1182.—This is a charming decoration for a round-necked evening waist or for a high-necked waist made plainly or with a round yoke. The decoration is pictured made of organdy and is shaped by a seam on the right shoulder and closed on the left



1173

LADIES' FIGHU COLLAR.



1173

high or low necked waists. Both are low and rounding at the top. One decoration is made of fine lawn and trimmed with lace edging and insertion. It is in two sections, each curved across the shoulders and shaping two points at the front and back. The ends of the sections meet at their upper corners and then flare sharply.

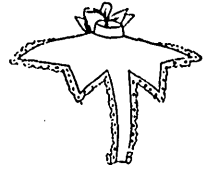
The other decoration is made of silk and trimmed at its edges



shoulder. It forms two long points over each sleeve, two points at the back and a point at each side of a graduated strap extension at the center of the front. The strap extension is caught at the waist-line and droops prettily, and the decoration is outlined with lace insertion and edging. When the decoration is made high-necked, it is finished with a standing collar about which a ribbon stock is usually adjusted.

Silk in any of the pretty varieties now sold, as well as lawn and other sheer fabrics, will be selected for this decoration and trimmed with pearl-bead gimp or lace.

We have pattern No. 1182 in three sizes, small, medium and large. In the medium size, the waist decoration requires one yard of goods twenty-



1182



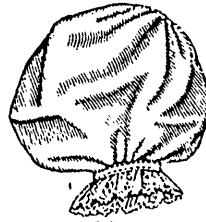
1182

LADIES' WAIST DECORATION. (TO BE MADE HIGH OR LOW NECKED.)

thirty-six or more inches wide. Price of pattern, 3d. or 5 cents.

LADIES' FRILL AND PUFF. (EITHER ONE TO BE ADDED TO CORSET-COVERS OR JOINED TO THE ARMS'-EYES OF BLOUSES, SHIRT-WAISTS, ETC., TO HOLD THE SLEEVES OUT AT THE TOP.)

No. 1171.—This frill and puff will be found effective for holding out the sleeves of blouses, shirt-waists and other waists



1171



1171

LADIES' FRILL AND PUFF. (EITHER ONE TO BE ADDED TO CORSET-COVERS OR JOINED TO THE ARMS'-EYES OF BLOUSES, SHIRT-WAISTS, ETC., TO HOLD THE SLEEVES OUT AT THE TOP.)

at the top. Both are highly popular and perform their office equally well, hence the choice of either is a matter of personal taste. They may be sewed to the arms'-eyes of the waist or added to the corset-cover, as preferred. They are here shown

made of cambric. The puff is gathered at the top and bottom and finished with a narrow band that fits the arm comfortably. A frill of lace edging drooping from the lower edge of the band makes the puff decorative. The frill is shallower than the puff and is deepened at the shoulder; it is gathered at its upper edge and is decorated at its lower edge with a row of lace edging.

Lawn, cambric, nainsook and various thin materials are chosen for the frill and puff and embroidered or lace edging will generally be used to give a dainty finish.

We have pattern No. 1171 in three sizes, small, medium and large. In the medium size, the two frills require half a yard of goods thirty-six inches wide. The two puffs need seven-eighths of a yard thirty-six inches wide. Price of pattern, 3d. or 5 cents.



1182

## THE FLOWER GARDEN.

By E. C. VICK.

[MR. VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

Many flower seeds do best if sown in the Autumn. Spring is always a busy time in the garden, while in the Autumn gardeners have but little to do. As most of the perennials and many of the hardy annuals do best when sown rather late, so that the seed will remain in the ground and start at the first approach of Spring, the enterprising gardener will take advantage of the suggestion and plant in a dry location, just before Winter sets in, hardy perennials, such as aquilegia, aubretia, baptisa, dictamnus, antirrhinum, hollyhock, etc., and hardy annuals, such as sweet alyssum, candytuft, centaurea, clarkia, collinsia, larkspur, lupinus, sweet mignonette, myosotis, nemophila, nigella, portulaca and sweet peas.

Autumn planting is particularly recommended for sweet peas. Plant in rows and at least six inches deep. If the rows run East and West, the vines will receive the direct rays of the sun all day, causing the plants to bloom more profusely than when the rows run in any other direction. If planted thickly, a great amount of water will be required by the growing plants, while manure water applied twice a week will, with other favorable conditions, cause a profusion of immense blooms that will both surprise and delight the cultivator.

As one drives, or rides about the country a-wheel, it is surprising to see the number of large yards, many of them tidy enough, but with scarcely a flowering plant, with the possible

exception of a few straggly-looking geraniums. A little money invested in a few papers of annuals to be planted in the Autumn will make a brilliant display the next Summer at the cost of very little care, while the perennials will develop into strong roots and live on and reward the grower with their beautiful blooms and rich foliage for years to come.

In the South all the hardy and half-hardy annuals should be planted in the Autumn. Both in the North and the South trees of all kinds may be safely planted now, while in a dormant condition, as may also shrubs, vines and small fruits of all kinds, roses, honeysuckles, clematis, currants, raspberries, grapes, etc. This involves considerable saving of time, as whatever is set out now gets the benefit of the early Spring rains and begins to grow earlier than if planting is delayed until Spring.

In the Northern States all tender bulbs, such as dahlias, cannas and gladiolus, must be taken in and kept in a cool, dry place until wanted again for planting, and all tender plants must be taken in and either kept growing in the living room or in a cool, dry place as suggested for bulbs; the plants will require sufficient water to keep the earth from drying out, while bulbs must be kept perfectly dry. Calla lilies should be kept growing, so as to flower in the house.

Geraniums, chrysanthemums, ageratums, verbenas and many

similar plants started late in the Spring or early in the Summer, or plants that have grown in the shade or flowered but little this season, may be potted and placed in the window garden, where they will bloom during the Winter and Spring.

A few cuttings or "slips" of *ageratum*, *verbenas*, *viola* and *lantana* should be started now. *Ageratums* and *verbenas* give splendid results in a Southern window in a cool room. In fact, there are few plants more beautiful in the Winter and early Spring than the *verbena*. The great variety of colors, the ease with which it is propagated and the little care which it requires for giving an abundance of blossoms should make it a great favorite. The *verbena* was originally found in dry soil and requires little water; too much water or a wet soil is sure to produce mildew and rot the roots.

A plant of double daisy and a slip of ivy will form attractive and inexpensive additions to our collection.

A good display of house plants can be obtained by a small outlay for a few papers of annuals, to be planted in pots or boxes now. They should include *alyssum* (ten weeks' stocks), *asters*, *balsams*, *candytuft*, *marguerite*, *carolinas* (which flower in about five months from seed), *centaurea*, *cyannus*, *godelia*, *impatens sultani* (which after it commences to flower remains always in bloom and seems to be suited to every purpose as a house plant, for pots, baskets and bedding,) *mesembryanthemum* or ice plant, musk-scented *mirabilis* or musk plant (having a strong odor of musk, and although very old, really quite a novelty and unknown to many lovers of plants-), *semphila*, with its beautiful blue and white flowers, *petunia* and *phlox*, and the latest acquisition in sweet peas, "Cupid," a very dwarf and flowering sweet pea, particularly suitable for pot culture, growing only about six inches high, with fragrant white flowers. The germinating qualities of this pea seems to be quite low, so plenty of seed should be planted. With an expenditure of but a few cents and a little time and patience a fine display can be had in this way.

Some people have an idea that when a seed or plant is put into the ground, their labors are ended, and they wonder why it is they have "such poor luck" and why plants never do well for them. They seem to suppose that because plants are expensive they must be good, and will surely thrive for any one able to purchase them. More than once I have heard ladies remark that Florist So-and-so was a downright humbug. "Just look at that *camellia* that I bought three weeks ago and not a leaf on the stock!" Or, perhaps, it is a *maranta* or some other plant requiring careful attention or special treatment which it has not received. As a matter of fact in flower culture it is the cheap things that are usually good. Strong, healthy plants, increasing rapidly and easily by cuttings or seeds, make it possible for the seeds or plants to be sold cheap, hence the beginner should always commence with these and, as experience warrants, gradually add those plants requiring special and careful handling.

*Sanguinaria canadensis*, the common bloodroot or bloodwort found growing wild in the woods, is a desirable plant for forcing in the house and for borders in the garden. Its flowers, of a pure white, borne singly on long stems, are greatly increased in size by careful cultivation, in a light sandy soil and partial shade.

*Asiabe Japonica* is excellent for forcing in pots. The tall, white flowers crowning the beautiful, symmetrical plant with its dark-green cut leaves, make a beautiful display. As this plant is increased by dividing the roots, a plant for the house is easily obtained.

For those who wish to start the Winter greenery with full grown plants or bulbs, the following, of which full descriptions will be found in the catalogues of dealers, will give general satisfaction: *Abutilon*, *ageratum*, *begonias*, *dracenas*, *fargugum grande*, *geraniums*, *genista andreaea*, *genista fragrans*, *impatens sultani*, *lantanas*, *lily-of-the-valley*, *manettia bicolor*, *oxalis* and *salvia*. These plants are free from the attacks of insects and flower freely.

*Carnations*, *chrysanthemums*, *roses*, *gloxinias* and *cinerarias* are subject to the attacks of insects, though many succeed with them. With proper care they are sure to do well. *Fuchsias* do not flower freely in the house.

*Azaleas* and *camellias* are again popular after having received little attention from the public for several years. Flowers, like dress, are the subjects of society's whims. *Azaleas* are beautiful bushy plants and thrive under the most ordinary conditions. When in bloom the plants are wholly covered with flowers, so much so as to almost wholly conceal the foliage. A light, cool situation and good drainage is all they require. When finished blooming and when the weather is settled, the pots should be

placed in a shady corner or a sheltered place in the garden and be given liquid manure once a week until growth is well started; then the manure water should be withheld until the Autumn when it should be given again occasionally until the plant is done flowering.

The *camellia japonica* belongs to the tea family. In Japan and China, where it is native, it attains the size of a tree and is used in decorating gardens. *Camellias* require an even temperature, sudden changes at any season being injurious to them. They require regularity and evenness in the supply of both light and moisture throughout the year. When growing, they need an abundance of water at the roots, with frequent spraying of the foliage. At this time they require a temperature of 65° to 70°, while at other seasons the nearer they are kept to 45° or 50° the better. Take particular pains to keep the plants cool during July and August, to avoid a second growth. Repotting should be attended to when the plants are done blooming. They may be kept in any place free from frost during the Winter, removing them to any desired position when in flower.

*Grevilla robusta*, or, as it is commonly called, the "silk oak," is a magnificent plant for decorative purposes, being of rapid, easy growth. It somewhat resembles a large fern, growing from three to five feet high. It is easily grown from seed and will thrive with ordinary care.

The *Otaheite orange* is a charming plant for house culture—a sturdy little fellow about a foot high with beautiful waxy foliage, bearing numerous fragrant blossoms which are followed by dark, orange-colored fruit, real miniature oranges that give the plant quite an artificial appearance, particularly as the fruit hangs upon the plant for several months. It is not uncommon to see a plant bearing from eight to sixteen oranges.

A few palms and ornamental foliage plants should be included in every collection. Success with them is easy.

The new, large-flowering, ever-blooming French *cannas* will make valuable acquisitions to a collection of house plants. They are useful both on account of their ornamental foliage and their large, showy flowers.

An odd and attractive arrangement for a window may be made by working galvanized iron wire, size No. 12, or larger, into various shapes, as shown in the illustration given herewith, the pot in the center being held in place by wires arranged for the purpose. A quick growing vine thus planted will in a short time entirely cover the wire form and make it appear like a solid mass of foliage. The pot may also be placed at the top or bottom of the wire form. English Ivy, *jasminum grandiflorum*, *ipomea* and *pilogyne* are good plants for this purpose. Two different climbers may be planted in one pot, or in double forms like those in the illustration, covering the upper globe with the foliage of one plant and the lower with that of another.

In my garden there are two attractive shrubs that attract much attention. Visitors are almost certain to ask the names of these odd and graceful shrubs and never fail to express surprise when told that one is *sassafras*, almost a tree in size, and the other *sumach*. These plants are found growing wild on the roadside everywhere and may be safely transplanted in the Autumn. They are very ornamental, but are rarely seen in a state of cultivation.

Several correspondents inquire as to the most suitable plant to grow in an aquarium. Probably the most satisfactory for this purpose is the *Cyperus alternifolius* or umbrella plant, which may be planted in a pot placed in the aquarium and surrounded by shells or stones to hide it. This is also an excellent plant to grow in a jardiniere. When potting leave space on the top to hold plenty of water and always keep this space filled with water. *Cyperus alternifolius gracilis* is a pretty new form of *Cyperus* with very narrow, distinct foliage. *Cyperus alternifolius variegata* is a variegated form of the first named variety. Not long since my wife, who is an enthusiastic amateur florist, wished to know what insect was destroying the foliage of her *Cyperus*. After examining the plant carefully without discovering insects I found it impossible to suggest a remedy or to even imagine what was making such havoc with the plant. A little later, however, the "insect" was caught in the act! The big Maltese house cat was found on the table beside the plant making a feast of *Cyperus* salad. She was punished and the plant put in a place of safety, no further trouble being experienced.

Probably the easiest way to secure plants for an aquarium is to go to a neighboring pond and select those that seem desirable. In this way one may obtain many very beautiful plants that will flourish in a little sand spread over the bottom of the aquarium.

## TATTING.—No. 47.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. \*.—Indicates a repetition as directed wherever a \* is seen.

## TATTING COLLAR.

FIGURE No. 1.—Lace thread No. 80 and two shuttles will be required in making this collar.

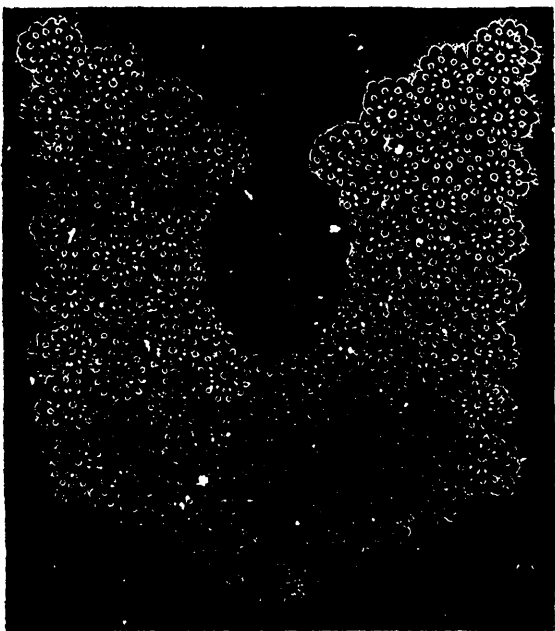
*For each Wheel.*—Begin in the center and make 12 long picots,

FIGURE No. 1.—TATTING COLLAR.

each separated by 2 d. s.; close and cut the thread. Then for the second row, make 6 d. s., fasten to a p. of the center, 6 d. s., close, turn, leave about an eighth of an inch of thread and make a large ring of 4 d. s., 7 p. each separated by 2 d. s., 4 d. s., close. Make another small ring, and continue these large and small rings alternately until there are 12 of each, fastening each small one to a p. of the center and the large ones to each other by the first p. Make 62 of these wheels for the collar, fastening them together in making by the middle picots of their last two rings, as seen in the illustration.

Fill in the open spaces at the neck with half wheels and crochet a chain around the neck just large enough to fit the base of a stock collar.

*For the Outer Edge.*—Begin at the neck with two shuttles and make a chain of 4 d. s., 7 p. each separated by 2 d. s., 4 d. s. and fasten to the middle p. of a large ring in the first wheel; repeat these chains around the collar, fastening each one to a large ring of a wheel.

## TATTED BRAID.

FIGURE No. 2.—This braid or trimming will be found very pretty for a variety of purposes—especially for the decoration of children's dresses. No. 50 thread is used in making it.

With a single thread make \* 3 d. s., 3 p. with 3 d. s. between each; then 3 d. s., and close. With double thread make a picot edge as follows: 1 d. s.,

3 p. with 1 d. s. between each, 1 d. s., repeat from \* until there are 7 rings; then with double thread make 1 p. with 1 d. s. between p., 1 d. s., fasten the center of next ring to center of last ring. Alternate rings and edge until there are 8 rings; now fasten the 9th ring close to the base of last ring (without making any picot edge between them); repeat from beginning of work until you have the length desired; then finish opposite side of braid, with picot edge to match the already made.

## POINT FOR A COLLAR OR CUFF.

FIGURE No. 3.—Lace thread and two shuttles will be required in making this point.

*For the Wheel.*—Begin in the center with one thread and make 8 long picots, each separated by 2 d. s., close, and cut the thread.

*Second row.*—Take two threads; with the first make 2 d. s., 1 p., 2 d. s. Join to p. in ring 2 d. s., 1 p., 3 d. s., close; fasten on the second thread and make 2 d. s., 5 p. each separated by 2 d. s., 2 d. s.; then another ring like the first, and continue the rings and chains alternately until there are 8 of each.

It takes ten of these wheels for a point, and they are fastened together in making by the middle picots of their chains, as seen in the illustration.

*For the Four-Leafed Figures.*—Begin with one thread and make 4 d. s., 7 picots each separated by 2 d. s., 4 d. s., close, and make three more rings like this one, fastening them together

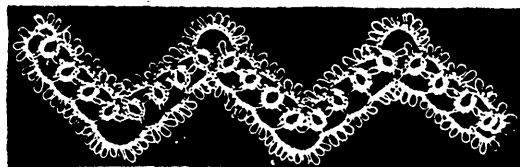


FIGURE No. 2.—TATTED BRAID.

by their first picots; and in making fasten each ring to a picot of a chain in one of the wheels. It takes 6 of these figures for a point. Sew the point to a band of ribbon to go inside the

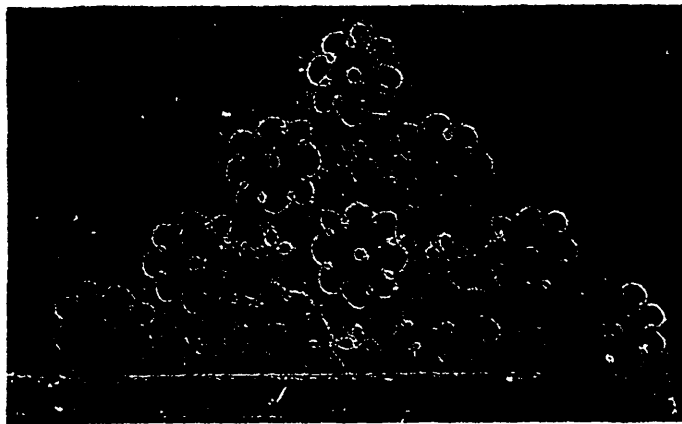


FIGURE No. 3.—POINT FOR A COLLAR OR CUFF.

standing collar. Very pretty points may be made, either larger or smaller, by varying the number of wheels.

## CROCHETING.—No. 63.

## ABBREVIATIONS USED IN CROCHETING.

l. —Loop.	b. d. c. —Half-double crochet.
ch. st. —Chain stitch.	tr. c. —Trebble crochet.
s. c. —Single crochet.	p. —Picot.
d. c. —Double 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.

## DAISY DOILY.

FIGURE No. 1.—One spool of purse twist, two skeins of outline embroidery silk, a steel hair-pin one inch in width, two crochet hooks Nos. 4 and 0, and a circular piece of fine linen  $4\frac{1}{2}$  inches in diameter will be required in making this mat. Cut the linen in the form of a daisy with an open center of an inch and three-quarters in diameter. With No. 0 crochet hook, which must be as sharp as a needle to pass through the lineneasily, work round the edges in long and short single crochets.

Make a piece of Maltese or hair-pin lace of 592 loops on one side, allowing 74 loops for each of 8 scollops. The inside of the lace is 2 singles back and forth. Join this piece of lace in a ring and at the joining begin to make the inside of border.

Take the loops from below to make the twist in them. Fasten in a loop for the center of a scollop, \* then 3 ch., slip st. in next loop 7 times more; 8 ch., slip st. in three loops at once, 4 times; 3 ch., slip st. in 3 loops at once, 13 times; 4 ch., a treble over 8-ch. opposite; 4 ch., slip st. in 3 loops at once; 4 ch., a double over 8-ch. opposite; 4 ch., a slip st. in three loops at once; 4 ch., a single in 8-ch. opposite; 4 ch., a slip st. in three loops at once; 4 ch., 1 treble in 8-ch.; 4 ch., slip st. in 1 loop; 3 ch., slip st. in 1 loop 4 times; repeat from \* 7 times more. \*\* Fasten in 8-ch. at center of scollop; 4 ch., slip st. in next 3-ch., and repeat 3 times more: 6 ch., catch in middle of treble with a slip st.; 6 ch., skip 2 3-ch. spaces; 1 slip st. in next space; 3 ch., 1 slip st. in next; repeat to middle of next scollop; repeat from \*\*. \* Now for outside border take the center of a scollop and fasten silk on 2 loops; then 5 ch., slip st. in 2 loops, 5 times more; 8 ch., slip in 3 loops at once, 3 times; 8 ch., single in 5 loops at once; 1 ch., single in 5 loops, 3 times more; 4 ch., slip st. in center of 8-ch. opposite; 4 ch., slip st. in 3 loops; 4 ch., slip st. in 8-ch. opposite; 4 ch., slip st. in 3 loops; 4 ch., slip st. in 8-ch. opposite; 4 ch., slip st. in 3 loops; 5 ch., slip st. in 2 loops to the center of next scollop; then repeat from last \* 7 times more. Work around this once more with 6 ch., and slip st. in each space. Baste the daisy on stiff paper and lay the border around, basting it down firmly, and then connecting it to the daisy with lace stitches. Make tiny daisies of

4-ch. and 10 roll st. (over 7 times each) in the 1st ch., then join and sew in the round spaces in scollop.

For the center of the linen daisy, work one of roll stitches as follows: Ch. 5, join; ch. 5, 11 roll st. (over 7 times) in ring, join; 5 ch., 2 roll st. (over 7 times) between each roll of previous round, join; work one roll-picot stitch between each roll stitch. Sew in with a flannel stitch. Take off the paper, lay on a damp cloth and press with a warm iron.

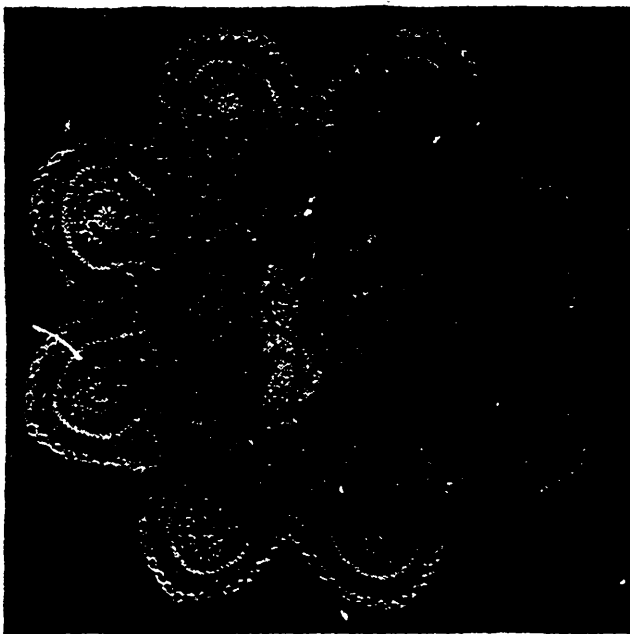


FIGURE No. 1.—DAISY DOILY.

## TOILET MAT.

FIGURE No. 2.—This mat consists of a button-holed linen center of écru linen, with a crocheted border of the same tint.

A circle measuring  $2\frac{1}{2}$  inches in diameter should first be marked upon the linen. Then, with a coarse double thread run the circle thus described, after which button-hole the same in long and short stitch with embroidery silk; dampen the linen, press and cut carefully.

About this button-holed edge arrange 132 sts. in d. c., joining the last st. of the circle to the first with a sl. st.

Second round.—5 ch., 1 d. c. in 3rd st. of 1st round, 3 ch., 1 d. c. in every 3rd st.

throughout the round, joining the last ch. to the 1st 5 with a sl. st. There are now 44 open spaces around the circle.

Third round.—10 ch., a sl. st. where the ch. commences, 5 ch., sl. st. in top of next d. c. of preceding round, 10 ch., and sl. st. in same d. c., 5 ch., sl. st. into next d. c. and so on to the end of the round.

Fourth round.—With slip stitches bring the thread to the top of loop made by 10-ch., 5 ch., sl. st. into next loop. Repeat throughout the round.

Fifth round.—11 s. c. into first space of preceding round, 9 s. c. into next space. Repeat alternately around the circle.

Sixth round.—Work the thread up to the 2nd st. of first 11 s. c., 7 d. c. in the 7 middle sts. of previous 11 s. c., 7 ch., 7 s. c. in middle of previous 9 s. c. Alternate to end of the round and join with sl. st.

Seventh round.—7 d. c. over every 7 d. c. and over every 7 s. c. of former round separated by 7 ch., and joined at the last with a sl. st.

Eighth round.—3 d. c. over first 3 of preceding 7, 3 ch., 4 d. c. over last 3 of the same 7; 7 ch., 5 s. c. in middle st. of next 7; 7 ch. and alternate to the end of the round.

*Ninth round.*—3 d. c. with 1 ch. between over 1st 3 d. c. of preceding round, 1 ch., 1 d. c. in open space, 3 ch., 1 d. c. in same space, 1 ch., 1 d. c., 1 ch., 1 d. c., 1 ch., 1 d. c.; then 7 ch., 3 s. c. over 5 s. c., 7 ch., and repeat from \*.

*Tenth round.*—4 d. c. with 1 ch. between over first 4 d. c. of preceding round, 5 d. c. in open space, 1 d. c. over each of last 4 separated by 1 ch., 7 ch., 1 s. c. in middle of three s. c. of former round.

*Eleventh round.*—In every point of the circle there should now be 13 d. c. with 1 ch. between, and between the points 7 ch., 1 s. c. into middle of three singles of preceding round, 7 ch., and repeat around the circle.

*Twelfth round.*—5 ch., sl. st. between each d. c., 5 ch., sl. st. into open space made by ch. of 7 in previous round. 5 ch., sl. st. into next space of 7-ch., 5 ch. into each space of trebles, and so on to the end of the round.

*Thirteenth round.*—The same as the twelfth, except that the 5 ch. between the points is joined with a sl. st. to the space made by the 5-ch. of previous row.

*Fourteenth round.*—Like the last round joining the 5-ch. between the points with a sl. st. to the sl. st. of previous round.

FAN KNOT LACE.

**FIGURE NO. 3.**—Make a chain of 24 stitches, then turn.

*First row.*—Make 3 d. c., 1 ch., 3 d. c. in 4th stitch of chain (which makes a shell), 1 d. c. in 6th st., 2 ch., 2 d. c. in 8th st., 2 ch., 1 d. c. in 10th st., 2 ch., 1 d. c. in 12th st., 2 ch., 1 d. c. in 14th st., 2 ch., 1 d. c. in 16th st., 2 ch., 1 d. c. in 18th st., 2 ch., 1 d. c. in 20th st., 2 ch., 1 d. c. in 22nd st., 2 ch., 1 d. c. in 24th st. Turn.

*Second row.*—4 ch., 1 d. c. in top of 2nd d. c., 2 ch., 1 d. c. in 3rd d. c., 2 ch., 1 d. c. in 4th d. c., \* put hook under 2-ch, draw thread through, leave on needle, throw thread over needle, and repeat from \* 6 times; draw last thread through all loops on needle, fasten with s. c. (which makes a knot), 1 d. c. in 5th d. c., 2 ch., 1 d. c. in 6th d. c., 2 ch., 1 d. c. in 7th d. c., 2 ch., 1 d. c. in 8th d. c., 2 ch., 3 d. c. in top of 2 d. c., 2 ch., 1 d. c. in next d. c., shell in shell, 1 d. c. in last d. c. of preceding shell, turn.

*Third row.*—2 ch., shell in shell, 1 d. c. in top of next d. c., 2 ch., 5 d. c. in 3 d. c. underneath, 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., knot, 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., knot, 1

d. c. in next d. c., 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in last d. c., turn.

*Fourth row.*—4 ch., 1 d. c. in 2nd d. c., knot, 1 d. c. in 3rd d. c., 2 ch., 1 d. c. in 4th d. c., knot, 1 d. c. in 5th d. c., 2 ch., 1 d. c. in 6th d. c., knot, 1 d. c. in 7th d. c., 2 ch., 1 d. c. in 8th d. c., 2 ch., 7 d. c. in 5 d. c. underneath, 2 ch., 1 d. c. in next d. c., shell in shell, 1 d. c. in last d. c. of shell; turn.

*Fifth row.*—2 ch., shell in shell, 1 d. c. in next d. c., 2 ch., 11 d. c. in 7 d. c. underneath, 2 ch., 1 d. c. in next d. c., knot, 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., knot, 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., knot, 1 d. c. in last d. c. Turn.

*Sixth row.*—4 ch., 1 d. c. in 2nd d. c., knot, 1 d. c. in 3rd d. c., 2 ch., 1 d. c. in 4th d. c., knot, 1 d. c. in 5th d. c., 2 ch., 1 d. c. in 6th d. c., knot, 1 d. c. in 7th d. c., 2 ch., 1 d. c. in 8th d. c., 2 ch., 15 d. c. in 11 d. c. underneath, 2 ch., 1 d. c. in next d. c., shell in shell, 1 d. c. in last d. c. of shell, Turn.

*Seventh row.*—2 ch., shell in shell, 1 d. c. in d. c., 2 ch., 17 d. c. in 15 d. c. underneath, 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., knot, 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., knot, 1 d. c. in next d. c., 2 ch., 1 d. c. in next d. c., 2 ch., 1 d. c. in last d. c. Turn.

*Eighth row.*—4 ch., 1 d. c. in 2nd d. c., 2 ch., 1 d. c. in 3rd d. c., 2 ch., 1 d. c. in 4th d. c., knot, 1 d. c. in 5th d. c., 2 ch., 1 d. c. in 6th d. c., 2 ch., 1 d. c. in 7th d. c., 2 ch., 1 d. c. in 8th d. c., 2 ch., 19 d. c. in 17 d. c. underneath, 2 ch., 1 d. c. in next d. c., shell in shell, 1 d. c. in last d. c. of shell, Turn.

*Ninth row.*—2 ch., shell in shell, 1 d. c. in d. c., 2 ch., 2 d. c. in 1st d. c. of 19 d. c., 2 ch., 1 d. c. in 4th d. c., 2 ch., 1 d. c. in 6th d. c., 2 ch., 1 d. c. in 8th d. c., 2 ch., 1 d. c. in 10th d. c., 2 ch., 1 d. c. in 12th d. c., 2 ch., 1 d. c. in 14th d. c., 2 ch., 1 d. c. in 16th d. c., 2 ch., 1 d. c. in 18th d. c.

(which makes first row of second scallop): \* 2 ch., 1 d. c. in next d. c.; repeat from \* till you come to 4-ch., 1 d. c. in 3rd stitch of 4-ch.; then 4 ch., 1 d. c. in next d. c. down the other side of scallop; then 2 ch., 1 d. c., and so on down that side of scallop until you come to chain where lace was begun; then turn. Make 1 s. c., 2 d. c., 1 s. c. (which makes a small scallop) under each 2-ch., and two of the small scallops under the 4-ch.; make in all 18 of the small scallops around the large scallop, which will bring you back to first row of second large scallop; repeat from second row.

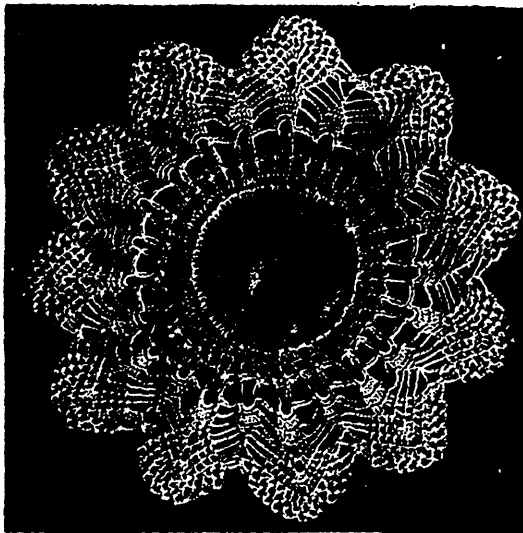


FIGURE NO. 2.—TOILET MAT.

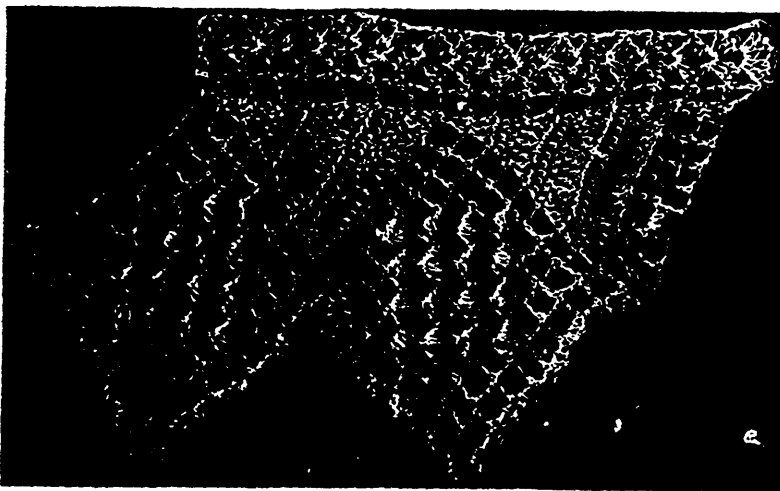


FIGURE NO. 3.—FAN KNOT LACE.



DESCRIPTION OF HATS ON PLATE 24.

FIGURE NO. 1.—LADIES' FELT HAT.—This hat of garnet felt has a medium crown and a slightly rolled brim and a soft puff of velvet in a harmonizing shade of blue surrounds the crown. Flowers and leaves rise high at the side.



The fichu collar of fine lawn with lace border formed of wide and narrow edging full on will be found in pattern No. 1173, which costs 3d. or 5 cents, and is in three



sizes, small, medium and large.

FIGURE NO. 2.—YOUNG LADIES' HAT.—High trimming is displayed upon this crownless hat of dark-green felt, which has a drooping convoluted brim.



Roses, full blown and carefully waving feathers tower above them from the back.

FIGURE NO. 3.—LADIES' PROMENADE HAT.—A highly tasteful combination of colors may be associated upon a hat of this style. Feathers, lace, wings and a jewelled ornament are united in the present instance with pleasing result.



FIGURE NO. 4.—LADIES' VELVET HAT.—This attractive shape has a soft, full crown and a wide, stiff brim. A band of gold braid encircles the crown, and red berries with green leaves unite with willowy plumes to complete the pleasing adornment.



FIGURE NO. 5.—LADIES' LARGE HAT.—For reception or carriage wear, this gray felt with its charming color harmony of yellow and black is eminently suitable. A plaited ruche of chiffon surrounds the crown and a yellow wing at each side gives a brightening touch to the soft black ostrich plumes.

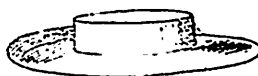


The collar shown at this figure is included in pattern No. 983, which is in three sizes, small, medium and large, price 5d. or 10 cents.



FIGURE NO. 6.—YOUNG LADIES' HAT.—An artistic color mixture and disposal of trimming is here pictured. Pansies and leaves are

placed between the broad ribbon loops in front and drooping plumes adorn the back. The shape is a modified sailor. The waist decoration shown



at this figure will be found in pattern No. 1182, which is in three sizes, small, medium and large, and costs 3d. or 5 cents.

SOME AUTUMN HATS AND BONNETS.

(For Illustrations see Page 426.)

FIGURE A.—YOUNG LADIES' VELVET HAT.—A rich shade of claret velvet was used to cover this becoming shape, which has a soft, full crown, and lemon chiffon and black quill feathers give it a jaunty grace suggestive of youth and good style.

FIGURE B.—LADIES' FELT SAILOR.—This silver-gray sailor is stylishly ornamented with black satin rosettes, quill feathers and jetted quill-feather ornaments.

FIGURE C.—LADIES' POKE SHAPE HAT.—Dark-green Malines satin ribbon and an aigrette decorate this becoming hat—a green French felt.

FIGURE D.—LADIES' FELT HAT.—A pleasing admixture of color and an artistic disposal of trimming will be noted on this extremely youthful hat. Impeyan wings spread slightly beyond the brim at each side, rising from soft yellow chiffon deftly massed. Pink roses at the back contribute a dainty finishing touch.

FIGURE E.—LADIES' HAT.—Flowers, feathers and chiffon combine to charmingly adorn this hat. Violets nestle coquettishly back of the softly disposed chiffon and feathers and an aigrette rise high at one side.

FIGURE F.—LADIES' BONNET.—This dainty bonnet of green felt is tastefully decorated with flowers and foliage and ribbon, bowed to stand high above the crown and also to droop below the brim, is an effective offset. The ribbon strings may be bowed under the chin.

FIGURE G.—LADIES' HAT.—This dark felt hat is a shape that supports a profusion of trimming handsomely. Black wings tipped with white, a white pompon, quill and cog feathers enter into the decoration, which is disposed with artistic effect.

FIGURE H.—YOUNG LADIES' FELT HAT.—The popularity of wings and birds as decorations on felt hats can hardly be over-estimated. The outspread wings of the sea gull rising from a billowy mass of Malines are beautifully shaded and give height and breadth to this most becoming shape.

FIGURE I.—LADIES' VELVET HAT.—The style of decoration shown on this hat may be copied on felt hats of similar shape and size. Dahlia is the color throughout. Satin ribbon and ostrich feathers admirably disposed form the trimming. The feathers droop softly over the crown from the back, and satin ribbon is arranged to give a broad effect in front.

FIGURE J.—LADIES' ALPINE HAT.—A brown felt Alpine hat, the crown banded with ribbon, is pictured at this figure. A quill feather rises high above the crown in front from a ribbon rosette.

SOME AUTUMN BOWS.—New effects are produced with the novel styles of ribbon. The bows illustrated in a group are suitable for felt and velvet hats. Two colors are combined in some ribbons. When the loops are arranged to give height they are finely wired. A jewelled ornament frequently secures the tight knot of the bow. A felt bow backed with ribbon and enriched by a jewelled ornament is a novelty. This style of bow is to be used on a felt hat. Wide, spreading loops are still popular but two or three upstanding loops are used with them to give character and height. Ribbon with a velvet edge and that in two tones is very fashionable for such bows as are here pictured.

NEW MILLINERY DECORATIONS.—Some novel effects in chenille, horse-hair and jet ornaments are shown this month. Peacock feathers are imitated, the coloring being perfect. Quill feathers heavily jetted are unique. Buckles of steel, jet, and mock jewels improve the effect of ribbon bows. Bright colors are exquisitely blended in horse-hair ornaments to give iridescent effects, spangles or beads affording the means of producing this happy result on these handsome trimmings, which may grace hats for all dressy occasions. They are variously shaped to give height or breadth. High arrangements are seen at the back or left side, or at both sides, characteristics of face and figure deciding immediately for the expert milliner what disposals will prove most becoming. Colorings in millinery are daring, but in that certain way which insures artistic effect. The kind and arrangement of trimming also call for perfect taste to assure becomingness and correct style without introducing tawdriness.

Our thanks are due for information and designs to Simpson, Crawford and Simpson, Wilenack, Hummel and Co., Hill Brothers, and J. Bernhardt and Son.



The Delineator.

*Stylish Millinery!*

October, 1896





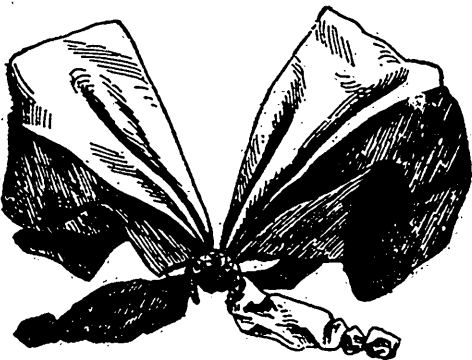
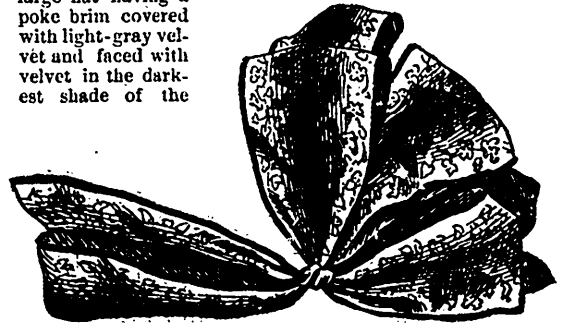
## MILLINERY NOTES.

Towering crowns are once more modish. They are either pointed or square and are well concealed by trimming. Low, soft crowns divide honors with high ones, but in such hats height, which is an essential in the season's head-gear, is achieved by trimming. The brims are broad and oftener than not cast a shadow over the eyes. There is, however, individuality in the shaping, becomingness being the primary consideration. Hats look like winged things, so extravagantly is plumage used in their decoration. Many sorts of birds are fashionable, but none have obtained the popularity of the Paradise bird, which is seen in its own beautiful garb of yellow and brown, as well as in more brilliant artificial tints. The long, full tail, naturally a shaded yellow, is dyed in every conceivable hue and is used alone as an aigrette or with birds.

Birds now have jewelled eyes, which sparkle brilliantly against a background of dark plumage. While more artificial in effect than the glass eyes, they are novel and decorative. Owls and owls' wings, merle birds, fancy wings, and quills

An odd braid is composed of black chenille and a crapy fabric, the combination being very tasteful; it is used in a medium large hat. Around the crown is folded green satin ribbon bearing narrow black velvet stripes. At each side the ribbon is disposed in two outstanding loops, and at the center is adjusted a large steel-and-Rhinestone buckle. In front a full black Paradise aigrette waves over a single black, forward-curling tip. At the back another tip falls over the brim and under the latter is a fanciful arrangement of ribbon, which provides a becoming face trimming.

Hats with soft crowns are youthful-looking and dressy. A stylish example is a large hat having a poke brim covered with light-gray velvet and faced with velvet in the darkest shade of the



SOME AUTUMN BOWS.

with all sorts of spatter-work designs, painted edges and other adornments, are fashionable. Ostrich tips are plentifully used and when placed near the face they always exert a softening influence upon it. They are grouped with birds or wings in various graceful arrangements or supported by bows or rosettes of moiré ribbon.

Roses in silk and velvet, full-blown and graceful, are seen in art colors. They are sparingly used in curves or flutes in the brim or among plumage, which furnishes a charming background for the gay blossoms. Beaver, felt, fancy braid and velvet-covered hats are in vogue.

color, the dark velvet also being used for the draped crown. In front is a graceful bow of cream moiré ribbon, and at the back is posed a very large bow of the same, sustaining a black Paradise aigrette. The brim is turned up to disclose a bow fastened to a velvet head-band with a steel-and-Rhinestone pin. Though the coloring is neutral the effect is pleasing, and if a touch of color were desired, it could be contributed by a single pink or Magenta rose.

The picturesque character of a Dutch peasant's head-dress is preserved in a charming jet bonnet that may do duty for evening or day reception wear. Large turquoise and jet ornaments

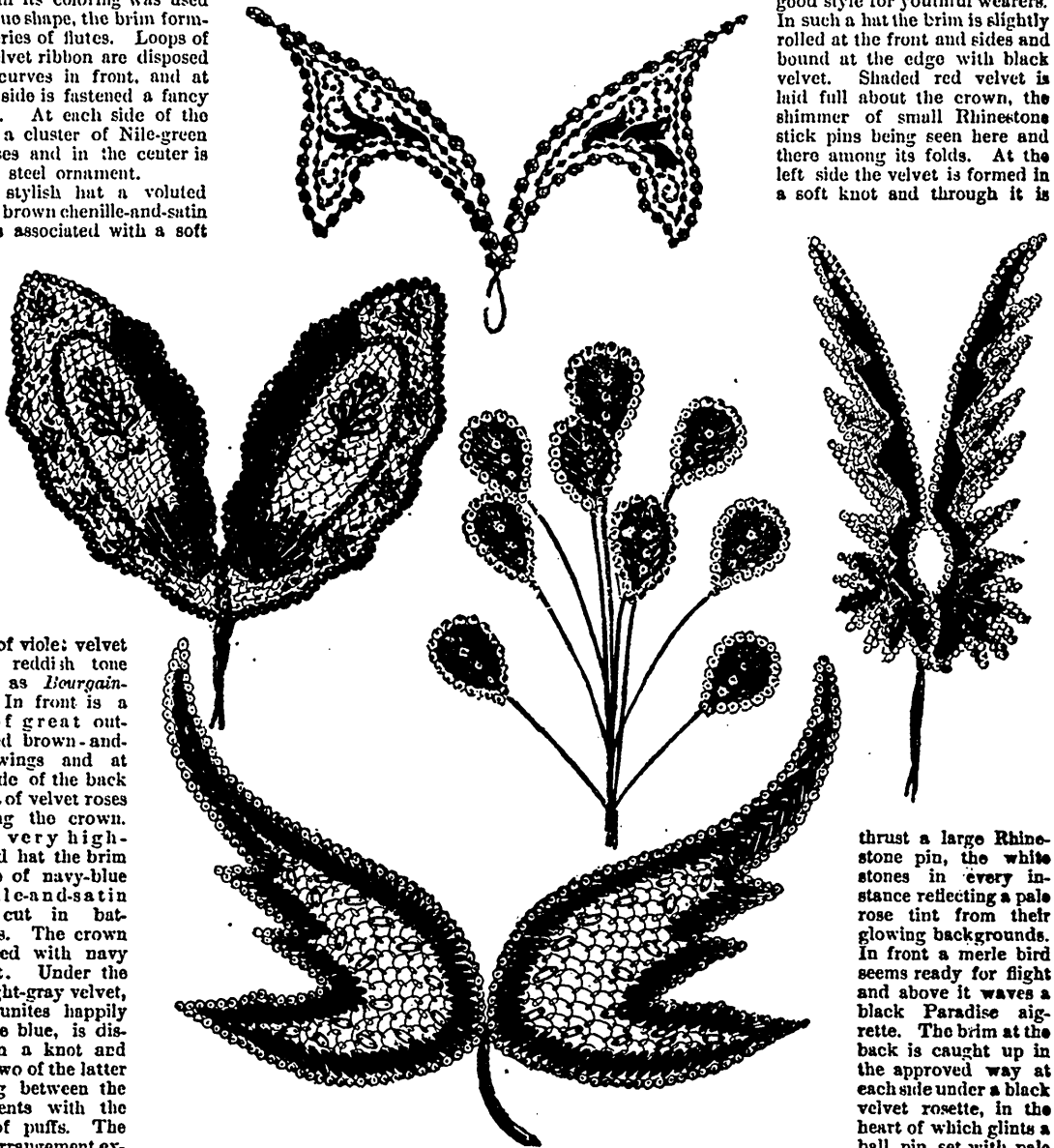
are fastened at the sides, which extend to the ears as in the original cap. In front height is given by three small black tips, and breadth by three outstanding loops of green satin ribbon disposed at each side. Three more tips are fixed at the back. A young matron with rather a round face would find such a bonnet becoming.

Toques suit certain faces admirably. Fancy felt braid combining olive, heliotrope and brown in its coloring was used in a toque shape, the brim forming a series of flutes. Loops of olive velvet ribbon are disposed in the curves in front, and at the left side is fastened a fancy aigrette. At each side of the back is a cluster of Nile-green silk roses and in the center is fixed a steel ornament.

In a stylish hat a voluted brim of brown chenille-and-satin braid is associated with a soft

formed about the edge. The crown is draped and tied with light-heliotrope moiré ribbon, which is arranged in bows at the sides. At the left side of the front is a Paradise bird, its plumage showing a blending of white and pale tints of green and heliotrope. At the back the brim is turned up at each side beneath a large rosette of heliotrope ribbon, the arrangement of the brim showing its full, soft fall.

Hats of light-gray felt are good style for youthful wearers. In such a hat the brim is slightly rolled at the front and sides and bound at the edge with black velvet. Shaded red velvet is laid full about the crown, the shimmer of small Rhinestone stick pins being seen here and there among its folds. At the left side the velvet is formed in a soft knot and through it is



NEW MILLINERY DECORATIONS.

crown of violet velvet in the reddish tone known as *Bourgainville*. In front is a pair of great outstretched brown-and-white wings and at each side of the back is a tuft of velvet roses matching the crown.

In a very high-crowned hat the brim is made of navy-blue chenille-and-satin braid cut in battlements. The crown is covered with navy velvet. Under the brim light-gray velvet, which unites happily with the blue, is disposed in a knot and loops, two of the latter escaping between the battlements with the effect of puffs. The velvet arrangement extends to the lack in a bow several small steel buckles being adjusted in the novel face trimming. In front a large Paradise bird, dyed blue and green, rests against the lofty crown.

Light-heliotrope and a deep sea-green known as *Gange* are combined harmoniously in an exceedingly stylish hat of green velvet. A soft and generally becoming effect is produced in the brim by its shirred velvet covering, a narrow puffing being

thrust a large Rhinestone pin, the white stones in every instance reflecting a pale rose tint from their glowing backgrounds. In front a merle bird seems ready for flight and above it waves a black Paradise aigrette. The brim at the back is caught up in the approved way at each side under a black velvet rosette, in the heart of which glints a ball pin set with pale colored stones.

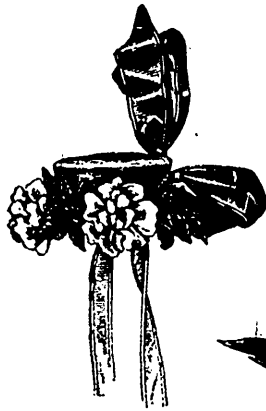
Another gray felt hat is relieved only by black trimming, the edge being bound with velvet. Black velvet ribbon bands the crown and a bow of it is spread in front, a cut-jet pin being set in the center. At each side of the bow are outstretched black wings and around the crown at the back is an upright arrangement of wings. The brim is reversed at the back and adorned with a great bow of pale-gray moiré ribbon which partly rests on the hair.

**THE BUTTON-HOLE CUTTER.**—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit

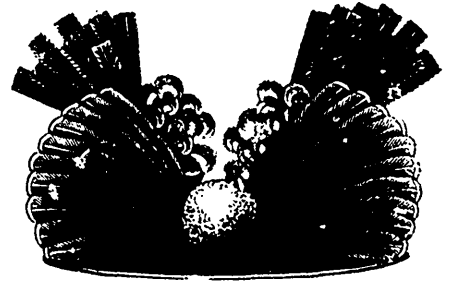
than the button-hole cutter. Our new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired. It costs 15c. or 25c.



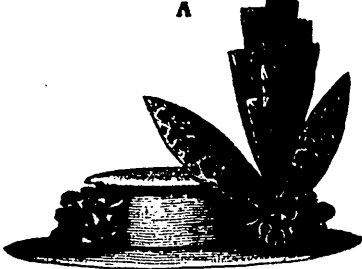
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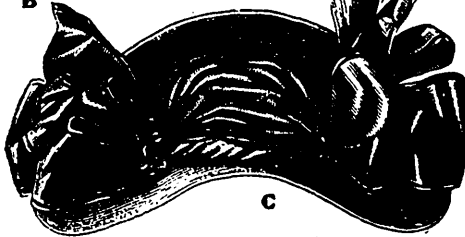
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I



J

Some  
Autumn  
Hats  
AND  
Bonnets.  
(For Descriptions see  
Page 490.)

## MARIAN TEMPLE.

By FRANCIS LYNDE.

Before the extension of the railway to Powderville from Vigo, Anson's Cove was as primitive a community as could be found in any day's journey in the Tennessee mountain region. Nestling in a cliff-shadowed cove among the heights of King Mountain, the settlement is neither of the table-land above nor of the main valley below; and whatsoever slow tide of modernity ebbed and flowed at the foot of the mountain left it unwatered. Moreover, the people, who were mountaineers, were prone to regard innovations as inventions of the evil one.

But with the advance of the railway up the main valley a change came also to Anson's. The coal measures were opened on King Mountain; a huge Summer hotel sprang up, as it were, in a night, on the cliffs overlooking the cove; and the settlement arose, reluctantly, it must be confessed, to some sense of its responsibilities as a civilized community.

Of the cove's many lacks the first to be supplied was a school for its children, and Marian Temple came from her home among the bleak New Hampshire hills to teach it. How and why she came were questions to be answered only by Grant Sazborn, the resident engineer of the King Mountain mine, since it was he who had brought the task and the teacher together. But if he knew of any better reason for Marian's acceptance than the ostensible one of a change of climate for health's sake, he kept his own counsel.

As for Marian, she was desperately homesick at first, as every poor migrant is constrained to be; but when that passed she began bravely to live the new life, going back to primitive things with the sweet courage which was her birthright. Authority over the young barbarians in her school she had little, but she speedily won their love, and through this the love of the simple-hearted folk of the cove. "Seems like you-uns thess know erzac'ly whar to tech we-uns, an' whar not to, Miss Marian," was Mrs. Hyars' comment, and it voiced the sentiment of the cove in its succinctness.

From the day of her arrival at Anson's, Marian had boarded with the Hyarses, and it was here that the deadly nausea of homesickness first assailed her. Everything was so hopelessly different from the thrift and comfort of the roomy old homestead in New Hampshire. Two log pens and a passage, with a loft over one of the pens for the teacher's bedroom; a gamut of unkempt children; the scramble at table for the graceless meal of hearth-sodden simples; the appalling tobacco habit, enslaving men, women, and children alike; slatternliness made a virtue by sheer unknowledge of better things, and the social amenities absent and excused in a lump by homely hospitality—these were some of the conditions at which Marian first shuddered, but which she presently set herself patiently to ameliorate or to endure.

In time the effort was successful, though she soon learned that endurance was to reform as is the product to the multiplier. But the people were respectful and kindly, with certain gentle and gracious manners of their own; and when she found that their love for her was outpacing her tolerance for them, she had a sharp attack of contrition and was happier thereafter than she had ever hoped to be again.

That happened at the beginning of her first long vacation, when she was debating with herself the advisability of going back to New Hampshire for the Summer, and it helped her to resist the temptation. She was at peace in this little mountain fastness, she reasoned, and in a fair way to outwear the pain and humiliation which had driven her into exile; and having decided to stay at Anson's, she put the temptation to death by sending the money saved for the journey to her father to be applied on the mortgage throttling the old homestead.

A fortnight after she had thus burned her ships she would have given much to be able to rebuild them. The occasion of her repentance was an event which she had long fore-known, and had regarded as a thing too far removed from her quiet life in the cove to touch her even remotely. It was the opening of the new hotel on the cliffs with a fanfare of trumpets, and the enticing strains of a string band playing for the hop, and a crowd of Summer idlers from the North come to bring Folly face to face with great Nature.

She made sure she would never forget the night of the opening. She had been to the head of the cove for rhododendrons,

and was on her way home with an armful of bloom-laden branches. Half-way down the steep talus whereon the rhododendrons grew thickest she slipped and fell, and before she could recover herself a young mountaineer was standing beside her.

"I thess feared ye'd hurt yourself, 'fore ye got thoo, Miss Marian; let me he'p you," he said.

Marian struggled to her feet and looked ruefully at the scattered rhododendrons.

"Thank you, Jeff; I'm not hurt," she answered; "but my poor flowers—I don't see how I managed to be so clumsy."

"Never your mind them—I'll get some more. Shore ye ain't hurt none?"

"Not a bit; and you needn't bother to go after more—these will do."

He went down on his knees and helped her gather the scattered branches. When the salvage was complete he tied the bunch with a strip of bark and took charge of it.

"I'm goin' on down to the settlement, an' I'll cyarr 'em for you," he said; and together they picked their way down the mountain to the cart-road at the bottom of the cove.

In the speechless scramble down the declivity Marian found time to wonder at the opportuneness of the young man's appearance. For that matter, Jeff McCrae had been her chiefest problem since the day months before when he had waylaid her in one of her rambles to ask diffidently if she would undertake to teach him to read and write out of school hours. She recalled his pitiful embarrassment in trying to explain why he, a grown man, could not go to school with the children, and was thankful for the hundredth time that she had learned enough of the mountain folk and their ways not to refuse him. The lessons had begun and continued in the Hyars' kitchen, and before many days Marian decided that she had stumbled upon one of nature's beneficiaries, hampered only by fetters to which she, and others beyond and above her, held the key. Moreover, he was so gentle and so simple-hearted, so patient and so deferential, and withal, so seriously in earnest, that in time the incongruity of the thing wore off and Marian began to substitute respect and admiration for pity. Then her teacher's pride rose superior to the conventions. Some day this man would be as honor to some one; and as she came to realize this more and more she gave him of her best; whereupon friendship made the masque of uncouthness transparent and she taught herself to disregard it.

It was inevitable that such an intimacy, unreserved and frankly acknowledged as it was, should be remarked in the settlement; but the mountain folk are not given to gossip, and it is one of their primitive refinements not to discuss overmuch the love affairs of their young people. So it chanced that while young McCrae's passion was an open secret to every one else, Marian went on calling it ambition, and was rejoiced to think that she could help him.

When they reached the cart-road the sun had gone behind the mountain, and the upper windows of "The Cliffs" were ablaze with the reflection of the western sky. Marian paused to look up at the great building dominating the cove, and said: "Isn't that glorious, Jeff?"

"I reckon so; for them as likes it," answered McCrae. "But I'd a mighty sight rather see the sun a-shinin' on the big trees 'at they-all cut down yonder."

Marian's smile was appreciative. "I think I know what you mean; it does seem like an invasion—an intrusion of something that wasn't needed."

McCrae nodded gravely. "I was up thar this mornin' with some blackberries 'at the chil'ern had been pickin'. I ain't goin' ag'in."

Marian guessed the reason with sympathetic intuition, and her heart grew hot within her at the thought that any one could be cruel enough to wound this simple-hearted young man. None the less, she made excuses for the aggressors.

"You mustn't mind them, Jeff. They are city people, and their ways are not like—" "yours," she was going to say, but she changed it to "ours." "They don't mean to be rude."

"I ain't so shore about that," said McCrae, slowly, with a nearer approach to sullenness than she had ever seen him

exhibit. "That was one young feller was lettin' on to some wimmen what-all he knowed about we-uns; then he turn 'round an' 'lowed to make a fool o' me for 'em to laugh at."

"I hope you didn't give him a chance," said Marian indignantly.

"I didn't 'low to, ah' I never said nare single word when he began baitin' me. Then he turn' that ag'inst me, an' told the wimmen that I didn't onderstan' ever-day talk; an' they-all laughed, 'an said, 'How perfect'ly eddilick,' or somethin' like that."

Marian smiled, but levity was far from her mood. "It was brutal, but you musn't mind," she said. "A man who would do such a thing as that is no gentleman; he is quite beneath your notice." Then she remembered the single-heartedness of the mountain folk in matters of reprisal, and added: "Promise me you won't quarrel with any of them, Jeff. It really isn't worth your while."

"I don't know about that," said McCrae, who, like the men of his race, pronounced reluctantly and performed with scrupulous exactitude. "If that thur young feller—"

"But you must promise—for my sake, Jeff," she insisted, thinking only of the possible consequences to him.

He looked up with a sudden lambent light glowing in his dark eyes. "If you say hit that-a-way, Miss Marian, they-all can trowp on me from now till the end o' the worl', an' I'll never say nare 'nother word."

His eager earnestness rather disconcerted her, but at that moment the band came out upon the piazza of the hotel above and began to play, and they stopped to listen.

There was a thin line of the hotel's guests fringing the piazza railing when the musicians took their places, and in it a fair young girl who was sweeping the landscape with an opera-glass. Presently she spied the two figures far below in the cart-road, and handed the glass to her companion.

"Look at those two people leaning against that great rock down there, Harold, and see if you can make out what the man is carrying. It looks like an enormous bunch of flowers."

The young man took the glass and focused it upon the two figures. "By Jove!" he exclaimed, under his breath, "Maid Marian—of all the women in the world!" Then, aloud: "I think they must be rhododendrons. There ought to be plenty of them about here."

"I wish you'd get me some," said the young girl, moving away to get a different point of view; but Harold Stanhope was much too preoccupied to hear or heed the request.

"It's Marian, beyond question," he said to himself; "Marian and that young yokel who was up here with the berries this morning. Now, what under the sun is she doing down here? That's the question—and it is going to be answered before I sleep."

Stanhope was of those who believe that nothing is to be gained by indirection, and a few minutes later he was sauntering along the edge of the cliff, searching for a path which would lead him to the cove below. He found one before it was quite too dark to follow it; and after a rather exciting experience with the hazards of the cliff, came out into the cart-road at the point where he had seen the two figures. They had disappeared, and Stanhope strolled on through the gathering darkness toward the settlement.

There was the usual group of idlers lounging on the porch of Larkin's store, and they saw the stranger pass and speculated as to his errand. Stanhope was speculating also, and upon the same subject. Why had he missed his dinner and run the risk of disturbing the peace of mind of Grace Winthrop and her mother for the sake of stirring the ashes of a small fire which had been kindled, and fed, and quenched, long ago? Truly, the fire had blazed somewhat higher and spread more rapidly during those Summer weeks spent among the New Hampshire hills than the incendiary had foreseen or intended; but it was safely extinguished now, as Marian's farewell letter had assured him. But assuming it was not; granting that pride and not wisdom had dictated the measured sentences of Marian's letter; what folly, in view of his present prospects and intentions, could be more egregious than this to which he was about to commit himself?

Stanhope reasoned it all out, as a man may, and then brushed reason and its threats aside, as a man will. To the cursory eye the ashes lay thick and gray where once the fire had burned joyous; but perchance there were embers at which one might warm himself, selfishly, perhaps, but gratefully as aforesaid. In any event, having come so far, he would not go back without seeing her.

He faced about to retrace his steps and make the necessary inquiry at the store, and just then a woman came out and he noticed that the doungers made way for her respectfully. He drew back into the shadow beside the path, and when she came up confronted her suddenly. He would have spoken to reassure her, but her prescience forestalled him. She put out her hands, as if to ward a blow, and said piteously, "Oh, why did you come?"

"Rather ask how I could help coming when I knew you were here," he said reproachfully. "I saw you from the hotel piazza—with a glass, you know and I came at once."

"But why—why?" she persisted.

"You know well enough, Marian. You thought the love was all on your side, but that was a mistake. It is still a mistake. I don't mind telling you now that I was thoughtless in the old days; wickedly heedless, if you choose. I couldn't see what was before us—that out of what seemed to be but a precious friendship, love would come and demand to be reckoned with. But it did and I am here. Have you nothing to say to me?"

He had stepped to her side, and they went down the path at the roadside together, slowly, as lovers walk, begrudging space its feet and inches. Neither of them had seen a man detach himself from the group on the store porch to make a wide detour, and to come up stealthily behind them. Marian did not answer his question at once. When she did her voice trembled a little, in spite of her efforts to control it.

"What if I should tell you that it is all over, Harold; that I have fought the bitter battle which you thrust upon me to its pitiful end? It was all that was left for me to do."

"And you have done it?"

"Haven't I said so?"

"No."

"Then I will say it now; and the mere fact that I can tell you so proves that I have conquered."

"It proves nothing but your unselfishness. I was foolishly frank with you and told you about my prospects; and you sacrificed yourself, as I might have known you would. But you ought to have known that the sacrifice would breed love, deathless and enduring, in the heart of a worse man than I've ever been."

"Yet you are engaged to Grace Winthrop; I saw the announcement."

Stanhope paused and wrestled with a ready lie to his downfall. "Was," he said, when the lie had triumphed. "That was when I believed you meant what you said in your letter. Notwithstanding, I am here."

"But you must go away again, and not come any more," she broke out, pleading with him. They had reached the lane leading up to the Hyars house, and she stopped to dismiss him. The great hotel on the cliff-edge was ablaze with light, and the music of the band floated out upon the still air, echoing back faintly from the opposite cliffs of King Mountain. Stanhope thought of the Winthrops and their possible anxiety, and made a proper show of deferent acquiescence.

"I'll go, since you wish it, but I shall come again, and yet again—until you are willing to believe me. Will you kiss me, Marian?"

For answer she put her face in her hands and darted trembling up the lane. Stanhope waited until he saw the door of the farm-house open to admit her. Then he lighted a cigar and went his way musing again, but this time with the distorted inner vision of one who has drunk deeply from the cup of passion.

At the great powder in the cart-road he stopped to get his bearings, realizing that the blind trail up the mountain would not be so easily retraced in the darkness. To him, while he reflected, appeared the figure of a man standing before him as if he had dropped silently from the over-spreading branches of the chestnut tree rooted above the great boulder. Stanhope coolly struck a match and surveyed the intruder by the light of its brief flare.

"Oh, it's you, is it?" he said, recognizing the seller of black-berries. "You're just in time to turn another honest penny. Show me the way back to the hotel, and I'll pay you well for it."

McCrae had his rifle, and his grasp closed upon the cool steel until he could feel the pulses throbbing in his finger-tips. In that hour the hope he had cherished as a father guards the breath of life in a puny child had been killed with measured words and chosen phrases, and the man who had done this stood before him, his life forfeit by every canon of wild law—

the law of the mountains. The young mountaineer fought a good fight for unwonted self-control; and, remembering his promise to Marian, won it. She loved this man, and for her sake he must spare and stay not. Wherefore he turned abruptly and without answering Stanhope, and led the way up the road.

"That's not the way," Stanhope objected, following reluctantly.

"It's my way," was the curt reply; and after that they went on in silence.

Stanhope followed his guide not unsuspecting, but found that after many doublings and turnings the cart-road came out upon the summit of the mountain not far from the hotel. McCrae pointed to the lights twinkling among the trees, and when Stanhope would have paid him vanished as suddenly as if the earth had swallowed him.

So it came about that the night of the grand opening of "The Cliffs" was the beginning of a period of trial, fiery and heart-searching, for two people in Anson's Cove.

Marian, too, had thought that the fire, kindled two years before among the New Hampshire hills, was safely quenched; she had even begun to dare to be cheerful again, and to find now and then days and weeks so filled with the simple duties and pleasures of the new life as not to be shadowed by the storm clouds of the past.

But the coming of Harold Stanhope had whisked the hands backward on the dial of time, and the two weary years of expiation were as if they had never been. It was in vain that clear-eyed reason pleaded for a hearing. Love, affronted, crushed, trodden upon, demanded its own and would not be denied. As he had promised, Stanhope came again and yet again; and at each succeeding tryst Marian found herself growing weaker and wiser; less able to deny him, yet seeing more clearly what the end must be; doubting sorely, but surely yielding; loving him fondly, as she found she had never ceased to love him, and yet finding her love shot through and through with fear and trembling, with now and then a bitter dash of a new and strange emotion akin to loathing. For it was inevitable that Stanhope's insincerity should not go wholly unsuspected. Love may be willingly blind touching all things else, but it is clear-sighted and far-seeing in this; and under all his pleadings and protests, Marian felt intuitively the restless heavings of a nether depth, an abyss unplumbed and unfathomable by any sounding-line of hers.

And while Stanhope came night after night to the cove, and Marian hesitated, and yielded, and despised herself afresh for yielding, McCrae looked on from afar and fought his battle like a man, and a simple-hearted son of nature. After that first bit of espionage he had forborne to spy upon them; but he saw clearly what the end must be and spent his days and nights wrestling strenuously with a full demon of violence. More than once he had dogged Stanhope on his return to the hotel, with loaded rifle and with hate in his heart; but always his promise to Marian, his knowledge that the bullet piercing his rival would slay her also, or some early fruitage of the seeds of mercy, of forgiveness, of magnanimity sown in the wild soil of his heart by his intercourse with Marian, forestalled his vengeance, and Stanhope came and went unscathed.

As for Stanhope, he, too, found himself in a labyrinth of perplexities not less bewildering that he had chosen deliberately to wander therein. Some outflashings of love there had been, or at least of the desire of possession in that two-years-ago Summer of dalliance, and these came again and with greater zest since they partook of the nature of forbidden fruit.

He had no intention of breaking with the good fortune awaiting him as the acknowledged suitor of Grace Winthrop. They were to be married in September, and the event promised what it may to a man whose chief object in life had been to mate his pecuniary lacks with the havings of an heiress. But, in the interval, time went leaden-footed; and here was a woman who loved him, and a reincarnated desire of possession—these to be set over against the proprieties and the ennu of a fact accomplished and awaiting only a license and a clergyman.

Stanhope was neither better nor worse than other men of like conscienceless ambitions; wherefore he kept his private account open with the father of lies, and went nightly down the perilous cliff path and so to Hyars' and Marian.

And thus the small human comedy in which these three read their lines as love and doubt, self-effacement and despair, desire and passion, prompted them, went on; and the inevitable end came in the heart of a certain night when the cove lay tranquil, bathed in moonlight; a night following the day wherein McCrae had surprised his rival's secret. In the locust-shadowed lane

below the Hyars house the lovers paced back and forth; and in the shadow of the great rock by the cart-road the young mountaineer waited with his rifle across his knees.

"You must decide to-night, Marian," Stanhope was saying. "We can't go on indefinitely without explanations of some sort. I have friends at the hotel, and they are already beginning to grow curious; and I suppose the people down here have been gossiping for a fortnight. You say you love me; why can't you trust me?"

"Have I not trusted you, Harold? What is it you want me to do?"

Stanhope hesitated. He had no very well matured plan of action, but he began at the beginning: "The first thing for us to do is to get away from here as quietly as may be. I've been exploring the mountain a bit, and have found a road leading over to another branch of the railway in the valley beyond. It's a matter of six or seven miles, but we can walk it easily in the moonlight and reach the station in time for the early morning train. The only objection is that we'll have to go as we are, but the baggage can follow."

Marian listened with a dim foreboding knocking at her heart. "And then?" she said, with dry lips.

"Why—then we may go our way and no one will be the wiser. The world is wide, and we can make our plans later on. I suppose there'll be a seven-days' wonder at the hotel and another down here, but the chances are they won't get together and compare notes."

Marian held her peace and fought the last litter battle with her conscience. Love itself could no longer ignore the perilous possibilities of this midnight flitting. She knew now that acquiescence meant blind trust; that the first step taken, she must give herself wholly into this man's keeping for better or for worse. For a time it seemed as if she ought to die gladly rather than go with him without so much as a promise to lean upon, but love is mightier than reason in that its creed is of the heart. And since the first article of that creed is perfect trust, she refused to be warned and drew him toward the road.

"Come—let us go," she said softly; and Stanhope, riotously exultant, was yet wise enough to refrain from speech.

So they went on side by side, through the sleeping hamlet and out upon the moonlit road beyond. Once, at the turn of the road, Marian looked back at the lowly haven she was leaving. She had been happy there, and she could have gone on as she had begun if—but it was too late to think of that now. She had set her feet in a path of her own choosing, and there was no one to bid her turn back.

And in the shadow of the great rock by the roadside vengeance sat waiting. McCrae heard their footsteps, and when he saw them together he knew what had befallen. None the less, he hardened his heart and was minded to slay the man without warning, as his forefathers had been wont to slay treachery in red skins.

Yet he waited; and when they came up stood out before them in the moon-splashed road, with his rifle in the hollow of his arm. Marian recognized him first, and drew back with a little cry of dismay; strange doubt and fear lending it breath. Stanhope stood his ground, knowing well enough what threatened, but being not wholly without courage of the baser sort.

"Well?" he said, waiting for what should come; but McCrae looked past him and spoke to the woman.

"Miss Marian," he said gently, "Mr Stanhope an' me have got a little business to tend to 'twixt ourselves, an' I reckon you'd better go on back home now."

She put her face in her hands and shook her head. McCrae understood. "I know, but I 'low he didn't let on to you, an' so you can't be no ways to blame. But when I tell you that he's a-stoppin' up yonder at the hotel with the young woman 'at he's a-going to marry, you'll onderstan'."

Marian looked up quickly and saw the accusation verified in Stanhope's face. He nodded.

"I should have told you a little later," he said coolly, "but I fancy you knew it."

The innuendo stung like the lash of a whip, and Marian shivered and covered her face again. It was so then, after all; the hideous possibility that love had so stoutly denied was neither more nor less than a pitiless truth. She looked up at the two men standing in the broken shadows under the spreading chestnut, and from one to the other. The branches of the trees stirred in the night breeze and the network of leaf-shadows shifted silently. When the light fell upon McCrae's face she read his purpose and caught her breath with a little gasp. Then she looked at Stanhope. He was lighting a cigar with outward

nonchalance; but she had a swift glimpse of the fear of death lurking in his eyes.

"You wish to reconsider?" he went on, with a tremor in his voice which gave the lie to his affected indifference. "It is not yet too late, and after all you may have less to regret when all is said and done."

Like a flash it came upon her that the man was pleading for his life; that the poor simulacrum of a love for which she had bartered all she had to give of trust and faith was not proof against so mean a thing as the fear of death. The contrast between the two men thrust itself upon her irresistibly, and she saw, as by some sudden miracle of omniscience, the despicable wantonness of the one and the simple grandeur of the other. Then she put her hands before her as if she had been smitten with blindness; in that swift moment of realization the candle of her love had gone out, leaving her to grope in thick dark-

ness. And so groping, she heard the hideous noises of the pit that had yawned for her; the weeping and wailing and gnashing of teeth, and the spell was broken. Going quickly to the mountaineer, she took his arm and leaned heavily upon it.

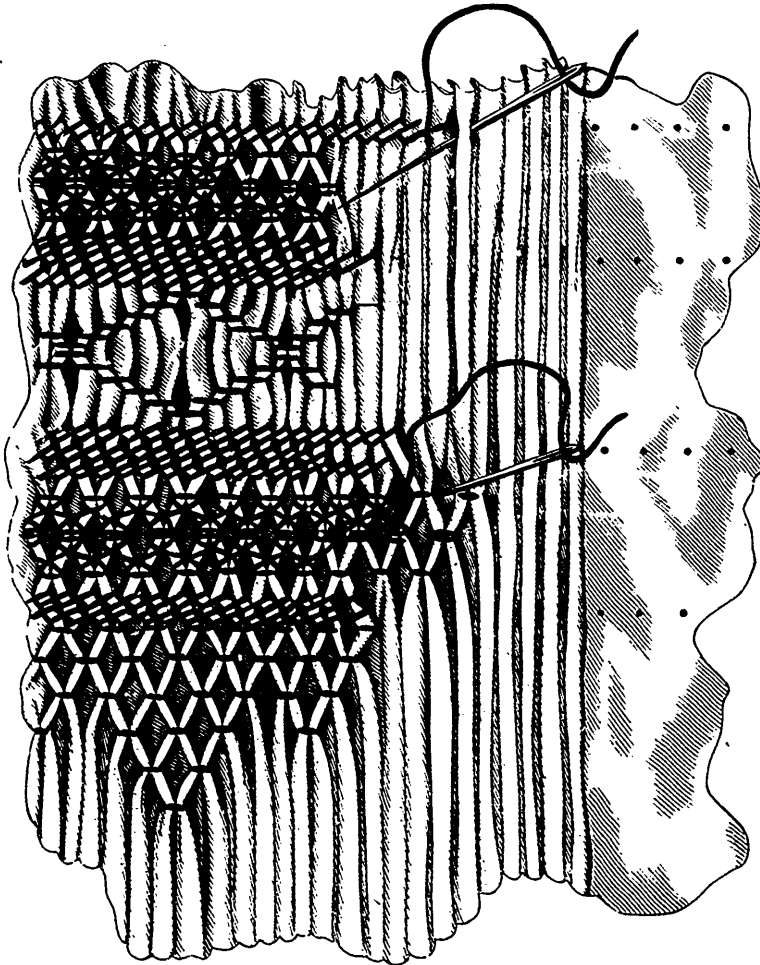
"Take me home, Jeff," she said wearily; "I am very tired." When they were out of sight in the windings of the road, Stanhope drew a long breath and turned his face not unthankfully in the opposite direction. And the settlement in the cliff-shadowed cove in the heart of King Mountain, where Peace dwells, saw him no more.

When Summer came again, and Marian awoke one morning to find life beginning anew for her in the vine-covered cabin on the mountain which she and Jeff McCrae had planned together and McCrae had built, she read in a newspaper fresh from New England the announcement of Grace Winthrop's marriage. But the name of the bridegroom was not Harold Stanhope.

## A PRETTY DESIGN IN SMOCKING.

This design is used in smocking Little Girls' dress No. 8647, shown on page 467. It combines reversed varieties of elaborate in effect. The work is prepared, as described in THE DELINEATOR for September, by marking off the spaces for the stitches very carefully, then drawing the material up closely on a thread that can be easily drawn out afterwards and creasing the folds evenly. In some rows in this design the thread is above the needle all the way across and in others the thread is over and under at required intervals. In the first row at the top, begin at the left, take up a stitch in the first fold, then a stitch at the same point in the next fold, throwing the thread above the needle, and continue all across the line in the same way, throwing the thread above the needle every time, as shown in the illustration. Make a second row of stitches in the same way below this and just as close as possible to this row. Just below these two rows make three rows of honeycomb smocking; then in the topmost stitch in the honeycomb smocking at the left take up a stitch, then carry the needle to the right and left and up and down, taking up stitches at every stitch in the honeycomb smocking, just as in herring-bone stitching, as shown in the illustration; this produces quite an elaborate stitch, even though the process is so very simple.

Now, just below the honeycomb smocking make three rows of stitches like the first row, and below these make a diamond



design, taking up a stitch in each of the first five folds, working diagonally downward and throwing the thread above the needle; then a stitch in each of the next five folds, working diagonally upward and throwing the thread below the needle, and so on all along the line, changing the direction of the thread and stitches at every sixth stitch. Two rows of stitches worked in this way complete the diamond pattern; the lower row, however, is worked in an opposite direction to the stitches in the upper row—that is, the stitches in the lower row are run diagonally downward in the folds containing the stitches running diagonally upward in the upper row, and diagonally upward in the folds containing the stitches running diagonally downward in the upper row. The next consists of three rows of stitches like the first row of stitches described, then three rows of honeycomb stitches with the over or herring-bone stitch added, then three rows of the first

stitch described and three rows of honeycomb smocking made in regular points.

This design may be used in smocking other garments. Wash embroidery silks and cottons are used for smocking and the color is usually in contrast with the color of the material.



## RELIEF ETCHING IN BRASS.

By J. HARRY ADAMS.

Etching in metal is a substitute for engraving, the strokes being corroded or bitten out by acid instead of cut out with a tool. The process is much quicker and easier than that which it simulates and is so simple that anyone of average skill can follow the directions here given. The designs illustrated are not intended for copper or zinc plate etching, but for the simple process of relief etching in brass. The etched copper or zinc plate is used to print from, as is an engraved plate, while

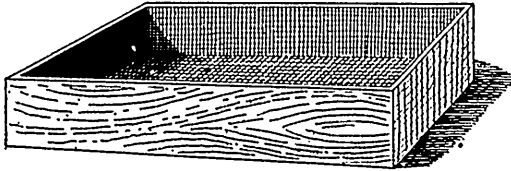


ILLUSTRATION NO. 1.—THE ACID BATH TRAY.

the brass plate is itself used as a decoration. Into the copper or zinc plate lines are etched with acid and in these lines the ink is placed. Upon the brass plate the design is painted, all the parts not covered with paint being then eaten or etched away with acid, leaving the protected parts in relief and with a smooth surface like the original face of the plate. Attractive door hinges and handles, drawer panels, fireplace hoods, name plates and other useful and ornamental ob-

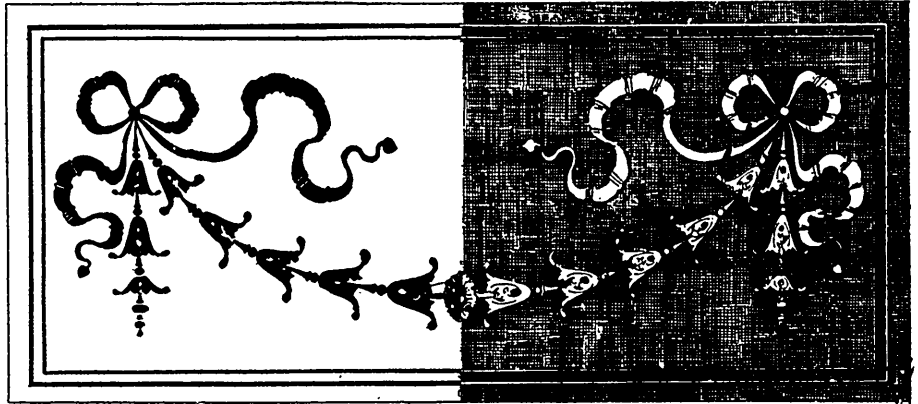


ILLUSTRATION NO. 2.—DRAWER PANEL.

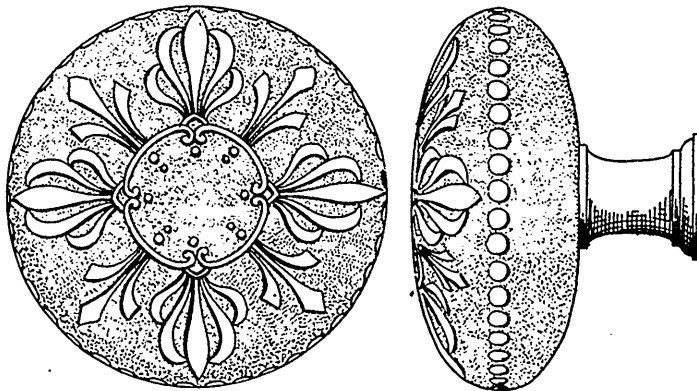


ILLUSTRATION NO. 3.—A DOOR KNOB.

jects can be decorated by this process, and if artistically done, the result will be highly effective.

The tools and materials needed are few and simple. They consist of a tray for the acid bath, a small can of asphaltum varnish, three or four camel's-hair or sable brushes of assorted sizes, a bottle of nitric acid and some pieces of sheet brass. For the acid bath, a photographer's hard rubber or porcelain developing tray answers admirably. A tight pine or whitewood

tray, with sides two or three inches high, protected inside by three or four coats of the asphaltum varnish, will do as well and may be readily made at home. Such a tray is shown at illustration No. 1. The asphaltum varnish can be purchased at a paint or hardware store. Should it be found too thick, it may be thinned with turpentine. It works best when about the consistency of cream. In applying it to the wooden tray, use a flat bristle brush, but in painting the design upon brass, use the soft hair brushes, which may be purchased at a paint or drug store. Sable brushes are best, but if they cannot be found or are considered too expensive, the camel's-hair pencils will answer. These come in quills and wooden handles should be made for them, so they may be held like a pencil. Sheet brass, of almost any size and thickness can be bought at large hardware stores or supply houses for about thirty cents a pound. For ordinary purposes metal not more than a sixteenth of an inch thick will suffice, but for large panels or name plates pieces from an eighth to three-sixteenths of an inch thick should be used.

Beginning with the drawer panel shown at illustration No. 2, take a soft lead pencil and draw the two lines inside the margin

The outer or marginal line represents the size of the brass. Then carefully draw in the garland, bows and ribbons and the pendant drops below the bow knots. Over these lines paint the design in asphaltum varnish with the soft hair brushes, taking care not to go beyond the pencilled lines nor to leave ragged or uneven lines. The back and edges of the plate must, of course, be covered with the varnish. When ribs are shown in the flowers, and ripples or folds are indicated in the ribbons and bows, these lines need not be left uncovered in the original painting, but may be scraped away with a needle point after the varnish is dry. It does not take long for the varnish to become hard, but until it does it is useless to try to scratch it away or to immerse the plate in the acid bath. The left side of the drawing shows the appearance of the plate when the design is drawn in, while the right side shows how the plate will look when the ground has been eaten away. The etching is done by placing the plate face up on the bottom of the tray and covering it with the acid.

The ground may be bitten to any depth, but it is not desirable to cut away too much of it. Ten or fifteen minutes in the bath will usually be found sufficient. A little practice will enable one to determine when the plate should be taken out. Soft brass corrodes easily and quickly, while hard brass takes from two to three times longer.

To prepare the bath, obtain a large, clear glass bottle and place in it a portion of pure water; into this water slowly pour



an equal quantity of nitric acid, taking care not to spill any of the acid, as it will eat a hole in any cloth it falls upon. The etcher will do well to protect her attire with a canvas apron or wear old clothes when engaged in this part of the work. Should valued fabrics by mischance be spattered with the acid, its action may be neutralized by immediately wetting the spots

this purpose. The plate should be raised from the tray bottom with a small, sharp-pointed stick and may then be grasped with a pair of pliers and washed. A plate may be repeatedly removed from the bath to watch the progress of the etching, but in doing so it must be handled with care, in the manner just described, so the painted design may not be injured.

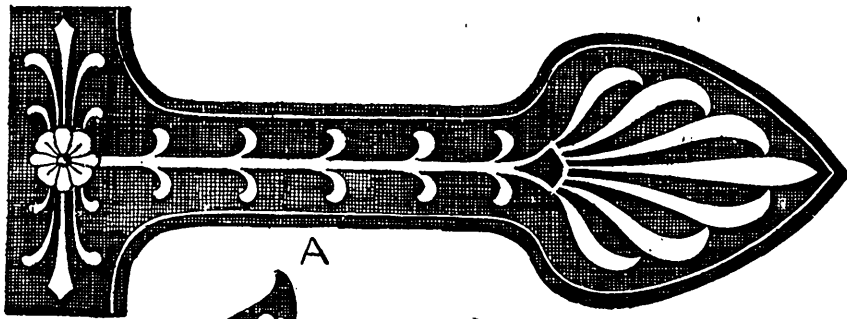
When the ground is etched deeply enough, remove the plate from the acid and give it a thorough washing in clear water; then with a soft cotton or woolen rag dipped in turpentine rub the entire face of the plate. The turpentine will dissolve the varnish and leave a film of it on the granulated surface of the brass eaten by the acid. As a result, the ground will be darkened or oxidized, while the parts originally protected by the varnish will be bright and smooth. The plate may be now taken to a brass polisher, who will burnish the high parts and

lacquer the entire surface, thus insuring a lustre that will last for some time without tarnishing. Key holes and screw holes may now be cut in the plate where needed. For a small cabinet or a table these relief brass plates are very decorative, and the brass escutcheons, knobs and hinge plates may be effectively treated in a similar manner.

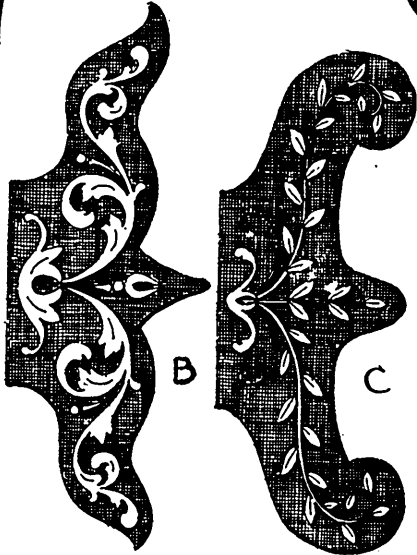
In illustration No. 3 is shown the face and side of a door knob. The design corresponds with that on pattern A of illustration No. 4, so that if used for a large door the knob and hinge straps will be of the same design. An escutcheon can be similarly decorated. For a bath to receive a piece of brass the size and shape of a door knob, a white earthen bowl or a battery jar may be used. The knob should be suspended in the acid bath by means of a piece of string tied round the shank. The string must be waxed or soaked with asphaltum varnish.

The hinges on cabinet doors can be greatly improved by making etched straps for them, to be applied so they fit closely against the side of the hinges. In illustration No. 4 three designs are given for hinge straps. Pattern A is for a door with a wide stile, such as a front or a bed-room door; B and C are for doors with narrow stiles, such as book-case or cabinet doors. These patterns may be carried out in any size. The sheet brass may be cut into the requisite shape with a scroll saw or a cold chisel and hammer, using an old flat iron turned bottom side up as an anvil. The uneven or ragged edges of the metal may be smoothed with a file.

In illustration No. 5 is shown a design for a fireplace hood that has both simplicity and artistic merit to commend it. The length of a hood is governed by the width of the fireplace. A strip of metal five or six inches wide is usually sufficient to prevent smoking, but on a large fireplace it may be necessary to have it much wider. To fasten the hood in position to a fireplace frame or to the brick work, have a smith solder two brass ears at each end and two or three along the top of the hood. These ears may be screwed fast to the frame, or holes may be made in them and small nails driven through and into the mortar between bricks. The hood should be made of a length to suit the inside measurement of the fireplace frame. Should this frame have round corners, the brass must be cut accordingly.



A



B

C

ILLUSTRATION NO. 4.—HINGE STRAPS.

with ammonia; then sponge the places with clear water and no stain will be left.

After the acid has been added to the water, let the mixture stand for several hours until cool. Then close the bottle with a rubber stopper and shake it so as to thoroughly mix its contents. Label this bottle, "Nitric Acid Solution, Poison," and

keep it out of the reach of children. When pouring the acid into the water, it is best to stand the bottle in a wash basin so that if the generated heat cracks the glass the solution will not ruin carpets or clothing. A solution once used should be poured from the tray into a bottle by itself and may be used again, adding a small quantity of the fresh solution. While it does not act as rapidly as a fresh solution, for soft metal plates it is more desirable, as it does not require such careful watching. The fumes of the acid at work on the plate are disagreeable, so, if possible, it is well to carry out this part of the process in the open air.

After the plate has been put into the acid, do not handle it with the unprotected fingers. Rubber gloves may be used for

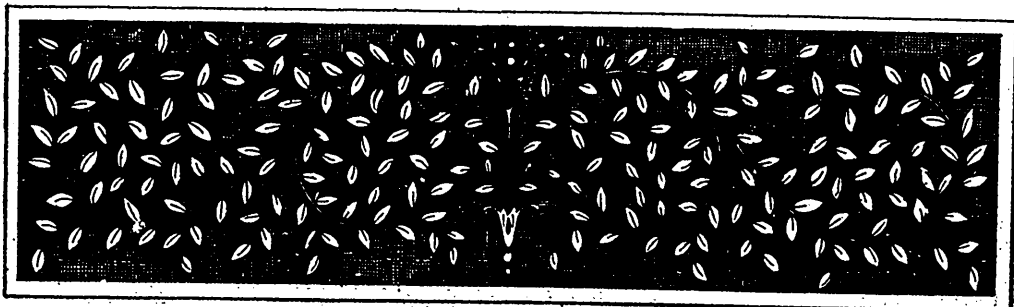


ILLUSTRATION NO. 5.—FIRE-PLACE HOOD.

## ECCLESIASTICAL EMBROIDERY.—No. 5.

By EMMA HAYWOOD.

(MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED IN CARE OF THE EDITOR OF THE DELINEATOR.)

In the third paper of this series designs were given for a burse, chalice veil and Eucharistic stole. These are in general use on every altar of the Episcopal church at the celebration of

the girdle. The chasuble is an oval garment with an aperture for the head to pass through and is partly open at the sides for the free use of the hands. It is the peculiar vestment of the

priest, worn by him only at the celebration of Holy Communion, and it is usually spoken of as The Vestment. It is emblematic of the royal robe put on our Lord in mockery by the soldiers, just as the maniple and girdle are to remind us of the cords with which He was bound.

The entire set of silk vestments may be embroidered as richly as possible. When time and opportunity serve, the work cannot be too fine or too elaborate, while the material for the vestments should be of the richest brocade lined with good, soft silk. This is, of course, very costly, so, when it cannot be afforded, plain satin or ribbed silk may be substituted. Indeed, in very poor parishes the vestments are sometimes made of pure linen embroidered with flax thread. Linen vestments do not need any lining. Their appearance is seemly and far preferable to omitting the use of them altogether. Colored linens are now brought to great perfection, as are also the flax threads used for art embroideries.

The sacred vestments required by the rubrics for the celebrant are the amice, alb, girdle, maniple, stole and chasuble. The amice is a deep collar, usually of white linen, attached to a cape with strings to keep it in place. It is broad and perfectly straight. It should always be adorned with embroidery in style corresponding with that on the silk vestments. The alb is also made of fine linen, plainly hemmed at the bottom. It completely covers the cassock, and, unlike the surplice, has close sleeves. It is bound at the waist with a linen or silk girdle. The girdle is usually made by hand. It should, as nearly as possible, resemble a rope. It is finished at each end with a heavy tassel of the same material. It should be white, although it is permissible, according to ancient usage, that it may be of the color appointed for the day. Sometimes it is crocheted from thick linen thread. Four strands of flat linen cord knotted make a firm yet pliable girdle that holds securely wherever it is tied. This is a distinct advantage, for the crocheted girdles, being smoother, are apt to slip.

The maniple, stole and chasuble are all of silk of the color for the day. The chalice veil and burse are made of exactly the same material, the embroidery corresponding throughout. The maniple somewhat resembles a stole, but is much smaller, measuring about three inches across at the ends and narrowing slightly toward the center, at which point a small cross is worked. Like the stole, it is embroidered on both ends and finished with a fringe. In length it is about forty inches. It hangs double over the left arm of the celebrant a little above the wrist. The stole has already been fully described in papers Nos. 1 and 3, but it may be well to note once more that the Eucharistic stole is longer than the preaching stole—about nine feet, as a rule—and instead of being worn pendant at the sides, as at other times, it is crossed over the breast and passed under

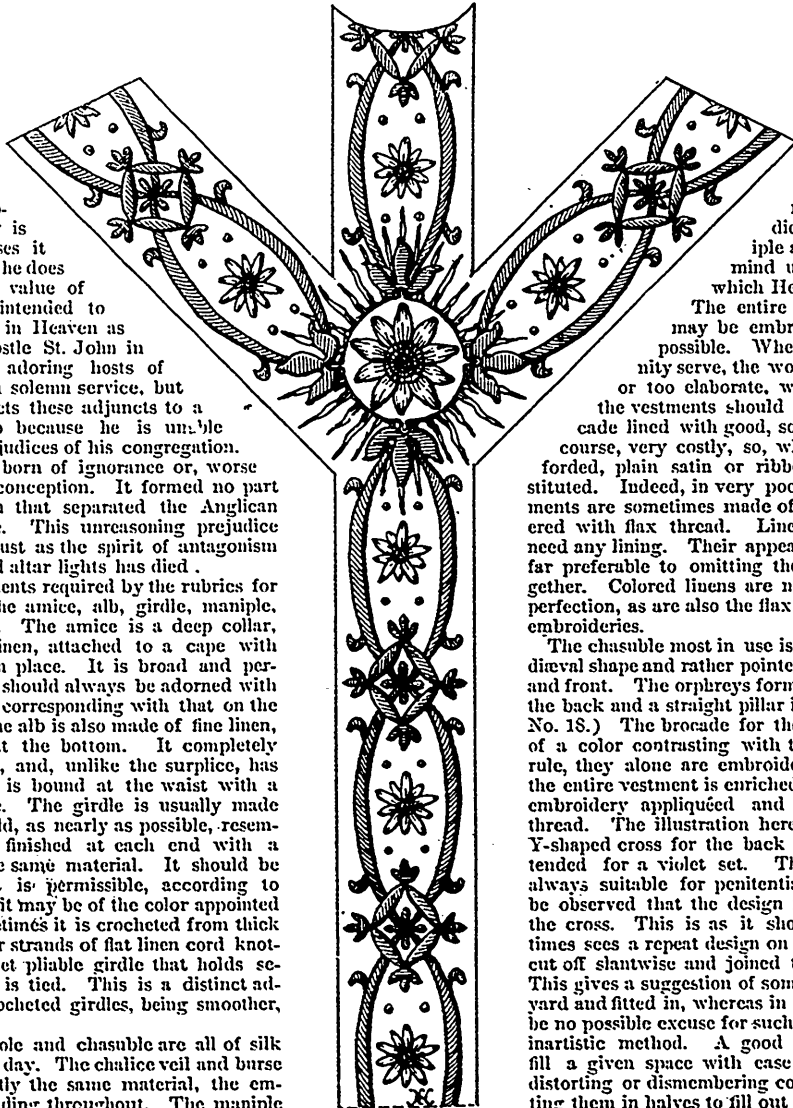


ILLUSTRATION No. 18.  
—ORPHEY FOR  
CHASUBLE.

beautiful embroidered in terra-cotta reds outlined entirely with Japanese gold thread. Again, deep-red orphreys embroidered with low tones of gold, likewise enriched with gold thread, are in excellent taste. Old-gold orphreys may be worked with soft shades of red. Any of these combinations give good results.

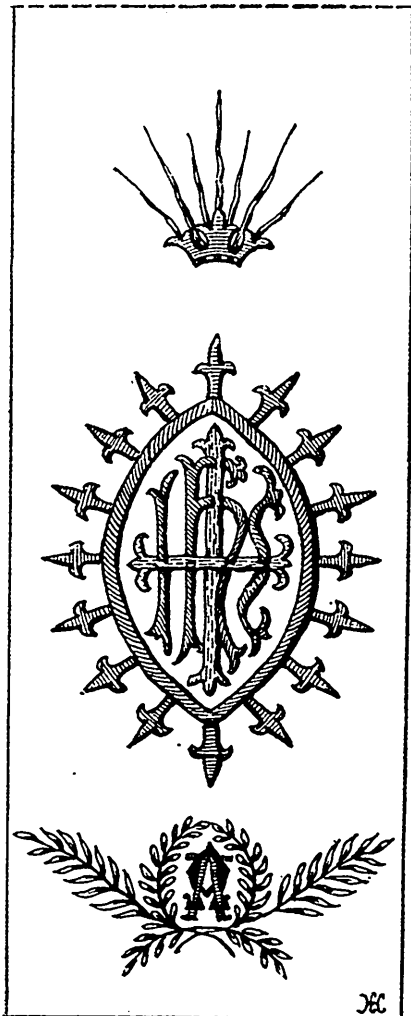


ILLUSTRATION No. 19.—MANIPLE.

The orphreys are finished at the edge, either with a galloon or else with several strands of filling silk couched down closely to the width of a galloon. The straight pillar for the front of the chasuble is made by repeating the main design to the required length, omitting, of course, the large central form. The material for the Y cross should be cut out and joined before working. The arms must be cut straight and then slanted off to the required shape. Great care should be taken to join the pieces accurately and neatly. The seams should be laid open and pressed quite flat. The silk thus prepared is then stretched upon linen

in the usual way, ready for the embroidered forms to be applied, after being separately worked on linen in frames, pasted at the back and cut out. The way to insure the best results is to have a frame made in the Y shape for finishing the work. A double outline of medium-sized gold thread is far better than one row of coarser thread.

The maniple shown at illustration No. 19 does not form part of the passion flower set, but represents a distinctive style of design, smaller in detail. A celebrant is sometimes assisted by two other priests, who act as deacon and sub-deacon respectively. These are likewise suitably robed in vestments known as the dalmatic and tunicle. They are alike in shape, somewhat short, straight garments with wide short sleeves. They have broad orphreys back and front from shoulder to shoulder and again near the bottom of the skirt, with narrow upright orphreys on each side. The dalmatic worn by the deacon should be more richly embroidered than the tunicle belonging to the sub-deacon. The deacon wears also, like the celebrant, the amice, alb, girdle, maniple and stole, the stole, however, being passed over the left shoulder and tied under the right arm. The sub-deacon omits the stole, but is otherwise vested the same as the deacon.

Illustration No. 20 shows a repeat design for an amice, the motive being the buds and leaves of the passion flower. This

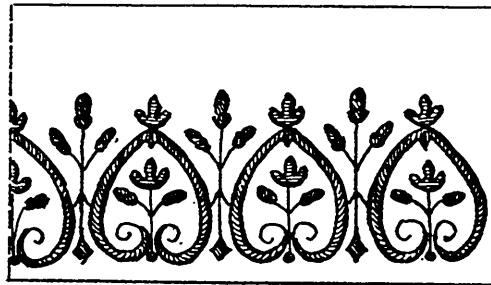


ILLUSTRATION No. 20.—AMICE.

is suitable for wear with the passion flower set. In order that the amice may set properly, it is necessary that it should be stiffened, but as starching is apt to spoil the beauty of the embroidery, it has been found a good plan to slip a band of medium-thick Bristol board in between the double fold of linen forming the amice, sewing the opening up lightly so that it can be easily unpicked for laundering. By this method the embroidery will wear three times as long and will always look better than when stiffened with starch.

## AROUND THE TEA-TABLE.

While economy is commendable in most things, we can scarcely be too prodigal of the words "Please" and "Thank you." A gracious address does much to make the wheels of life run smoothly, while a brusque woman, rude from ill-breeding or from very thoughtlessness, spends her day in that which is but labor and sorrow. It is scant achievement to be polite in formal happenings, but to be gracious and courteous in the daily contact with sister or brother is to grasp the true essence of intercourse. We may learn from our French neighbors how to make much out of what with us is but little—much rejoicing out of everyday happenings that we pass by with disdainful neglect. Anything in this world that will make glad the heart is a blessing, and the French are of all people wise in their rejoicings. With them every anniversary or fête day has its souvenir of remembrance, and a birthday in the family circle is a day of especial gladness. With the French woman no souvenir is more in favor than a gift of flowers. A pretty bouquet for a sick friend, or for a birth or

wedding day anniversary, represents the acme of refined giving. Then, too, on less happy anniversaries, what more tender and considerate memento to a friend than a box of pansies (heart-ease) on the day when the loved one "went home"? To the French woman belongs the knowledge of graciousness in small things.

When flowers have lost their perfume the chemist comes to the rescue, and, behold, they are again fragrant! An alcohol solution of the essence from the particular flower to be reperfumed, combined with glycerine to fix the odor, will give the flower an artificial perfume. For violets, one grain of the essence of violets to ten grains of glycerine is used. The violet venders have not been slow to take advantage of the discovery and the cheap, wild, scentless violet is now perfumed for the market. Flowers which are scentless are made a source of especial profit by the clever florist, who places them in a box with ice and turns upon them a current of carbonic acid gas charged with perfume.

### TO PERFUME THE VIOLET.

In sending flowers, books or fruit to a sick friend, a visiting card is sufficient to identify the giver, but if the acquaintance is intimate, a sympathetic note is less formal. Such an attention cannot always be acknowledged by the recipient, but some one in the family should not neglect to do so for the invalid. When there is protracted illness in the family, cards of inquiry with the words "To inquire" written in pencil are left with the maid. During a long illness such cards accumulate and what shall the convalescent do to acknowledge the kindness? A society woman, on recovery from a severe illness, caused to be printed a card which read:

**CARDS OF  
ACKNOWLEDGMENT.**

*Mrs. Van Twiller presents her compliments and  
thanks for recent kind inquiries.*

*The Majestic,  
August tenth, Eighteen hundred and ninety-six.*

These cards, enclosed in long envelopes and bearing the family seal, were sent to all who had made inquiries during the time of seclusion and suffering. Letters are received on the death of a loved one, and their personal acknowledgment is often a physical impossibility. To ignore their receipt is to seem rude and unappreciative, and again the printed card may be used, as follows:

*Mr. and Mrs. Van Twiller beg to express their thanks for  
the kind sympathy shown them in their recent bereavement.*

*The Majestic,  
August tenth, Eighteen hundred and ninety-six.*

This card should have a border of black—not too deep—and should be sealed in black wax with the family seal.

In the Autumn there is always a period when, like Flora McFlimsey, one has nothing to wear.

**TO FRESHEN  
A TOILETTE.**

The freshness is gone from bodices; hats and skirts are bedraggled, and from the heat of the Summer all garments bear uncomfortable olfactory evidence of use.

Everything must be looked over and made to do duty for some time longer. The freshening up of a wardrobe need not involve

any particular expense, save possibly for a few yards of ribbon. Black hats of straw or chip may be renovated by a treatment of liquid shoe polish. By turning the ribbon loops, picking up the tulle and straightening the flowers and leaves the hat is transformed into new usefulness. The bodice that is not quite sweet may be freshened by sponging the lining with ammonia water. Fresh shields are also potent factors in the sweetening of a frock. New bindings at the bottom of the skirts, fresh ribbon for belt and stock and every spot carefully sponged from the goods, will give to a gown a freshness that is quite wonderful. The up-to-date woman is of all creatures well groomed. She does not economize on soap, bath or sachet powder and the result of it all is a choice bit of femininity, reminding one of the breath of flowers. She has learned that to keep her frocks sweet-smelling she must never put them away until they are perfectly aired and the shields quite dry. The bodice is, therefore, spread inside out on the back of a chair and left in a current of air. After drying, it is brushed and laid away. Since the advent of big sleeves the old-fashioned closet has not been found a satisfactory place for bodices and they find a resting-place in boxes cleverly transformed into cushioned window-seats, or in the box couch.

These boxes are made deliciously fragrant by the many sachets now used, the whole wardrobe giving out the suggestion of perfumes. This delicate scenting of one's belongings imparts to them a happy suggestion of personality that is a genuine charm. The use of wood for scenting is very ancient, sandal wood being held in high favor. A cedar chest is a treasure, for in it may be laid the heavy Winter coats and furs, which will take on a delicious odor. That there is an etiquette in the use of perfume goes without saying. Extracts are held as abominations by the well bred woman, and animal odors, such as musk, civit or ambergris, are too pronounced for the aristocratic toilet table. Toilet waters are used in the bath by those who can afford them, and they are refreshing and stimulating. No amount of scent or of sachet powder, however, can conceal the lack of frequent bathing.

**SCENTS.**

EDNA S. WITHERSPOON.

## WOMEN IN THE PROFESSIONS.

THE STAGE.—By VIOLA ALLEN.

The stage as a profession for women is advisable only for the few peculiarly fitted for it by Nature and willing to add to their innate qualifications what they can acquire by perseverance, patient work and intelligence.

A generous amount of aptitude reaches a long way in all things, and so far in no other profession as in that of the stage. It is the spark of genius that sets the world on fire, but even genius may come to nought if industry is lacking. Industry should be the twin sister of Genius, working by her side, her other self, always feeding the divine flame and watching the fire, as did the Vestal Virgins of old their lamps, supplying them with oil that they might never be extinguished.

It has usually been supposed that men possess more strongly than women the desire to hand their names down to enduring fame, but now that women have enrolled themselves in nearly every profession followed by men, the theory loses something of its force. Upon the stage there certainly have been, and are to-day, women whose ability is quite as great as that of the men who have won eminence as actors. The possibilities of the dramatic profession make it particularly attractive to the bright, independent American girl. Every day, however, the stage is becoming more and more over-crowded and more and more difficult as a field in which to obtain a permanent position. The young woman now starting out upon a stage career encounters almost endless trials and disappointments.

In the days when the English drama was in its infancy, and the only theatre was a rough platform knocked together in the half-roofed court-yard of an inn, little beyond natural dramatic gifts was needful to qualify one for the stage; but now that it ranks with the foremost arts, and wields such a potent and wide-spread influence, it needs all the intelligence, cultivation and thought one can bring to it.

The schools of acting now established in several of the larger cities are crowded with pupils, but the utmost a student can learn there is the A-B-C of a profession filled with vagaries and endless surprises. Of course, the curriculum includes something of technique, something of that most necessary and fundamental preparation, the proper use of the voice, and some knowledge of the tricks of stage carriage and deportment. Thus the novice is furnished with a little kit of accoutrements, like the soldier who goes forward to war with his gun upon his shoulder, his knapsack on his back, his haversack and blanket, and a supply of powder and ball. But he soon discovers that, after all, beyond the few set phrases of the drill master, he knows but little of the art of war, that experience is the only teacher and actual practice the best general.

It is much the same with these schools. Not that I decry them—far from it. They usually have capable instructors and are of undoubted service, as far as they go, but they have their limitations. They provide the primary education of the student, and through them, perhaps, ambitious but misguided aspirants may be led to discover their total unfitness for the task they have undertaken. Certain managers have agreed to take a few of the most promising graduates of some of these schools and keep them employed for two years. It might seem that this is a most desirable opportunity, and occasionally it proves so, but more often, at the end of the allotted time, after playing small parts, sometimes with only a few common-place words to utter, the student finds herself not only disengaged, but with an experience trifling as compared with that she had hoped to gain. On the other hand, some sudden opportunity may present itself when the novice, called upon at short notice to play a good part, acquires herself so cleverly that she attracts the particular attention of her own or some other manager, and in so doing gains

an opening by her own efforts—the very best of recommendations. So little makes or mars, and the stray chance may prove the golden opportunity. But with the opportunity given, and talent taken for granted, honor and fortune cannot follow without constant industry and perseverance.

Prevailing public opinion ascribes a frivolous and purposeless existence to the people of the stage. Of the “hangers-on”—the ephemera that abound in all professions—this is undoubtedly true, but the exceptions, as usual, prove the rule, and the assertion is usually untrue, as a knowledge of the lives of our earnest men and women of the stage would show. Many of them shine as painters, musicians and litterateurs, understand other languages than their own, take a keen interest in the progress of their own times, besides having wide knowledge of the history and customs of past centuries. Indeed, these things are necessary, inasmuch as the actor holds the mirror up to nature, and the reflection to be of any value must be true.

To succeed, then, upon the stage, a broad cultivation is absolutely necessary to supplement natural adaptability and is only to be obtained by constant study and application. The hopeful aspirant does not at first realize the full force of these conditions. No one disputes that the study and training of a singer is never done, but this is not admitted to be equally true of the actress. Acting is not merely a matter of intuition; comprehension comes long before the faculty of expression—long before such command is acquired over the tones of the voice, the muscles of the face and body, as to force them to run the gamut of human emotions unerringly.

There is a glamour about stage life to most young people, particularly to young women. Perhaps it proves, what is so often said, that women have an inherent love of admiration, but without a really earnest ambition and a genuine love for her profession, the young woman who has gone upon the stage will not pass the first milestone of the road that lies before her. It is a case of the survival of the fittest. Many will doubt this and cite any number of instances where actresses have obtained celebrity without apparent effort or application. But I am speaking only of real eminence in the histrionic ranks, and that is not attained merely by means of some peculiarity or escapade that fills the newspapers and the public mouth for a day. Praise should be the effluence of virtue. Notoriety is a poor substitute for glory, and any woman in any profession—but most emphatically, perhaps, in this—makes a sad mistake to seek the noisy voice of Rumor, mistaking it for the far-reaching verdict of Fame. It is like the fly in the *Æsop* fable who sat upon a wheel and congratulated himself upon the dust he was raising.

The social aspect of the stage is constantly changing and that for the better. To speak more definitely, the players who live in accordance with the social laws possess a recognized social standing under them, as does any practitioner in any profession. Formerly, to call a woman an actress, conveyed a certain sense of contumely, but that sentiment is rapidly dying out, owing largely to the persistently upright lives lived by the best women of our stage—a fact attested by the social recognition accorded them. There will always be mountebanks and those who seek only notoriety, but that so many conservative young women turn to the stage as a means of livelihood and live honorably upon it, proves conclusively that as a profession it is rising morally as well as artistically in public estimation.

It has never been as black as it has been painted—excluding, naturally, its beginnings, when no women appeared upon the boards, the feminine characters being represented by boys, and the audience a medley of dissolute noblemen, tapsters and the like, who could not be expected to encourage refinement or delicacy. Yet it was only fifty years ago, when Mrs. Mowatt, under the stress of financial reverses, left private life for the stage, that not only friends but relatives turned from her for what they considered a vulgar, bold course. She in time overcame their prejudices, but her success had undoubtedly much to do with it. In her autobiography, which was, I believe, a very popular book at the time of its publication, she says:

The woman who on the stage is in danger of losing the highest attribute of her womanhood, would be in peril of that loss in any situation of life where she was, in some degree of freedom, particularly one in which she was compelled by circumstances to earn her own livelihood. I make this assertion fearlessly, for I believe it firmly. There is nothing necessarily demoralizing or degrading about the stage.

The foregoing was written about 1853, and it is a greater mistake now than then to suppose the stage an open pitfall. A

young woman's self-respect and proper pride should protect her from yielding to temptation anywhere in the world. A refined, well-bred woman encounters no disrespect upon the stage and meets there only the treatment a gentlewoman always inspires.

During the past Winter there appeared in the pages of a widely-circulated periodical an article headed, “About the Stage Door.” It was most misleading, classing, as it did, all the women of the stage under one head, and setting them forth as utterly artificial and irresponsible, impossible socially and intellectually, and useful only for the amusement of the public in general and of man in particular. The writer's conclusions are unimportant, as he plainly shows his point of view was that of a loungers about the stage doors of concert halls, but the impression made upon the mind of the reader after the perusal of such an article would be that there is absolutely no morality among the women of the profession. Unfortunately, calumny lodges more easily in the public mind than commendation, and five magazine articles to the contrary might not undo the mischief of that one.

As a matter of fact, there are no loungers about the stage doors of reputable theatres, nor is there the free and easy intercourse sometimes represented between the outside world and the players—in this country at least. The actors are there for business of a precise and exacting kind; there is room for nothing else and there is no other pleasure expected than the satisfaction of doing their work to the best of their ability. As for the other accusations contained in the same article, there are so many shining examples to the contrary that it is unnecessary to refute them.

Too many regard the stage simply as a means, with little or no care for it as an end. The remuneration of the women in this profession is equal to that of the men, as it seldom is in other walks of life. But, although the salaries are large, an actress usually has so many expenses, that in the end her compensation is considerably reduced. Clothes are the greatest item and often require an immense outlay. In the “palmy” days of the drama which we hear so much regretted, the leading woman's wardrobe consisted of a few dresses from which she was expected to costume each and every part. It would, in fact, have been an impossibility to procure a fresh set of dresses for each play put on, as the old play bills set forth at least two plays for an evening's performance, and I think it was not uncommon to vary the bill every night in the week. The first pages of the old play books contain, besides the cast, the costuming of the plays. By them the heroine is invariably dressed in “white gauze” for the first act, while a “blue pelisse” worn with it makes a second dress and so on *ad libitum*. The Chinese have still an easier method. They wear one costume over the other and simply drop them one by one as they emerge into new scenes and situations. But with the elaborate improvements in scenery and lighting facilities that we enjoy to-day, costuming has kept pace, until now the dressing of the characters receives as elaborate and minute attention as do the other accessories. The tints and shades of the costumes must harmonize with each other as well as with the scenery, so that the dressing has become a marked feature of the present production of plays. If a play scores a success and runs for months, the expense is equalized, but it often happens that the play fails to excite public interest. In that event the dresses are laid aside, perhaps never to be used again. However, these facts do not impress the outsider, and the salaries paid to leading women, particularly as chronicled in the newspapers, are a strong and dazzling magnet to attract those seeking a new means of livelihood. It seems so simple to act, because the better means of acting the simpler and more natural it appears.

Aside from the mental equipment necessary to the young woman who has any chance of success in a stage career, physical fitness is also required. I do not particularly allude to a pretty face or a pleasing manner, although these are undeniable advantages, but rather to a strong physique and great powers of endurance. Travelling, though at first a pleasure, does not so continue, as one must endure many personal discomforts in the way of indifferent hotels, draughty theatres and tiresome journeys at all hours of the day and night. That most desirable of all stage positions, membership in a stock company, comes only to the fortunate few. The first-class companies travel in their own private cars and visit only the largest cities, so that the discomfort is reduced to a minimum, but it is not often in these companies that the novice is able to serve her apprenticeship.

Of course, there are always exceptions. My own way was made very pleasant and easy, but the usual rule for beginners is

eternal vigilance. I think it is Fannie Kemble who, in her autobiography, tells of standing in the stage entrances night after night and learning by heart every word uttered and every gesture made by her superiors. There is no better study than the methods of those in advance of us. The French and Italian players, particularly the latter, are worthy of the sincerest imitation, as their work displays a delightful finish that American actors, as a whole, lack.

It is true that "work is only toil when it is the performance of duties for which Nature did not fit us, and a congenial occupation is only serious play." Therefore, let every young woman looking longingly towards the footlights consider herself earnestly before deciding to adopt the stage, and discover if

Nature has really endowed her for the task. If she is sure of her gifts and her strength, let her mark out her pathway and adhere loyally to it.

The road to success is a long one, but in spite of all vicissitudes, there is much contentment in trying to faithfully attain some position worthy of praise. It is something to spend one's life doing the best that is in one, and even if the object is never accomplished, there is the delight of effort and the undying incitements of hope. After all, success is largely a chain of fortunate circumstances, and there are always possibilities upon the stage for earnest, conscientious young women, striving to add to the glory of their profession and to raise it higher as an art.

## A "RAMONA" LUNCHEON.

By SHARLOT M. HALL.

"Laura Haines is back from Southern California--did you know it?" cried Mary Gray, seating herself in a cosy corner of my room.

"Yes," I answered, holding up a folded card with a spray of yellow mustard blossoms across the front. "did you get one, too?"

"Yes; I wonder what it means? 'Ramona luncheon.' Ramona was that pretty Indian story by Helen Hunt Jackson, wasn't it?"

"It was, and Laura has been visiting in the country where the scene is laid. Well, we will have to content ourselves till the tenth, but Laura is sure to provide something quaint and interesting. She never gives a commonplace entertainment."

The tenth dawned fair and beautiful, and we were almost too impatient to await the appointed hour. When we rang the bell a dark-eyed boy dressed in Spanish costume opened the door and conducted us to the dining-room. It was a glimpse of some Moorish picture. Laura had covered the walls with soft, pale-gray cheese-cloth to imitate the whitewashed adobe walls. Rugs of Indian blankets covered the floor and window-seats and tall palms and foliage plants were banked around the walls to simulate the *patio* or enclosed garden of old Spanish-American homes. Here and there brown earthen *ollas* or water-jars held great bouquets of yellow mustard blossoms, gleaming like powdered gold against the dark-green palms. The windows were uncurtained and draped with vines through which the Summer breeze drifted in sweet and cool.

The table was covered with a cloth of handsome Indian drawn-work, and the decorations were scarlet carnations, dropped in loose handfuls here and there, and tiny *ollas* and quaint Indian baskets filled with the musk flower (*minulus moschatus*), its pungent odor recalling Andalusian gardens.

Laura and her mother came forward and greeted us cordially, and we had time to study their costumes while the other guests were coming in. Mrs. Haines was dressed as a Spanish matron, with high comb of frost-like sifree silver and a mantilla lace falling softly over her shoulders. She was a beautiful and stately "Señora Moreno," but far too genteel-looking to part even storial lovers. Laura was "Ramona," a dainty Indian maid with glossy braids and sleeves rolled up as when she washed the altar-cloth for "Father Salvierderra." She wore a soft, dark skirt and a blouse of white linen, with an embroidered *rebozo* thrown across her shoulders and a wonderful silver necklace and bracelets of Indian make.

Luncheon was served to the tinkle of guitars hidden away in some corner of the palms. The maid who served us wore a pretty adaptation of the Indian dress. After we were seated Laura smiled and blushed and told us that "Alessandro" would join us at the feast. Her mother stepped into the parlor and returned with a tall, dark cavalier whom she introduced as her son-to-be. He greeted us with a soft Spanish accent, and sat smilingly through our chorus of good wishes and congratulations. It was a love-feast indeed, and we scarcely knew if we were eating nectar of the gods or plain food of earth. But Laura opened her heart and gave us the secret of the dainty viands, from the perfect chocolate served in little Indian cups to the sandwiches piled upon drawn-work squares in quaint baskets woven of reeds by the patient fingers of the Pueblo women.

There were *chile con carne*, served on crisp lettuce leaves; tomatoes that were a dream: the tiniest white onions boiled and dressed with cream and black pepper; *frijole* croquettes: little currant cakes, and bread and butter. The ices were frozen in the shape of an olive cluster, and real olives were served on tiny dishes of Indian pottery. Oranges on their own branches with glossy green leaves were offered from Indian baskets, and we amused ourselves by counting the seeds to see in what month we should be married. Laura told us how the Indian girls lay an orange on the altar in the little chapel at Camulos and beg the good Santa Barbara to bless it and tell them by it when the happy day will be. She blushed rosy-red when we asked if she had tried it, and "Alessandro's" dark eyes flashed a mischievous glance at her as he played with the fragrant musk leaves.

She bought off from confession with the recipes which I copy below, for her pretty "Ramona luncheon" is an idea which could be used with less faithful detail and yet be quaint.

The chocolate was simply the finest brand, made a little thicker than usual and flavored with vanilla and a dash of cinnamon. It was then whipped to a froth with a Dover beater and served in small cups. One-fourth of whipped cream is an addition much liked by some.

For the tomatoes, use half a cupful of cold boiled chicken chopped fine, the same of chopped veal, and half as much ham. Moisten with the liquor in which the veal and chicken were boiled, and season with salt, pepper and the slightest bit of parsley. The quantities of meat may be increased to suit individual needs. Make a dough by pouring a cup of boiling water upon a quart of very fine fresh corn-meal; work in a lump of butter the size of a walnut and add water as necessary till the paste is the consistency of biscuit dough. Have ready a pile of the soft inner leaves or husks of green corn. Take a lump of dough the size of a walnut; pat it out into a thin, flat cake, put a spoonful of the meat on it, roll together and then roll it tightly in the corn husk; tie the ends of the husk in a knot to keep the tomale from coming open. Boil for twenty minutes in a pot of hot water containing a few red peppers. Serve hot, the husk slightly opened and the tomatoes piled on a napkin.

For the *chile con carne*, remove the seeds from one dozen large red peppers. Place the skins in a pint of water and let them simmer until so soft that they can be worked to a paste with the fingers. Work the skins and liquor smooth, strain and add a tiny pinch of salt and a very little finely chopped onion. If the sauce is very thin, add a little flour until it is like cream. Stir in an equal quantity of chopped veal, chicken or beef, as preferred, and serve on lettuce leaves.

For the boiled onions, boil the smallest button onions until tender and serve with hot cream, seasoned with salt and black pepper.

The *frijole* croquettes are made by boiling a cupful of brown beans until well done and dry; season with butter, salt and black pepper; mash perfectly fine, mould into little cakes, dip in beaten egg and bread-crumbs and fry until brown. Serve with a tiny red pepper stuck in the top of each.

For the currant cakes, any drop cake batter stirred full of currants will answer. Bake into tiny drop cakes, ice, and sprinkle currants and powdered cinnamon over the top.

Here are the "Ramona" sandwiches: Chop about equal quantities of very fine figs, dates, raisins, citron and any candied fruits, and a very little candied peel. Place lightly in a square

mould and pour over it melted loquat jelly. Red currant jelly makes a very good substitute. If the jelly is not firm, add a little gelatine when melting it. Move a fork gently through the mass to be sure the jelly settles all around the fruit. Set the mould on ice until cold and firm, then turn out and cut off the jelly in thin slices. Serve on brown bread very lightly buttered, laying a slice of jelly between two slices of bread. These are most delicious sandwiches and well repay all the trouble of making.

The olives had been drained of their liquor the day before, the

bottles being filled with fresh water containing a few red peppers. Very tiny peppers were served on the dishes with them.

The little *festa* ended with some sweet Spanish songs accompanied on the guitar. Laura brought out photographs and souvenirs of Ramona's land, which was to be her new home. As we went away carrying our bouquets of carnations and musk, Mary and I agreed that the luncheon was almost pretty enough to reconcile us to the loss of our girl friend, and our dreams that night were full of Alessandro and Ramona, romantic *patios*, stately *señoras* and Spanish cookery.

## DOMESTIC SCIENCE.

**WET SHOES.**—Wet shoes just removed from the feet should at once be filled with dry oats, which will absorb the dampness and preserve their shape. A box of oats in one's closet will be found equal to shoe trees for almost all leather.

**TO WASH CHAMOIS SKIN.**—Add a table-spoonful of household ammonia to two quarts of tepid water, and rub the chamois skin well in it with the hands, or squeeze it for some time in this water. Rinse thoroughly, dry in a shady, cool place and stretch smooth when almost dry. So treated, a chamois skin will be as pliable and useful as when new.

**SANITARY EFFECT OF PERFUMES.**—Perfumes, if not offensive to the patient, should be freely used in the sick room. During the last cholera epidemic in Paris not a person employed in the manufacture of perfumes was attacked by this deadly ailment. Just why the use of odors should prove a protection against contagion would be difficult to explain, but there are many other cases besides that mentioned above which seem to show that such is the case. Lavender water sprayed daily in damp rooms and houses situated in malarial localities will, it is said, go far towards affording the inmates immunity from infection.

**GILT PICTURE-FRAMES.**—Gilt picture-frames that have become dingy are much improved by rubbing them lightly with a soft linen cloth or fine sponge that has been dipped in turpentine. A piece of yesterday's wheat bread rubbed over engravings will remove dust that cannot be taken off with a feather duster.

**WIRE FOR SASH CURTAINS.**—When sash curtain rods are not used, picture-frame or other wire should replace them, because cotton or hemp cords stretch and sag and leave the curtain an ungraceful sight.

**TO CLEAN PATENT LEATHER.**—Patent leather shoes should be wiped free from dust with a damp cloth while on the feet, then quickly wiped again with a dry, clean cloth, after which rub them briskly with a soft cloth upon which are a few drops of coal oil. Nothing has been found to equal kerosene for both softening and keeping patent leather bright. Shoes should be removed from the feet so as to produce as few wrinkles as possible. They should then be bent into proper shape and placed where they will not be bruised.

**INK STAINS ON WOOD.**—To remove ink stains from dark, polished wood, add ten drops of nitre to a table-spoonful of water and touch the spots with a camel's-hair brush or a fine quill-feather; watch the dark spot and when it has nearly disappeared, wipe off the nitre with a damp cloth. If the ink is still visible, repeat the process, but do not allow the nitre to remain until it whitens the varnish.

**SOUP AND BROTH MEATS.**—When soup is to be made of meat that is not afterwards to be eaten, the smaller the pieces into which it is cut and the longer it is cooked, the richer will be the soup and the more worthless the meat removed from the liquid. The water should be cool when the meat is first put in. When making broth, the meat may be used the same as if roasted. It is at first placed in boiling water to retain its virtue as food. To broth is added flavors, grains or vegetables, which constitute the greater part of its nourishment, while the meat, though somewhat tasteless, is about as valuable as food as if the broth had not been boiled out of it. It still contains nearly all its proteine or energy-giving virtues and may be made deliciously agreeable by a wise cook.

**FIGS.**—Figs that are too dry for agreeable eating may be steamed until plump, then sprinkled with powdered sugar and partially dried again.

**VINES ON HOME WALLS.**—Damp houses are much im-

proved by clinging vines, these growths sucking up the dampness from wood, brick and stone walls. Autumn is the best time for setting out hardy vines. Morning glories, Canary, Madeira and other annual vines answer the same purpose.

**OILED RAGS.**—Oiled rags not burned immediately after being used should be kept in a covered tin can or stone jar, as they are subject to spontaneous combustion.

**CASTORS ON KITCHEN TABLES.**—Kitchen tables should have castors and a drawer. Such a table is easily moved from place to place while cooking or washing dishes. It is a step-saving affair. The frying of cakes, croquets or fish-balls or the preserving of fruit will be easier for the help of a small, movable table.

**ACID AND ALKALI.**—After the hands have been long in soapy water—or even if only dipped in it when it is very strong—cider vinegar or the inside of a fresh lemon rind should be rubbed over them to counteract the drying effects of the alkali and whiten the skin and nails.

**GREASE SPOTS.**—To save unpainted wood floors or tables from being permanently defaced because of hot grease having been spilled upon them, dash cold water upon the spot instantly. This will harden the grease and hinder it from entering far into the pores of the wood. To remove a grease spot from matting, cover it thickly with wheat or buckwheat flour, lay a paper over the spot and place a warm iron upon it. This may be repeated, if necessary. A quicker but more costly process is to wet the spot with alcohol and rub white soap into it. After this application is dry, wash off the soap with warm water and a clean cloth and rinse it with salt water. Then dry the spot with a towel.

**TO KEEP RUGS FROM CURLING UP.**—If narrow webbing of the kind used to hold chair-seat springs in place is sewed under the edges of rugs, they will not curl and will last much longer without fraying.

**TO LOOSEN GLASS STOPPERS.**—To remove glass stoppers from bottles, warm their necks by drawing to and fro a cord passed twice about them. This process heats the outer glass and makes it swell enough to loosen the stopper. If the neck of the bottle is held for a moment in the flame of a match, the same result will be secured. It may be necessary to tap the stopper lightly several times on each side with a bit of wood while the glass is still warm.

**FRESH FISH.**—Only perfectly fresh fish is really palatable, no matter how carefully seasoned it may be. To keep it properly after it is cleaned, wrap it in a cloth and lay it upon ice. Do not put it in water or lay next to ice if its finest flavor is valued.

**FLOUR BATH FOR ZEPHYR WOOL.**—To cleanse articles made of white zephyr wools, rub them through flour, changing the flour as if it were water: shake the articles thoroughly when clean and hang them in the sun.

**RUSSET SHOES.**—Russet shoes should be cleaned with a cloth wrung from soap suds, then quickly wiped dry. If possible, apply russet polish while on the feet. Do not use more polish than is needed to gloss them slightly.

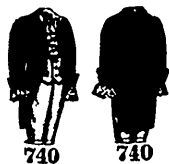
**BAIN-MARIE.**—A *bain-marie* is considered indispensable in the kitchen of a first-rate French household, though almost unknown in England and America. It is a large pan with a flat lid in which are cut openings like griddle holes in a range. Hot water nearly fills the pan and the receptacles in which sauces and other delicate dishes have been cooked are set covered into the holes to remain in perfection until wanted. It is not an expensive addition to kitchen ware and pays for itself



DESCRIPTION OF BRIDAL ATTIRE SHOWN ON OPPOSITE PAGE.

For "the fairest festival of life" the demands of the toilette are not arbitrary, but the bride will always seek to impart to her toilette a certain dignity and grace. A rich faille princesse with satin brocaded figures and *moiré antique façonné* are the newest fabrics for Autumn bridal gowns. Equally handsome and just as popular, however, are white corded silk, white satin, *cliché poult de soie*, satin duchesse, etc., enriched with pearl passementerie, lace and orange blossoms. Inexpensive and unassuming is a bridal toilette of brocaded taffeta silk, yet it is tasteful and pretty and can be made to do duty afterwards at receptions and dressy functions. Simplicity should characterize the toilette of the youthful bride. The various degrees of elegance in bridal toilettes is largely determined by the circle of friends the bride is to gather about her. For a small home wedding, a travelling gown is sometimes worn, if the bride is to depart soon after the ceremony. Youthful brides who wear a toilette of white silk generally add a tulle veil that falls like a cloud about the figure.

FIGURE D52.—PAGE'S COSTUME.—This illustrates a Boys' costume. The pattern, which is No. 740 and costs 1s. 8d. or 30 cents, is in seven sizes for boys from four to sixteen years old, and is shown again on its accompanying label.

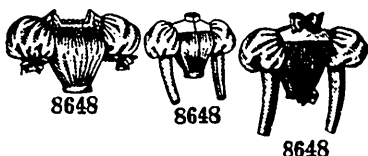


White satin and velvet form the combination seen in this picturesque Continental costume for a page, lace edging, bullion embroidery and fancy buckles adding a touch of elegance in the way of decoration. The fronts of the vest separate prettily in points below the closing and square-cornered pocket-laps cover openings to side pockets. A satin bow at the throat finishes the top of a soft jabot of lace edging. The coat is in true Continental style, with a long coat-tail back and cutaway fronts that open from the shoulders down. The comfortable sleeves are completed with roll-up cuffs and frills of lace edging. The coat is decorated with bullion embroidery.

The leg-bands of the knee trousers are fastened with fancy buckles.

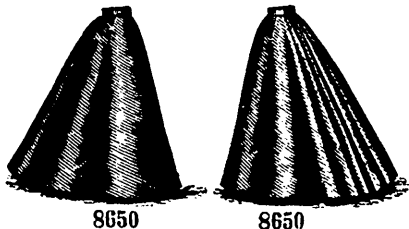
Silk or satin combined with velvet is handsome in a costume of this kind, though satin may be used throughout. Lace edging and fancy buckles will provide proper adornment.

FIGURE D53.—BRIDESMAID'S TOILETTE.—This illustrates a Ladies' yoke-waist and skirt. The yoke-waist pattern, which is No. 8648 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 442 of this number of



THE DELINEATOR. The skirt pattern, which is No. 8650 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is portrayed again on page 446.

Rich and lustrous pale-green *poult de soie* was used for this charming toilette and spangled trimming, grouped spangles, ribbon and lace edging form the decoration. The waist is known as the baby waist and has a low, square neck. It is made with a square yoke above a full back and full fronts, the fronts being closed at the center, and is made trim by under-arm gores and a close-fitting lining. Crosswise rows of handsome spangled trimming cover the yoke and decorate the fronts below the yoke and a frill of lace edging finishes the neck. Fancifully grouped span-



gles ornament the elbow puff sleeves, which are banded with the spangled trimming at the elbow. A ribbon belt encircles the waist.

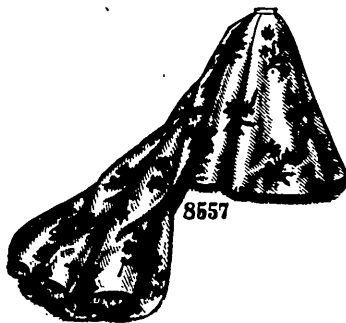
The seven-gored skirt is smooth-fitting at the front and sides and may be gathered or plaited at the back. It is trimmed with lace jabots at the side-front seams and powdered with grouped spangles to correspond with the sleeves.

The color should be selected with due thought to its suitability to the blonde or brunette complexion for which it is intended.

FIGURE D54.—BRIDE'S TOILETTE.—This illustrates a Ladies' basque-waist and trained skirt. The basque-waist pattern, which is No. 8671 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 441. The skirt pattern, which is No. 8557 and costs 1s. 8d. or 40 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on its accompanying label.



The traditional pure-white bridal toilette is here pictured in a handsome quality of satin duchesse, chiffon, flowers and ribbon contributing effective decoration. The veil is of vapory tulle. A well fitted lining closed at the center of the front insures trimness to the basque-waist, which has soft fulness drawn to the center of the back and front, the fronts drooping prettily over a ribbon belt bowed at the back. Deep, pointed sleeve-caps bordered with



plaited chiffon ripple prettily over the full puff sleeves and a frill of chiffon completes the sleeves at the wrist. Orange blossoms are arranged on each shoulder and ribbon softly wrinkled covers the standing collar.

The trained skirt is in Consuelo style in front, having under-folded plaits at the side-front seams and flaring broadly. The long train sweeps out in stately folds and has square corners. If preferred, the train may be round.

Lace or chiffon and orange blossoms will provide suitable decoration and may be disposed as most pleasing to the taste.

FIGURE D55.—DRESS FOR THE MAID OF HONOR.—This illustrates a Little Girls' dress. The pattern, which is No. 8534 and costs 10d. or 20 cents, is in seven sizes for little girls from one-half to six years old, and is differently depicted on its accompanying label.

Pale-yellow taffeta silk and lace edging are here shown in this dainty dress, with lace edging and ribbon for decoration. The dress is shaped by shoulder seams and closed at the back. It has a round neck, to which is joined a stylish handkerchief Bertha that is gathered at the top, the corners falling at the front and back of the sleeves. The sleeves are in bishop style and are each completed with a frill of lace edging headed by a ribbon bowed prettily on the outside of the arm. The dress is deeply hemmed at the bottom and is decorated with a ruffle of lace edging surmounted by ribbon that is formed into dainty bows at regular intervals.



Silk, vailing, cashmere and various soft wool goods may be made up in this way, with lace as an accessory. The color is a matter of becomingness.

The large hat is trimmed with ribbon and ostrich feathers.





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D 55.

The Delineator.

*A Bride and Her Attendants.*

October, 1896.



## SUCCESSFUL BUSINESS WOMEN.

It is too generally believed that women with talents for organizing and maintaining commercial or industrial enterprises are rare and unnatural types, and that refined breeding and a college education hinder rather than help them in business ventures.

Nature bestows motherhood and wifely occupations upon woman, and they who are worthy of respect do not seek to evade these responsibilities. But not infrequently, through be-  
reavement or financial reverses, women are compelled to become self-supporting. Just because they are womanly, they manfully undertake to fight the wolf. If endowed by death with a business plant, such a woman is likely to cheerfully face the responsibility of running it for the sake of those dear dependents who need bread and education. Women with keen perceptions and quick, observant faculties are unconsciously educated by attrition with minds possessing business intelligence, or they may have inherited business aptitudes from their fathers, aptitudes of which they are unconscious until the need for their exercise makes itself felt. Why should not a girl as readily as a boy inherit her father's business sagacity? What bereaved women have done from necessity, dependent or ambitious foot-free women may undertake from choice, and be honored for voluntarily escaping the moral degradation of eating bread earned by others. Unmarried women without fortune who are willing to be useless appendages need not be considered. They are not individuals. They are only cyphers in a community where work of some sort is always needing to be done. It is for such as choose industry instead of idle dependence that these sketches of successful women have been prepared. "Long is the way by precept," said Seneca. "but short and effective by example." By inbred habits centuries old, women are painfully conservative, hence Seneca's words of wisdom have more meaning for them than for men, who, as a sex, were never other than free to undertake whatever seemed to them good. This century is proving that men and women need not be rivals but mutual helpers in accumulating a competence. The man is, perhaps, superior in the riches of experience, but the woman, though less acquainted with those commercial paths that lead to success, reaches them by her quick instincts, less fettered by a knowledge of established method. She often thus perceives original and speedier ways, or, perhaps, pleasanter and equally safe channels through which to attain desired ends.

## MRS. FRANCES FISHER WOOD.

Mrs. Frances Fisher Wood possesses trained reasoning powers, keen intuitions and exceptional tact. She had every temptation to assume the attitude of many of her sex who ought to make an industrial independence for themselves but decline because of what they misname "feminine delicacy and lady-like sensitiveness." She was born and reared amid surroundings of exceptional elegance and refinement. She was college bred, which men of affairs are prone to declare an obstacle to business success. Book learning, say they, is in the way of commercial advancement. Mrs. Wood had a brilliant record for scholarship when she was graduated at Vassar and since then she has been president of the alumnae of that institution. She married a distinguished medical specialist, and her home gave emphatic evidence that higher education is a help instead of a hindrance to perfect housekeeping. After a son was born to her and the need of artificial food for him became imperative, she herself undertook its scientific preparation, to relieve her husband from this task as well as to assure herself that neither to blunder nor neglect should her "wee mannie" be subjected—and he wasn't. The admiration which her baby excited by his physical and temperamental perfections was so emphatic, that appeals were made to her to share the milk she patiently sterilized—because patience in plenty is required to prepare milk scientifically and no other method is absolutely safe. Of course, she was generous, both to friends with puny children and to her husband's appeal for safe and suitable nourishment for certain of his enfeebled patients. From this small beginning originated the extensive enterprise now known as the "Kingwood Herd," of Kingston, N. H. Of this farm and its mission everybody who reads knows already. The lives it has endowed with health and those it has saved no one can count, so rich and

so far-reaching are the benefits conferred by perfect food and so baneful are those invisible "busybodies" concealed in unwholesome milk. Mrs. Wood met out of the prime necessities of her business by devising a bottle that has no indentations to interfere with its perfect cleansing. This bottle she patented and from its sale to other milk dealers she derives a revenue. It is not as likely to break as are bottles of other shapes, and as the milk she prepares remains sweet almost indefinitely when thus bottled, it may be safely stored away for round-the-world voyages, and be used by babies and invalids everywhere.

Having set this enterprise firmly upon its feet, Mrs. Wood's taste for Oriental art drew her to the study of Japanese metals, china, pottery and paintings. In this she had the enthusiastic assistance and sympathy of Dr. Wood. When his health seemed to be in peril, Mrs. Wood's talent for business, combined with her knowledge of the values of Oriental products, led her to assume the heavy end of the burden in which the comforts of living are hidden. She became an importer and dealer in Japanese curios and objects of household use and ornament. Of course, she is successful because she is as shrewd as she is courageous; and so systematized are her enterprises that she has leisure for remunerative literary work. She lectures upon Japan and the Japanese—their literature, art, architecture,



MRS. FRANCES FISHER WOOD.

religion, social and domestic customs, etc. In the happiest manner she persuades her listeners that they were in nothing ignorant before they heard her comprehensive and quickly comprehended knowledge—a persuasion always charming. One of her best and most eloquent lectures is devoted to the life and attainments of the distinguished astronomer, Maria Mitchell, who was one of her instructors. She finds time to take a wise and eager interest in Barnard College, of which she is a trustee, and is now writing for a weekly journal a series of practical papers about the rearing of children. She is an architect of no mean attainments, her country house being of her own planning, a fine example of exquisite simplicity, graceful proportions and adaptability to comfort.

Dr. Wood's professional career would without doubt have ended in utterly broken health had he not been upheld by the comforting certainty that his wife could and would support and educate his son and sustain herself in refined comfort. Having no serious anxieties to sap his strength, he is likely to become again as vigorous as most men. In this fact is folded the moral. The light-hearted, happy, contented woman who works is not only respected and admired, but she is beloved.

## ELIZABETH BARTLET.

Another woman who reached great business prosperity has a different story and one not easy to tell, because its heroism is so close to pathos. Her loneliness would have been full of tears.

had she been a weeping rather than a working woman. Elizabeth Bartlet, importer and manufacturer of carriage and saddlery supplies, was a chubby, rosy-faced little woman who for many a year was the owner of a very large business on the corner of Warren and Church Streets, New York City. Few of her many patrons suspected that "E. Bartlet" was the signature of a woman. Her foreman or clerk saw all, or nearly all, customers. A man who did make purchases of her in person said he was naturally amazed when he first saw the sprightly little dame, but that he had dealt with her more than thirty years and never once had been disappointed in the quality of the articles she sent him, nor in their punctual delivery at the appointed time. Her house was honored by every man who patronized it. Her own brain and hands, working in her little rear office, held every string by which an immense enterprise of manufacturing, importing and selling was carried on with uninterrupted prosperity. In her factory she employed women and girls whenever she could, but she frankly preferred boys that were almost men because, as she explained, "women with their limitless possibilities are restrained from reaching their best in business by a dread of the same sort of lonely life I am leading. Twenty years hence the business capacity of women will be suitably respected." The twenty years are nearly past and her prophecy has been fulfilled in part and bids fair to find its full fruition speedily.

This brave little woman was the only child of an Englishman who came to America with samples of hardware used by saddlers and carriage makers. He was successful in taking orders and was about to send for his wife and little girl when tidings of the death of the former left his child of twelve motherless. He brought the little girl to this country and never thereafter parted from her, taking her wherever he went and instructing her as best he could at hotels where he spent his nights and Sundays. Of course, his teaching was restricted, but it was definite in its inculcation of the necessity of integrity and thoroughness in all she had to do. Nor were patience and industry omitted. To be sure, they talked of his daily occupation and of the orders he secured and forwarded to English houses, and when and where they were to be shipped. This information was doubtlessly intended more for sociability than with the intent to give helpful information to a young and lovely girl. Year by year going over the same routes that were continually extending

there was little about the work that she did not learn almost unconsciously, and, of course, she knew also the faces and names of her father's business acquaintances. When she was sixteen she was left fatherless in a far-off Western city, with her father's samples, his good name, his round of connections and little else in all the wide world. She took up as much as she could of his life and companionships and respect won for her the place her father had occupied. For years she travelled, was thrifty and then courageously attempted the settled business for which her experience had fitted her. Little by little it grew until it became an immense concern, occupying two very large buildings with a factory outside the city. When the writer made her acquaintance she occupied a good house in a neat and respectable but not fashionable neighborhood. She had arranged her life in an orderly fashion. She went home after business hours, dressed in a smart gown and pretty cap, after the manner of well-to-do English women, ate a well arranged and well served dinner, sat alone in her prim parlor for an hour or so, read her Bible and evening prayers to her two servants and went to bed. Her conversation was enlivened by a curious drollery that was closely akin to humorous cheerfulness. She said she talked so little to women that she almost forgot she was one of them, adding, with a sigh, "When it is fashionable, as it will be later on, for woman to enter business, they will not be as lonely and as unknown as I am. I would like the comradeship of my sex, but as they refuse to give it to me, except by purchase, I must live and doubtless die alone." She did. She bequeathed her large fortune to those who had, in various capacities, served her faithfully. Dying unknown, except to this little circle, she was not honored by printed memoirs or withering garlands. Said one man who had long known and respected her and had tried in vain to compel his women friends to regard her with the honor that he did: "Business integrity is sexless. Pray do not make any mistake about that. When a woman is earnest, honest and capable she is aided in a moment of financial stress just as quickly as if she were a man. It is only the silly or whimsical woman that men avoid in business."

Of the two women here alluded to one belongs to to-day and the other to almost twenty years ago. Where will the next twenty years find the women who work?

A. B. LONGSTREET.

## INTERIOR DECORATION.—No. 6.

### NURSERIES.

**EFFECT OF ENVIRONMENT.**—Among the silent revolutions of the Nineteenth Century, one of the most significant is that which has taken place in the nursery. The study of the child's mind has become a cult. Its mysteries have been searchingly investigated and its development carefully considered. The good results of the Kindergarten system have proven the beneficent effects of early discipline, and its work is now begun in the nursery.

The effect of environment on the consciousness of a young child is instanced in a fact noted in the recently published life of Sónya Kovalévsky, the famous Russian mathematician. Her interest in numbers was first awakened by the wall-paper hung in her nursery. Her country home being remote from house decorators, the children's nursery was papered with leaves from an unbound copy of a mathematical treatise; by this accident Sónya was instigated to an intelligent inquiry into the meaning of geometric symbols and from this study she was led into the field of the higher mathematics. The charming and easily procurable Kate Greenaway wall-papers, with designs from the epic of childhood, *Mother Goose*, not only foster artistic perceptions in the child's mind, but stimulate the imaginative faculties through their object lessons of the droll personages that invariably captivate the childish fancy.

The influence upon the mental trend of a child of the material objects by which it is surrounded, has been recognized for some time. The blackboard has become a necessary adjunct in the nursery. With colored crayons and a bit of chalk one can produce upon its black surface a comprehensive Meisterschaft expression of all languages and all arts. What a blessed and

royal road to knowledge, that a child can by unconscious cerebration enter into the strongholds of the alphabet, the multiplication table and the rule of three! We of this age are rich in our power to promote the development of children. Never was educational material so cheap, so suggestive and so varied.

**PHOTOGRAPHS.**—Photographs, plaster casts and *objets d'art* are found everywhere. Take, for instance, the Amlico photographs, a series of unmounted views of the most noted places in the world. When placed upon the walls they enable a child to personally conduct himself around the world with the celerity of Puck. They come in sets of ten views. An inexpensive but effective method of mounting these charming pictures for the wall is as follows: Cut and plane several boards, each long enough to hold four of the pictures placed side by side along its length, leaving a margin of about six inches around them. Place the photographs on these boards, fastening them in place by small thumb tacks such as architects use. Have cut a piece of glass just large enough to cover each set of four pictures; this glass will be held in place by a picture moulding tacked on by small brads. Upon the margin of the board can be expended the ingenuity of the artistic members of the family. It may be left *in statu quo*, being merely oiled, or it may be given a coat of shellac or enamel suiting the color of the room. It is even more effective to use for the decoration of the margin some artistic product peculiar to the places illustrated. Thus, photographs of Japan may be surrounded by Japanese papers or the margin may be dotted with little metal monsters bought in the Japanese shops. For Greek pictures charming little plaster-cast impressions of Grecian bas-

reliefs can be fastened on the corners, and for views of Sweden poker work decorations on the wood are excellent, as this style of burnt work originated in Scandinavia. For the poker work, trace on the margin with a lead pencil any design desired, and then with a red-hot knitting needle, or other steel-pointed tool in a non-conducting handle, burn in the design. Effects in shading can be produced by burning in the outline deeper in some places than in others, and a tracing wheel, when white hot, makes charming dots or stipples.\* When the margin is decorated, put two screw-eyes at the back of the board, insert picture cord and hang on the nursery wall. The frieze-like margin will prove especially interesting and suggestive to the little folks. The glass should be free at one end so it may be slipped out to allow new pictures to be put under it from time to time. In this way both the novelty so refreshing to children and a certain progression of ideas, representing artistic growth, can be secured.

**FURNITURE.**—There is one precaution especially necessary to be observed in procuring the nursery furniture, viz: That no sharp corners or edges be permitted on tables or chairs to give the tottering little ones cruel bruises. Life-long evil results have often resulted from neglect in this particular. Where such edges already exist they should be covered with India-rubber tubing. Rocking chairs with projecting rockers should not be tolerated. Indeed, it is doubtful whether there should be a rocking chair anywhere in the house. Americans invented the rocking chair and it expresses their nervous tension as a race. Any student of anatomy or of the new theory of muscular relaxation must see, upon a little reflection, what a serious drain upon the nervous force is made by the rocking-chair. It calls into play all those muscles which the sewing-machine exhausts. When the sitter is not rocking the whole support of body and chair must be maintained by the foot. To see a tired woman throw herself into a rocking chair and sway violently back and forth under the hallucination that she is "resting," goes far toward explaining the drawn faces and weary expression characterizing too many of our mothers. These nerve-straining deceptions, instead of being a national necessity, are a national calamity.

**THE SLEEPING ROOM.**—The day nursery and the night nursery should be separate rooms. Children should not sleep in the same room in which they play. The night nursery cannot be too simply furnished. A bare floor with bed-side rugs and a wall papered with the sanitary paper which can be washed are cleanest and sweetest. The windows should be simply curtained to exclude the light. Nothing is more dangerous to young and tender eyes than the garish light so often permitted to flood rooms where children sleep. The gas jet must have its shade. A cap of tin painted green, with a bull's eye for illuminating, is just what is wanted for use in the night nursery.

**THE PLAY ROOM.**—Upon the day nursery may be expended whatever beautifying adjuncts can be afforded. A good cork carpet is the best first floor cover, with light rugs spread about at intervals. Cork carpets are warm and deaden the sound of hurrying feet. Among the rugs there should be one especially for crawling. A child may be amused for a long time by one of these picturesque floor coverings. They are of many kinds and sizes, averaging from a yard and a half to two yards and a quarter square and are made of soft white, red or brown blankets. The word "Baby" appears in the center, cut out from Turkey red and put on the blanket with some fancy stitch. All around this center-piece are depicted animals of various sizes. These figures may be cut from bits of old kid gloves, pieces of fur or what-not and appliquéd upon the rug to secure a realistic resemblance to the inmates of Noah's ark. Nothing delights a baby more than one of these primary presentments of natural history. Many experiments in object teaching can be made by this attractive means. Some of these rugs show the alphabet, or those first words by which the child's mind is introduced to the mysteries of reading.

Proprietary rights are promptly recognized by children. *Meum et tuum* is an inherent classification in the primary consciousness, but it must be uplifted into a co-operative system in which individual interests give way to general benefit. Large truths can be taught by small objects. The writer recently saw a striking example of this fact. Wishing to contribute a present to a nursery, she made a nursery table-cloth from a piece of marbled oil-cloth, decorating it with great care in oil paints. Such a table-cloth is especially useful for those messy amuse-

ments in which children delight. It may be thrown over the table during the temporary supremacy of glue-pot or paint-box, and when it needs to be cleaned a wet cloth speedily accomplishes that object. In the decoration of this particular table-cloth much attention was given to the characteristics of the four children for whom it was intended. Their names were painted upon it, with a wreath of the favorite flower of each encircling the name. It was with some dismay that the giver of this trifle heard that the table-cloth was a constant bone of contention, each child claiming its exclusive ownership during use because of the name inscribed upon it. The addition of one word, however, settled the dispute—the little word "Ours." Personal recognition had been established by the inscription of the names and co-operation and harmony were secured by this appended appeal to the unselfish side of each little individuality.

Window seats are great comforts in the nursery. They should be made to open box fashion or be fitted with shelves beneath for the reception of boxes of blocks, Noah's arks and other like treasures. These seats require thick, hair-stuffed cushions, which are most decorative when made of cretonne, with a deep, rather full valance of the same, to hide the shelves and protect their contents from dust. Shoe boxes covered with cretonne and mounted upon castors make useful additions to the nursery furnishings. They should have a full ruffle of cretonne around them, just reaching the floor. They are light, easily pushed about, comfortable and ornamental.

A screen is a nursery necessity. It is a good plan to get a cheap Japanese screen and let the children decorate it by pasting upon it pictures which they cut out and arrange to suit themselves. When finished the screen should be well varnished.

The hearth and sides of the fire-place should be tiled in a deeper color tone than that used for the prevailing tint of the room. The fender ought to be a tall, old-fashioned one of woven brass wire, with a flat rail at the top—such as one is sometimes fortunate enough to find in the second-hand furniture shops. Around this may be fitted a wide fender cushion, where "twixt the gloaming and the mirk," the little folks may assemble, while mother tells fairy tales until the lamp comes in.

Somewhere near the hearth should be placed an old-fashioned sofa with wide, low seat, high back and square ends, which should be covered with an easily-removable cretonne case and made cosy with two or three good-sized feather cushions in cretonne cases. Frills on pillows are distinctly inadmissible in a nursery, for the first "pillow fight" will leave them *hors de combat*.

An essential piece of furniture is a roomy toy-cupboard, which should be made to fit into a recess or any angle of the room, no sharp corners being left exposed. It should be painted to harmonize with the wood-work of the room.

A corner cupboard, placed high enough to be out of the reach of little heads, should be the stronghold of the nurse's treasures. There should be kept in it handy preparations for bruises and burns; in short, all the simple "first aids for the injured."

No more interesting game can be devised for children than a rehearsal of possible catastrophes for the express purpose of providing dextrous manipulation of these medical accessories. Emergency drills of this sort have the same result in disciplining children which "fire drill" has on board ship.

**TOYS.**—One of the important questions in the training of children is that concerning the use of toys. It is a moot point whether their presence in a nursery is helpful or enervating. To any one who has been occupied in the work called slumming this question has vitally presented itself. It is wonderful to watch the self-evolved inventive faculties at work among the children of the poor. An old fork, trailed along the ground by a bit of string, is invested by poverty's child with a fictitious glamour which the costliest toy does not of itself possess. Even the soiled spots on the walls are converted into images of delight, for in these minds the demons of ennuï and satiety have no chance to lodge. While the rich child quickly wearies of the monotonous perfection of his elaborate toys, the note of aspiration is forever vibrating in the hearts of the unindulged. A director in one of our city hospitals told the writer that the introduction of toys among children in the hospitals had the strange result of producing weariness and fatigue. He said that when it first became fashionable for rich mamas to send the old toys of their children to the hospitals, that the exhilaration of the little patients was extreme and promised to be lasting, but that speedily a profound indifference succeeded to this delight, and that finally the toys were put aside to be used for a short time only during periods of convalescence.

In the homes of the rich, how often the fantastic glut of toys has

\* Full directions, with designs for this work, can be found in our pamphlet, *Wood Carving and Pyrography or Poker Work*, price 2s. or 50 cents.

failed to amuse children! How *blasé* they often look, and how difficult it is to interest children who are brought up at the big end of the flowing horn of plenty! For a few days their costly baubles are full of charm, but after a demolishing tug of inquiry, how often does a reactive indifference or disgust succeed to a temporary diversion! When children are tired, restless and peevish, with their toys lying helter-skelter, let an experienced Kindergarten teacher enter the scene and, presto! change! the creative faculty asserts its inspiring influence and they are all alert, expectant, interested. To make something one's-self is infinitely more attractive, even to a child, than to simply admire the *fait accompli* of the most experienced toy-maker of the Black Forest. It was by the philosophic comprehension of how children's minds act that Froebel and Pestalozzi discovered the principles upon which the Kindergarten is based. It is owing to the charm of exercising the creative faculty that a box of blocks becomes the most enjoyable of all toys. A child's trend is often revealed by this means. There seems to be at first a sort of instinct which ruins his hand in the placing of these blocks, an instinct which is developed into an individual revelation as time goes on. After hours of toil on the part of a child to

build up a fortress or cathedral, or concoct a plan of campaign, it is exceedingly discouraging for him to be forced to demolish his day's work when tidying-up-time arrives. When it is possible these edifices should be left from day to day to enable a child to work out his theories and verify his conclusions.

FATHERS IN THE NURSERY.—After reading the foregoing remarks a wise friend, a woman with successful experience in the most important of all the relations of life, that of motherhood, made this comment: "Why, you have left the most essential element of the nursery entirely out of your paper! That essential is the fathers. Men seem to think that the mothers should hold the sceptre of the nursery, and expect that when the child is practically formed in its mentality that then it will be time enough for the fathers to share their thrones with their children. But what a mistake! The insight into character is best gained in the nursery, and it is the father's duty to take his place there by the mother's side if he expects to have the true and proper influence over his child. The writer who will make the fathers enter the nursery will be the one who will have done most for the race of children."

FRANCES LEEDS.

## SIX IMPORTANT DAYS IN A WOMAN'S LIFE.

### I.—THE DAY SHE IS BORN.

The day of Marjorie's birth was a gala one in her family. The mother was a firm believer in heredity, and as she came of a comely and healthy race, she saw no reason why her child should be otherwise. She had taken extra precautions to insure good health for herself during the months of gestation: her clothing was of the most sensible kind: her food was simple and nourishing; baths and exercise were taken with regularity, and her sleep was consequently refreshing. So when baby made her advent everything was in readiness for her.

She appeared to be a remarkably strong child, so the nurse decided she could have a regular bath. Warming the water to 98 deg. Fahrenheit and taking the child carefully under the arms so there would be no danger of slipping, the nurse gently laid it in the water, supporting its head with her left hand.

A new-born infant's eyes are so sensitive to all influences that one cannot be too careful of them. The nurse knew that some of the worst cases of ophthalmia are caused by carelessness at this time, so she first washed the eyes, using a piece of absorbent cotton instead of cloth, as being much softer. After they were thoroughly cleansed, she rubbed a little white Castile soap into the water, and with a cloth wiped the face and ears of the infant, being careful that no water ran into the ears. This is another precaution seemingly insignificant but of the gravest importance. Nature cleanses the ears without artificial assistance, and dampening the wax in them can only result in harm—in some cases, even permanent deafness. In a natural state this wax dries and falls out, thus cleansing that part of the ear.

Next the body and limbs were washed; the baby was taken into a warm blanket on the nurse's lap; soft, warm towels were used to dry the little body, and then the nurse rubbed it for a few moments with her warm palm to stimulate the skin. She had made a generous-sized, old-fashioned starch bag by wetting a cupful of starch, letting it dry in the sun; after rolling it to a fine powder she put it into a bag of cotton gauze. With this bag she went over the entire body, giving especial care to any folds or creases in the skin.

The child's mouth next received attention. The nurse took a piece of soft cambric, dipped it into a cupful of tepid water, and washed all of the inside of the little mouth. How sweet and pink the baby was now! Every little dimple and fold of skin looked as soft as eider-down.

Now she was ready for her clothes. Some delicate babies appear so fatigued after the first bath that they must be wrapped in a warm blanket and left to go to sleep. But not so with this one. She opened her blue eyes with such mysterious wonder, that they could not but feel she was trying to solve the problem of her surroundings. Nurse pinned on the necessary bands and cloths and then put on a long flannel skirt and cambric slip.

Nurse seriously objected to the barre-coat which many people use, because one is apt to pin it too tight in order to make it

stay in place. Indeed, any mother who has used it knows that although it may be put on correctly in the morning, after the baby has been constantly fed during the day the band is apt to become too tight and cause misery. Unfortunately, it frequently happens that no one thinks of that being the reason, and baby suffers and cries until undressed for bed at night.

After Marjorie had been dressed she was wrapped in a warm blanket and laid on her little bed in a darkened corner of the room where no light could fall on her eyes, and there she slept for several hours.

While she was sleeping the nurse put in order the basket which had been prepared for this first bath and toilet. In it were these articles: A pair of round-pointed scissors, a spool of white silk floss, a piece of scorched linen, a box of lard, a piece of Castile soap, a sponge and a powder bag, a small comb and brush, a roll of linen and a bath blanket.

The perfect quiet in the darkened room gave both mother and baby an opportunity for a good sleep, from which both awoke much refreshed. Finally a slight stirring of the covers announced that baby was awake, but the nurse wisely abstained from going to it. She knew that infants are usually handled too much by fond relatives and ignorant nurses.

When a child cries it is no evidence that it is hungry or wishes to be taken up; it may simply be tired of lying in that position, and, if it is turned, will lie quietly, or, perhaps, go to sleep again. If mothers and nurses in dealing with infants would only use the common sense which they apply to anything else, the troubles of the care-takers and the sufferings of the child would both be lessened.

It is astonishing how wise a new-born infant is. If it is rocked or walked the first day of its life, it will cry until indulged the same way the following day. It is better, for the sake of both mother and child, that it be taught to lie quietly in its bed; indeed, the less a child is handled until it is six months of age, the better it will be. We are all, in youth or age, creatures of habit, and with a little patience a baby will acquire the habit of needing very little attention.

Marjorie had now thoroughly awakened, and in her wonderful, God-taught way—which we call instinct—was searching for food. The nurse placed her by her mother's side. The digestion of the infant was yet weak, but Nature had secreted in the breasts of the mother only a thin fluid which bore little resemblance to the milk which would appear three or four days later. But it was sufficient for the needs of the child.

The mother was anxious to nourish this child herself, believing that no artificial food, however excellent, could be as good as that usually provided by Nature. She had greatly dreaded a failure in this respect, but spoke hopefully to her medical attendant of her desire. He doubted her ability, and in case of failure recommended sterilized cow's milk as the next best sub-

stitute. He expressed the opinion that prepared foods may be used successfully in many cases, but declared that none of them is as good for the child as cow's milk, if properly prepared and regularly given. But eternal vigilance is the price of success, and whatever else is neglected, this must have attention. Experienced nurses and mothers of bottle-fed children agree in regard to this matter.

At birth an infant can take milk in the proportion of three parts of water to one of milk, increasing the proportion of milk until the fourth month, after which equal parts may be given. To each pint of diluted milk add a table-spoonful of sugar, or sugar of milk if it can be obtained, and two table-spoonfuls of lime water. The latter will prevent the milk from forming into hard curds in the child's stomach.

It may seem a difficult thing, when one talks of sterilizing milk, but really it is very little trouble. To make assurance doubly sure, the bottles themselves should first be sterilized by placing stoppers of cotton wool in them and putting them into an ordinarily hot oven for thirty minutes; then fill them with milk and place them in a steamer over boiling water for fifteen minutes; insert glass or rubber stoppers into them before removing them from the steamer. Milk prepared in this way may be kept perfectly sweet for two weeks, and, if sterilized a second time, may be kept for a month. Sterilizing does not change the quality of milk as does boiling it, and milk thus prepared is better in every way, unless the infant should have diarrhoea, in which case boiled milk is beneficial.

The physician also charged the mother to remember that many babies are over-fed, and suffer more from that than from anything else. When six weeks old an infant's stomach will only hold three table-spoonfuls, and from the fourth until the tenth month about ten table-spoonfuls. Naturally, if more than this amount is given, the child will regurgitate part of it; one portion will be undigested, and only the amount which the stomach can digest will be taken into the system.

Lastly, the mother was warned of the extreme care necessary to keep the bottles clean. No invention, she was told, was equal to the smooth, plain bottle, fitted with a rubber nipple. The bottles supplied with long tubes are dangerous, because they cannot be kept sweet and clean. If the tube should be cut open, there would be found particles of milk clinging to it somewhere. It is best to have several bottles and nipples; when not in use, they may be kept in water containing baking soda; this will obviate any danger of their becoming sour.

The mother thought all this sounded formidable, but she felt that no amount of trouble was too great a price to pay for the health of her child. She knew that the habits of the child, whether good or bad, must have a foundation, and that foundation must be laid the first day of its life.

A child may be taught regular habits in everything, if the mother or nurse does her duty. No one will deny that few things afford the mother more genuine enjoyment than to sit at night-fall with baby folded in her arms, rocking back and forth, and singing some tender lullaby—perhaps this one:—

Baby is going to by-lo land,  
Going where all things are so grand.  
Dear little eye-lids softly close,  
Sweet as the petals of a rose.

Baby is safe in by-lo land,  
Guarded by evening's fairy band.  
Now little lambs are in the fold,  
Little birds sheltered from the cold.

But this is not always either possible or best; not only would it prove a detriment if baby should have a severe illness, where its life depended upon its being kept quiet, but the habit once

formed makes a tyrant of the little creature, who will not hesitate to monopolize the mother's time and tax her strength beyond endurance.

A child will sleep three-fourths of the time during the first three weeks of its existence, but its food should be given with as much regularity as possible; if this is done, it will not be hungry until the time arrives for its feeding. But, however much it may sleep during the day, it must be put into its night clothes, fed and laid on its bed in a darkened room by six o'clock in the evening. If this is done regularly, the child will form the habit of going to sleep at that hour.

A very young child should feel no sensations except fatigue or hunger, and this baby's nurse watched for the indications of these feelings. If it grew restless, she turned it over on the other side, knowing that the delicate limbs are easily wearied by lying too long in one position. Its food was given, as nearly as possible, every hour and a half. Yet this consisted of only the slight nourishment obtained from the mother. It was considered best to give nothing else for three or four days, as over-feeding a child so young always produces illness.

And now the first day of Marjorie's life drew to a close. The sun cast long shadows on the grass, and the little birds sought their nests. Nurse took off every garment the baby had worn during the day, and hung them on a small rack which had been provided for that purpose. Then she rubbed the entire body with her warm palms, until it was in a gentle glow. The bandages were adjusted; a little shirt of the softest wool was put on; then a long flannel skirt and dainty night-dress, and baby was laid on her right side, covered with soft blankets, and the shades drawn, so no ray of light could disturb it, and soon the gentle, regular breathing assured nurse that she was asleep.

As the bed of the infant is of such importance, a description of the one prepared for this baby will interest some inexperienced mother. It was really a bed—a small one, it is true—but without any contrivances to rock or swing it, made of iron and enamelled in white, the corners touched up in gold. It cost only \$5.00, so one like it is in reach of even moderately filled purses. The hair mattress cost about \$1.00 a pound; there was no pillow of any kind, but when baby grew older she had a hair pillow.

For the protection of the mattress there were two pads, filled with cotton to a thickness of three inches and quilted. These could be easily washed. The covers were small white blankets, and a comfort of white wash silk knotted with blue ribbon. Nothing could have been daintier than the entire outfit, yet every article of it could be washed.

In the best regulated nursery it is sometimes necessary to heat water during the night, so Marjorie's mother had provided a little metal heater which would heat water in a few moments when attached to a gas jet. She did not intend to keep a light during the night for baby, but, for emergencies, she provided a box of German tapers. They have the advantage over any other light that they do not produce smoke or odor. There was also a nursery wash-stand, which looked like an ordinary table when closed, but when open showed a bowl, soap-box, sponge basket, and rack for towels.

She had a screen which deserves especial mention: it was about three feet high and contained four leaves. Three of them were covered with closely-gathered widths of white wash silk printed in a design of blue violets. The fourth leaf was left bare, to use as a rack for warming baby's clothes when taking her bath.

It is hoped that the first day of this baby's life may afford helpful suggestions to the mothers of other babies in dealing with the difficult problems of infancy.

MAUDE C. MURRAY-MILLER.

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## THE ART OF KNITTING.—No. 63.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.  
p.—Purl, or as it is often called, seam.  
pl.—Plain knitting.  
n.—Narrow.  
k 2 to.—Knit 2 together. Same as n.  
th o or o.—Throw the thread over the needle.  
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it, sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
Row.—Knitting once across the work when but two needles are used.  
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next \*. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## KNITTED BIB FOR INFANTS.

FIGURE No. 1.—Cast on 3 stitches; then thread over, knit plain and thus continue until you have 10 stitches.

First row.—O, k 3, n, o, k 5.  
Second and all even rows.—O, knit plain, making 2 stitches of every "o 2" occurring later on. ("O 2" means "thread over twice.")

Third row.—O, k 3, n, o, k 1, o, n, k 4.

Fifth row.—O, k 3, n, o, k 3, o, n, k 4.

Seventh row.—O, k 3, n, o, k 5, o, n, k 4.

Ninth row.—O, k 3, n, o, k 7, o, n, k 4.

Eleventh row.—O, k 3, n, o, k 3, n, o 2, k 4, o, n, k 4.

Thirteenth row.—O, k 3, n, o, k 2, n, o 2, n, n, o 2, n, k 2, o, n, k 4.

Fifteenth row.—O, k 3, n, o, k 5, n, o 2, n, k 5, o, n, k 4.

Seventeenth row.—O, k 3, n, o, k 4, n, o 2, n, n, o 2, n, k 4, o, n, k 4.

Nineteenth row.—O, k 3, n, o, k 7, n, o 2, n, k 7, o, n, k 4.

Twenty-first row.—O, k 3, n, o, k 20, o, n, k 4.

Twenty-third row.—O, k 3, n, o, k 4, n, o 2, n, k 6, n, o 2, n, k 4, o, n, k 4.

Twenty-fifth row.—O, k 3, n, o, k 3, n, o 2, n, n, o 2, n, k 2, n, o 2, n, n, o 2, n, k 3, o, n, k 4.

Twenty-seventh row.—O, k 3, n, o, k 6, n, o 2, n, k 6, n, o 2, n, k 6, o, n, k 4.

Twenty-ninth row.—O, k 3, n, o, k 5, n, o 2, n, n, o 2, n, k 2, n, o 2, n, n, o 2, n, k 5, o, n, k 4.

Thirty-first row.—O, k 3, n, o, k 3, n, o 2, n, k 6, n, o 2, n, k 8, o, n, k 4.

Thirty-third row.—O, k 3, n, o, k 32, o, n, k 4.

Thirty-fifth row.—O, k 3, n, o, k 5, n, o 2, n, k 6, n, o 2, n, k 6, n, o 2, n, k 5, o, n, k 4.

Thirty-seventh row.—O, k 3, n, o, k 2, n, n, o 2, n, k 2, n, o 2, n, n, o 2, n, k 4, o, n, k 4.

Thirty-ninth row.—O, k 3, n, o, k 6, n, o 2, n, k 7, o, n, k 4.

Forty-first row.—O, k 3, n, o, k 6, n, o 2, n, n, o 2, n, k 2, n, o 2, n, n, o 2, n, k 6, o, n, k 4.

Forty-third row.—O, k 3, n, o, k 9, n, o 2, n, k 6, n, o 2, n, k 6, n, o 2, n, k 9, o, n, k 4.

Forty-fifth row.—O, k 3, n, o, k 44, o, n, k 4.

Forty-seventh row.—O, k 3, n, o, k 6, n, o 2, n, k 6, n, o 2, n, k 6, n, o 2, n, k 6, o, n, k 4.

Forty-ninth row.—O, k 3, n, o, k 5, \*n, o 2, n, n, o 2, n, k 2\* (repeat twice more between stars), n, o 2, n, n, o 2, n, k 5, o, n, k 4.

Fifty-first row.—O, k 3, n, o, k 8, \*n, o 2, n, k 6\* (repeat twice more between stars), n, o 2, n, k 8, o, n, k 4.

Fifty-third row.—O, k 3, n, o, k 7, \*n, o 2, n, n, o 2, n, k 2\* (repeat twice more between stars), n, o 2, n, n, o 2, n, k 7, o, n, k 4.

Fifty-fifth row.—O, k 3, n, o, k 10, \*n, o 2, n, k 6\* (repeat twice more between stars), n, o 2, n, k 10, o, n, k 4.

Fifty-seventh row.—O, k 3, n, o, k 56, o, n, k 4. This completes the point.

Fifty-ninth row.—O, n, k 1, n, o, k 7, \*n, o 2, n, k 6\* (repeat three times more between stars), n, o 2, n, k 7, o, n, k 2.

Sixtieth row.—O, n, k plain. Even rows are now knitted the same as this row.

Sixty-first row.—O, n, k 1, n, o, k 5, \*n, o 2, n, n, o 2, n, k 2\* (repeat three times more between stars), n, o 2, n, n, o 2, n, k 5, o, n, k 3.

Sixty-third row.—O, n, k 1, n, o, k 7, \*n, o 2, n, k 6\* (repeat three times more between stars), n, o 2, n, k 7, o, n, k 3.

Sixty-fifth row.—Like 61st.

Sixty-seventh row.—Like 63rd.

Sixty-ninth row.—O, n, k 1, n, o, k 58, o, n, k 3.

Seventy-first row.—O, n, k 1, n, o, k 2, \*n, o 2, n, k 6\* (repeat four times more between stars), n, o 2, n, k 2, o, n, k 3.

Seventy-third row.—O, n, k 1, n, o, \*n, o 2, n, n, o 2, n, k 2\* (repeat four times more between stars), n, o 2, n, n, o 2, n, o, n, k 3.

Seventy-fifth row.—Like 71st.

Seventy-seventh row.—Like 73rd.

Seventy-ninth row.—Like 71st.

Eighty-first row.—Like 69th.

Repeat twice more from the 59th to the 81st inclusive, but in the 59th, k 3 at the end instead of n, k 2.

Next row.—O, n, k 26; with 3rd needle bind off 13 stitches, k 27.

The 28 stitches each side are for the collar part. Commence to knit at the outside edge.

First row.—O, n, k 1, n, o, k 1, pick up loop and knit it, k 6, n, o 2, n, k 5, n, o, n, k 3.

Second row.—O, n, knit plain.

Third row.—O, n, k 1, n, o, k 1, pick up 1, k 5, n, o 2, n, n, o 2, n, k 2, o, n, k 3.

Fifth row.—O, n, k 1, n, o, k 9, n, o 2, n, k 5, o, n, k 3.

Seventh row.—O, n, k 1, n, o, k 7, n, o 2, n, n, o 2, n, k 3, o, n, k 3.

Ninth row.—O, n, k 1, n, o, k 1, pick up 1, k 8, n, o 2, n, k 2, n, k 1, o, n, k 3.

Eleventh row.—O, n, k 1, n, o, k 18, o, n, k 3.

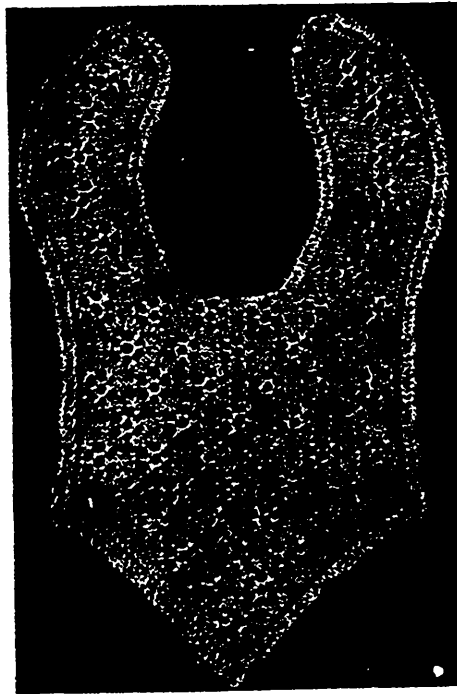


FIGURE No. 1.—KNITTED BIB FOR INFANTS.



*Thirteenth row.*—O, n, k 1, n, o, k 1, pick up 1, k 4, n, o 2, n, k 1, n, k 6, o, n, k 3.  
*Fifteenth row.*—O, n, k 1, n, o, k 1, pick up 1, k 3, n, o 2, n, n, o 2, n, k 4, o, n, k 3.  
*Sixteenth row.*—O, n, k 1, n, o, k 1, pick up 1, k 6, n, o 2, n, k 2, n, k 3, o, n, k 3.  
*Nineteenth row.*—O, n, k 1, n, o, k 6, n, o 2, n, n, o 2, n, k 4, o, n, k 3.  
*Twenty-first row.*—O, n, k 1, n, o, k 1, pick up 1, k 7, n, o 2, n, k 2, n, k 2, o, n, k 3.  
*Twenty-third row.*—O, n, k 1, n, o, k 1, pick up 1, k 14, n, k 1, o, n, k 3.  
*Twenty-fifth row.*—O, n, k 1, n, o, k 5, n, o 2, n, k 9, o, n, k 3.  
*Twenty-seventh row.*—O, n, k 1, n, o, k 1, pick up 1, k 2, n, o 2, n, n, o 2, n, k 2, n, k 3, o, n, k 3.  
*Twenty-ninth row.*—O, n, k 1, n, o, k 1, pick up 1, k 5, n, o 2, n, k 3, n, k 3, o, n, k 3.  
*Thirty-first row.*—O, n, k 1, n, o, k 5, n, o 2, n, n, o 2, n, k 5, o, n, k 3.  
*Thirty-third row.*—O, n, k 1, n, o, k 1, pick up 1, k 6, n, o 2, n, k 2, n, k 3, o, n, k 3.  
*Thirty-fifth row.*—O, n, k 1, n, o, k 15, o, n, k 3.  
*Thirty-seventh row.*—Like 35th.  
*Thirty-ninth row.*—O, n, k 1, n, o, k 1, n, k 5, n, o 2, n, k 5, pick up 1, k 1, o, n, k 3.  
*Forty-first row.*—O, n, k 1, n, o, k 5, n, o 2, n, n, o 2, n, k 5, o, n, k 3.  
*Forty-third row.*—O, n, k 1, n, o, k 2, n, k 3, n, o 2, n, k 6, pick up 1, k 1, o, n, k 3.  
*Forty-fifth row.*—O, n, k 1, n, o, k 4, n, o 2, n, n, o 2, n, k 6, o, n, k 3.  
*Forty-seventh row.*—O, n, k 1, n, o, k 1, n, k 3, n, o 2, n, k 7, pick up 1, k 1, o, n, k 3.  
*Forty-ninth row.*—Like 35th.  
*Fifty-first row.*—O, n, k 1, n, o, k 1, n, k 14, pick up 1, k 1, o, n, k 3.  
*Fifty-third row.*—O, n, k 1, n, o, k 1, n, k 4, n, o 2, n, k 6, pick up 1, k 1, o, n, k 3.

*Sixty-first row.*—O, n, k 1, n, o, k 1, n, k 2, n, o 2, n, k 8, pick up 1, k 1, o, n, k 3.  
*Sixty-third row.*—O, n, k 1, n, o, k 1, n, k 14, pick up 1, k 1, o, n, k 3.  
*Sixty-fifth row.*—O, n, k 1, n, o, k 1, n, n, k 3, n, o 2, n, k 5, pick up 1, k 1, o, n, k 3.

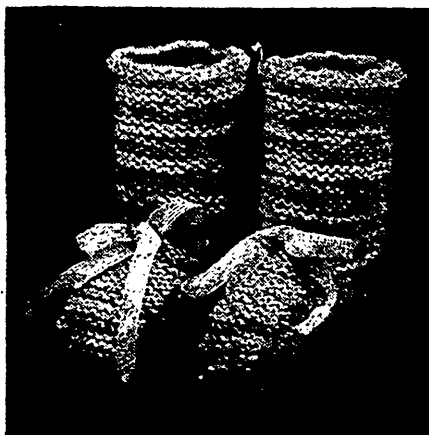


FIGURE NO. 3.—KNITTED SOCKS FOR A DOLL.

*Sixty-seventh row.*—O, n, k 1, n, o, k 1, n, k 1, n, o 2, n, n, o 2, n, k 4, pick up 1, k 1, o, n, k 3.  
*Sixty-ninth row.*—O, n, k 1, n, o, k 1, n, k 2, n, o 2, n, k 6, n, o, n, k 3.  
*Seventy-first row.*—O, n, k 1, n, o, k 2, n, o 2, n, n, o 2, n, k 1, n, k 2, o, n, k 3.  
*Seventy-third row.*—O, n, k 1, n, o, n, k 2, n, o 2, n, k 2, n, k 2, o, n, k 3.  
*Seventy-fifth row.*—O, n, k 1, n, o, k 8, n, k 2, o, n, k 3.  
*Seventy-seventh row.*—O, n, k 1, n, o, n, n, k 5, n, o, n, k 3.  
*Seventy-ninth row.*—O, n, k 1, n, o, n, n, k 2, n, o, n, k 3.  
*Eighty-first row.*—O, n, k 1, n, o, n, n, k 1, o, n, k 3.  
*Eighty-third row.*—O, n, k 1, n, o, k 3 tog., o, n, k 3.  
*Eighty-fourth row.*—O, n, n, k 3, n, k 2.  
*Eighty-fifth row.*—O, n, n, n, k 1.  
*Eighty-sixth row.*—O, n, n, bind 1, over, n, bind off 2, slip thread through last.

In picking up a loop care must be taken not to leave or make a hole; if the back of the stitch is taken up, this will be avoided. Tie the thread to the outer edge, begin at the first row of tab (or 23 stitches) and work same as for other end.

COVER FOR A FAN OR FOR A LAMP-SHADE.

FIGURE NO. 2.—Cast on 62 stitches and knit across plain.

*First row.*—K 6; o and . 4 times; k 2, o, k 2 stitches out of next st, o, k 2, n, p 1, n, k 3, o, n, o, k 2, p 1, n, k 1, o, n, o, k 3, o, k 2; o, n, 6 times; k 2: o and n twice; o, k 2.  
*Second row.*—K 10; o, n, 6 times; p 10, k 1, p 9, k 1, p 10; o, n, 4 times; turn. Leaving 5 stitches on what is now the right-hand needle, slip one stitch from left-hand needle upon right.  
*Third row.*—O and n 4 times; k 2, o, make 2 stitches out of each of the next 3, o, k 2, n, p 1, n, k 3, o, n, o, n, p 1, n, o, n, o, k 5, o, k 2; o, n, 6 times; k 3, o, n, o, n, o, k 2.  
*Fourth row.*—K 11; o, n, 6 times; p 11, k 1, p 8, k 1, p 14; o, n, 4 times; k 5.  
*Fifth row.*—K 6; o, n, 4 times; k 1, n, o, k 6, o, k 2, n, p 1, n, k 3, o, n, o, n 3 tog., o, n, o, k 7, o, k 2; o, n, 6 times; k 4, o, n, o, n, o, k 2.  
*Sixth row.*—K 12; o, n, 6 times; p 20, k 1, p 14; o, n, 4 times; k 5.  
*Seventh row.*—K 6; o, n, 4 times; k 1, n, o, k 6, o, k 2, n, p 1, n, k 3, o, n 5 tog., o, k 4, p 1, k 4, o, k 2; o, n, 6 times; k 5, o, n, o, n, o, k 2.  
*Eighth row.*—K 13; o, n, 6 times; p 6, k 1, p 11, k 1, p 14; o, n, 4 times; k 5.  
*Ninth row.*—K 6; o, n, 4 times; k 1, n, o, k 6, o, k 2, n, p 1, n, k 2, o, n, o, k 3, n, p 1, n, k 3, o, k 2; o, n, 6 times; k 13.

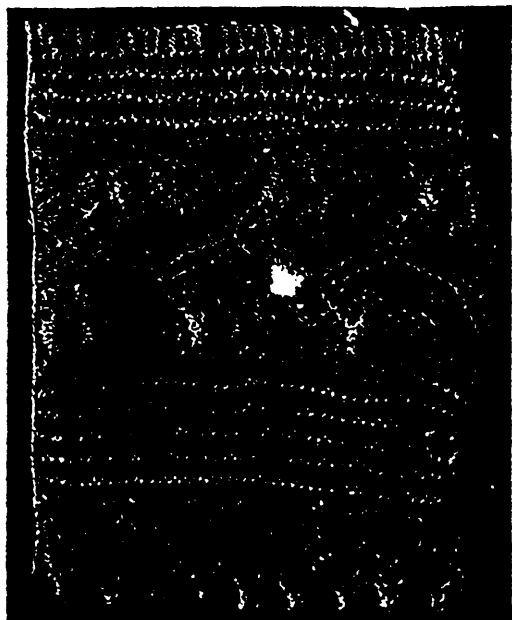


FIGURE NO. 2.—COVER FOR A FAN OR FOR A LAMP-SHADE.

*Fifty-fifth row.*—O, n, k 1, n, o, k 4, n, o 2, n, n, o 2, n, k 6, o, n, k 3.  
*Fifty-seventh row.*—O, n, k 1, n, o, k 6, n, o 2, n, k 8, o, n, k 3.  
*Fifty-ninth row.*—O, n, k 1, n, o, k 1, n, k 1, n, o 2, n, n, o 2, n, k 5, pick up 1, k 1, o, n, k 3.

*Tenth row.*—Bind off 4 stitches, k 8; o, n, 6 times; p 6, k 1, p 10, k 1, p 4, make 2 stitches out of each of next 6 stitches, p 4; o, n, 4 times; k 5.

*Eleventh row.*—K 6; o, n, 4 times; k 1, n, o twice, p 12, o, k 2, n, p 1, n, k 1, o, n, o, k 3, n, p 1, n, k 3, o, k 2; o, n, 6 times; k 2, o, n, o, n, o, k 2.

*Twelfth row.*—K 10; o, n, 6 times; p 6, k 1, p 9, k 1, p 4, n 6 times, p 4; o, n, 4 times; turn, and slip 1st stitch as before.

*Thirteenth row.*—O, n, 4 times; k 1, n, o 1 vice, p 6, o, k 2, n, p 1, k 2, o, n, o, k 3, n, p 1, n, k 3, o, k 2; o, n, 6 times; k 3, o, n, o, n, o, k 2.

*Fourteenth row.*—K 11; o, n, 6 times; p 6, k 1, p 9, k 1, p 4, n 3 times, p 4; o, n, 4 times; k 5.

*Fifteenth row.*—K 6; o, n, 4 times; k 2, o, k 1, o twice, p 3 to., o, k 2, n, p 1, k 2, o, n, o, k 3, n, p 1, n, k 2, o, make 2 stitches out of next stitch, o, k 2; o, n, 6 times; k 4, o, n, o, n, o, k 2.

*Sixteenth row.*—K 12; o, n, 6 times; p 8, k 1, p 9, k 1, p 11; o, n, 4 times; k 5.

*Seventeenth row.*—K 6; o, n, 4 times; k 2, o, k 3, o, n, o, k 1, n, p 1, k 2, o, n, o, k 3, n, p 1, n, k 2, o, make 2 stitches out of each of the next 3, o, k 2; o, n, 6 times; k 5, o, n, o, n, o, k 2.

*Eighteenth row.*—K 13; o, n, 6 times; p 12, k 1, p 9, k 1, p 12; o, n, 4 times; k 5.

*Nineteenth row.*—K 6; o, n, 4 times; k 2, o, k 5, o, n, o, n, p 1, n, o, n, o, k 3, n, p 1, n, k 2, o, k 6, o, n, k 1; o, n, 6 times; k 12.

*Twentieth row.*—Bind off 4, k 8; o, n, 6 times; p 12, k 1, p 8, k 1, p 13; o, n, 4 times; turn.

*Twenty-first row.*—Slip 1 stitch as before; o, n, 4 times; k 2, o, k 7, o, n, o, n 3 to., o, n, o, k 3, n, p 1, n, k 2, o, k 6, o, n, k 1; o, n, 6 times; k 2, o, n, o, n, o, k 2.

*Twenty-second row.*—K 10; o, n, 6 times; p 12, k 1, p 22; o, n, 4 times; k 5.

*Twenty-third row.*—K 6; o, n, 4 times; k 2, o, k 4, p 1, k 4, o, k 5 to., o, k 3, n, p 1, n, k 2, o, k 6, o, n, k 1; o, n, 6 times; k 3, o, n, o, n, o, k 2.

*Twenty-fourth row.*—K 11; o, n, 6 times; p 2, knit 2 stitches out of each of next 6, p 4, k 1, p 11, k 1, p 8; o, n, 4 times; k 5.

*Twenty-fifth row.*—K 6; o, n, 4 times; k 2, o, k 8, n, p 1, n, k 3, o, n, o, k 2, n, p 1, n, k 2, o twice, p 12, o, n, k 1; o, n, 6 times; k 4, o, n, o, n, o, k 2.

*Twenty-sixth row.*—K 12; o, n, 6 times; p 2, n 6 times, p 4, k 1, p 10, k 1, p 8; o, n, 4 times; k 5.

*Twenty-seventh row.*—K 6; o, n, 4 times; k 2, o, k 3, n, p 1, n, k 3, o, n, o, k 1, n, p 1, n, k 2, o twice, p 6, o, n, k 1; o, n, 6 times; k 5, o, n, o, n, o, k 2.

*Twenty-eighth row.*—K 13; o, n, 6 times; p 2, n 3 times, p 4, k 1, p 9, k 1, p 8; o, n, 4 times; turn.

*Twenty-ninth row.*—Slip one as before, o, n, 4 times; k 2, o, k 3, n, p 1, n, k 3, o, n, o, k 2, p 1, n, k 2, o twice, p 3 to., o, k 1, o, k 2; o, n, 6 times; k 12.

*Thirtieth row.*—Bind off 4 stitches, k 8; o, n, 6 times; p 9, k 1, p 9, k 1, p 8; o, n, 4 times; k 5.

Repeat from first row.

#### KNITTED SOCKS FOR A DOLL.

FIGURE No. 3.—Saxony, blue and white, is used in making these little socks.

Cast on 85 sts with the blue; knit 4 rows or 2 ridges (2 rows form a ridge); join on the white and make 2 ridges, then 2 of blue, 2 of white, 2 of blue, 2 of white, 2 of blue, 2 of white and 2 of blue; knit 1 row with the white, then a row of holes as follows: k 2, \* th o twice, n, k 2 and repeat 8 times more from \*. k back plain, dropping the second half of the 2 put-overs; then k 1 row plain. Knit 24, then leave the rest and knit back on 12 sts.; next knit back and forth on the 12 stitches, making 2 ridges of blue, then 2 of white, 2 blue, 2 white, 2 blue, 2 white, 2 blue, and 2 white; in the last 2 rows narrow once in each row. Next work back and forth, knitting one row and purling the next, for 12 rows, and narrow once in each row. Where the 12 stitches were left on each side pick up 13 along the front piece, and knit with the blue back and forth, knitting 1 row and purling back until there are 13 rows, having the knitted side for the right. Sew the bottom and back up, and also the picture. Run ribbon through the holes and tie as seen in the picture. By casting on more stitches these socks could be made large enough for an infant.

## SEASONABLE COOKERY.

### IN THE MARKETS—GREEN PEPPERS AND VARIOUS WAYS TO USE THEM—APPLE JELLY.

Those who provide our vegetables have learned how to keep Summer with us the year round. When Autumn seeks to remind us that Nature is soon to take her long sleep the market-man declares war upon Jack Frost and goes on giving us many varieties of strictly Summer fruits and vegetables. With the balmy Winter of the South and facilities for transportation brought to their present state of perfection, we scarcely feel the passing of the seasons. It is not strictly exact, however, to say that food brought to us from this sunny clime is "in season." In the city markets the Winter through there are to be found many Summer vegetables, but they are not "in season."

In vegetables, sweet and white potatoes, cabbage, lima beans, egg-plant, cucumbers, beets, butter beans, mushrooms, kohlrabi, okra, onions, peppers, cress, lettuce, turnips, tomatoes, celery, cauliflower and carrots make possible a variety for almost any table.

In fruits we may still rejoice in both apples and grapes in many varieties and at their best, as well as in pears, quinces, peaches, pineapples and barberries.

Sea food is plentiful, consisting of carp, bluefish, eels and flounders, halibut, pickerel, perch, sea and striped bass and codfish. Kennebec salmon and red snappers are to be had for the first of the season. Clams are still good, and crawfish and lobster may be used until the last of November. Scallops make their advent and take the place of soft crabs, which are no longer in season.

In the meat market lamb is no longer considered as in season, while veal also is not to be had except in the large markets and at higher prices. The season for veal is from April to September, but it may be found in the cities the year round. Pork, bacon and ham are meats that find no favor on

well-ordered tables during the warm months, but with the advent of frosty days they may again be used. Game is plentiful. Woodcock and snipe are prime, while geese and ducks, both wild and tame, pheasants, plover and squabs make a goodly variety for those who can afford them.

#### SOME USES FOR GREEN PEPPERS.

Few housekeepers appreciate this delicious vegetable or even know how to make any use of it. Great basketfuls of peppers are seen in the daily round of marketing, but the conservative housekeeper passes them by with indifference. Because she has never used them she concludes that it is not worth while to do so, and she is thereby deprived of many dishes that would give variety to her table. With the close of October these delicious possibilities pass until another season and their use must obviously be now or never—so far as this year is concerned. In selecting peppers for cooking, choose those entirely green, without a suspicion of yellow or red. If they have commenced to ripen, they are no longer eatable as a vegetable and should only be used as a condiment. Peppers are prepared in a variety of ways, but except when pickled are always stuffed. If to be used as a course, or for the principal dish at luncheon or supper, the stuffing is of meat; if to be used as a vegetable, rice and tomato constitute the filling. The meat for this purpose may be cooked or uncooked, chicken or veal being the most delicate cooked meats to use. Mutton and beef are acceptable, but prolonged cooking is apt to render them hard and their flavor is not so delicate as that of veal. If the filling be of uncooked meat, chopped beef is used. When the peppers are pre-

pared, they may be slowly stewed or baked. To prepare them for cooking, cut off the stem ends, remove the seeds and the thick partitions and lay the peppers in salted water for twelve hours, changing the water three times. This is done to draw out the excess of flavor that if left makes anything but a palatable dish. Still another means to the same end is to throw the peppers into scalding water and after a thorough heating drain them well. This process does not necessitate a previous soaking. The scalding, however, renders the peppers so soft that their after manipulation is not at all easy, hence the soaking is much more desirable. Still, when pressed for time, scalding is a good method.

#### BAKED PEPPERS No. 1.—For six peppers allow:

- 1 cupful of cooked meat.
- 1 medium-sized tomato.
- $\frac{1}{2}$  tea-spoonful of salt.
- 1 table-spoonful of melted butter.
- $\frac{1}{4}$  cupful of uncooked rice.

Chop the meat fine before measuring; peel the tomato and cut it into dice, draining well, mix all together and nearly fill the peppers with the mixture; then stand them in a baking pan; put in the pan one slice of onion, a table-spoonful of butter, the juice from draining the tomato and enough water to reach to half the height of the peppers. Bake for one hour in a slow oven, basting the peppers every fifteen minutes; lift the peppers from the pan to the serving dish, thicken the juice in the bottom, pour it over the peppers and serve. In thickening any sauce that is served with meat the best cooks always use flour. In thickening milk sauce for vegetables corn-starch may be used instead of the flour. In buying porter house steak, if the tough end is cut off uncooked and chopped very fine and a little suet is added, it may then be used the same as the veal in the above recipe, producing a delicious dish and at the same time solving the problem of how best to use these tough ends.

#### BAKED PEPPERS No. 2.—

- $\frac{1}{2}$  cupful of uncooked rice.
- 1 cupful of chopped raw tomato.
- $\frac{1}{2}$  tea-spoonful of salt.

Drain the tomato after chopping and save the juice. Prepare the peppers as previously directed, removing the seeds and soaking in salted water. Mix the rice and tomato together, add the salt and fill each pepper two-thirds full with the mixture. This quantity will fill four medium-sized peppers, space being allowed for the swelling of the rice. Place a dot of butter in the top of each, stand them in a baking pan, add the liquid from the tomato and enough water to reach to half the height of the peppers and bake for one hour, basting often. Make a tomato sauce from the juices in the bottom, pour over the peppers and serve.

**STEWED PEPPERS.**—Remove the seeds and soak in salted water as before directed, reserving the caps cut from the ends. Fill the peppers with cold chopped veal seasoned with salt. Place in each empty pepper a quarter of a tea-spoonful of butter, add the stuffing lightly, not packing it down, then add a second bit of butter. When all are stuffed fit on each top and sew to place with coarse thread; then lay them on their sides in a stewing kettle. Place in the kettle any veal gravy saved from the first cooking, or, if there is none, add a small quantity of butter and water just sufficient to stew the peppers and keep them from burning. Cover the kettle and cook slowly for an hour; then lift out with a skimmer, lay on a serving dish, remove the thread from each pepper, make a gravy from the juices in the kettle, pour it over the vegetable and serve with plain boiled rice.

**PICKLED PEPPERS.**—Carefully make an incision in the side of each pepper and remove the seeds without breaking the rind. Make a brine of salt and water sufficiently strong to bear up an egg. For this purpose just cover the peppers with cold water, then drain off the water and measure it. This will afford just the quantity to be used. Coarse salt for brine making may be purchased at any grocery store. Boil the water, adding salt, stir until dissolved and then add more salt, again stirring. Place an egg in the water and when it will float enough salt has been used; then strain the brine and set it aside to cool. When quite cool pour over the peppers, cover and let them stand twenty-four hours. Then drain and wash the peppers. Mix one quart of water and a quart and a half of vinegar,

boil, and when boiling pour over the peppers. Cover and when cold drain off and throw this acid water away. Place the peppers in a wide-mouthed jar, cover with cold cider vinegar and tie up for use.

**PICKLED PEPPER MANGOES.**—Cut off the stem end of the peppers, carefully remove the ends and lay peppers and stems in salted water for an hour. Chop cabbage very fine, and to every quart allow:

- 1 table-spoonful of salt.
- $\frac{1}{2}$  table-spoonfuls of horse radish.
- 2 table-spoonfuls of white mustard seed.

Mix well together, drain the peppers and fill them with the mixture; then replace the tops or stem ends, sewing or tying them in place; pack the peppers in a stone jar and cover with cold cider vinegar. They may be used in two weeks and will be found a delicious pickle.

**TO PRESERVE PEPPERS FOR WINTER USE.**—Cut off the tops, remove the seeds, place tops and peppers in a brine sufficiently strong to float an egg and let them remain for twenty-four hours. At the end of this time drain and wash the peppers, place a layer of them in a stone jar, sprinkle over them a layer of salt, then add another layer of peppers, then more salt and so continue until all of the peppers are used. When the jar is full lay on two or three cabbage leaves, put a saucer on the top of the leaves to keep the peppers in the brine, cover and set in a cold place. When ready to use take a sufficient number of the peppers from the brine, soak them over night in cold water and use them the next day. Peppers are now so cheap that if preserved for Winter use many dishes will be possible at little cost.

#### APPLES.

During October this delicious fruit is at its best and cheapest. Its utility can scarcely be overpraised. For those who eat of it plentifully there is seldom dyspepsia nor that uprising of the liver known as biliousness. Apples raw or cooked may be used for any meal in the day.

**APPLE WATER.**—A palatable drink for an invalid is thus made: Bake two large, tart apples until tender, sprinkle a table-spoonful of sugar over them, return them to the oven, and cook until the sugar is slightly brown. Place the apples in a bowl, mash with a spoon, pour a pint of boiling water on them, cover and allow to stand for an hour: then strain and cool.

**APPLE JELLY.**—The housewife who prepares this useful food in many ways often forgets the beautiful and delicious apple jelly. For making it a juicy, tart apple is needed. The Red Astrakhan combines all the qualities of a perfect apple for this purpose, the red of its-skin giving a delightful color to the jelly. Apples not quite ripe are found to give a firmer jelly than those entirely matured. What is known as a "mealy" apple should not be used, as it has not sufficient juice to give success. For making jelly, wash the apples, remove the stem and blossom ends and the seeds, cut the fruit into small pieces, add water to reach to three-fourths the height or the fruit in the kettle, and cook slowly until the fruit is perfectly soft, keeping the kettle tightly covered and stirring often to prevent burning. Then turn the contents of the kettle into a linen bag, or one made of doubled cheesecloth, and hang to drip in a warm place out of a current of air. Measure the juice obtained and allow one pound of sugar to each pint of juice. Place the juice over the fire and boil slowly for just twenty minutes, leaving the kettle uncovered. Heat the sugar in the oven, and after the boiling turn it into the juice. It will hiss as it enters the juice. Cook for three minutes after again boiling, then strain into jelly glasses. A thin slice of lemon added to each glass gives a pretty effect and helps to flavor the jelly. Cut the lemon thin, place it in the glass and pour in the hot liquid. The lemon will float on the top. Apple jelly is delicious for Winter use. A glassful cut into squares and served with a soft custard makes a dainty dessert, the red of the jelly and the yellow of the custard being a pleasing combination. For use in jelly cake it has no equal. Then, too, when sickness enters the home and fever dries the parched mouth a cooling drink made by dissolving a bit of jelly in half a glassful of water is most welcome to the afflicted one.

## FITTING OUT THE FAMILY FOR AUTUMN AND WINTER.

She was a resourceful little woman who could readily adapt herself to circumstances and meet reverses bravely. When, therefore, after a series of luckless business ventures, her husband suggested a curtailment of living expenses as a possible recourse, she faced the situation with characteristic promptness. Among the many ideas which presented themselves to her practical mind, that of becoming her own seamstress specially appealed to her both from economic and artistic motives.

The task which confronted her was an outfit for herself and each of her four children. While their Summer clothes were neither worn nor shabby, yet they were perforce consigned to the wardrobe as unseasonable. She had little time to bewail the quick flight of time or Fashion's changeful ways. This industrious worker realized her duties quite too well for that and undertook them with a readiness which lightens the most arduous task.

A review of the stock in hand was first made. Some remnants left over from last Autumn's outfits were found available, since combinations are the order of the day in all sorts and conditions of gowns. Then, too, it was found possible to cut down some of last year's dresses to fit the younger children.

This survey completed, the shopping remained to be done before the work could be gotten fairly under way. Even this was simplified by being done deliberately and systematically. This shopper knew before she entered a shop what she wanted and never bought recklessly. She had the courage—born of experience, it is true—to resist the alluring "cheap sales" and bargain counters, and when her purchases came home she felt neither regret nor disappointment over goods hastily chosen. She had selected her materials with wisdom and employed the same discretion in choosing the styles by which they were to be made, avoiding exaggerated effects, which she knew were but short lived.

To have the large pieces out of the way first, as well as for other practical reasons, she considered her own wardrobe before making anything for the children. Not even the most critical of her friends suspected that the smart gown for general wear was fashioned from old material. A mixed gray tweed with flecks of red and black, that had done service last Winter when sleeves and skirts were more voluminous than at present, was ripped, carefully sponged and pressed and made up admirably by pattern No. 8658, price 1s. 8d. or 40 cents. The skirt was gored and made to hang in flutes at the back, the side-front seams being covered with black Hercules braid in a scroll design, which concealed a spot that resisted all efforts at cleansing.



8658



8658

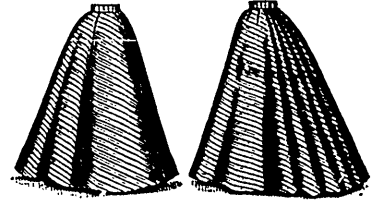


8658

from the millinery box and produces the effect of a vest. A black satin stock with a bow of outstanding loops provides the neck finish. Flaring cuffs edged with braid complete the mutton-leg sleeves. The suit has a tailor-made air and its maker is justly proud of her first achievement.

A toilette intended really for afternoon house wear, but occasionally donned when paying a neighborly call, consists of a skirt of mixed blue-and-black coaching twill shaped by pattern No. 8672, price 1s. 3d. or 30 cents; and a basque-waist of navy-blue taffeta bearing small white figures, based on pattern No.

8659, price 1s. 3d. or 30 cents. The skirt, a gored style, is folded in side-plaits at the back and left untrimmed. The waist is made with a plaited back and a blouse front that falls from a square yoke. Three rows of accordion-plaited black footing—a black net with a finished edge—are applied their depth apart across the yoke, and each is headed with



8672

8672



8659



8659



8659

narrow black silk gimp. The mutton-leg sleeves are trimmed at the wrist edge with plaiting and gimp and at the neck is a stock collar with bow

of black moiré ribbon. The waist finish corresponds with that of the neck.

The costume for "best" wear was a rather more pretentious affair. It is developed in a combination of brown velours, brown velvet and *crêpe de Chine* in a light-tan shade. The gored skirt hangs full at the back and is a very graceful mode.

The waist has a slightly full back lengthened by a fluted peplum and Figaro jacket-fronts made with fancy velvet revers cut in tabs. The full fronts, disclosed between the rounding jacket-fronts, are cut from the *crêpe* and crossed at the bottom with a deep, full girdle. A brown moiré ribbon stock with two ends of *écru* lierre



8620



8620

lace disposed among the loops of the bow is at the neck, and a twist of the same ribbon covers the seam joining the peplum and waist. Flaring velvet cuffs finish the mutton-leg sleeves. With this truly charming gown is worn a brown velvet toque trimmed with a small yellow-and-brown bird, brown moiré ribbon and a single yellow rose. Brown glacé kid gloves belong to the suit, which is embodied in pattern No. 8620, price 1s. 8d. or 40 cents.

Brown cloth was selected for a cape, the design for which is furnished by pattern No. 8553, price 1s. or 25 cents. It is cut in gores and underfolded in box-plaits at the seams. The cloth is heavy and the cape is left unfinished at the edges. A *Medici* collar lined with brown velvet com-



8553

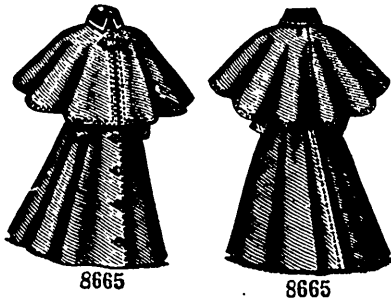


8553

pletes the neck, and extending downward a few inches from the collar over each plait are pointed straps, apparently fastened with smoked-pearl buttons, the arrangement being highly ornamental.

A Newmarket for every-day wear was made of navy-blue diagonal. Its skirt is plaited at the back, and the close-fitting body and leg-o'-mutton sleeves are concealed by a long circular cape that ripples naturally and is hooked on under a turn-down collar inlaid with black velvet; a pointed strap is buttoned on above the bust and a double row of machine-stitching

finishes all the free edges. Pattern No. 8665, price 1s. 8d. or 40 cents, was used in the construction. A navy-blue felt walking hat trimmed with two black quills was selected for wear with this coat.



8665

8665

A tea-gown cannot well be omitted from the wardrobe and, despite its pretentious name, may be made up inexpensively. The old-rose cashmere selected in this case was very satisfactorily developed by pattern No. 8565, price 1s. 8d. or 40 cents.

A Watteau plait is formed back and front, and the fronts back of the plait are shirred twice at the waist-line, the back lengthening out in a train. Ecrú Mechlin lace (taken from a Summer gown)

is laid in plaits at the neck, hangs full over the long puff sleeves with the effect of epaulettes and tapers to the waist-line at each side of the Watteau plaits. Lace also flows over the hands from the sleeves. A satin stock matching the cashmere, with plaited ends

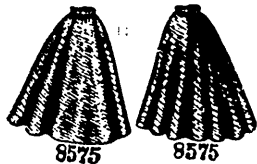


8565

8565

of lace falling over it at each side of the bow, contributes a stylish neck-dressing. Outfits far more costly and elaborate than this one had been sent home from the modiste season after season, but none gave the complete satisfaction derived from this one of her own handiwork.

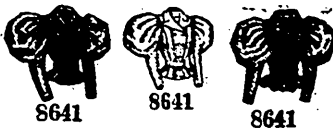
Marion, the oldest of the children, has just turned sixteen and, like many girls of her age, is all angles. To conceal these immaturities by well chosen dress, required serious thought, but the difficulty was mastered. A toilette for school wear was first undertaken. Marion has the contempt for "made-overs" shared by most girls of her age, but she graciously admitted that this particular school suit looked



8575

8575

better than any other in the class, though the skirt was one of mother's cut down and the jacket was made of a remnant. The skirt was a navy-blue serge in five gores, gathered at the back. The jacket, a Norfolk in style, was cut from navy-blue and white checked goods with applied box-plaits of the serge, tapered toward the waist-line to produce the effect of slenderness at that point. The fronts are lapped and closed in double-breasted style and reversed in lapels by a rolling collar. A chemisette of the plain goods, or a white linen one with a dark-red silk band-bow, is worn. The sleeves are in leg-o'-mutton style and a plain leather belt encircles the waist, the skirt of the jacket being worn outside. Skirt pattern No. 8575, price 1s. or 25 cents, and jacket No. 8641, price 1s. or 25 cents, were selected for making the toilette. A Tam-O-Shanter cap, a style well suited to young misses, was cut from navy-blue serge by pattern No. 845, price 5d. or 10 cents.



8641

8641

8641



845

Very becoming to Marion is a "second best" gown of green camel's-hair and green-and-blue shaded taffeta. The gored skirt is full at the back and is trimmed at the bottom with a plaike and is trimmed at the waist with a smooth front, faced, chemisette-like, with silk. The latter material is also used for pointed epaulettes that fall over the puffs made at the top of close-fitting sleeves, and also for the full stock and belt, the latter being finished with a bow at the end of the surplice fronts, and the former with a bow at the back. The design for this dress is supplied by pattern No. 8654, price 1s. 3d. or 30 cents.



8654

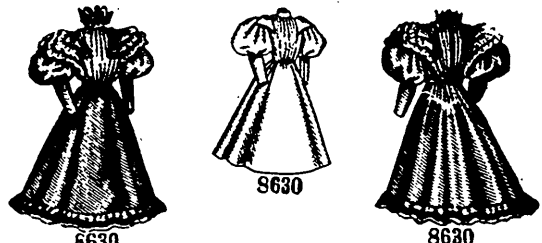
The gown which Marion is to wear at church or while calling upon her girl friends is developed in wood-brown rough-surfaced canvas. The skirt, though full at the back and sides, has a smooth front-gore. The body is full both back and front, the latter drooping blouse-like. Pointed epaulettes



8654

8654

fall over the puffs with which the sleeves are made both at the front and back, and following them is a frill of ecru point Venise lace which extends below the epaulettes to the waist-line. Brown-and-yellow striped ribbon crosses the shoulders and is finished at the ends with loops. A very full bow finishes the waist ribbon at the back, and outstanding loops are arranged at



8630

8630

8630

the back of the stock. An end of lace falls over each side of the collar. The sleeves below the puffs are snug fitting. Pattern No. 8630, price 1s. 3d. or 30 cents, was used in the construction.

The toilette in which Marion will appear at the few children's parties that she is permitted to attend during the Winter, is a charmingly dainty affair, yet very simple. The skirt is of white broché China silk, made with a front-gore but full at the back and sides, and the bodice is a fluffy white chiffon garment. The back and front



8517

8517

8517

are full, and the puff sleeves end at the elbows, where they are finished with bands of light-green velvet ribbon arranged in a bow at the upper side. A stock and belt are in harmony with the sleeve bands.

Skirt pattern No. 8517, and basque-waist No. 8644, each costing 1s. or 25 cents, are embraced in the toilette.

A jacket is provided for school wear and a cape for "best." The jacket is made of heavy mixed brown whipcord by pattern No. 8680, price 1s. or 25 cents. The loose-fronts are turned back in square lapels by



8644

8644

8644

a rolling collar which it meets in notches, and the back is plaited below the waist-line. Pocket-laps conceal openings in each hip, and round cuffs flare from the leg-o'-mutton sleeves.

The cape is developed in mode broadcloth by pattern No. 8560, price 10d. or 20 cents.



It consists of many gores, the seams and front edges being followed by pointed straps, trimmed for a short distance from the bottom with tiny white pearl buttons. A military turn-down collar inlaid with brown velvet finishes the neck and the widely flaring ends, disclose a fanciful arrangement of straps and buttons. The cape is smart and becoming, hanging in stylishly rippling folds about the figure.

Brown moiré ribbon and a bunch of brown tips trim Marion's dressy hat, a large brown felt shape bent to suit her face.

Twelve-year-old Catherine is as unconscious of her shapely figure and pretty face as only one of her years can be. Almost any style suits her, and, being of a chestnut-blonde type, she is equally fortunate in the matter of colors. Marion's last year's gown of Scotch green-and-blue plaid poplin shows few signs of wear and will, when ripped and brushed, readily adapt itself to Catherine's needs.



With it is combined a remnant of navy-blue cloth large enough to form a yoke, standing collar and cuff facings. The skirt is gathered to a waist laid in box-plaits at front and back below a square yoke, the front drooping in blouse fashion. A cord-



ing of cloth is inserted in the joining of the waist and skirt. The sleeves are shirred in the arms-eyes and fall in puffs to below the elbow, exposing the rest of the sleeve with cuff effect. The collar is in standing style and upon all the accessories a simple design is worked in gold-and-green soutache braid, a cheap but effective trimming. This dress is intended for school wear and is an admirable style, embraced in pattern No. 8626, price 1s. or 25 cents.

Enough of the plaid goods remained for a Rob Roy cap, a particularly jaunty style in which Catherine presents quite a Scotch air. Two navy-blue quills are fastened at the left side with a jet-and-Rhinestone buckle. Pattern No. 847, price 5d. or 10 cents, was used in shaping the cap.



Another of Catherine's dresses, the envy of her school-mates, is a dark-red cashmere, developed by pattern No. 8559, price 1s. or 25 cents. The skirt flows full from a waist with a blouse front and a full back, both falling from a square yoke, which is decorated along the lower and shoulder edges with fancy stitching done in white silk. This ornamentation is easily accomplished and is very effective upon children's gowns. The sleeves



fall in puffs to within cuff depth of the bottom and from the shoulders fall double-frilled caps, the caps and also the wrist edges being decorated like the yoke. A frill of écu Swiss embroidered edging stands about the throat.

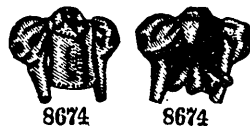
The daintiest gown of the collection is of figured taffeta, a dark-green bearing a warp-printed floral design in pink-and-green made up with dark-green velvet. It takes so little material to make Catherine a gown that the present choice can hardly be called an extravagance. The style selected is an Empire mode, based upon pattern No. 8658, price 1s. or 25 cents. The skirt is full and the waist short, the full fronts and backs flaring

in suggestion of surplices over smooth portions. The latter are faced with velvet, from which material the standing collar is also cut. Around the waist is worn green velvet ribbon, which is formed in a square bow at back and front, sash ends depending from the bow at the back. Bows are also fixed upon the shoulders. Puffs arranged at the top of the sleeves emphasize the



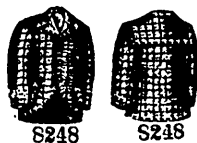
historic flavor of the mode, the sleeves below the puffs being cut from velvet.

A jacket of rough mixed tan cloth was provided for "best" wear, Catherine's long coat of last Winter being still in good order for school. The fronts of the jacket are closed with a fly which make notches with the ends of a rolling coat-collar. The back is easy fitting and ripples below the waist-line. The sleeves are in mutton-leg style and stand out in puffs at the top. Machine-stitching finishes the collar, lapels and the front and lower edges of the jacket. Pattern No. 8674, which costs 10d. or 20 cents, was used in the construction of the garment.



In a large tan felt hat, trimmed all round with very small black tips, Catherine looks a charming picture.

James is seven years old, a frolicsome lad who keeps his mother's needle busy, but a dear boy for all that. She usually buys more cloth than is needed to make his suits in wise anticipation of the patching, which becomes necessary all too soon. Mixed brown cheviot is an excellent material for school suits; it is durable and holds its color well; therefore, it was chosen for

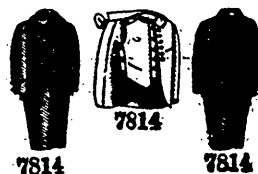
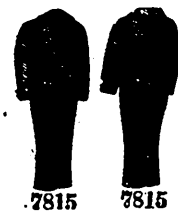


James. The trousers extend to the knee and are closed with a fly and decorated at the bottom of each outside seam with three bone buttons. The coat is a three-button cutaway in sack style, made with a sailor collar that is met in notches by lapels. The usual side and breast pockets are provided and concealed by rounding laps, and along the outside seam of each sleeve is a trio of buttons. The coat was cut by pattern No. 8248, price 10d. or 20 cents; and the trousers by pattern No. 8178, price 7d. or 15 cents. A hat with a sectional crown and a rolled brim was made to match the suit by pattern No. 940, price 5d. or 10 cents.

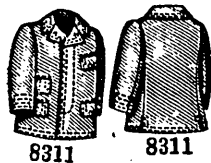


James has also a midshipman suit of dark-blue English serge made by pattern No. 7815, price 1s. 8d. or 30 cents. The trousers are of full length and closed with a fly. The jacket is pointed at the back below the center seam and is rolled back in lapels by a collar, two buttons being sewed below the lapels and two more decorating the bottom of the sleeves. The jacket opens over a vest with a notched collar. James feels quite "grown up" in the long trousers.

His dress suit is stylish. It is fashioned from black worsted by pattern No. 7814, price 1s. or 25 cents. The trousers are short and are trimmed with buttons. The jacket is made with a round collar, a seamless back and fronts flaring from the neck over a notched vest. Pocket-laps are placed at the sides and a vent is made high in the left front. Buttons are placed along the upper part of the fronts and at the outside seam of the sleeves. The vest is buttoned in at the shoulders and under the arms and is notched below the closing.



A short overcoat is cut down from one of father's, the material being tan melton. It is a covert coat in style, and is made by pattern No. 8311, price 1s. or 2' cents. Lapels are turned back above the closing by a rolling collar, and pocket-laps cover openings to a change, left breast and side pockets. The edges of the sleeves and all the other edges are followed by machine-stitching. Several shirt-waists are made of white cambric and also of figured percale by pattern No. 8543, price 10d. or 20 cents. The back is laid in box-plaits and the fronts are



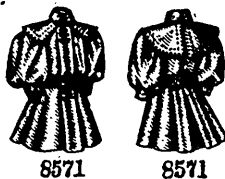
stitched in side-plaits, a band with buttons being applied at the waist-line upon which to secure the trousers, corresponding button-holes being placed in this band. The shirt sleeves are finished with deep wristbands and removable turn-down and standing collars are provided.



A dark-blue flannel blouse is also made for wear either with the long trousers belonging to the midshipman suit or with the short trousers of the school suit, instead of the jacket. A box-plait is folded in front over the closing and a pocket is arranged on the left front. A box-plait is also made in each sleeve and side-plaits are stitched at the wrist. A Rubens collar is the stylish neck finish. The pattern used is No. 8549, price 10d. or 20 cents.



Minna is a chubby little lassie of three and the household pet. This is her first season of colored frocks and it is not an easy matter to decide whether she looks lovelier in dainty white garments or in colored ones. Navy-blue and red cashmere are combined in a dress in which she will appear after her morning clothes have been removed. The circular skirt is made with a box-plait in front and with two at the back and is joined to a short waist. The latter has smooth backs and a blouse front with a box-plait at the center. A collar of the red goods falls in two sections over a standing collar and below it is a deep round collar, also of red cashmere, cut in two sections, the front ends flaring widely. The coat-shaped sleeve-linings are faced below puffs with red goods to simulate cuffs, and a red belt is worn. This smart little gown is shaped according to pattern No. 8571, price 10d. or 20 cents.



Plaid goods and cloth in the bright blue shade known as national are commingled in another of Minna's dresses. The skirt hangs in folds from a full waist made with a square yoke of cloth. The bishop sleeves are gathered into blue cuffs and a blue belt encircles the waist. A neat frill of torchon lace stands about the neck and edges the wrists. This little gown was cut by pattern No. 8529, price 10d. or 20 cents. Old-rose silk-warp crepon furnishes the material for a dress made in flowing style, by pattern No. 8584, price 10d. or 20 cents. The front and back fall from a round yoke, from which hangs a square-cornered Bertha. The Bertha is trimmed with a row of écu point Venise insertion above a frill of edging which defines its

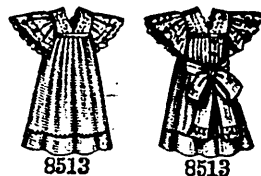


outline, and two rows of insertion trim the skirt. The full sleeves are gathered into wristbands covered with insertion and trimmed with edging, which also stands high about the throat.

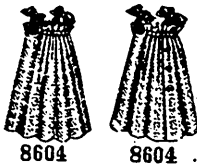
One more dress was made for Minna of China silk of a rich cardinal shade, by pattern No. 8647, price 10d. or 20 cents. The skirt is full and falls from a square yoke, the skirt being smocked at the top in several straight rows above a series of points, red silk being used for the stitching. A line of fancy stitching also runs along the top of the hem finishing the bottom of the skirt. Over the yoke falls a pointed collar decorated with fancy stitching. The full sleeves are smocked at the wrists to simulate cuffs, and below the smocking the sleeve falls in a frill over the chubby little hand. An edging of white Valenciennes lace is sewed full inside the frill and contributes a very dainty effect. Minna, who has very good taste, likes herself best in this gown.



A number of aprons were made of white cambric, plaid nainsook, dimity and Persian lawn, two styles being provided. One has a full skirt with a hemstitched hem, a yoke shaped in a V at the top, which may be cut from deep embroidered edging, and short, full sleeves that may also be made of edging. Sash ends are bowed over the backs. This design is supplied by pattern No. 8513, price 10d. or 20 cents. The other style is provided in pattern No. 8604, price 7d. or 15 cents. It is shirred twice at the top far enough from the edge to form a frill heading. The sides are hollowed out to form arms'-eyes, and ties cross the shoulders and are bowed on top. This is a practical apron for wear over gowns with much fluffiness at the neck.



A long and protective top-garment for Minna completed her outfit. It is fashioned from wood-brown faced cloth by pattern No. 8606, price 10d. or 20 cents. The skirt is full and hangs from a smooth body, which is concealed by a deep tab collar edged with a narrow Persian lamb binding. The rolling collar is also fur-trimmed and so are the wrists of the sleeves, which give the impression of cuffs below long, full puffs.



A large brown felt hat trimmed with wide black-moiré ribbon bows accompanies the coat, which is an extremely stylish little garment.



The several outfits would have done no discredit to a professional modiste, achieving a success richly meriting the congratulations bestowed upon the clever head that planned and the deft fingers that fashioned them.

**TO PARENTS OF SMALL CHILDREN.**—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, and much other matter of interest to children. The book is very handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with appropriate engravings. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

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## HOSPITALITY.

By MARY CADWALADER JONES.

One of the most interesting things that the traveller can do in a European town is to wander out from his hotel alone, or with a companion of the same tastes, leaving maps and guide-books behind, and resolved to forget for a while the tyranny of timetables. The new quarters of cities everywhere seem to take a perverse pride in looking as much like each other as they possibly can, but if our citizen of an hour will avoid them, and follow the oldest street he first comes to, he will be pretty sure to find himself before long in front of a church. Sometimes it stands in a little open space, as if people needed to draw a few quiet breaths between their work and their worship, or, again, the houses are crowded around it as if to show that it is a part of daily life. It may be a famous cathedral or only a simple parish church, but this very uncertainty as to what the wanderer may come across is attractive, and in many cases it is impossible to tell beforehand where one will find most pleasure and satisfaction.

If the building belongs to any of the schools of Gothic art, there will almost surely be figures carved on the front or around the doorways, and not only those of saints and martyrs, but also of the virtues of which men and women stand most in need. After awhile one grows to know them by their symbols or attributes, for they were not put there merely as decorations, but as part of the sign-writing in a great stone book meant for those who could not read as we do now. A few of the principal ones are still familiar to us—Faith with her cross, Hope leaning on her anchor, Charity feeding the hungry, or gathering little children into her arms; but there are many others, not always so easy to recognize at first, but well worth studying, and as one stands on the pavement worn by so many thousands of feet, one cannot help thinking of what those quiet figures have meant to the generations of mortals who have passed in and out under the enduring stone; of the wondering childish eyes which have puzzled over them, the men and women who have glanced at them carelessly, intent on their own pride of life, and the old people, too near a knowledge of the great secret to feel much curiosity, who have looked up at them as to familiar friends.

There they stand, Justice with her scales, Truth with her mirror, Fortitude with her tower of strength, and not infrequently there will be a gracious form carrying a horn of plenty, or stretching out her hands as if in welcome, under which, perhaps, is carved her name, "Hospitalitas." It seems almost strange to find a quality that we have come to consider as only a part of social life set on high among the eternal virtues, and yet we were taught as children that the first of Christ's miracles was wrought at a feast.

As we look back into history, we find that hospitality in ancient times was of two kinds, ceremonial and intimate. In many of the old religions the sacrifices, after being performed in public, were consumed by the priests in the presence of the worshippers, and in others special portions of the victim, such as the eye or the heart, were reserved for the chiefs or high dignitaries, who made at least a show of eating them. The nearer races are to savagery the more complicated their religious ceremonies often are, and it is easy to see that where fasting must often have been a necessity because there was not enough to eat, a feast when it did come was a serious affair for which the gods were to be thanked as for any other favor. In everything which concerns what we now call cultivation the Greeks reached the highest point of civilization which the world has ever known, and they were the first to practice hospitality in its true sense. Besides the large official banquets, which held about the same relation to religion and matters of state that our modern public dinners do to politics and social reform, there were small gatherings at the houses of friends, where food was not the chief object and each guest was chosen for a particular reason and was expected to contribute something besides his presence and his appetite to the general entertainment. Some wise man among them said that the company at a dinner should be not less than the Graces, who were three, nor more than the Muses, that is to say nine, and from what we can now tell as to the size of their ordinary dining-rooms the rule seems to have been pretty generally followed. In everything that concerned the art of living, the Romans, compared to the Greeks, were barbarians, and nothing shows this more plainly than their enter-

tainments. We do not now consider a man who spends his day at a prize-fight and his evening in over-eating himself a very admirable object, and yet if we call the prize-fight a gladiatorial show, and let the indigestion be gained from nightingales' tongues or some equally extravagant and senseless dish, we have the day of a rich Roman, when the Imperial City was the treasury of the world. The great difficulty with such a man was that he had no imagination, and consequently did not know what to do with his money, beyond making a vulgar display to dazzle others who might be less fortunate. Men like Horace and Juvenal, who were certainly not vulgar, wrote condemning such practices in terms which might be applied with very little change to many of the newly rich in our own day.

During the Middle Ages the feudal lords and great landowners kept open house for two reasons. It was necessary for them to have always at call a number of men on whom they could rely, and they were also dependent for news and amusement on the wanderers and travellers of every class, who could not have gone about so freely had they not been sure of a welcome wherever they were obliged to pass a night. The hours for meals were earlier then than now, breakfast being usually at five, and our word dinner, from the Norman-French "disner," shows that it was taken about ten o'clock in the day. Queen Elizabeth dined at noon, and when more than a hundred years later three o'clock became the fashionable hour, it was considered an innovation to be stoutly resisted by old-fashioned people. Supper was the most social meal, and besides the solemn or uproarious feasts held in the great baronial halls, there were many more intimate gatherings, and regarding some of these very tragic stories have come down to us. One of the grimest is told by the impassive guide who shows visitors to Holyrood Palace the little upper room, scarcely more than a closet, where David Rizzio was supping with Mary Queen of Scots and a few of her ladies on a March evening, when some of the Scotch lords who hated the Italian musician broke in and seized him. He clung to the Queen's skirts, and the other women crowded round her so that there was not space enough in which to kill him conveniently, and they had to drag him out on the landing of the stairs, where his body lay till morning.

During the last century in France a number of clever women, some being neither young nor handsome and one of the most celebrated, Madame du Deffand, old and stone-blind, had regular supper parties once or twice a week, when a few intimate friends were always expected, and to which strangers in Paris considered it a great honor to be invited. From some of the accounts of outsiders the talk must often have been very brilliant, but there is no record of the dull times, as one never hears of dreams unless they come true. Clever women now sometimes look back at the French salons with regret, and wish that something like them could be established again, but that is absolutely impossible. Modern society would not stand them for a week. An essential part of each salon was that it should have its own especial lion, who roared for the delight of that particular company, which listened with appreciation, and as society was made up of men and women who knew each other very well, and were all interested in the same things, and also convinced that they were the finest people alive, it is easy to see that such mutual admiration societies should have flourished until the rough hand of the Revolution tore open the shutters of their drawing-rooms and let in the garish daylight which had been broadening over the outside world, and in which many frivolous and conceited heads laid themselves upon the scaffold with admirable courage and dignity.

Looking at hospitality in the sense of merely feeding and amusing people at our houses, the great difficulty now is the tendency to think that it has a standard of money value, or, in other words, that unless we are rich it is not worth while to entertain at all. This seems a curious return to the customs of savage tribes, in which the principle of barter is carried consistently into all the relations of life. Just so much of one thing is worth so many of another, and when a man's hut or tent is open to you it is understood that yours must be equally at his service when his turn comes. As nations became civilized this feeling seems to have been outgrown, for in Greece and Rome and during the Middle Ages the rich entertained their



friends who were less fortunate, and the latter accepted without feeling that they ran any chance of being classed with professional parasites. But now nothing is more common than to hear people say that they will not accept hospitality because they cannot return it, which is nothing but insisting on bargain and exchange.

A great deal has been written about the blessedness of giving, but there seems to be room for a few suggestions as to the graciousness of receiving. The real cost of a gift may be reckoned by the amount of personal trouble it has caused the giver, and if a rich woman is fond of a poor one and has pleasure in making her an expensive Christmas present, it is in much better taste for her friend to take it as simply as it is given, and return a trifle within her means rather than strain her resources to buy something which she cannot afford. As a rule, poor people who have rich friends need not fear being thought mercenary if they are disinterested, because those who have money are usually shrewd, and know well enough when they are being made use of, although they may endure it for the sake of amusement or social advantage. On the other hand, they are often embarrassed because they do not wish to seem patronizing or over-generous, when they are really only anxious to offer pleasure or make some burden lighter.

It is harder to take than to give, unless one happens to be born miserly, and for that reason we are apt to exalt into a virtue what is really only an indirect kind of selfishness. The same thing holds good as to entertainments. Nobody ever objects to making one of an audience because the price of his ticket only represents a very small fraction of the expenses incident to mounting a play, and there is no more reason why we should refuse to be guests of a rich man because we cannot receive him on the same footing. If we try to make ourselves pleasant to him and the rest of his company while we are under his roof, it is as if we had paid for our ticket, to put it roughly, but there need be no question of payment at all. If people with money invite those who have none, it is clearly because they want them, and there is no reason why the latter should not go, always providing there is no question of self-respect involved. If we do not approve of the way in which a rich man has made his money, we lower ourselves and become in some sort his accomplices by accepting his hospitality, and it is within the power of all of us to make this protest against that abject worship of success for its own sake which is one of the evils of modern society.

It is only by the selfish or indolent connivance of respectable people that a dishonorable man is able to take his place among them, and the old saying that the receiver is as bad as the thief may have application outside of the criminal classes. Whether we are able to entertain or not, it is a good rule not to go to a man's house, and especially not to sit down at his table, unless we should be quite willing to have him at our own and to introduce him there to the people by whose good opinion we set most store. That point being settled, we may go and enjoy ourselves and by our presence presumably add to the pleasure of our hosts. And if it is borne in upon us that we ought to show some recognition of the kindness we have received, it is not an onerous duty and need not be formidable in any way. The essence of hospitality consists in making your guest welcome to the best you have, not to the best he might have somewhere else, and if we put the idea of barter and exchange out of our heads all the rest will come easily.

In Thackeray's *Book of Snobs* there is a charming sketch of a poor young couple who feel that they ought to ask a very rich man to dine. When the day comes he arrives in his carriage, to the great awe of their quiet little street, and they make him welcome to a feast which is even more simple than is absolutely necessary. But the mutton chops and roast potatoes and beer are all excellent of their kind, and Mr. Goldmore enjoys himself so much that he remains a friend forever after. Thack-

eray contrasts this with the pretentious dinners of people who entertain on a scale quite beyond that of their everyday life, where the servants and the dishes are brought from the outside, and neither hosts nor company are at their ease, for nothing can look as though it happened every day unless it really does. If any guest happens to have an especially good cook, it is a great mistake to give him elaborate dishes, because he is sure to have them better at his own table, while he may not often get things plainly roasted or broiled, and will, therefore, be sure to enjoy them. If we want to make our friends at their ease, we must make them feel that they have come into our own homes, to make part of our lives for the time, and not as though we had hired an hotel mounted for the occasion in which to receive them and be done with it.

As a rule, the pleasantest dinners are of six or eight, since if there are more it is impossible to have much general conversation—indeed, a long table with all the people paired off always looks like a Noah's Ark. The simpler the service can be the better, and one or two trim maid-servants, used to the ways of the house, are much better than a butler brought in for the evening, who can never seem thoroughly at home. Choice of the guests is far more important than anything else in dinner-giving and they should be assorted and contrasted just as though they were colors in embroidery. It is almost equally important that the host and hostess should dine out in their own house, and not turn a pleasure into a task, for themselves and others, by talking to the servants in furtive whispers or casting haggard glances at the pantry door. A woman may have had her share in the cooking, which is infinitely to her credit, and have attended beforehand to every detail of the service, but after she has taken a last look at the table before the first guest comes, to see that the lights are right and the room not too hot, she should resolutely forget everything except that she is to help make the dinner pleasant, and if any accident happens while it is going on, such as the failure of the ice-cream to appear in its due season, if she will treat it as a joke rather than a domestic tragedy, she may be quite sure that nobody else will care in the least. Any order should be given simply and audibly, for there is no crime in asking for more bread or that a window should be opened, while such is the inherent curiosity of human nature that nothing checks conversation like a whisper.

Very clever women do not always make the best hostesses, as they sometimes lack the quality of self-effacement, which is often necessary if other people are to be encouraged to do their best. Madame Récamier was rather dull, but long after her beauty had faded, and when all her money was gone, her little drawing-room was still crowded, because she had a great talent as a listener, and the gift of putting people at their ease. Animals and children are said to know by instinct those who love them; and the best way of making our friends care to come to us is to let them see that we like to have them, not as an occasional effort, but as an added pleasure in our lives.

There is only room left to say a few words about a far wider hospitality which women have it in their power to give if they will only realize how great that power is. The inexorable loneliness of every human soul closes us in on every side, and from our earliest childhood there is nothing we need so much and get so little as intelligent appreciation. Not flattery nor adverse criticism, for the one soaks the mind like oil, and the other sours it like vinegar, but earnest and unselfish welcome of what is best in us, because it is our best, and faith that we may be true to the ideals which are all that make life worth living for most of us. One of the compensations which the years bring to a woman instead of the power and possibilities of her youth, is the privilege of helping those younger than herself, or even on her own level, not only by counsel and example, but by that discreet sympathy which is the hospitality of one mind to another, outweighing any material benefit, and winning an enduring gratitude.

**CANNING AND PRESERVING.**—"The Perfect Art of Canning and Preserving," as issued by us, is a convenient pamphlet which we can commend to our readers and to housekeepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are: Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The price of the pamphlet is 6d. (by post 7½d.) or 15 cents.

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## NATIVE AMERICAN COOKERY.

BY AGNES BAILEY ORMSBEE.

The idea that there is a native cookery in the United States may strike some readers with surprise. It would seem as if every dish was imported, and the army of cook-books which have appeared in the last twenty years adds to this supposition. This score of years may indeed be called the renaissance of cookery as an art, and its doctrines are based largely on the teachings of the French, who understand better than any other nation the secret of economical, palatable cooking. But, although French methods of cooking, French dishes and French serving are popular and reign supreme on occasions of ceremony, there is a large understrata of native cookery which has ever held its place in a majority of homes. Some of this has its origin in native food materials, almost unknown and unused by our French teachers. Indian corn or maize is a happy illustration of this point. But until recently Indian corn has not held a high place in the dietary of the nation. Possibly this is owing to the fact that it was the mainstay of the colonists in the years when they were fighting both discouragement and savages and so many memories of hardships are associated with it that in better days its familiarity bred for it an undeserved contempt.

The southern housewife uses the white corn almost entirely and fashions out of it a multitude of toothsome, nourishing breads, pones and rolls without which no southern home would think its daily bill of fare complete. From Maryland to Florida one will meet corn breads, made according to receipts handed down from one colored "auntie" to another, and the principal difference from similar breads made by northern women is the skill with which sweet milk and sour milk or butter milk are used together. Western women use either white or yellow meal, according to the crops in their vicinity, but the eastern and northern fields yield wholly the yellow corn. Out of the coarsely-cracked white corn hominy is made which often replaces potatoes, and from it we have croquettes, pancakes and other dishes, the former a case of French methods in cooking applied to native food materials. While southern homes have hominy, northern ones have samp. This is truly a native dish, even to the name, for the Indians taught the Pilgrim Fathers how to crack the corn, and in many a New England home it holds its place as particularly an Autumn dish when the grain has been safely harvested. Samp, however, is not to be confused with mush or hasty pudding, which is made from yellow corn meal. Hasty pudding is either eaten hot with milk or else cut in slices when cold, fried brown and served with syrup. So universal was once this dish that grave legislatures defined by law the amount of meal to be used in making hasty pudding, lest miserly masters should underfeed their servants and apprentices. Corn meal also serves a useful part in homely desserts and appears in puddings which are not too heavy after the simple main part of an ordinary dinner.

The German, Russian and Italian peasants have their black bread, and in cities in this country where the foreign element is large baker and delicatessen shops frequently sell the rye loaves. But nowhere in Europe will you find our conical loaves of brown bread. This is another native, Puritan food and is made all over the country, although it had its birth in New England. Sometimes it is made of rye flour and Indian meal, sometimes of meal and graham flour, again of the three, or substituting bolted flour for the graham or whole wheat. It is mixed with sweet or sour milk, raised with yeast, soda and cream of tartar or baking powder and baked or steamed long hours, but it is always the same nourishing "Boston Brown Bread." Its name has caused it to serve as the basis for many a cheap joke, because its use has been persistent for years in that city. But it and its associate, baked beans, are far from being an empty joke to a hungry man. What American does not scent with pleasure their savory odor and welcome their fine bronze color, never met in France, Spain or Italy, despite the free use of beans in those countries!

Many of the native dishes are the result of the ingenuity of the pioneer wife, who with courage and faithfulness strove to make the family food varied. Long before the millers prepared cereals women on the western farms utilized their wheat as well as corn, and by laborious cracking and cooking made nourishing breakfast and supper dishes. Even now amid the great wheat fields of the far West a healthful drink is made

from wheat to the great saving of the farmer's ready money. The wheat kernels are browned, ground and used like coffee and the flavor, though different, is pleasant. The Western housewives often had trouble to get materials for pies and out of this lack grew many receipts. They had no apple orchards, but pumpkins luxuriated in the corn fields. So their nimble wits suggested that they stew, sweeten and flavor the pumpkin with a trifle of vinegar and lo! a very fair counterfeit of a dried apple pie. These same women preserved tomatoes for the same use and made elderberries serve for blueberries. The receipts for molasses, mock mince and maple-sugar pies, the latter still in use in New England, which are found in the cook books are survivals of this time of need and ingenuity. The Italians fry the flower of the pumpkin, but it was in the hand of the American woman that the pumpkin pie blossomed in its perfection.

Southern homes could boast of greater abundance of materials and as a result southern receipts are always more lavish. A curious method of making mince pies is yet followed in the Carolinas, and this description was supplied by an old lady who lived nearly ninety years, a possible result of eating her own cooking. The meat chosen for these pies was the head, heart and hock bones and after the meat was cooked by boiling the water was set aside. The suet that formed on top of the water was used for shortening the crust, which was mixed with the jelly formed by the water used to cook the meat. No milk was allowed in the crust, but chopped apples, spice and sugar were added to it. Different local products in our country have resulted in some dishes purely local. They are made in their particular region and do not seem to bear transplanting. In Maryland and farther south there is made in its season "persimmon pudding," also "krout dumplings" and "tip-top pudding," the latter a misnomer, as it is really escalloped cabbage and eaten as a vegetable.

In frontier days in the West the bill of fare consisted largely of dried buffalo meat, corn-bread, milk and wild grapes, plums, a few berries and ground cherries. Now, every farmer has tomatoes, cabbage and other vegetables, berries, grapes, sweet potatoes and usually an apple orchard. The population is so mixed, consisting as it does of a layer of Germans, Danes, Swedes, Irish and negroes grafted upon New England Yankees that the food has become as mixed as the people—a little from every civilized and some uncivilized quarters of the globe. Yet here and there one will find a truly local dish, born of the later prosperity of the people. Such is "perfection poached eggs," where the eggs are poached on cream instead of boiling water. The abundance of wild grapes led the housekeeper in Indiana to evolve a spicy jelly to be eaten with meats and called "venison jelly." It is made from wild grapes and cider vinegar, a pint of vinegar to a peck of picked grapes, and spiced with cloves and cinnamon.

All "the State of Maine" knows what to have for dinner on Friday. It is "codfish and scraps." This does not sound especially appetizing and yet it has held its sway from time immemorial. The cook boils the salted fish in one piece, changing the water till the fish is sufficiently freshened, and when it is cooked it is served on a platter with a little butter scattered over it. Salt pork is cut into small dice and fried till crisp; then the scraps and the gravy which exudes from the pork in frying are poured into the gravy boat. Potatoes and red beets are boiled and served whole, and over them and the fish each true son of Maine pours such a portion of gravy as suits him. Buckwheat cakes, which the Vermont woman often prepares for breakfast, may not be indigenous to her State, but they and their related graham and wheat flour pancakes and waffles are genuine American dishes, and the maple syrup the Vermont woman serves with her cakes is an entirely local product, born of her needs, taught to her kindred by the Indians and fostered by the forests around her. These northern housewives have utilized this syrup and the sugar made from it and added its flavor to many dishes. Frosting made of this sugar has a melting, delicious, original flavor which, once tasted, is never forgotten. Original, too, in Vermont is that homely breakfast dish, corned beef hash with beans in it. The mixture is compounded in the proportion of thirds, each ingredient previously cooked. It is moistened with hot water or milk while cooking, liberally seasoned with butter and served smoking hot.

Philadelphia, whose proud boast is that it is the city of homes, has added to the list of native dishes its famous "scrapple." This dish is diligently made every Autumn all over the State, and so good is it that it has escaped State lines and can be found in the markets of the neighboring cities. Besides "scrapple," Pennsylvania has yet another native food in its preserve called "butter," a queer misnomer which arose partly from the butter-like firmness of the preserve and because it is often spread on bread instead of butter. It is made of apples, grapes, plums and peaches and its preparation is especially carried on among its Dutch—properly German people. The idea has been adopted in the great fruit-growing region of New York, and yearly, when grapes are ripe along the lake counties, the kitchens are odorous with the slow-cooking grape-butter. Western States where there are orchards follow the same custom which the pioneer woman tried with the sour, native crab-apple and wild plum, and in New England the Shaker communities make a similar preserve and call it Shaker apple-sauce. Maryland has two famous dishes, stewed terrapin and beaten biscuit, but of late years these are made in many localities, though the decrease of terrapin has restricted its cookery to a very limited region.

Like corn, the potato, though we call it Irish, is a food which the world owes to America, but the methods of cooking it, saving the plain baked, boiled or fried, are largely of foreign importation. But from sweet potatoes American cooks have evolved several new dishes. This potato, or, properly, batata, is of East India origin but it grows in the United States as far north as New Jersey, west to Kansas, where every farmer raises enough for his own use, throughout the south and on the Pacific coast. From it we have sweet-potato pies, fritters and cake, but it is in Florida that we find the sweet-potato pone, the cake above all other cakes of old Floridians. The same flowery peninsula boasts another original dish, besides those made from

the guava, whose jelly forms a modest item in the State's exports, and this is Florida's fishballs. These owe their excellence to the fish which is mixed with the sweet potato and could not well be reproduced in a region where mullet is not "raised."

In California and the states bordering on Mexico much of the food shows a distinct Mexican or Spanish origin with its frequent admixture of beans, garlic, pepper and onions. But so close has this adoption of Mexican methods become and so well adapted is it to the climate and people, that the dishes may be said to be naturalized citizens of our dietetic world. Two dishes, tomatos and *chili-con-carni*, are favorite but rarely heard-of dishes outside of Texas. Now and then a New York street vender offers tomatos to a small, venturesome public, but the Mexicans in Texas derive a steady income from their sale, carrying them around in the afternoon and crying, "Tomatoes, tomatos calanthes!" Both dishes are made from beef, chopped finely and seasoned heavily with pepper and garlic. The tomatos have corn meal mixed in the beef and are cooked by steaming small portions tied up in white corn husks. It would not be possible to mention all the native dishes, many of which are well known and described in books on cookery, but when we realize the variety possible, would it not be both sensible and palatable to use native food products when in their best estate in formal meals, instead of clinging to dishes prescribed by those unacquainted with our dietetic conditions? Fish and oysters, for instance, are not to be found in their perfection away from the sea-board, but the inland housewife has eggs, vegetables and poultry, each in its season easily at hand. How much better than flavorless fish would be corn-oysters or delicious sweet corn on the ear! What a toothsome entree can be made from the purple egg-plant or ruddy tomato! By doing this the food resources of our great country would be more fully appreciated and the human element of higher Americanism better fed.

## AMONG THE NEWEST BOOKS.

From Houghton, Mifflin & Co., Boston:

*Life and Letters of Oliver Wendell Holmes*, by John T. Morse, Jr. In Two Volumes.

Of course, there had to be a "Life" of the dear old Autocrat, and this one by his wife's nephew is everything that painstaking research and conscientious discrimination could make it. And yet, as its compiler concedes, Dr. Holmes had already put not only the best, but absolutely *all*, both of and about himself, into his books. Apart from his stay as a medical student in Paris, his anatomy lectures for more than a third of a century at Harvard, certain uncomfortable experiences as a literary lecturer and a flying trip abroad in his old age, Dr. Holmes' eighty-five years slipped away so placidly uneventful in his beloved Boston that he scarcely exaggerated in writing to Lowell: "The migrations of the Vicar and his wife from the blue bed to the brown were hardly more monotonous than the pendulum swing of my existence, so far as all outward occurrences go." Nevertheless, he was in close spiritual touch with all the generations he lived through, and because of his gift for putting his peculiarly pleasant personality into his work, it is doubtful if there is another author, English or American, with whom those who read books feel so well acquainted or for whom myriads who never met him face to face cherish an affection so sincere. Mr. Morse gives space to the poet's ancestry, honored in the annals of New England genealogy; to his autobiographical notes, rather dry and fragmentary; to his student letters from Paris, gay with the glint of the boulevards and anxious lest his financial support be cut off; to the fierce controversy excited by his discovery of the contagiousness of puerperal fever, his one original contribution to medical science; to his perennial delight in the Saturday Club, where he was the life of gatherings that included Emerson, Motley, Hawthorne, Whittier, Lowell, Longfellow, Agassiz and Sumner; to the amiable vanity which made him the victim of all sorts and conditions of literary Greeks bearing gifts; to interesting facts regarding his books and the why and how they were written; to the scientific and bravely dispassionate spirit with which he watched the lapsing of his powers, and to the sweetly serene and painless "last scene of all" on Oct. 7, 1894. Letter writing, his kinsman tells us, was to Dr. Holmes an irksome task, and yet the epistles to Lowell,

Motley, Mrs. Stowe, Elizabeth Stuart Phelps and others scattered all through the first volume and making up two solid thirds of the second, so sparkle with the delightful, glancing humor of *The Autocrat of the Breakfast Table* that the reader sees Dr. Holmes dreaded correspondence because he could not bring to it anything but his best, and expended alike upon private friends and public patrons the pure gold of his fancy. The letters amplify if they do not throw new light upon the Doctor's religious views, which he epitomizes in this picturesque estimate of Henry Ward Beecher: "His inherited theology hangs about him in rags and shows the flesh of honest manhood in a way to frighten all his co-religionists." His sturdy New England patriotism during the Rebellion flames out in a letter to Motley with stinging denunciation of young men "whose hands lie cold and flabby in yours as the fins of a fish, on the morning of a victory. Oh, if the bullets would only go to the hearts that have no warm human blood in them!" He had a good talk with Grant, "one of the stillest, simplest men I ever saw." Peppering the two volumes are phrases as felicitously picture-making as the famous ones alluding to the Boston State House as the hub of the solar-system, and the trolley car as the broom-handle train. Thus he likens Emerson, fastidiously choosing his words in conversation, to a cat picking her footsteps in wet weather and, again, to "an iconoclast without a hammer, who took down our idols from their pedestals so tenderly that it seemed like an act of worship." William IV., whom he saw at the opera in 1834, he describes as resembling a retired butcher and as wiping "the royal perspiration from a face which is probably the largest uncivilized spot in England." It makes one realize the lapse of time to see the august lady who for more than half a century has occupied the throne of England mentioned as "a nice, fresh-looking girl, blonde, and rather pretty." But, alas, of the table talk and post-prandial gladness in which Dr. Holmes beamed "fair as a star when only one is shining in the sky," and of which one as near him as Mr. Morse might have been expected to preserve many sparkling examples, there is simply nothing at all! The compiler's explanation is this touching tribute: "His talk is remembered as the scenery of the clouds is remembered, a picture dwelling in the mind but never to be produced to eyes which looked not upon it." Some capital portraits, a fac-simile-

of the manuscript of "The Last Leaf" and other illustrations add to the value of the work.

From D. Appleton and Company, New York:

*A Humble Enterprise*, by Ada Cambridge.

*The Sentimental Sex*, by Gertrude Warden.

*Yekl, a Tale of the New York Ghetto*, by A. Cahan.

*A Journey in Other Worlds*, by John Jacob Astor.

*Familiar Trees and Their Leaves*, by F. Schuyler Mathews.

Ada Cambridge writes clean, natural, interesting stories, her latest, *A Humble Enterprise*, being delightfully domestic and wholesome. It is a tale of Melbourne and, in a retrospective way, measures and weighs acquired and inherited positions, character and pretence, and shows, as if unintentionally, the differences between them. Virtue has its reward and it is delightful to follow its approaches toward the recognition of its worth. Perhaps it is because of its date in this peculiar century that courage and practicality characterize the women of a family bereft of support, while the man is a cheap fellow, without self-respect and living for the eyes of his social superiors. The sweet naturalness of this simple romance will charm and satisfy where thrilling adventures would stir, worry and weary and leave an unpleasant wake of memories.

The title of Gertrude Warden's novel, *The Sentimental Sex*, is one of several interesting and not too agreeable surprises. She describes the sex alluded to by one individual and this one is a man! The story opens in Australia, its hero being a fatherless boy reared by a good mother and a money-getting uncle. His ideal of womanhood was established by his gentle and sweet mother's character and life and it was rigidly correct—so rigid, indeed, as to be inflexible. Of course, he was disappointed in the women he found in the lower literary circles of London. The story having been written by a woman, its readers cannot escape a painful curiosity about her intimate knowledge of a sex which she describes as utterly coarse and almost if not quite without heart—saying, of course, the aforesaid mother of the sentimental hero. However, it is well told.

If, as seems likely, *Yekl* was written by a Jew, he must have blushed as he wrote. How could one of his race have divulged the cravenness of Suffolk Street, here denominated the "Ghetto of the American Metropolis?" It is a terrible picture of toil and moral degradation. A Jewish divorce and two consequent marriages arrange a lurid climax for a story that does no credit to the literary gifts of its author.

No one can justly accuse the Astor family of lacking imagination since William Waldorf upset history in Italy, and John Jacob overturned the laws of gravity by discovering and using its counteract, as told in a wondrous tale of experiences that almost obliterate the splendors of Bulwer's *Coming Race* and Rider Haggard's *She*. During the visit of the hero to Jupiter and other planets by means of the harnessed energy of what he calls "apergy," hooded in a dexterously made balloon, he hears the flowers sing and sees birds carry messages; he goes to Paradise and Sheol, is a spirit in the heavens, visits graveyards, sees ghosts and meets monsters, plans to blow up the Aleutian Islands to allow warm Pacific Ocean currents to flow through Behring Straits and thus raise the temperature of our Alaskan possessions to agricultural requirements, and does many more wonderful things, all of which are delightfully well described.

*Familiar Trees and Their Leaves* is an illustrated volume devoted to advancing our intimacy with inarticulate friends. We know human beings by their faces and call them by their proper names. F. Schuyler Mathews shows us by pictures and descriptions how to treat trees with which we are associated so that we may befriend them as they do us. He quotes Whittier:

Bring us the airs of hills and forests,  
The sweet aroma of birch and pine;  
Give us a waft of the North-wind laden  
With sweetbriar odors and breath of kine.

"Every one," he writes, "loves the trees, though he may not know it, and it often happens that those love them best who know them least." This valuable and charming book affords a formal presentation that will, with opportunity, ripen into a loving intimacy with these leafy comrades.

From the Lothrop Publishing Company, Boston:

*Mopsy, Her Tangles and Triumphs*, by Kate Tannatt Woods.

*Making Fate*, by "Pansy" (Mrs. G. R. Alden).

The publishers in a note call *Mopsy* "a story for girls." It is equally a book for boys, also for men and women who want to know in what manner they may do their share towards

helping the poor and ignorant to better conditions mentally, morally and materially. The story is told agreeably and the interest is well sustained. Its plot is so tangled that its gratifying unravelling will absorb readers of all ages. Of course, many of its coincidences are almost too happy to be probable and a few of the characters are too good to be quite true, but in neither case are the conditions indicated better than our ideals of the best, and have we not come to believe—almost—that the ideal is the real?

*Making Fate* is a curious mixture of the religion that can be talked and that which can be practiced, of sentimentality and personal piety, of love-making and prayer-meetings, in almost irreverent fashion. If personal religion is truly devout and reverent, it is not discussed at afternoon visitings. A place for all things, "Pansy," and vital piety is for conduct and the closet.

From Frederick A. Stokes Company, New York:

*The Master Craftsman*, by Sir Walter Besant.

*From Whose Bourne*, by Robert Barr.

*The Finding of Lot's Wife*, by Walter Clark.

Walter Besant wrote books that compelled reflection and a wider and kinder-eyed observation of those persons who did not very much concern us until he showed us that we ought to consider them with human and humane interest. Sir Walter has found himself, since he was knighted, in a mood to discuss the value of titles and weigh their influence against character, conduct, practical issues and individuality. His latest story, *The Master Craftsman*, could not have been written until he had acquired a title. What, he makes one of his heroes say and do would once have been accounted a rank growth of envy, and his "Craftsman" a vulgar aspirant for social recognition. Misjudgments of the author's meanings are now impossible. The value he sets upon prevailing social customs will be accepted by many a man who needs reformation in those little things that, if ignored, will close doors to him that he is worthy by his attainments to find wide open. Even character is influenced by customs, as one of the personages of the story found out after years of scoring evening clothes and the proper uses of fork and napkin. Many of the lower routes to political power are pointed out, and, little as he respects them, when he finds that there are no other paths leading to what he wants he takes them at as clean and easy stages as he can find. He begins by scoring such conventions but finds them both profitable and agreeable when he is farther along. He even goes so far as to admit that his old unpolished shoes and working coat were offensive when worn at the wrong time and place. Many a man whose vanity refuses to let him inquire about *les convenances* will bless Walter Besant for this story.

The mystery of an accident that was supposed to have been a crime is solved by two sets of detectives, one working in this life and one supposed to be invisible to mortal sight. In *From Whose Bourne* Robert Barr pictures the disembodied as the only live folk, and visits them with much misery when they do not attend solely to the affairs of the world they have reached. Looking after the interests of those not yet dead to the flesh, he represents as a painful and almost, if not quite, useless undertaking. He may know of what he writes, but it is not likely he does. Had he finished the sentence from which he clipped off the title to his little book, conclusion would have been made without reading through his bit of romance.

Alfred Clark found Lot's wife. At least he tells the story of her alleged discovery in a cave in a desert. Her brilliantly beautiful salt statue blinded many who ventured into her retreat, maddened others and killed scores of travellers. Indeed, to believe Alfred Clark, bodies preserved by the salt in the air and water lie in vast numbers in the cave of Lot's wife. But prayers and miracles rescued and restored the English travellers who people the story. A sheik's beautiful daughter is one of its heroines. Novel readers who like to be carried quite beyond the ordinary facts of this prosaic state of existence will be delighted by this original tale.

From Lee and Shepard, Boston:

*Blind Leaders of the Blind*, by James R. Cooke, M. D.

This is the story of a blind lad who became a wise and good man through much tribulation, and among its characters figure many bad people, some good ones and several that are very clever. It carries its readers from a Southern plantation peopled by warm-hearted men and women, to Beacon Street and Boston clubs, to Kansas and its wide spaces and on and on up and down the country, establishing a curious interest everywhere. For the blind man a mystic combination of twelve metals is devised. Placed upon his brow or eyes, he can see and with this power strange things come to pass.

## HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of an. description.)

**TORONTO:**—We append a simple receipt for making grape wine: Place twenty pounds of ripe, fresh-picked and well selected grapes in a stone jar, and pour on them six quarts of boiling water; when the water has cooled enough, squeeze the grapes well with the hand; cover the jar with a cloth, and let it stand for three days; then press out the juice and add ten pounds of crushed sugar. After it has stood for a week, skim, strain and bottle it, corking loosely. When the fermentation is complete, strain it again and bottle, corking tightly. Lay the bottles on their sides in a cool place.

To make braised tongue with aspic jelly, boil the tongue until tender, then place it in a stew-pan with two onions, a head of celery, four cloves and salt and pepper; cover it with the liquor it was boiled in; add to it a glassful of brandy, a tea-spoonful of sugar, a blade of mace, a bunch of thyme and a bunch of parsley. Let it simmer gently for two hours. Take out the tongue, strain the liquor it was boiled in, and add to it a box of gelatine which has been soaked in a gobletful of cold water. Heat it and pour over the tongue. Serve cold.

To prepare spiced beef, choose twelve pounds of the round, rump or brisket of beef, and rub it all over thoroughly with half a pound of coarse brown sugar, then let it stand for two days. Meanwhile pound together a large tea-spoonful of mace, one of black pepper, and two cloves, half a tea-spoonful of cayenne, one small nutmeg, not quite one ounce of saltpetre, and two ounces of juniper berries; mix all this well with a little sugar, then rub it thoroughly into the beef. Again let it stand for three days, then add half a pound of fine salt to the pickle that will have formed, and rub the meat well daily for twelve days, being careful to turn it each day. You will find it best, if possible, to get a man to do this rubbing, as it requires much strength. Then either hang up the beef to dry like a tongue or cook it at once, thus: Wash it lightly, tie it into good shape, and place it in a pan that very nearly fits it, pour a pint and a half of good beef stock upon it, and when this begins to boil, skim it thoroughly, add a small onion, two large or four small carrots and a good bunch of herbs. Bring all this to a boil, then let it simmer at the side of the stove for four hours and a half, when it should be quite tender. If to be eaten hot, dish and serve garnished with the vegetables and the sauce in which it was cooked thickened by a little brown roux and reduced by rapid boiling. If wanted cold, lift it out of the pan into an earthenware vessel, put a plate or board on the top with a weight to keep the meat in nice shape, pour the liquor all around it, and let it get perfectly cold in this before touching it. When cold, brush it over with liquid aspic jelly, and leave it in a cool place until set. This is a really old English recipe.

**BANBURY CAKES:**—We are indebted to two correspondents for recipes for Banbury cakes, asked for through this department. Some time since Miss Adeline T. Harris sent the following:

Stone and chop a large cupful of fine raisins; chop also enough of equal parts of lemon, citron and candied orange peel to make half a small tea-cupful. Add the juice and grated peel of a large lemon, one egg beaten very light, and a small cupful of granulated sugar. Mix these ingredients together very thoroughly; make a firm but light and flaky crust and roll it out as thin as possible on a lightly-floured board, and score in diamond shape or squares; spread the smooth side with the mince, and cover with another square in the manner of a sandwich. Make the edges even and bake a light-brown, powdering with sugar before serving.

Mrs. W. J. H. sends this recipe:

- $\frac{1}{2}$  pound table raisins seeded and chopped very fine.
- $\frac{1}{2}$  lemon (juice and grated rind).
- $\frac{1}{2}$  orange " " "
- 1 table-spoonful of rolled cracker-crumbs.
- 1 scanty cupful of sugar.

Make a good paste; roll very thin and cut out with the lid of a baking-powder box; put a tea-spoonful of the above mixture into each cake and fold over like a turn-over; wet the edges with cold water and press together; bake for ten minutes in a hot oven. When ready to serve sprinkle with powdered sugar.

Mrs. W. J. H.:—To make delicate peach custard use the following ingredients:

- 1 table-spoonful of corn-starch.  $\frac{3}{4}$  cupful of sugar.
- $\frac{1}{2}$  dozen peaches 1 tea-spoonful of butter.
- 1 pint of boiling water. 2 eggs.
- 3 table-spoonfuls of cold water.

Mix the corn-starch with two table-spoonfuls of the cold water, add half a cupful of the sugar, and stir well. Place the mixture in a stew-pan, and add the butter and boiling water, stirring constantly. Separate the yolks and whites of the eggs, beat the yolks light, add to them the remaining spoonful of cold water, and when this mixture is thoroughly blended stir it into the other. Cook for three minutes, remove from the fire, and set aside to cool. Peel the peaches, cut them into small pieces, and add them to the custard when it is perfectly cold. Beat the whites of the eggs to a stiff froth, add the remainder of the sugar and two table-spoonfuls of the minced peaches, turn the meringue over the top of the custard, and serve at once.

**MIXED H.**—To make chicken tomares, boil two pounds of corn and a handful of lime in water enough to cover until the skins of the corn are loosened; then wash the lime from the corn, and grind the latter very fine. Boil a large chicken (or a little more than three pounds of beef), and mix the resulting liquid with the ground corn, adding a scanty pound of firm lard, and salt to taste. Having boiled a pound of red peppers until soft, remove the seeds and skins and grind the peppers fine; add three or four pieces of garlic (chopped), a small quantity of sliced tomato and half a pound of ground chilis. Mix this preparation with the chicken (or beef); then fry for a few minutes, boil for a very short time, and add salt to taste. Spread wet corn-husks with the prepared corneal, put in the chicken mixture, and then boiled eggs, olives, raisins, and cucumber, if desired. Then put on another corn-husk spread with meal, tie up, and boil for from three-quarters of an hour to an hour in a gallon of water. When all are half done turn the top ones over. The above directions are calculated to make a dozen tomares.

**S. A. W.**—Baked macaroni with cheese is made thus: Break the macaroni into inch lengths, but do not wash it, and throw it into boiling salted water. Stir frequently to prevent it settling to the bottom, and boil slowly. Macaroni does not nearly reach its full size when boiled rapidly, hence forty-five minutes is none too long to allow for its cooking. Turn it when done into a colander and drain well. Arrange a layer of macaroni in the bottom of a pudding dish and upon it strew some rich cheese (the Parmesan is generally used) and scatter over this some bits of butter. Add a sprinkling of salt and pepper, then another layer of macaroni and cheese, and fill the dish in this order, having the macaroni at the top buttered well but without the cheese. Add a few spoonfuls of milk and bake slowly until of a golden-brown hue, half an hour being usually sufficient. Serve in the dish in which it was baked.

Directions for putting up pickles are given in "The Perfect Art of Canning and Preserving," published by us at 6d. or 15 cents.

**B. A. B.**—Excellent lemon jelly may be made of

- $\frac{1}{2}$  box of gelatine.
- $\frac{1}{2}$  pint of cold water.
- 1 " " boiling water.
- 1 cupful of sugar.
- 2 lemons (juice).

Soak the gelatine in the cold water for two hours; when it is dissolved pour on it the boiling water, stir well, add the sugar, and when nearly cold add the lemon juice. Strain through a sieve into a mould and set away to harden. Add less sugar if the mixture prove too sweet.

**BRITANNIA MAID:**—For Sidney cakes, line small oval moulds very thinly with short paste, trim off the edges and place inside each case three dried cherries. Cover these entirely with a layer of almond and place the cases on a baking tin. Cook in a moderate oven for about fifteen minutes, then remove them from the tins. Allow them to cool and glaze and ornament the tops with a little icing in any pretty design.

# Publishers' Department.



PERSONS SUBSCRIBING for THE DELINEATOR are requested to specify particularly the Number with which they wish the subscription to commence. Subscriptions will not be received for a shorter term than One Year and are always payable in advance.

TO SECURE SPECIFIC NUMBERS of THE DELINEATOR.—To secure the filling of orders for THE DELINEATOR of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing THE DELINEATOR for November will be certain to secure copies of that Edition by sending in their orders by the tenth of October.

TO PARTIES ORDERING by mail from us or our Agents.—In sending money through the mail, to us or to agents for the sale of our goods, we advise the use of a Post-Office Order, an Express Money-Order, a Bank Check or Draft or a Registered Letter.

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

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

THE FOLLOWING COMMUNICATION may be of interest to some of our readers:

BEDFORD, Ind., August 12, 1896.

THE BUTTERICK PUBLISHING Co., New York.

DEAR SIRS:—Some time ago I ordered *Child Life* from you and in due time it came and I was highly delighted with it. It is one of the best publications of the kind I have ever seen. If some moneyed philanthropist wanted to benefit the world, I know of no better way than to place a copy in every home in the land. My philanthropy is necessarily on a small scale—but I gave my book away to a mother of seven children, upon the condition that if I could not get another I should have it again. Enclosed please find sixty-five cents in stamps for which please send me four copies of *Child Life*. I suppose five cents will cover postage. I wish my order was for one thousand copies. It is such a help to young mothers.

Yours sincerely,

GATHARINE PARKS MULKY.

KINDERGARTEN PAPERS.—Mrs. Sara Miller Kirby, the author of these papers, is one of the foremost Kindergartners of the country. She makes comprehensive and popular review of the whole Kindergarten system, and then proceeds to a detailed description of the gifts, occupations and games and of the way they are used. There are also chapters on Christmas work, on the home Kindergarten, on training and training schools, on the preparation of topics and on the literature and materials used. Price, 4s. or \$1.00 per Copy.

THE HOME is an attractive pamphlet containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Table Service, Carving, House Cleaning, The Repairing of China, Preservation of Furs, The Cleaning of Laces, Feathers and Gloves, and a variety of facts helpful to the housekeeper. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of THE DELINEATOR compels an early going to

press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in THE DELINEATOR for December should reach us before the fifth of October. 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.

THE DINING-ROOM AND ITS APPOINTMENTS.—This pamphlet is issued in the interests of the home, and is of special value to wives and daughters, who, by their individual care and efforts, are home-makers. It contains illustrated suggestions for furnishing a dining-room; instructions for its care and that of its general belongings; the laying of the table for special and ordinary occasions; designs for and descriptions and illustrations of decorated table-linen; fancy folding of napkins; and detailed instructions for polite deportment at the table, etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

RECITATIONS AND HOW TO RECITE.—This pamphlet (already in its second edition) consists of a large collection of famous and favorite recitations, and also includes some novelties in the way of poems and monologues sure to meet with general approval. It is an eminently satisfactory work from which to choose recitations for the parlor, school exhibitions, church entertainments, etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

DOGS, CATS AND OTHER PETS.—A valuable pamphlet concerning the care of household and other pets, together with interesting anecdotal descriptions of many varieties of animals, insects and reptiles that have been the pets of well-known people. The directions for the care of pets—especially dogs and cats—are authentic and practical and will enable anyone to properly minister to the necessities of pets either in health or illness. Price, 6d. (by post 7½d.) or 15 cents per Copy.

HEALTH: HOW TO BE WELL AND LIVE LONG.—The special mission of this pamphlet is fully indicated by its sub-title. Rational personal care of one's natural physical condition, without the aid of drugs and medicines, except when the latter are absolutely necessary, are two of the many strong points of the subject matter of the pamphlet. Every chapter is valuable to every reader of it; and a perusal of the entire collection, with an adoption of its suggestions, is almost an assurance of an agreeable, green old age. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

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 she makes. On another page we publish an advertisement of tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular.

OF INTEREST TO YOUNG MOTHERS.—We have lately published another edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well-known authority and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, with full information regarding layettes and their making. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

SOCIAL EVENING ENTERTAINMENTS.—The entertainments described are novel, original, amusing and instructive and not of the *Purely Conventional Type*. A few of the many offered are: A "Literary Charade Party," "A Witch Party," "A Ghost Ball," "A Hallowe'en German," "A Midsummer Night's Entertainment," "A Flower Party," "A Fancy-Dress Kris Kringle Entertainment," "The Bowers' Christmas Tree," "A St. Valentine's Masquerade Entertainment." etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.



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Five leading Chemists of Canada analyzed it, and could find no harmful ingredients.

A local and constitutional treatment for diseases of women that is meeting with unparalleled success.

Madam, we know you would like to hear the plain truth about the chances you have of regaining your health. This knowledge you can have by calling at our handsome offices, Suite L, Confederation Life Building. Lady physician in attendance, whom you may consult in person or by letter, free of charge. You can treat yourself at home.

Send stamp for Ladies' Health Book.

## TORONTO VIAMI CO.

INCORPORATED 1888 **TORONTO** HON. G. W. ALLAN PRESIDENT

# CONSERVATORY OF MUSIC

109, YONGE ST. & WILTON AVE.

EDWARD FISHER, Musical Director.  
THE LEADING MUSICAL INSTITUTION IN CANADA

### CALENDAR WITH FULL INFORMATION FREE

H. N. SHAW, B.A., Principal Elocution School.  
Elocution. Oratory. Delsarte. Literature.

### ANSWERS TO CORRESPONDENTS.

(Continued.)

MISS F. A., WAYNESBORO', VA.:—We regret that we are not able to direct you to any person who will undertake to dispose of your centre pieces, etc., on commission. We should advise sending them to a Woman's Exchange. You failed to enclose a stamp for a reply by mail.

GLENNA CAHILL:—The proper acknowledgment when presented with a stranger's card would be a simple, "Thank you," accompanied by a slight inclination of the head. Weak sage tea, or a preparation made as follows, is said to be a tonic for the hair:

- Bay rum.....1 quart.
- Table salt..... $\frac{1}{2}$  teaspoonful.
- Castor oil.....1 drachm.
- Tincture of cantharides.1 drachm.

THE COUSINS: One should simply thank the bearer of any message of regard or remembrance.

H. R. M.:—To preserve the yellow tint in your dress after washing it, try dipping it in weak coffee instead of in bluing water. It is well to experiment with a sample of the goods first.

EDITH:—Men always remove their hats at funeral services. A recipe for making a pot-pourri is given Mrs. B. elsewhere in this department.

**Rheumatism Cured in a Day.**—South American Rheumatic Cure, for Rheumatism and Neuralgia, radically cures in 1 to 3 days. Its action upon the system is remarkable and mysterious. It removes at once the cause and the disease immediately disappears. The first dose greatly benefits. 75 cents.

**Heart Disease Relieved in 30 Minutes.**—Dr. Agnew's Cure for the Heart gives perfect relief in all cases of Organic or Sympathetic Heart Disease in 30 minutes, and speedily effects a cure. It is a peerless remedy for Palpitation, Shortness of Breath, Smothering Spells, Pain in Left Side and all symptoms of a Diseased Heart. One dose convinces.

**10c. Cures Constipation and Liver Ills.**—Dr. Agnew's Liver Pills are the most perfect made, and cure like magic Sick Headache, Constipation, Biliousness, Indigestion and all Liver Ills. 10c. a vial—40 doses.



Not many years ago it was considered necessary to use whalebone and whalebone only, but now that article is hardly ever thought of in connection with dressmaking, and why? Not entirely because of its scarcity, but that dress stays have taken its place; in fact, good dress stays more fully answer the purpose for which whalebone was used.

In connection with the term good dress stays, have you ever tried the "Ever-Readys"? They being welded with gutta percha (sheet rubber), are thinner than stitched stays, and by using them the waist will be much smaller, an aim of all stylish women.

Try them. Name on back. Sold Everywhere.

**THAT BEAUTIFUL WHITENESS**

WHICH YOU SO MUCH DESIRE TO SEE AFTER THE CLOTHES HAVE BEEN WASHED, CAN BEST BE SECURED BY USING . . . .

## SUNLIGHT SOAP

It is also well to remember that clothes washed with this Soap are saved from any injury; so are the hands. This Soap cannot hurt anything. It is pure. Try it.

Books for Wrappers. For every 12 "Sunlight" wrappers sent to Lever Bros., Ltd., Toronto, a useful paper-bound book will be sent, or a cloth-bound for 50 wrappers.

My Mamma uses **CLAUSS SHEARS AND SCISSORS**

Does yours?

For sale by all first-class dealers.

**CLAUSS SHEAR CO. TORONTO.**

## DO NOT DELAY

Sending Your Feathers For Dyeing or Curling...

All ladies who intend to wear feathers during the coming season, and all dealers who have stock to be done over, should ship early in order to avoid the rush. And be sure to ship to the right place to obtain the very best work at the lowest prices.

## HERMAN & CO.

### FEATHER DYERS,

126 KING ST. WEST, - TORONTO, ONT.

.. DO THEIR WORK WELL ..

AT THE FOLLOWING PRICES

	Long feathers. Tip.
Curling only.....	10 cts. 5 cts.
Dyeing One Color and Curling.....	20 " 10 "
Dyeing Shaded from Tip and Curling.....	30 " 15 "
Dyeing Bordered and Curling.....	40 " 20 "
Cleaning same as Dyeing.	
Curling Prince of Wales' Style, 5 cts. per pair extra.	

Discount to the Trade.

Do not fail to mark your address on parcel.

## TRY KENNY'S HAIR RESTORER

Put up in two sizes—40c. and 75c. Manufactured by Serrt-Major James Kenny, 399 Queen Street West, Toronto.

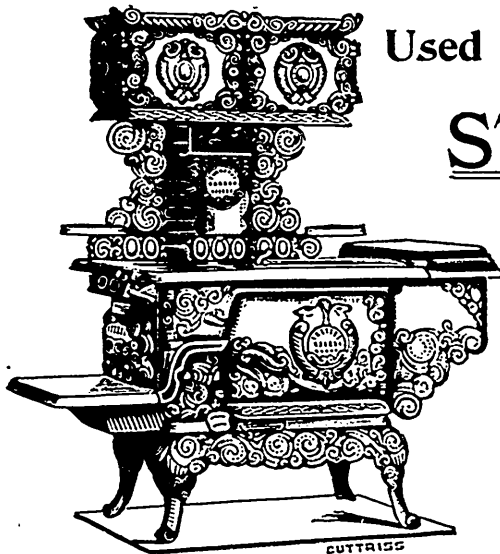
Kindly mention **THE DELINEATOR** when writing about Goods advertised in this Magazine.

**BEST FOR WASH DAY**

**USE SURPRISE SOAP**

**BEST FOR EVERY DAY.**

**YOU HAVE NEVER**



Used a Better  
**STOVE.**

Why not get  
the Best?

**SOUVENIRS**

Always give their users entire satisfaction.  
Sold everywhere. One will last a lifetime.  
Made by

**THE GURNEY, TILDEN CO. LTD., - - HAMILTON, ONT.**  
**THE GURNEY STOVE & RANGE CO. LTD., WINNIPEG, MAN.**

**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.

**DISTRESS**  
AFTER EATING,  
HEARTBURN, FLATULENCY, ACIDITY,  
**INSTANTLY  
RELIEVED**  
By K.D.C.,  
the Greatest Cure  
of the Age

FOR ANY FORM OF  
**INDIGESTION**  
Free Samples of K.D.C. and PILLS mailed to  
any address.  
K.D.C. Co., Ltd., New Glasgow, N.S.  
127 State Street, Boston, Mass.

ANSWERS TO CORRESPONDENTS.  
(Continued).

**LEAH** :—You might write to the editor of the *Atlanta Constitution*, Atlanta, Ga., regarding the author of the story which you read in that paper.

**A LADY** :—The main point to be observed in prescribing for *alopecia*, as falling of the hair is medically termed, is to learn the cause of the debility and overcome it if possible; this is a matter for your physician to decide.

**G. E. T.** :—The amethyst is February's, and the topaz, November's birthstone.

**THE FUSSBUDGETS** :—Having accepted an invitation to dinner, and learned the hour, be punctual; at least, be sure not fail to arrive within a few minutes after the time named. When a woman is driving with a man it is in questionable taste for her to hold the reins unless the turnout is her own property.

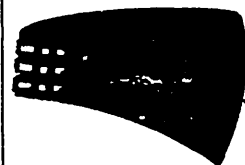
**MRS. C. W. AND OTHERS** :—We must decline to give our correspondents forms of words to be used on different occasions. A little judgment and tact ought to teach one to say pleasant and proper things at the right time. We publish two excellent books devoted to this general subject; they are "Social Life" and "Good Manners," the price of each being 4s. or \$1.00.

**Eva A.** :—The Chauncey-Hall School, 593 Boylston St., Boston, Mass., of which Miss Lucy Wheelock has charge, is a Kindergarten Training School.

**DICK** :—It is impossible to give you here full directions for matching plaids and stripes in the backs of dresses, but the subject is thoroughly explained in "The Art of Garment Cutting, Fitting and Making," which is sent (by post 2s. 6d.) or 50 cents. It is replete with practical and commonsense instructions, accompanied by explanatory illustrations.

**NIMMO & HARRISON,**  
Business and Shorthand College  
2 COLLEGE ST., TORONTO.

Bookkeeping, Shorthand, English,  
and Civil Service Subjects.  
Individual instruction, enter Now.  
CARD WILL BRING YOU FULL INFORMATION



**LADIES**

suffering from  
**CONVULSION  
OR HERNIA** can obtain  
comfort and  
security by  
wearing our  
supports. They  
are light, cool,  
and durable.

**ELASTIC HOSE AND BAND-  
AGES** a specialty. Prices within reach of all.  
Thirty years' experience fitting Trusses on old  
and young by mail.

**THE EGAN TRUSS CO.**  
206 QUEEN ST. WEST, Toronto, Ont.  
P. O. Box 539



UPON this and the succeeding page we have illustrated an assortment of

**Bicycle Garments**

which will, no doubt, be considered reasonable and interesting by our many readers.

The Patterns can be had in all Sizes from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

**THE DELINEATOR PUBLISHING CO.**  
OF TORONTO, LTD.,  
33 Richmond St. West, Toronto, Ont.



Misses' Basque-Fitted Jacket, with Plaits Laid On (Also Known as the Golf or Norfolk Jacket) (To be Made with a High Neck and a Standing or Byron Collar or with an Open Neck, a Notched Collar and Lapels and a Chemisette) (Copyright): 9 sizes. Ages, 8 to 10 years. Any size, 1s. or 25 cents.



Misses' Basque, with Yoke and Plaits Laid On (To be Worn with a Chemisette or known as the Norfolk Basque) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Box-Platted Blouse, with Fitted Lining (Also Known as the Golf or Norfolk Jacket). To be Made with a High Neck and a Standing or Rolling Collar and Lapels for Wear with a Chemisette (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Ladies' Legging and Over-Gaiter (Copyright): 5 sizes. Shoe Nos. 2 to 6; or, Calf measur., 13 to 17 inches. Any size, 7d. or 15 cents.

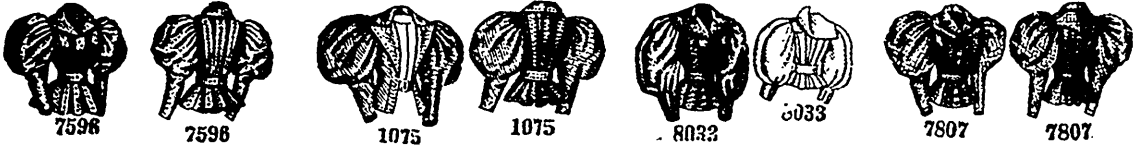


Ladies' Box-Platted Blouse, with Fitted Lining (Also Known as the Golf or Norfolk Jacket) (To be Made with a High Neck and a Standing or Rolling Collar, or with an Open Neck and Notched Collar and Lapels for Wear with a Chemisette) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 36 cents.



Misses' Jacket, with Banded Norfolk Back (For Cycling or General Outdoor Wear) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Box-Platted Basque (To be Made with Plaits or Gathered Sleeves, with a Standing or Rolling Collar and With or Without a Fitted Lining) (Copyright): 9 sizes. Ages, 8 to 16 yrs. Any size, 1s. or 25 cts.

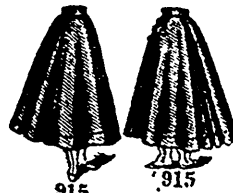


Ladies' Basque-Fitted Jacket, with Plaits Laid On (Also Known as the Golf or Norfolk Jacket) (To be Made with a High Neck and a Standing or Byron Collar, or with an Open Neck, a Notched Collar and Lapels and a Chemisette (Perforated in the Skirt for Shorter Length) (Copyright): 15 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts.

Ladies' Jacket, For Cycling and General Outdoor Wear (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket, with Plaits Laid On, and Sailor Collar (Known as the Norfolk Sailor Jacket), For Cycling and Other Outdoor Wear (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 20 cents.

Ladies' Basque, with Yoke and Plaits Laid On (To be Worn with a Chemisette) Also Known as the Norfolk Basque (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Misses' Divided Cycling Skirt, having an added Front-Gore and Plaits at the Back to Give the Effect of a Round Skirt, with Standing (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cts.



Ladies' Bicycle Costume, Consisting of a Jacket, a Short Skirt (Perforated for Shorter Length), and Bloomers with Cuffs (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Short Three-Piece Skirt (For Wear Over Knickerbockers, etc.) Suitable for Cycling, etc. (Copyright): 9 sizes. Waist meas., 20 to 36 ins. Any size, 1s. or 25 cts.



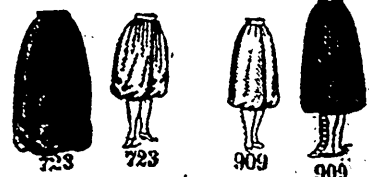
Misses' Circular Cycling Skirt (Perforated for Shorter Length) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 30 cents.



Ladies' Bicycle Skirt, Consisting of a Norfolk Jacket, and a Divided Skirt having a Box-Plait in Each Leg in Front. One of which Plaits may be Reversed to Give the Effect of a Front-Gore (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Circular Cycling Skirt (Perforated for Shorter Length) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

Ladies' Bicycle Skirt, Fitted with a Saddle-Gore (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



Misses' and Girls' Syrian Divided Skirt, with Fitted Drawers (Turkish Trousers), For Cycling or Other Athletics (Copyright): 6 sizes. Ages, 6 to 16 years. Any size, 10d. or 20 cents.

Misses' Cycling Trousers (Known as Turkish Trousers), For Wear With or Without Skirts (To be Gathered or Fitted in Front) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.

"Here's a point worth remembering," about

## CORDED WAKEFIELD SKIRT BINDING.

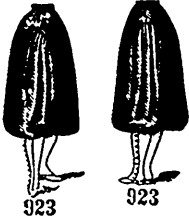


"Sew the Wakefield AN EIGHTH OF AN INCH above the edge of your skirt, thus allowing for any sag in the Braid."

The Ladies' Tailors always recommend these celebrated goods for the *elegance* and *flare* with which they set off a tailor-made suit.

Latest shades for Fall and Winter Dresses at all the dry goods stores. Moderate Price. Examine each yard and see that it is marked in gold letters "**WAKEFIELD PATENTED**," without it you have been imposed upon by a worthless imitation.

"CORDED WAKEFIELD SKIRT BINDINGS," PATENTED.



Ladies' Cycling Trousers, with a Yoke (Known as Turkish Yoke Trousers), For Wear with Skirts (Copyright): 9 sizes. Waist measures, 20 to 30 inches. Any size, 7d. or 15 cents.



Ladies' Cycling Trousers (Known as Turkish Trousers), For Wear With or Without Skirts (To be Gathered or Dart-Fitted in Front) (Copyright): 9 sizes. Waist measures, 20 to 26 inches. Any size, 7d. or 15 cents.

# R & G CORSETS ARE THE BEST



Nothing enhances the complexion like good digestion, and nothing ensures good digestion like

Adams' Tutti Frutti Gum.

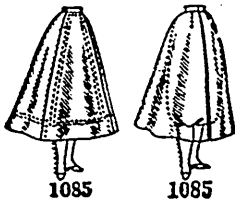
When you ask for Adams'

## Tutti Frutti

see that no imitation is palmed off on you. Look for the Trade Mark name Tutti Frutti on each 5c. package. Save coupons inside of wrappers for

Latest Books.

95



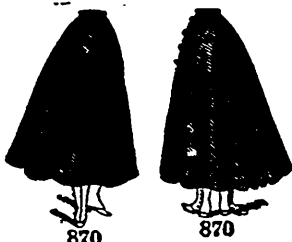
Ladies' Divided Cycling Skirt, with Knickerbockers, and a Front-Gore that may be Buttoned On or Omitted (Copyright): 9 sizes. Waist measures, 20 to 26 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Four-Gored Cycling Skirt, Box-Plaited at the Back (Perforated for Shorter Length) (Copyright): 9 sizes. Waist measures, 20 to 26 inches. Any size, 1s. or 25 cents.



Ladies' Cycling Skirt (Copyright): 9 sizes. Waist measures, 20 to 26 inches. Any size, 1s. or 25 cents.



Ladies' Divided Cycling Skirt, having an Added Front-Gore and Plaits at the Back to Give the Effect of a Round Skirt when Standing (Copyright): 9 sizes. Waist measures, 20 to 26 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Divided Skirt or Bloomers (To be Gathered or Dart-Fitted in Front and to be Made to Fall to the Boot-Tops or to Just Below the Knees and With or Without Foundation Drawers) (Copyright): 9 sizes. Waist measures, 20 to 26 inches. Any size, 1s. or 25 cents.



Ladies' Knickerbockers, with Cuffs (To be Gathered or Dart-Fitted in Front), For Wear Under Skirts for Cycling and Other Outdoor Uses (Copyright): 9 sizes. Waist measures, 20 to 26 inches. Any size, 7d. or 15 cents.



Misses' Four-Gored Cycling Skirt, Box-Plaited at the Back (Perforated for Shorter Length) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

On this page is illustrated an assortment of our Latest Styles of Patterns for

**CAPES AND CAPE-WRAPS**

for Ladies' and Misses' Wear, an inspection of which by our readers is invited. 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, LTD.,  
33 Richmond St. West, Toronto, Ont.



8578

Ladies' Circular Cape-Wrap, with Yoke  
(Copyright): 10 sizes.  
Bust measures, 20 to 43 inches.  
Any size, 1s. or 25 cents.



8579



8189

Ladies' Circular Ripple Cape, with Center Seam  
(To be Made with a Flaring or a Turn-Down Collar  
and With or Without Pointed Straps)  
(Copyright): 10 sizes. Bust measure,  
28 to 46 inches.  
Any size, 1s. or 35 cents.



8139



8208

Ladies' Cape-Wrap (To be Made with a Ruff or a Medici Collar)  
(Copyright): 10 sizes.  
Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



8208



8402



8402

Ladies' Ripple Cape (To be Made with a Round or Shaped Lower Edge and to be Reversed to the Bust or to the Lower Edge)  
(Copyright): 10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



8402



7886

Ladies' Cape, for Astrakhan, Plush, Fur, Velvet, etc. (Copyright): 10 sizes.  
Bust measure, 28 to 46 inches.  
Any size, 10d. or 20 cents.



7886



8176

Ladies' Circular Ripple Cape, with Hood in Red Riding-Hood Style  
(Commendable for Day or Evening Wear)  
(Copyright): 10 sizes.  
Bust measure, 28 to 46 inches.  
Any size, 1s. or 25 cents.



8176



8273

Ladies' Circular Ripple Cape (To be Folded Back in Havers All the Way or Closed in Double-Breasted Style), Known as the Golf Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



8273



8365

Ladies' Circular Ripple Cape (To be Made With or Without the Stole Sailor-Collar)  
(Copyright): 10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



8365



8553

Ladies' Gored Cape, with Underfolded Box-Plaits at the Seams (Copyright): 10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 35 cents.



8553



8610

Ladies' Circular Ripple Cape (To be Made with a Pointed or Plain Flaring Collar or with a Turn-Down Military Collar) (Copyright): 10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 35 cents.



8610



8394

Ladies' Cape (To be Made with a Fancy-Loop Collar or with a Medici Collar)  
(Copyright): 10 sizes.  
Bust measure, 28 to 46 inches.  
Any size, 1s. or 35 cents.



8394



8321

Ladies' Circular Ripple Cape, with Round Yoke (To be Made Single or Double)  
(Copyright): 10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



8321



8175

Girls' Circular Ripple Cape, with Hood in Red Riding-Hood Style  
(Copyright): 10 sizes.  
Ages, 7 to 9 years.  
Any size, 10d. or 20 cents.



8175



8380

Ladies' Full Circular Ripple Cape  
(Copyright): 10 sizes.  
Bust measure, 28 to 46 inches.  
Any size, 1s. or 25 cents.



8380



7755

Misses' Full Circular Cape (To be Made with a Standing or Rolling Collar)  
(Copyright): 9 sizes.  
Ages, 8 to 16 years.  
Any size, 10d. or 20 cents.



7755



8589

Ladies' Cape-Wrap (To be Made With or Without the Frills)  
(Copyright): 10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. 3d. or 30 cents.



8589



8092

Misses' Circular Cape, with Removable Hood (To be Made with a Turn-Down Collar or a Storm Collar and With or Without a Center Seam) Commendable for Fur, Plush, Velvet, Cloth, etc. (Copyright): 7 sizes.  
Ages, 10 to 16 years.  
Any size, 1s. or 25 cents.



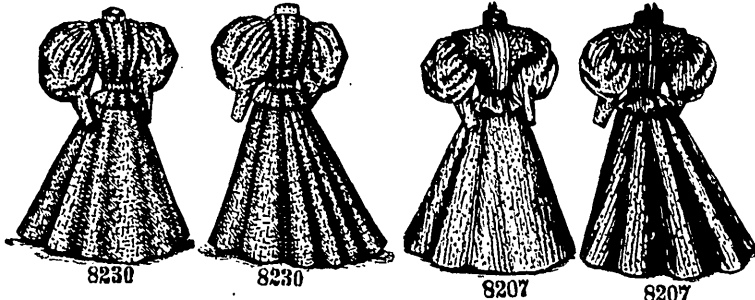
8092

On this and the two succeeding pages is illustrated an assortment of

# COSTUMES

for Ladies' Autumn wear, which styles our readers will no doubt be pleased to inspect. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

**THE BUTTERICK PUBLISHING CO.**  
(LIMITED),



Ladies' Costume, consisting of a Norfolk Basque with Plaits Laid On and a Seven-Gored Skirt Side-Plaited at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Ripple Peplum Sewed On and a Seven-Gored Skirt Arranged in Two Box-Plaits at the Back (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cts.



Ladies' Costume (Closed at the Left Side), with Princess Back (To be Made with a High or Round Neck and with Full-Length or Elbow Puff Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Six-Piece Skirt having a Straight Back-Breadth (To be Made With or Without the Ficu and with Full-Length or Elbow Double Puff Sleeves) (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cts.

Ladies' Costume, with Ripple Peplum Sewed On and a Seven-Gored Skirt Side-Plaited at the Back (In Louis XV. Style) (Copyright): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. 8d. or 40 cts.

THE . . .

## Glass of Fashion

UP-TO-DATE.

(Formerly the LADIES' MONTHLY REVIEW.)

A 48-page resume of BUTTERICK FASHIONS, published by us at

**5 CENTS A COPY**

. . . OR . . .

**50 CENTS A YEAR, POSTPAID.**

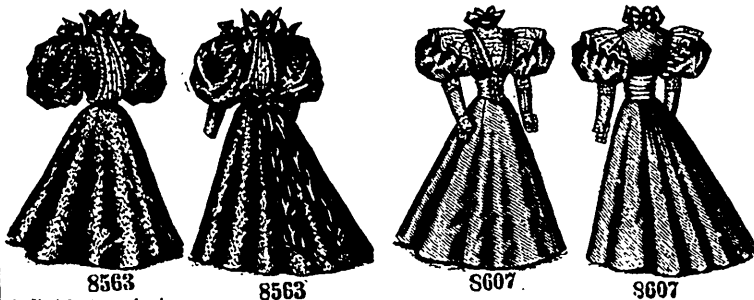
OCTOBER NUMBER

. . . NOW READY.

**THE DELINEATOR PUBLISHING CO.**

OF TORONTO, LTD.,

33 Richmond St. West - TORONTO, ONT.



Ladies' Costume, having Bolero (That may be Omitted) and a Three-Piece Skirt Gathered at the Back (To be Made with Full-Length or Elbow Puff Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

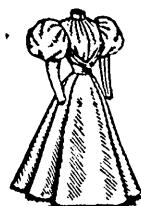
Ladies' Costume, with Five-Gored Skirt Gathered at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Eight-Gored Skirt Gathered at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, having the New Bell or Circular Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

THE BEST FOR THE TEETH  
 THE BEST FOR THE BREATH  
 THE BEST MOUTH TONIC IN THE WORLD  
**Odorona**  
 THE PERFECT TOOTH POWDER  
 DRUGGISTS 25¢  
 THE BEST FOR THE GUMS  
 THE BEST FOR THE MONEY



8440



8440

Ladies' Costume, with Seven-Gored Skirt Gathered at the Back (To be Made with Full-Length or Three-Quarter Length Puff Sleeves and with a Ribbon Belt or Sash Ties) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8462



8462



8216



8216

Ladies' Costume, Consisting of a Jacket, a Vest, and a Seven-Gored Skirt Side-Plaited at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Full Skirt having a Front-Gore (To be Made with Full-Length or Elbow Puff Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8537



8537



8398



8398



8417



8417

Ladies' Costume, with Seven-Gored Skirt Side-Plaited at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Eight-Gored Skirt Gathered at the Back (To be Made With Full-Length or Three-Quarter Length Sleeves and With or Without the Fichu) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, Consisting of a Double-Breasted Jacket (Known as the Prince Albert Coat) That may be Worn Open or Closed, and a Seven-Gored Skirt Gathered at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8299



8299



8352



8352



8132



8132

Ladies' Costume (Closed at the Left Side), with Nine-Gored Skirt Gathered at the Back (To be Made With or Without the Fancy Collar and with Full-Length Sleeves Finished in Venetian Style at the Wrist, or with Three-Quarter Length Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Nine-Gored Skirt (In Louis XIV. Style): (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, Consisting of a Waist Closed at the Left Side and a Seven-Gored Skirt Side-Plaited at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8075



8075



8299



8298



8491



8491

Ladies' Costume, with Seven-Gored Skirt Gathered at the Back (To be Made With or Without the Fancy Collar and with Full-Length Sleeves Finished in Venetian Style at the Wrist, or with Three-Quarter Length Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Evening Costume, with Marie Antoinette Fichu and a Nine-Gored Skirt Gathered at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Nine-Gored Skirt Side-Plaited at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

# Fall Novelties.

THESE are reception days for MANTLES, MILLINERY and DRESS GOODS. Our globe-trotters are all back, and the very latest things are ready now for your verdict. In quantity, in variety, in elegance, in excellence, each display will outrival anything ever attempted in Canada, including the most audacious styles and most striking novelties. Extensive research and careful selection give us control of more rich novelties than ever before. This list will give you some idea of what there is:

## Novelties in Fall Wraps.

- Ladies' Jackets, in black mohair curl, double-breasted, velvet collar, fancy pearl buttons, lined with Dresden silk, strapped seams **16.50**
- Ladies' Jackets, in fawn beaver cloth, lined with Dresden silk, mink fur collar, finished with head and tails, front-edged with same **25.00**
- Ladies' Fine Tailor-made Jackets, in black cloth, edged with braid, new bias front, fancy pearl buttons, lined throughout with silk.. **20.00**
- Ladies' Silk Plush Jetted Shoulder Capes, with combination of Astrachan, high storm collar.... **20.00**
- Ladies' Black Silk Plush Circular Cape. full sweep, latest design of braid, cloth and sequin, collar and fronts of linen, ostrich tips..... **27.50**
- Ladies' Fur-lined Circular Capes, grey and white squirrel lining, green and black silk broché covering, 'Thibet fur edging..... **35.00**
- Children's Short Coats, cadet blue cloth, slashed cape, trimmed with narrow white braid and pearl buttons, collar, cape and cuffs edged with white Thibet fur, sizes 24, 26, 28 in. **9.00**

## Novelties in Millinery.

- Felt Flop Hats, all colors, at **.39**
- New York Felt Sailor Hats and Fedoras, trimmed, each at .... **.79**
- Felt Toques and Turbans, 20 different styles, with wired edges, in all the leading shades, at ..... **.79**
- New Satin and Velvet Ribbons, 3/4 inches wide, rich quality, in black and colors, per yard..... **.50**
- Fancy Millinery Velvets, new designs, a large assortment, per yd. **.25**
- Fancy Feathers, all new Paris styles, in quills, coques, ospreys, black and colored, 300 different styles, each from 15c to ..... **2.50**
- Mourning Bonnets and Black Pattern Bonnets, Paris and London designs, each from..... **4.50**
- Paris, London and New York Pattern Hats and Bonnets, and copies from our own work rooms, each from \$5.00 to..... **25.00**
- Ostrich Collarettes, at ..... **5.00**
- Ostrich Boas, at..... **2.50**
- Ostrich Feather Capes, at.. **25.00**

## Novelties in Dress Goods.

- 40-inch Silk and Wool German Plaid, very stylish, perfect blending of colors. Special value at.... **.75**
- 44-inch Fancy Shot Countess Cloth, rain-drop effect, silk and wool, bright finish, latest shades, per yard.. **.85**
- 42-inch Fancy Monaco, a bright, fancy effect, black ground with colored silk thread, all new fall shades **.85**
- 46-inch Fancy Aria, bright finish, colored grounds with raised black design, armure effect, all new shades ..... **1.00**
- 44-inch French Brocade, raised black broché, shot with colored silk stripes, very handsome ..... **1.00**
- 44-inch Fancy Shot Broché, a very stylish French novelty, equals in appearance a broché silk, beautiful blending of colors, silk and wool .. **1.25**
- 46-inch Fancy Forain Cloth, broché effect, silk and wool, bright finish, in full range of latest shades.. **1.25**
- 44-inch Shot Boucle Cloth, in broken check effect, fine bright finish, new designs for street costumes **1.50**
- 46-inch Fancy Shot Errett Cloth, repp effect, bright finish, something entirely new, makes a handsome costume..... **2.00**

If you live too far away, don't forget our Mail Order system. Any goods advertised here at any time can be ordered by mail as satisfactorily as shopping in person. Samples of Dress Goods sent free to any address. The new FALL CATALOGUE gives a very full description of new goods and the prices you ought to pay.

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# COLONIAL HOUSE

MONTREAL, P.Q.

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## Mantle Department.

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Our Fall and Winter Stock of MANTLES is now complete, and we are showing the leading novelties in Ladies', Misses' and Children's.

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Ladies' Cloth Jackets in all Shades.

Ladies' Boucle Cloth Jackets.

Ladies' Tailor-Made Jackets.

Ladies' Golf Capes.

Ladies' Cloth Capes.

Ladies' Velvet Jackets and Capes.

Ladies' Fur-Lined Cloaks and Capes.

Ladies' Ulsters.

Misses' Ulsters.

Misses' Jackets.

Children's Reefers.

Children's Long Cloaks.

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## Dressmaking Department.

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Our Dressmaker, MRS. JEFFREY, is always ready to execute, at short notice, all orders entrusted to her care.

**STYLE AND FIT GUARANTEED.**

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**HENRY MORGAN & Co.,** Montreal,  
P.Q.