

AUTUMN NUMBER.

VOL. L.

NO. 4.

A TRIUMPH OF MIND, A NOVELETTE BY ANNA EICHBURG KING, IN THIS NUMBER.

SOCIETY IN AMERICA—THE LESSER CITIES—BY EDITH M. THOMAS, IN THIS NUMBER.

# THE Delineator

A JOURNAL

of  
FASHION.

CULTURE

and  
FINE ARTS.



**CANADIAN EDITION**

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CONTENTS

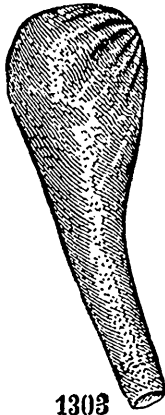
THE LATEST NOVELTIES IN SLEEVES. . . . .	356-357	NETTING. (Illustrated.) . . . . .	452
HOUSE FURNISHING AND DECORATION. . . . .	359	TALKS ON HEALTH AND BEAUTY. No. 10. Cosmetics. Grace Peckham Murray, M. D.	453
FASHIONABLE SKIRTS. . . . .	360-361	WOMEN OLD AND NEW IN JAPAN. Part Second. Frances Stevenson.	455
WAIST DECORATIONS. . . . .	363	SOCIAL LIFE IN AMERICA. The Lesser Cities. Edith M. Thomas.	457
LADIES' FASHIONS. (Illustrations and Descriptions.) . . . . .	365-401	KNITTING. (Illustrated.) . . . . .	460
STYLES FOR MISSES AND GIRLS. . . . .	402-415	SOCIAL OBSERVANCES. Mary Cadwalader Jones.	462
STYLES FOR LITTLE FOLKS. . . . .	416-419	HARVEST DRILL. . . . .	464
STYLES FOR BOYS. (Illustrations and Descriptions.) . . . . .	420-423	THE FLOWER GARDEN. . . . .	467
ILLUSTRATED MISCELLANY. . . . .	424-429	NEW YORK TYPES. No. 6.—The Landlady. Jeanie Drake.	469
FOR THE CHILDREN. . . . .	430	CROCHETING. (Illustrated.) . . . . .	473
MODERN LACE-MAKING. (Illustrated.) . . . . .	431	THE ADVENTURES OF CLIVE RAYNER. No. 4. The Grand Duke. . . . .	475
THE AUTUMN DRESS FABRICS. . . . .	432	AMONG THE NEWEST BOOKS. . . . .	478
FASHIONABLE GARNITURES. . . . .	433	CRANBERRIES AND THEIR USES. Carrie May Ashton.	479
FANCY STITCHES AND EMBROIDERIES. Emma Haywood.	434	HOUSEKEEPERS' DEPARTMENT. . . . .	48
MILLINERY. . . . .	436	PUBLISHERS' DEPARTMENT. . . . .	480
A TRIUMPH OF MIND. (Story.) Anna Eichberg King.	442		
THE OCTOBER TEA-TABLE. . . . .	446		
SEASONABLE COOKERY. . . . .	447		
HOME TAXIDERMY FOR WOMEN. Second Paper. W. S. Edwards.	449		



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1303



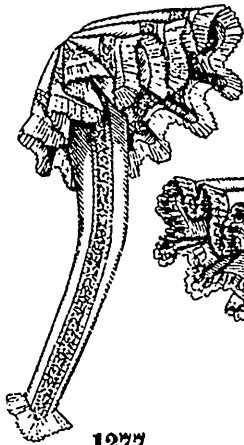
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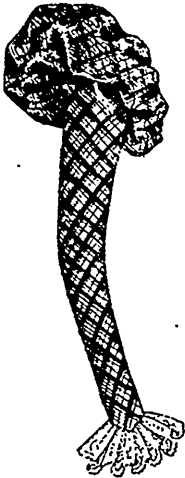
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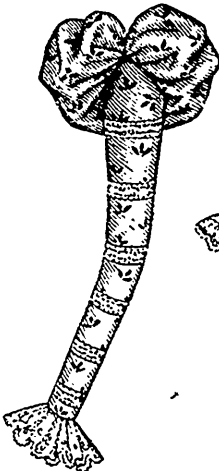
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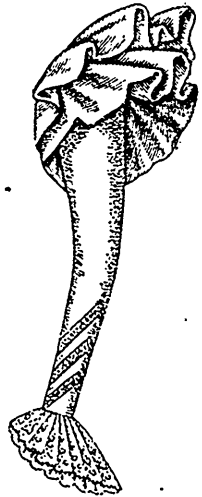
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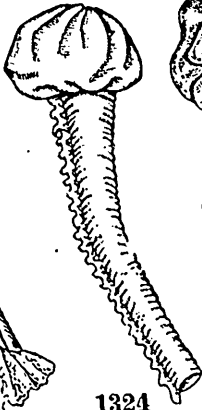
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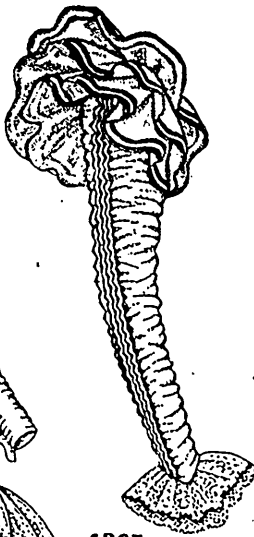
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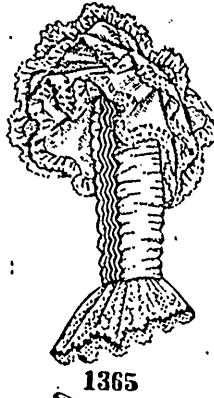
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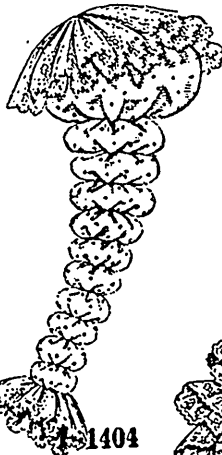
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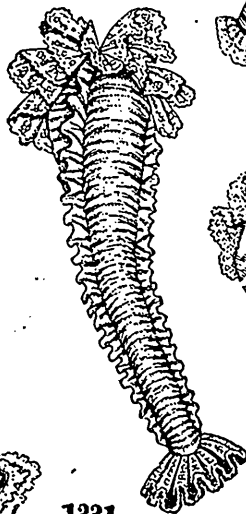
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1320



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## HOUSE FURNISHING AND DECORATION.

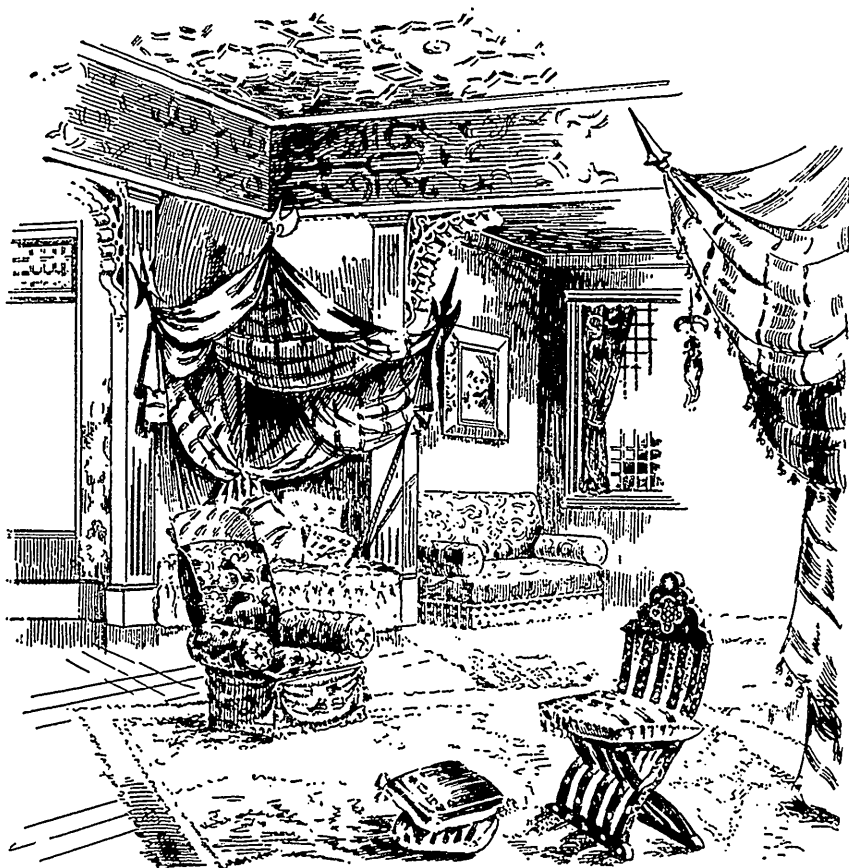


The luxury of a Moorish room, or corner at least, is easily attainable. Inexpensive printed stuffs in Moorish patterns and dyes may be had and with a little ingenuity may be disposed to excellent advantage. In a room admitting sunlight freely, the choice should be confined to fabrics of subdued color, upon which a flood of light may fall without striking a harsh note.

In the doorway illustrated is offered a suggestion for a Moorish decoration, which is carried out in the grille above the doorway, the moulding of the arch and also in the curtain border. The portière may be of old-blue velours, and the border of dark-red plush decorated with old-blue velvet ribbon and gold sequins, a narrow fringe matching the plush finishing the edges of the border. It is caught back at the center and from it, near the top, depends a fancy gold cord and tassel decorated with a gold crescent and stars.

An Oriental fabric bearing bits of metal is now fashionable and may be successfully used either for portières or for bordering portières of velours, rep or some other material in a rich, subdued coloring. The Moorish type of decoration is also seen in the apart-

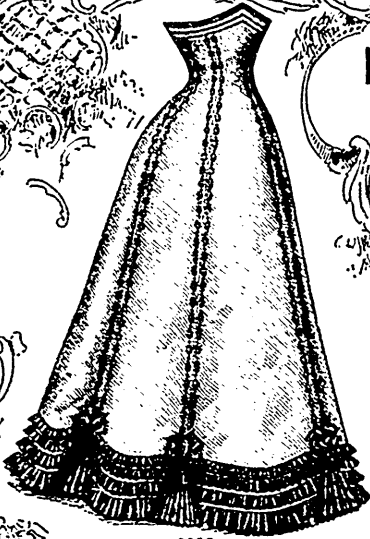
ment illustrated. The hard-wood floor is spread with Oriental rugs and an ottoman and fancy chairs covered with Eastern fabrics are tastefully disposed about the room. The walls are hung with dull red satin-finished paper and the design in the frieze, in which gold is mingled with the red, is arabesque. The ceiling is of wood and panelled. In an appropriate angle is built a Moorish canopy, which overhangs an upholstered divan well equipped with pillows. The canopy is supported by metal spears and the material, as well as those used in the upholstery and pillows, is of Moorish weave. A similar canopy is made in an opposite corner with stuffs of other patterns, fringe and tassels being added for ornament. The alcove opening off the room is simply furnished, the Moorish suggestion being carried out in the moulding and again in the silk sash-curtain which but partially covers the small-paned window. The sunlight coming through these silks gives the effect of stained glass. An upholstered couch is placed across one end, and, if desired, easy chairs, an ottoman or two and a tabourette with a coffee service could be added. Instead of the couch a board seat could be built beneath the window, upholstered with material to harmonize with the hangings in the adjoining room and furnished, of course, with pillows. Too many pillows nor too great a variety thereof cannot be supplied in apartments of this character. A Moorish lamp could swing from the ceiling either in the alcove or in the entrance, or it could be adjusted outside or within the canopies. Wherever suspended, such a lamp would prove a charming complement to the appointments. Instead of paper burlap could be hung upon the walls—dull red, dark-green or



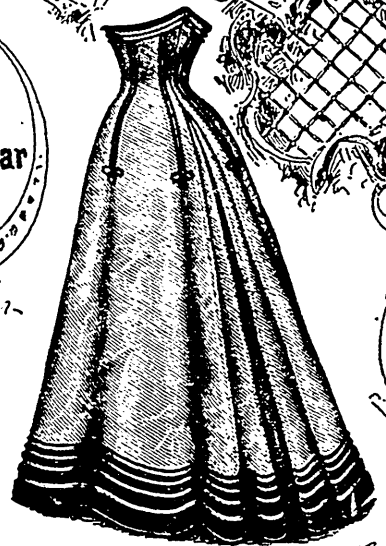
old-blue—and upon it could be stencilled in gold scrolls and other Moorish devices.

# Fashionable SKIRTS FOR Street Wear

(For Descriptions see Pages  
398 and 399.)



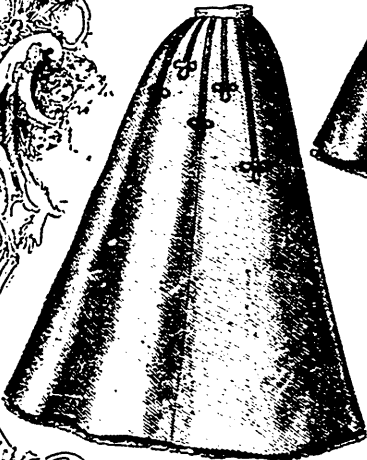
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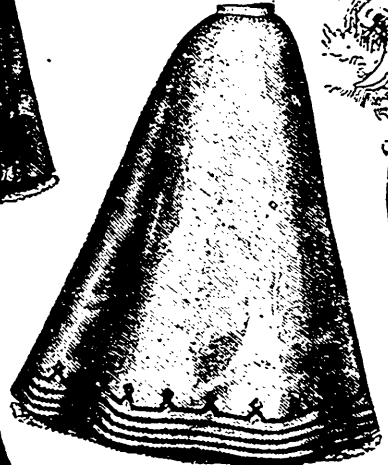
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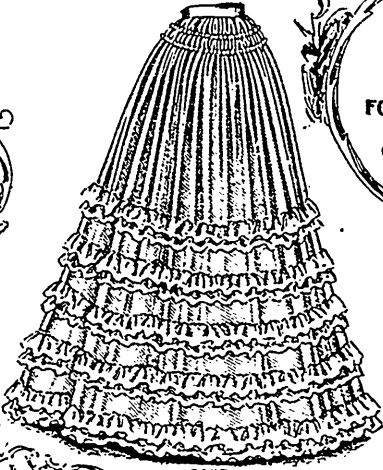
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# Fashionable SKIRTS FOR EVENING WEAR

(For Descriptions see Pages 398 and 399.)



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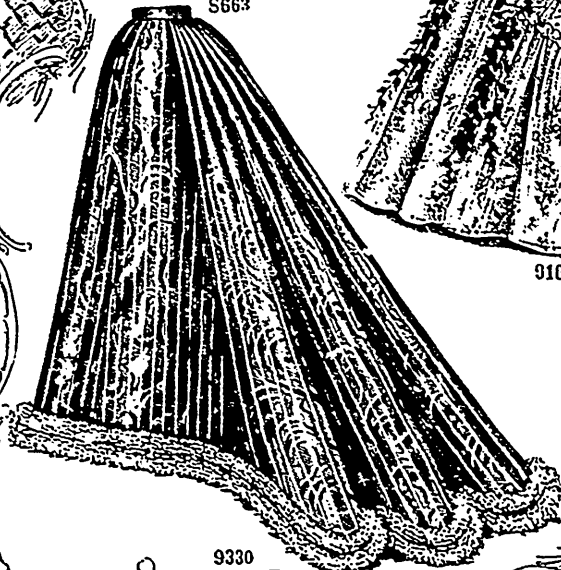
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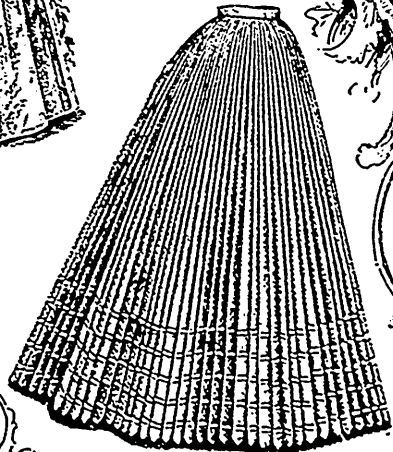
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- No. 3.—Adjustable Button-Hole Cutters, with Sliding Gauge on Graduated Scale (4½ inches long).—75 cents per pair; \$6.50 per dozen pairs. Postage per dozen pairs, 20 cents.

No. 3.—These Cutters are regulated by a brass gauge, with a phosphor-bronze spring sliding along a graduated scale, so that the button-hole can be cut to measure.

### THE "IDEAL" MANICURE IMPLEMENTS:

- No. 4.—Manicure Cuticle Scissors (4 inches long).—50 cents per pair; \$4.50 per dozen pairs. Postage per dozen pairs, 10 cents.

No. 4.—These Cuticle Scissors are needle-pointed, hand-forged and ground by French Cutlers.

- No. 5.—Bent Nail Scissors (3½ inches long).—50 cents per pair; \$4.50 per dozen. Postage per dozen pairs, 10 cents.

No. 5.—These bent Nail Scissors have curved blades and a file on each side.

- No. 6.—Cuticle Knife (with blade 1½ inch long).—35 cents per knife; \$3.00 per dozen. Postage per dozen, 10 cents.

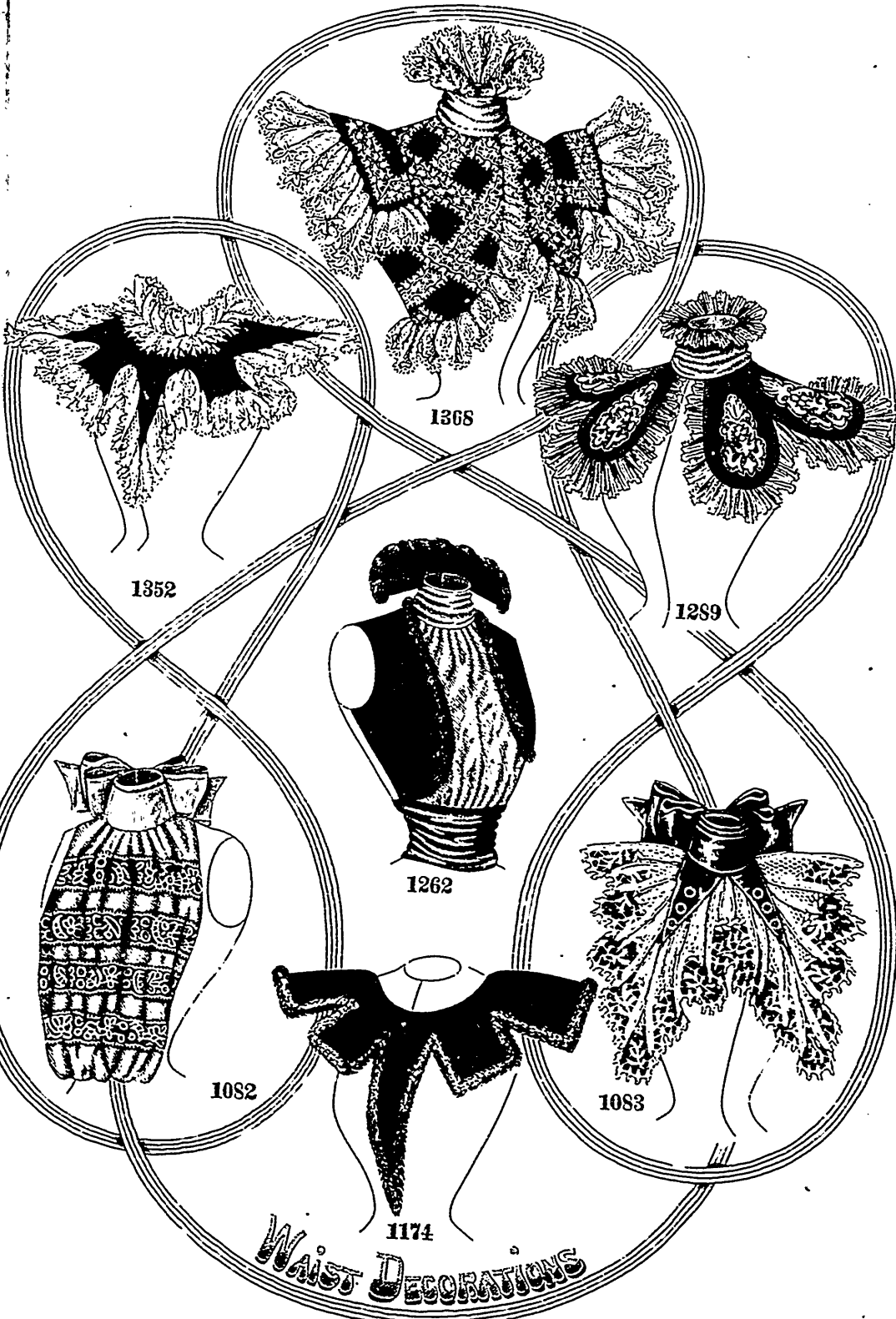
No. 6.—The handle of this Cuticle Knife is of white bone, and the connection is made with the handle by aluminum solder under a brass ferrule.

- No. 7.—Nail File (with blade 3½ inches long).—35 cents per file; \$3.00 per dozen. Postage per dozen, 15 cents.

No. 7.—The handle and adjustment of this Nail File are the same as for the C-Clue Knife.

- No. 8.—Corn Knife (with blade 2½ inches long).—50 cents per knife; \$4.50 per dozen. Postage per dozen, 10 cents.

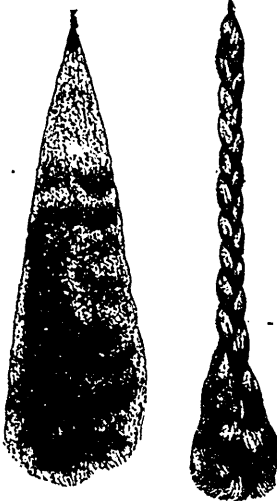
No. 8.—The handle and adjustment of this Corn Knife are the same as for the Cuticle Knife.



# Waist Decorations

(For Descriptions see Pages 400 and 401.)

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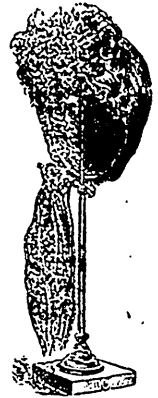
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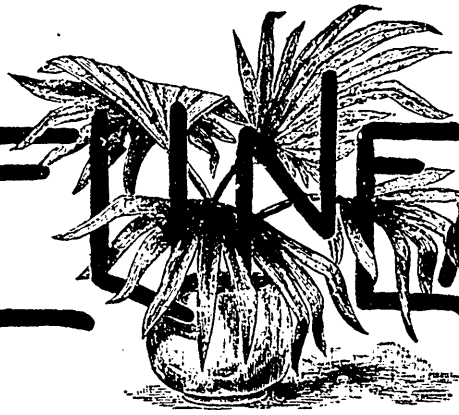
OUR VENTILATED OPEN WIG.

With Long Wavy Front. At \$10, \$18, \$22, \$25, \$30, \$35, and up.



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# The ETONNEATOR



VOL. L.

October, 1897.

No. 4.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A HANDSOME DOUBLE-BREADED ETON JACKET.

FIGURE No. 157 B.— This illustrates a Ladies' jacket or coat. The pattern, which is No. 9403 and co's 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in four views on page 389 of this issue.

This stylish top garment is pictured made of whipcord and trimmed with Astrakhan bands and buttons. The back is narrow at the waist and seamless at the center and a close adjustment is accomplished by under-arm and side-back darts and single bust darts. The fronts are lapped and closed in double-breasted style and above the closing they are reversed in large, pointed lapels. The high collar is slashed to form four square tabs that flare stylishly, and the jacket is in tabs below the waist. The two-seam sleeves are laid in five box-plaits at the top. If preferred, the collar and jacket may be plain instead of in tabs.

A variety of changes may be made by having chemisettes of different colors; and such goods as chevrot, serge, broadcloth and fancy suitings will be chosen for the jacket, with fur, Astrakhan



or braid for garniture. Many of the newest and smartest of the Autumn jackets are in the Eton style and the garnitures are almost as varied as the materials of which the jackets are made. Young ladies are especially pleased with the double-breasted Eton because of its jaunty effect and admirable adaptability to youthful figures. A handsome street toilette recently completed, embraced a seven-gored skirt with fan back and the double-breasted Eton jacket. Broadcloth of a rich dahlia hue was the material and gray Astrakhan provided decoration. Chemisettes of changeable taffeta silk will be pretty with the mode. For example, a yellow silk chemisette will be effective with a brown broadcloth suit and lavender or white will be pleasing and refined with black, while gayer tones of silk may be used with toilettes of gray, green or bronze cloth.

Astrakhan borders the felt hat, and ribbon and plumes arranged artistically adorn it; flowers are placed at the back, where the hat is turned up.

FIGURE No. 157 B.— This illustrates LADIES' DOUBLE-BREADED ETON JACKET OR COAT. The pattern is No. 9403, price 1s. or 25 cents.

All rights reserved.

DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 47, 48  
AND 49.

## FIGURES D 67 AND D 68.—STREET TOILETTES.

**FIGURE D 67.**—This consists of a Ladies' blouse-waist and skirt. The waist pattern, which is No. 9366 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen differently portrayed on page 395. The skirt pattern, which is No. 9381 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 401.

The handsome Russian blouse-waist here illustrated made of violet velvet is fashionably known as the moujik blouse and is charmingly decorated with bands of lace insertion in two widths, frills of chiffon and a ribbon belt. The skirt of biscuit broadcloth is fancifully trimmed with velvet ribbon. The lining of the blouse is closed at the center of the front but the blouse front is closed at the left side in true Russian style. The fulness at the bottom is drawn in gathers that are tacked to the lining to make it droop all round over the belt. A peplum shaped in rounding tabs lengthens the blouse but its use is optional. The sleeves stand out stylishly at the top.

The three-piece skirt has the fashionable fan back.

Now that the season is sufficiently advanced to make heavy fabrics a necessity, velvet and broadcloth receive equal favor and some charming toilettes result from their association. Beautiful band trimmings, insertion, chiffon and lace edging increase their loveliness.

The turban of felt is trimmed with ribbon, feathers, flowers and gold passementerie.

**FIGURE D 68.**—This consists of a Ladies' cape and skirt. The cape pattern, which is No. 9402 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on page 392. The skirt pattern, which is No. 9295 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

French-gray faced cloth is pictured in the skirt of this toilette, and velvet baby ribbon fancifully disposed decorates it handsomely. The cape is of velvet richly adorned with jet trimming, ribbon and a jabot of lace edging over the closing. The cape has a back and fronts that fit the figure closely and circular sides that fall over the arms in deep, flute-like folds. The cape reaches just to the waist and has an ample sweep at the sides. The Lafayette collar bordered with jet trimming rolls and flares stylishly.

The circular skirt, which has a fan back, falls in deep flutes at the sides and the flare at the bottom is moderate.

Broadcloth, *drap d'été*, cheviot and camel's-hair are the dominant fabrics for the present season, and the lavish use of every available garniture must not go unrecorded.

Roses, plumage and velvet ornament the felt hat, which flares well off the face.

## FIGURES D 69 AND D 70.—HOUSE TOILETTES.

**FIGURE D 69.**—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9409 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 394. The skirt pattern, which is No. 9331 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from twenty to forty-two inches, waist measure, and may be seen elsewhere in this publication.

The dressy waist of this toilette is in pouch style and is known as the Jubilee waist. It is pictured made of black taffeta silk and trimmed in lattice fashion with butter-colored insertion. A frill of lace edging at the neck and a ribbon stock and belt give decorative touches. The fitted lining insures a trim appearance and the waist pouches all round over the belt. The sleeves are prettily wrinkled above the elbow and stand out in puffs at the top under ruffle-caps.

The seven-gored skirt is of green silk. It has a fan back and is altogether new in shape and effect.

The separate waist is a feature of Autumn styles and pouch

effects are greatly admired. Trimming is used generously and may consist of lace or of spangled or jetted bands.

**FIGURE D 70.**—This consists of a Ladies' blouse-waist and skirt. The waist pattern, which is No. 9396 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently depicted on page 396. The skirt pattern, which is No. 9334 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Violet cloth was selected for this toilette and insertion of lace edging together with a ribbon stock and belt provide the pretty decoration on the waist, which is known as the York blouse. The waist is closed along the left shoulder and under arm edges and droops all round over the belt in the manner now approved. Three frill caps fluff out over the shaped sleeves.

The five-gored skirt has narrow side-gores and a fan back and is tastefully trimmed at the bottom with three narrow ruffles of the material.

The new novelty wool goods, broadcloth, faced cloth, silk, velvet and cheviot may be made up stylishly in this way, the decoration being determined by the color and quality of the material.

## FIGURES D 71 AND D 72.—AUTUMN STREET TOILETTES.

**FIGURE D 71.**—This consists of a Ladies' coat and skirt. The coat pattern, which is No. 9400 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 389. The skirt pattern, which is No. 9080 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The Lafayette collar is a noticeably stylish feature of the coat forming part of this toilette and here pictured made of the brown cloth with Astrakhan band trimming and a fancy frog ornament over the closing for the decoration. The coat is new in style and its adjustment is close, the back showing the regulation coat laps and coat plaits. Box-plaits collect the fulness at the top of the two-seam sleeves and square-cornered pocket-laps cover openings to inserted side-pockets in the fronts.

The five-gored skirt of plaid cheviot is graceful in shape and has a moderate flare.

The jacket is an advance style for Autumn and Winter although it is extremely simple in cut and fit it possesses surpassing grace and good style. Fancy coatings, broadcloth, cheviot, etc., will be made in this manner and fur or Astrakhan will provide decoration.

The felt hat is trimmed with velvet and feathers.

**FIGURE D 72.**—This illustrates a Ladies' costume. The pattern, which is No. 9393 and costs 1s. 8d. or 40 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and may be seen differently depicted on page 370.

Another of the stylish Russian modes is shown in this costume of lustrous broadcloth and silk, the silk being tucked from the yoke; passementerie, lace edging and a ribbon stock give the decorative finish. The Russian blouse is supported by fine lining and the right front laps to the left side in Russian style, the closing being made invisibly. Fulness at the lower edge is collected in plaits at the front and in gathers at the back, the blouse pouching all round over a leather belt which is closed, with a fancy buckle. Caps, shaped in square tabs, stand out over the top of the two-seam sleeves and a tab peplum lengthens the blouse stylishly. The standing collar is covered with a ribbon stock over which falls a lace frill.

The skirt is of the five-gored variety with a fan back, and flares gracefully at the bottom.

This is a suggestive pattern by which to fashion cheviot, broadcloth, velvet and the novelty suitings appropriate for Autumn and Winter. A combination will be effective and fur, braid, gimp or passementerie will afford handsome trimming.

The hat is in consonance with the costume, velvet, a feather ornament and passementerie providing its decoration.



# Fashionists of To-Day.

**P**LANTS and coat laps are details of all coats save the covert.

Coats are worn somewhat longer. Capes, on the contrary, are growing shorter.

Single bust darts in a three-quarter length coat render the fronts almost as close-fitting as the back.

A novel feature of a covert coat is tabs, produced at the back by the discontinuance of the seams some distance above the edge.

The Lafayette and Medici collars, both of which are enlisted in the service of top garments, have many points in common.

Tab appear at the bottom of a double-breasted Eton jacket and likewise in the collar.

Bell sleeves supplement coat sleeves in another newly designed Eton jacket.

The curves of the figure are perfectly delineated in a tight-fitting coat topped by a Lafayette collar.

The double-breasted fronts in an up-to-date coat are capable of a straight or a diagonal closing.

A gored yoke with collar extension supports a jaunty, rippled shapollarette.

A many-pointed collar with stole-like ends flares over a short cape with box-lap collars rolled at the neck.

In a stylish wrap, a notch back and the points are framed by a full, rippling collar.

A double box-plait at the back of a cape, forming tab fronts and giving collars combined by line to produce a pleasing result.

A shapely waist, familiar as the Marchioness, includes a tucked yoke, a draped neck, front and sleeves with jacket-fronts with revers.

Necks of very narrow width are clustered in many of the blouse-waists.

The attractiveness of the Moujik blouse is due in part to a tab peplum.

In the Alexandra waist only the front, which is tucked, is

pouched, the fulness in the back being drawn down at the center.

Even the shirt-waist has developed blouse characteristics. One such waist, while having the conventional yoke back, has a drooping front with notched revers and a shield or vest showing a box-plait over the closing.

The Alexis shirt-waist blouses all round and retains the yoke at the back.

The Russian shirt-waist has a yoke back; the front, however, besides being pointed is closed at the left side.

In a Paulovna blouse, one of the tucked type, interest centers in the sleeves, which besides being tucked, have unique puffs draped in jabots in front.

Belted blouse bodices with low, square necks are developed for evening wear. One such bodice has three quarter-

length mousquetaire sleeves with frills. A trio of frills forms the sleeves of another square-necked evening blouse, of which an invisible closing at the left shoulder and under the arm is also an admirable point.

Epaulettes decorate most sleeves, and they are frilled, battlemented or scalloped to accord with some other accessory belonging to the bodice.

Rather more fanciful than the Russian blouses is a blouse-waist with a tucked vest let in between full fronts that depend from yokes.

Nine gores and a fan back distinguish one of the new skirts designed for narrow-width goods.

Many of the widely-flaring skirts may be remodelled into a new three-piece skirt with a fan back.

A costume of a quiet, formal character unites a seven-gored fan back skirt with a basque having a postilion back and reversed jacket fronts.

The skirt in the attractive Guinevero gown embraces five gores and the now inevitable fan back, and the waist is cut in a deep fanciful V in front and simply round at the back to display a finely-tucked yoke suggestive of a guimpe.

In the Ozarina *negligé* gown, the front is bloused and closed after the manner of Russian garments at the left side.



FIGURE NO. 158 B.—This illustrates LADIES' COLLARETTE.—The pattern is No. 9410, price 10d. or 20 cents.—(For Description see Page 363.)

FIGURE No. 158 B.—  
LADIES' COL-  
LARETTE.  
(For Illustration see  
Page 367.)

FIGURE No. 158 B.—This illustrates a Ladies' cape or collarette. The pattern, which is No. 9410 and costs 10d. or 20 cents, is in five sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 392.

The new short cape or collarette is worn with waists, coats or jackets and is a decidedly *chic* accessory. The yoke collar in six sections is of seal with Astrakhan for the inside, and the circular cape falling from the yoke collar is of Astrakhan. The collarette stands out stylishly at the sides and the collar rolls in Medici fashion.

Velvet and heavy silk are suitable for small wraps of this sort, as well as fur of any kind. On velvet and silk, fur bands or braid, passementerie, silk ruching, etc., may be used as trimming.

Ribbon, a fancy buckle and a profusion of plumes decorate the felt hat stylishly.

FIGURE No. 159 B.—  
LADIES' AFTER-  
NOON TOILETTE.  
(For Illustration see  
this Page.)

FIGURE No. 159 B.—This consists of a Ladies' Russian shirt-waist and skirt. The shirt-waist pattern, which is No. 9392 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 398. The skirt pattern, which is No. 9398 and costs 1s. 3d.

or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown again on page 401 of this issue.



FIGURE No. 159 B.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Shirt-Waist No. 9392, price 1s. or 25 cents; and Skirt No. 9398, price 1s. 3d. or 30 cents.

(For Description see this Page.)

This elegant toilette comprises black velvet Russian shirt-waist with a linen collar and a nipped skirt of gored striped silk. The shirt-waist is one of the newest styles. The back has fullness at the center and a pointed yoke the right front wide and the left front quite narrow, to bring the closing at the left side in true Russian style. Plenty fullness in the right front panel over a leather band and a knife-pleating of silk is arranged down the closing which is made with button holes and large fancy buttons. The skirt is made of satin band worn with the linen standing collar. The style of the shirt-sleeves are finished with straight link cuffs.

The skirt is made with its nine gores all straight at the center and bias the side edges. The stripes, plaids and pattern-goods of any width can be perfectly matched at the seams. It presents the fashionable back and a moderate flare.

Those who are for novelty will be pleased with the shirt-waist making up corduroy, black satin cloth or flannel. The hat of black felt braid shows striking decoration of curling black plumes, white chiffon plaiting, pink roses and a touch of black chiffon.

LADIES' COSTUME, CONSISTING OF A JACKET-BASQUE AND SEVEN-GORED SKIRT WITH FAN BACK.  
(For Illustrations see Page 369.)

No. 9367.—This smart tailor-made costume is here developed

other view of this stylish costume is given at figure No. 162

LADIES' COSTUME, CONSISTING OF A RUSSIAN BLOUSE  
(THAT MAY BE MADE WITH OR WITHOUT PLAIN OR TAB  
SLEEVE CAPS AND PEPLUM) AND A FIVE-GORED  
SKIRT WITH FAN BACK.

(For Illustrations see Page 370.)

No. 9367.—The costume is a novel Russian mode and is here shown in a combination of gray *drap d'été* and cerise silk, the silk being tucked for the yoke. The skirt comprises five gores and shows the fashionable fan back, three backward-turning plaits being laid at each side of the placket and flaring toward the lower edge, which measures four yards in the

medium sizes. The effect over the hips and at the front is smooth. A small bustle or any style of skirt extender may be worn.

The Russian blouse is supported by a well-fitted lining that is closed at the center of the front. The back of the blouse is smooth at the top and the fronts are shaped low in fancy outline to display the yoke of tucked silk, which is sewed to the lining at one side and secured with hooks and loops at the other side. The right front laps to the left side in Russian style and the closing is made with fancy cord loops and olive buttons. Two backward-turning plaits in each front, and gathers across the back adjust the fulness at the lower edge and the blouse pouches all round over a ribbon belt that is closed with a buckle. A stylish peplum that may be made plain or in square tabs is sewed to a belt and may be used or not. Caps that stand out over the top of the two-seam sleeves may be plain or in tabs to match the peplum and their use, also, is optional. Coat-shaped

linings support the sleeves, which are gathered at the top, and the wrists may be plain or they may be slashed at the outside of the arm. The standing collar closes in front; about it is a wrinkled ribbon stock with a bow at the back and at the back and sides rises a graduated knife-plaiting of the silk. The arrangement of black soutache braid although not fanciful, being in a single scroll pattern, is lavish and produces an effect of elaboration.

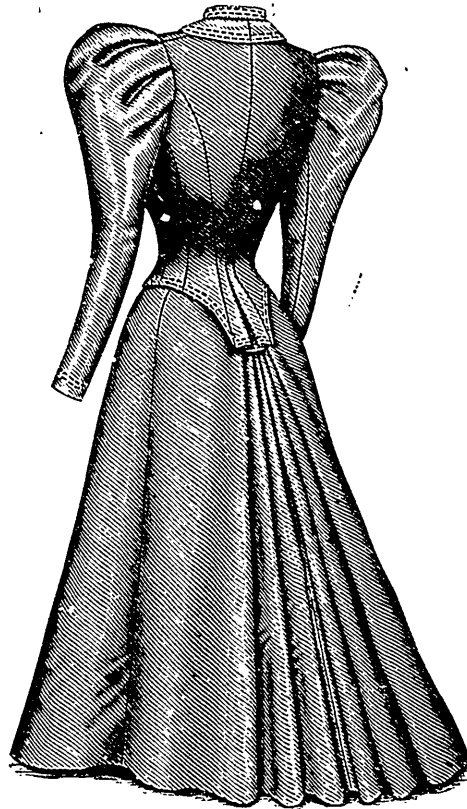
Silk, novelty silk-and-wool and all-wool weaves, étamine, vailing, serge and other standard goods are all appropriate for the costume and lace bands, gimp or braid may be used for decoration. The yoke of tucked silk is very effective, but velvet or plain satin or silk may be made quite as decorative by the use of insertion or other band trimming applied in lengthwise or crosswise stripes.

We have pattern No. 9367 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the costume needs five yards and a half of goods forty-four inches wide, with a yard and an eighth of silk twenty inches wide for the front yoke, etc. Price of pattern, 1s. 8d. or 40 cents.

blue smooth cloth and finished with braiding and machine-stitching. The jacket-basque shows very handsome lines. It is closely adjusted by single bust darts, under-arm and side-back gores and a center seam, and below the waist-line of the center seam an underfolded box-plait is laid. Vest fronts that are closed invisibly at the center and form a notch below the closing, and jacket-fronts that fold back all the way down in tapering lapels, give the jacket and vest effect considered so desirable. The jacket fronts are shorter than the vest fronts in front of the darts and the lapels extend in points beyond the ends of a rolling coat-collar. The jacket-basque is short and round at the front and sides and forms a narrow, shapely postilion at the back. The neck is completed with a standing collar and the two-seam sleeves are box-plaited at the top.

The skirt is in seven gores and flares becomingly toward the foot, where it measures about four yards and three-fourths in the medium sizes. Three backward-turning plaits at each side of the placket meet at the top and spread below in fan fashion. With this skirt a small bustle or any style of skirt extender may be worn.

Women who affect tailor gowns will admire

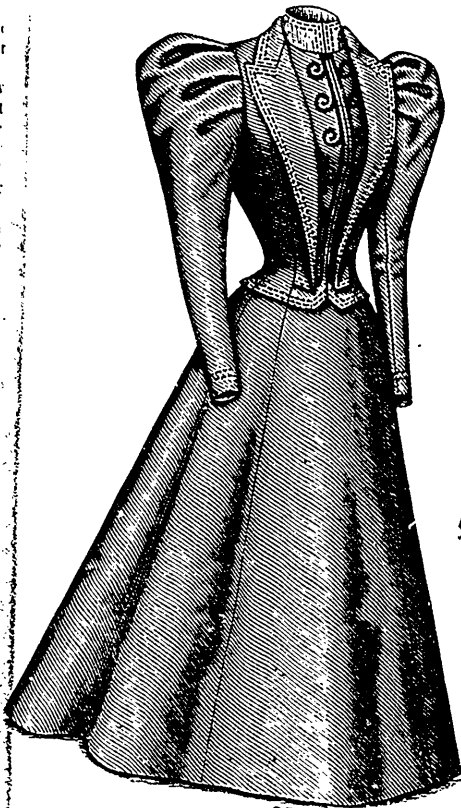


9367

Side-Back View.

LADIES' COSTUME, CONSISTING OF A JACKET-BASQUE AND SEVEN-GORED SKIRT WITH FAN BACK.

(For Description see Page 268.)



9367

Front View.

the precision of shaping which is combined with jauntiness in this up-to-date design. The mode is a highly desirable one by which to make up serge, whipcord and the new mixed chevriots, and the finish will almost invariably be given by stitching and a simple arrangement of braid. Dark-red cloth was made up by this mode in a promenade gown, and white braid coiled on the vest and at the edges of the basque gave a smart finish.

We have pattern No. 9367 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the costume for a lady of medium size, requires six yards and a fourth of goods forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, CONSISTING OF A WAIST HAVING A BLOUSE FRONT CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM SEAMS, AND A FIVE-GORED SKIRT, WITH FAN BACK. (KNOWN AS THE GUINEVERE GOWN.)

(For Illustrations see Page 373.)

No. 9401.—By referring to figure No. 164 B in this number of THE DELINEATOR this costume may be again seen.

This costume shows new and stylish features and is fashionably known as the Guinevere gown. It is here pictured made of brown *drap d'été* and silk and decorated with silk plaitings, a ribbon sash and insertion. The waist is provided with a fitted lining that is closed at the center of the front. A yoke of finely-tucked silk is revealed above the fronts and back of the waist, which are shaped low—the back in rounding outline and the front in fanciful V effect. The front is arranged on a dart-fitted lining and closed along the left shoulder and under-arm seams; it has a wide, downward-turning plait in each shoulder edge and gathered fulness at the waist, and droops in pouch style over a ribbon sash that falls in two long ends at the back, where it is bowed. The back is smooth across the shoulders and has a little fulness laid in plaits at the lower edge. The two-seam sleeves are arranged over coat-shaped linings and may be plain or in tabs at the wrists; they are gathered at the top to stand out moderately under epaulette tabs that are bordered with insertion. A knife-plaiting of silk rises from the standing collar, which is encircled by a stock of the silk.

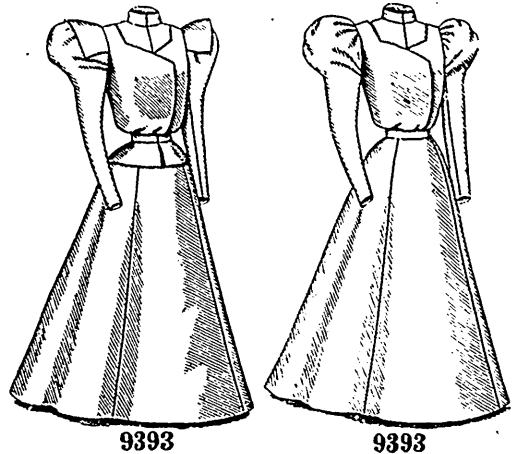
The skirt consists of five gores—a front-gore, a narrow gore at each side and two wide back-gores that are laid in three backward-turning plaits at each side of the center seam, the plaits expanding in fan style to the lower edge, where the skirt measures about four yards round in the medium sizes. The front of the skirt is trimmed *en tablier* with plaitings and insertion. A small bustle or any style of skirt extender may be used.

As even the tailor-made costume is now trimmed, many new ideas in the arrangement of decoration on skirts and waists are shown. This mode permits of lavish decoration and will be chosen for Venetian cloth, étamine and the fine, soft weaves. We have pattern 9401 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume needs four yards and three-fourths of goods fifty inches wide, with a yard and a fourth of silk twenty inches wide for the yoke and stock. Price of pattern, 1s. 8d. or 40 cents.

FIGURE NO. 160 B.—LADIES' AT HOME TOILETTE.

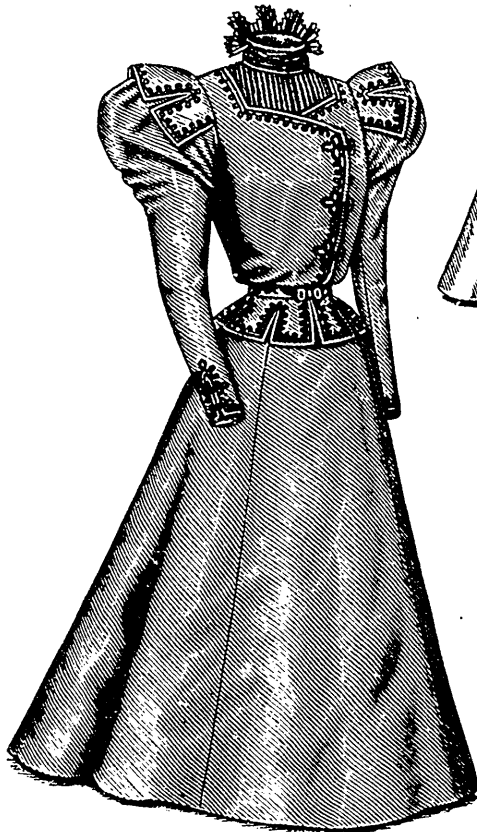
(For Illustrations see Page 274.)

FIGURE NO. 160 B.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9389 and



9393

9393

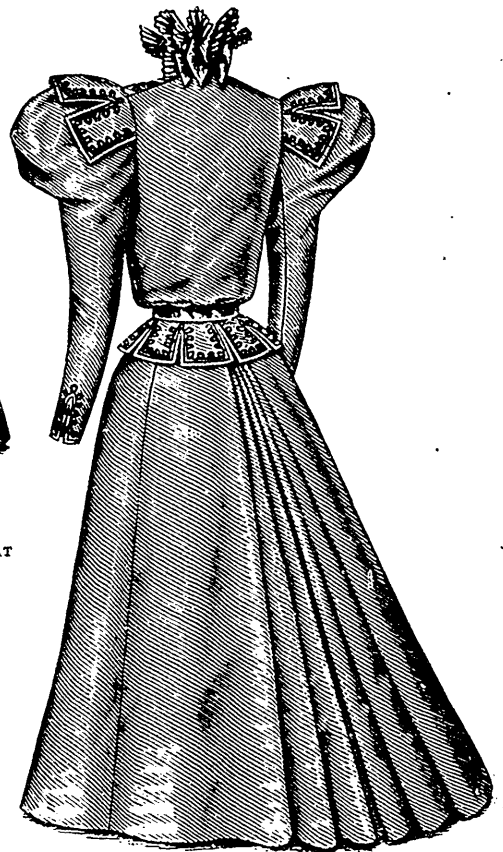


9393

Front View.

LADIES' COSTUME, CONSISTING OF A RUSSIAN BLOUSE (THAT MAY BE MADE WITH OR WITHOUT PLAIN OR TAB SLEEVE-CAPS AND PEPLUM) AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Description see Page 369.)



9393

Side-Back View.

costs 1s. or 25 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and is differently portrayed on page 393. The skirt pattern, which is No. 9398 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is shown again on page 401.

(Descriptions Continued on Page 373.)



D 71.

D 72.

The Delineator.

*Autumn Street Toilets.*

October, 1897.

DESCRIBED ON PAGE 366.



(Descriptions Continued from Page 370.)

This is an exceptionally graceful toilette. The basque-waist figured taffeta is called the Alexandra waist; it is mounted on a fitted lining and closed at the back, slight fulness being arranged at each side of the closing. The full front is in pouched style, with three groups of five tucks crossing from side to side above the waist. Double frill appears rise fluffily over the two-seam bow sleeves, which form puffs at the top and are wrinkled in mousquetaire style below. Lace-edged rills at the lower edge give a dainty touch to the sleeves and lace edging rims the frill caps. The stylish stock and belt are of ribbon.

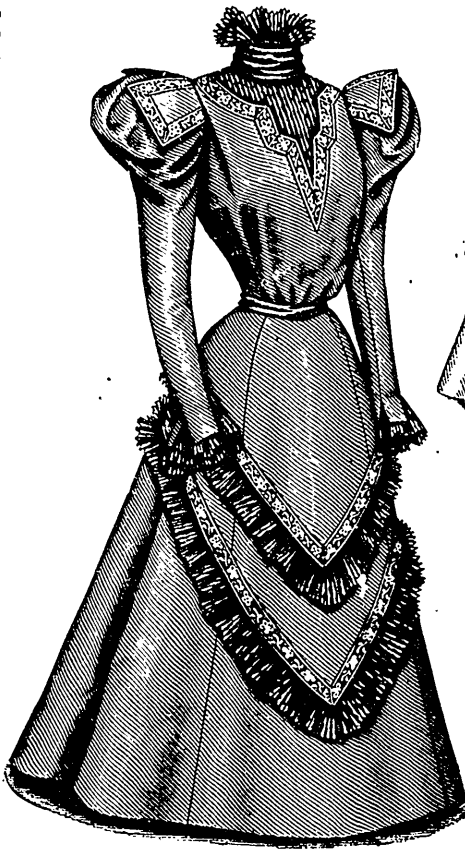
The perfect adaptability of the skirt to narrow goods is shown, noiré being here represented. The skirt is in nine gores and is admirably suited for stripes, plaids and patterned goods in any width, the gores being straight at the center and bias at the side edges so that patterns may be matched at the seams.

*Drap d'été*, Venetian cloth, zibeline and, in fact, all the smooth woollens and also silk and wool novelties in plain and fancy effects could be made up successfully in this toilette, and silk weaves of all kinds would be effective in it. Lace bands and edging could be used to trim the waist and ruffles would be effective at the foot of the skirt.

The neck may be completed with a standing collar to the upper edge of which a ripple portion with scalloped edge, or a ripple portion with plain edge is sewed and flares prettily.

The six-gored skirt is formed at the back in a box-plait between two backward-turning plaits; it is smooth at the top at the front and sides, ripples but slightly below the hips and expands with a gradual flare toward the bottom, where it measures about three yards and seven-eighths in the medium sizes. The skirt may be worn with or without a small bustle or with any style of skirt extender.

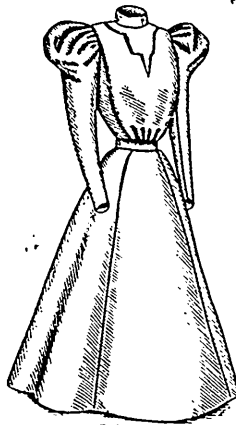
Many of the Autumn and Winter costumes will be made of broadcloth in new colors, the green, mulberry and bronze hues being particularly favored. Cheviot has not lost its hold on popular esteem and the handsome English and Scotch suitings are among the season's favored fabrics for costumes of this kind, which answer for



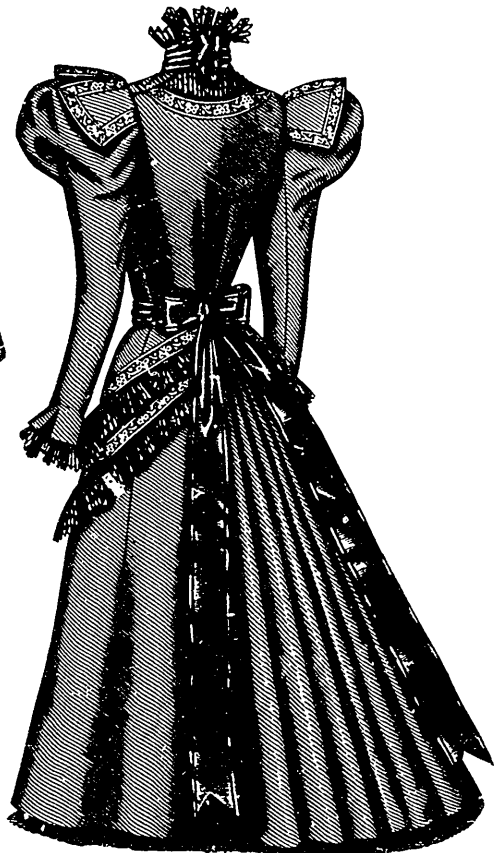
9401  
Front View.

LADIES' COSTUME, CONSISTING OF A WAIST HAVING A BLOUSE-FRONT CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM SEAMS AND A FIVE-GORED SKIRT WITH FAN BACK. (KNOWN AS THE GUINEVERE GOWN.)

(For Description see Page 370.)



9401



9401  
Side-Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A POSTILION BASQUE AND A SIX-GORED SKIRT.

(For Illustrations see Page 373.)

No. 9411.—A different development of this costume is given at figure No. 163 B in this magazine.

This is a smart tailor-made costume and is here represented made of broadcloth and trimmed with soutache braid. The basque may be made with or without a seam at the center of the front and plain across the front or curved at the dart seams and lower front corners, as shown in the illustrations. It is fitted by single bust darts and under-arm and side-back gores; the postilion back is seamless at the center, but is shaped to be extremely narrow at the waist to give a symmetrical effect. The closing is made at the left side with three pairs of buttons and button-holes. An opening to an inserted pocket in the right front may be covered with a plain or fancifully-shaped pocket-lap to match the lower edge of the basque, as shown in the engravings. The two-seam sleeves are laid in five box-plaits at the top and have coat-shaped linings.

the promenade, visiting and church wear. On severe modes such as this the finish is frequently given by stitching although braid is more admired by many, this finish being quite as neat as stitching and being capable of a really elaborate effect if used in more than one width and arranged fancifully.

We have pattern No. 9411 in nine sizes for ladies from

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

LADIES' COSTUME, CONSISTING OF A SEVEN-GORED SKIRT AND A WAIST WITH ETON FRONTS AND FITTED LINING. (Much Admired for Business and College Wear.) (For Illustrations see Page 376.)

No. 1471.—This costume is an excellent style for business or college women and also for shopping and other utility wear. Serge wash here chosen for it and braid gives a neat finish. The skirt is in seven gores and presents a moderate flare, the lower edge measuring nearly four yards and a fourth in the medium sizes. Very slight gathers are made over the hips and the back is gathered up closely to hang in full folds that may be held out more prominently by any style of extender, if desired.

The waist is arranged on a lining fitted by double bust darts and the usual seams and the closing is made at the center of the front. The wide back has a center seam and under-arm gores give perfect smoothness at the sides. Stylish fullness in the fronts is drawn to the center by gathers at the neck and lower edge and puffs out prettily between Eton fronts that are pointed at the lower front corners and fitted grace-

fully to the lines of the figure by single bust darts. A straight at the back and pointed in front both at the top and bottom is applied on the waist, which is worn over the skirt. The neck is completed with a standing collar. The seam sleeves have coat-shaped linings gathered down the top and stand out in a stylish way. The costume will make a suitably in violet, serge, flannel, smooth cloth and mixed woollens in suitable color. The finish may be absolutely plain or a decorative combination may be given by fancy or plain braiding or narrow gingham.

We have provided in eleven sizes for ladies from thirty to forty-four inches bust measure. Under the medium size the garment needs a quires five yards and a half of material for four inches wide. Price three pattern, 1s. or 35 cents.



FIGURE No. 160 B.—This illustrates LADIES' AT HOME TOILETTE.—The patterns are Ladies' Basque-Waist No. 9359, price 1s. or 25 cents; and Skirt No. 9393, price 1s. 3d. or 30 cents. (For Description see Page 370.)

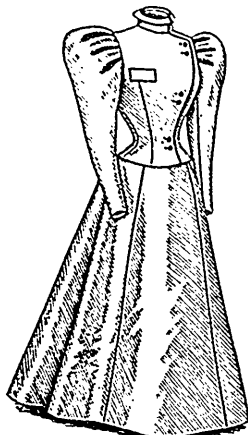
FIGURE No. 161 B.—LADIES' PROMENADE TOILETTE.—The costume consists of a fitted bodice and a full skirt. The bodice has a high neck and long sleeves. The skirt is full and has a moderate flare. The costume is made of a material that drapes well. The pattern is taken from the neck and rows of waist, taken from the waist, taken from the waist, taken from the waist.

sizes, from twenty to thirty-eight inches, waist measure. The toilette enjoys the distinction of being severe in style.

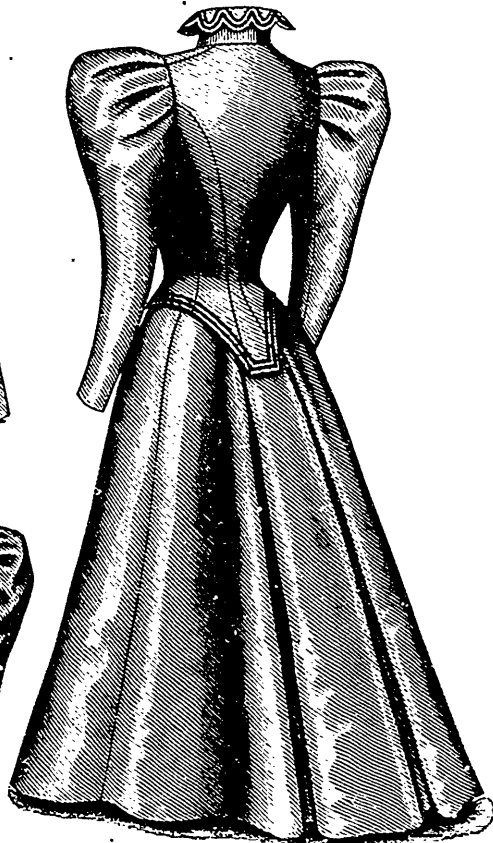


et possessing a grace that is at once evident. The material is gray faced cloth, with a decoration of Persian lamb bands, and cord Brandenburs and a graduated knife-plaiting of silk, the plaiting standing out attractively along the closing of the basque, which is made at the left side in Russian style. The pointed lower outline of the basque is graceful and becoming and the close adjustment is faultless. The standing collar closes at the left side and the sleeves are in stylish two-seam and shape gathered at the top. The handsome skirt comprises four gores and displays the fashionable fan back. No more appropriate mode could be employed in making a street or travelling gown of whipcord, étamine, serge, cheviot or mohair. Suitable decoration may be arranged with plain or fancy braid, passementerie, frog ornaments or fur tassels of any admired sort. White wings, black Prince's tips and a chat-buckle adorn the gray felt hat.

Cashmere, Henrietta, *drap d'été*, zibeline, French flannel and inexpensive silks may be selected for making this wrapper. We have pattern No. 9358 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, needs six yards and a half of material thirty-six inches wide, with a yard and five-eighths of



9411



9411

Side-Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A POSTILION BASQUE AND A SIX-GORED SKIRT. (For Description see Page 373.)



9411

Front View.

LADIES' RUSSIAN WRAPPER. WITH FITTED BODY-LINING (TO BE MADE WITH SLIGHT TRAIN OR IN ROUND LENGTH.) KNOWN AS THE CZARINA *NEGLIGÉ*. (For Illustrations see Page 373.)

No. 9358.—An extremely graceful and stylish wrapper known as the Czarina, *négligé* is here shown made of green cashmere in a new green shade. The wrapper is provided with a closely-fitted lining that extends to the basque depth and closes with hooks and eyes at the center of the front. Under-arm gores render the wrapper smooth at the sides, and pretty fullness at each side of the back is collected in gathers along the shoulder edges and drawn well to the center at the waist in three rows of shirrings that are tacked to the lining. The front is slashed and finished for a closing at the left side in true Russian style and pretty fullness at the center is taken up in gathers at the neck edge and in three rows of shirring at the waist, the shirrings being tacked to the lining to ease the front to pouch gracefully over ribbon belt ties that are tacked to the back under bows at the ends of the shirrings and bowed in front. The closing is ornamentally hidden by a ruffle of lace and a pointed strap running from the shoulder to a little below the bust is effective. The wrapper ripples at the sides and falls in soft folds at the front and back; it may be made with a slight train or in round length.

The full sleeves are made over contoured linings and are gathered at the top and bottom and finished with narrow bands and graduated frills of lace edging. The neck is completed with a standing collar that is closed at the left side. The collar and wristbands and the pointed strap on the front are prettily decorated with fancy black braid.

edging five inches wide for the wrist frills and a yard and seven-eighths of edging three inches and three-fourths wide for the front frill. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 162 B.—LADIES' TAILOR-MADE COSTUME.

(For Illustration see Page 373.)

FIGURE No. 162 B.—This represents a Ladies' costume. The pattern, which is No. 9367 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is shown differently made up on page 369.

An up-to-date tailor-made costume is here shown. The combination of velvet with bouclé suiting is rich and stylish. The jacket-basque is handsome in shape and fit and the back is formed in a postilion in which a box-plait is underfolded at the center. The lower outline is rounding at the sides and front and a notch is formed below the closing, which is made invisibly at the center of the front: a row of tiny buttons being placed at each side. Jacket-fronts that are short in front of the darts and reversed all the way in lapels that extend in points beyond the ends of a rolling coat

collar, reveal the fronts in vest effect, and the lapels are decorated at the top with three large buttons placed at the back ends of simulated button-holes. A high collar finishes the neck. The two-seam sleeves stand out stylishly at the top, where they are box-plaited.

The seven-gored skirt hangs with exceeding grace and has the fan back now in vogue.

Plain or mixed cheviot, serge, whipcord, étamine or mohair will be a good choice for a costume like this and the fronts may be of cloth, heavy silk or velvet in a contrasting color, red being much in favor for combination with dark colors.

**LADIES' WRAPPER, WITH FITTED LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)**  
(For Illustrations see Page 350.)

No. 9386.—This pretty wrapper is here pictured made of figured cashmere. It is made over a lining of basque depth fitted by single bust darts and the usual seams. The full fronts and full back extend to within round yoke depth of the top on the

ings; they are gathered at the top to stand out in puff effect and below they follow the outline of the arm closely.

Cashmere, flannel, Henrietta and plain or figured challis, favored materials for wrappers of this style. If decoration desired, ribbon may supply it or bands of lace insertion fancy braid may trim the yoke, collar and sleeves.

We have pattern No. 9386 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper needs six yards and a fourth of goods for four inches wide. Price, pattern, 1s. 6d. or 35 cts.

**FIGURE No. 163 B.—LADIES' TWO-PIECE COSTUME.**

(For Illustration see Page 33)

This illustrates a Ladies' costume. The pattern which is No. 9411 costs 1s. 8d. or 40 cts. is in nine sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 375 of this magazine.

A fancy canvas waist is here pictured in a tailor-made costume, decorated with black satin tache braid, machine stitching and large fur buttons. The basque is a seamless back that narrows at the waist to give a graceful, tapering effect, and the back side-backs are extended to form a narrow, flat tition. The right front is widened by a gore to diagonally upon the left front, the overlapping edge being shaped in a scalloped at the top. The closing is made invisible. The lower edge defines a rather deep scallop at center of the front and then rounds off prettily towards the sides; it may be straight across, if preferred. A pocket-lap finishing the opening in breast pocket in the right front is scalloped, and scalloped circular parti flares in saucer fashion from the top of the standing collar.

**1471**

*Side-Back View.*

**LADIES' COSTUME, CONSISTING OF A SEVEN-GORED SKIRT AND A WAIST WITH ETON FRONTS AND FITTED LINING. (MUCH ADMIRER FOR BUSINESS AND COLLEGE WEAR.)**

(For Description see Page 374.)

The handsome sleeves are made with two seams and are stylishly box-plaited at the top.

The skirt is in six gores and the fullness at the back is ranged in a broad box-plait between two backward-turned plaits.

One of the standard weaves, such as serge, whipcord cheviot, will usually be selected for a costume like this. New cheviot mixtures in subdued colorings with bright touches of red, green or yellow being very pleasing. Straight outlines may take the place of the various scalloped ones.

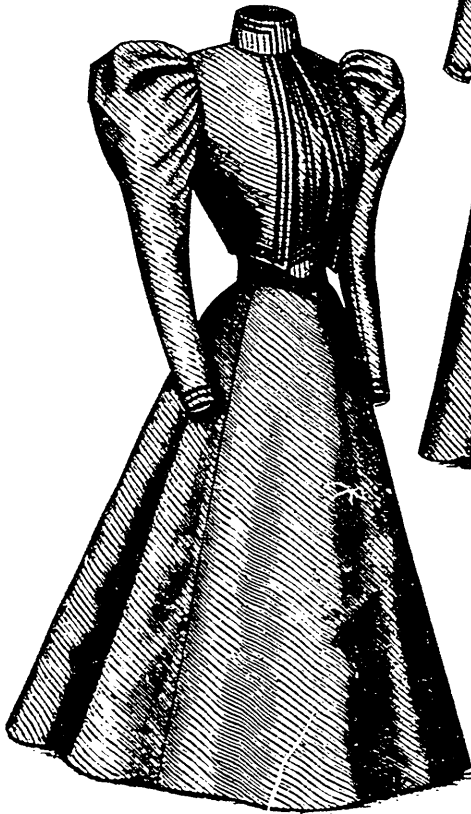
The felt hat has a soft silk crown and is adorned with feathers and a silk rosette.

**FIGURE No. 164 B.—LADIES' COSTUME.**

(For Illustration see Page 332.)

Figure No. 164 B.—This illustrates a Ladies' costume. The pattern, which is No. 9401 and costs 1s. 8d. or 40 cts., is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is shown differently made up on page 373.

This is a delightfully simple costume known as the Guinevere.



**1471**  
*Front View.*

lining and are turned under at their upper edges and gathered to form a frill heading, and the fullness is drawn well to the center at the waist in shirrings that are tacked to the lining. Above the full portions the lining is faced in yoke effect, and below the shirrings the wrapper falls in soft folds. Long under-arm darts give a smooth effect at the sides. The neck may be finished with a high standing collar or with a turn-down collar having flaring ends. The sleeves are shaped by inside and outside seams and are made over coat-shaped lin-

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gown. Heliotrope *drap d'été* and tucked white Liberty silk are here united, and the costume is made altogether charming by a decoration of black braid, ruffles of the silk and a scroll design embroidered in white and gold.

The waist has a blouse front that is closed along the left shoulder and under-arm seams, and fancifully shaped at the top to show a tucked yoke in fancy V effect. The back has plaited fulness at the bottom and is shaped to show the tucked silk in round yoke effect. A crush stock with a frill at the back and sides and a crush belt closed at the back give stylish decorative touches. The sleeves are shaped in tabs at the wrists and at the top form pretty puffs upon which two broad tabs stand out in epaulette style.

Five gores are comprised in the skirt, which has the fashionable fan back. The novel trimming is arranged only on the side gores.

The suggestions here offered for the decoration of this mode are novel and pleasing, but dress-makers can devise many other ways of utilizing fancy bands and plaitings to produce various effects. All fine woollens and silk are satisfactory materials for the gown.



train or round length, as illustrated. The back and Watteau are in one and the back is closely fitted in Princess style by side-back gores and a center seam, while the Watteau falls free from the neck, where it is formed in a double box-plait. The Princess front is fitted by single bust and under-arm darts and is slashed to a desirable depth at the center for a closing, which is made under a soft double jabot of lace edging. The use of the bolero collar is optional; it is shaped by a center seam, is rolled slightly at the back and deeply in front, its ends tapering to points and meeting at the bust; and its edges are followed with a row of pointed lace. A graduated frill of lace edging rises above the standing collar. The graceful two-seam sleeves, which have coat-shaped linings, are gathered at the top and prettily shaped epaulettes bordered with a row of pointed lace fall over them with stylish effect; the wrists are finished with a frill of lace edging.

French challis, figured, flowered or striped, also cashmere and Henrietta in delicate shades, will be largely used for a wrapper of this kind and lace edging, insertion and ribbon will provide decoration. Rich-looking tea-gowns will be made of fancy taffeta or brocade and decorated with ribbon and Mechlin or Valenciennes lace.

We have pattern No. 9408 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, will require six yards of material, 1s. 6d. or 35 cents.

FIGURE No. 161 B.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Basque No. 9395, price 1s. or 25 cents; and Skirt No. 9294, price 1s. 3d. or 30 cents.

(For Description see Page 374.)

LADIES' PRINCESS TEA-GOWN OR WRAPPER, WITH WATTEAU BACK. (TO BE MADE IN DEMI-TRAIN OR ROUND LENGTH AND WITH OR WITHOUT THE BOLERO COLLAR.) (For Illustrations see Page 383.)

No. 9408.—This handsome wrapper is pictured made of violet cashmere and decorated with lace edging in two styles. It may be in demi-

a lady of medium size, will require six yards of material, 1s. 6d. or 35 cents.

LADIES' LODGE GOWN, FOR THE MACCABEES AND OTHER ORDERS.

(For Illustrations see Page 334.)

No. 1477.—This exceedingly graceful lodge gown is used by the Maccabees and other orders. It is illustrated made of serge and completely envelops the figure. A closely-fitted lining of basque depth is effective in rendering the gown close-fitting, notwithstanding its flowing lines. Under-arm gores render it smooth at the sides. The full fronts and full back



9358

Front View.

LADIES' RUSSIAN WRAPPER WITH FITTED BODY-LINING. (TO BE MADE WITH SLIGHT TRAIN OR IN ROUND LENGTH.) KNOWN AS THE (ZARINA NÉGLIGÉE.

(For Description see Page 375.)

are shaped in low, round outline at the top and sewed to the lining, which is faced above them to have the effect of a round yoke. The fronts are closed invisibly to a desirable depth at the center and are tacked below; and two upward-turning plaits laid in each arm's-eye edge and a row of shirring tacked to the lining at the waist drape the front in a most artistic way and cause it to blouse over at the center, the drooping part appearing to be held by a cord girdle that is tied at the left side of the front. The girdle is separated in halves and its back ends are tacked a little back of the side seams. The back has gathered fulness at the center and falls with the graceful effect of a Watteau. The long wing or angel sleeves reach nearly to the bottom of the gown, are gathered at the top and open all the way down at the inside of the arm, displaying the figured silk lining with rich effect. The high, flaring collar is laid in two triple box-plaits at the back and is rolled in Medici fashion. Three rows of gimp trim the yoke-facing and one row borders the collar.

Cloth, serge, camel's-hair and silk will develop the gown

satisfactorily, with braid or machine-stitching for a finish. We have pattern No. 1477 in four sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size the gown needs seven yards and three-fourths of goods forty-four inches wide, with five yards and five-eighths of silk twenty inches wide to line the sleeves. Price of pattern, 2s. or 50 cents.

FIGURE NO. 165 B.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 385.)

FIGURE No. 165 B.—This illustrates a Ladies' coat and skirt. The coat pattern, which is No. 9369 and costs 1s. 3d. or 3 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure, and is shown again on page 386. The skirt pattern, which is No. 9381 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is again pictured on page 401.

This coat of tan cloth with a finish of stitching is a stylish mode in three-quarter length. At the back and sides it is closely fitted by the usual seams, and coat-laps are arranged below the center seam. The fronts are made half-close by single bust darts extending to the lower edge; they are lapped



9358

Side-Back View.

quite widely and closed with a fly below lapels that extend in points beyond the ends of the rolling coat-collar. Side-pockets and a left breast-pocket are covered with laps, and roll-up cuffs complete the two-seam sleeves, which are laid in live box-plaits at the top.

Fancy mixed plaid novelty goods is pictured in the three-piece skirt, an up-to-date style with a fan back.

The coat is an excellent style to select for making up kersey, melton, diagonal and the various fancy coatings that are liked for general wear. If the coat is to be dressy, inlays of velvet

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No. jacket show No. 1 magaz A n Eton show ty coat which the H Green here jacket braid and frogs tion. are fit bust d a shaj the l the cl is' mac ter wi loops frogs coune der-ar a styl ed b seam : a fraig line. may with collar Medic with a The two-s sleeve fulnes at the these: Jar 1 that : three the to: flutes. Jar sle tend t or be bow, a The

may decorate the collar, lapels, etc., but for ordinary purposes a finish of stitching or braid is most appropriate. Any silk or wool fabric in plain or fancy effects may be used for the skirt. The hat is a small dark felt tastefully trimmed with white satin and plaid ribbon.

feature and the provision for a choice of sleeves and collar makes the mode equally becoming to stout and slender women. Plain or fancy coatings may be used for the coat and the finish may be a simple one of stitching, or braid may be applied as illustrated or in any way fancied.

We have pattern No. 9372 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs two yards and three-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ETON JACKET OR COAT.

(To be made with Box-Plaited Circular Bell Sleeves, that may be long or short, and Two-Seam Coat Sleeves, or with either sleeve, and with a Medici or Standing Collar.) KNOWN AS THE HUSSAR JACKET.

(For Illustrations see Page 386.)

No. 9372.—This jacket is again shown at figure No. 167 B in this magazine.

A novelty in the Eton styles is shown in this jaunty coat or jacket, which is known as the Hussar Jacket. Green cloth was here used for the jacket, with white braid in two widths and white braid frogs for decoration. The fronts are fitted by single bust darts and form a shapely point at the lower end of the closing, which is made at the center with hooks and loops and braid frogs; they are connected by under-arm gores with a stylish back shaped by a center seam and having a straight lower outline. The neck may be finished with a standing collar or with a Medici collar made with a center seam. The jacket has two-seam coat sleeves with stylish fulness box-plaited at the top and over these sleeves circular bell sleeves that are laid in three box-plaits at the top fall in deep flutes. The circular sleeves may extend to the elbow or below the elbow, as illustrated, and either style of sleeve may be used alone.

The close adjustment of the jacket is a commendable



FIGURE No. 162 B.—This illustrates LADIES' TAILOR-MADE COSTUME.—The pattern is No. 9367, price 1s. 8d. or 40 cents.

(For Description see Page 375.)

The coat is a stylish example of the three-quarter length; modes now returning to favor. It may be made of melton,

LADIES' COAT, WITH FLY FRONT. (IN THREE-QUARTER LENGTH.)

(For Illustrations see Page 386.)

No. 9369.—Another illustration of this coat may be seen by referring to figure No. 165 B in this number of THE DELINEATOR.

This handsome coat in three-quarter length is known as the Chesterfield and is here shown made of green beaver and finished in tailor style with machine-stitching. The fronts are given a graceful, half-close adjustment by single bust darts extending to the lower edge and lap quite widely; they are closed with a fly below lapels which form notches with and extend in points beyond the ends of the rolling coat collar. Square-cornered cover openings to inserted side-pockets and a left breast pocket. Under-arm and side-back gores and a center seam ending at the top of coat-laps give a desirably close fit at the back and sides. The two-seam sleeves are box-plaited at the top and completed with round turn-up cuffs.

kersey, cheviot and rough coatings and will be finished as illustrated or decorated with self-strappings, braid, fur bands or a velvet collar cover.

We have pattern No. 9369 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size the coat requires two yards and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 166 B.—LADIES' AFTERNOON TOILETTE.  
(For Illustration see Page 387.)

FIGURE No. 166 B.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9378 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again pictured on page 395. The skirt pattern, which is No. 9331 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The blouse-waist is here made in a triple combination embracing figured green silk, plain white silk and green velvet and is very effective with the skirt of green Venetian cloth. A square yoke is applied upon the back and fulness in the lower part of the back is laid in plaits at the lower edge. Under-arm gores give a smooth effect at the sides and a fitted lining is used. The front puffs out becomingly and is made up of a center front that is shirred at the waist and has four groups of small tucks above, and side-fronts composed of full gathered portions joined to square-yoke portions. Jabots of lace edging follow the front edges of the side-fronts and stand up fluffily against the sides of a ribbon stock, and insertion trims the yoke portions and is prettily arranged at the wrists of the gathered one-seam leg-o'-mutton sleeves.

The seven-gored skirt is in fan plaits at the back. It is trimmed in pointed apron outline with braid in straight lines and in a close fancy braiding design between the lines.

The toilette is dressy yet not extremely fanciful. It may be made *en suite* of fine canvas, cheviot or zibeline, or the waist may be of fancy silk for wear with a skirt of cloth or plain silk. The trimming here illustrated is in consonance with the mode, but it is always permissible to follow individual ideas.

Striped and plain ribbon, flowers and a buckle combine to adorn the felt hat.

FIGURE No. 167 B.—LADIES' HUSSAR JACKET.  
(For Illustration see Page 383.)

FIGURE No. 167 B.—This represents a Ladies' Eton coat or

jacket. The pattern, which is No. 9372 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 386.

The dressy top-garment here shown elegantly made of velvet and miroir moiré is an Eton jacket or coat fashionably known as the Hussar jacket. It is closely fitted by a center seam, under-arm gores and single bust darts and is closed invisibly at the center of the front, where the lower edge is becomingly pointed. The fronts are elaborately trimmed with jet passementerie and the wrists of the coat sleeves are decorated to match. Over the coat sleeves circular bell sleeves, box-plaited at the top, hang in long flutes and are trimmed with two knife-plaited ruffles of chiffon.



9386  
Front View.



9386  
Side-Back View.

LADIES' WRAPPER, WITH FITTED LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)  
(For Description see Page 376.)

Chiffon is also formed in a stylish ruche that is arranged about the flaring Medici collar and secured at the throat with ribbon ties. A plain standing collar with a ruche may be used instead of the Medici collar.

The mode will be selected for calling and other occasions for which a smart wrap is requisite and will be made of broads, velvet, corded silk or fine cloth with a handsome braiding or passementerie garniture supplemented by silk plaiting or ruchings. Fur bands are also appropriate on cloth jackets and silk cord passementerie or simple braiding may be used in conjunction with the fur.

The felt braid hat is low-crowned and is trimmed with tips of a bird of Paradise aigrette and a silk rosette.

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 six inch  
 LADIES' COAT OR  
 JACKET, WITH  
 FLY FRONT.  
 (KNOWN AS THE CO-  
 VERT COAT.)  
 (For Illustrations see  
 Page 388.)

No. 9374.—A decidedly smart style of coat or jacket known as the covert coat is here portrayed made of blue faced cloth, stitching giving a tailor finish. The fronts are loose but are curved to the figure at the sides by long under-arm darts; they lap widely and are closed with a fly below pointed lapels in which they are reversed by the rolling coat-collar. Openings to inserted side-pockets are finished with laps. The back is in loose sack style but is made to follow the lines of the figure by center and side seams that are terminated a little above the lower edge to form the back in two broad tabs. The two-seam sleeves are box-plaited at the top, and stand out stylishly.

New features of this season's coats are box-plaited sleeves and the absence of fulness in the skirt. Stylish materials for this jaunty mode are diagonal, cheviot, whipcord, kersey, melton, broadcloth and plain or mixed coatings, and carefully executed stitching or self-strappings will provide the finish. Insets of velvet on the collar, lapels and pocket-laps give a smart touch. These additions increased the dressiness of a covert coat of blue-gray cloth with trapped seams and edges, the inlays being of black velvet.

We have pattern No. 9374 in seven sizes for ladies from thirty to forty-five inches, bust measure. To make the garment for a lady of medium size, requires two yards and a fourth of material four inches wide. Price of pattern, 1s. 3d. or 30 cents.

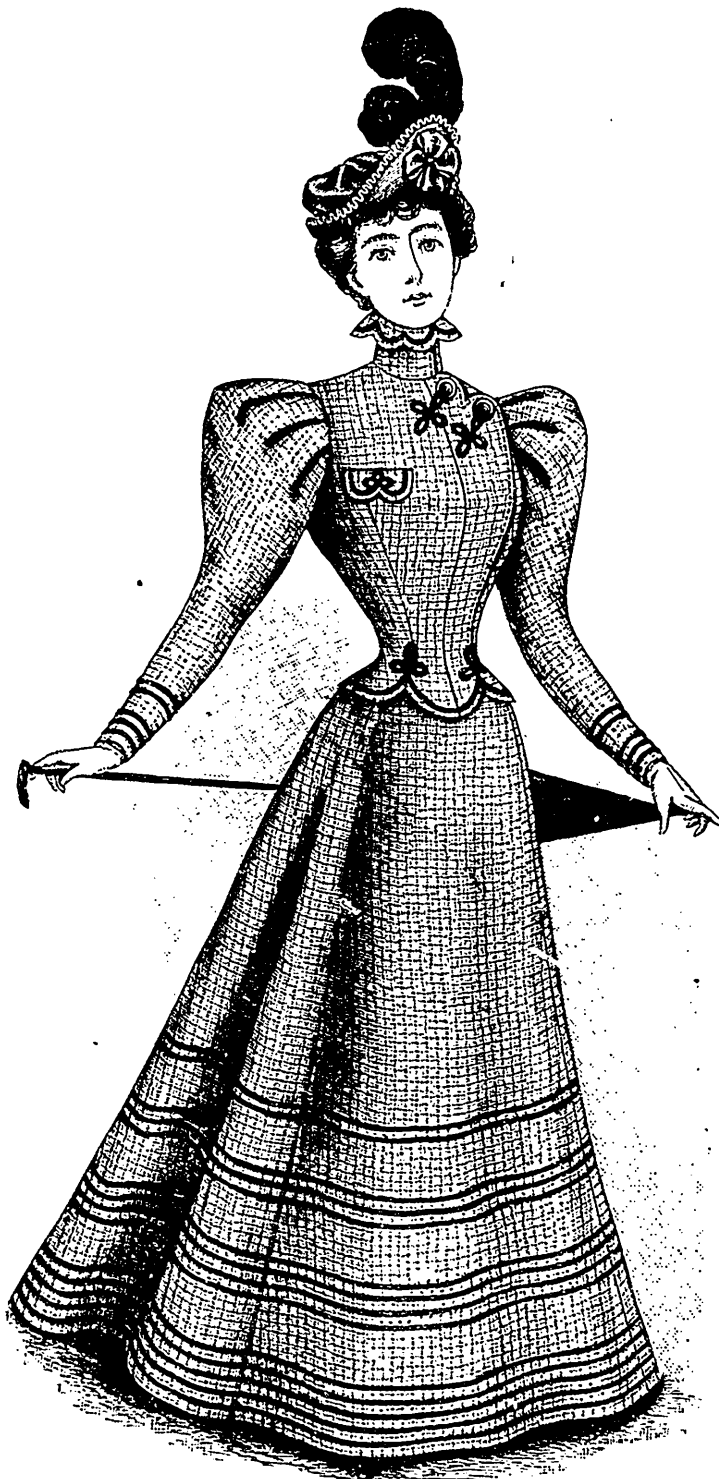


FIGURE NO. 163 B.—This illustrates LADIES' Two-PIECE COSTUME.—The pattern is No. 9411, price 1s. 8d. or 40 cents.  
 (For Description see Page 376.)

LADIES' DOUBLE-BREADED ETON JACKET OR COAT. (To BE FINISHED PLAIN OR IN TABS BELOW THE WAIST.) (For Illustrations see Page 389.)

No. 9403.—A different representation of this jaunty Eton coat is given at figure No. 157 B in this magazine.

This is a particularly smart Eton coat or jacket. Brown cloth was here used for it and cord Brandenburs and Persian lamb binding give it an ornate finish. The back is seamless at the center but is narrowed toward the waist to give a long, slender effect to the figure; and side-back and under-arm gores and single bust darts effect the close adjustment. The jacket extends a little below the waist, and may be plain or in tabs at the lower edge, both effects being illustrated. The fronts lap in double-breasted style and are closed with hooks, loops and Brandenburs below large pointed lapels in which they are reversed. The handsome collar is on the Lafayette order; it is in two sections seamed at the center; the seams may be left open for a short distance and the collar slashed to form tabs. The collar may be worn standing or turned down. The sleeves are box-plaited at the top and stand out stylishly.

This is an entirely new adaptation of the Eton modes which will doubtless be welcomed by seekers after smart novelties. Plain or fancy coatings are appropriate for the coat and braid, fur bands or self-strappings may provide the completion. The mode could also be chosen for velvet or Astrakhan and on velvet, jet is a rich decoration.

We have pattern No. 9408 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

To make the coat for a lady of medium size, will require two yards and an eighth of material fifty-four inches wide. Price of pattern, 1s. 3 or 80 cents.

LADIES' COAT OR JACKET. (To BE MADE WITH LAFAYETTE OR MILITARY COLLAR.) (For Illustrations see Page 389.)

No. 9400.—This coat or jacket is a stylish new mode, close-fitting and of beautiful shaping. It is represented made of light-brown cloth and decorated with black Astrakhan binding. The adjustment is made by single bust darts extending to the lower edge, under-arm and side-back gores and a center seam, the center seam terminating at the top of coat-laps and the side-back seams disappearing under coat-plaits. The closing is made invisibly at the center of the front. Openings to side-pockets inserted in the fronts are finished with square-cornered laps. The neck may be finished with a plain standing collar or with a flaring Lafayette collar which is formed of four sections and rolled like a Medici collar. Three broad box-plaits collect the fulness at the top of the two-seam sleeves.

Handsome-fitted plain coats find many admirers. Their severity is sometimes lessened by frogs on the fronts, and fur band trimmings are often preferred to the strapings and stiteling which give so neat a finish to coats of more complex design. Plain or fancy coatings of smooth or rough surface may be appropriately chosen for this mode.

We have pattern No. 9400 in nine sizes for ladies from thirty

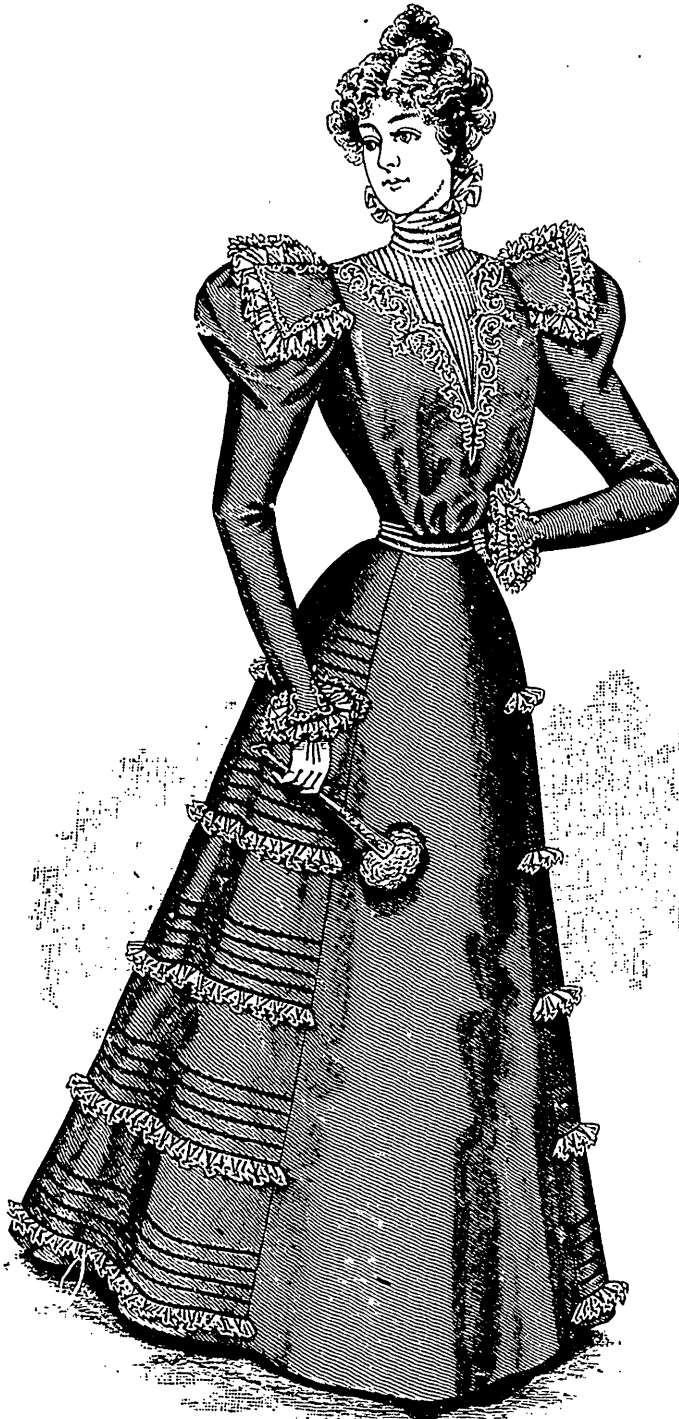


FIGURE No. 164 B.—This illustrates LADIES' COSTUME.—The pattern is No. 9401, price 1s. 8d. or 40 cents.

(For Description see Page 376.)

The coat will be made of diagonal, serge, melton, cheviot, kersey, etc., and the finish may be given by stitching or se-

LADIES' COAT OR JACKET. (To BE MADE WITH A DOUBLE-BREASTED STRAIGHT OR DIAGONAL CLOSURE AND WITH A LAFAYETTE OR TURNDOWN COLLAR.) (For Illustrations see Page 390.)

No. 9407.—I referring to N 168 B in this magazine this coat may be seen different made up.

This coat or jacket is an excellent new Autumn style and is here shown made of dark-colored faced cloth, stitching giving the tailor finish. The adjustment at the back and sides close, being made by under-arm at side-back gores at a center seam, at coat-laps and coat-plaits are arranged in true coat style. The loose front follows the lines of the figure at the sides and are fitted at the neck by short upright darts at the center; they are lapped wide in double-breasted style and the closing, which is made with a fly, may be straight or diagonal, as preferred both effects being illustrated. Openings to side-pockets are finished with square-lapped. Two becoming styles of collar are provided—a turndown collar lapping its ends making the depth of the stand and the flaring in the points; and a flaring collar four sections known as the Lafayette collar. The two-seam sleeves are side-plaited at the top, the plaits turning from the shoulders.



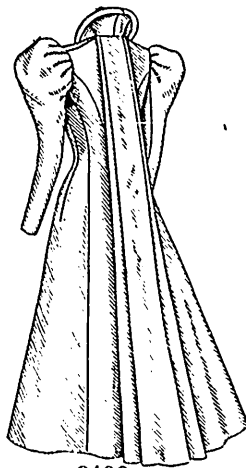
strapping. A black velvet collar inlay would look well. We have pattern No. 9407 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket calls for two yards and three-eighths of material fifty-four inches wide. Price of pattern, 1s. 8d. or 30 cents.

FIGURE No. 168 B.—LADIES' COAT OR JACKET.

(For Illustrations see Page 390.)

FIGURE No. 168 B.—This illustrates a Ladies' coat or jacket. The pattern, which is No. 9407 and costs 1s. 8d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently depicted on page 390.

A captivating style of coat or jacket is here portrayed made of heavy, dark-green smooth-surfaced cloth.

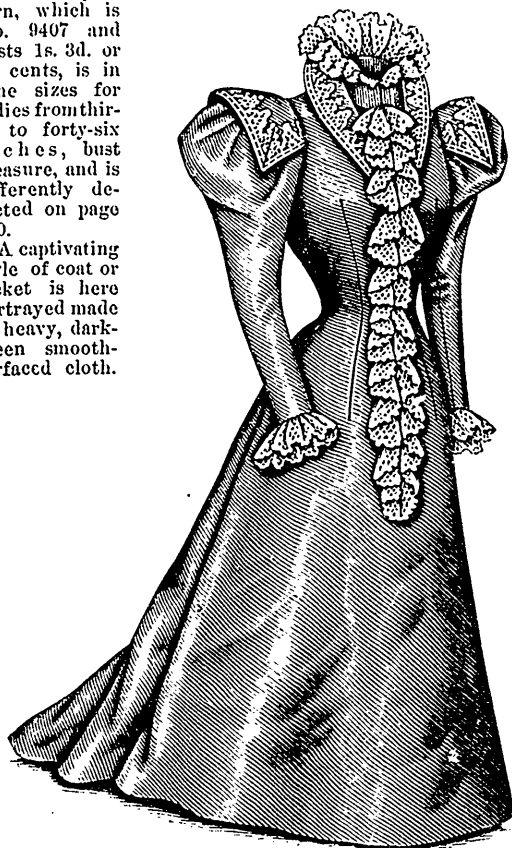


9408

LADIES' CAPE. (TO BE MADE WITH TAB FRONTS OR SHORT POINTED FRONTS.)

(For Illustrations see Page 391.)

No. 9377.—Green corded silk was used for this stylish cape and the fancy collar is overlaid with cream heavy point Venise lace, and ribbon and doubled frills of black chiffon complete the stylish decoration. The cape may have long, narrow tab fronts or short pointed fronts, as preferred, both styles being illustrated. The fronts are joined on the shoulders to narrow yokes that form the upper part of the



9408

Front View.

LADIES' PRINCESS TEA-GOWN OR WRAPPER, WITH WATTEAU BACK. (TO BE MADE IN DEMI-TRAIN OR ROUND LENGTH AND WITH OR WITHOUT THE BOLERO COLLAR.)

(For Description see Page 377.)

It is handsomely fitted at the back and sides and its contours and coat-plaits are in true coat style. The fronts are loose but follow the lines of the figure closely at the sides; they are fitted at the neck by a short upright dart at the center and they are lapped straight in double-breasted style, the closing being made invisibly at the left side. If preferred, the closing may be diagonal instead of straight, either arrangement being stylish and becoming. Side-pocket openings are finished with oblong laps. The turn-down collar is a novel shape, its ends meeting the depth of the stand and then flaring in points. The new flaring Lafayette collar, which is in some respects like the Medici collar may be used instead, if preferred. The edges of the coat are bound with black silk braid and pointed cuffs are outlined with braid on the two-seam sleeves, which are side-plaited at the top, plaits being preferable to gathers at the tops of sleeves. Black silk cord Brandenburg ornaments on the right front give a smart military touch to the garment.



9408

Side-Back View.

back, and the lower part of the back is laid in a broad double box-plait that spreads gracefully. Between the front and back are circular sides that fall in deep outstanding flutes. The

cape is closed at the front and is made elaborate by a large fancy collar that is prettily curved to form a series of points and the neck is finished with a novel style of collar consisting of a standing portion and an oddly-pointed flaring portion. The tab fronts and the collars are trimmed with frills of chiffon, and a fanciful bow of wide ribbon is tacked to the

tion of silk and velvet and is in the new circular shape. It is made with a center seam, and a rolling box-plait is formed on each side of the seam; it is smooth at the top but stands out on the sides in deep flutes and has a sweep of three and three-fourths yards in the medium sizes. A frill of doubled chiffon borders the lower edge of the handsome large fancy collar, which has stole ends curved to form points at the lower edge and shapes a deep point on each shoulder and at each side of the box-plaits in the cape. This collar is an attractive feature of the cape but its use is optional. The neck may be finished with a plain standing collar and a full ruche, or with a high Medici collar shaped by a center seam and flaring in a particularly attractive way.

This style cannot fail to be popular and may be handsomely developed in moiré antique, silk, satin, velvet and cloth, with a pretty lining of changeable silk. Lace, ribbon and chiffon may be used for decoration.

We have pattern No. 9382 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size will require four yards and three eighths of silk with twenty inches wide, with a yard and a fourth of velvet twenty inches wide. Price of pattern, 1s. or 25 cents.



1477  
Front View.



1477  
Back View.

LADIES' LODGE GOWN FOR THE MACCABEES AND OTHER ORDERS.

(For Description see Page 378.)

high collar at the back. The cape has a graceful sweep of three yards and seven-eighths in the medium sizes.

Silk or cloth and plain or fancy velvet will combine handsomely in this cape, which should be elaborately trimmed with chiffon or lace when intended for dressy wear, or may have a simple edge finish of braid or fancy bands if for ordinary uses. A black satin cape was trimmed at the lower edge with a chiffon ruche, and the tabs and collars were followed by chiffon frills headed by ruches.

We have pattern No. 9377 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the cape needs a yard and three-fourths of goods forty-four inches wide, with half a yard of lace net twenty-seven inches wide for covering the fancy collar. Price of pattern, 1s. or 25 cents.

LADIES' CAPE WITH TWO BOX-PLAITS AT THE BACK.

(TO BE MADE WITH OR WITHOUT THE FANCY COLLAR AND WITH A MEDICI COLLAR OR A PLAIN STANDING COLLAR WITH RUCHE.)

(For Illustrations see Page 391.)

No. 9382.—This handsome cape is here shown in a combina-

flutes. The cape reaches just to the waist and has an ample sweep at the sides, the lower edge measuring two yards and seven-eighths in the medium sizes. The neck may be completed with a turn-down military collar or with the new Lafayette collar, which is formed of four sections and rolls and flares like a bolero collar.

Capes of this style are becoming to both slender and stout women. Bengaline and faille silk, velvet, brocaded and plain satin are appropriate for such capes and fine cloth is also used. Jet or silk passementerie, handsome braiding or lace bands will

LADIES' CAPE.

(TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A MILITARY TURN-DOWN COLLAR.)

(For Illustrations see Page 392.)

No. 9402.—shaped

One of the latest effects in the chic little capes of the season is here portrayed. The cape is developed in velvet and a rich decoration is arranged with jet ornaments, gimp and taffeta ribbon. The cape has a back and fronts that fit the figure closely and narrow toward the lower edge to give a graceful slenderness; they are connected by circular sides that fall over the arms in deep

Velvet and fa may be in manner, out Astr bination may be waists o et or co protecti The vo elaborat with jet design.

We have pattern No. 9410 for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the cape needs a yard and three-fourths of goods forty-four inches wide, with half a yard of lace net twenty-seven inches wide for covering the fancy collar. Price of pattern, 1s. or 25 cents.

pe. If for suitable decoration. Astrakhan and velvet would unite formed effectively in the cape, the Astrakhan being used for the ends out front and back and the velvet for the sides. The same plan should be followed in associating silk or satin with velvet. We have pattern No. 9402 in nine sizes for ladies from thirty to forty-six inches bust measure. To make the cape for a lady of medium size, will require three yards and a eighth twenty inches wide, with seven-eighths of a yard of ribbon about an inch and a half wide for the front. Price of pattern, 1s. or 25 cents.

**LADIES' CAPE OR COLLARETTE, WITH SECTIONAL YOKE-COLLAR.** (For Illustrations see Page 392.)

No. 9410.—This cape or collarette is shown in a different development at figure No. 58 B in this magazine.

Among the various fanciful accessories in the way of capes and collarettes, the one here pictured made of plush and Astrakhan is among the most fashionable for wear with costumes, jackets or coats. Its lower part is circular, shaped by a center seam and has a sweep of about two yards and three-quarters in the medium sizes; it is joined to the bottom of the yoke, which is composed of six sections extended to form a high collar that flares becomingly in Medici fashion. The cape is handsomely lined with taffeta silk.

Velvet, plush, cloth, and fancy cloaking may be made up in this manner, with or without Astrakhan in combination. The wrap may be worn with waists or over a jacket or coat when extra protection is needed. The yoke could be elaborately decorated with jet or a braiding design.

We have pattern No. 9410 in five sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the cape will require seven-eighths of a yard of plush fifty-four inches wide, with half a yard of Astrakhan cloth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST. (KNOWN AS THE MARQUISE WAIST.)

(For Illustrations see Page 393.)

No. 9359.—The combination pictured in the basque-waist

—silk, velvet and chiffon—gives an elaborate appearance, and ribbon adds a becoming decorative touch. On the upper part of the close-fitting lining is arranged a soft yoke of chiffon that has its fulness drawn in gathers at the neck, shoulder and lower edges and in a deep tuck-shirring midway between. The full fronts are draped at the top by two up-turned plaits in the arm's-eye and front edges, and the fulness at the bottom is drawn well to the center by gathers at each side of the closing, which is made invisibly. The wide back has a center seam and is smooth at the bottom, but shows a draping at the top corresponding in effect with the front, the plaits being tacked to the lining at the center seam. The jacket fronts, folded back in large velvet-faced revers that shape two points over the sleeves and taper to points at the waist, give a decidedly stylish air to the waist. The two-seam sleeves fit the arm closely to well above the elbow and are mounted on coat-shaped linings; the fulness at the top is collected in gathers between three up-turned-plaits that pass entirely across the stylish puffs which the sleeve forms at the top. The ribbon at the wrist matches the stock, and similar ribbon at the waist is carried under the jacket fronts and bowed at the front and back.

Combinations of three materials are most appropriate for this basque-waist, and silk, velvet and lace net or chiffon, or cloth, velvet and silk, are excellent combinations that serve to accentuate the good points of the mode. Spangled trimming or cut jet will be used for garniture in conjunction with taffeta silk, satin or velvet ribbon.

We have pattern No. 9359 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium

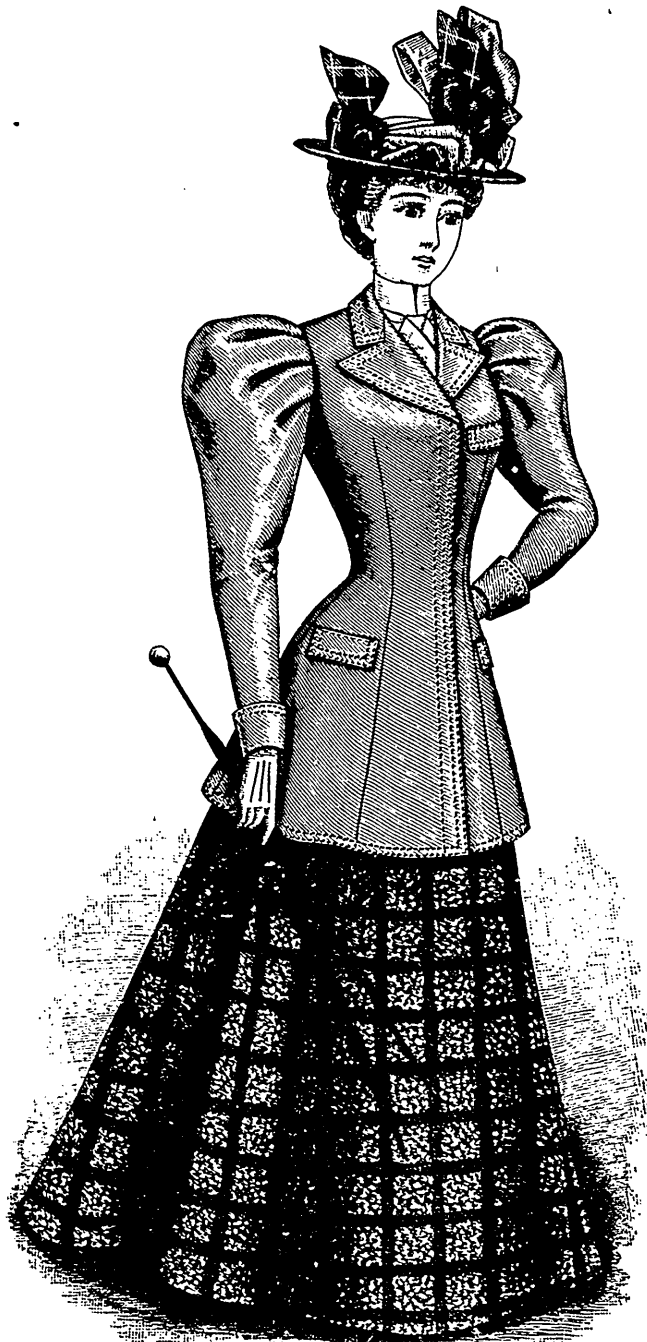


FIGURE No. 165 B.—This illustrates LADIES' OUTDOOR TOILETTE.—The patterns are Ladies' Coat No. 9369, price 1s. 3d. or 30 cents; and Skirt No. 9381, price 1s. 3d. or 30 cents. (For Description see Page 378.)

size, the waist needs four yards and five-eighths of silk twenty inches wide, with five-eighths of a yard of chiffon forty-five inches wide, and five-eighths of a yard of velvet twenty inches wide. Price of pattern, 1s. or 25 cents.

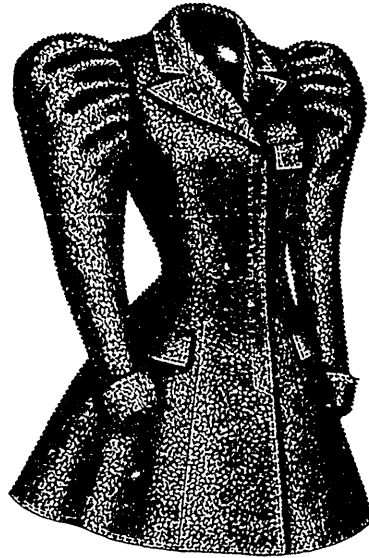
LADIES' BASQUE-WAIST, HAVING A TUCKED POUCH FRONT AND CLOSING AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH OR WITHOUT CAPS.) KNOWN AS THE ALEXANDRA WAIST.

(For Illustrations see Page 393.)

No. 9389. — At figure No. 160 B in this number of THE DELINEATOR this basque-waist is again represented.

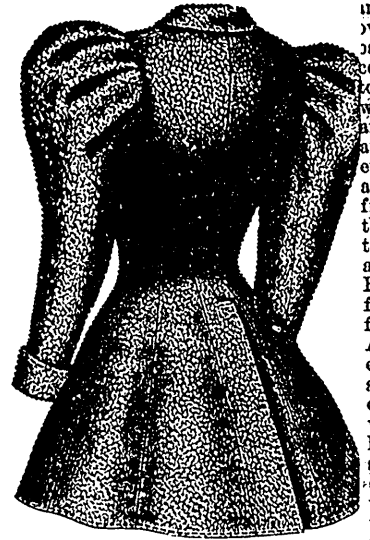
The tucked pouch front is a stylish feature of this basque-waist, known as the Alexandra waist, and is here pictured made of silk and trimmed with lace edging and ribbon. A lining fitted by single bust darts and the usual seams supports and the usual seams supports at the waist, which is closed at the center of the back and has gathered fulness at each side of the closing. Under-arm gores give a smooth effect at the sides. The full front is gathered at the neck and shoulder edges and at the bottom and formed in three groups of five crosswise tucks; it pouches prettily at the center over the ribbon belt, which is bowed at the left side, but is smooth at the sides. A ribbon stock encircles the standing collar. Lace-bordered frill-caps fluff out gracefully over the two-

may terminate at the elbow or extend to the wrists, as preferred, a lace-edged frill of the material affording a pretty contrast in either case. The full-length sleeves may be plain or



9369

Front View.



9369

Back View.

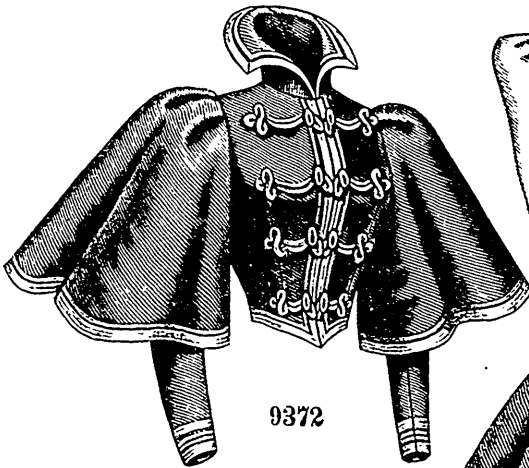
LADIES' COAT, WITH FLY FRONT. (IN THREE-QUARTER LENGTH.)

(For Description see Page 379.)

fully rounded at the wrists, the different effects being shown in the engravings.

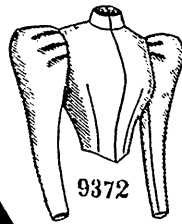
Many changes and considerable improvement is shown in the separate waist which may accompany any of the fashionable skirts. The full fronts made dressy tucks pouch in the manner characteristic of the Russian styles. The materials used for these waists are legion—silk that may be changeable in effect or figured, plaided, stripe checked or flowered being much used, also cashmere in pale shades, and soft wool texture. Ribbon and lace edging are the decorations.

We have pattern No. 9389 in six sizes for busts from thirty to forty inches, bust measure to make the waist for a lady of medium size will require two yards and seven eighths of goods forty four inches wide. Price of pattern 1s. or 25 cents.

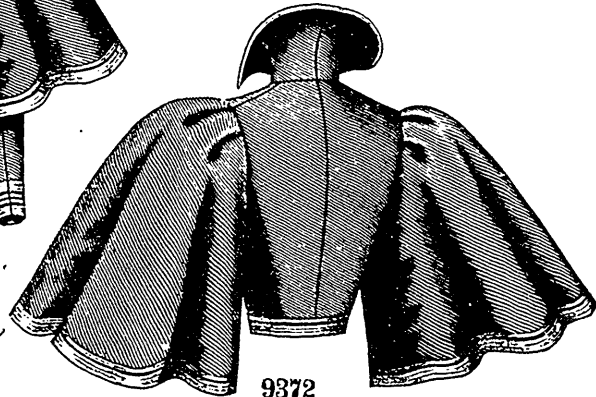


9372

Front View.



9372



9372

Back View.

LADIES' ETON JACKET OR COAT. (TO BE MADE WITH BOX-PLAIDED CIRCULAR BELL SLEEVES THAT MAY BE LONG OR SHORT AND TWO-SEAM COAT SLEEVES, OR WITH EITHER SLEEVE AND WITH A MEDICI OR STANDING COLLAR.) KNOWN AS THE HUSSAR JACKET.

(For Description see Page 379.)

seam sleeves, which are arranged over coat-shaped linings and gathered at the top and along the side edges of the upper portion to the elbow, below which they are smooth. The sleeves

of THE DELINEATOR this basque-waist is again represented. This basque is a distinguished style and shows the most graceful lines. It is here pictured made of serge and trim-

LADIES' BASQUE, CLOSED AT THE LEFT SIDE.

(For Illustrations see Page 391.)

No. 9395 — At figure No. 161 B in this number

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ged with braid disposed fancifully at the free edges of the  
 as prouque, collar and sleeves, and lace edging adds the necessary  
 etty faintly touch. The basque extends a trifle below the waist,  
 or grind is pointed at the  
 center of the front  
 and back and arched  
 over the hips. The  
 back is seamless at the  
 center, but is shaped  
 to be narrow at the  
 waist, and under-arm  
 and side-back gores  
 and double bust darts  
 enter into the precise  
 adjustment. The left  
 front is narrow but  
 the right front is wide  
 to bring the closing  
 at the left side in  
 Russian style, and a  
 frill of lace edging  
 follows the closing.  
 A shaped frill of lace  
 edging is effectively  
 arranged at the back  
 of the standing collar,  
 which closes at the  
 left side. The two-  
 seam sleeves are gath-  
 ered at the top and  
 the inside seam is ter-  
 minated a short dis-  
 tance above the wrist  
 edge.

Brondcloth, serge,  
 plain or fancy che-  
 viot and various wool  
 weaves will be made  
 up in this style and  
 braid will be the most  
 popular garniture.

We have pattern No.  
 9395 in twelve sizes for  
 ladies from thirty to  
 forty-six inches, bust  
 measure. To make the  
 basque for a lady of  
 medium size, will re-  
 quire a yard and sev-  
 en-eighths of goods  
 forty-four inches wide,  
 with a yard and three-  
 fourths of lace edg-  
 ing six inches and a  
 fourth wide for the  
 frill. Price of pat-  
 tern, 1s. or 25 cents.

LADIES' POUCH  
 WAIST. (TO BE MADE  
 WITH A HIGH OR  
 SQUARE NECK AND WITH  
 FULL-LENGTH, ELBOW  
 OR SHORT SLEEVES.)  
 KNOWN AS THE  
 JUBILEE WAIST.  
 (For Illustrations see  
 Page 394.)

No. 9409.—Pouch  
 effects in waists for  
 evening or day wear  
 are extremely popular.  
 The waist here pic-  
 tured made of organdy  
 is unusually grace-  
 ful and pleas-  
 ing; it is called the  
 Jubilee waist. For evening wear it may be made with low  
 square neck and elbow or short puff sleeves, but for day

wear it is made with high neck and full-length sleeves. It  
 is given a trim adjustment by a closely-fitted lining and is  
 closed at the center of the front. The full seamless back  
 joins the full fronts in  
 shoulder and under-  
 arm seams and is gath-  
 ered, like the fronts,  
 at the neck and shoul-  
 der edges and at the  
 bottom, the gathers  
 at the bottom being  
 at wide belt depth  
 apart and tacked to  
 the lining to cause  
 the waist to droop  
 all round in fashion-  
 able pouch style over  
 a wrinkled belt of rib-  
 bon that is bowed  
 prettily in front. The  
 full-length and elbow  
 sleeves have only  
 inside seams; they are  
 arranged over coat-  
 shaped linings and are  
 softly wrinkled above  
 the elbow by gathers  
 at the side edges and  
 at the top where they  
 stand out in puff ef-  
 fect under the lace-  
 edged ruffle-caps. The  
 short puff sleeve is  
 most artistic in effect  
 and will often be pre-  
 ferred to the elbow  
 sleeve for evening  
 wear; it is shaped by  
 inside and outside  
 seams and is plaited  
 at the seams, gathered  
 at the top and tacked  
 to the smooth lining.  
 The square neck is  
 followed by a lace-  
 trimmed ruffle of the  
 material with ribbon  
 bows tacked to it in  
 front; and a lace-  
 edged ruffle and rib-  
 bon complete the el-  
 bow sleeves.

Silk, cloth, velvet  
 and various novelty  
 dress goods will be  
 made in this manner,  
 and for evening wear,  
 the soft Liberty China  
 and China silks, fancy  
 taffeta foulard and  
 bright-colored velvets  
 will be most effect-  
 ive. The sleeve-caps  
 and the ruffles at  
 the neck and sleeves  
 will usually be of a  
 sheer fabric and the  
 waist will be deco-  
 rated with lace in-  
 sertion or edging, cut  
 jet, iridescent gimp  
 or ruching.

We have pattern No.  
 9409 in ten sizes for  
 ladies from thirty to  
 forty-two inches, bust  
 measure. For a lady  
 of medium size, the  
 waist with full-length  
 or elbow sleeves re-  
 quires five yards of material twenty-two inches wide. The  
 waist with short sleeves needs four yards and an eighth



FIGURE NO. 166 B.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are  
 Ladies' Blouse-Waist No. 9378, price 1s. or 25 cents; and Skirt  
 No. 9331, price 1s. 3d. or 30 cents.

(For Description see Page 390.)

quires five yards of material twenty-two inches wide. The  
 waist with short sleeves needs four yards and an eighth



FIGURE No. 167 B.—This illustrates LADIES' HUSSAR JACKET.—The pattern is No. 9372, price 1s. or 25 cents.

(For Description see Page 380.)

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

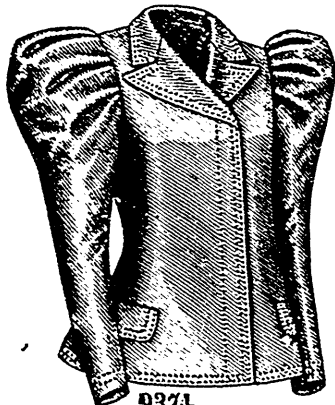
LADIES' BLOUSE-WAIST WITH FITTED LINING.

(For Illustrations see Page 335.)

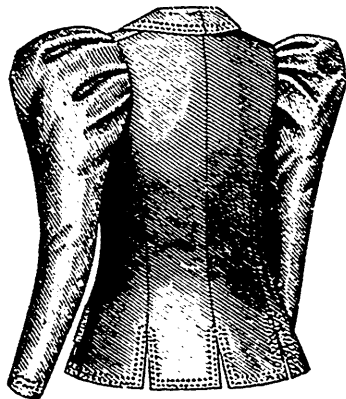
No. 9378.—Another illustration of this blouse-waist is given at figure No. 166 B in this number of THE DELINEATOR.

Taffeta silk was here selected for this very attractive blouse-waist, which is supported by a well-fitted lining closed at the center of the front. The back has fulness in the lower part laid in closely-lapped plaits at the center and on its smooth upper part is applied a square yoke overlaid with lace net. Narrow square-yoke portions similarly overlaid with net form the upper part of pretty side-fronts that have full lower portions gathered at their upper edges and at the waist; and between the side-fronts is seen an

ornamental center-front which is smooth at the top, gathered



9374  
Front View.



9374  
Back View.

LADIES' COAT OR JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)

(For Description see Page 381.)

over the gathers. The left front is narrow and the right front wide, to bring the closing at the left side in Russian style and

at the bottom and formed in groups of five tucks. The entire front puffs out in a graceful way, and the closing is made at the left side. The smooth effect at the sides is due to under-arm gores and the one-piece sleeves have coat-shaped linings which are gathered at the top; they are prettily trimmed at the wrists with ribbon. Similar ribbon forms a belt and stock, both of which are closed at the left side under a ribbon bow.

The mode is suitable for dress-wear if made of silk or fine woollet, while more simple waists will be made of serge or cashmere. A silk center-front would improve waists of woollens. Gimp or lace bands may be used to trim.

We have pattern No. 9378 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, requires four yards and three-eighths of goods twenty-two inches wide, with three-eighths of a yard of lace net twenty-seven inches wide to cover the yokes. Price of pattern, 1s. or 25 cents.

LADIES' RUSSIAN BLOUSE-WAIST. (TO BE MADE WITH A PEPLUM IN SQUARE OR ROUND TABS OR WITHOUT A PEPLUM.) KNOWN AS THE MOUJIK BLOUSE.

(For Illustrations see Page 395.)

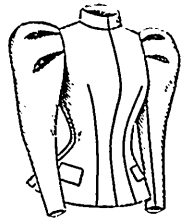
No. 9366.—This blouse-waist is a handsome Russian style known as the Moujik blouse. Black velvet was here used for it and a charming decoration is arranged with knife-plaitings of satin ribbon and passementerie in two widths. The back and fronts are plain at the top but have fulness at the bottom drawn in gathers that are tacked

the lining is closed at the center of the front. The standing collar closes at the left side and a plaited frill rises from it at the back and sides. The blouse may be worn with or without a peplum that is joined to a belt and may be in square or round tabs. The gathered two-seam sleeves are mounted on coat-shaped linings and stand off stylishly at the top.

The mode is excellently adapted to heavy materials, such as Bengaline, heavy satin, velvet, corduroy and silk-and-wool mixtures. Jet or silk passementerie or lace bands will unite with platings of silk, satin or chiffon in the decoration.

We have pattern No. 9366 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs three yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

back joins the front at the right side in shoulder and under-arm seams, and the closing is made along the left shoulder and under-arm edges. Two rows of gathers made at belt depth apart are tacked to the lining to make the waist droop all round over a wrinkled ribbon belt or any other style of belt preferred. The long sleeves may be plain or in Venetian points at the wrists and finished with lace-edged frills of the material. The

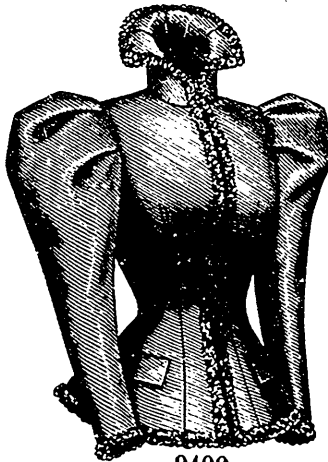


9400

LADIES' BLOUSE-WAIST, CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM EDGES. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES OR SHORT FRILL SLEEVES.) KNOWN AS THE YORK BLOUSE.

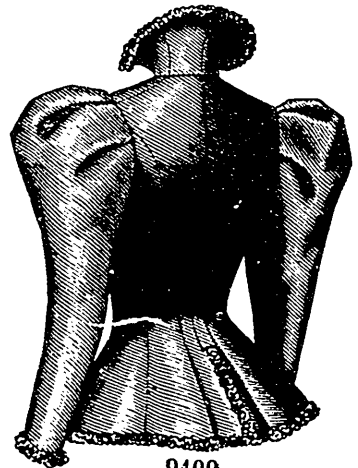
(For Illustrations see Page 396.)

No. 9396.—For this remarkably stylish blouse-waist, which is known as the York blouse, blue silk was selected and lace edging and insertion and ribbon provide quite an elaborate decoration. The blouse-waist may be made with a high neck or a low square neck, and with full-length sleeves having three frill caps



9400

Front View.

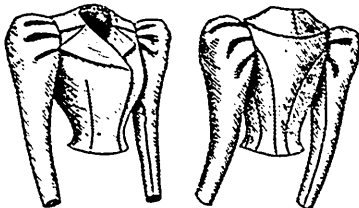


9400

Back View.

LADIES' COAT OR JACKET. (TO BE MADE WITH LAFAYETTE OR MILITARY COLLAR.)

(For Description see Page 382.)



9403

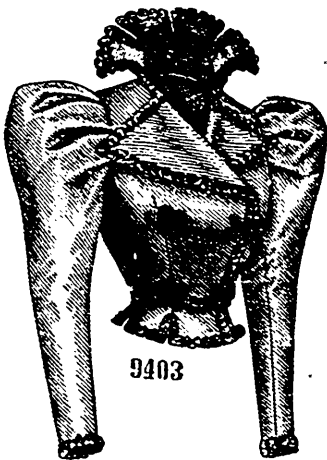
9403

fluffing out in a stylish way or with short frill sleeves that are decidedly smart. It has a lin-

three frill caps are graduated in depth and edged with lace. When the waist is made with a high neck, a standing collar with a graduated frill at the top and a ribbon stock finished at the back in a bow, complete it stylishly.

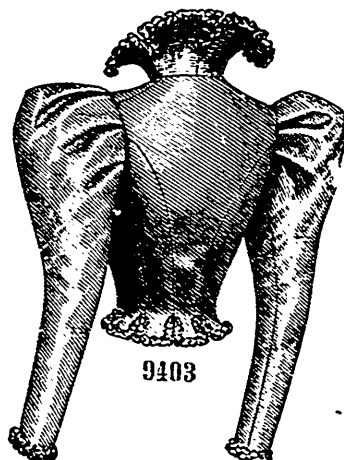
For evening or day wear the mode is extremely stylish and the selection of materials will depend upon the occasions for which the blouse-waist is intended. For evening wear, silk, chiffon over silk, Brussels net and silk, and velvet and chiffon will frequently be chosen, and cloth and silk, serge and silk, and various pretty combinations will be made up for day wear.

We have pattern No. 9396 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist with short sleeves needs three yards and five-eighths of goods twenty-two inches wide, and the waist with full-length sleeves needs four yards and a half of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.



9403

Front View.



9403

Back View.

LADIES' DOUBLE-BREASTED ETON JACKET OR COAT. (TO BE FINISHED PLAIN OR IN TABS BELOW THE WAIST.)

(For Description see Page 381.)

LADIES' TUCKED RUSSIAN BLOUSE.

(KNOWN AS THE PAULOVNA BLOUSE)

(For Illustrations see Page 396.)

No. 9368.—The Paulovna blouse is a charming Russian style displaying clusters of small tucks attractively arranged. Silk was used for the blouse, which is supported by a fitted lining that is closed at the center of the front. The fronts and back have fulness collected in gathers at the neck and in three rows of shirring at the waist, the shirrings being tacked to the lining to make the blouse pouch all round over a wrinkled belt that is finished in a frill at its overlap-

ing that is closely fitted by single bust darts and the usual seams and closed at the center of the front. The seamless

tacked to the lining to make the blouse pouch all round over a wrinkled belt that is finished in a frill at its overlap-

ping end. The left front is narrow and the right front is correspondingly wide to bring the closing at the left side in true Russian style. Three clusters of five tucks are taken up in the front and back, the lower two clusters encircling the figure; and similar clusters are made in the upper portion of the coat-shaped sleeves, one at the elbow, one above the elbow and one near the wrist which may be plain or in Venetian style. A novel drapery in two sections is arranged on the top of each sleeve to form a puff back of a jabot. Knife-plaitings of silk form a stylish decoration for the wrists, the closing edge and collar, the collar frill rising above a stock having frilled ends closed at the back.

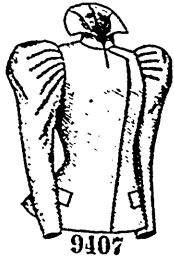
The mode is adaptable to soft, fine woollens and such silks as taffeta, India and Liberty silk, foulard and *crêpe de Chine*. Ruffles or plaitings of chiffon or silk, lace, or fancy bands and tiny buttons may be used to trim.

We have pattern No. 9368 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the blouse needs five yards and seven-eighths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE SHIRT-WAIST, WITH FITTED LINING AND REMOVABLE COLLARS. (KNOWN AS THE ALEXIS SHIRT-WAIST.)  
(For Illustrations see Page 397.)

No. 9390.—This pleasing shirt-waist introduces the pouch effect so popular, and is known as the Alexis shirt-waist. It is pictured made of corduroy with white linen collars. A yoke shaped by a center seam and curved to form two points at the lower edge is applied on the back; and the fronts have fullness at the top collected in gathers at the neck and shoulder edges and are

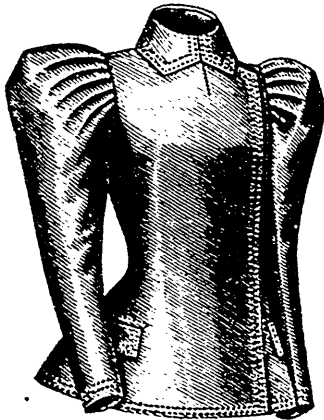
closed at the center with buttons and button-holes through a box-plait at the front edge of the right front. The lining is closely fitted and the shirt-waist is shirred and tacked to the lining to pouch all round over a belt that is closed in front. The shirt sleeves are up to date in size and general effect; they are gathered at the top and stand out stylishly, but are rather close at the bottom; they are shaped by inside seams and are com-



9407

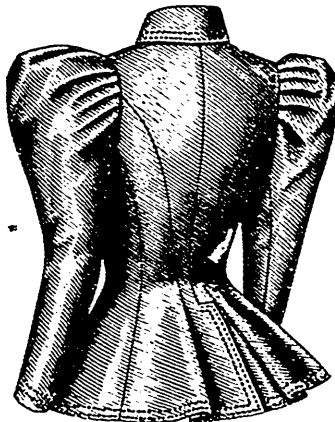


FIGURE No. 169 B.—This illustrates LADIES' COAT OR JACKET.—The pattern is No. 9407, price 1s. 3d. or 30 cents.  
(For Description see Page 383.)



9407

Front View.



9407

Back View.

LADIES' COAT OR JACKET. (TO BE MADE WITH A DOUBLE-BREADED STRAIGHT OR DIAGONAL CLOSING AND WITH A LAFAYETTE OR TURN-DOWN COLLAR.)  
(For Description see Page 582.)

lars are removable, the shirt-waist is finished with a neckband. One collar is in standing style with the ends separated; the other is a standing collar with shallow turn-down sections flaring at the front and back.

This style of shirt-waist will be largely made of fine cloth or velvet and flannel will also be used for it. Stitching is the finish most appropriate and either studs or buttons may be used for the closing.

We have pattern No. 9390 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the shirt-waist, except the collars, needs three yards and seven-eighths of goods twenty-two inches wide; the collars need a half a yard of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT-WAIST OR BLOUSE-WAIST IN SHIRT-WAIST STYLE, WITH REMOVABLE COLLAR AND CUFFS. (TO BE MADE WITH OR WITHOUT FITTED LINING.)  
(For Illustrations see Page 397.)

pleted by straight cuffs that are closed with link buttons below short slashes finished with a continuous underlap. As the col-

No. 9380.—This shirt-waist or blouse-waist in shirt-waist style shows a decidedly novel effect in its front. Glacé silk and white piqué form an attractive combi-



nation. The shirt-waist may be made with or without a fitted lining that is closed at the center of the front. The back has gathered fulness at the waist but is smooth at the top and a

closed with link buttons are made of the piqué and so is the removable collar, which is in turn-down style with oddly-shaped flaring ends. The belt is closed with a buckle.

The waist is appropriate for silks and woolsens and also wash goods with some suitable contrasting material for the lapel facings and vest. The cuffs and collar will often be of linen.

We have pattern No. 9380 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt waist, except the collar and cuffs, for a lady of medium size, needs four yards and three-eighths of silk twenty inches wide, with five-eighths of a yard of piqué twenty-seven inches wide, and the collars and cuffs need five-eighths of a yard thirty-six inches wide. Price of pattern, 1s. or 25 cents.

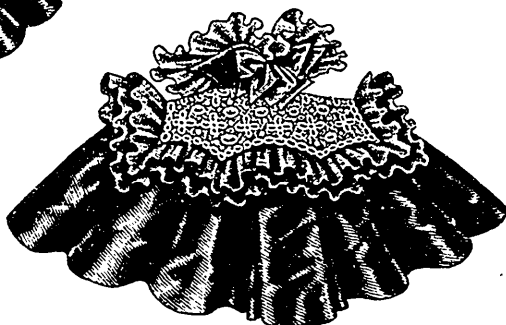


9377

Front View.



9377



9377

Back View.

LADIES' CAPE. (TO BE MADE WITH TAN FRONTS OR SHORT POINTED FRONTS.)

(For Description see Page 383.)

LADIES' SHIRT-WAIST, HAVING A POUCH FRONT AND REMOVABLE COLLARS AND CLOSING AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT FITTED LINING.) KNOWN AS THE RUSSIAN SHIRT-WAIST. (For Illustrations see Page 393.)

yoke that is curved at its lower edge to form two points is applied on it. Under-arm gores separate the back from the fronts, which are also smooth at the top and have fulness below drawn in gathers at the waist. The fronts are turned back all the way down in handsome notched lapels, revealing a shield or vest that is tapered toward the waist and laid in a box-plait at the center. One side of the vest is sewed to the lining while the other side is secured with hooks and loops; studs decorate the box-plait prettily. The one-seam shirt-sleeves are gathered at the top and bottom and finished with wristbands

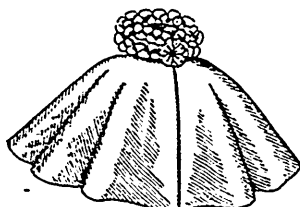
tured in a different development at figure No. 159 B in this number of THE DELINEATOR.

The Russian closing and pouch front are attractive features of this beautiful shirt-waist, which is known as the Russian shirt-waist. It is here pictured made of silk, with white linen for the two styles of collars. The back is perfectly smooth at the sides but has fulness at the center collected in gathers at the top and at the waist; its upper part is a bias pointed yoke made with a center seam. The left front is narrow and the right front wide to bring the closing which is made with buttons

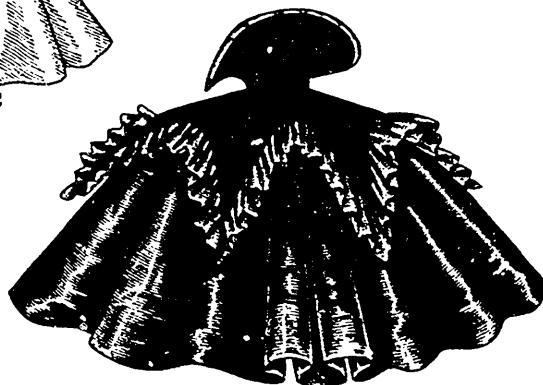


9382

Front View.



9382



9382

Back View.

LADIES' CAPE, WITH TWO BOX-PLAITS AT THE BACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR AND WITH A MEDICI COLLAR OR A PLAIN STANDING COLLAR WITH RUCHE.)

(For Description see Page 384.)

that are closed below slashes finished in the usual way with underlaps and pointed overlaps. Removable turn-up cuffs

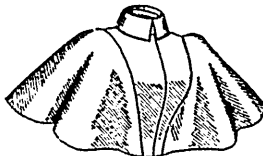
and button-holes, at the left side in Russian style. The right front has fulness at the center collected in gathers at the

neck and waist, and the fulness pouches fashionably over a belt that is closed in front. A lining fitted by single bust darts, under-arm, shoulder seams and a curving center seam and closed at the center of the front gives perfect trimness, but it may be omitted. The neck is finished with a neck-band. Each of the two styles of collars is removable; one collar is of the plain stand-

tilly and may be plain at the wrist or finished with a ruffle matching the ruffle on the sailor collar. Fancy stitching done with embroidery silk gives quite a dainty effect to the sack.

Dressing-sacks may be made in this style of cashmere, flannel, Henrietta, eider-down, etc., with lace, fancy stitching and ribbon for decoration. Such thin fabrics as combic, minisook, dotted Swiss and lawn are used for making dainty sacks profusely trimmed with lace or embroidered insertion and edging.

A dainty sack may be made of blue crépon and trimmed with lace. We have pattern No. 9387 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the dressing-sack for a lady of medium size, needs three yards and three-fourths of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



9402



9402

Back View.

LADIES' CAPE. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A MILITARY TURN-DOWN COLLAR.)

(For Description see Page 384.)



9402

Front View.

ing sort with bent corners and the other is a standing collar with shallow turn-down sections flaring at the front and back. The one-seam shirt-sleeves are of the newest cut and are gathered at the top and bottom and finished with cuffs that are closed with link buttons below slashes finished with under-laps and pointed overlaps and closed with a button and button-hole.

Shirt-waists of flannel, serge, velveteen, corduroy or silk, with linen collars, are stylish and comfortable for general wear. This mode is an unusually pretty one for these materials.

We have pattern No. 9392 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the shirt-waist, except the collars, needs two yards and five-eighths of goods thirty-six inches wide and the collars require a half yard of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TWO-SEAM DRESS-SLEEVE DRAPED IN BUTTERFLY STYLE.

(For Illustrations see Page 398.)

No. 1480.—Soft wool goods were used for this sleeve, which is stylish in effect and is mounted on a coat-shaped lining. It has two seams and its skilful shaping and gathers at the upper edge for a short distance along the seams and at the center, produce a graceful butterfly puff at the top. The puff stands out with a becoming broadening effect and below the sleeve follows the outline of the arm closely, the shaping, however, making it perfectly comfortable. The wrist may be plain or curved prettily upward at the outside of the arm and a lace frill is a stylish decoration.

The sleeve will make up effectively in plain or figured silk or in any of the woollens appropriate to the season. A frill of edging will be added at the wrist when the sleeve is to be inserted in a dressy bodice and further decoration may be contributed by encircling bands



9410

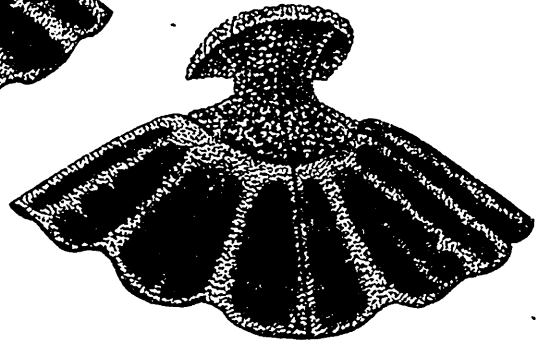
Front View.

LADIES' CAPE OR COLLALETTE, WITH SECTIONAL YOKE COLLAR.

(For Description see Page 385.)

LADIES' DRESSING-SACK. (TO BE MADE WITH TURN-DOWN OR SAILOR COLLAR.) (For Illustrations see Page 388.)

No. 9387.—An attractive dressing-sack is here shown made of striped French flannel. Under-arm and side-back gores and a curving center seam adjust the sack closely at the back and sides, but the fronts are in loose sack style and lap all the way down. Ribbon ties close the sack at the throat. The neck may be completed with a turn-down collar, or with a sailor collar that is rounded prettily away from the throat and bordered with a ruffle of the material having button-holed scollops for its edge finish. The comfortable two-seam sleeves are gathered at the top to stand out pret-



9410

Back View.

of insertion or rows of narrow velvet ribbon arranged in groups of three.

We have pattern No. 1480 in seven sizes for ladies from ten

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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 needs a yard and three-eighths of goods forty-four inches wide. Price of pattern, 5d. or 10 cents.

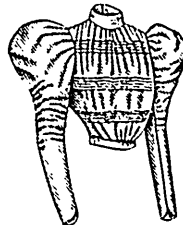
the back and is shaped by a seam extending from the point to the front edge; it is perfectly smooth in front, but has fullness at the back arranged in four backward-turning plaits at the

**LADIES' ONE-SEAM DRESS SLEEVE IN MOUSQUETAIRE STYLE ABOVE THE ELBOW. (TO BE MADE FULL LENGTH OR ELBOW LENGTH.)**  
(For Illustrations see Page 399.)

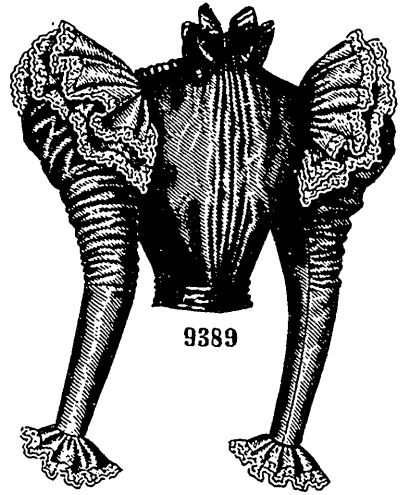
No. 1473.—This fanciful sleeve is represented made up in heliotrope nun's-veiling. It is close-fitting and is shaped with only one seam; it is smooth below the elbow but is prettily cross-wrinkled above by gathers at the edges of the seam and at the upper edge. A coat-shaped lining preserves the correct lines. Over the top of the sleeve flares a doubled frill both edges of which are included in the arm's-eyes all round; the frill is deepest on the shoulder and upon it a frill-cap of lace edging flares in a decidedly *chic* way. The sleeve may be in full length or elbow length and the lower edge may be plain or in square tabs, a lace frill forming a stylish trimming in any case.

The sleeve will make up effectively in any material that is not too heavy to wrinkle prettily. The doubled frill could be of a contrasting fabric and the upper frill will usually be of lace or chiffon edging. The wrist frill will be of edging to match.

We have pattern No. 1473 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require two yards and an eighth of material forty-four inches wide, with a yard and seven-eighths of edging six inches and a fourth wide for the narrow caps, a yard and three-fourths of edging four inches and three-fourths wide for the elbow sleeve frills, and a yard and a half of edging four inches and three-fourths wide for wrist frills. Price of pattern, 5d. or 10 cents.

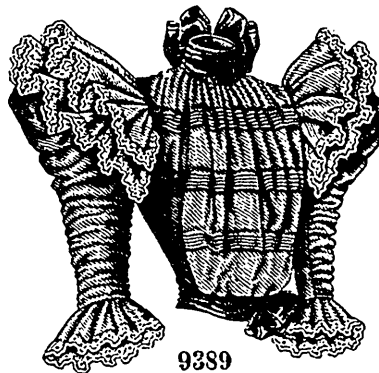


9389



9389

Back View.



9389

Front View.

**LADIES' BASQUE-WAIST, HAVING A TUCKED POUCH-FRONT AND CLOSING AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH OR WITHOUT CAPS.)**  
KNOWN AS THE ALEXANDRA WAIST.

(For Description see Page 386.)

bottom. The bonnet may be made with or without a cape and revers as illustrated, a row of fur furnishing a pretty edge finish when these parts are omitted. The cape is in two sections that are joined by a center seam and ripples prettily; and the revers, which are sewed to the front edge of the bonnet, rise and flare in points at the center of the front.

Velvet, silk and cloth with a ribbon and fur decoration are appropriate materials for a bonnet of this kind, which is useful and becoming for wear while sleighing, coasting, tobogganing, skating, etc.

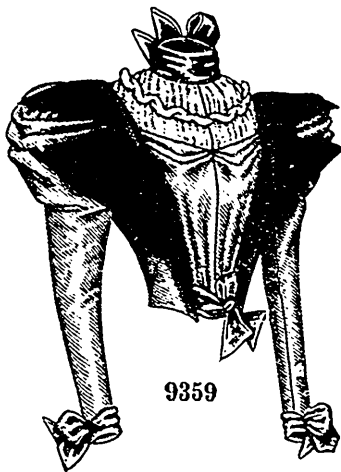
We have pattern No. 1476 in three sizes, for ladies, misses and children. In the ladies' size, the bonnet with the revers and cape will require half a yard of material forty-four or more inches wide, with three-fourths of a yard of silk twenty inches wide for the lining, and a yard and three-fourths of ribbon four inches

**LADIES', MISSES' AND CHILDREN'S BONNET OR HOOD. (TO BE MADE WITH OR WITHOUT THE REVERS AND CAPE.)** KNOWN AS THE BROWNIE BONNET.

(For Illustrations see Page 399.)

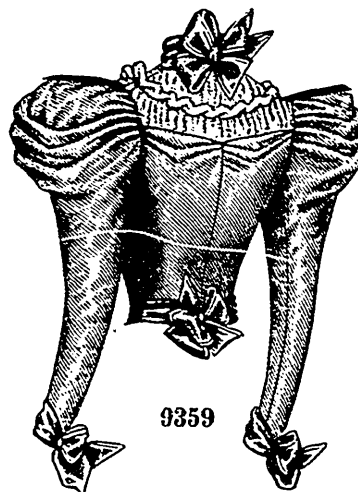
No. 1476.—A chair bonnet or hood known as the Brownie bonnet is here depicted made of brown broad-cloth with ties of wide ribbon bowed under the chin. It has a close-fitting lining composed of a cap front gathered at its back edge and sewed to an oval crown. The bonnet rises to a high point at

wide for the ties. The bonnet without the revers and cape will require five-eighths of a yard of material twenty inches wide, with half a yard of silk twenty inches wide,



9359

Front View.



9359

Back View.

**LADIES' BASQUE-WAIST. (KNOWN AS THE MARQUISE WAIST.)**

(For Description see Page 385.)

for the lining, and a yard and three-fourths of ribbon four inches wide for the ties. Price of pattern, 5d. or 10 cents.

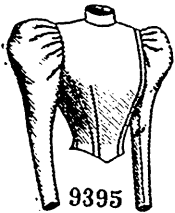
LADIES' SACK CHEMISE, FASTENED ON THE SHOULDERS.

(For Illustration see Page 290.)

No. 1479.—This is an improved style of sack chemise. Nainsook was here selected for it and a pretty decoration is arranged with edging headed by ribbon-run beading at the neck and arm's-eyes and two rows of insertion on the front. The back and front are joined in under-arm seams and are smooth at the top but are shaped to give desirable width in the lower part; they are fastened together on the shoulders with buttons and button-holes, the shoulder edges of the front overlapping and being pointed. The neck is shaped in low, round outline.

Long cloth, lawn, fine cambric and muslin are suitable for chemises and they may be decorated as elaborately as desired with lace or embroidered edging, insertion and beading or ruffles of the material. A dainty chemise was fashioned after this pattern from fine nainsook. Swiss insertion was arranged on the front in short upright rows pointed at the ends.

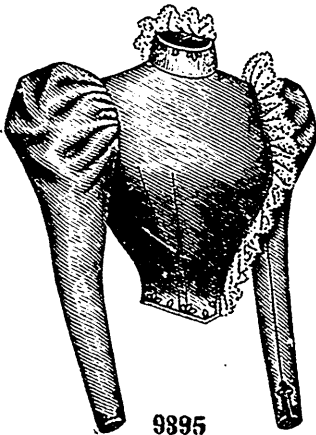
We have pattern No. 1479 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the chemise for a lady of medium size, will require two yards and five-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



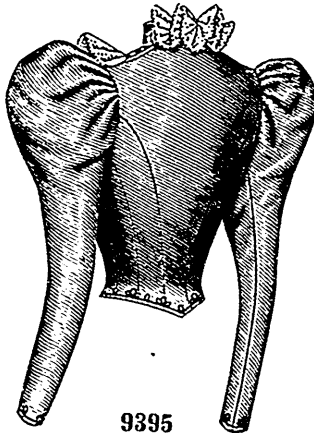
LADIES' WORK APRON.

(For Illustrations see Page 400.)

No. 1470.—An indispensable article to the practical woman of affairs is a work apron that is protective and simple to make. The one here pictured made of linen in the natural linen hue is finished with machine-stitch-



9395  
Front View.



9395  
Back View.

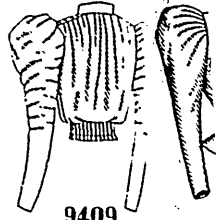
LADIES' BASQUE, CLOSED AT THE LEFT SIDE.

(For Description see Page 386.)

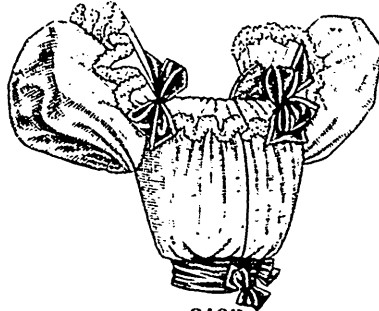
prettily bowed at the center of the back. A smooth bib is sewed to the top of the belt; it is framed by straps that extend over the shoulders and



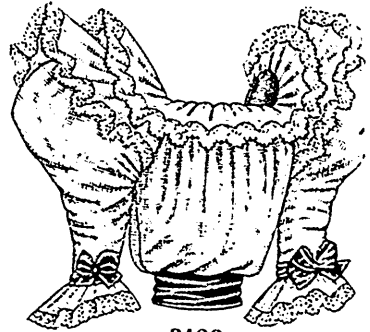
9409



9409



9409



9409

Front View.

Back View.

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

(For Description see Page 357.)

cross, brace fashion, at the back, their back ends buttoning the belt. On the right side of the skirt is a good sized pocket hemmed at its upper edge.

Linen, gingham, denim, chambray and—if white goods are desired—cross-barred muslin, cambric or nainsook are some of the most popular fabrics for an apron of this kind; embroidered edging may trim the bib or the apron may be finished with stitching throughout. Linen aprons are sometimes trimmed with embroidered edging in red or blue, the pattern being worked in colors on white cambric.

We have pattern No. 1470 in three sizes for ladies from twenty-two to thirty inches, waist measure. To make the apron for a lady whose waist measures twenty-six inches calls for two yards and three-eighths of material thirty-six inches wide. Price of pattern, 7d. or 14 cents.

LADIES' AND GIRLS' SWIMMING SUIT. (TO BE MADE WITH A HIGH OR SQUARE NECK.)

(For Illustrations see Page 400.)

No. 1472.—A well-shaped swimming suit allowing perfect freedom of movement is here shown made of blue flannel and decorated with white braid in two widths. The suit is made with a square yoke shaped by shoulder seams and may have a high or square neck. To the yoke is joined the gathered upper edge of the body portion, which is extended to form short, plain drawers of ample width. The shaping is completed by inside leg seams and a center seam that extends from the yoke at the back to extensions allowed on the fronts. The closing is made with buttons and button-holes in a fly. Tapes inserted in a casing draw the fulness about the waist and a belt with pointed ends is closed in front. The sleeves are very short with only short seams under the arms and slight gathered fulness.

Mohair or alpaca may be used for the suit as well as serge and heavy silk. Braid is the usual decoration.

We have pattern No. 1472 in eleven sizes from twenty-four to forty-four inches, bust measure. For a lady of thirty-six inches, bust measure, the garment needs two yards and a

ing and its features are pleasing and practical. The full skirt of the apron is deeply hemmed at the bottom, gathered at the top and sewed to a belt to which long tie ends are sewed and

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fourth of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' NINE-GORED SKIRT, HAVING A FAN BACK AND THE GORES STRAIGHT AT THE CENTER AND BIAS AT THE SIDE EDGES. (DESIRABLE FOR NARROW GOODS AND FOR STRIPES, PLAIDS AND PATTERNED GOODS IN ANY WIDTH.)

(For Illustrations see Page 401.)

No. 9398.—Other views of this skirt may be seen by referring to figures Nos. 159 B and 160 B in this magazine.

The skirt with fan back is in special favor but the number of gores with which this back is associated varies. The skirt here shown made of striped cheviot is commended for striped, plaided and patterned goods in all widths and is also desirable for silks, velvets and other narrow-width goods. Nine gores are comprised in the mode—a front-gore, two gores at each side and four back-gores—all of them straight at the center and bias at the side edges, this style of cut making it possible to match patterns at the seams. The front-gore and side-gores are smooth at the top and the back-gores are arranged in two backward-turning, overlapping plaits at each side of the placket, the plaits expanding gradually in fan style to the lower edge, where the skirt measures about four yards and a quarter round in the medium sizes. A tape is frequently tacked underneath across the plaits just a little below the belt to hold the folds in place. If desired, a small bustle or any favored style of skirt extender may be worn.

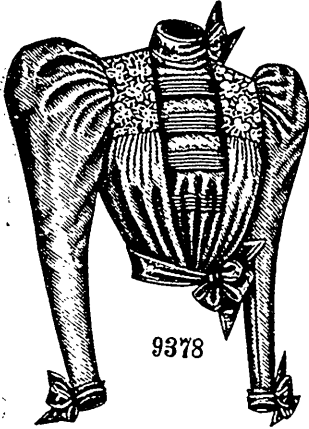
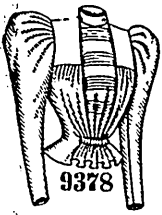
The new wool goods in cheviot weaves and in stripes, checks or plaids will be selected for the skirt, also cloth, étamine, *drap d'été* and many of the novelty wool suitings as well as silk and velvet. Flat bands of trimming may be applied or ruffles of silk or velvet, dressy skirts now being decorated as lavishly as one desires. On a skirt of checked wool goods braid ornaments could be arranged on the lower part of the four seams near the front, and three ruffles of harmonizing silk could be placed at the foot of skirts made from novelty goods.

We have pattern No. 9398 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the gar-

LADIES' THREE-PIECE SKIRT, WITH FAN BACK.

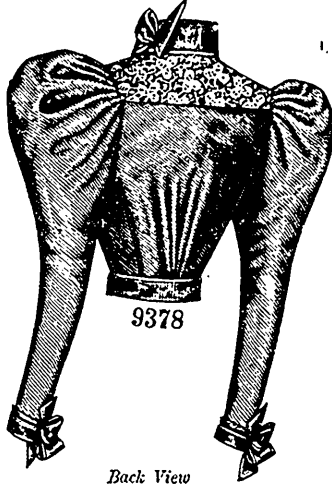
(For Illustrations see Page 401.)

No. 9381.—This stylish skirt is



9378

Front View.



9378

Back View

LADIES' BLOUSE-WAIST, WITH FITTED LINING.

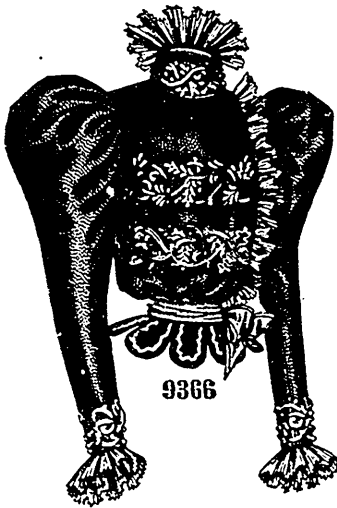
(For Description see Page 385.)

shown differently developed at figure No. 165 B in this issue. The newest style of three-piece skirt with fan back is here illustrated made of myrtle-green broadcloth. It consists of a front-gore that is perfectly smooth, and two wide circular portions that meet in a seam at the center of the back. A single dart at each side gives a smooth effect over the hips,

the skirt breaking into slight ripples below; and two backward-turning plaits are laid at each side of the placket, the plaits meeting at the top and spreading gradually in broad fan effect towards the lower edge, where the skirt measures a little over four yards in the medium sizes. With this skirt a small bustle or any style of skirt extender may be worn, if desired.

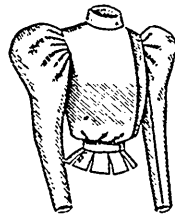
Silk, Venetian cloth, cheviot, covert cloth, tricot, whipcord, zibeline, velours and broadcloth are equally fashionable materials from which to develop this style.

We have pattern No. 9381 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs four yards of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

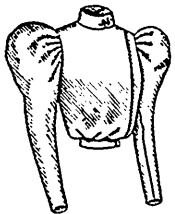


9366

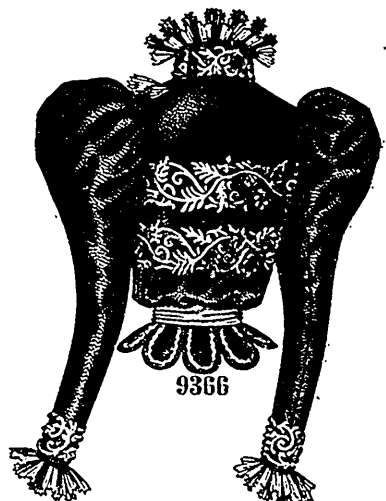
Front View.



9366



9366



9366

Back View.

LADIES' RUSSIAN BLOUSE-WAIST. (TO BE MADE WITH A PEPLUM IN SQUARE OR ROUND TABS OR WITHOUT A PEPLUM.) KNOWN AS THE MOUJIK BLOUSE.

(For Description see Page 388.)

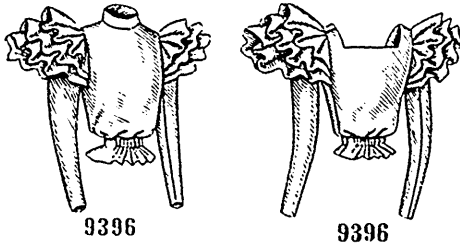
ment for a lady of medium size, needs five yards and three-eighths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

NOVELTIES IN SLEEVES.

(For Illustrations see Pages 336 and 337.)

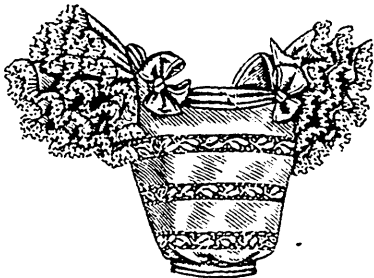
Wide variety in the shaping of sleeves and novel methods of trimming them will be observed in our illustrations. For dressy wear the mousquetaire sleeve is fast gaining favor. Sleeves with close adjustment to well above the elbow are well liked while various modifications of the *gigot* sleeves are regnant. Fanciful caps and fluffy frills at the top of

transparent fabrics as well as for cloth and novelty goods. To cover sleeve sh... fourteen... bination... d... ed... ness. A... in a Ven... The m... sleeves a... date o... in the s... material... sleeve m... is in so... inches, the wrists is made of fig... collected... with a dar... lace edging and cut by sleeve... which is... in seven sizes from ten... is unique... between... Tan... two-sea... at the t... at shall... the fini... is in s... inches, Another... is shape... from te... The sle... and is... Two... are pre...



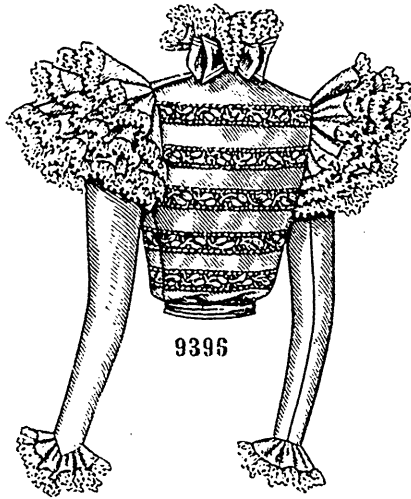
9396

9396



9396

Front View.



9396

Back View.

LADIES' BLOUSE-WAIST, CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM EDGES. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES OR SHORT FRILL SLEEVES.) KNOWN AS THE YORK BLOUSE.

(For Description see Page 389.)

fancy. There are, to be sure, some eccentricities but again there is a sufficient number of shapely, graceful modes to meet the exigencies of all tastes and figures. The price of any sleeve illustrated is 5d. or 10 cents.

Flowered challis is shown in the mousquetaire dress sleeve shaped by pattern No. 1459, which is in five sizes from ten to fourteen inches, arm measure. A triple cord shirring extends down the outside of the arm and the top is bouffant.

A draped one-seam mousquetaire leg-o'-mutton sleeve of figured silk is shaped by pattern No. 1373, in seven sizes, from ten to sixteen inches, arm measure. A frill of lace edging completes the sleeve, which is fancifully draped at the top.

Liberty silk is pictured in the dainty sleeve shaped by pattern No. 1324, which is in five sizes from ten to fourteen inches, arm measure. The sleeve is of the one-seam mousquetaire variety and may be made with one or two frills along the back of the arm.

A handsome one-seam mousquetaire dress sleeve with triple frill caps is made of chiffon in both elbow and full length. The pattern used is No. 1365, in five sizes from ten to fourteen inches, arm measure. The style is admirable for evening silks, gauzes, nets, organdy and the like.

Another of the pretty mousquetaire styles is shown made of gauze and lace over green silk. It is shaped by pattern No. 1331, in five sizes from ten to fourteen inches, arm measure. The style is admirable for

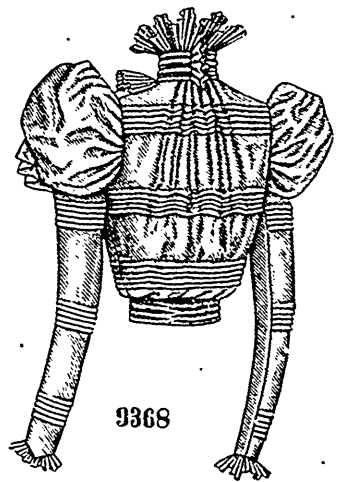


9368



9368

Front View.



9368

Back View.

LADIES' TUCKED RUSSIAN BLOUSE. (KNOWN AS THE PAULOVSA BLOUSE.)

(For Description see Page 389.)

all styles appear to catch the popular eye. The sleeve, which is of figured and plain silk with insertion and lace edging for trimming, has a triple cord shirring along the outside of the arm and a wrist ruffle and fancy cap, both of which may be omitted if less dressiness is desired.

An exceptionally picturesque style of sleeve for evening or day wear is shaped by pattern No. 1404, which is in five sizes from ten to fourteen inches, arm measure. The sleeve may either be made in full length or in elbow length and is pictured made in neatly spotted lawn and lace in the full length, and

of silk and lace in the elbow length. Eleven puffs are included in the full length and three puffs in the elbow length.

To cover sleeve sh... fourteen... bination... d... ed... ness. A... in a Ven... The m... sleeves a... date o... in the s... material... sleeve m... is in so... inches, the wrists is made of fig... collected... with a dar... lace edging and cut by sleeve... which is... in seven sizes from ten... is unique... between... Tan... two-sea... at the t... at shall... the fini... is in s... inches, Another... is shape... from te... The sle... and is... Two... are pre... 1288, patter...

To complete a basque-waist for day or evening wear, the sleeve shaped by pattern No. 1465, in five sizes from ten to fourteen inches; arm measure, is extremely stylish. A combination is used for its development and a puff and lace-bordered cap at the top increase its dressiness. At the wrist the sleeve is shaped in a Venetian point.

The most approved shapings in coat sleeves are shown, and the effect of up-to-date coating materials when made up in the sleeves is pictured. A striped material is illustrated in a two-seam sleeve made by pattern No. 1448, which is in seven sizes from ten to sixteen inches, arm measure. The fulness is collected in three box-plaits at the top. A dark fancy cheviot was used for the sleeve representing pattern No. 1364, which is in seven sizes from ten to sixteen inches, arm measure. The fulness is uniquely arranged in two box-plaits between two upturning side-plaits.

Tan mixed cheviot was made up in a two-seam leg-o'-mutton sleeve gathered at the top, and three rows of stitching at shallow cuff depth from the edge gave the finish. The pattern is No. 1303, and is in seven sizes from ten to sixteen inches, arm measure.

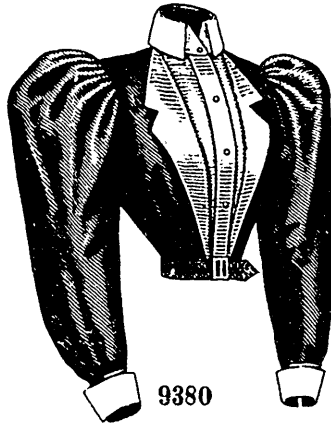
Another gathered leg-o'-mutton sleeve is shaped by only one seam. The pattern is No. 1292, which is in seven sizes from ten to sixteen inches, arm measure.

The sleeve is shown made of light covert cloth flecked with black, and soutache braid encircles the wrist near the edge and is formed in a fancy device at the outside of the arm.

Two views of a shapely sleeve made by pattern No. 1282 are presented, one showing the effect of gathers at the top and the other illustrating the fulness collected in plaits turning from the shoulder. Mixed coating is illustrated in both instances. The sleeve is shaped by only one seam and the fulness forms a stylish puff above a perfectly smooth effect. The pattern is in seven sizes from ten to sixteen inches, arm measure.

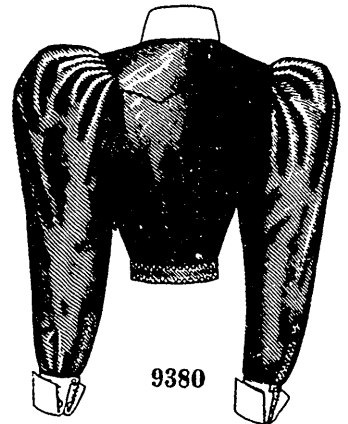
Lines somewhat similar to those seen in this sleeve are presented in a sleeve of fancy coating finished plainly and made according to pattern No.

arm measure, provides for a gathered and also for a plaited disposal of fulness at the top, the plaits turning downward and giving the effect of a box-plait at the center. Any of these sleeves may be inserted in any style of coat or jacket with



9380

Front View.

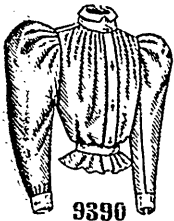


9380

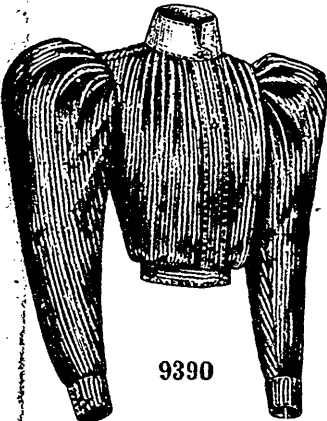
Back View.

LADIES' SHIRT-WAIST OR BLOUSE-WAIST IN SHIRT-WAIST STYLE, WITH REMOVABLE COLLAR AND CUFFS. (TO BE MADE WITH OR WITHOUT FITTED LINING.)

(For Description see Page 390.)

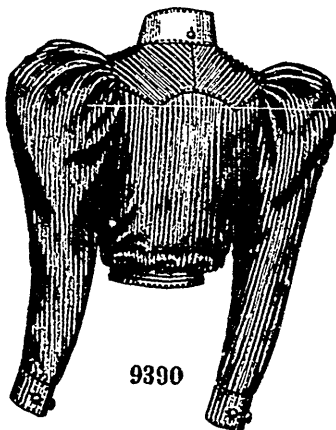


9390



9390

Front View.



9390

Back View.

LADIES' BLOUSE SHIRT-WAIST, WITH FITTED LINING AND REMOVABLE COLLARS. (KNOWN AS THE ALEXIS SHIRT-WAIST.)

(For Description see Page 390.)

a surety of securing becomingness and a fashionable effect.

A fluffy dress sleeve adapted for both evening and day wear is embraced in pattern No. 1277, in six sizes from ten to fifteen inches, arm measure. The sleeve is shown in both elbow and full length, being made of white taffeta in each instance. A deep ruffle cap flaring over the top of the coat-shaped sleeve gives fashionable breadth. In the elbow length the sleeve is finished with a lace-edged ruffle of the material and trimmed above with encircling frills of the edging, the cap being decorated to match. A row of insertion above a silk knife-plaiting trims the ruffle cap in the full-length sleeves, and a knife-plaiting also trims the wrist edge; a novel touch is given by a band of lace insertion applied down the outside of the arm and extending into the Venetian point at the wrist.

A sleeve shaped by pattern No. 1329 is also shown in elbow and full length. The elbow sleeve is made of white silk. Tabs at the lower edge are bordered with insertion and fall upon a lace frill. The sleeve is in coat shape but is made ornamental by a fancy puffing at the top. Double jabots of lace edging are placed between the puffings in the short sleeve, but in the full length sleeve for which dark brocade was selected, the only decoration is a row of velvet baby ribbon about the tabs that fall upon a lace wrist frill. The pattern is in six sizes, from ten to fifteen inches, arm measure.

Two different effects possible in the sleeve shaped by pattern No. 1353 are illustrated. The sleeve is in coat shape and on it is disposed a short mushroom puff that may be draped in butterfly style, the pattern, which is in seven sizes from ten to sixteen inches, arm measure, providing for both arrangements. In one instance plaid silk is pictured and the wrist is shaped in a Venetian point and trimmed with lace. The other view represents figured novelty goods decorated with encircling rows of insertion and a frill of edging flowing from the straight lower edge.

Many fanciful features are embraced in the sleeve shaped by pattern No. 1402, which is in seven sizes from ten to sixteen inches, arm measure. The sleeve is pictured in elbow length made of white taffeta, the decoration consisting of lace insertion and edging. A frill flows

1283, but in the latter shape two seams are introduced. The pattern, which is in seven sizes from ten to sixteen inches,

is pictured in elbow length made of white taffeta, the decoration consisting of lace insertion and edging. A frill flows

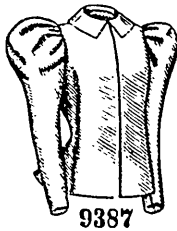
from the lower edge of the sleeve and a frill cap fluffs over the top. The material in the long sleeve is Liberty silk. The cap is omitted and the puff is encircled by four frills of the silk, the sleeve below being surrounded by velvet baby ribbon arranged in groups of three rows. A frill of the silk edged with lace completes the wrist.

Soft gray wool goods polka-dotted in white is shown in the sleeve shaped by pattern No. 1332, which is in seven sizes from ten to sixteen inches, arm measure. The sleeve is effectively draped at the top and the wrist displays pointed tabs that flare over a lace frill. A bow of ribbon is placed at the wrist.

Pattern No. 1407, in seven sizes from ten to sixteen inches, arm measure, was followed in making a sleeve of velvet and silk. Double frill caps of silk and velvet flare over the top of the sleeve and a lace frill flows from the wrist below three rows of fancy braid.

A two-seam leg-o'-mutton sleeve in mousquetaire style above the elbow

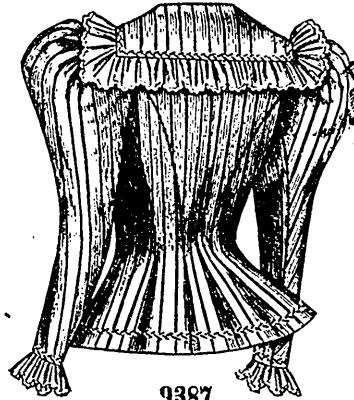
tastes may be slow to accept this change and, for those who prefer it, the skirt with full back falling in rolling flute-like folds is still entirely proper. The new weaves of cheviot, or cloth and goods of the camel's-hair order make up satisfactory



9387

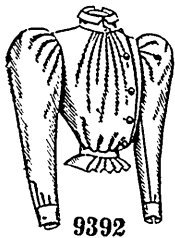


9387

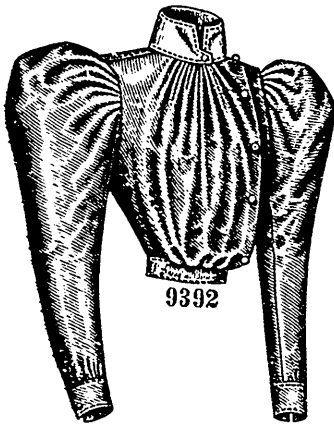


9387

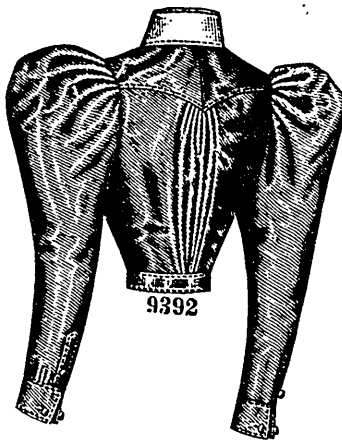
Front View. Back View.  
LADIES' DRESSING-SACK. (TO BE MADE WITH TURN-DOWN OR SAILOR COLLAR.)  
(For Description see Page 392.)



9392



9392



9392

Front View.

Back View.

LADIES' SHIRT-WAIST, HAVING A POUCH FRONT AND REMOVABLE COLLARS AND CLOSING AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT FITTED LINING.) KNOWN AS THE RUSSIAN SHIRT-WAIST.

(For Description see Page 391.)

is shaped by pattern No. 1466, in five sizes from ten to fourteen inches, arm measure. Figured taffeta is the material shown in the sleeve, and lace edging and velvet ribbon trim it.

A handsome one-seam mousquetaire dress sleeve of moderate size is shaped by pattern No. 1320, in six sizes from ten to fifteen inches, arm measure. It is illustrated made of soft figured wool goods and is trimmed with a frill of lace at the wrist.

torily in either a five or seven-gored skirt with a fan back. The illustrations clearly show both narrow and wide fan effect.

A front and back view of a seven-gored skirt with fan back is pictured in the skirt shaped by pattern No. 9331, which is in twelve sizes for ladies from twenty to forty inches, waist measure, and costs 1s. 3d. to 1s. 6d. The skirt is made of blue camel-hair and decorated with braid. It ripples slightly below the hips and the three backward-turning plaits are laid at each side of the placket; the plaits meet at the top and spread in broad fan effect.

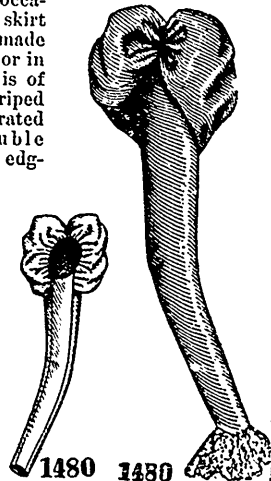
A circular skirt with fan back, either gathered or dart fitted, made of serge and trimmed with braid, is shaped by pattern No. 922, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents.

For dressy occasions a stylish skirt that may be made in demi-train or in round length is of brocaded striped satin decorated with a double ruche of lace edging at the bottom. The skirt comprises eight gores and falls in

organ folds at the back; it is shaped by pattern No. 9330, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents.

A soleil or sunburst skirt of accordion-plaited Brussels net trimmed with satin ribbon is shaped by pattern No. 1357, in four sizes for ladies from twenty to thirty-two inches, waist measure, and costing 1s. 6d. or 35 cents.

A five-gored skirt with narrow side gores and fan back



1480 1480

LADIES' TWO-SEAM DRESS SLEEVE DRAPED IN BUTTERFLY FASHION.  
(For Description see Page 392.)

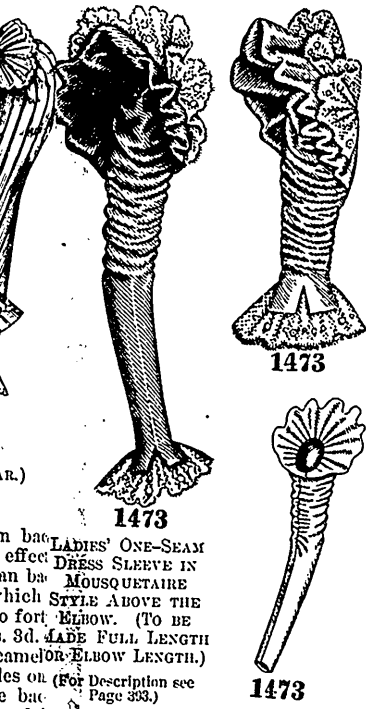
DAY AND EVENING SKIRTS.

(For Illustrations see Pages 360 and 361.)

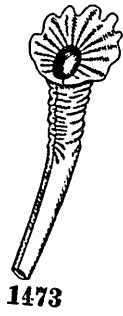
The new shaping of skirts and the fan back adjustment are features important and interesting to the feminine world. Whether the materials be light or heavy, plain or figured, the tendency is to adopt the skirt with fan back. Conservative



those draped by pattern No. 9334, which is in nine sizes for ladies fluted from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. *Drap d'été* is the material pictured and braid contributes the decoration. The braid extends in straight lines from the belt to a short distance below, where each row terminates in a trefoil.



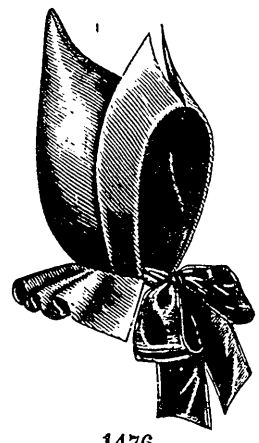
1473



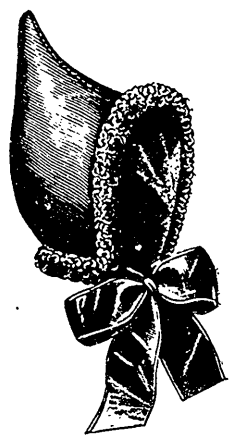
1473

LADIES' ONE-SEAM EFFECT DRESS SLEEVE IN MOUSQUETAIRE STYLE ABOVE THE ELBOW. (TO BE MADE FULL LENGTH OR ELBOW LENGTH.) (For Description see Page 393.)

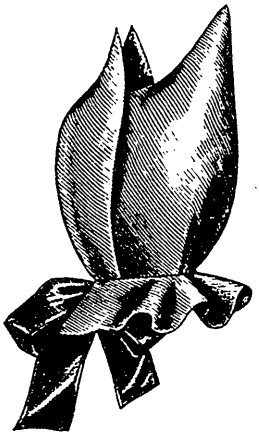
The front and back view of a Princess skirt is illustrated and the style is well liked by young ladies, for whom it is made with a deep or shallow bodice. It is shaped by pattern No. 9289, in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costing 1s. 6d. or 35 cents. The back view shows the skirt made of a fine quality of serge and trimmed at the bottom with several rows of braid in graduated widths. The seams of the bodice are covered with braid which terminates in a trefoil. The front view shows the skirt made of lustrous broadcloth. Plaitings of silk decorate it at the bottom, a fan of silk headed by a ribbon bow overlays each seam at the lower edge and fancy gimp outlines each seam from the bodice down.



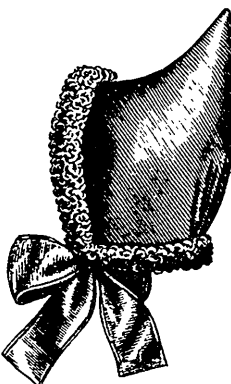
1476



1476



1476

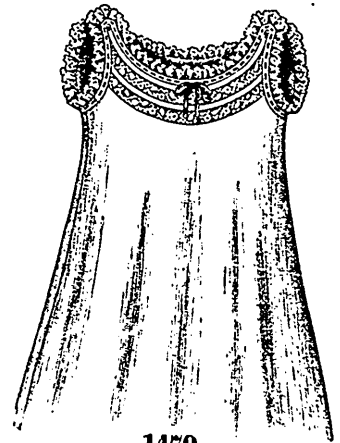


1476

LADIES' MISSES' AND CHILDREN'S BONNET OR HOOD. (TO BE MADE WITH OR WITHOUT THE REVERS AND CAPE.) KNOWN AS THE BROWNIE BONNET. (For Description see Page 393.)

A skirt that is entirely new in cut and effect is shaped by pattern No. 9294, in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and costing 1s. 3d. or 30 cents. Front and back views of the skirt are given. Cheviot is the material here used and braid provides the decoration. The two sides are circular and fall in slight ripples below the hips, and the back expands in fan effect.

A lovely skirt of flowered organdy is hung over a heliotrope silk foundation skirt and beautifully trimmed with lace insertion and ruffles of the material. It has a circular yoke and a gored lounce at the front and sides and a straight breadth at the back. It is shaped by pattern No. 9135, in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costing 1s. 3d. or 30 cents.



1479

LADIES' SACK CHEMISE, FASTENED ON THE SHOULDERS

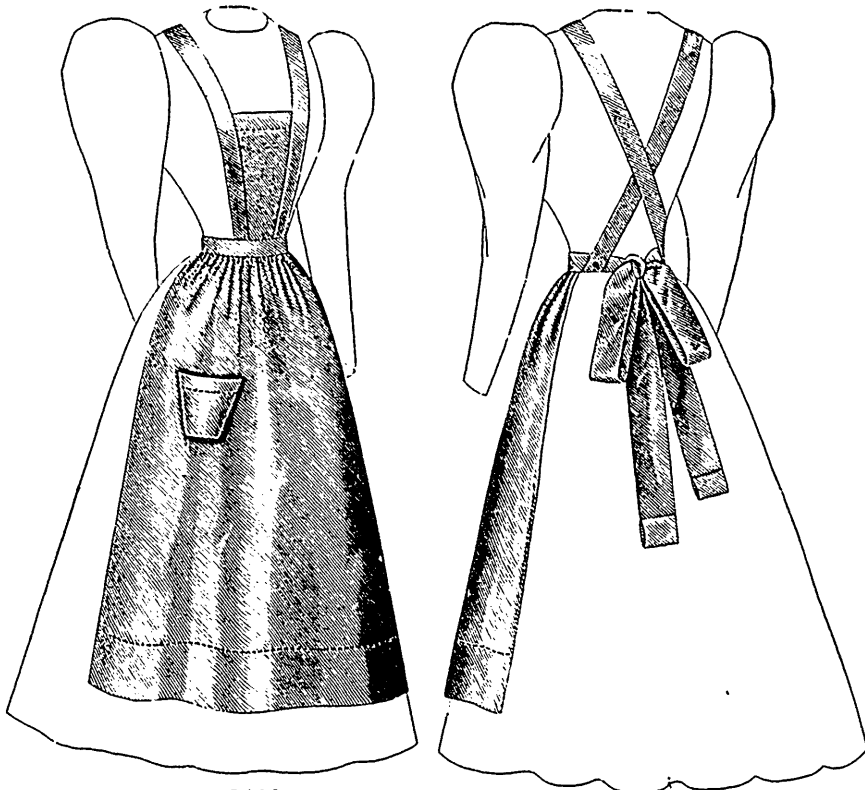
(For Description see Page 394.)

A skirt that is highly recommended for sheer fabrics like organdy, Swiss, gauze, etc., is shaped by pattern No. 9100, which is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costs 1s. 3d. or 30 cents. Flowered organdy is in this instance pictured in the skirt; it is encircled by four bands of insertion above tiny ruffles and ribbon bows are tacked at intervals over the ruffles.

across the front and sides and in gathers at the back. Lace edging is festooned daintly at the bottom. The skirt is shaped by pattern No. 8663, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents.

A seven-gored skirt with circular flounce, above which folds are applied to simulate tucks, is shaped by pattern No. 9115, which is in five sizes for ladies from twenty to twenty-eight inches, waist measure, and costs 1s. 3d. or 30 cents. Silk of changeable hue is represented in the skirt, and lace edging and beaded gimp provide decoration. The lace edging is sewed underneath to the lower edge of each fold.

Fancy silk is pictured in the skirt shaped by pattern No. 9164, which is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costs 1s. 6d. or 35 cents. Lace insertion formed in a lattice-work above the graduated Spanish flounce is effective and garlands of flowers droop



1470  
Front View.

1470  
Back View.

LADIES' WORK APRON.  
(For Description see Page 304.)

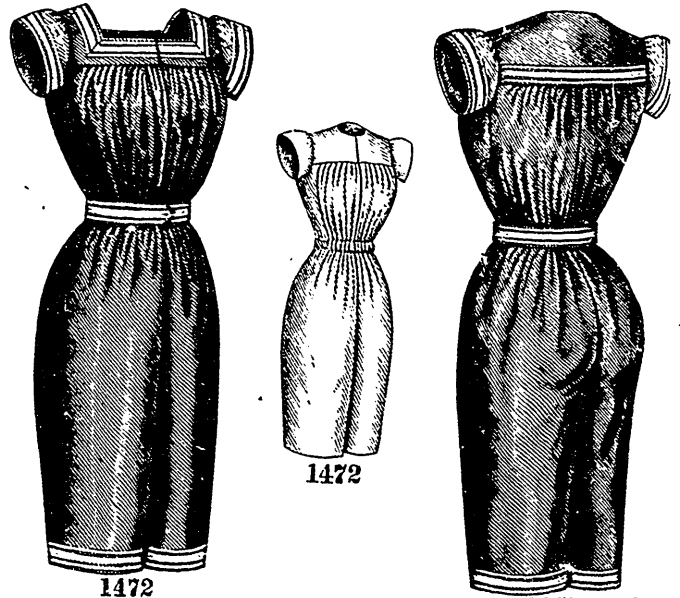
over the flounce with charming grace. For Swiss, organdy and various sheer goods the skirt is eminently well suited.

NECK AND WAIST DECORATIONS.

(For Illustrations see Page 303.)

As the Autumn advances heavier materials are coming into vogue for the waist decorations now essential to every well-ordered wardrobe. Summer's ethereal fabrics have given place to velvet and silk. An abundance of decoration is now permissible, even if not always used. Nothing seems to supply the place of a fancy bolero, collarette or fancy collar and these accessories add a freshness and good style to partially-worn waists that amply repays one for making them. There is infinite variety in the designs and the ingenuity of arrangement is not confined to making alone, but extends to the trimming, which is disposed with due consideration as to its becomingness and stylish effect.

Blue velvet is represented in the fancy dress collar shaped by pattern No. 1289, in three sizes, small, medium and large, price 5d. or 10 cents. The collar is shaped in round tabs and about its free edges is a knife-plaiting of silk while lace points are appliquéd at intervals with dressy effect. It is topped by a standing collar that is decorated with a plaiting of the silk and covered with a ribbon stock. Fancy or plain, corded or taffeta silk or satin is suggested for this collar, and fur, lace, insertion, embroidered or spangled bands will provide fashionable decoration.



1472  
Front View.

1472  
Back View.

LADIES' AND GIRLS' SWIMMING SUIT. (TO BE MADE WITH A HIGH OR SQUARE NECK)  
(For Description see Page 394.)

No. 1368, in three sizes, small, medium and large, price 5 or 10 cents. Velvet is the material and ribbon, lace edging

A blouse vest-front good style is made of lie taffeta silk and trimmed with lace insertion; it is shaped by pattern No. 1082, in three sizes, small, medium and large, price 5d. or 10 cents. To wear with open coats jackets the mode is invaluable. It may have a soft falling jabot of lace edged at the center and a ribbed stock will generally encircle the standing collar. Fancy silk, mull, chiffon and various sheer fabrics will also be used for it.

One of the prettiest Bernese waist-decorations is shaped by pattern No. 1362, in three sizes, small, medium and large, price 5d. or 10 cents. It is here made of sapphire blue velvet with lace edging for decoration and its shaping is so fanciful that it will transform an exceedingly plain waist into the semblance of a fancy one. It shapes a point at the center of the front and back, with points on each shoulder and a pretty tab at each side the middle points. It is optional whether the middle shall be in square outline or round outline, as illustrated. A ruching of lace completes the neck and lace edging borders all the free edges. The Bertha is closed on the left shoulder.

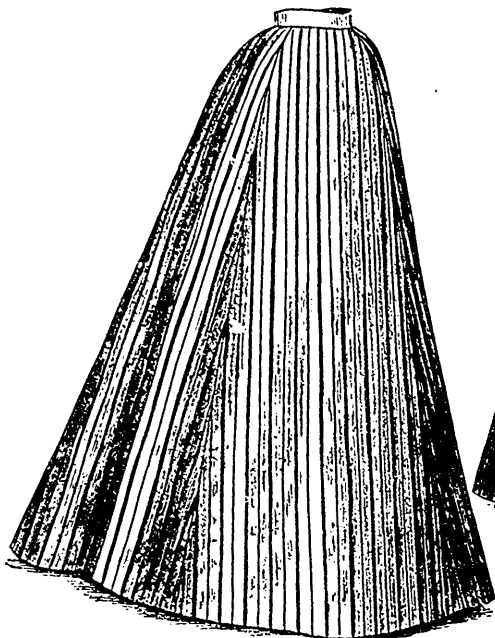
A very dressy bolero collar is shaped by pattern

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and insertion provide effective decoration. The collarette has the effect of a deep, pointed collar at the back and deep boleros at the front. Sleeve caps are joined to it and a lace frill rises from the top of the standing collar, which is covered with a ribbon stock. Lace insertion and edging decorate the sleeve caps, and insertion is arranged in checkered fashion on the bolero fronts. A frill of edging also borders the boleros.

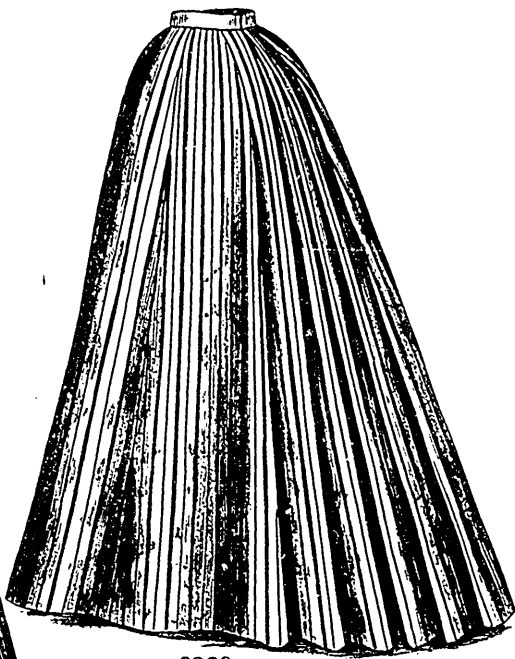
Green velvet is combined with two shades of green silk in the bolero waist-decoration shaped by pattern No. 1262, in five sizes, for ladies from 30 to 46 inches, bust measure, price 7d. or 15 cents. The decoration is attached to the body under the arm and on the shoulders. Any plain waist may be made fancy by a decoration of this kind, which has

a full front appearing between bolero fronts that are edged with fur. A wrinkled stock covers the



9398

Side-Front View.

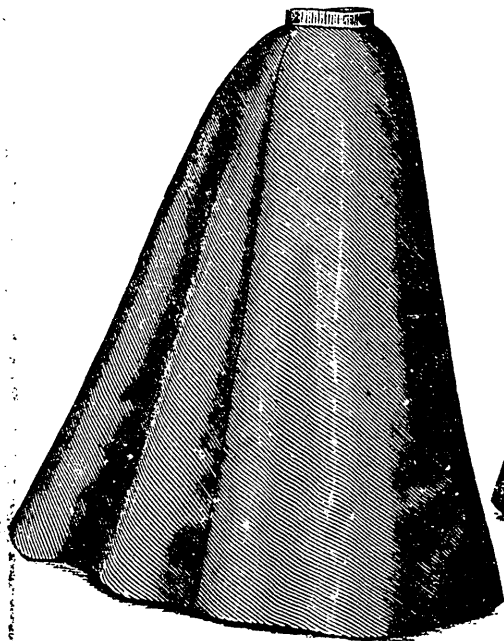


9398

Side-Back View.

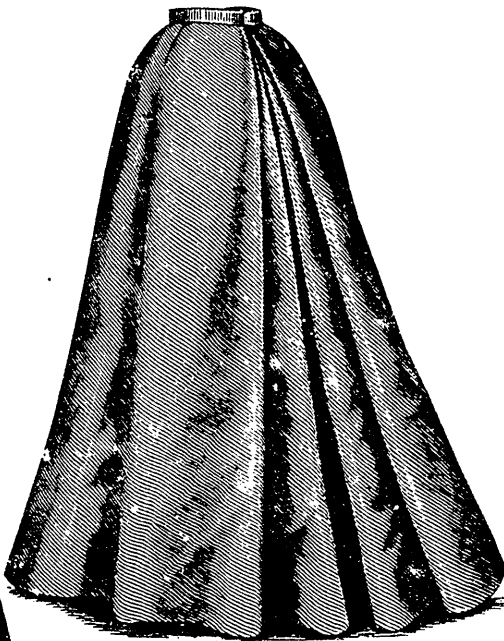
LADIES' NINE-GORED SKIRT, HAVING A FAN BACK AND THE GORES STRAIGHT AT THE CENTER AND BIAS AT THE SIDE EDGES. (DESIRABLE FOR NARROW GOODS AND FOR STRIPES, PLAIDS AND PATTERNED GOODS IN ANY WIDTH.)

(For Description see Page 395.)



9381

Side-Front View.



9381

Side-Back View.

LADIES' THREE-PIECE SKIRT, WITH FAN BACK.

(For Description see Page 395.)

for a plain belt.

A decoration that may be adjusted on a high or low-neck waist is shaped by pattern No. 1174, in three sizes, small, medium and large, price 5d. or 10 cents. Brown velvet bordered with fur is pictured in the decoration in the present instance, but silk, lawn and lace overlaying silk may be used.

The collarette shape by pattern No. 1083, in three sizes, small, medium and large, price 5d. or 10 cents, is made of taffeta silk and lace edging and ribbon and buttons decorate it. The collar is shaped in points that are adorned with Rhine-

stone-and-pearl buttons and the deep frill of lace is soft and effective. A ribbon stock surrounds the collar and is bowed over the closing at the back.

collar and above it rises a fur-edged frill of velvet. The waist is encircled by a crush belt, but the pattern also provides

# Styles for Misses and Girls.

FIGURE No. 169 B.—MISSSES' GORED CAPE.

(For Illustration see this Page.)

FIGURE No. 169 B.—This represents a Misses' and Girls' cape. The pattern, which is No. 9371 and costs 10d. or 20 cents, is in six sizes, from six to sixteen years of age, and is differently illustrated on page 409.

The cape is a becoming style, very dressy as here pictured made of gray cloth and decorated with an elaborate braiding design in black. Ten gores are comprised in the cape, the shaping causing a smooth effect at the top and deep flutes below. The collar is of the turn-down military order but a storm collar of the Medici style may be used instead, the pattern providing for both styles.

The cape is most appropriate for cloth, velvet or heavy plain silk. Such colors as blue, brown, green or plum may be selected and black braid or cream lace bands will be suitable for decorating any of them. On cloth capes self strappings are much liked.

The velvet toque is trimmed with ostrich tips and an aigrette.

FIGURE No. 170 B.—MISSSES' BASQUE-WAIST.

(For Illustration see Page 403.)

FIGURE No. 170 B.—This illustrates a Misses' basque-waist. The pattern, which is No. 9391 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 412.

This dainty basque-waist, known as the Alexandra waist, is here pictured made of turquoise-blue taffeta, decorated with narrow black velvet ribbon and a stock and belt of black satin ribbon. The pouch front has becoming gathered fulness and displays five groups of small crosswise tucks. The waist is rendered trim by a well fitted lining and the closing is made at the back, slight gathered fulness being collected at each side of the closing. The upper portion of the two-seam sleeve is in mousquetaire style above the elbow and smooth below; the sleeve stands out in puff style at the top where double frill caps fluff out stylishly; it is here made in elbow length and finished with a ruffle of the material edged with ribbon. The standing collar is concealed by a fancy ribbon stock.

The waist may be much simplified by the omission of the caps and the sleeves would be less fanciful if made in full length. Albatross, nun's-veiling, cashmere and silk-and-wool novelties will make up acceptably in the waist and silk in becoming colors is always dressy. Bands of lace or ribbon in conjunction with edging will provide ample garniture. A stylish waist may be fashioned from Roman-striped taffeta with Mechlin lace insertion let in between the groups of tucks.

MISSSES' COSTUME, HAVING A FIVE-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 403.)

No. 9375.—The newest features are embodied in this costume which is pictured made in a combination of silk and velvet and trimmed with lace edging and ribbon. The waist is made over a lining that is fitted by single bust darts and under-arm and side-back gores. The full front is joined to a deep square

yoke that passes into the shoulder seams and is gathered at the top and bottom and at the waist to pouch in the manner now fashionable. Under-arm gores separate the front from the backs which are smooth at the top, but have slight gathered fulness at the bottom at each side of the closing which is made invisibly at the center. The waist is made quite fanciful by boleros of velvet that pass into the shoulder, arm's-eye and under-arm seams and by frills of the silk that are sewed to the front edges of the boleros and to the backs below the shoulders. The frills fall with the effect of caps over the short puffs at the top of the coat sleeves, which may be plain or fancy at the wrist, where they are completed with a frill of lace edging. The standing collar is encircled by a ribbon stock that is howed at the back, and a frill of lace completes the top of the collar. The skirt is worn over the bottom of the waist and a ribbon belt prettily bowed at the left side of the front is worn.

The five-gored skirt has a fan back; it fits the figure smoothly at the top of the front and sides and is arranged in three backward-turning plaits at each side of the center seam, the plaits expanding gradually in fan style to the lower edge where the skirt measures about two yards and three-quarters round in the middle sizes.

A combination is effective when arranged in the manner suggested, and such materials as camel's-hair, serge, *drap d'été*, cloth, chevrot and many of the novelty dress goods may be chosen with a surety of satisfaction.

We have pattern No. 9375 in five sizes for misses from twelve to sixteen years of age. In the combination shown for a miss of twelve years, the costume calls for eight yards and five-eighths of silk with a half of a yard of velvet each twenty inches wide. Price of pattern, 1s. 6d. or 35 cents.



FIGURE No. 169 B.—This illustrates MISSSES' GORED CAPE.—The pattern is No. 9371, price 10d. or 20 cents.

(For Description see this Page.)

FIGURE No. 171 B.—MISSSES' TUCKED BLOUSE-WAIST.

(For Illustration see Page 404.)

FIGURE No. 171 B.—This illustrates a Misses' blouse-waist. The pattern, which is No. 9376 and costs 10d. or 20 cents, is



FIGURE No. 176 B.—This illustrates MISSES' BASQUE-WAIST.—The pattern is No. 9391, price 10d. or 20 cents.

(For Description see Page 402.)

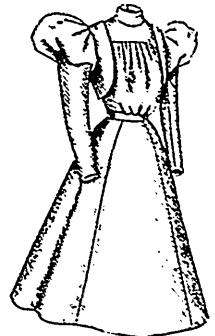
in five sizes for misses from twelve to sixteen years of age, and is shown differently made up on page 412.

The blouse-waist, here pictured made of figured and plain silk and lace edging, is exceptionally stylish and is known as the Czarina waist. The closing is made at the left side in Russian style, the right front being wide and the left narrow to permit of this arrangement. A group of five crosswise tucks is taken

shaped in low, square outline at the top and are joined in short shoulder seams. The left front is narrow and quite smooth, while the right front is full and wide enough to lap to the left side where the closing is made in Russian style. Gathers along the upper edge of the shallower portion of the right front and two rows of gathers at the waist cause the right front to pouch in a stylish manner. The back is smooth at the top but has fullness drawn well to the center by a double row of shirring at the waist, the shirring being tacked to the lining. Under-arm gores give a smooth effect at the sides. The lining may be cut out above the full portions for a low, square neck but if a high neck be preferred, a full, seamless yoke gathered at the neck may be applied on the lining above the full portions; the square neck effect is emphasized by a fancy arrangement of ribbon along the upper edge of the fronts and back. A wrinkled ribbon is also arranged about the standing collar and prettily bowed at the back. Over the tops of the coat sleeves, which may be made in full length or elbow length, as preferred, fall three graduated frill-caps that are lined with silk; the sleeves are finished at the wrist with knife-plaited frills of silk and two similar frills are arranged along the front edge of the pouch front.

The skirt comprises seven gores; it is smooth at the top of the front and sides and falls in flutes below the hips. It is gathered at the back and flares very stylishly towards the foot where it measures about three yards round in the middle sizes. The skirt is worn over the waist and a wrinkled ribbon is worn about the waist and fastened under a bow at the left side of the front.

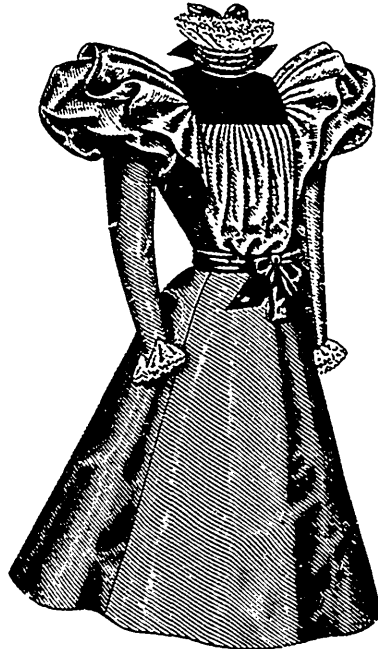
Poplin, cashmere, cheviot, serge, velours, camel's-hair and silk-and-wool novelty goods are appropriate



9375

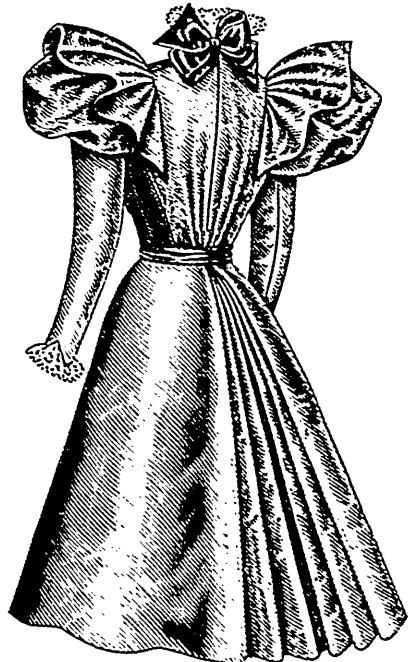
up in the smooth upper part of the fronts and back and the fullness at the waist is drawn to the center and collected in groups of shirrings, the front pouching stylishly over a fancy ribbon belt. A doubled frill of plain silk and a frill of lace edging rise from the top of the collar at the back and sides and a similar disposal of silk and lace is seen at the closing of the waist. Frill caps of lace rest upon short puffs that are arranged at the top of the coat-shaped sleeves, which are tucked on the upper side below the puffs to accord with the fronts and back. The decorative effect is enhanced by a pretty arrangement of narrow lace edging and velvet baby ribbon.

Blouse-waists, universally accepted as dressy and becoming, are constantly appearing in new designs. The waist here shown is novel and attractive and is suitable for woollen and silken goods with decorations of lace bands and edging, ribbon and silk plaitings.



9375

Front View.



9375

Back View.

MISSES' COSTUME, HAVING A FIVE-GORED SKIRT WITH FAN BACK.

(For Description see Page 402.)

MISSES' COSTUME, WITH SEVEN-GORED SKIRT. (To

BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see Page 401.)

No. 9388.—This costume is shown differently made up at figure No. 172 B in this number of THE DESIGNATOR.

A pretty shade of dark-brown zibeline and a lighter shade of silk were here selected for the costume. The waist is made over a

well-fitted lining, which The fronts and back are

materials for a costume of this style. Lace, silk or velvet ribbon, soutache braid or silk gimp may be used for adornment.



FIGURE No. 171 B.—This illustrates Misses' TUCKED BLOUSE-WAIST.—The pattern is No. 9376, price 10c. or 20 cents. (For Description see Page 402.)

number of THE DELINEATOR this dress is again shown. The dress has many stylish features and is here represented

made in a combination of étamine and silk, with lace edging for the Bertha and caps and insertion and ribbon for decoration. The waist is arranged over a lining fitted by single bust darts and under-arm and shoulder seams and closed at the back. The upper part of the lining is covered with a shallow, round, seamless yoke, gathered at the top and bottom, and a Bertha frill of edging outlines the yoke and droops over the full front and full backs. The full front is gathered at the top and bottom, the fulness being drawn well to the center and pulling out prettily. The back is smooth at the sides, but has pretty fulness collected in gathers at each side of the closing. The tab-peplum is included in the joining of the skirt and waist; the peplum consists of tabs that are square and rounding in outline and bordered with insertion. A short puff is arranged at the top of the two-seam sleeve and a frill cap of lace edging falls over the puff in a stylish manner. The neck is completed with a standing collar encircled with a ribbon stock, and above its upper edge rises a frill of lace-edging. The five-gored skirt is gathered at the back, where it expands in deep, flute-like folds; shallower folds appear at the sides and the front is perfectly smooth.

Mohair, serge, étamine, cloth, cheviot and novelty goods will be made up in this style and frequently a combination will be arranged, as illustrated. Lace, ribbon, insertion, braid and hand trimming are garnitures from which a selection may be made.

We have pattern No. 9388 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will need four yards of goods forty-four inches wide, with two yards and a half of silk twenty inches wide for the yoke, etc. Price of pattern, 1s. 6d. or 35 cents.

GIRLS' DRESS, HAVING A FIVE-GORED SKIRT (TO BE MADE WITH OR WITHOUT THE TAB-PEPLUM.)

(For Illustrations see Page 403.)

No. 9360.—At figure No. 176 B in this

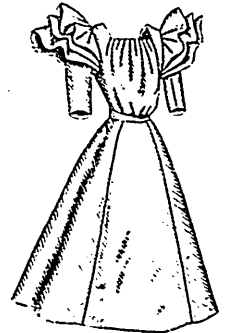
We have pattern No. 9360 in eight sizes for girls from five to twelve years old. To make the dress for a girl of eight years, requires two yards and three-eighths of dress goods forty inches wide, with a half a yard of silk twenty inches wide, and a yard and three-fourths of lace edging six inches and three-fourths wide for the caps and a yard and seven-eighths of lace edging three inches and three-fourths wide for the Bertha rulle. Price of pattern, 1s. or 25 cents.

FIGURE No. 172 B.—MISSSES' AFTERNOON COSTUME.

(For Illustration see Page 403.)

FIGURE No. 172 B.—This illustrates a Misses' costume. The pattern, which is No. 9388 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age and is pictured differently made up on this page.

A combination of novelty goods and plain silk is shown in the costume in the present instance, a decoration of lace edging and a fancy belt and stock of ribbon heightening the good effect. The waist is closed at the left side in Russian style, a frill of lace arranged along the front edge of the right front emphasizing this effect. The left front is quite narrow and the wide right front pouches stylishly and has its fulness drawn prettily by gathers at the top and at the waist-line. The back is smooth at the top but shows slight gathered fulness at the waist-line drawn well to the center. The back and fronts are shaped low at the top to accommodate a seamless Pompadour yoke that is arranged upon the upper part of the well-fitted body lining. Triple frill-caps at the top of the full-length coat-



9388



9388

Front View.



9388

Back View.

MISSSES' COSTUME, WITH SEVEN-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL LENGTH OR ELBOW SLEEVES.)

(For Description see Page 403.)

shaped sleeves give a fluffiness that is always pleasing in frocks for young girls. The standing collar is concealed by a stock.

The back is made dancing, percalli ribbon  
FIGURE The cor is in ni and is s No. 937 from te This machin coat is i field; it below t and clos in lapel; left bree up cuffs The sl is made smooth. An u able last perfectly; the coat being p serge and Ribbo

GIRLS' No. 94



GIRLS' DRESS SKIRT. WITH (FOR)

the usual back. T reaches t extend o becoming

The skirt is in seven gores and has gathered fulness at the back hanging in full folds. The costume will be admired for afternoon wear and, when made with a low neck and elbow sleeves, for parties and dancing school. Silk, fine woollens and sheer textures over peraline or silk will make up prettily by the mode and lace, ribbon and fancy bands will afford satisfactory garniture.

FIGURE No. 173 B.—MISSSES' STREET TOILETTE.

(For Illustration see Page 406.)

FIGURE No. 173 B.—This consists of a Misses' coat and skirt. The coat pattern, which is No. 9370 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown again on page 408. The skirt pattern, which is No. 9379 and costs 1s. or 25 cents, is in seven sizes, for misses from ten to sixteen years, and may be seen again on page 415.

This trim toilette consists of a coat of fawn kersey with a machine-stitched finish and a skirt of fancy chevrot. The coat is in three-quarter length and is known as the Chesterfield; it is made with a close-fitting back displaying coat-laps below the center seam and loose fronts lapped quite widely and closed in a fly. Above the closing the fronts are reversed in lapels by a rolling collar, and inserted side pockets and a left breast pocket in the fronts are finished with laps. Roll-up cuffs complete the box-plaited two-seam sleeves.

The skirt is a new shape and is composed of seven gores; it is made with the fan back now universally admired and fits smoothly at the top of the front and sides.

An unpretentious toilette such as this is in irreproachable taste for the street. The finish need not necessarily be perfectly plain, self-strappings, braiding or velvet inlays on the coat and rows of braid or ruffles of ribbon on the skirt being permissible. Mohair, camel's-hair, covert cloth and serge are recommended for skirts for ordinary wear.

Ribbon and tips decorate the silk toque.



FIGURE No. 172 B.—This illustrates MISSSES' AFTER-NOON COSTUME.—The pattern is No. 9388, price 1s. 6d. or 35 cents.

(For Description see Page 404.)

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE FANCY COLLARETTE.)

(For Illustrations see Page 403.)

No. 9404.—The stylish dress here illustrated is made in a pretty shade of spotted woollen dress goods of a soft weave, with silk plaitings and ribbon for decoration. The waist is mounted on a lining fitted by single bust darts and



9360

Front View.



9360

Back View.

GIRLS' DRESS, HAVING A FIVE-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE TAIL PEFMAN.)

(For Description see Page 404.)

the usual seams and closed at the back. The front of the waist reaches to the neck but the backs extend only to round yoke depth on the lining; they display becoming fulness drawn well to the center by gathers at the

top and bottom, the front pulling out in the fashionable manner. A smooth effect is produced at the side by under-arm gores. An attractive feature of the dress is a fancy collarette in two sections, the back ends of which meet at the closing. The collarette frames the fulness in the front and has the effect of revers while at the back it is sewed to the upper edges or the backs in the outline of a Bertha; it is curved at the lower edge to shape points and falls in slight ripples all round. Wrinkled ribbons are arranged to conceal the joining of the collarette to the waist, and end under bows at the lower edge in front, and ribbons tacked under these bows pass around the waist and are tied in a bow at the back. Mushroom puffs are arranged over the tops of the two-seam sleeves which are completed with plaitings of silk at the wrists. A plaiting of silk rises above the standing collar, which is covered with a wrinkled ribbon that is bowed at the back. The four-gore-

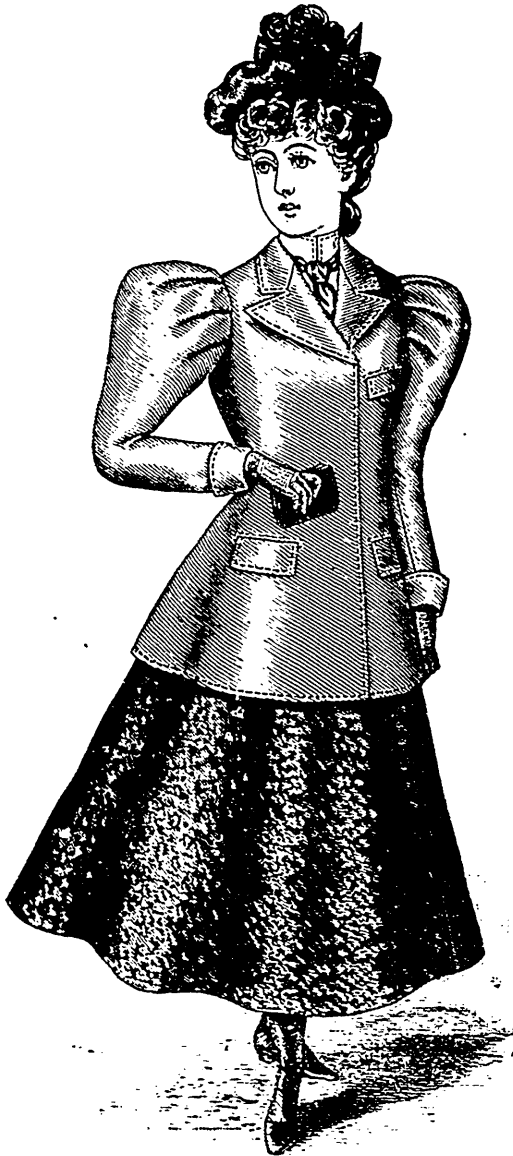


FIGURE NO. 174 B.—This illustrates MISSES' STREET TOILETTE. —The patterns are Misses' Coat No. 9370, price 1s. or 25 cents; and Skirt No. 9379, price 1s. or 25 cents. (For Description see Page 405.)

skirt fits smoothly at the top of the sides and front but is gathered at the back and joined to the waist.

Taffeta, cashmere, canvas, zibeline, mohair, serge and novelty goods are some of the materials in vogue for dresses of this style. Velvet, satinor corded silk could be used effectively for the collarette.

We have pattern No. 9404 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires two yards and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

**GIRLS' DRESS, WITH POUCH FRONT, LEAF-SHAPED CAPS AND FIVE-GORED SKIRT.**

(For Illustrations see Page 407.)

No. 9363.—By referring to figure No. 174 B in this DELINEATOR, this dress may be seen differently developed. A becoming little dress is here illustrated made of zibeline

and silk. The waist is provided with a lining that is fitted or plain single bust darts and shoulder and under-arm seams and the closing is made invisibly at the back. The full front and the backs extend to within pointed yoke depth on the lining to two inches are gathered at the top and bottom, the front drooping in pouch fashion. The lining above the full portions is finished with the silk overlaid with lace net with the effect of a pointed yoke, this effect being emphasized by a frill of narrow lace edging, headed by a row of fancy braid arranged at the upper edge of the full portions. Leaf-shaped caps extend over the mushroom puffs at the top of the coat-shaped sleeve. Lace edging and fancy braid trim the sleeve caps and the sleeves at the wrists. A crush collar of silk, having its corners finished in frills and secured at the back, covers the neck and the ing collar. The five-gored skirt flares fashionably towards the lower edge; it is gathered at the back and joined to the bottom of the waist. A crush girdle of silk with frilled plaid is worn about the waist and is fastened at the back.

Canvas, cashmere, serge, and any pretty material of fine texture will develop this style satisfactorily and lace, ribbon, frill of gimp and fancy braid may be used for garniture.

We have pattern No. 9363 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs two yards and seven-eighths of dress goods forty inches wide with one yard of silk twenty inches wide and a fourth yard of lace net twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

**GIRLS' BLOUSE DRESS.**

(For Illustrations see Page 407.)

No. 9365.—This dress is simply but prettily designed and pictured made up in gray wool goods and decorated with lace edging and soutache braid. The skirt is in full gathered style and hangs in folds from a blouse supported by a lining fitted by single bust darts and shoulder and under-arm seams and the closing is made at the back with button-holes and buttons. A box-plait is taken up at the center of the front but the backs are plain; the blouse is smooth at the top but has fullness at the bottom collected in shirrings made at belt depth apart and the shirrings are tacked to the lining so as to droop all round over an applied belt. The neck is completed by a flat collar in two sections that flare at the front and back.



9404



9404

Front View.



9404

Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH OR WITHOUT THE FANCY COLLARETTE.)

(For Description see Page 407.)

The sleeves are in the bishop shape gathered at top and bottom and mounted on coat-shaped linings that are finished at the bottom with cuff effect.

The dress is adapted to silk or soft woollens, plain, checked or



GIRLS' 1





that is fitted or plaided, and may be made fanciful by bands of lace insertion, frills of edging or ribbon or rows of baby ribbon. We have pattern No. 9365 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress needs two yards and a half of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

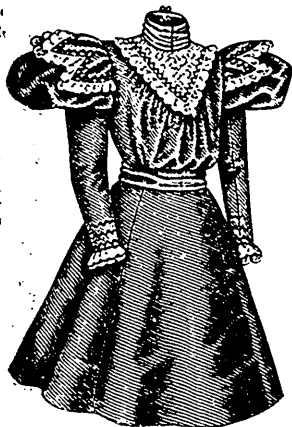
FIGURE No. 174 B.—GIRLS' AFTERNOON DRESS.  
(For Illustration see this Page.)

to the ornamental effect; they spread over short puffs arranged at the top of the coat-shaped sleeves, which are lace-trimmed at the wrists.

A combination like this is much admired for girls' afternoon or best dresses. The plain materials combin-

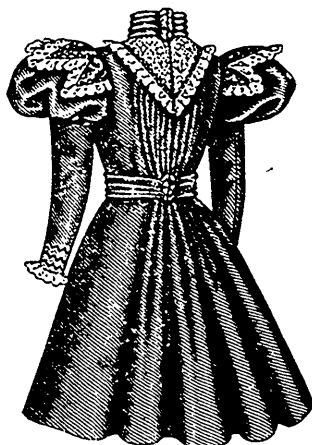


FIGURE No. 174 B.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No 9363, price 1s. or 25 cents.  
(For Description see this Page.)



9363

Front View.



9363

Back View.

GIRLS' DRESS, WITH POUCH FRONT, LEAF-SHAPED CAPS AND FIVE-GORED SKIRT.  
(For Description see Page 406.)



9404



9405



9365

Front View.



9365

Back View.

GIRLS' BLOUSE DRESS.  
(For Description see Page 406.)

ing with the plaid may be silk, satin, velvet or cloth and they should match the ground color of the plaid. Lace edging and insertion in cream or éceru tints and ribbon in a pretty harmonizing shade will give the finish necessary to a dressy effect.

GIRLS' DRESS, WITH TUCKED POUCH FRONT AND FOUR-GORED SKIRT.  
(For Illustrations see Page 408.)

No. 9405.—This stylish dress has a tucked pouch front and is pictured made of cashmere and decorated with lace edging and insertion and ribbon. The waist is made over a lining that is closely fitted by single bust darts and the usual seams. Under-arm gores separate the full front from the full backs which have gathered fulness at the top and bottom at each side of the closing. The front is gathered at the neck and shoulder edges and at the bottom and is formed in three groups of downward-turning tucks; a band of insertion separates each group of tucks and the front pouches in the style now in high vogue. Smooth epaulettes with broad ends droop over the short puffs at the top of the two-seam sleeves, and a frill of lace edging rises above the standing collar. The four-gored skirt is smooth at the top of the front and sides and falls in ripples below the hips; it is gathered at the back and joined to the lower edge of the waist. A soft wrinkled ribbon surrounds the waist and terminates at the

A ribbon matching the belt is drawn about the collar and gathered at the back. Leaf-shaped caps edged with lace add

center of the back in a dainty bow of two loops and ends. A combination of fabrics in colors is well suited to this mode, camel's-hair, serge, silk-and-wool goods, challis and all sorts of novelty goods being appropriate. Braid, ribbon, gimp or plaitings may supply decoration, or a simple finish of stitching may be adopted.

We have pattern No. 9405 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires two yards and three-fourths of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

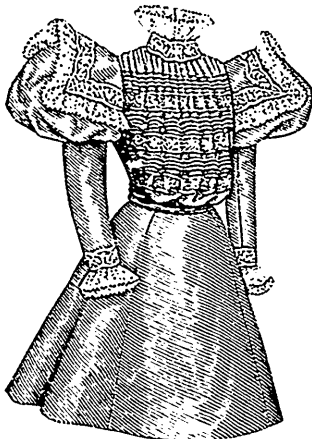
MISSES' COAT, WITH FLY FRONT. (IN THREE-QUARTER LENGTH.)

(For Illustrations see this Page.)

No. 9370.—This coat is shown differently made up at figure No. 173 B in this magazine.

Blue beaver was here selected for the coat, which is sometimes called the Chesterfield, and stitching gives a neat tailor finish. The coat is in three-quarter length and is nicely fitted at the back and sides by under-arm and side-back gores and a

fly below pointed lapels in which they are reversed by a rolling collar shaped by a center seam. Openings to side pockets and to a pocket high up in the left front are finished with square laps. The two-seam sleeves stand out moderately at the top where the fulness is collected in box-plaits, and



9405

Front View.

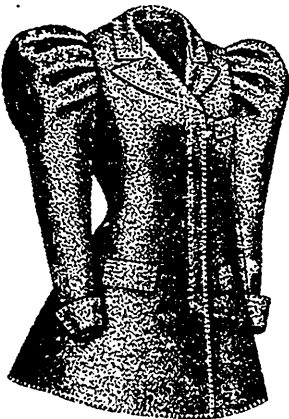


9405

Back View.

GIRLS' DRESS WITH TUCKED POUCH FRONT AND FOUR-GORED SKIRT.

(For Description see Page 407.)



9370

Front View.



9370

Back View.

MISSES' COAT, WITH FLY FRONT. (IN THREE-QUARTER LENGTH.)

(For Description see this Page.)

center seam that ends above long coat-laps. The loose fronts follow the lines of the figure at the sides; they lap widely and

buttons and a pearl buckle for the ornamentation. The back and fronts are separated by under-arm gores and the loose



FIGURE No. 175 B.—This illustrates GIRLS' RUSSIAN LONG COAT.—The pattern is No. 9394, price 1s. or 25 cents.

(For Description see this Page.)

they are finished with round turn-up cuffs. The coat is an admirable style for general wear and for this purpose will be made of cloth, wide wale diagonal and mixed cotton, and finished with stitching. Dressy coats are made of smooth cloth, with braiding or self-straps from the shoulders to the cuffs, and velvet inlays on the collar, cuffs and pocket-laps.

We have pattern No. 9370 in nine sizes for misses from eight to sixteen years old. For a girl of twelve years, the coat requires two yards and an eighth of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 175 B.—GIRLS' RUSSIAN LONG COAT.

(For Illustration see this Page.)

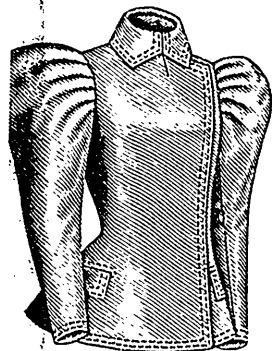
FIGURE No. 175 B.—This illustrates a girl's Russian long coat. The pattern, which is No. 9394 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in two views on page 410.

This Russian long coat is a most picturesque and jaunty style; for it rough green cloth is selected, with black Astrakhan bands, pearl buttons and a pearl buckle for the ornamentation. The back and fronts are separated by under-arm gores and the loose

right front is much wider than the left to bring the closing at the left side in true Russian style. A pointed lap is arranged

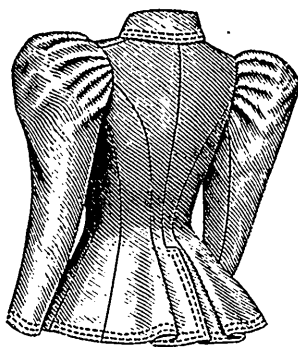
and are lapped in double-breasted style; they are fitted at the neck by a shallow, upright dart at the center, and the closing, which

is made with a fly, may be straight or diagonal, both styles being illustrated. The collar may be of the turn-down variety, the ends of which meet for a short distance and then flare in points, or it may be a high, flaring Lafayette collar, which consists of four sections joined in seams, the edge of the collar rolling all round. The comfortable two-seam sleeves have their fullness arranged in forward and backward turning plaits at the top where they puff out stylishly. Pocket-laps cover openings to inserted side pockets in the fronts.



9353

Front View.



9353

Back View.



9353

MISSES' COAT OR JACKET. (TO BE MADE WITH A DOUBLE-BREASTED STRAIGHT OR DIAGONAL CLOSING AND WITH A LAFAYETTE OR TURN-DOWN COLLAR.)

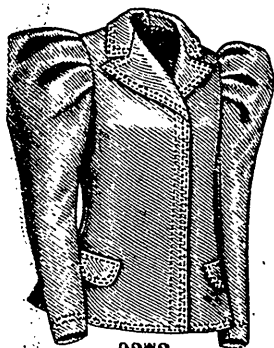
(For Description see this Page.)

Diagonal, melton, broadcloth and novelty coating will make attractive coats of this style and stitching or braid will give a satisfactory finish.

We have pattern No. 9353 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat calls for two yards of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

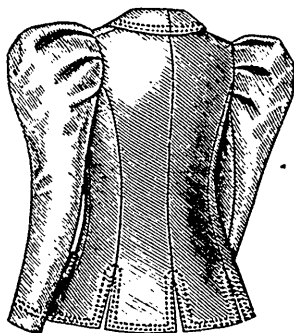
MISSES' COAT OR JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)

(For Illustrations see this Page.)



9373

Front View.



9373

Back View.

MISSES' COAT OR JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)

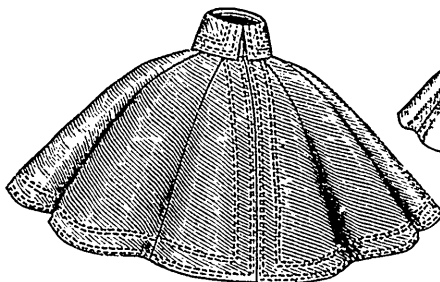
(For Description see this Page.)

No. 9373.—The coat or jacket here shown made of tan cloth and finished with stitching is a jaunty style known as the covert coat. The back is in loose sack style, but is made to follow the lines of the figure by center and side seams that are terminated a little above the lower edge to form the back into two large square tabs. The loose fronts are curved to the figure at the sides by long under-arm darts; they lap widely and are closed in a fly below pointed lapels in which they are reversed by a rolling collar. Pocket-laps with rounding lower front corners cover openings to side pockets inserted in the fronts. The sleeves have two seams and their fullness is collected in five box-plaits at the top.

Both rough and smooth cloths are made up into covert coats and stitching or strappings give the usual finish. Brown, green and blue in dark shades are the colors used for misses' coats. A stylish coat of this kind may be made from mixed tan covert cloth

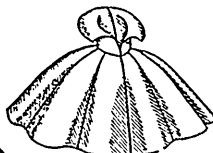
and brown velvet may be used for an inlay collar. Double rows of stitching may finish it.

We have pattern No. 9373 in seven sizes for misses from ten

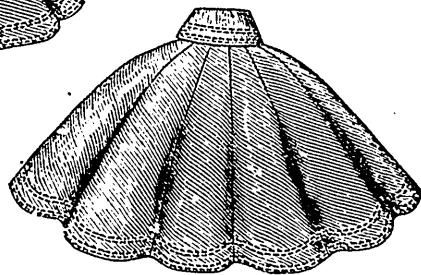


9371

Front View.



9371



9371

Back View.

MISSES' AND GIRLS' GORED CAPE. (TO BE MADE WITH A STORM COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)

(For Description see Page 410.)

to sixteen years old. For a miss of twelve years, the coat will require a yard and five-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

along the front edge of the right front to enclose the shoulder and is decorated with Astrakhan and large pearl buttons. The standing collar is closed outside front, and a wide belt, which draws at the back in to the figure, is closed at the front with a large buckle. The cuffs all bishop sleeves display round, rolling cuffs.

The coat answers every requirement for both best and general wear, being entirely protective and it is also very attractive in design.

Feathers provide a fluffy trimming for the light felt hat.

MISSES' COAT OR JACKET. (TO BE MADE WITH A DOUBLE-BREASTED STRAIGHT OR DIAGONAL CLOSING AND WITH A LAFAYETTE OR TURN-DOWN COLLAR.)

No. 9353.—Light-brown kersey was selected for the stylish coat or jacket here illustrated and machine-stitching provides the neat finish. A snug adjustment at the back and sides is due to under-arm and side-back gores and a curving center seam, coat-laps appearing below the center seam and coat-plaits being arranged at the side-back seams. The loose fronts cling closely to the figure at the sides and

MISSES' AND GIRLS' GORED CAPE. (TO BE MADE WITH A STORM COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)  
(For Illustrations see Page 409.)

No. 9371.—At figure No. 169 B in this number of THE DELINEATOR this cape is shown in a different development.

The attractive gored cape is here shown made of plain cloth and finished with stitching. Ten gores are comprised in the cape, and the shaping causes a perfectly close adjustment about the shoulders and large deep flutes below, the cape having a sweep of three yards in the middle sizes. The collar may be of the turn-down military order or of the storm variety, the storm collar being made with a center seam and rolled quite deeply.

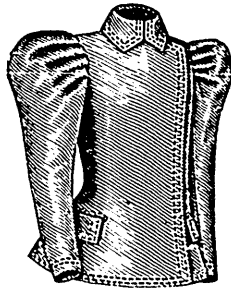
This popular style of cape can be suitably made of velvet, heavy silk or cloth and decorated with braiding, lace bands, spangled or jetted gimp or silk plaitings, or simply finished with stitching or strappings.

We have pattern No. 9371 in six sizes, from six to sixteen years of age. To make the cape for a miss of twelve years, requires a yard and an eighth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' COAT OR JACKET (TO BE MADE WITH A DOUBLE-BREADED STRAIGHT OR DIAGONAL CLOSING.)

(For Illustrations see this Page.)

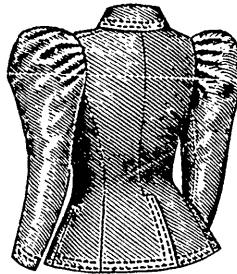
No. 9354.—The shape-ly coat or jacket here shown is made of tan broadcloth with a neat finish of machine-stitching. Under-arm gores and a center seam that terminates at the top of coat-laps fit the coat at the sides and back. The loose, double-breasted fronts follow the lines of the figure at the sides; they lap in double-breasted style and the closing, which is made with a fly, may be straight or diagonal, as preferred. The collar is of the new turn-over style; it consists of a turn-over portion mounted on a standing portion meeting the depth of the stand-up portion and flaring in points below. Forward



9354  
Front View.



9354



9354  
Back View.

GIRLS' COAT OR JACKET. (TO BE MADE WITH A DOUBLE-BREADED STRAIGHT OR DIAGONAL CLOSING.)

(For Description see this Page.)

three to nine years of age. For a girl of eight years, three-eighths of a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' RUSSIAN LONG COAT.

(For Illustrations see this Page.)

No. 9394.—At figure 175 B in this magazine this coat is again represented.

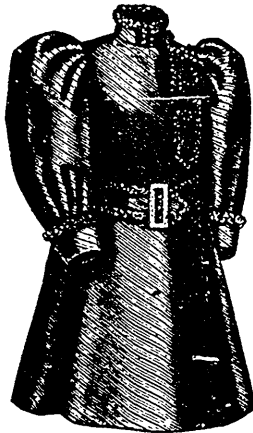
The popular Russian effect is prettily introduced in this long coat, for which wide-wale diagonal was here used. The left front is quite narrow, while the right front is correspondingly wide so as to bring the closing at the left side in true Russian style. An ornamental effect is given by a pointed lap arranged along the front edge of the right front below the shoulder; the strap is decorated with fancy buttons and Astrakhan band arranged along its side edges and lower end. Under-arm gores separate the fronts from the loose back, which is becomingly held in at the waist-line by an Astrakhan-bordered belt closed in front with a buckle. The standing collar closes at the throat; it is trimmed with an Astrakhan band and similar bands border round roll-up cuffs completing the full sleeves which are gathered at the top and bottom and mounted on coat-shaped linings.

The coat is dressy and easily made. It will be selected both ordinary and dressy wear, smooth or rough cloths

and backward trousers ing plaits arranged in the two-seam sleeves which are finished plainly at the wrist. Pocket-laps with side-pockets in fronts.

Pretty jackets of broadcloth, ker- diagonal and for th coatings, in bro ad trim gray. Braid or stitching may afford an am- raged

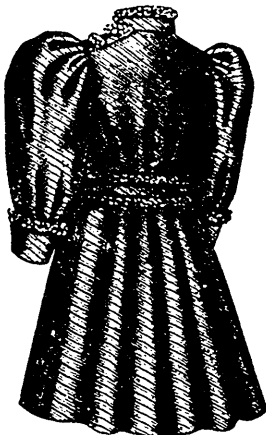
We have patterned No. 9354 in several sizes for girls from the sh- the let



9394  
Front View.



9399  
Front View.



9394  
Back View.

GIRLS' RUSSIAN LONG COAT.  
(For Description see this Page.)



9399  
Back View.

GIRLS' COAT, WITH RUSSIAN POINTED FRONT.

(For Description see Page 411.)

portion, the ends of the turn-over portion meeting the depth of the stand-up portion and flaring in points below. Forward

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rious weaves being appropriate for utility coats and very handsome coats being made of zibeline, velvet or corded silk. Russian lamb, beaver, chinchilla and other fashionable furs and braiding are suitable for decoration. We have pattern No. 9394 in ten sizes for girls from three to twelve years old. For a girl of eight years, the coat needs two yards and a three-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**GIRLS' COAT, WITH RUSSIAN POUCH FRONT.**

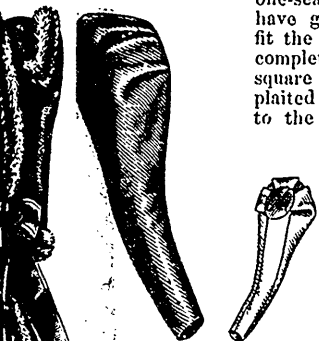
(For Illustrations see Page 410.)

No. 9399.—The Russian styles are as popular for the young for their elders, and the coat here shown made of velvet and trimmed with fur and ribbon is especially becoming and stylish. The coat is very protective, entirely covering the body; it is closely adjusted at the back and sides by a center seam and under-arm and side-back gores, and coat-plaits are ranged below the side-back seams. A full, soft front gathered at the top and bottom to pouch prettily at the center arranged on the smooth, wide right-front and is included into the shoulder and under-arm seams. The left-front is narrower, but the right-front is wide so that it will lap and close the left side in correct Russian style. Fur-bordered smooth epaulettes droop over the top of the one-seam leg-o'-mutton sleeves which have gathered fulness at the top and fit the arm closely below. The neck is completed with a rolling collar having square ends that flare becomingly. The plaited ends of ribbon ties are tacked to the side-back seams a little below the waist under dainty bows and drawn to the front where they are bowed at the left side over the closing. A band of fur ornaments the front edge of the right front, the wrists and the free edges of the collar.

Faced cloth, whipcord, cheviot, diagonal and fancy coatings will be made up in this style, while for more dressy wear velvet and corded or brocaded silk will be chosen, with fur or passementerie for decoration.

We have pattern No. 9399 in eight sizes for girls from five to twelve years old. To make the coat for a girl of eight years, needs six yards and a fourth of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

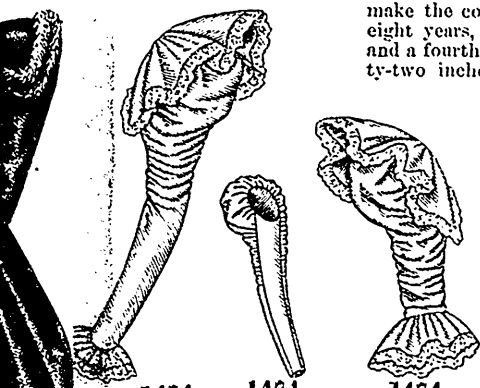
MISSES' AND GIRLS' TWO-SEAM SLEEVE, HAVING THREE BOX-PLAITS AT THE TOP. (FOR COATS, JACKETS, ETC.) (For Illustrations see this Page.)



1475 1475

MISSES' AND GIRLS' TWO-SEAM SLEEVE, HAVING THREE BOX-PLAITS AT THE TOP. (FOR COATS, JACKETS, ETC.)

(For Description see this Page.)



1474 1474 1474

MISSES' AND GIRLS' TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE IN MOUSQUETAIRE STYLE ABOVE THE ELBOW. (TO BE MADE FULL LENGTH OR ELBOW LENGTH AND WITH OR WITHOUT THE CAP.)

(For Description see this Page.)

No. 1475.—This sleeve, which is illustrated made of broadcloth, is suitable for coats, jackets, etc. It is shaped by a seam along the inside and outside of

the arm and the fulness is arranged in three box-plaits at the top, which causes it to puff out stylishly. The sleeve is finished plainly at the wrist.

Diagonal, broadcloth, cheviot and fancy coatings are suitable for this sleeve and braid or machine-stitching will finish it. In a coat or jacket of tan melton or other smooth cloth, three double rows of brown soutache braid may be applied on the neck in a chevron design or in encircling rows.

We have pattern No. 1475 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for seven-eighths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.



FIGURE NO. 176 B.—This illustrates GIRLS' AFTER-NOON DRESS.—The pattern is No. 9360, price 1s. or 25 cents.

(For Description see Page 412.)

MISSES' AND GIRLS' TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE IN MOUSQUETAIRE STYLE ABOVE THE ELBOW. (TO BE MADE FULL LENGTH OR ELBOW LENGTH AND WITH OR WITHOUT THE CAP.) (For Illustrations see this Page.)

No. 1474.—Blue nun's-veiling was chosen for making this pretty sleeve and lace-edged frills of the material give a pleasing decorative finish. The sleeve, which may be made in full length or in elbow length and with or without the cap, as shown in the illustrations, is in leg-o'-mutton style shaped by an inside and outside seam and made over a coat-shaped lining. It stands out in a stylish puff at the top, and the upper portion is gathered at the top and also along the side edges above the elbow to produce a mousquetaire effect. The sleeves fits smoothly below the elbow, and in the full length the wrist may be plain or shaped in fanciful outline. A lace-edged frill of the material is a pretty finish for the sleeve in either length. A lace-trimmed cap that droops over the top of the sleeve adds to its dressiness and style.

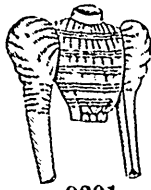
Silk, velvet, cloth, cheviot, serge and most of the seasonable dress goods may be made up in this manner and lace edging will, in many instances, provide the decoration. In a bodice of Roman-striped taffeta, a sleeve of this kind may be trimmed with point Venise lace insertion and edging. The insertion may be let in in encircling rows from wrist to elbow.

We have pattern No. 1474 in five sizes from eight to sixteen years old. For a miss of twelve years, a pair of sleeves needs two yards and a half of goods twenty-two inches wide. Price, 5d. or 10 cents.

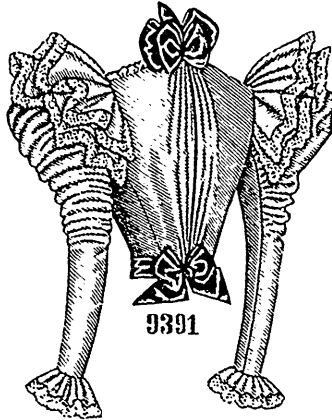
FIGURE 176 B.—  
GIRLS'  
AFTERNOON  
DRESS.

(For Illustration see  
Page 411.)

FIGURE No.  
176 B.— This

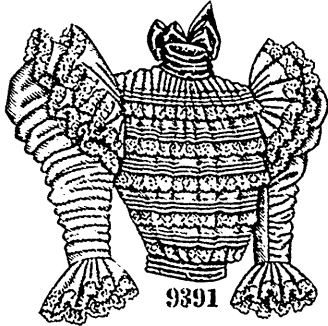


9391



9391

Back View.



9391

Front View.

MISSES' BASQUE-WAIST, HAVING A TUCKED  
POUCH FRONT AND CLOSING AT THE BACK.  
(TO BE MADE WITH FULL-LENGTH OR  
ELBOW SLEEVES AND WITH OR WITHOUT  
CAPS.) KNOWN AS THE ALEXANDRA WAIST.

(For Description see this Page.)

illustrates a Girls' dress. The pattern, which is No. 9360 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years and may be seen differently depicted on page 405 of this number of THE DELINEATOR.

A charming combination of mohair, silk and lace edging is pictured in this dress and velvet ribbon provides the decoration. The waist is exceptionally pretty and is made over a fitted lining which insures a trim appearance. Above the full front and full backs the lining is covered by a full seamless yoke of silk topped by a standing collar, and a silk stock bowed at the back covers the collar. The front puffs out stylishly and a Bertha frill of lace edging outlines the low, round outline of the full portions. A peplum, composed of square and rounding tabs, droops over the top of the skirt and the waist is encircled by a soft twist of silk bowed at each side. Frill caps of lace edging fall over the short puffs at the top of the two-seam coat sleeves. The five-gored skirt is gathered at the back and is joined to the lower edge of the waist.

The mode is suited to a combination and to such materials as taffeta, faille or Bengaline silk, serge, cheviot, Venetian cloth, étamine, drap d'été and fancy wool mixtures. Velvet ribbon, braid, passementerie and lace are appropriate decorations, but the selection of garniture will be determined by the color and quality of the material. Old-rose cashmere and Nile-green crêpe de Chine may be combined in a gown of this style. A Bertha and sleeve frills of the material trimmed with baby ribbon may be introduced.

MISSES' BASQUE-WAIST, HAVING A TUCKED  
POUCH FRONT AND CLOSING AT THE BACK.  
(TO BE MADE WITH FULL LENGTH OR ELBOW SLEEVES  
AND WITH OR WITHOUT CAPS.) KNOWN AS THE  
ALEXANDRA WAIST.

(For Illustrations see this Page.)

No. 9391.—Another representation of this basque-waist may be obtained by referring to figure No. 170 B in this number of THE DELINEATOR.

A tucked pouch front combines with fanciful sleeves and caps to render the Alexandra waist exceptionally dressy. Silk was chosen for making it and decoration is provided by ribbon and lace edging. The waist is arranged over

a lining fitted by single bust darts and the usual seams and closing is made at the center of the back. The backs have slight gathered fulness drawn up closely at each side of

and backs from the front which is gathered down the neck and shoulder edges and at the bottom. The front is made ornate by five groups of three tucks each, above pouches in the fashionable way over a ribbon belt matching a stock drawn above the standing collar. The two-seam sleeve may be in elbow or full length, as illustrated, and are mounted upon coat-sleeve linings. They are gathered at the wrist and are wrinkled in mousquetaire style above the elbow by gathers along the edges of the upper portion. A lace-edged frill of the material is a pretty finish. The either length and in the full-length sleeve the lower edges may be plain or prettily rounded. The double-frill caps standing upon the sleeves are extremely dressy novel they may be omitted.

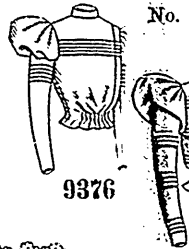
We The pouch effect now seen in so many waists is notably becoming to misses. Years, tucks add to the dressiness of this waist, make it particularly adaptable to soft three- and woollens. Figured goods may be used as well as plain and decoration will be provided by ribbon, lace edging and insert fancy bands, gimp or platings. For a young school wear the waist may be made the na Tzaritza crêpe, with Mechlin lace applied of edge in the present instance. The accompanying skirt may match or contrast with it.

We have pattern No. 9391 in five sizes for misses from twelve to sixteen years old. To make the basque waist for a miss of twelve years, will require two yards and a fourth of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

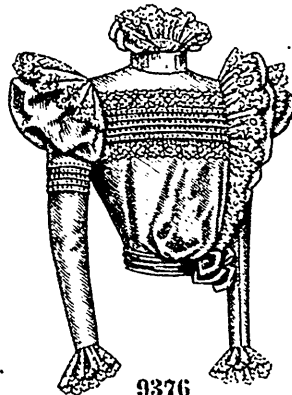
MISSES' TUCKED BLOUSE-WAIST  
CLOSED AT THE LEFT SIDE. (KNOWN  
AS THE CZARINA WAIST.)

(For Illustrations see this Page.)

No. 9376.—This blouse-waist is shown again at figure No. 171 B in this issue. Pink-and-yellow glacé taffeta, pink

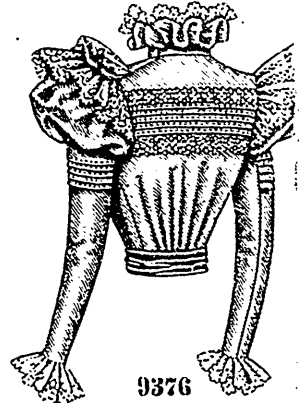


9376



9376

Front View.



9376

Back View.

MISSES' TUCKED BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (KNOWN AS THE CZARINA WAIST.)

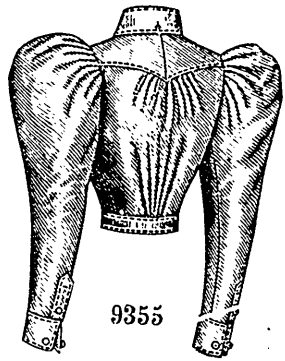
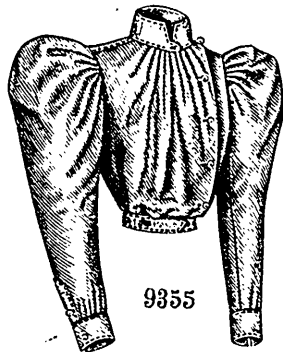
(For Description see this Page.)

chiffon and cream lace edging are here united in the waist which is known as the Czarina waist. A fitted lining closed at the center of the front renders the waist trim. The fr

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blouse has fulness collected in gathers at the neck and in three rows of shirring at the waist, the shirrings being tacked to the lining to produce the fashionable blouse droop all round over the crush belt of silk. The overlapping end of the belt is finished in a frill and the closing is made at the left side of the front. The upper portions of the two-seam sleeves are tucked in clusters of three downward-turning tucks arranged at intervals



Front View.

Back View.

MISSES' SHIRT-WAIST, HAVING A POUCH FRONT AND REMOVABLE COLLARS AND CLOSING AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT FITTED LINING.) KNOWN AS THE RUSSIAN SHIRT-WAIST.

(For Description see this Page.)

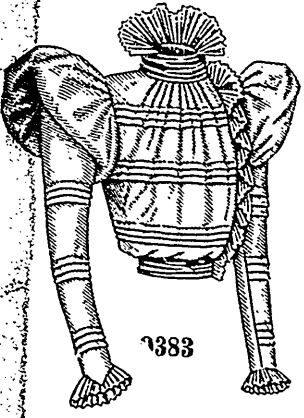
The mode, although fanciful in itself, invites a decoration of lace insertion or other band trimming together with lace edging in a cream or écaru tint. Silk is preëminently adapted to dressy waists and fine novelty goods, *drap d'été* or Venetian cloth is suitable.

We have pattern No. 9376 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the blouse-waist except the frills requires three yards and five-eighths of silk twenty inches wide, with three-eighths of a yard of chiffon forty-five inches wide for the wide front frill and wide collar frill, a yard and seven-eighths of edging six inches wide and insert three-fourths wide for the cap frills, seven-eighths of a yard of edging four inches and a half wide for the narrow front frill and two yards and five-eighths of edging two inches and three-fourths wide for the ecollar wrist frills and narrow collar frill. Price of pattern, with it, 10d. or 20 cents.

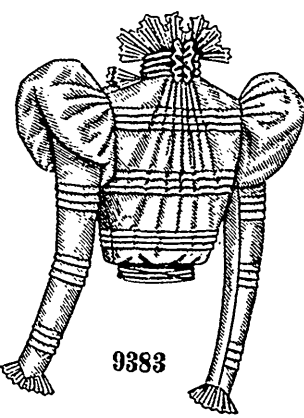
MISSES' TUCKED RUSSIAN BLOUSE. (KNOWN AS THE PAULOVNA BLOUSE.)

(For Illustrations see this Page.)

No. 9383.—The blouse here shown, known as the Paulovna blouse, is especially attractive; it is in the popular Russian style and is fashioned from taffeta silk with accordion platings of the same for decoration. A lining fitted by single bust darts and the customary seams and closed at the center of the front supports the blouse, which has three clusters of downward-turning tucks consisting of three tucks each, arranged in the back and fronts. The left front is narrow, but the right front is wide enough to lap to the



Front View.



Back View.

MISSES' TUCKED RUSSIAN BLOUSE. (KNOWN AS THE PAULOVNA BLOUSE.)

(For Description see this Page.)

left side where the closing is made after the manner of Russian styles. An accordion-plaited frill is arranged along the front edge of the right front and falls in jabot fashion. The

in accordance with those in the waist. Mushroom puffs are arranged over the tops of the sleeves, which may be finished plain or in Venetian style at the wrist. Accordion-plaited frills of silk are a dainty finish for the wrists, and a similar frill rises above the back and sides of the standing collar, which is covered with a crush collar of silk having frill-finished ends closed at the back.

Very pretty blouses of this style may be made of silk, novelty goods, *drap d'été* and silk-and-wool mixtures. Individual taste will suggest becoming ways of trimming them with lace, ribbon, platings of silk, ruchings of chiffon, etc. A stylish blouse for every day wear may be made of Scotch plaid wool goods with a frill of silk matching the dominant color in the plaid for the closing edge and collar. Such a waist may be worn with a skirt of serge, cheviot or covert cloth.

We have pattern No. 9383 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse calls for four yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 10d or 20 cents.

MISSES' SHIRT-WAIST, HAVING A POUCH FRONT AND REMOVABLE COLLARS AND CLOSING AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT FITTED LINING.) KNOWN AS THE RUSSIAN SHIRT-WAIST.

(For Illustrations see this Page.)

No. 9355.—This smart shirt-waist, known as the Russian shirt-waist, is pictured made of golden-brown silk. It may be made with or without the lining, which is fitted by single bust darts and shoulder, center and under-arm seams and closed at the center of the front. The back has fulness drawn to the center by rows of shirring at the waist and gathers at the top, where it is overlapped by a pointed yoke shaped by a center right front is wide and is gracefully full, being gathered at the neck and shirred twice at the waist where it is tacked to the lining, causing it to pouch stylishly; the left

front is narrow and is gathered at the waist. The closing is made with buttons and button-holes in Russian style at the left side. The one-seam shirt-sleeves are gathered at the top where they puff out stylishly; slight fullness is collected in gathers at the bottom and openings made at the back of the arm are finished with under-laps and pointed overlaps, the laps being closed with a button-hole and button or stud; the sleeves are finished with straight link cuffs. The neck is completed with a narrow band and the collars of white linen are made removable; two styles of collars are provided for in the pattern, a standing collar with turned-over ends and a collar consisting of two shallow turn-over sections mounted on a high standing portion. A belt with a pointed, overlapping end, which is closed at the center of the front is worn.

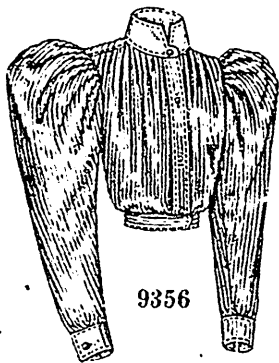
Shirt-waists of this style are comfortable, becoming and convenient for wear with different skirts; they may be developed prettily in velveteen, *drap d'été*, cashmere, plain, changeable or Roman-striped taffeta, and French-striped or dotted flannel. A stylish waist may be fashioned from red cashmere for wear with a skirt of mixed brown-and-tan cheviot flecked with red. A brown leather harness belt and a black satin or a plaid silk band bow may be worn.

We have pattern No. 9355 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years the shirt-waist, except the collars, requires three yards and three-eighths of goods twenty-two inches wide, and the collars need a half of a yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

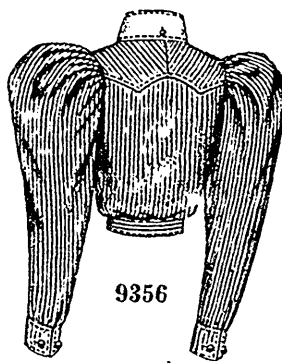


MISSES' BLOUSE SHIRT-WAIST, WITH FITTED LINING AND REMOVABLE COLLARS. (KNOWN AS THE ALEXIS SHIRT-WAIST.) (For Illustrations see this Page.)

No. 9356.—Corduroy was selected for the blouse shirt-waist here illustrated,



Front View.



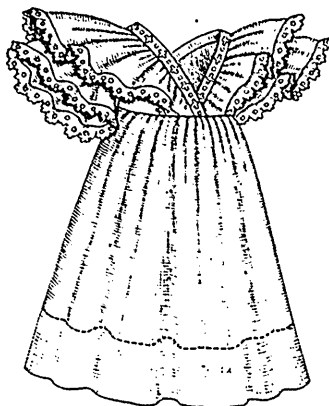
Back View.

MISSES' BLOUSE SHIRT-WAIST, WITH FITTED LINING AND REMOVABLE COLLARS. (KNOWN AS THE ALEXIS SHIRT-WAIST.)

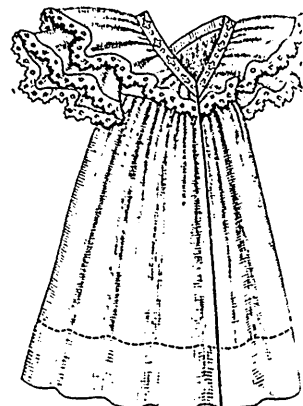
(For Description see this Page.)

known as the Alexis shirt-waist. It is made over a lining fitted by single bust darts and the usual seams and closed at the center of the front. A yoke that is shaped by a center seam and curved at the lower edge to shape two points is applied at the top of the seamless back. Gathers at the neck and shoulder edges adjust the fullness at the top of the fronts and both the back and fronts are shirred twice at

the waist, the shirrings being made at belt depth apart and tacked to the lining so as to cause the shirt-waist to pucker round in the new style. The closing is made with buttons and button-holes or studs through a box-plait at the edge of the right front. The neck is completed with a narrow band;



9397  
Front View.



9397  
Back View.

GIRLS' APRON.  
(For Description see this Page.)

band; the collars, which are made removable, are fashioned from white linen and are in two styles—one being a standing collar with turn-over front corners and the other consisting of two shallow turn-down portions mounted on a stand-up collar. The comfortable one-seam shirt-sleeves are gathered at the top to puff out fashionably and are finished with straight link cuffs that are closed below slashes made at the outside of the arm and completed with continuous under-laps. A pointed belt, closing at the center of the front, encircles the waist. Machine-stitching gives the finish.

Very attractive shirt-waists may be made by this model. Flannel, *drap d'été*, silk, velvet, velveteen and fine cloth machine-stitching provides the most appropriate completion. Plaid flannel in a fancy color combination may be selected as a blouse-shirt-waist of this style as a companion to a gored skirt of navy-blue serge. A black silk band bow may be worn.

We have pattern No. 9356 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the shirt-waist, except the collars, needs three yards and a half of material twenty-two inches wide. The collars call for a half of a yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' APRON.

(For Illustrations see this Page.)

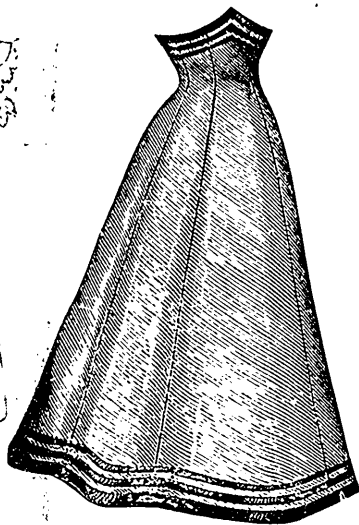
No. 9397.—Nainsook was chosen for making this pretty apron, which has a short body fitted to the shoulder and under-arm seams and shaped in a deep, wide V at the top both front and back. The fringed edges deepened on the shoulders follow the upper edges of the body, the back ends meeting at the closing, which is made with buttons and button-holes in a fly, and the front ends pass into the center of the skirt to the full skirt. The upper edge of the skirt is gathered while the lower edge is deeply hemmed, and the ends are finished with a row of insertion and frill sleeves, deep on the shoulders and having short seams under the arms, complete the apron daintily.

The apron is protective, easily made and pretty and for plain or cross-barred cambric, dimity, lawn, India linen, etc. will be used. Lace or embroidered edging and insertion always tasteful trimmings for aprons and beading threads with ribbon in pretty tints, is also effective.



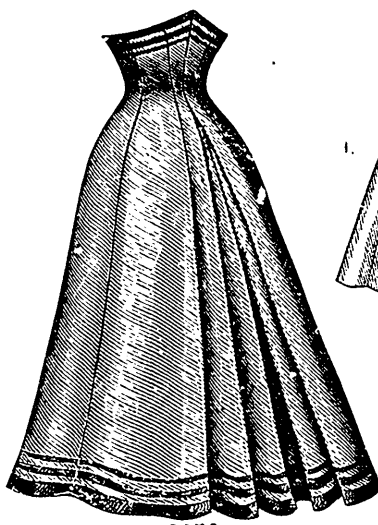
A dainty apron may be cut from Persian lawn. Above the hem may be sewed two rows of Swiss insertion. In the neck and sleeve frills, bands of insertion may also be introduced. We have pattern No. 9397 in ten sizes for girls from three

cashmere. Braid, appliqué embroidery, narrow ribbon, jet passementerie or guipure lace may be used for decoration. We have pattern No. 9352 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the skirt needs two yards and a half of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.



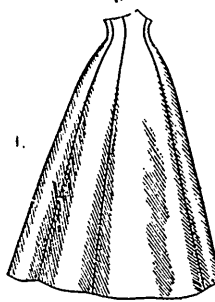
9352

Side-Front View.



9352

Side-Back View.



9352

MISSES' SEVEN-GORED SKIRT, WITH FAN BACK.

(For Illustrations see this Page.)

No. 9379.—Another view of this stylish skirt may be had by referring to figure No. 173 B in this magazine.

A fine quality of cloth in a dark-green shade was here selected for the skirt, which comprises seven gores. The effect at the top of the front and sides is smooth and only slight ripples are formed below the hips, but the skirt hangs with a graceful flare toward the lower edge, which measures a little over two yards and seven-eighths round in the middle sizes. Two backward-turning plaits are laid at each side of the placket; the plaits meet at the top and spread below in the fashionable fan style. A belt completes the top.

The skirt is appropriate for woollen and silk textures. Decoration may be added to match the bodice or, if the skirt is made up separately, a braid decoration is permissible. We have pattern No. 9379 in seven sizes for misses from

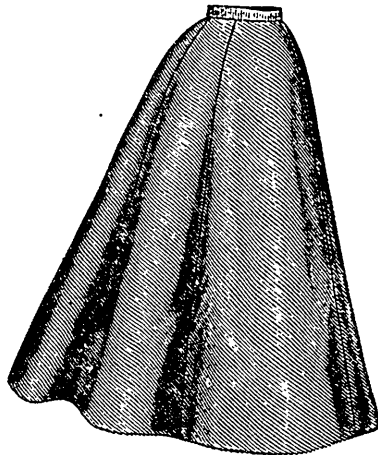
MISSES' SEVEN-GORED PRINCESS SKIRT, WITH FAN BACK. (TO BE MADE WITH DEEP OR SHALLOW BODICE.) (For Description see this Page.)

To twelve years old. To make the apron for a girl of five years, calls for two yards and five-eighths of material thirty-six inches wide. Price of pattern, 1s. or 20 cents.

MISSES' SEVEN-GORED PRINCESS SKIRT WITH FAN BACK. (TO BE MADE WITH DEEP OR SHALLOW BODICE.) (For Illustrations see this Page.)

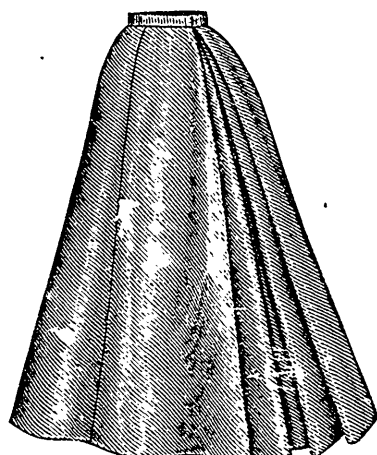
No. 9352.—A duplicate for misses of the Princess skirt for ladies is here illustrated made of dark-green *drap d'été*, and trimmed with velvet ribbon of graduated widths. It consists of seven gores that are extended to form the bodice, which is close fitting and curved at its upper outline to shape a point at the center of the back and front; the bodice may be shallow or deep, as preferred. The skirt fits closely over the hips in the manner characteristic of Princess modes and breaks out into slight flutes below. Two backward-turning plaits at each side of the center seam at the back of the skirt meet at the top but spread gradually below in fan fashion to the lower edge, where the skirt measures three yards round in the middle sizes. The skirt is closed invisibly above the plaits.

Among the many fabrics adaptable to this style may be mentioned broadcloth, serge, mohair, poplin, velours, silk and



9379

Side-Front View.



9379

Side-Back View.

MISSES' SEVEN-GORED SKIRT, WITH FAN BACK.

(For Description see this Page.)

ten to sixteen years of age. To make the skirt for a miss of twelve years, will require two yards and a fourth of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit

than the button-hole cutter. Our new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired. It costs 1s. or 25 cents.

# Styles for Little Folks.



FIGURE No. 177 B.—This illustrates CHILD'S AFTERNOON DRESS.—The pattern is No. 9361, price 10d. or 20 cents.  
(For Description see this Page.)

FIGURE No. 177 B.—CHILD'S AFTERNOON DRESS.

(For Illustration see this Page.)

FIGURE No. 177 B.—This illustrates a Child's dress. The pattern, which is No. 9361 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years and is differently portrayed on this page of THE DELINEATOR.

Simplicity and neatness distinguish this little dress, which is pictured made up in broken-check chevrot, with velvet for the boleros and

gold braid and ribbon for decoration. To its smooth body, closed at the back, the full skirt is joined. The jaunty boleros have the same effect at the back as in front and are included in the shoulder seams and joined in a seam under the arm. Braid is tastefully disposed along the edges of the boleros. The full sleeves are finished with narrow bands trimmed with a ruffle of ribbon and the standing collar completing the neck is similarly decorated.

Cashmere in any of the delicate shades becoming to the young will give great satisfaction made up in this way, and so will serge, flannel, novelty goods and, for best wear, silk. Velvet will combine stylishly with almost any material, and braid is a decoration much in vogue. Some wee woman will appear well dressed in a gown of old-rose *drap d'été* made with boleros of velvet in the same or a darker tone.

## LITTLE GIRLS' EMPIRE DRESS.

(For Illustrations see this Page.)

No. 9384.—A quaint dress for little girls is here illustrated made up after the fashion of the Empire modes, with a short-waisted body. Cashmere was the material selected for the dress. The waist is made over a body-line fitted by shoulder and under-arm seams. A full square yoke gathered at the upper, lower and shoulder edges is arranged on the lining and included in the shoulder seams. It puffs out becomingly above the smooth, square-necked front and backs, and the closing is made with buttons and button-holes at the center of the back. Joined to the lower edge of the waist is the straight, full skirt, which is gathered at the top and deeply hemmed at the bottom. Stylish sleeve caps fall over the short puffs, which are arranged at the top of the coat-shaped sleeves. Three rows of baby ribbon trim each wrist, the free edges of the caps and the bottom of the waist. The square neck is outlined with three rows of the ribbon and four rows decorate the standing collar, which completes the neck.

Silk, challis, serge, fine French flannel or any other material suitable for children's dresses will develop this nicely and fancy braid, ruffles or platings of silk or will be appropriate for trimming.

We have pattern No. 9384 in six sizes for little girls from two to seven years old. For a girl of five years, the garment needs three yards and an eighth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

## CHILD'S DRESS, WITH BOLEROS.

(For Illustrations see this Page.)

No. 9361.—By referring to figure No. 177 B in this magazine this dress may be seen differently developed.

The simply-constructed yet stylish little dress here treated is made of cashmere. The smooth waist is fitted under-arm and shoulder seams and closes with buttons and button-holes at the back. The dress is made quite ornamental by boleros that are shaped by shoulder and under-arm seams.



9384  
Front View.



9384  
Back View.

## LITTLE GIRLS' EMPIRE DRESS.

(For Description see this Page.)



9361  
Front View.



9361



9361  
Back View.

## CHILD'S DRESS, WITH BOLEROS.

(For Description see this Page.)

the boleros are prettily rounded at the lower front at back corners and are bordered with a row of lace in-

tion. L and the frill of The full pleted v are follo hemmed joined t Silk, piqué w made a ribbon We h one to s years, c six incl

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tion. Lace insertion also prettily trims the front of the waist and the standing collar with which the neck is completed; a frill of lace edging rises above the upper edge of the collar. The full sleeves are gathered at the top and bottom and completed with wristbands ornamented with lace insertion and are followed by frills of lace edging. The full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the bottom of the waist.

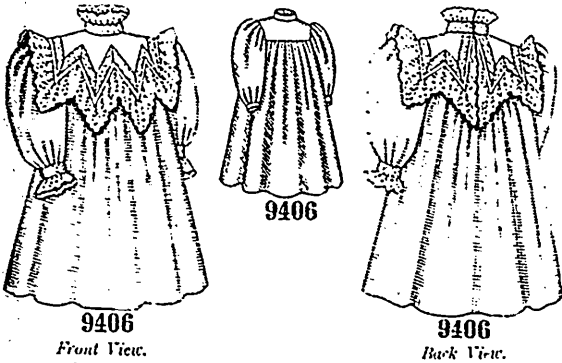
Silk, flannel, challis, silk-and-wool novelty goods, linen and piqué will make attractive little dresses for children by this mode and braid, lace, embroidery and narrow velvet and satin ribbon may be used for decoration.

We have pattern No. 9361 in seven sizes for children from one to seven years old. To make the dress for a child of five years, calls for two yards and three-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

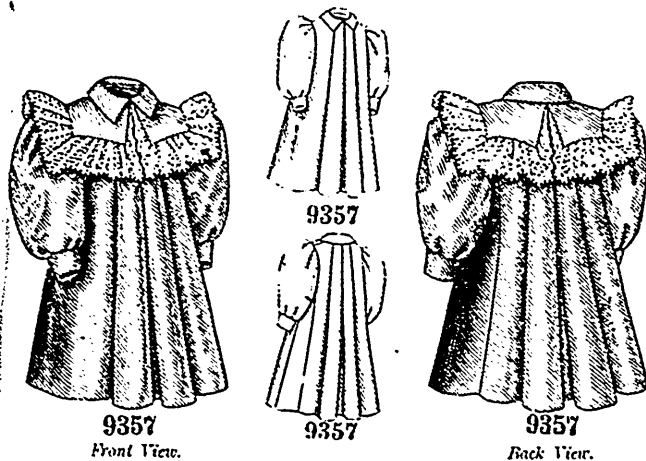
**CHILD'S YOKE-DRESS.**

(For Illustrations see this Page.)

No. 9406.—This charmingly simple little dress of fine main-sock decorated with insertion and lace edging is an appropriate mode for little girls' best or ordinary dresses, according to the material in which it is made. The upper part of the dress is a square yoke shaped by shoulder seams and closed at the back, and to it the full skirt is joined. The skirt is gathered across the top at the front and back where it joins the yoke and is finished at the bottom with a deep hem. The



**CHILD'S YOKE DRESS.**  
(For Description see this Page.)



**CHILD'S LONG EMPIRE COAT WITH TURN-DOWN COLLAR AND A FANCY COLLAR, WHICH MAY BE OMITTED.**  
(For Description see this Page.)

dered with insertion above a frill of lace edging. A band of insertion overlays the standing collar and above it rises a frill of lace edging. The bishop sleeves are gathered at the top and bottom and finished with insertion-trimmed bands decorated at the lower edge with a frill of lace edging. The fanciful collar may be omitted, as shown in the small engraving.

In white goods such materials as main-sock, cambric and lawn will be chosen for the little dress while in heavier goods cashmere will lead, pale shades or half tones being chosen.

We have pattern No. 9406 in seven sizes for children from one-half to six years of age. For a girl of five years, the dress requires three yards and five-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



**FIGURE No. 178 B.—This illustrates CHILD'S LONG EMPIRE COAT.—The pattern is No. 9385, price 10d. or 20 cents.**  
(For Description see Page 418.)

**CHILD'S LONG EMPIRE COAT WITH TURN-DOWN COLLAR AND A FANCY COLLAR (WHICH MAY BE OMITTED).**  
(For Illustrations see this Page.)

No. 9357.—At figure No. 179 B in this number of THE Delineator, this coat is shown differently made up.

An extremely pretty long coat in Empire style is here shown made of sage-green broadcloth and trimmed with cream lace. The fronts and back of the coat are separated by under-arm gores and are each formed of three sections shaped to give a stylish flare toward the bottom. The back is arranged in a box-plait at each side of the center and the fronts in a box-plait at each side of the closing, which is made invisibly at the center, the box-plaits being tacked to below the waist and falling free in rolling flutes below. The fancy-collar is in two sections that flare at the front and back and a turn-down collar with flaring ends completes the neck. The fancy collar may be omitted, as shown in the small views. The puff sleeves are gathered at the top and bottom and arranged over coat-shaped linings that are exposed in cuff outline and finished with facings of the material.

Broadcloth, cheviot, lady's-cloth, serge and silk, with braid, embroidery, lace and narrow ribbon-for trimming will be appropriate for little coats of this style.

We have pattern No. 9357 in eight sizes for children from one-half to seven years of age. To make the coat for a child of five years, will require two yards and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

deep fanciful collar is a stylish feature of the dress; it is shaped in a series of points in the front and back and is bor-

FIGURE No. 178 B.—CHILD'S EMPIRE LONG COAT.

(For Illustration see Page 417.)

FIGURE No. 178 B.—This illustrates a Child's coat. The pattern, which is No. 9385 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years and is shown differently portrayed on this page of the magazine.



The pattern, which is No. 9385 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years and is shown differently portrayed on this page of the magazine.

Ècru faced cloth trimmed with brown braid is pictured in this charming little coat which is in Empire style and is rendered very protective by its circular cape and gored long skirt. At the front the skirt is smooth but a box-plait is formed in the back at each side of the center; the skirt flares stylishly toward the bottom and is joined to the lower edge of the short body, which is lapped and closed in double-breasted fashion. The deep circular cape falls in slight ripples at the back and

FIGURE No. 179 B.—This illustrates CHILD'S LONG EMPIRE COAT.—The pattern is No. 9357, price 10d. or 20 cents. (For Description see this Page.)

over the shoulders and the rolling collar has square ends that flare prettily. The wrists of the two-seam leg-o'-mutton sleeves are decorated to correspond with the cape and collar.

Very pretty coats are made like this of brown, violet, heliotrope, rose, green and gray cloth and also of fancy coatings that show pretty mixtures of dark and bright colors. Braid, fur and Astrakhan are popular trimmings.

The velvet toque is trimmed with ostrich tips.

FIGURE No. 179 B.—CHILD'S LONG EMPIRE COAT.

(For Illustration see this Page.)

FIGURE No. 179 B.—This illustrates a Child's coat. The pattern, which is No. 9357 and costs 10d. or 20 cents, is in eight sizes for children from one-half to seven years and may be seen in four views on page 417.

This stylish Empire coat of dark rose Bengaline is attractively trimmed with sable fur and lace edging. The graceful folds in which it falls are produced by the fullness in the loose back and fronts, which are arranged in a box-plait at each side of the closing and at each side of the center of the back. The back and each front are in sections so as to give the graceful Empire flare at the bottom and under-arm gores give a smooth effect at the sides. The neck is completed with a turn-down collar falling over a fancy collar in two sections that flare at the center of the back and front. Both collars are bordered with fur and the fancy collar is edged with lace. The full sleeves extend to cuff depth on the smooth linings and a band of fur completes them prettily at the wrist.

The coat, suitably lined, will be made of faced cloth, cheviot, Venetian cloth and for dressy wear of velvet, corded silk and

lustrous broadcloth. Fur bands, lace insertion and lace edging provide appropriate garniture.

The silk bonnet matches the coat and is trimmed with ribbon and feathers.

CHILD'S LONG EMPIRE COAT, WITH GORED SKIRT.

(For Illustrations see this Page.)

No. 9385.—At figure No. 178 B in this number of THE DELINEATOR this coat is shown in a different development.

The stylish little coat here shown made of tan broadcloth with Astrakhan for trimming, is in the favorite Empire style. The body is quite short and is fitted by shoulder and under-arm seams; it laps and closes in double-breasted style with buttons and button-holes and to its lower edge is joined the skirt, which is gored to give the stylish flare toward the bottom. A box-plait is arranged at each side of the center of the back of the skirt and the fronts are quite smooth. The development is of circular shaping; its ends meet all the way down the center and the shaping causes it to ripple prettily all round. The cape gives added warmth to the garment in cold weather but it could be omitted if not desired. The neck is completely wide flaring ends. The comfortable two-seam sleeves are in leg-o'-mutton style and are gathered at the top.

Fine diagonal, melton, kersey and fancy coating are particularly suitable for these coats and braid or fur bands will trim them prettily. Stitching will afford a satisfactory finish of plain or mixed cheviot and other serviceable materials for ordinary wear.

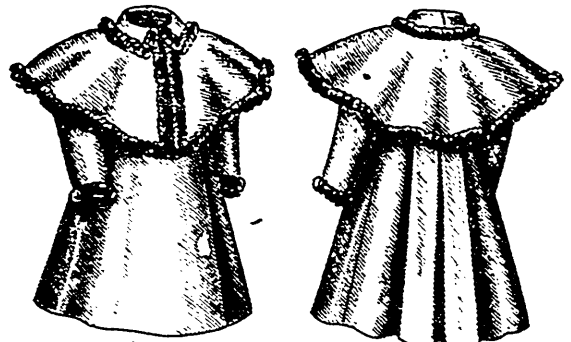
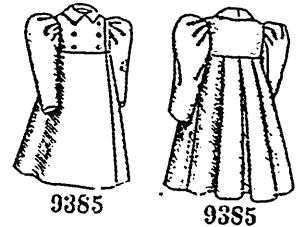
We have pattern No. 9385 in seven sizes for children from one to seven years old. For a child of five years, the coat needs a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

INFANTS' DRESS, WITH BOLEROS.

(For Illustration see Page 418.)

No. 9362.—Dainty little boleros are a feature of this baby's dress, which is pictured made of nainsook and decorated with

insertion and lace edging. The front of the plain short body shapes a point at the center of the lower edge; it joins the backs in shoulder seams and in very short under-arm seams and the closing is made at the center of the back with button-holes and buttons. Boleros with rounding front edges bordered with lace edging



9385 Front View. 9385 Back View.

CHILD'S LONG EMPIRE COAT WITH GORED SKIRT.

(For Description see this Page.)

enter the shoulder and under-arm seams and are very ornamental, and the front is decorated at the center with an upright band of insertion bordered with frills of lace edging. The full

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lace edging which are further decorated with a frill of lace edging, and a frill of similar edging rises above a tiny band completing the neck. The deeply-hemmed skirt is gathered at the top and sewed to the bottom of the waist. A simpler effect is attained by omitting the boleros, as shown in the small engraving.

**SKIRT.** Lawn, cambric, organdy or mull or the more durable cambrics and cross-barred muslins may be chosen for the dress.

Pattern No. 9362 is in one size only and to make it requires two-yards and three-eighths of goods thirty-six inches wide, with five-eighths of a yard of insertion an inch and a half wide for the wristbands and to trim. Price of pattern, 10d. or 20 cents.

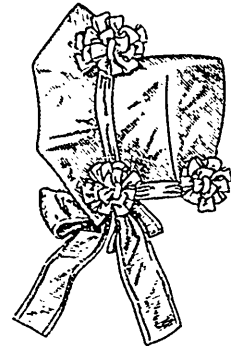
**LITTLE GIRLS' BONNET. (KNOWN AS THE VICTORIA BONNET.)**  
(For Illustrations see this Page.)

No. 1478.—This little bonnet, fashionably known as the Victorian bonnet, is shown made of silk and lace edging and decorated with ribbon. The silk lining consists of a front and center and the back edge of the front is gathered and joined to the smooth center. The front of the bonnet is shaped to form a series of points at the front edge; it is stiffened to retain its shape and a wire arranged along the front edge holds the front well in position. It is smoothly joined to the close-fitting crown which is shaped by a short dart seam at each side; and a double frill of lace edging is arranged inside the front, with very dainty effect. Wide ribbon is arranged over the joining of the front and crown and the plaited ends of tie-strings are tacked to the corners of the crown and bowed becomingly in front. A wrinkled wide ribbon is arranged along the lower edge of the crown and rosettes of narrow ribbon are tacked to the ribbon at intervals.

We have pattern No. 1478 in four sizes for little girls from one to seven years old. For a girl of five years, the bonnet calls for one yard of goods twenty inches wide with two yards of lace edging four inches and a half wide for the wide frill, a yard and a half of lace edging two inches and a half wide for the narrow frill, a yard and a half of ribbon two inches and three-fourths wide for the ties and a fourth of a yard of lining silk twenty inches wide for the lining. Price of pattern, 5d. or 10 cents.



1478



1478

**LITTLE GIRLS' BONNET. (KNOWN AS THE VICTORIA BONNET.)**  
(For Description see this Page.)



9361



9361

**LITTLE GIRLS' BONNET. (KNOWN AS THE GRETCHEN OR DUTCH BONNET.)**

(For Description see this Page.)

**LITTLE GIRLS' BONNET. (KNOWN AS THE GRETCHEN OR DUTCH BONNET.)**

(For Illustrations see this Page.)

No. 9364.—This becoming bonnet is pictured made of

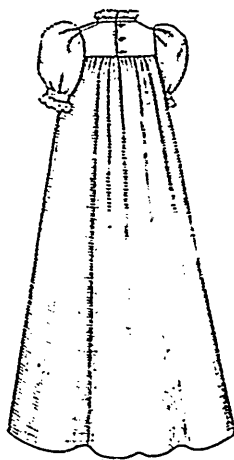


9362

Front View.



9362



9362

Back View.

**INFANTS' DRESS WITH BOLEROS.**  
(For Description see Page 418.)

cream corded silk and lace net. It has a close-fitting front, the ends of which join in a seam at the back; pretty fullness is collected at the back edge in upward-turning side-plaits and

the front is joined to a circular center which is overlaid with lace net, a frill of lace edging being included in the joining. The front is rolled back at each side to form a revers, the revers being overlaid with lace net and trimmed along the

upper end and back edge with a frill of lace edging. A twisted ribbon is arranged along the lower edge of the bonnet and is tacked at intervals; it is left long enough to form tie strings which are tied under the chin in a bow with long ends. A cluster of ribbon loops rises at the top between the ends of the revers, giving becoming height to the bonnet. The bonnet is completed with a silk lining made like the outside with the exception of the revers.

Charming little bonnets in this style may be made of cashmere, broadcloth and velvet, and trimmed with bands of swansdown, chinchilla, beaver and ermine. For wear in mild weather they may be made of dotted and plain Swiss and fine all-over embroidery and ornamented with fine nainsook or lace insertion or edging, with ribbon in delicate tints suitable for children. A dainty bonnet may be made to harmonize with a coat of rēscda cloth or Bengaline. The revers and center may be covered with deep cream point Venise lace net in an open pattern and a frill to match may follow the edges.

We have pattern No. 9364 in four sizes for little girl from one to seven years of age. To make the bonnet for a girl of five years calls for a half of a yard of material twenty-two inches wide, with an eighth of a yard of lace net twenty-seven inches wide to cover the revers and center. Price of pattern, 5d. or 10 cents.

Styles for Boys.

FIGURE No. 180 B.—BOYS' SUIT.  
(For Illustration see this Page.)

FIGURE No. 180 B.—This consists of a boys' overcoat and trousers. The overcoat pattern, which is No. 9349 and costs 1s. or 25 cents, is in twelve sizes for boys from five to sixteen years old, and is shown in two views on page 422. The trousers pattern, which is No. 7451 and costs 7d. or 15 cents, is in twelve sizes, from five to sixteen years of age.

This trim-looking suit consists of an overcoat of light tan kersey finished with stitching, and gray striped trousers. The overcoat is in single-breasted sack style and the back is made shapely by a center seam. The fronts are closed in a fly below lapels that form wide notches with the ends of the rolling coat collar, and the openings to the customary four pockets are finished with laps. The sleeves are comfortably wide.

The trousers are of the approved cut and fit well over the boot.

Melton, diagonal, covert cloth and cheviot are selected for overcoats and the trousers may be of plain cloth or of fine striped or checked suiting.



BOYS' NORFOLK SUIT HAVING KNICKERBOCKER TROUSERS WITH A FLY. (KNOWN AS THE TYROLEAN OR CHAMOIS HUNTER SUIT.)

(For Illustrations see this Page.)

No. 9350.—Another view of this suit may be had by referring to figure No. 181 B in this number of THE DELINEATOR.

Mixed cheviot was here chosen for the stylish suit, which is known as the Tyrolean or chamois hunter suit. The upper



9350

Front View.

BOYS' NORFOLK SUIT, HAVING KNICKERBOCKER TROUSERS WITH A FLY. (KNOWN AS THE TYROLEAN OR CHAMOIS HUNTER SUIT.)

(For Description see this Page.)

The front yoke is a square yoke fitted by shoulder seams and to its lower edge are joined the fronts and seamless back. The jacket is nicely conformed to the figure by well-curved side seams. A box-plait is stitched on the back at the center and there is one at each side of the closing, which is made with button-holes and buttons at the center of the front. The front yokes are reversed above the closing in short lapels, which form notches with the ends of the rolling coat-collar. The sleeves are comfortably wide and well-shaped and are decorated at the back of the wrist with two buttons. Capacious patch pockets are applied on the fronts back of the plaits, and a broad belt encircles the waist and is closed at the front. The belt passes beneath the box-plaits, which are left free for a short

FIGURE No. 180 B.—This illustrates Boys' Suit.—The patterns are Boys' Overcoat No. 9349, price 1s. or 25 cents; and Trousers No. 7451, price 7d. or 15 cents.  
(For Description see this Page.)

distance, and also through fanciful shaped straps that are stitched on the side seams.

The knickerbockers are shaped the customary seams and hip and the closing is made in a fly. The lower edges of the trousers are turned under for hems, in which elastic is inserted to draw the edges in close below the knee and cause them to droop in the regulation way. A waistband completes the top of the trouser. Machine-stitching finishes the suit.

Tweed, mixed and checked cheviot, homespun, English and French serge, whipcord, covert suiting and similar durable materials in such colors: tan, navy-blue, drab, brown, etc. are liked for suits of this style. A suit of navy-blue or cadet-green serge may have a line of soutache braid in black or in the color matching the cloth applied along the edge of each box-plait, at the edge of the yoke and also at cuff depth below the wrist.

We have pattern No. 9350 in eight sizes for boys from five to twelve years old. To make the suit for a boy seven years, needs a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' DRESS.

(For Illustrations see Page 421.)

No. 9346.—Blue and white flannel are associated in the simple yet pretty little dress pictured. The front and backs of the body are joined in shoulder and under-arm seams; two box-plaits are laid in the front at each side of the center and two at the back at each side of the closing, which is made invisibly at the center. A short, full skirt is gathered at the top and joined to the lower edge of the long-waisted body. A belt of the material fastened at the back is worn and conceals the joining of the body and skirt. A deep, turn-down collar made of the white flannel completes the neck; it is in two sections, the front ends of which flare widely, and the back ends are gathered at the top and bottom and finished with wristbands, over which roll turn-over cuffs of the white flannel. A frill of embroidered edging daintily trims the edges of the collar and cuffs.

Serge, cashmere and other wools, as well as gingham, linen and various washable materials, may be made up in this way, with braid, lace or embroidered edging for ornamentation. A dress of Scotch plaid serge may



9350

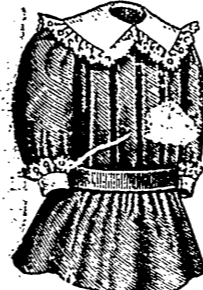
Back View.

BOYS' NORFOLK SUIT, HAVING KNICKERBOCKER TROUSERS WITH A FLY. (KNOWN AS THE TYROLEAN OR CHAMOIS HUNTER SUIT.)

(For Description see this Page.)

is fashioned after this design with plain serge matching the prevailing color in the plaid for the collar, cuffs and belt. Soutache braid may follow the edges of these accessories.

We have pattern No. 9346 in four sizes for little boys from two to five years old. To make the dress for a boy five years, needs two yards and an eighth of blue with a fourth of a yard of white flannel each forty inches wide. Price of pattern, 10d. or 20 cents.



9346

Front View.

LITTLE BOYS' DRESS.

(For Description see Page 420.)

FIGURE No. 181 B.—BOYS' NORFOLK SUIT.

(For Illustration see this Page.)

FIGURE No. 181 B.—This consists of a Boys' suit and cap. The suit pattern, which is No. 9350 and costs 1s. or 25 cents, is in eight sizes for boys from five to twelve years of age and is shown again on page 420. The cap pattern, which is No. 1167 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes.

The Norfolk suit here pictured is of fancy cheviot and finished with machine-stitching and buttons, is fashionably known as the Tyrolean or chamois hunter's suit. The knickerbocker trousers are made with a fly and droop over the knees, where they are drawn in with laces. The Norfolk jacket consists of a yoke upper portion to which the back and fronts are sewed. A box-plait is applied at the center of the back and similar plaits are arranged on the fronts at each side of the closing. Above the closing the front yokes are reversed in jointed lapels that meet the ends of the rolling coat collar in notches. Large patch pockets are stitched to the fronts back of the plaits, and the belt passes beneath the plaits and under-arm seams; two side seams surround the waist. The comfortable sleeves are finished at the wrists with stitching and buttons.

The cap matches the suit. It consists of joined sections that meet in a point at the center under a button. The front of the cap droops over the forehead.

Scotch tweed and heavy suitings will make up nicely in this suit for cold weather and flannel, serge and light-weight suitings may be selected for the intermediate seasons. Machine-stitching and buttons will provide a neat decorative finish. The cap will usually match the suit.

FIGURE No. 182 B.—LITTLE BOYS' OVERCOAT AND CAP.

(For Illustration see Page 422.)

FIGURE No. 182 B.—This illustrates a little boys' long coat or overcoat and cap. The coat pattern, which is No. 9347 and costs 1s. or 25 cents, is in four sizes for little boys from two to five years old, and is shown again on page 422 of this number of THE DELINEATOR. The cap pattern, which is No. 845 and costs 5d. or 10 cents, is in seven sizes, from six to seven and a half, cap sizes. This is a pleasing style of long coat or overcoat for little boys

and dark-green cloth was here chosen for it. The loose fronts close to the throat in double-breasted style with button-holes and large pearl buttons, and the back is laid in a double box-plait at the center and hangs from a square yoke. A broad, square sailor collar with stole ends gives a dressy touch; it is bordered with chinchilla, which also covers the low standing collar and follows the upper edge of fancy turn-up cuffs completing the coat sleeves.

The Tam O'Shanter cap matches the coat and is decorated with quill feathers fastened under a button at the left side.

Velvet or corded silk would make a handsome coat of this style and such materials as wide-wale English serge, cheviot, faced cloth or homespun, in shades of navy, tan, green, etc., could be made dressy by braiding, plainly or fancifully applied, or fur bands. Heavy lace and fur are suitable trimmings for the first-mentioned materials. The cap will sometimes be of the coat fabric and braid, rosettes and feathers are favored for decorating it. A handsome overcoat for a little man was made of dark-red melton. Large white pearl buttons were used for closing and also for ornament, and beaver fur was applied over the collar and cuffs.



9346

Back View.

LITTLE BOYS' DRESS.

(For Description see Page 420.)

BOYS' SINGLE-BREASTED SACK OVERCOAT WITH FLY FRONT.

(For Illustrations see Page 422.)

No. 9349.—By referring to figure No. 180 B in this magazine, this overcoat may be seen in a different development.

A handsome quality of diagonal was here selected for the overcoat which is in sack style. The back is shaped by a center seam and joins the fronts in shoulder and side seams. The single-breasted fronts are closed with buttons and button-holes in a fly and above the closing they are reversed in lapels that form notches with the ends of the rolling collar. The sleeves are of comfortable width and pocket laps cover openings to side, left breast and change pockets. Machine-stitching gives a neat finish to all the edges of the coat.

The overcoat may be stylishly made up in broadcloth, melton, kersey or any cloth of solid or mixed hue suitable for overcoats. Machine-stitching will give the most appropriate completion.

We have pattern No. 9349 in twelve sizes for boys from five to sixteen years old. For a boy of eleven years the overcoat calls for a yard and five-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' LONG COAT OR OVERCOAT.

(For Illustrations see Page 422.)

No. 9347.—This coat is shown again at figure No. 182 B.

Light-gray Bengaline silk was here selected for the dressy little coat. The full back is arranged in a wide double box-

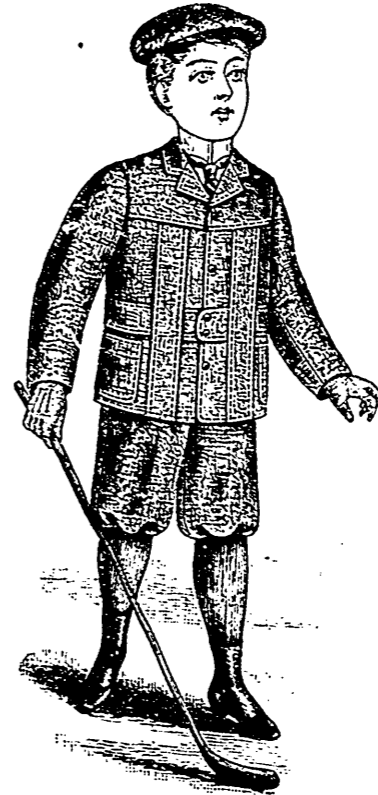
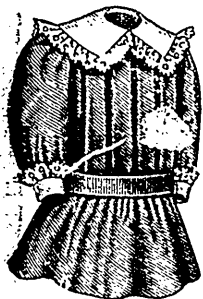


FIGURE No. 181 B.—This illustrates Boys' Norfolk Suit.—The patterns are: Boys' Suit No. 9350, price 1s. or 25 cents; and Cap No. 1167, price 5d. or 10 cents.

(For Description see this Page.)

so fashioned after this design with plain sergo matching the prevailing color in the plaid for the collar, cuffs and belt. Hilt-soutache braid may follow the edges of these accessories.

We have pattern No. 9346 in four sizes for little boys from two to five years old. To make the dress for a boy five years, needs two yards and an eighth of blue with a fourth of a yard of white flannel each forty inches wide. Price of pattern, 10d. or 20 cents.



9346

Front View.

LITTLE BOYS' DRESS.

(For Description see Page 420.)

FIGURE No. 181 B.—BOYS' NORFOLK SUIT.

(For Illustration see this Page.)

FIGURE No. 181 B.—This consists of a Boys' suit and cap. The suit pattern, which is No. 9350 and costs 1s. or 25 cents, is in eight sizes for boys from five to twelve years of age and is shown again on page 420. The cap pattern, which is No. 1167 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes.

The Norfolk suit here pictured is of fancy chevot and finished with machine-stitching and buttons, is fashionably known as the Tyrolean or chamois-hunter's suit. The knickerbocker trousers are made with fly and droop over the knees, where they are drawn in with elastic. The Norfolk jacket consists of a yoke upper portion to which the back and fronts are sewed. A box-plait is applied at the center of the back and similar plaits are arranged on the fronts at each side of the closing. Above the closing the front yokes are reversed in jointed lapels that meet the ends of the rolling coat collar in notches. Large patch pockets are stitched to the fronts back of the plaits, and a belt passes beneath the plaits and under fanciful straps stitched over the side seams surrounds the waist. The comfortable sleeves are finished at the wrists with stitching and buttons.

The cap matches the suit. It consists of joined sections that meet in a point at the center under a button. The front of the cap droops over the visor.

Scotch tweed and heavy suitings will make up nicely in this suit for cold weather and flannel, serge and light-weight suitings may be selected for the intermediate seasons. Machine-stitching and buttons will provide a neat decorative finish. The cap will usually match the suit.

FIGURE No. 182 B.—LITTLE BOYS' OVERCOAT AND CAP.

(For Illustration see Page 422.)

FIGURE No. 182 B.—This illustrates a little boys' long coat or overcoat and cap. The coat pattern, which is No. 9347 and costs 1s. or 25 cents, is in four sizes for little boys from two to five years old, and is shown again on page 422 of this number of FASHION. The cap pattern, which is No. 845 and costs 5d. or 10 cents, is in seven sizes, from six to seven and a half, cap sizes. This is a pleasing style of long coat or overcoat for little boys

and dark-green cloth was here chosen for it. The loose fronts close to the throat in double-breasted style with button-holes and large pearl buttons, and the back is laid in a double box-plait at the center and hangs from a square yoke. A broad, square sailor collar with stole ends gives a dressy touch; it is bordered with chinchilla, which also covers the low standing collar and follows the upper edge of fancy turn-up cuffs completing the coat sleeves.

The Tam O'Shanter cap matches the coat and is decorated with quill feathers fastened under a button at the left side.

Velvet or corded silk would make a handsome coat of this style and such materials as wide-wale English serge, chevot, faced cloth or homespun, in shades of navy, tan, green, etc., could be made dressy by braiding, plainly or fancifully applied, or fur bands. Heavy lace and fur are suitable trimmings for the first-mentioned materials. The cap will sometimes be of the coat fabric and be of rosettes and feathers are favored for decorating it. A handsome overcoat for a little man was made of dark-red melton. Large white pearl buttons were used for closing and also for ornament, and beaver fur was applied over the collar and cuffs.



9346

Back View.

LITTLE BOYS' DRESS.

(For Description see Page 420.)

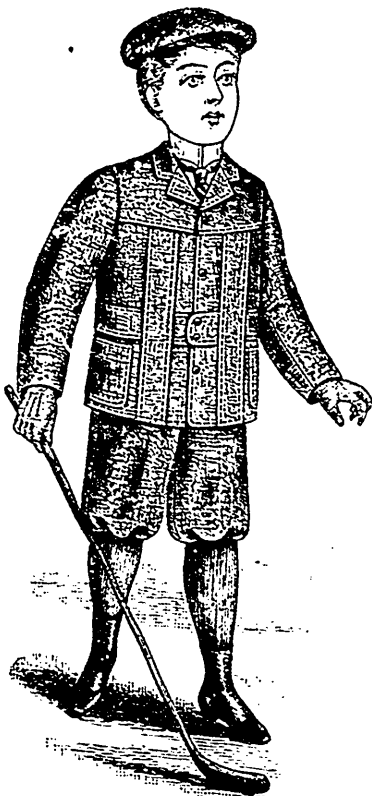


FIGURE No. 181 B.—This illustrates Boys' Norfolk Suit.

The patterns are Boys' Suit No. 9350, price 1s. or 25 cents; and Cap No. 1167, price 5d. or 10 cents.

(For Description see this Page.)

BOYS' SINGLE-BREASTED SACK OVERCOAT WITH FLY FRONT.

(For Illustrations see Page 422.)

No. 9349.—By referring to figure No. 180 B in this magazine, this overcoat may be seen in a different development.

A handsome quality of diagonal was here selected for the overcoat which is in sack style. The back is shaped by a center seam and joins the fronts in shoulder and side seams. The single-breasted fronts are closed with buttons and button-holes in a fly and above the closing they are reversed in lapels that form notches with the ends of the rolling collar. The sleeves are of comfortable width and pocket laps cover openings to side, left breast and change pockets. Machine-stitching gives a neat finish to all the edges of the coat.

The overcoat may be stylishly made up in broadcloth, melton, kersey or any cloth of solid or mixed hue suitable for overcoats. Machine-stitching will give the most appropriate completion.

We have pattern No. 9349 in twelve sizes for boys from five to sixteen years old. For a boy of eleven years the overcoat calls for a yard and five-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' LONG COAT OR OVERCOAT.

(For Illustrations see Page 422.)

No. 9347.—This coat is shown again at figure No. 182 B.

Light-gray Bengaline silk was here selected for the dressy little coat. The full back is arranged in a wide double box-

plait at the center and is joined to the lower edge of a deep square yoke. Shoulder and under-arm seams join the back to the fronts, which are lapped and closed to the throat in double-breasted style with button-holes and large buttons. The coat-shaped sleeves are finished at the wrist with roll-over cuffs that are deepest at the outside of the arm where they shape a point. The neck is completed with a narrow standing collar and a sailor collar having stole ends which flare slightly. The sailor collar falls deep and square at the back and is decorated at the lower edge with a frill of handsome deep lace edging set on under a tiny band of the Bengaline.



FIGURE NO. 182 B.—This illustrates LITTLE BOYS' OVERCOAT AND CAP.—The patterns are Little Boys' Overcoat No. 9347, price 1s. or 25 cents; and Cap No. 845, price 5d. or 10 cents.  
(For Description see Page 421.)

Persian lamb or Astrakhan may edge the collar and wrist-coat fashioned from navy-blue or dark-red melton or beaver No. 9351 in four sizes for little boys from two to five years of age. For a boy of five years, the coat requires two yards of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

This little coat is long and protective and may be prettily made up from broadcloth or in colors becoming to children from cheviot, fine diagonal and fancy coatings. Braid, chinchilla, Astrakhan or heavier bands will trim it suitably. A stylish little overcoat may be modeled after this design in Russian-green melton. Large pearl buttons may be used both for closing and ornament, and bands of Persian lamb may be applied at the edges of the cuffs and sailor collar and also over the standing collar.

We have pattern No. 9347 in four sizes for little boys from two to five years of age. For a boy of five years, the coat needs four yards and three-fourths of goods twenty inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' BOX-PLAITED LONG COAT OR OVERCOAT.

(For Illustrations see Page 423.)

No. 9351.—A pretty shade of brown smooth-faced cloth was selected for the attractive little overcoat here shown, machine-stitching giving a neat finish. The coat is long and nicely fitted by shoulder and under-arm seams. Three box-plaits are arranged in the back of the coat and three at the front, the middle box-plait being made at the front edge of the left front. The box-plaits are sewed along their under-folds to the waist and fall in free folds below, and the closing is made underneath the middle box-plait in the front. A sailor collar that falls deep and square at the back and has stole ends which flare widely from the throat completes the neck. The two-seam sleeves are nicely shaped; they have no fulness at the top and are finished at cuff depth with two rows of machine-stitching. A belt having pointed ends is closed at the front, the overlapping end being slipped through a strap of the material.

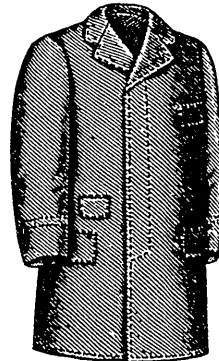
Little overcoats of this description are easily made, being of simple construction. Cheviot, broadcloth, ladies' cloth, flannel and serge are pretty materials for a coat of this style and a trimming of silk braid will afford a desirable finish. Either

Persian lamb or Astrakhan may edge the collar and wrist-coat fashioned from navy-blue or dark-red melton or beaver No. 9351 in four sizes for little boys from two to five years of age. For a boy of five years, the coat requires two yards of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

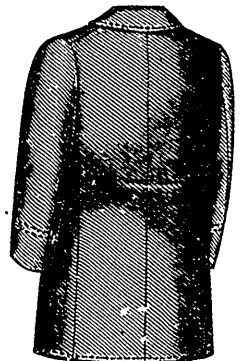
LITTLE BOYS' FRENCH HAT. (KNOWN AS THE BONAPARTE CHAPEAU.)

(For Illustrations see Page 423.)

No. 1481.—This attractive hat for boys, known as Bonaparte chapeau, is pictured made of white corded and decorated with rosettes of baby ribbon, ostrich feather and leather band. The hat consists of two crown sections that form a point at the top and two brim portions, which are large enough to form the limit of the crown and extend in a manner characteristic of the Napoleon hat, the crown standing high above it. A feather band covers the sewing of the brim to the crown and ostrich tips and a rosette of baby



9349  
Front View



9349  
Back View.

BOYS' SINGLE-BREADED SACK OVERCOAT WITH FLY FRONT

(For Description see Page 421.)



9347  
Front View.



9347



9347



9347  
Back View.

LITTLE BOYS' LONG COAT OR OVERCOAT.

(For Description see Page 421.)

bon supplement this trimming, while ribbon tie-strings are tucked underneath to the brim and bowed stylishly under the chin.

For fancy dress wear the hat will be made of velvet, silk or cloth in any becoming color that may match the coat contrast prettily with it. Ribbon and leather trimming may be used for decoration on any of these materials. With a piece of dark-red smooth-surfaced cloth may be worn a hat cut from the same material and trimmed with handsome black plush and a twist of black velvet and a rosette of velvet baby ribbon.

We have pattern No. 1481 in four sizes for little boys from

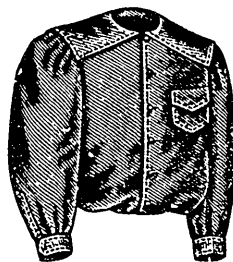


wrist-ones to four years old. To make the hat for a boy of two years, or beaver requires three-fourths of a yard of material twenty-two inches boys wide, with a yard and three-fourths of ribbon two inches and the half wide for the ties. Price of pattern, 5d. or 10 cents.

to twelve years old. For a boy of seven years, the blouse requires two yards and a half of goods twenty-seven inches

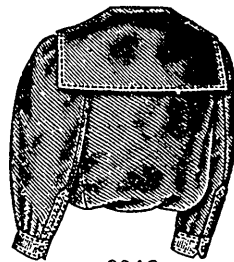
**BOYS' BLOUSE, WITH SAILOR COLLAR.**

(For Illustrations see this Page.)



9348

Front View.



9348

Back View.

Boys' BLOUSE, WITH SAILOR COLLAR.

(For Description see this Page.)

No. 9348.—This comfortable blouse is pictured made of blue flannel 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 the 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 falls deep and square at the back and has broad bands that flare widely from the throat. The sleeves are shaped by inside and outside seams and are gathered at the top and bottom; they are completed with wristbands closed at the end of the arm below openings finished with underlaps and pointed overlaps in regular shirt-sleeve style.

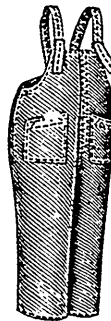
A blouse of this kind is most convenient and comfortable to wear when engaged in outdoor sports, and is also appropriate for school wear. Serge, flannel and other soft woollen goods as well as piqué and crash will be suitable for it and machine-

wide. Price of pattern, 10d. or 20 cents.

**BOYS' OVERALLS OR PLAY TROUSERS.**

(KNOWN AS THE BROWNIE BREEKS.)

(For Illustrations see this Page.)



1469

Front View.



1469

Back View.

Boys' OVERALLS OR PLAY TROUSERS.

(KNOWN AS THE BROWNIE BREEKS.)

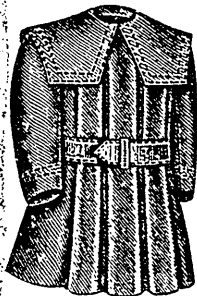
(For Description see this Page.)

No. 1469.—Mothers will appreciate the practical value of the overalls or play trousers here illustrated and known as the Brownie breeks. They are convenient for boys to slip on over the clothing to protect it from soil while at work or play.

In the present instance, blue jean was selected for the overalls. They are shaped by inside leg seams and a center seam and the lower edges of the legs are finished with narrow hems. The front of the overalls is extended to form a bib or apron, and straps of the material sewed underneath to the upper edge of the back at each side, are passed over the shoulders and attached at the opposite ends to the upper corners of the bib with a buckle slipped over a button. Openings are made for a short distance at each side of the overalls and the closing is made with a button-hole and button, the front lapping over the back. A large patch pocket is stitched to each front and two smaller pockets to the right back.

Drilling and seersucker may be used for making this garment, although jean in blue or brown is the fabric mostly chosen for overalls on account of its durability, the color being such that it will not readily show soil. A pair of overalls of which any little man may feel proud, may be cut from navy-blue linen with straps of white linen.

We have pattern No. 1469 in thirteen sizes for boys from three to fifteen years old. To make the overalls for a boy of nine years needs two yards of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.



9351

Front View.



9351

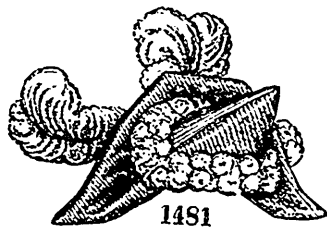
Back View.

LITTLE BOYS' BOX-PLAITED LONG COAT OR OVERCOAT.

(For Description see Page 422.)



1481



1481

LITTLE BOYS' FRENCH HAT. (KNOWN AS THE BONAPARTE CHAPEAU.)

(For Description see Page 422.)

stitching will furnish a neat and appropriate completion. We have pattern No. 9348 in ten sizes for boys from three

to twelve years old. For a boy of seven years, the blouse requires two yards and a half of goods twenty-seven inches

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THE BUTTERICK PUBLISHING CO. [LIMITED].

# ILLUSTRATED MISCELLANY.

## DRESSMAKING AT HOME.

(For Illustrations—see Pages 421 to 426.)

The vogue of the Russian styles continues unabated, these pretty modes seeming not to pall upon the taste of novelty seekers, notwithstanding the large number and variety of the designs offered. The bodice blousing or pouching all round is, of course, impossible for women not of slender build, but designers, thoughtful for all types, have cleverly introduced

modified Russian features in tight-fitting basques, so that every woman's gown may suggest these pleasing characteristics. Skirts are invariably made with a fan back and on those of thin fabrics for evening wear Spanish flounces are often seen.

Plaitings, frills and ruffings of all widths are in order this season upon both skirts and bodices. Plaitings can be bought ready for application but are easily made at less cost. After the silk has been cut of the required width, it is narrowly hemmed at one edge and then plaited on a plaiting frame—an oblong section of tin with parallel rods between straight pieces at each side—a knife provided for the purpose being used to press the silk between the rods. The unfinished edge is hidden by a band of fancy braid or other trimming, or is inserted between an underfacing and the outside of the edge to be decorated.

Knife-plaitings are sometimes put on with a self-heading and the edge is then turned under the depth of the heading or finished with a narrow hem before the plaiting is done. Gathered ruffles are similarly treated as regards the edges. An exquisite trimming for a silk waist may be made by edging a knife-plaiting of silk with a tiny frill of chiffon or *mousseline de soie*, the frill being joined to the silk with an underfacing before the silk is plaited. In trimming skirts with gathered ruffles, it is essential that the fullness be evenly distributed. To effect this, the skirt is

marked off for four equal divisions and a strip of silk divided into four parts being pinned together at four points, ruffling is gathered to each corresponding section of the skirt. One and a half times the width of the skirt is allowed for gathered ruffling; knife-plaitings require more.

Ruches are frequently employed as a heading for knife-plaitings. They are cut



FIGURE NO. 24 Y.—LADIES' CALLING TOILETTE.—(Cut by Waist Pattern No. 9389; 6 sizes; 30 to 40 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 9331; 12 sizes; 20 to 42 inches, waist measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 25 Y.—LADIES' EVENING TOILETTE.—(Cut by Waist Pattern No. 9409; 10 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 9395; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 30 cents.)

(For Descriptions of Figures Nos. 24 Y and 25 Y. "Dressmaking at Home," on Pages 425 and 426.)

bias and gathered twice through the center, the long edges being turned under to center and caught in with the shirring. These ruches are made of silk, chiffon

marked off for four equal divisions and a strip of silk divided into four parts being pinned together at four points, ruffling is gathered to each corresponding section of the skirt. One and a half times the width of the skirt is allowed for gathered ruffling; knife-plaitings require more.

Ruches are frequently employed as a heading for knife-plaitings. They are cut

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FIGURE No. 26 Y.—LADIES' RUSSIAN SHIRT-WAIST.—(Cut by Pattern No. 9392; 7 sizes; 30 to 42 inches, bust measure; price, 1s. or 25 cts.)

*mousseline* and are used alone as well as with other trimmings. Some ruffles are made with a tiny tuck-shirring at the center.

Russian blouses are, as a rule, quite as much trimmed at the back as in front, a favored trimming consisting of applied lace bands encircling the body above the waistline. These applied bands when wide sometimes require

In speaking of trimmings, lace edging, ribbon stocks and belts must not be forgotten since they are important items in the make-up of nearly all gowns. Frills of narrow lace edging in groups of three form a delightful trimming for full vest fronts. The rows run crosswise on the front and the sleeves are often trimmed from the wrist to the puff or frill at the top with encircling rows similarly grouped. The process of fulling lace edging is much simplified by drawing the lace up on one of the three strong threads found at the top. The frills of deep lace rising above the stock are sometimes formed in a triple box-plait at the center and gathered at each side. They are quite as often, however, gathered all the way and are always narrowed toward the ends, which are also gathered and joined to the collar.

In making a stock, the ends of the ribbon should be slanted so that the upper edge is shorter than the lower. The ends are then turned under neatly, gathered and finished with three hooks and eyes. The bow is tacked to the ends on which the hooks are placed. Ribbon belts are made in the same way, except that the ends are cut straight.

FIGURE No. 24 Y.—LADIES' CALLING TOILETTE.—A charming toilette suitable for calling and other dressy wear is here shown. The basque-waist is of light-blue silk and the skirt of black silk decorated with knife-plaitings of the same. A tucked pouch front and double-frill caps give the waist a fluffy effect that will be extremely becoming to slender women. The closing is made at the center of the back and fulness at each side of the closing is drawn down tightly, while the front pouches over a ribbon belt matching the stock. Jet gimp and lace edging trim the front effectively and similar trimming is arranged at the edges of the caps and the wrists, the sleeves being in mousquetaire style above

to be sewed at both edges, but usually the upper edge only is sewed to position with fine running stitches. Ribbon bands are similarly applied. In applying jet trimmings, the stitches should be taken between the jet facets or beads. Most of these trimmings can be sewed on so that the stitches are imperceptible.

The braiding designs that are so ornamental and popular for decorating cloth costumes or jackets are easily executed, the braid being first tacked on and then carefully machine-stitched through the center. When put on in lines, it is similarly stitched, but Hercules braid, both wide and narrow, is sewed only at the upper edge.

A new use for soutache braid is commended by utility as well as appearance, the braid being used in place of eyes for a hook-and-eye closing on cloth basques or jackets. This method of closing will be found particularly convenient when the garment closes under the arm. A row of the braid is sewed on the edge opposite the hooks, being left free wherever a hook occurs and sewed strongly between. The braid is entirely concealed when the hooks are caught.



FIGURE No. 27 Y.—LADIES' TAILOR-MADE COSTUME.—(Cut by Pattern No. 9367; 12 sizes; 30 to 46 inches, bust measure; price, 1s. 8d. or 40 cents.)



FIGURE No. 28 Y.—LADIES' STREET TOILETTE.—(Cut by Skirt Pattern No. 9295; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents, and Coat Pattern No. 9369; 10 sizes; 30 to 48 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 20 Y, 27 Y and 28 Y, see "Dressmaking at Home," on Pages 420 and 427.)

the elbow. The pattern of the waist is No. 9389, in six sizes for ladies from thirty to forty inches, bust measure, and costing 1s. or 25 cents. The seven-gored skirt is made by pattern No. 9331, in twelve sizes from twenty to forty-two inches, waist measure, price 1s. 3d. or 30 cents. It flares moderately and has the popular fan back.

FIGURE No. 25 Y.—LADIES' EVENING TOILETTE.—White and a soft shade of green compose the delightful color combination seen in this toilette. The pouch waist is of white silk with a Bertha of white chiffon. It is known as the Jubilee waist and droops all round over a wide belt of green silk. The short sleeves stand out fashionably

has fullness at the center pouching over a black satin belt and extends to the left side to meet a narrow left front, a row of fancy braid being placed ornamentally along the upper part of the closing. The sleeves are in regular shirt-sleeve style with straight link cuffs. A white satin band-bow adds a smart finishing touch. The shirt-waist may be fashioned from

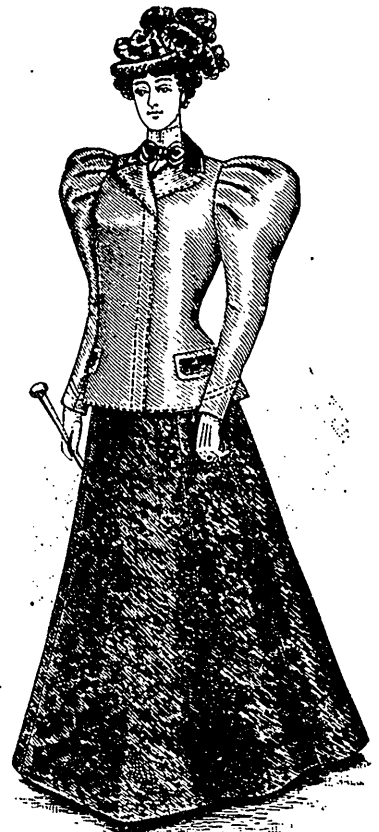


FIGURE No. 31 Y.—LADIES' PROMENADE TOILETTE.—(Cut by Coat Pattern No. 9374; 7 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents; and Skirt Pattern No. 9334; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 29 Y, 30 Y and 31 Y, see "Dressmaking at Home," on Page 427.)

corduroy, flannel or cloth by pattern No. 9392, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. It may be trimmed simply or finished with stitching and the closing is sometimes made with fancy buttons.

FIGURE No. 27 Y.—LADIES' TAILOR-MADE COSTUME.—This costume of gray-blue cloth is trimmed in tailor style with black braid. The skirt is seven-gored with the admired fan back and it flares in the approved way. The basque is formed at the back in a narrow postilion in which a box-plait is underfolded, and jacket-fronts arranged over plain fronts closed at the center are cut short in front of the darts and reversed all the way down in lapels by a rolling collar above which rises a standing collar. The sleeves are box-plaited to stand out from the arm at the top and are close below. The decoration of braid is pleasing and although the trimming is used generously on both the skirt and basque, the effect is not suggestive of elaboration or display. Pattern No. 9367, which is in twelve sizes



FIGURE No. 29 Y.—LADIES' RUSSIAN COSTUME.—(Cut by Pattern No. 9393; 6 sizes; 30 to 40 inches, bust measure; price, 1s. 8d. or 40 cents.)

and the waist is surrounded by two rows of white lace insertion over green ribbon. The skirt of green silk includes nine gores, straight at the center and bias at the side edges so that stripes, plaids, etc., may be matched at the seams. The back is in fan style and the flare is moderate. The fanciful trimming is arranged with knife-plaitings of silk and deep lace insertion. The waist pattern is No. 9409, in ten sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents, and the skirt pattern is No. 9398, which is in nine sizes from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents.

FIGURE No. 26 Y.—LADIES' RUSSIAN SHIRT-WAIST.—A pouch front and left side closing make this waist distinctly Russian in style. The excellent effect of velvet in the mode is here shown, and in accordance with the prevailing fancy the collar is a removable one of white linen. The back of the shirt-waist displays a pointed yoke and fullness at the center below the yoke. The right front

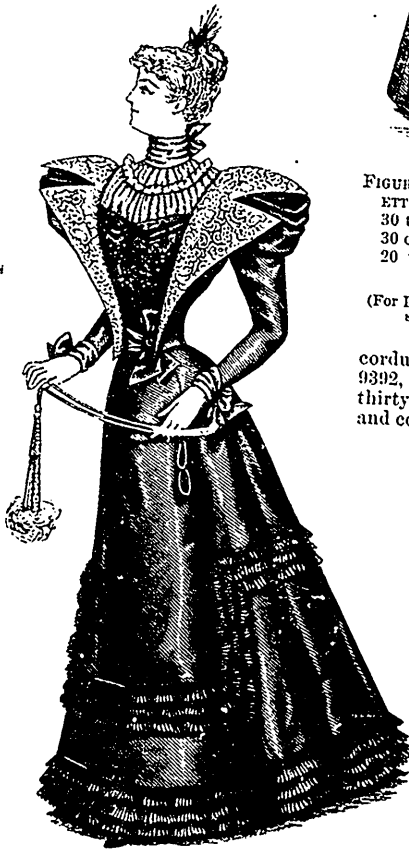


FIGURE No. 30 Y.—LADIES' TOILETTE.—(Cut by Skirt Pattern No. 9398; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque-Waist Pattern No. 9359; 10 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)

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for ladies from thirty to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents, was followed in making this costume.

FIGURE NO. 28 Y.—LADIES' STREET TOILETTE.—A new style of coat in three-quarter length is combined with a circular skirt in this becoming out-of-door toilette. Dark-green cloth is united with black Astrakhan in the coat, which is shaped by pattern No. 9369, in ten sizes for ladies from thirty to forty-eight inches, bust measure, and costing 1s. 3d. or 30 cents. A tight-fitting back showing coat-laps below the waist-line and fronts made half-close by long, single bust darts and reversed in lapels above a fly closing by a rolling collar, combine to give the mode attractive outlines. The collar, pocket-laps and roll-up cuffs completing the box-plaited sleeves are of the Astrakhan and stitching adds a neat finish. The skirt is of checked wool goods and is made with a fan back. The pattern, No. 9295, in nine sizes for ladies from twenty to thirty-six inches, bust measure, and costing 1s. 3d. or 30 cents, provides that the skirt may be either gathered or dart-fitted in front.

FIGURE NO. 20 Y.—LADIES' RUSSIAN COSTUME.—This costume of heliotrope cloth and white silk presents Russian features in a novel and charming form. The fronts are shaped to reveal a yoke of the white silk formed in tucks and the right front laps diagonally to the left side below the yoke, the closing being made with three buttons at the bust and invisibly below. The back is plain and it, as well as the

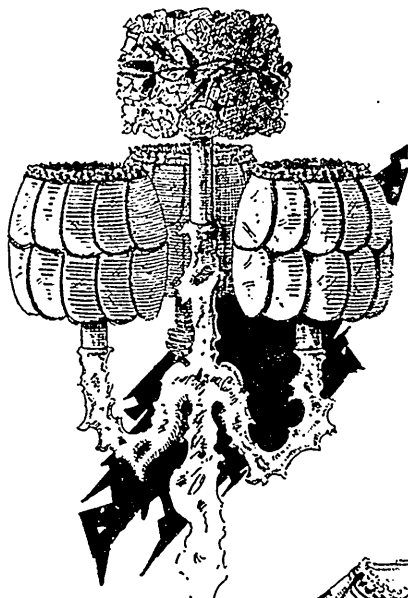


FIGURE NO. 2.—SHADES FOR CANDELABRA.

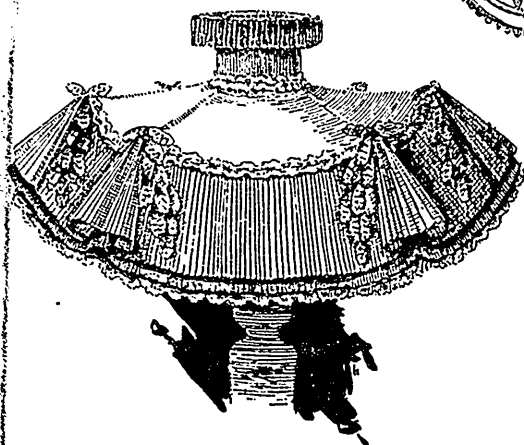


FIGURE NO. 3.—LAMP SHADE WITH CONE DECORATION.

front, pouches over a white leather belt. A knife-plaiting of silk defines the yoke and the stock is of white ribbon. Caps standing out over the sleeves are in tabs to match a peplum that

falls in tabs upon the skirt, a five-gored shape with fan back. The decoration of black braid is disposed in simple lines but is very effective. The pattern is No. 9393; it is in six sizes for ladies from thirty to forty inches, bust measure, and costs 1s. 8d. or 40 cents.

FIGURE NO. 30 Y.—LADIES' TOILETTE.—An extremely fanciful effect is produced in this toilette by the union of plum silk and white satin, a ribbon decoration on the waist and knife-plaitings on the skirt. The basque-waist is a *distingué* mode called the Marquisé waist. A

full, round yoke formed in a puff near the top appears above a back and fronts that are draped at the top, the back being smooth below the draping and the fronts having fulness drawn to the closing at the lower edge. The fronts are of the satin strewn with jet spangles and jacket fronts opening over them are turned back in notched revers covered with satin or laid with lace. The sleeves are effectively draped at the top, the revers extending far out upon the fulness. The basque-waist was cut by pattern No. 9359, in ten sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. The skirt pattern is No. 9398, in nine sizes from twenty to thirty-six inches, waist measure, and costing 1s. 3d. or 30 cents.

The skirt is an excellent mode for silks and other narrow goods, having nine gores. Its skillful shaping makes it appropriate for striped or patterned goods, the gores being cut straight at the center and bias at the side edges so that patterns may be matched at the seams.

FIGURE NO. 31 Y.—LADIES' PROMENADE TOILETTE.—A covert coat and a fashionably-shaped skirt are included in this smart toilette. The coat is of light tan broadcloth with a finish of stitching, while a dark-brown velvet collar and inlays of the velvet on the pocket-laps give a dressy touch. The coat is half-close at the back, where two tabs are formed below the waist and the loose fronts are closed with a fly a little to the left of the center below

lapels that flare from the ends of the collar. The sleeves are stylishly box-plaited. The five-gored skirt displays narrow side-gores and a fan back; it is made of cheviot in an attractive heather mixture mingling red, yellow, green, brown and black to produce the subdued effect peculiar to this material. A skirt of rough blue cheviot trimmed with braid ornaments placed at each side of the front near the foot, and a coat of biscuit kersey finished with self-strappings composed a dressy promenade toilette of this style. The patterns are coat No. 9374, in seven sizes for ladies from thirty to forty-two inches, bust measure; and skirt No. 9334, in nine sizes from twenty to thirty-six inches, waist measure, each costing 1s. 3d. or 30 cents.

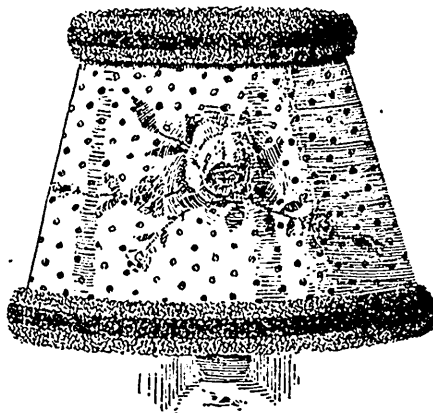


FIGURE NO. 1.—SILK LAMP SHADE.  
(For Description see "The Work-Table," on Page 428.)



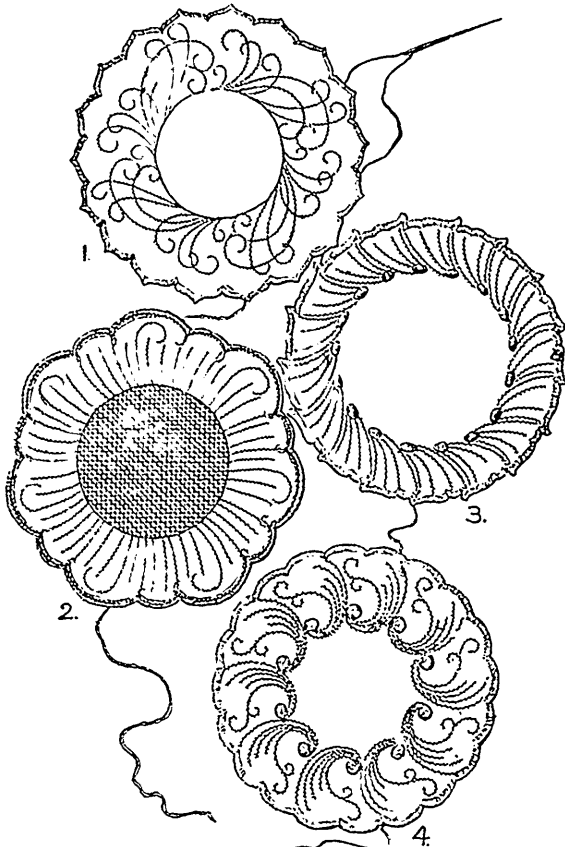
FIGURE NO. 4.—LAMP SHADE OF CREPE PAPER.

(For Descriptions of Figures Nos. 2, 3 and 4, see "The Work-Table," on Page 428.)

THE WORK-TABLE.

(For Illustrations see Page 427.)

FIGURE No. 1.—SILK LAMP SHADE.—A deep violet silk is



FIGURES Nos 1, 2, 3 AND 4.—DESIGNS FOR DOILEYS.

used for this lamp shade. A rose with foliage is painted at one side and silver spangles are sewed on the silk, the effect being brilliant when the lamp is lighted. The silk is arranged smoothly over the wire frame and a ruche of it borders the top and bottom. Two shades of silk are used for the ruche, the darker being in the center.

FIGURE No. 2.—SHADES FOR CANDELABRA.—Overlapping discs of celluloid with encircling ruches of silk at their tops form the shades for the three lower candelabra and a shade composed of silk roses covers the upper one. Cardboard covered with silk of any admired color may be used for the lower lights.

FIGURE No. 3.—LAMP SHADE WITH CONE DECORATION.—Red silk covers the frame of the lamp in this

instance and gilded pine cones provide a unique decoration. A deep knife-plaited ruffle is effective with a chiffon frill underneath. Where it joins the center piece the seam is covered with a ruching of silk. Gilded cones droop artistically from the points of the frame. The intersection of the collar and the shade is followed by a tiny ruche of silk and at the top of the collar is set a knife-plaited frill.

FIGURE No. 4.—LAMP SHADE OF CRÉPE PAPER.—The wire frame which forms the foundation for this shade is covered with yellow crépe paper with a fancy border. This style of paper may be purchased in almost any admired shade. A ruche of the plain paper rises from the top above a smaller ruche, and the bordered portion is arranged where it will be displayed most effectively.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 428 and 429.)

FIGURES Nos. 1, 2, 3 AND 4.—DESIGNS FOR DOILEYS.—Four exceedingly pretty white linen doileys are shown at these figures. Though the stitches used are of the simplest kind the designs are very effective. The edges are cut out in various forms and are button-hole stitched with white silk in each instance. The colors used in embroidering the doiley at figure No. 1 are two shades of pink and three of green. The doiley pictured at figure No. 2 has a center filled in with straight-across and diagonal lines done in outline stitch in white, and white and light-blue silk are associated in the border. In figure No. 3, two tints of pink and two of yellow are used for the curved lines and the large dots from which they start are worked solidly in purple. The dots in figure No. 4 are solidly worked in bright yellow; and lemon-yellow, orange and two intermediate shades are used for the branching lines. These doileys may be successfully made by the veriest beginner in embroidery and are almost if not quite as effective as more elaborate ones presenting difficulties of execution and requiring an intimate knowledge of shading to secure a harmonious result.

FIGURES Nos. 5 AND 6.—EMBROIDERED FRIEZE.—A richly embroidered frieze greatly enhances the beauty of handsome curtains. The one here shown is of olive-green velvet ornamented with a design the depth of the frieze, worked in gold thread couched down with gold-colored silk. The design and method of working are both illustrated at figure No. 6. The design is first followed in over-and-over stitch in heavy gold-

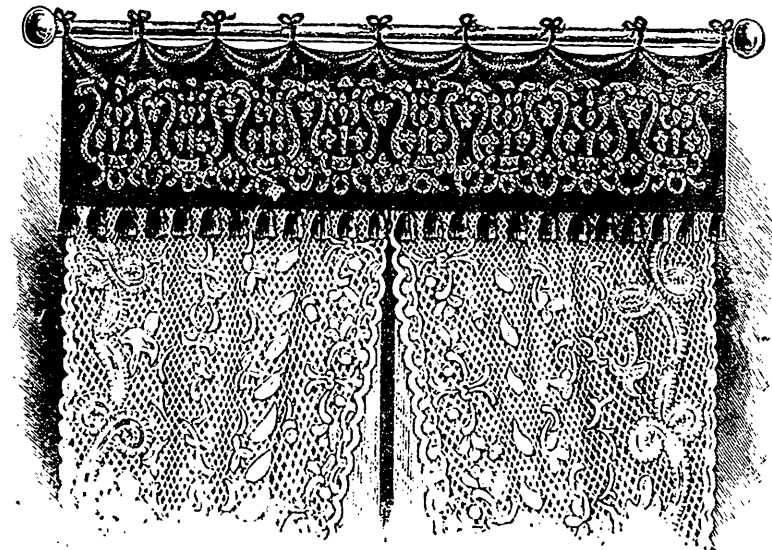


FIGURE No. 5.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Artistic Needlework," on this Page.)

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colored silk and the gold thread is then couched down lengthwise in the regular way with fine silk. The effect would also be pretty, though less pretentious, if only the center forms or

illustrated could also be used for working a narrow velvet or satin border for a frieze of bolting cloth decorated with a scroll design cut out in satin and appliquéed; or the bolting

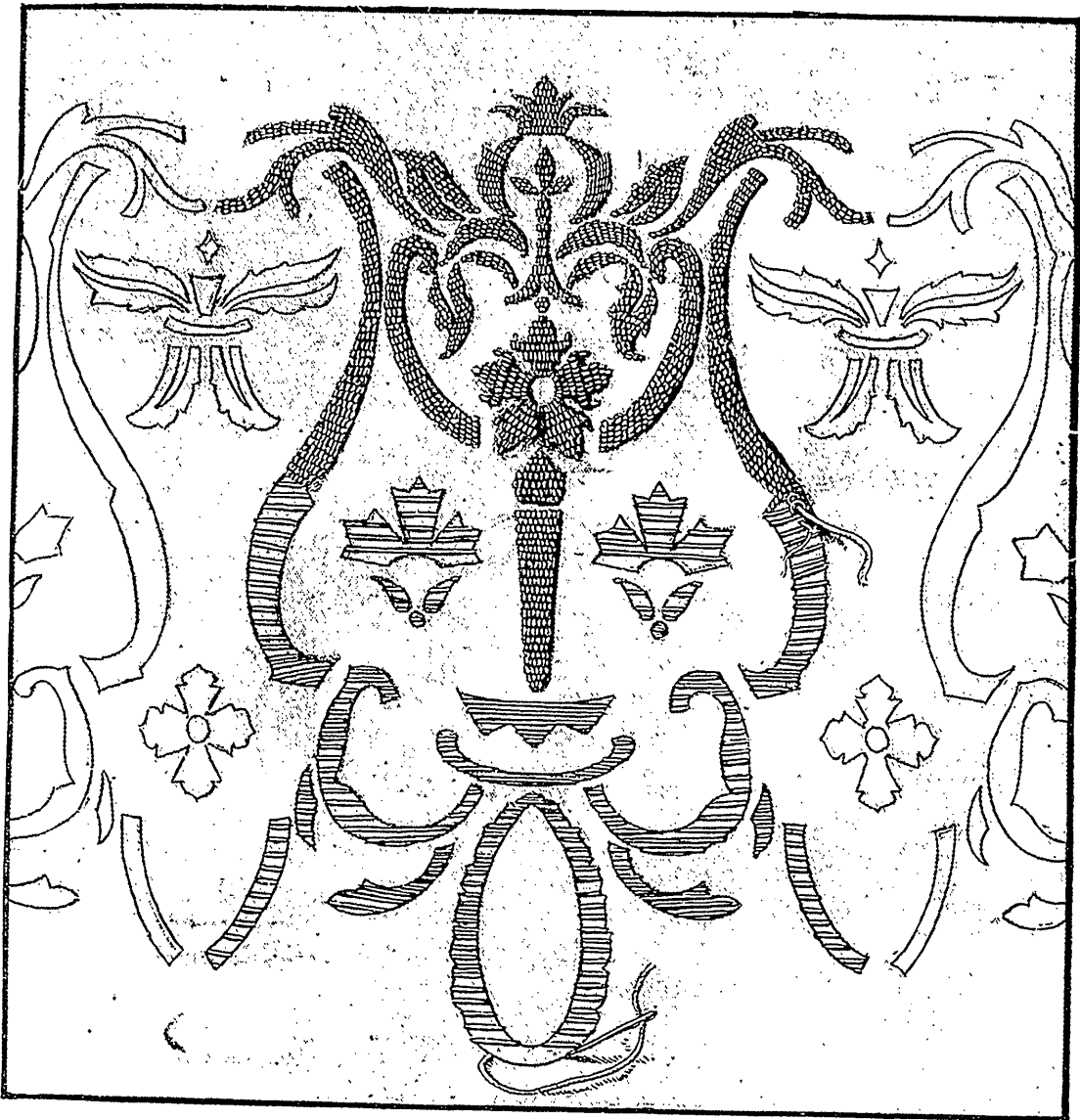


FIGURE No. 6.

FIGURES NOS. 5 AND 6.—EMBROIDERED FRIEZE.

(For Description see "Artistic Needlework," on Pages 428 and 429.)

the main portions of the pattern were done in gold thread and the remainder worked in Kensington stitch. The stitch

cloth could be simply bordered with an appliqué of satin in a fine, close scroll.

**COSTUMES FOR CYCLISTS.**—We have just issued an Autumn edition of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a'wheel, and while principally devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with valuable advice on the care, repair and choice of a wheel; a specially

prepared paper on learning to ride; a discussion by a high medical authority of the question of exercise for women; the etiquette of the wheel; and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent post-paid to any address on receipt of 2d. or 5 cents.

## FOR THE CHILDREN.

## CAN YOU BELIEVE YOUR EYES?

Were I to tell you that the little bird here pictured can be made to fly into his cage, would you believe me? People say that seeing is believing. But the experiment here described will convince you that the testimony of the eyesight should be taken "with a grain of salt," as the old Latin saying runs. An ordinary pasteboard card is divided into two sections by an ink line drawn down the center. In the center of one side of the division draw a bird cage, and in the center of the other a bird. If you are not proficient in free-hand drawing, trace the objects on tissue paper, then on the card and finish the drawing in ink. Now take another card—a plain white one—and hold it edgewise directly over the black dividing line, just as you see the little girl doing in the picture. Hold it firmly with the right hand, the pictured card in the left. Then, with one eye on each side of the upright card and the tip of the nose resting on its edge, look steadily at the two pictures. Sure enough, the bird has jumped into the cage and there he is behind the bars! Of course, it's all an optical delusion, a trick played upon the eyesight. Many things appear so very different from what they really are, that it is not at all safe to believe all we see. You can have a lot of fun with this little make-believe.



## BED-TIME STORIES FROM GREEK MYTHOLOGY.

## PL. PROMETHEUS AND THE STOLEN FIRE.

What queer shadows the flames cast upon the walls as they mount higher and higher from the crackling, snapping hickory logs in the grate! Early as it is, Jack Frost has already sent his advance guards to warn us of his coming. But this blaze is a certain charm against cold. No fear that the chill blasts will enter the nursery now. Daphne, crouched into a little roly-poly bundle before the grate, wonders how those clever Greeks kindled their fires since they had no matches. Before the art of fire-making was discovered, the people of earth knew no other warmth than that which the sun yielded.

Is it surprising, then, that a certain Greek of very early

times thought out a plan for building a fire for the comfort of his kind? This Greek's name was Prometheus, which means "forethought." He belonged to a race of giants, or Titans as the earliest inhabitants were called by the Greeks, and devoted his whole life to befriending mankind. It grieved him to know that Jupiter and his host of gods and goddesses dwelt on Mount Olympus in perfect ease and comfort and looked with indifference upon the suffering people of earth.

In these rude times people huddled together in caves and in holes dug in the earth for warmth, and ate their food, like the animals, uncooked. Just fancy doing that now, Daphne! Prometheus grew sadder and sadder the more he thought about it.

One day he went straight up Olympus to Jupiter's throne to supplicate help for his poor, suffering creatures. He begged especially for fire, so that they might better endure the cold of Winter. Jupiter cruelly refused. "What, help men to grow wise, as the gods themselves?" he asked. "Perhaps, then, they might even storm our stronghold."

But the clever Prometheus found a way, in spite of Jupiter's refusal. While looking about him, he espied growing a reed filled with a soft, pithy substance

which would kindle easily and when once aflame, burned slowly and steadily. With this he journeyed to the palace of the sun, caught some of the flame in his tube and bearing this novel torch quickly returned to earth to impart the stolen blessing to man.

He kindled fires in every home and taught men to build houses, to dig metals and to fashion them into weapons to be used in the chase, into tools with which to till the soil and lastly into coins wherewith to carry on trade. In fact, in teaching men these arts he civilized them, but by so doing he called down upon himself the wrath of Jupiter. This tyrannical god punished Prometheus by chaining him to a rock on a high mountain. There a vulture fed on his liver, which was ever renewed. Prometheus suffered this torture for many, many years, until a hero delivered him.

What a recompense! But in history, Daphne, you will come upon many examples of martyrdom hardly less cruel. Prometheus had lessened human wretchedness by his gift of fire. Do you not believe that this thought helped him endure his sufferings in patience?

TO COLLECTORS OF POSTERS.—So many requests have been received for copies of the notable series of colored posters with quaint letterpress used during the past few months to announce the forthcoming numbers of THE DELINEATOR, *The Grand Album of Metropolitan Fashions* and *The Glass of Fashion*, that we have decided to place these attractive *affiches* on sale at a nominal rate for the gratification of this large and rapidly-growing class of collectors. Admirers of the Poster Girl

will find her here resplendent in the smartest of gowns and the gayest of colors, engaging in whatever diversions the calendar seems to call for and in mood ranging from the stately elegance of a harbinger of THE DELINEATOR to the happy-hearted lightness of a handmaiden of *The Glass of Fashion*. Three of these posters, uniform in size, are issued every month, and the set of three will be sent postpaid to any address on receipt of 2d. or 3 cents.



## MODERN LACE-MAKING.

## COLLAR, STOCK AND CUFFS IN MODERN LACE.

FIGURES NOS. 1, 2 AND 3.—These engravings illustrate a very pretty set of *lingerie* made in Modern Lace. The collar is in small sailor shape and provided with a linen neck-band for which may be substituted the stock shown at figure No. 3. The

exquisite piece of work. A feathery, picot braid edges the work. The cuff shown at figure No. 2 turns back from the wrist of the sleeve over which it is worn, and its ends meet at the back of the wrist.

The stock (see figure No. 3), may be laid over a stock of ribbon of any delicate and popular tint and fastened at the

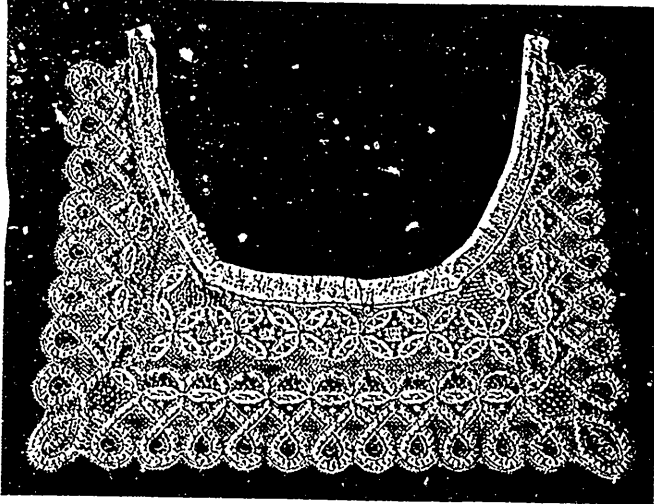


FIGURE NO. 1.—MODERN LACE COLLAR.

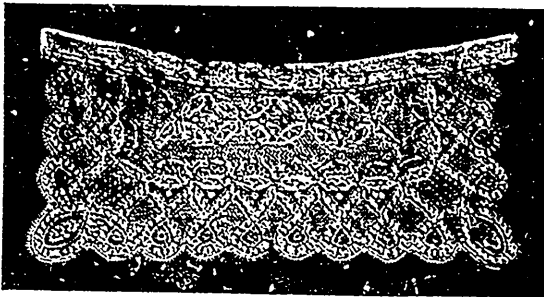


FIGURE NO. 2.—MODERN LACE CUFF.

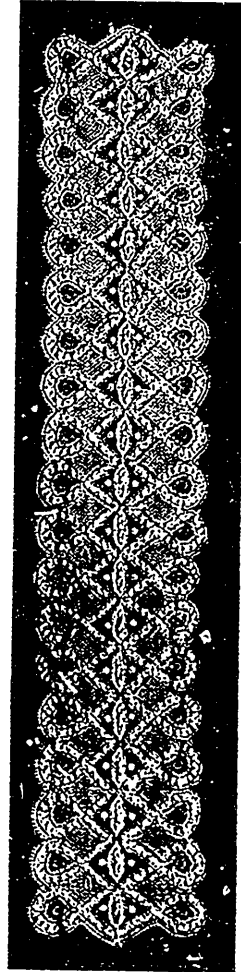


FIGURE NO. 3.—MODERN LACE STOCK.

design may be enlarged to any size desired either by the worker herself or by a professional lace-maker, should the amateur find the task beyond her skill. Fine braid, which may be either Honiton, point or Battenburg forms the main part of the design; fancy braid is introduced above the border, and close filling-in stitches connect the various parts of the design in one whole,

back of the neck under a bow or a rosette as may be preferred.

The set may be made up of white, cream, ecru or yellow materials, and a professional lace-maker will furnish the design and materials, or estimate for the same.

For the information contained in this article thanks are due Sara Hadley, professional lace-maker, 923 Broadway, New York.

**THE GRAND ALBUM.**—This superb monthly publication has already won substantial place in public favor, though now only in its second volume. With the September number was given A HANDSOME LITHOGRAPHIC PLATE 29x30 INCHES IN SIZE, illustrating in colors the latest Ladies' Fashions. Similar Plates will hereafter be issued quarterly, viz: with the Numbers for December, March, June, etc. Every issue of this magazine includes a series of artistic plates

illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter, and original articles on Lessons in Dress-making and Millinery, the text being in English, Spanish and German. The publication is indispensable to Dressmakers and Milliners, and invaluable to ladies generally who are pleased to adopt the latest effects of la Mode. The Subscription price is 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents.

## THE AUTUMN DRESS FABRICS.

A camel's-hair season is promised. The softness and elasticity of this fabric have ever been its strong points. In the new weaves these qualities are especially in evidence. The silky fibres which coat the surface of all camel's-hairs are one of its decorative attributes; they vary in the matter of length, frequency and design, for in some weaves the delicate filaments are wrought in patterns. In one variety, the fibres assume the form of a plaid woven as a border upon solid-colored goods with occasional white hairs scattered over the surface. Black is mingled with colors in the plaid, with dashes of contrasting lines here and there. These borders are some twelve inches deep. The border of another camel's-hair is but nine inches deep and is composed of heavy stripes of the fibres in black shot with green, old rose, yellow, blue or red, the material itself running the gamut of fashionable colors. Similarly woven stripes alternate in black and colors in still another stylish variety. Thus red and black stripes border a navy-blue camel's-hair; green and black are seen upon wood-brown, and yellow and black upon olive-green.

In a mixed camel's-hair not unlike chevrot in appearance, though infinitely softer in texture, white hairs and spots are thrown up on the surface, which in this particular class presents neutral colors. The spots suggest the knots peculiar to Scotch mixtures, though they are less prominent. Camel's-hair épingeline is a novelty that cannot but please. It is corded like velours, though it retains the softness of camel's-hair. It is offered in mixtures of navy-blue and gold, red and black, green and maroon, black and plum and green and black, and over each is a sprinkling of fine white hairs. The colors in another variety of mixed camel's-hair sit through a network of fine white threads with fascinating effect. Plaid camel's-hairs, in both fancy and clan colors, are varied by large, black squares composed of thickly-clustered hairs, and in addition there are isolated fibres, also in black, thrust apparently into the hollows of the squares. Mode, red and blue, brown, tan and navy-blue, and green, blue and dark-red are some of the color blendings in the fancy plaids, the attractiveness of which is accentuated by the black squares. The green, blue and black tartan peculiar to the clan of Sutherland looks particularly well with this sable decoration. Black pencil stripes mark another variety of camel's-hair with blue, brown, green, plum and gray grounds which bristle with white threads. Colored and black checks distinguish a very stylish weave of camel's-hair; besides the hairs there are dashes of color in strong contrast with the checks.

Invisible checks are woven in colored camel's-hairs, among which a new *rocéla* and a watermelon-pink are two notable examples of the season's fancy for unusual hues. The colors are mistily visible through a film of minute fibres which over-spread the surface and are productive of a very fine effect. Camel's-hair in the really exquisite watermelon tint was mingled with black Tzaritzza *crêpe* in a calling costume of unusual good style. The skirt, a five-gored, fan back style, is relieved by a trimming of narrow black satin ribbon, three encircling rows of which are applied at the bottom. The bodice is a Russian blouse with an all-around droop. The fronts are cut rather low, in fanciful outline, to reveal a yoke of finely-tucked *crêpe*—this particular variety having a lustre that vies with satin, in which respect it differs materially from other *crêpes*. The right front overlaps the left towards the left side and is closed with black braid loops over jet ball buttons. Satin ribbon outlines both the closing and the upper edges of the blouse. A battlemented *peplum* falls below a black satin belt clasped with a jet buckle at the end of the closing. Battlemented caps also fall over the mutton-leg sleeves, the latter being slashed at the back of the arm. The edges of the *peplum*, caps and slashes are followed by satin ribbon. The neck finish is contributed by a satin ribbon stock with a bow and fine plaitings rising at the back. A black velvet draped toque trimmed with roses a shade darker than the dress material and black tips, and black glacé kid gloves complete a very elegant outfit.

A loose-textured camel's-hair in basket weave scattered with white hairs is very stylish in the watermelon shade and also in blue, dark-green, plum and wood-brown. A wintery-looking camel's-hair in the same scale of colors has a border

woven in imitation of Astrakhan in black and white. Though all of one color, the serpentine lines which figure another type of camel's-hair are very distinct and decorative.

Zibeline is thickly coated with fibres which give it a satiny lustre. It is most admirable in dark-red, gray, green, plum wood-brown, blue and a metallic blue which is entirely new and peculiarly pleasing. A more fanciful variety of zibeline displays large checks in black and colors, and still another exaggerated black oval spots on colored grounds.

Velours helps to swell the list of fashionable Autumn fabrics and is presented in fascinating varieties. The graceful wave markings seen in *moiré* silks are incorporated in one class of solid-colored velours in a silk-and-wool mixture. The cords are very heavy and the surface silky. Another kind with fine cords blends two colors, the lighter of which is in silk. A novelty velours has black cords overwrought with plum, green, gold or red silk threads, which produce an illuminated effect. In another novelty the colored grounds are visible through heavy black cords, the material being, besides, embossed in an indefinite design. An all-wool velours of an entirely new weave has heavy cords woven very closely. Bayadere cords distinguish another all-wool velours in mixed colors, the cords being well-defined and far apart. This is an exceptionally stylish sort and may be made up acceptably in a coat-and-skirt suit. The cords in yet another mixed velours take the usual vertical direction and are closer than in the kind just described though quite as distinct. In a very fancy novelty velours the cords are black and stand in relief from a ground of colored silk, which may be blue, gold, plum or green. In addition there are heavy silk *matelassé* figures. Yet another extreme novelty of the embossed order, mostly of silk, has a black surface ornamented with broad stripes in two colors—blue and green, red and green, etc., with fine red and yellow lines traversing the broad stripes.

A silk border woven in a heavy waved design enriches a plissé novelty of a most attractive type. The plissés are far apart and very fine, rather suggesting cords than plaits, the material being variously colored and the border black in every instance. Very like uncut velvet is a colored fabric with black frisé stripes woven vertically and at somewhat close intervals upon the surface. A braided effect is produced in an all-wool fabric by the design, which appears to be wrought with Hercules and soutache braids in a conventional pattern running longitudinally. The device is black on colored grounds. Some of the new whipcords in solid colors have satiny surfaces; others, both in one color and mixtures, are hard-finished. Both are alike fashionable. Whipcords are admirably adapted to braid decorations as is shown by a severely designed walking toilette of dahlia whipcord. The plain basque is in postilion shape at the back and closes diagonally at the left side, the top of the overlapping edge being scalloped. The lower edge is scalloped at the center of the front and a flaring section at the top of the collar and a lap over a pocket high up in the left front are also scalloped. All the free edges are followed by three lines of black soutache braid, the inner one coiled.

Too high a tribute cannot be paid a material aptly termed glove-skin. It belongs to the Venetian cloth family, but it has a silkier finish and a smoothness and softness which fully entitle it to its name. That it will become a powerful rival of faced cloth may be safely predicted. A street toilette in an Autumn outfit fashioned from plum glove-skin was trimmed with narrow Persian lamb binding. The gored fan-back skirt was simply bordered with the fur, the material showing to excellent advantage in this particular style. A jacket instead of a bodice was worn with the skirt, being cut after one of the Eton modes with battlements defined at the lower edge. The fronts lap in double-breasted style below great revers, and only at the back is added a collar, cut also in battlements and arranged to stand like a Medici. All the free edges are fur-bound. The sleeves are plaited in the arm's-eyes and, like the rest of the garment, are edged with fur. A white linen chemisette and a black satin band-bow are worn. A toque of velvet matching the material, trimmed with a black bird and a Phradise aigrette, and white glacé kid gloves with black embroidered backs supplement the toilette. Another toilette

of glove-skin made in this style might include a silk shirt-waist to be worn in the event of laying aside the jacket.

For shirt-waists many silks are stylish but none more so than Roman-striped taffetas. One specially charming sample, which may accompany a skirt of any color, combines steel-gray, rose-pink, white, wood-brown, tan, olive, stem-green and red stripes grouped with excellent taste. Any of the fashionable shirt-waist patterns will be found practical and stylish and if a white linen collar is worn, the smart effect will be heightened by a bow of the silk, which may be made to fit in a small bow or cut with rather broad ends shaped in points and tied in a spread bow. Some Roman-striped silks are woven with Jacquard figures. Black satin or moiré for four-skirts will be worn with Roman striped and also with black silk bodices, the combination being still approved.

Tape-bordered nun's veiling, almost as diaphanous as grena-

dine, will be the choice for dressy house gowns to be worn evenings. Barèges will be devoted to a similar purpose. The selection of linings for these sheer goods is important.

Exclusively for street wear are the tailor suitings, which are classified among cloths. There are, among these, mixed homespuns and cheviots, cheviots in solid colors with long white hairs, mixed meltons (particularly rich and admirable), smooth kerseys, fine diagonals and covert cloths. Invariably, these are made up in coat-and-skirt suits. Many of the new cloth coatings have solid-colored, checked or plaided backs. Among these are covert cloth, Scotch cheviots and vicunns. Double-faced cloths are particularly desirable for travelling and golf capes. A fashionable lining for melton, not of the double-faced order, is Roman-striped taffeta. In choosing taffeta, the purchaser should bear in mind that the softest quality is the best, though the crisper taffetas rustle most.

## FASHIONABLE GARNITURES.

Usually trimmings destined for use upon heavy materials are more or less compact and solid. But these attributes are lacking in the present garnitures, much to their advantage. The lighter the trimmings, the more graceful the designs, and the more effective are they in their application. Many of the new jet trimmings resemble elaborate embroideries in floral and geometrical devices. The edges of band trimmings are very irregular and ornamental. The finely-cut beads, facets and stones sparkle upon backgrounds of chiffon, *mousseline de soie* or an open-finished grenadine which is really newer than the other tissues and displays the design wrought upon it with fine effect.

A graceful spray of flowers is represented in a wide, separable trimming of jet wrought upon a grenadine ground. The large stones introduced in the device are variously shaped and greatly enhance the elegance of the trimming. Such a decoration would be especially suitable to the blouses and other bodices closed at one side. A scroll and floral pattern combination is wrought on another grenadine support. The flowers are outlined with the smallest of glittering facets and filled in with beads, the forms being very exact. The scrolls are supplied by large stones in scroll shape. In other trimmings, scrolls are carried out with beads or seed like cabochons or with a combination. Grenadine and chiffon are associated in another jet garniture in a bold floral pattern enriched by variously cut stones somewhat conspicuous in size. These stones are very light in weight and form a highly ornamental factor in the season's trimmings. A graceful garland of small flowers is worked out on grenadine with jet beads and stones; in another trimming an intricate device of which the scroll is the basis is similarly wrought, the edges being unusually diversified.

Any of these trimmings are applicable as well to skirts as to bodices. For skirts, garniture may be arranged in long up-and-down lines, which will be found effective for short figures, or in border fashion—a style, however, to be avoided by women below the average height. Trimmings are disposed in manifold ways upon bodices. Some exquisite waist and skirt garnitures are shown in jet passementeries and embroideries.

One of the novelties in waist garnitures is a jet embroidery on chiffon, its triangular shape proclaiming its availability for a Russian blouse bodice. The device is floral and the work open, the embroidery being done with beads and cabochons both great and small. Such a garniture was used, together with black satin ribbon and jet band trimming of corresponding pattern in both wide and narrow width, upon a blue silk-mixed velours toilette for calling or church wear. The skirt is a three-piece style with a tan back and its graceful lines are accentuated by the jet trimming applied over its side-front seams. The bodice has a fitted back and blouse front closed at the left side, the garniture being effectively disposed on the pouched front. A peplum ripples below a ribbon belt bowed at the left side. The ribbon stock is likewise bowed at the left side. The sleeves widen into puffs at the tops and over them fall fancy cascaded caps in two sections. The caps, wrists and peplum are edged with the narrow jet. A flaring black felt braid hat trimmed with jet, black ostrich feathers and pink roses and tan glacé kid gloves complete an elegant ensemble.

The new yoke garnitures in jet passementerie and embroideries extend entirely across the bust to the shoulders, and sometimes beyond, in epaulettes. In one of these yokes, two rows of bead insertion in an open design separate the upper from the lower half, both of which are made of chiffon embroidered with beads and facets. Some yokes have straight and others fanciful outlines.

Reminiscent of a suspender decoration, is a waist garniture with sides representing a bow-knot and cascades wrought on chiffon with jet beads and stones and edged with fringe, the sides being connected with open-work jet passementerie.

The Medici collar has returned. Those who have watched Fashion's revolving wheel may have noted that the bolero jacket is usually followed by the Medici collar. Like other elegant garnitures, the Medici collar appears both in passementerie and embroidery, some being made with short capes and others without.

A variety of skirt panels is included in the vast assortment of garnitures. Some have very broad bases and pointed tops and are intended to adorn the front of the skirt; others are triangular for the sides and again others are applied over the side-front seams and widen gradually from a point at the top to a five or six inch width at the bottom. These panels are made in all-jet, in jet on net, grenadine or chiffon, in open devices of exquisite design, in black and also in white silk Swiss cobroideries, in flat black silk braid and also in soutache braids, the last or conventional forms in the braid varieties being filled in with the finest meshes of silk, giving a suggestion of lace. There are also panels of cream-white silk and of black silk braid wrought in Renaissance lace patterns and intermingled with gold. A large branch of real-looking roses with foliage upon black silk Swiss embroidery is as adaptable to any of the choice woollens as to silken textures. The net panels are embroidered, with scrolls of fine cabochons and large flowers of tiny jet beads. Many of the colored trimmings are encrusted with brilliant mock jewels—turquoise, coral, sapphire, topaz and others.

*Motifs* are again in vogue for adorning dressy house and evening gowns. One—a large diamond-shaped ornament—has a center of gold net framed in white satin and studded with pearls and topazes. Another of the same sort has a white *mousseline* center set in satin and sprinkled with gold beads and corals. A scroll-shaped *motif* in white *mousseline* sparkles with Rhinestones that look like dew drops and is also seeded with pearls and minute silver spangles. To the same class belongs a *motif* of *mousseline* set with sapphires, gold beads and pearl spangles in which are reflected the tints in the jewels. A sheaf of wheat is the design seen upon a large, handsome *motif* of white and gold spangles jewelled with pearls and turquoises.

A novel band trimming consists of fine white *mousseline* tucking with white lace appliquéés and turquoise and silver-lined beads. Amethysts and beads to match decorate another band of the same character. A third is studded with turquoises and gold fancy spangles in odd shapes, while a fourth mingles coral and tiny gold cup spangles.

For a low-cut evening gown of silk, satin, crêpe or tissue are strands of pearl beads of uniform or graduated sizes cut

together at intervals with jewelled slides, which may be amethysts, turquoises or sapphirines. A cluster of opals forms the heart of each flower in an elegant white chiffon trimming embroidered with jet and green-and-gold silk, the silk being employed for the flowers.

A jardinière effect is produced in an elaborate trimming with vari-colored beads wrought in a floral pattern. Another floral device is marked out with colored beads in soft half tones, lightened by a sprinkling of corals, sapphires or other jewels. In an unusually dainty trimming garlands of flowers are produced with beads and jewels in natural colors. Opals are used to represent the flowers in a lily-of-the-valley pattern. The leaves being cut from chiffon embroidered and edged with green beads. In one such trimming, golden-brown beads are mingled with the green in the leaves to suggest the turning leaf. Of striking beauty are the color harmonies in these artistic trimmings.

Much stress is laid upon the colored outlinings of metal cord

and beads or jewels. Garnet jewels and beads are supported by a gold cord in one specimen; in another there are amethysts and in a third sapphires. A steel cord sustains steel beads and facets. In another style of outlining, the jewels are round or oval and alternating with them are gold or silver lined beads. In one amethysts are mingled with silver-lined beads, in another coral and silver-lined beads, in a third are emeralds and gold-lined beads and in a fourth are amber and gold-lined beads.

Swiss embroideries in black or white edgings and insertions are frequently used to edge tucks in blouses. Sometimes they are applied like lace over a color contrasting with that in the material, either at the top or bottom of tucks. This is done when the tucks are deep and single instead of in groups. Head laces will be much in vogue for Autumn and Winter gowns. Many of the elaborate trimmings described in jet will be duplicated in braid trimmings for very dressy visiting and street gowns of camel's-hair, glove-skin and fine cloth.

## FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

RIBBON-WORK SACHET, BUTTERFLY PINCUSHION AND SPANGLED NOTE-CASE.

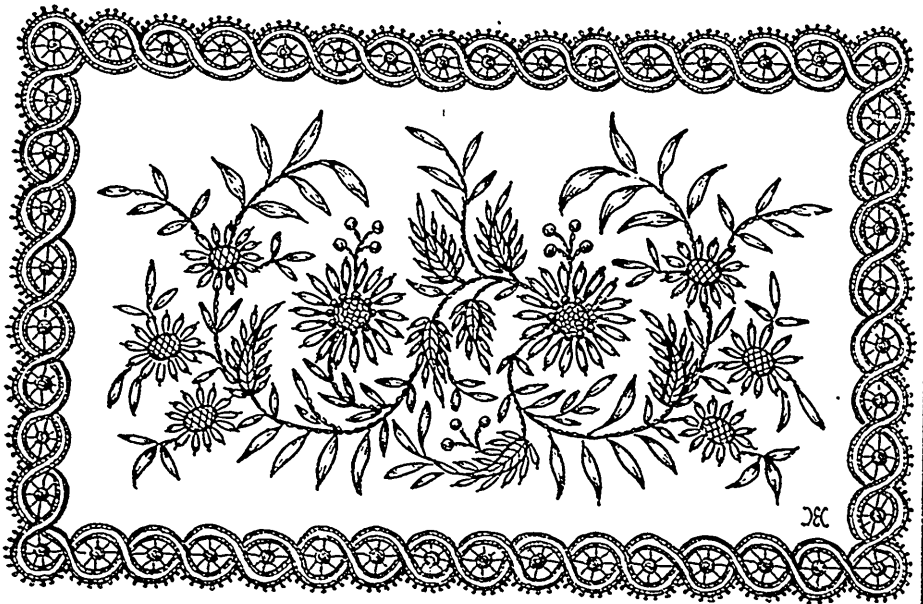
Our illustrations present three charming specimens of the needlewoman's handiwork, equally attractive yet entirely distinct in style and treatment. Each design could be used for other articles besides the one specified.

The ribbon-work sachet is particularly graceful. This design would serve equally well for spangle and jewel work. The lace-braid border is not intended for an edging, but to be laid an inch or more within the outside measurements of the foundation silk or satin, thus forming a framework to the design. Ribbon-work, since its revival a year or two ago, has steadily held its own, subject to some modifications which render it less laborious and at the same time more graceful and delicate in effect. In

this design there is really not much work, when the richness and fullness of the effect is taken into consideration. The proper method of working is to stretch the silk in a square frame, then draw the design in its proper position. This can easily be done thus: pin the design at the back of the silk or satin; then, holding the frame up to the light, trace off the pattern with a medium-hard lead pencil nicely pointed. The outlines of the paper design should be in ink, so that they will show clearly. The lace design must be drawn at the same time.

Baby ribbon in two widths with a straight edge should now be procured; the narrowest procurable is to be used for the blossom-like forms and small leaves, the wider for the larger leaves. The stems are put in with embroidery silk in stem stitch. Unlike the original specimens of this style of work, the ribbon is passed through the material instead of being gathered and drawn up into various shapes, more or less

like the blossoms to be simulated, and then applied, the connecting branches being usually embroidered. Care must



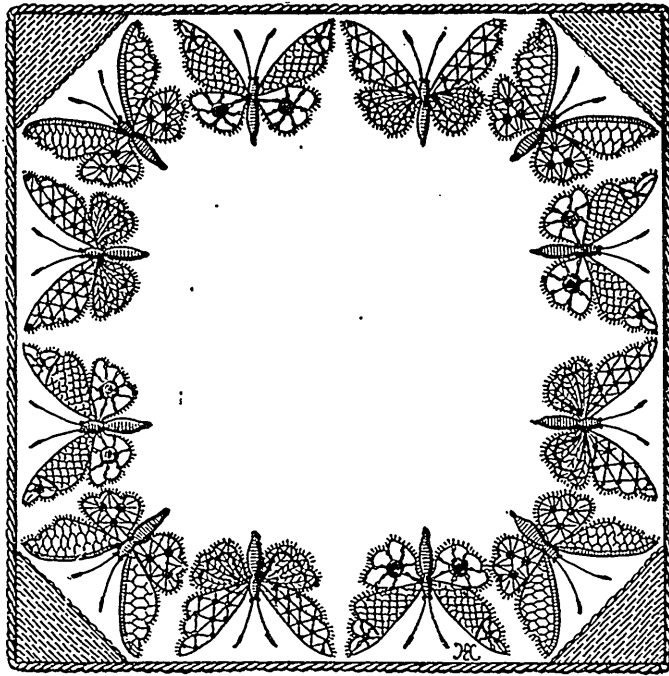
RIBBON-WORK SACHET.

be taken to select a crewel needle sufficiently large to carry the ribbon easily without dragging the foundation. Proceed as in silk embroidery, noting that one strand of the ribbon is sufficient for each petal. The centers are filled in with lace stitches in suitable coloring and surrounded in the larger blossoms with large French knots in rope silk. The berries can be made in the same way, and the knots will be larger still if the silk is doubled. The circles surrounding the lace stitches should be accentuated with a row of stem-stitching. The pine forms are carried out in precisely the same manner. The larger leaflets springing from the main stem can be shaped as shown in the drawing by holding them in a little towards the point with sewing silk exactly matching the ribbon. The border is composed of a straight lace braid. The spider webs may be put in with colored silk or white thread, according to individual taste. If done with colored silk, a pretty

fect may be secured by button-holing either edge in long-and-short stitch, also in color. The braid may be basted to place while in the frame, but it could be easier to finish it off out of the frame, being careful not to pucker the foundation. The silk is not to be cut away from beneath the fillings. For colored ribbon work, a very delicate ground should be chosen, such as cream, Nile-green, pale lemon, pink or blue. Nothing really shows up delicate coloring better than a cream ground.

Yet another suggestion for the development of this design, very striking yet artistic in effect, is to work entirely in black on a rich yellow ground inclining to orange. A cerise ground also looks well with a black decoration.

The second illustration shows a simple form of spangle work for decorating a note case, cover for postal cards or other like trifle. The design could easily be adapted to fit any given shape by merely extending the curved lines. All spangle work should be executed in a frame. It is not necessary to back the material with linen but merely to stretch it sufficiently to make it firm. Satin is the most desirable ground for spangles, and as it is rather elastic it should not be overstrained, a very tight adjustment giving it an impoverished appearance. Spangles are obtainable in a great variety of shapes, colors and sizes. To fasten them down, use very fine sewing silk, matching them in color as nearly as possible. Both ends should be fastened down. The stem may be embroidered in rope stitch, but looks better in a fine Japanese gold thread or twisted gold thread couched down. The stems to the berries may be worked in gold outline silk. The berries can be put in with large French knots, with beads or tiny jewels. A good scheme of color would be to take a ground of light grey-green quite neutral in tone; on this use copper-colored berries with yellow-green spangles for leaves, interspersed with gold spangles to give variety. Spangle work is very fascinating and makes a great show at a small cost of labor and material.



PINCUSHION COVER.

The illustration for a pin-cushion cover looks at first sight like lace work, and so, indeed, it is, so far as the stitches are concerned, but such stitches are now largely employed in colored embroideries. Instead, however, of the material being cut away from beneath them as in lace work, they are, wherever possible, carried through the material as in ordinary embroidery, forming an open network on the surface. This

kind of work is best executed in the hand, but it requires expert treatment to avoid puckering. The corners are closely bowed, but, if preferred, they may be cut off and a butterfly bow placed just where the point would come. If the points are worked as shown in the drawing, then the square should be placed cornerwise on the cushion, thus forming a diamond. The cover of the cushion should contrast with the embroidered square, or else be of a darker shade on the same tone. The bodies of the butterflies are worked in satin stitch; they should be padded to raise them a little. The outer edges of the wings are button-holed with a single strand of filo floss, leaving a little space between each stitch to give the necessary lightness. The front edge of the forward wings is outlined with rope stitch, except at the four corners. These wings have close button-holing worked from the outside. As to color, the best effect can be gained with a great variety of brilliant tones. It is a good plan to study the colorings of the real insect, adapting them, as far as possible, to the method of treatment depicted. If time and trouble be no object, each butterfly may be given a hue of its own by cutting it from satin of that color and then applying it to the groundwork, but the colorings must be vivid, otherwise the result will be weak, because the network of lace stitches will considerably modify the coloring beneath. In any case, a well-considered color scheme should be laid out before beginning, because so much depends upon harmony of tones, depth and brilliancy. Filo floss will be best for the fillings and, indeed, it may be used throughout, for no other silk gives such a beautiful, satiny sheen when it is properly handled. If worked directly upon linen, without any appliqued silk, the cover may be laundered when soiled. This design, considerably enlarged, would make a handsome and effective table-center. Roman floss could be substituted for filo floss for bold work and would be preferable to using two or three strands of the finer silk, being easier to manage for the open work. The square, as shown in the drawing, is finished with a fine cord, but a button-holed edge would serve equally well, and this could be supplemented with a fringe or narrow lace. If the work be executed on satin or silk instead of linen, a few jewels and beads could be introduced in the wings wherever a round dot is found, the network being first completed. While the same varieties of butterflies are seen in each section of the square, the coloring need not be repeated, although a good deal of artistic ingenuity will be called for in order to make each one different yet blending well with the whole.



NOTE CASE.

ing cut away from beneath them as in lace work, they are, wherever possible, carried through the material as in ordinary embroidery, forming an open network on the surface. This



DESCRIPTION OF. MILLINERY PLATE.

FIGURE No. 1.—LADIES' TURBAN.—Feather trimming surrounds the brim of this turban and the shirred crown of vari-colored velvet is effective and stylish. Ostrich feathers and an aigrette contribute graceful and harmonious decoration.

FIGURE No. 2.—LADIES' VELVET HAT.—The soft crown of velvet is enhanced in beauty by the brim finish of jet balls; knife plaitings of chiffon, a fancy ornament and an aigrette afford further decoration.

FIGURE No. 3.—YOUNG LADIES' TOUQUE.—The combination shown in this touque is exceptionally handsome. A soft *point* of dark-green velvet forms the brim and lighter green is puffed to form a high crown, plain and mottled quill feathers and a fancy buckle giving an artistic finishing touch.

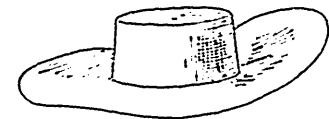


FIGURE No. 4.—A STYLISH TOUQUE.—The brilliantly spangled crown of this touque is improved by the brim of plain and fancy velvet; jet balls, a beautiful ornament and ostrich plumes increase the loveliness of a touque especially appropriate for theatre wear.



FIGURE No. 5.—A THEATRE HAT.—Any bright shade of velvet may be used for this dainty chapeau and willow plumes and a steel, jet or jewelled ornament afford all the trimming necessary.

FIGURE No. 6.—LADIES' BONNET.—This seasonable bonnet of velvet is decorated with ostrich tips, jet balls, buckles, a velvet loop and an aigrette, and roses, feathers and an aigrette combine to render it stylish and artistic.



FASHIONABLE MILLINERY.

(For Illustrations see Page 111.)

FIGURE A.—LADIES' JET BONNET.—Chiffon and jetted velvet are tastefully disposed on this bonnet of jet, and flowers and an aigrette increase its becomingness. Velvet ribbon tie-strings tacked at the back are to be bowed under the chin.

FIGURE B.—A BLACK AND WHITE HAT.—Black and white velvet contribute pleasing decoration on this hat of fine French felt of a cream-white hue, and



FIGURE No. 2.—LADIES' VELVET HAT.—The soft crown of velvet is



combination shown in this touque is exceptionally handsome. A soft *point* of dark-green velvet forms the brim and lighter green is puffed to form a high crown, plain and mottled quill feathers and a fancy buckle giving an artistic finishing touch.

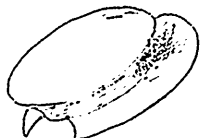
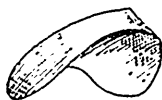


FIGURE No. 5.—A THEATRE HAT.—Any bright shade of velvet may be used for this dainty chapeau and willow plumes and a steel, jet or jewelled ornament afford all the trimming necessary.



Velvet ribbon tie-strings are tacked at the back and should be bowed daintily under the chin.

FIGURE No. 7.—LADIES' CARRIAGE HAT.—Horse-hair lace embroidered with jet, chenille and spangles covers this hat,

feathers and a white aigrette nod over the crown, which is of very moderate height. Feather trimming edges the brim. Any admired colors may be disposed in this style.

FIGURE C.—LADIES' TURBAN.—The turban is still approved for street and calling wear. Dark green velvet forms the foundation of this one and a brim finish of mink fur with wings and feathers give it an effective completion. A single ostrich tip is placed at the back.



FIGURE D.—LADIES' ROYAL HAT.—It requires a skillful manipulation of ribbon to produce the dressy effect seen on this hat of dark gray felt. The shape is one extremely becoming to

young ladies. Plaid ribbon is combined with two widths of satin-edged ribbon to produce the charming result depicted.

FIGURE E.—SHIPPING HAT OF FELT.—Simple yet in good taste is this hat of gray felt trimmed with fancy millinery braid and fancy feathers that spread broadly at the side, almost concealing the crown.



FIGURE F.—LADIES' VELVET TURBAN.—Brown Astrakhan forms the edge finish on this turban of golden-brown velvet, and feathers and a

fancy buckle adorn it simply but tastefully. The arrangement of the feathers is new and stylish.

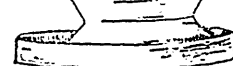


FIGURE G.—LADIES' HAT.—The crown of this hat is of beaded and spangled satin and the brim is of velvet with an edge finish of jet. Feathers nod over the crown and

brim and two fall over the hair at the back.

FIGURE H.—LADIES' TURBAN.—White fish net trims this turban, together with a skilfully knotted fancy aigrette that rises high above the crown at the center of the front.



FIGURE I.—LADIES' LARGE HAT.—For carriage wear or the promenade this is a handsome and appropriate mode. The frame is large, the brim becomingly rolled and several ostrich plumes toss in various directions.

MILLINERY ORNAMENTS.—Autumn millinery novelties now occupy the attention of women in search of the newest methods of making bows, disposing ornaments, plumage, flowers, etc. Our illustrations convey a clear idea of many of the new ornaments. It will be seen that stiff wings, quill-beaded, jetted or spangled, occupy a prominent place in the adornment of the new felt and velvet chapeaux. Flowers, especially roses, will mingle with the bows, wings and feathers. Coarse-meshed nets are used to some extent but nothing can equal in loveliness a bow of dainty ribbon or one of velvet. On theatre hats jewelled pins, ornaments and buckles are dominant. A tuft of flowers, an aigrette and a bow of velvet or satin ribbon give a Frenchy air at once becoming to the wearer and pleasing to look at. On walking hats, a soft twist of velvet will surround the crown and feathers will nod over the brim and crown. A steel or jetted ornament will usually appear in the velvet twist or bow. Lace has not lost prestige and in giving a rich and beautifying effect to a *capote* or turban it cannot be rivalled; it is frequently draped about the brims of dressy hats and on theatre bonnets is often arrayed at the edge and wired to form a fan at one side or in front. Cream, fern and white lace is used and with it is generally combined velvet, plumage or flowers. An arrow, fan or wing ornament in imitation jewels or jet is a very common decoration on theatre hats. An ornament of this kind gives an air of richness, especially when associated with lace or with velvet in cerise or the new and lovely watermelon pink. The favor accorded dainty toques and small turbans give opportunity for the effective use of any of the ornaments mentioned.







## FASHIONABLE MILLINERY.

Of necessity Autumn hats are heavy. Both the trimming and shaping materials make them so. Far less decoration, however, is employed than for some seasons past, and what there is confined mostly to the left side, where, in many instances, it assumes a towering height. That this arrangement will be modified as the season advances may be safely presupposed. Not every woman can or will adopt such an exaggeration, modish though it may be.

Many plumage novelties are shown—wings, birds, quills and ostrich feathers. *Cog* quills have assumed a new guise; instead of being curled over as in the old way, they are given several wavy twists, producing a novel and taking effect. Paradise aigrettes and also the less fluffy kinds are much worn and frequently take the place of the body of a bird, being attached to the head of some bright-colored songster.

Plateaux of felt and silky beaver are being revived. They are draped over frames in graceful folds and converted into toques, which at present are more popular than large hats.

*Beige*, a fashionable tone of mode, is represented in a beaver plateau draped in many folds and built on a twist of castor-brown velvet cleverly arranged at the left side in a large bow. A bunch of white *cog* quills mottled in the two shades combined in the hat and waved in the manner above described, towers above the bow into which is thrust a large steel ornament.

Steel ornaments are vastly popular. In some, tiny steel rivets are used alone, while in others they are combined with Rhinestones set in old silver. Large, hollow, cut-jet beads, too, are much admired. They are twisted into ropes, knots, loops and used in various other ways. Other jet ornaments are in vogue. Jet beads are used to decorate a toque of *tabac* velvet. The crown is draped according to the modiste's fancy. Velvet is softly twisted over a narrow brim and over it is coiled a rope composed of three strands of large jet beads of various sizes. At the left side are two rosettes, one of *coquelicot* and the other of brown velvet, which sustain a full black Paradise aigrette.

Birds of the merle variety contribute the only trimming to a toque formed of a beaver plateau in a bluet tone. A bird nestles in one of the top folds of the plateau and at the left side is a flight of birds, some being set at the edge and others grouped to produce a high effect. The green shades in their plumage harmonize delightfully with the blue in the beaver.

Gray in a *chinchilla* shade is very fashionable in millinery. It appears in a velvet hat combining a shirred crown and a fancy folded brim in which the folds are disposed to suggest diverging rays. The brim is rolled upward towards the left front, and against it are set fancy white *cog* feathers and in front of them feathery white aigrettes, through which the more substantial plumage is seen with charming effect. A steel buckle adjusted in front completes the decoration.

A gray felt walking hat in rather compact shape may accompany a walking gown of almost any color. The crown is bell-shaped and about it is drawn black velvet caught down in a point in front almost to the edge of the brim with a jet buckle. At each side a series of very small tips is arranged to droop over the brim. The back of the brim is cut out and filled in with a smart bow of black *moiré* ribbon, supplemented by black wings and tips, the latter being placed at each side of the wings. The arrangement is high and very effective.

The "Victorian flare" is illustrated in a low, square-cornered hat of *beige* velvet. The brim droops at the back and flares in front toward the left side of the front, showing a black velvet facing which extends beyond the edge like a binding. A steel buckle apparently holds a black velvet bow in place against the brim. The crown is encircled by a very long and full white plume. At the back is a small *poof* of velvet caught with a steel pin.

Green velvet in the dark shade known *Russe* covers a large shape. Five rows of tuck-shirred velvet provide a ruche for the crown. The only other trimming is contributed by two black plumes set nearly back to back at the left side.

Either for carriage or theatre wear is a toque of *coquelicot* velvet made entirely of doubled frills laid round and round the frame in much the same way a lamp-mat is sewed. All around

the edge are black jetted thistles that suggest tiny feather pompons, these ornaments being bunched plentifully at the back to fall upon the hair. At the left side a large Paradise aigrette matching the color of the velvet is held with a steel-and-Rhinestone pin, and back of it is a huge red silk poppy. This is one of the most stylish of the new French *chapeaux*.

A twist of cream-white plush on a band supports a plateau of mode felt draped softly over a frame of medium size. The head of an impeyan bird with a bushy tail of black feathers is adjusted at the left side.

Three tones of gray are united upon a large *chinchilla* felt. Three shirred wires in *argent*, *chinchilla* and *mongolie* shades are clustered at the edge of the brim, and around the top of the crown stand three accordion-plaited frills in the same tints, a twist of black velvet encircling the base of the crown. A Rhinestone-and-steel pin is fastened in front and at the left side is a large seagull. White and cream roses are clustered at the upturned back of the brim.

Not unlike a Gainsborough is a large hat uniting a brim of black gauze-and-chenille braid and a tall crown of black velvet. Purple *moiré* ribbon is twisted about the crown and at the left side are *cog* quills matching the ribbon and two long black plumes, one falling upon the hair.

Rather a brilliant toque for evening wear is of jet scale spangles sewn closely on a net foundation, which is draped as softly as velvet over its frame. At the left side the material is disposed to give a pompon effect, the arrangement upholding three jetted black quills.

Braid of very light-gray gauze and chenille forms the brim of a large hat. The crown is of a darker shade of gray velvet, draped over the frame. In front the brim is rolled and against it is fixed a knot of dark-gray velvet fastened with a steel ornament. At the left side are white and gray wings fastened with a steel pin.

Black and gray are mingled in a large hat of black velvet with a puffing of gray velvet surrounding the top of the crown. In front a gray feather is placed between two black ones and at the back a black feather held by a steel pin curls over the hair.

A jaunty little hat has a soft crown of green velvet and a jet spangled brim. At the left side are a white Paradise aigrette and a bunch of jet acorns, and under the brim at the back are clustered shaded green silk roses.

Of very good style is a bonnet of mode velvet draped high at the left side and edged with large graduated balls of jet scale spangles. At the left side are bunched fancy black *cog* quills and a black satin bow. The black velvet strings are fastened with steel pins.

An effective Tam o' Shanter hat is of black velvet embroidered with jet and simply trimmed at the left side with a black satin bow and several jetted black breasts of birds. If color were desired in such a hat, it could be supplied by a bunch of roses—red or of any other color—adjusted wherever most becoming.

For wear with a bluet camel's-hair or cloth gown is a French toque formed of a series of doubled frills of bluet velvet, with frills of narrow black satin ribbon between. Several full black tips gracefully grouped at the left side provide the only trimming. The same fancy could be carried out with doubled frills of gauze ribbon in black or colors, with birds instead of tips for decoration.

A stylish large hat of wood-brown velvet has a high crown and a broad brim rolled at the left side and edged with a black chenille galloon. The height of the crown is seemingly diminished by a drapery of brown velvet over which is coiled some of the chenille galloon. At the left side are arranged two black feathers and a fluffy white aigrette.

A greatly admired and very delicate color combination is developed in a large hat. The brim of pale gray gauze and chenille braid is bent in crinkles. The soft crown is made of velvet in two shades of heliotrope. A pair of white wings, two soft white breasts and a white Paradise aigrette are bunched at the left side and under the brim are two rosettes of velvet reflecting the shades in the crown.

A softly-draped toque of gray velvet has a twist of spangled black hair-net about its crown. A single gray plume large

enough to trim the front and left side and fall over the hair at the back is an elegant addition to the trimming.

Green satin cord and black chenille braid are mingled in the brim of a bonnet having a soft crown of green velvet.

bans, toques and English walking hats afford a change from round hats.

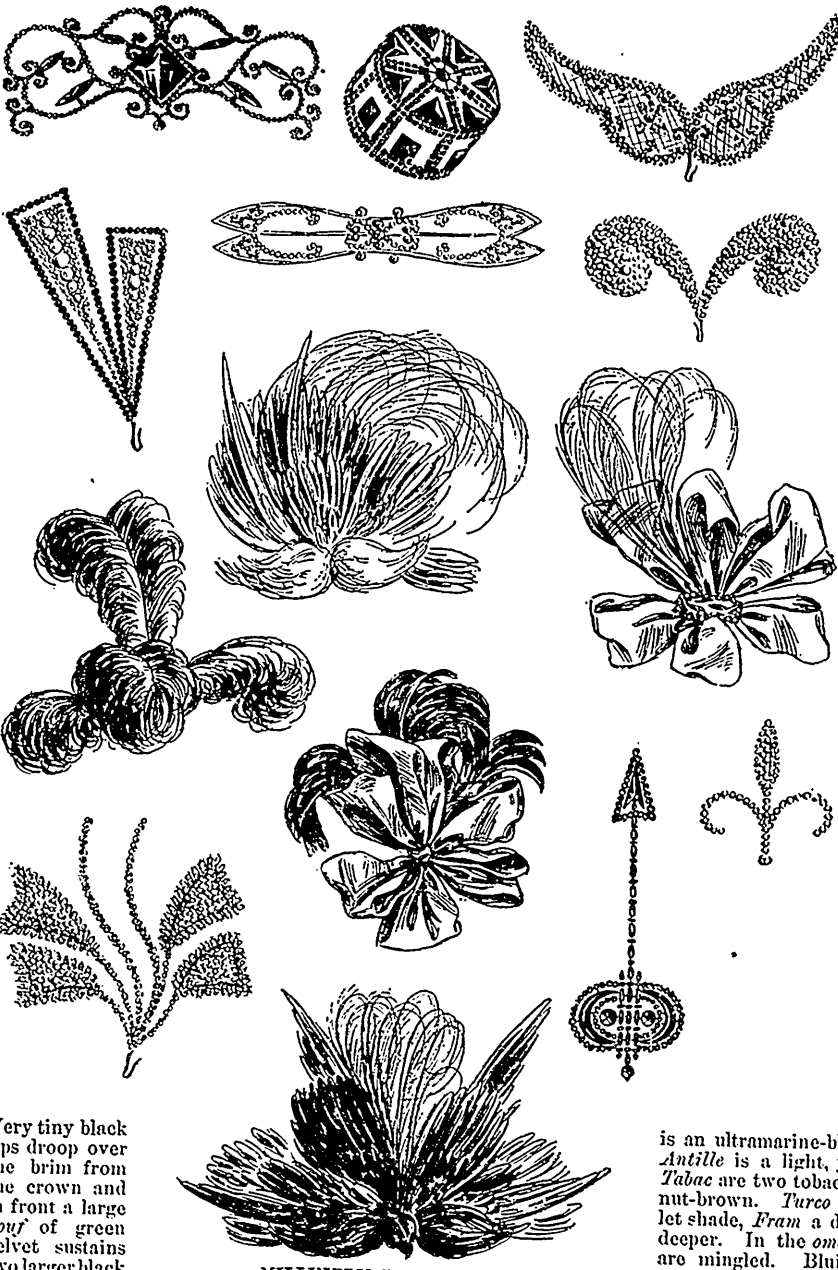
A turban to match a violet silk calling costume is of velvet matching the silk in color. The soft crown is encircled by a graceful brim *pouf* of the velvet and loops of satin ribbon and a jewelled pin are the only adornments.

Bright impeyan feathers ornament a toque of golden-brown velvet and a torsade of butter-colored lace and a rosette of velvet ribbon add to its dressy effect.

Tinsel is an element in millinery ornamentation that must not be forgotten. On theatre and evening bonnets it is extremely effective.

Almost every variety of plumage is now utilized, and entire birds are noticeably in favor. Ostrich plumage is extremely fashionable, and constitutes not only a leading but a most varied feature in millinery.

On the color card adopted for the present season purples head the list. They are: *Long-champs*, *Autcaul*, *Chantilly*, *Derby*, *Jockey Club* and *Hippique*, the tones deepening from a pale, bluish shade to a deep prune. Following these are *Glaicel*, *Geranium* and *Coquelicot*, the first being a deep coral, the second the shade of the flower named and the third a poppy-red. Then come *Argent*, a silver-gray; *Chinchilla*, a deeper shade and *Mongolie*, a stone-gray. *Pervenche* is a periwinkle-blue, *Olochette*, a deeper tone of the same color, and *Bluet*, the hue of the cornflower. Among greens are the familiar *Nile*, *Palmyre*, a deeper shade, *Siberien*, a bottle-green. *Russe*, a very deep tone, *Emeraude*, emerald. A green the exact hue of the heart of lettuce is *Aluquet*. *Verdoyant* is a deeper green on the salad order and *Feuillage* is a leaf-green. *Beige* is a mode and *Castor* a wood-brown. *Matelot* is a deep French-blue. *Lilas*, *Anémone* and *Pensée* are purple shades ranging from lilac to royal. *Corail*, *Rose*, *Camellia*, *Trémière* and *Tulipe* graduate from pale rose to red. *Royal* is an ultramarine-blue and *Marine* a darker shade. *Antille* is a light, yellowish brown. *Sumatra* and *Tabac* are two tobacco shades and *Marron* is a chestnut-brown. *Turco* is a deep blue. *Mirage* is a violet shade, *Fram* a deeper hue, and *Nansen* one still deeper. In the *ombré* effects three shades of color are mingled. Bluish purples are shown in *Européen*, reds in *Asiatique*. *Russe*, *Siberien* and *Palmyre* are mingled in *Africain*. *Americain* blends purple hues, *Océanien* rose tints, *Pole Nord* bluet shades, and *Glacier* *Chinchilla*, *Argent* and white. These colors appear in flowers, ribbons, plumage and velvets.



MILLINERY DECORATIONS.

Very tiny black tips droop over the brim from the crown and in front a large *pouf* of green velvet sustains two larger black tips. At the back black velvet strings are held in place by a steel pin of moderate size. The violet hues are much admired this season. Pretty tur-

INVALUABLE TO MASQUERADERS, Etc.—The large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS" has necessitated the issuing of a second (Autumn) edition in which has been incorporated a variety of new costumes. It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, and descrip-

tions of several parties, and is illustrated with styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It has been in great demand for Theatrical and Masquerade Purposes, and is a handy book of reference when patterns of the nature described are required. Sent postpaid on receipt of 2d. or 5 cents.



FASHIONABLE MILLINERY.—(For Description see Page 436.)

## A TRIUMPH OF MIND.

BY ANNA EICHBERG KING, AUTHOR OF "KITWYK STORIES."

## I.

Across the narrow street, paved with cobble stones among which the grass sprouted, stood the old brick church with its solitary gable surmounted by a primitive bell-tower. When the bell tolled, Miss Penrose's abode across the way vibrated and so did the doughnuts on the baker's counter underneath, for Miss Penrose lived over the bake shop.

When the rickety depot carriage swung up before Miss Penrose's house, Aurora sat looking about in speechless rapture. The ancient hackman climbed down from his perch and breathed in upon her an air of mingled whiskey and peace.

"You're here, mem," he said, and Aurora looked at him with such an engaging smile that he coughed confidentially behind a very dirty hand and added: "She do have the queerest folks come visitin'! One's owin' me a quarter two years come August. He writes poetry. I wouldn't have her know for nothin'!" and he released her. Aurora flew up the narrow stairs.

"The old Aurora and the young Aurora!" and she was held at arm's length, and old Aurora looked at her with critical eyes just a little weary.

"I wouldn't mind being old if I were as distinguished as you are!" and young Aurora flung her arms about her aunt.

Miss Penrose winced a little. "So it seems that I am really old? I say it over and over to myself but I have never quite believed it."

"If I'm only as nice as you when I'm as old—"

"For Heaven's sake, child, that will do. It only proves that an old Aurora is absurd. I abhor the name, but," she said gaily kissing her niece, "may you live to be an old Aurora of a hundred."

"What a heavenly place!" said young Aurora, sinking into a low chair and sighing with joy. It was a queer, curving room with five windows full of plants. There was a littered desk and a low table beside a couch and on the wide hearth a driftwood fire blazed with green and scarlet and golden flames, while the early Summer sun flickered through the vines at the windows.

"What a heavenly place!" young Aurora repeated.

"Wait till you see my workshop! Now come to your room. Ah, child, I'm glad you have come! I need youth about. You see, I had nearly forgotten that I was growing old."

From the balcony of Miss Penrose's workshop you could look down the winding river past the Whitby light-house to the ocean. At its foot lay the grimy wharves and behind them rose Whitby, with its back to the view and exhibiting a chaotic array of gables and tilts and white-washed walls utilized, with an inharmonious pretence at enterprise, to proclaim the superior merits of Whitby beer. The days when Whitby harbor was gay with shipping had long since passed. Many a long year it was since the last East Indian had anchored at the wharves, and Whitby had sniffed Eastern aromas. At most, nowadays, a dingy fishing smack strayed in with a cargo of mackerel, or a lumberman from down east bumped up to the wharf, or a naphtha launch darted across the placid water with a disgusting vivacity. The gables of the queer old houses always seemed hopelessly entangled among masts and trees, and at night one could follow the course of the river by their twinkling lights until they faded into darkness, and that was the old ruined fort on the point, beyond which shone a great golden star, and that was the Whitby light-house, against which the sea beat with a dull, monotonous roll only dominated by a single, ceaseless, melancholy note, the key-note of ebb and tide—the bell-buoy.

Miss Penrose proclaimed her supreme indifference to the social amenities when she moved into the old house on the wharf with a bake shop underneath which flavored the atmosphere with doughnuts.

"I shall buy the house from the baker if I can," Miss Penrose said to Aurora, "and I mean to live here and die here. You will inherit it after I am cremated—remember. I wish to be cremated," and she paused in the washing of her brushes. She had on a long calico paint-splashed pinafore and there was a tired look in her face. On the easel stood her last work, a sunlit Spring landscape with apple trees in glorious blossom and a pool reflecting the Spring sky—and there was a touch of chill in the splendor of the sky.

"You see it is the youth of the year," she explained, "and youth is always a bit cruel."

"Please don't!"

"Don't what, child?"

"Talk of dying," and Aurora shivered.

"Why not? It is the most interesting experience in life—the only experiment each makes for himself. Sometimes I long for the time. I am a little tired of my own body," she said; "it has stood between me and happiness."

Aurora stared at her aunt. "To be tired of one's own body—it was beyond her. Aurora's body was a particularly agreeable one. "You must have been a very fascinating woman," she said. "I am sure many men have been in love with you."

"Not just with me, child, but with my mind. Never mind, it's very kind of you. There, run down and see if that was the postman!"

The balcony was shielded by a Japanese screen and in one corner stood an easy chair. Miss Penrose leaned back among the red cushions and stared down the river.

"I felt twenty years younger before she came," she thought.

"Dear Aunt Aurora, how gray you have grown!" I suppose she said it out of kindness, but I didn't know I had a gray hair. When one is alone one is always young. So to-day I celebrate twenty-five birthdays in one. The realizing process is painful, but it is just as well. I shall send him a letter that will not only save his feelings but the railroad fare." There was a sarcastic smile about her mouth as she sat up and pushed back her curly, grizzled hair. "I will say to him, 'Dear Mr. Lythgoe, you have fallen in love with the ideal of your most poetic fancy, encouraged by two years of steady correspondence. Sir, you have fallen in love with a mind—beware! The disillusion is a greater shock than if you had fallen in love with a body and gradually discovered no mind. Your poet's fancy has made of me—well, you have told me often enough! And have I not said to you over and over again, 'I am not what you think—I am not poetic, not young, not beautiful,'—but not once did I say *old*," she cried in a rush of self-scorn. "I couldn't! But to-morrow I will write, 'Mr. Lythgoe, I am old and gray—'"

"Dear aunt, here is a letter—such an interesting hand." A faint blush crept into Miss Penrose's face. "It should be fo, it is from Roger Lythgoe."

"Not the poet?" and young Aurora's eyes were round with wonder and reverence.

"Yes, the great Roger Lythgoe." Miss Penrose took the letter, but she looked absently at the girl. "Aurora, if I could have a wish fulfilled it would be to be you, to look like you."

"But aunt, dear, think of your mind and mine—I am so commonplace."

"I know it," and Miss Penrose opened her letter. Young Aurora had a modest opinion of her own mind—she acquiesced. "Aunt Aurora, how I should like to see him! I never saw a real poet."

"Well, he threatens to come," and Miss Penrose frowned.

"Oh, how beautiful!" Then Aurora's face fell. "But he wouldn't notice me."

"I don't know—you never can tell," and the fine, down lines on Miss Penrose's mouth stood sharply out.

"What is he like?"

"I never saw him."

"Never saw him!"

"He came once two years ago but I had gone away."

"And he was so disappointed that he forgot to pay the hackman," and Aurora laughed. "How I want to see him—but I'd have no chance with you about, poor commonplace me." The wind was fluttering the skirt of her white gown, and a red gauze scarf she had tied about her dusky hair. She was wonderfully pretty.

"But, tell me, aunt, what is Mr. Lythgoe like?"

"He writes that he is the homeliest man ever made. Are you preparing to fall in love with him, Aurora?" Miss Penrose laughed, but there was a sharp ring to her voice.

Young Aurora was constructed on simple lines; she could only grasp one intuition at a time. She answered the question and did not hear the tone. "He would never fall in love with

me. I am (here she pouted in hurt retrospection) too commonplace."

"When it comes to that, my dear child, you have every chance in the world. Women often fall in love with minds, but men—never."

Miss Penrose left Aurora meditating. "Because people paint pictures is no reason why they should be poetic. Aunt Aurora is not poetic. To think of her wearing congress gaiters—ugh! How I'd like to see him! I wonder how one talks to a truly great poet?" Like an inspiration it came to her: "One doesn't talk; one lets him talk." And young Aurora of the commonplace mind and the deep, worldly wisdom bore the red cushion into the house, and the evening breeze softly rustled the bamboo hangings of the deserted balcony.

## II.

Miss Penrose sat at her desk writing and Aurora watered the plants. She put each on the window sill and deluged it most unreflectingly. The house vibrated as the old church across the way boomed the hour.

"If you wish to respect time, have it measured off," said Miss Penrose. "The bell says an hour is dead; it will never come back again."

"Who cares?" said young Aurora.

"Wait till the hours grow scarce."

"When I'm as old as you, perhaps," Miss Penrose winced.

"You are not commonplace, Aurora; you have a way of putting things."

Aurora was glad that her distinguished aunt did not consider her commonplace, and she watered the flowers with renewed enthusiasm, when up from the street there came a deep growl and Aurora thrust her bright face among the pots and fell back with a gasp of frightened amusement. "I poured the water right on his head," she gasped: such a funny little man—look at him!" The victim below was mopping his hat and face.

"I believe he is rooted to the spot—why doesn't he go away?"

Miss Penrose looked through the ivy trellis. The victim of the watering pot was still looking up, his damp hat in his hand and his bald head glistening in the afternoon sun. "Child, I think you have really made a conquest."

"That old thing?" and Aurora flung herself into a chair and laughed hysterically, just as the door bell gave a sharp peal.

"He's angry and he's come to—" and Aurora turned pale.

"My dear, if you will pour water over elderly gentlemen you must take the consequences," and Miss Penrose retreated laughing, just as the hall door opened and the little maid servant ushered in a short stout elderly man, whose gray beard lay on his portly breast as on a silver. Aurora rose and stared apprehensively at her victim.

"Aurora!" he cried passionately, and took her long, slim fingers in his pudgy ones, "At last!"

Aurora stared at him with frightened brown eyes.

"I knew you at once," he said.

"You knew me at once?" she faltered.

"When I saw your beautiful face among the flowers—" Aurora recovered herself and smiled. He might be insane but he was certainly civil. "I knew it must be Aurora Penrose—this was the face of my dreams. But why," he cried reproachfully, "why did you persist in maligning yourself?"

"Forgive me," young Aurora said in polite perplexity. "If I ask who you are?"

He turned deadly pale. "Can you not guess?" he faltered.

"Did I not prepare you to see the ugliest man God ever made, and did you not say it was the man and not the face?"

"Oh, dear me! I'm afraid this is all a dreadful mistake!"

"A mistake? How is that possible! Surely you are Aurora Penrose?"

"Yes, I am Aurora Penrose—"

"God be praised!"

"But so is my aunt."

He sank upon the nearest chair and Aurora lingered, her hand on the door knob. She was sorry for him; she knew the disillusion in store for him.

"Who shall I say?" she asked gently.

"Roger Lythgoe."

Young Aurora gasped. She looked at him as at a vision. He seemed taller and less stout and his eyes were quite beautiful behind the gold spectacles. As for the great poet, he vouchsafed her not another glance but bent all his energies to rubbing the nap of his ruined hat. He was still at it when Miss Penrose came in, and for a moment they stood and looked at each other in silence.

"Do you find me disappointing?" Miss Penrose asked abruptly.

"Let me rather ask, do you find me so?"

They looked at each other again and neither spoke. Then they both blushed. Her last letter he always carried in his breast pocket, and its very touch had made him quiver—how often had he kissed the fine, clear writing! His bald head grew damp at the mere remembrance, and somehow he could not see himself in future carrying about the correspondence of this elderly lady. As for Miss Penrose, she remembered with a kind of horror the long evenings she had dreamed away on her balcony, his letter her only companion, reading the passionate utterances of this man she had never seen.

"You have brought hope and life to my worn heart," he once wrote. "My best work is your inspiration. Your letters are the sunshine of my life and you have given me back my faith in woman. How do I think you look? As if I would not know anywhere the eyes through which gaze so divine a spirit! But what of it, for it is the soul that has found a soul! If it were not so, what chance for me, homely old curmudgeon that I am? Do not create an ideal—it would be my worst rival. You say that you have never loved? Thank God! A man's life—ah me! Remember, I am a man of the world. I have lived, enjoyed and regretted, and at last when life had lost all its salt and savor you came to me, a messenger of hope and faith. The world is fair and young again—there is joy in living—and some day when I have the courage to thrust my ugly self beside your ideal of me, I shall come."

And now he had come. She looked at him again; he had sunk into the nearest chair and was scratching his nose with his hat brim. She thrust her hand into her pocket and gave a vicious grip to something in it—his last letter.

It was Miss Penrose who first recovered herself. "So after two years I at last see the poet," she said, politely.

"And I the distinguished artist," he added with a forced smile. "Your pictures are poems without words; mine were needless."

"I had just sent you a letter begging you not to come," she exclaimed abruptly.

"Why?"

"I don't know, but I was right."

Mr. Lythgoe had fought a gallant fight and was recovering his equanimity. "And this is the room you have so well described to me," and he looked curiously about. "How often have I longed to be here and in its peace and silence to read to you first of all the world what I had written."

Would she expect him to explain certain extravagant passages in his correspondence? It would be very embarrassing if she did.

"Come up to my balcony," she said with a slightly sarcastic smile; "there you will find plenty of subjects for poems." He climbed heavily after her, breathing short and mopping his forehead.

In the corner of the balcony young Aurora lay among the red cushions. She sprang up with glowing color. She was radiant. She liked being the dream of a poet, even if it was by mistake. "This is young Aurora," said Miss Penrose, and she felt very old. Then she descended into the kitchen and wrestled with the cook, for though a man be a great poet he must eat. In the balcony the poet gradually recovered from his embarrassment and talked and looked into Aurora's reverent eyes, and Aurora put in practice her notion that to impress a great man with your supreme intelligence you must let him do the talking. And when Roger Lythgoe descended into the street that night and poked his way back to his hotel along the dim wharves, he had nearly recovered from his terrible disappointment.

"Aurora," he kept repeating, "my beautiful Aurora!" and it must be confessed that he was not thinking of Miss Penrose, who had been his inspiration when he was only acquainted with her soul, and who had given him so good a dinner, but rather of a young person with a scarf of red gauze twisted about her dusky hair, and a smile of such exquisite intelligence that he never once suspected that she had not understood half of what he said.

## III.

"Is it not rather sudden, Aurora?"

"Oh, no, aunt—six weeks." There was a touch of condescension about Aurora. She was trying to explain the A B C of love to a backward old child.

"Just think! He said," and the pretty color flushed to her bright eyes, "that I was his inspiration." Miss Penrose closed one eye and examined her canvas. "And yet you remember,

you said that I was commonplace. I told him that you said I was commonplace," and Aurora pouted.

"That was a mistake, child, for he has at least a great respect for my—mind. He will remember that."

"It was then he said I was his inspiration," Aurora cried triumphantly, while Miss Penrose scraped her palette.

"Then see that you attend strictly to business," and she made a rasping sound with her knife, "for the poem he read last night was simply atrocious."

"Oh, aunt, how can you!" Miss Penrose paced the studio, triumphantly jingling the keys in her apron pockets. "I shall certainly tell him what you said."

"Tell him, by all means!"

"And poets are so sensitive and I wanted him to look up to you like a—son."

Miss Penrose stopped suddenly before her niece. "Aurora, we will draw the line there. Roger Lythgoe is five years older than I am, and I don't propose to burden myself with a ready-made son of that age. Marry him by all means—but if you value his reputation, don't be his inspiration! Come to think of it, what are you marrying him for anyhow?"

"He is so distinguished," said Aurora. She was answering a question she had often asked herself. "Besides, he adores me, and I never cared for young men. I used to learn his poems by heart at school—the girls raved over them. It will be such fun going back to visit them as Mrs. Roger Lythgoe. I shall give them all his autograph. 'Mrs. Roger Lythgoe'—how well it will look on a card—'At home from 8 to 10.' I shall go out a great deal, for I shall want to help him all I can. Roger—to think that I shall call him Roger—means to stop over in Springfield to see father. He is going to-morrow. We shall be married in the Spring," and Aurora blushed and sparkled. "But I wish he didn't live in California. I hate to write. He says he'll need my letters for inspiration. Of course, he tells me everything now, and it seems that some one has been writing him the heavenliest letters these last two years—a woman, of course. He said he nearly made a fool of himself and fell in love with a—mind—fancy! But of course this is the end now; it wouldn't do for him to raise false hopes."

"Oh Lord!" Miss Penrose exclaimed.

"He said he would miss them if it were not for my letters."

"Did it ever occur to you that this fool of a lady may have lost all desire to write to him?"

"Aunt Aurora, you don't know how fascinating poets are—quite apart from their looks."

"Humph, fortunately!"

"You don't think Roger is plain?" Aurora was much hurt. Miss Penrose smiled in grim silence. "I must say he is politer than you are, for he said you had the remains of great beauty."

"I really can't say as much for him. But who cares if *you* don't!"

"I do wish he were as tall as I am," Aurora confessed un- easily; "the girls at school are such ones to notice."

"Leave him at home. You have his name and you can take his autographs."

"Aunt Aurora, I sometimes think you are very sarcastic. Roger does. He says that you're not quite what he expected. He thought you would be sadder—more poetic."

"Did he, indeed!"

"He thinks you are a little unfeeling, but he did say that you don't show it in your work, and that your illustrations to his poems two years ago were much more beautiful than the poems. He is so generous, you know." Miss Penrose's blue eyes grew very soft. "But he *was* a little disappointed."

"Was he?" and Miss Penrose recovered herself. "Well, so was I, child, and you can tell him so! That is, you needn't!" she added hastily.

The next day Aurora paced the railway platform beside her poet. It was a dingy, dirty place with an overwhelming aroma of decayed fruit and coal-dust; the last place for the parting of lovers. Aurora wished that everybody could know how distinguished he was, for she was conscious that he was rather short.

"To think that you are the greatest poet in America," she said solemnly. Some young men in tennis flannels, rackets in hand, trooped past and looked admiringly at her. They were tall, agile and good-looking fellows, and Mr. Lythgoe appeared a trifle redder and older by contrast. Aurora needed moral support. "You are the greatest poet in America," she persisted.

"Nonsense, child!" He was out of humor because of those foolish young fellows who would stare at Aurora. They probably hadn't an ounce of brains between them, but they were

handsome and active and young. He had had his day, he tried to comfort himself. "And supposing I were not a poet?" he cried impatiently. But Aurora could suppose no such thing, had she not fallen in love with the poet?

The train thundered in, truckmen ran them down and Aurora choked and coughed with the heavy clouds of black smoke. The engine shrieked, the bells rang and a mass of grim humanity burst out of the train for a breath of air.

Roger Lythgoe drew Aurora behind a protecting baggage-truck. "Write to me every day, my darling! I am a moor- man and for my work and my happiness I shall need the help and the faith in myself that only love brings. I am ashamed of my folly, but I can't tell you what those letters were to me these last two years. And an absolute stranger, child! Who shall I not expect from you, my life, my love, my hope of Heaven!" He crushed her fingers in a passionate clasp. "God bless you, my darling, good-bye!" and he pressed her hand to his lips and tore himself away.

She stood there watching the train and rubbing her hands. He thrust his head out of the window and the sunlight was reflected from his spectacles and the bald spot on his head.

Some one spoke to her. She tried to look melancholy—she felt she ought to. It was one of the handsome young men in tennis flannels.

"You are Miss Penrose," he said smiling. "I am Robert Meriton. My sisters called on you, but you weren't in."

"I have been much engaged lately," Aurora said with elegant affability.

"Yes, with that old gentlemen."

"That gentleman," and she ignored the offensive adjective.

"Is Mr. Roger Lythgoe—Roger Lythgoe, the poet?"

"By Jove, you don't say so! I remember learning his pieces by heart when I was quite a little shaver, and getting spanked when I couldn't remember 'em. So that's Roger Lythgoe! But, I say Miss Penrose, will you play tennis this afternoon?"

For a moment Aurora felt that she must retire into her inner consciousness and prepare those solemn epistles that were to keep her poet up. But, after all, she was young. She took such a long time to reflect that Meriton repeated his question.

"Yes, I will play," she said very soberly to balance the occasion, and she felt a little guilty because he strolled home beside her.

Her aunt was on the balcony; there was a dreary look in her blue eyes, and she sighed. The slam of the front door and two young voices roused her, then Aurora burst into the room.

"And so your dear poet has gone, my child," and she drew her towards her, "and what will you do now? You must not cry your pretty eyes out."

"I am going to play tennis with the Meritons. That's what I came to tell you"—Aurora was breathless—"Mr. Meriton is waiting below," and she was gone like a flash.

Miss Penrose looked down again at the river. It was so peaceful, so beautiful, but a fretful little naphtha launch broke the silence and scooted about nervously.

"To come on the wings of love and to return in a naphtha boat," and she laughed, but without mirth. She took a package of letters from under the red cushion. "Shall I send them back? No, he will be conceited enough to rejoice because I had kept them. Shall I destroy them? No, why should I? They are from a soul to a soul, and both souls are dead. Oh, foolish poet! I am afraid you will find that it would have been better to have loved an old mind."

#### IV.

Spring had come back to Whitby. The banks of the river wore a soft green mist, and the fresh young grass sprouted merrily along the black wharves. The white, fleecy clouds chased across the deep blue sky and the rowboats and the little yachts had come back to their moorings, dazzling white with a new coat of paint. The Japanese screen again sheltered the high balcony and the long chair stood in its accustomed corner. Miss Penrose lay among the scarlet cushions and looked at young Aurora.

"It was a long, tiresome Winter, dear."

"Yes, aunt."

"But at least you, child, had something to look forward to."

"It's been a hard Winter," and Aurora idly twisted her long red sash. "You don't know how I hate to write letters! He asked me to write to him every day—think what nonsense. Things don't happen every day, and so I write once a week—and there isn't a thing I hear and see and buy that I don't write

out. I tell him about all the afternoon teas and tennis parties and balls and theatre parties—oh, dear me," and she sighed in unaffected despair, "and when I send off a letter so fat that I have to put on double postage, he writes back that I never write anything. Men are so unreasonable!"

"Child, do you think that you can make him happy?"

"He seems to think so or he wouldn't have asked me. Of course, we shall be happy—he is so distinguished. His name is in all the encyclopedias and the newspapers. Isn't it funny that he should have taken a fancy to me! I said so once, and he wrote back that he wished to marry a wife and not an editor. He said he did sometimes wish to get down from his Pegasus. I'm glad of that," Aurora confessed, "for I don't think I could quite follow him always. He does write such queer letters. I suppose they are beautiful," she said doubtfully, "because if he doesn't know anything else he does know how to write. But he complains a good deal. I mean he says he is sad and no one understands him and life hardly seems worth living and all that sort of thing. I read bits of it to ma and she said she didn't think he was civil; but I know better," and she shook her head; "it's dyspepsia and that makes people frightfully melancholy, you know. I wrote to him he'd better be treated for dyspepsia."

"Any what did he reply?"

"He didn't reply."

"There was a pause. "At all events," said Miss Penrose, "you are satisfied?"

"Oh dear, yes! One can't have everything, and Roger is the greatest American poet, you know."

"Was it his idea to meet you here?"

"Well no, aunt. You see the folks at home are all so dreadfully unpoetic and I thought pa and ma and Roger would have a little to talk about. To be sure, ma's been reading up on Roger's poetry all Winter, but I can see by the way she falls asleep over it that she doesn't like it, and pa says he wouldn't touch it with a ten-foot pole; and as Roger can't talk about life insurance and stocks I'm sure I don't know what they'd talk about. So I wrote to Roger that he'd better come to Whitby and I explained to him why. But he wrote back he'd a great deal rather not come to Whitby, and he wasn't surprised that ma didn't like poetry—he didn't (I suppose he meant other peoples') and he'd lay in a stock of insurance talk that would satisfy even pa but to Whitby he wouldn't come; but I know better and he's coming next week. I want to ask you, do you think it's proper for me to play tennis with Robert Meriton? I don't think he knows that I'm engaged."

"The day Roger Lythgoe arrived Miss Penrose was alone. The room was so still and peaceful and the sunlight fell through the plants at the windows and one shaft lay at her feet as she sat reading by the open fire.

She looked up startled and a faint flush crept to her cheeks. "You were not expected until to-night," she explained. "Aurora is at a tennis tournament—she will feel so disappointed."

He had grown older, and his beard was greyer and there was a weary look in his eyes.

He smiled faintly as he drew up a chair to the fire. "I am afraid I shall be a frightful contrast to those young fellows. What, in Heaven's name, did she see in an old fellow like me?"

"Surely you know your own worth," she said quickly. "No, I have lost faith in myself. I have come to the turning point of life. There is no future, only a past. I show it in my work: it's been all rot this past year. Enough of me!" and his face cleared. "What have you done?"

"Nothing!" she said impatiently. "I, too, am growing old seems. The Winter was dreary—my work was bad."

"To-day is one of your days," and he watched her face; you should be sketching; the orchards are full of apple blossoms and sunshine. I always think of you when I see the glory of Springtime. You have eternal youth in the touch of your brush."

He paced the floor and finally stopped before her. "You will think me disloyal, you will despise me," he cried, "but I must speak! All this miserable year I have been homesick for—think of it!—you."

The sunlight touched her down-bent head with the wavy grey hair. An early bee beat against the window pane in a vain effort to reach a yellow primrose. She looked up with a frank smile: "I am glad," she said.

"Aurora, do you not understand?" he cried bitterly. "I love you."

"You love me?" she repeated, "And Aurora?"

"It is true," he groaned and turned away; "forgive me!"

"Roger," and she held out her hand, "do not let her suffer, for she loves you. I—I am old—an old heart can bear wounds. I will always be your friend, as I have been. Come to me for the strength you think I can give and it will be my glory that I was able to help you by word or deed."

He held her two hands in his with a grasp that pained and their eyes met. "Roger," and out of her faced faded all the lines of pain and bitterness, and her eyes filled with unaccustomed tears, "you do not know how I love you—"

And she was gone and he sat lost in thought till the door burst open and a troop of young people stormed in.

"Why, Roger, when did you come?" An uneasy silence fell on the boisterous group. He shook hands with Aurora—he couldn't kiss her before all these curious young eyes.

How young and radiant she looked, and he felt so old! There was a terrible gulf between them. They were all introduced and they all chattered. Robert Meriton repeated the anecdote, by way of being agreeable, of how he had been spanked in his infancy for not learning the poem by heart. It was considered very witty. Aurora laughed immoderately, and Roger couldn't help remembering how flat some of his keenest witticisms had fallen.

"That night Aurora went to her aunt's room for moral support. "Hasn't he grown old!" and she threw herself on the bed. Miss Penrose looked at Aurora with a guilty start and thrust away a pile of letters.

"The idea of looking at old letters!" and Aurora yawned. "I wish people wouldn't write letters, it's such work to read them. Then Roger's got the most dreadful handwriting. But hasn't he grown old!"

"I don't think," said Miss Penrose, "that he looks happy."

"Don't you? I wonder why? I am sure he adores me."

Miss Penrose walked to the door and paused by Aurora on the bed. How pretty she was and young and—cruel.

"Do you really love him?"

"Why, aunt, don't you see that I have a great responsibility on my shoulders. I musn't be selfish. Why, if I should give him up he might never write again—poets are so sensitive. Think of the loss to our literature."

"But if you felt convinced that he would bear the loss like a man and be happy again?"

"Oh, but he wouldn't!"

"Why don't you marry Robert Meriton? He has asked you."

"Why aunt, and I engaged to Roger? What are you thinking of?" But she paused at the open door. "Why do you ask, Aunt Aurora?"

Fortunately she did not wait for an answer.

"The cruelty of youth!" old Aurora murmured and beat away a moth that tried to commit suicide in the yellow flame of the candle.

## V.

The tide was low. They strolled along the firm grey beach strewn with sea-weed and whitening crab shells and pebbles. The rocks and boulders, covered with dull green weeds, looked black against the sunset sky. On one side was the quiet harbor and on the other a slope of fields, the long grasses swaying in the wind. Nothing disturbed the silence but the cry of the sea gulls as they swooped down to the water. A solitary man with bare legs was drawing a boat up the flats. It was hard work and he paused with vague interest as two people passed him—but they were not interesting, only an elderly woman and an elderly man. The elderly man held his hands behind him and dragged a cane; his shoulders were bent and his hat was pulled over his ears as if a gale were blowing, but there was hardly a breeze. The elderly woman poked the sand with her parasol. Both looked discouraged.

"Is it reasonable that she can love me?" he exclaimed and stood stock still and looked at her.

The wrinkles on her forehead vanished and she laughed. "You must not ask me."

He laughed against his will. "I shall make her unhappy."

"No, not as long as you are in the encyclopedias and newspapers."

"Well, to be honest, she will make me unhappy."

They walked on in silence.

"What does a handsome young creature like that want to marry me for?" he cried in desperation.

"You have asked her; what did she say?"

"Did I believe her capable of breaking her word and my heart? She is so singularly obtuse! What shall I do? As a gentleman I cannot break my word."

They walked on in silence. Suddenly the elderly man stood still. "I shall try again, Aurora!"

The sun was setting in a glory of scarlet and gold; the tide had turned and was coming lazily in. Little pools of water were forming in the sand, and in the distance the faint light of the night-house pricked the darkening sky. For a moment they walked hand in hand; then they parted and went silently and hopelessly back to young Aurora.

"You are so modest," young Aurora murmured admiringly. "Don't worry about not making me happy."

"But I am so old—fifty-five—think of it!" and he stopped before her in his despairing fight across the room. "What will life be to you with such an old fellow to take care of, an old fellow who is getting more misanthropic and gouty every day?"

"Roger," Aurora murmured, "now I can see how you adore me—to think of my happiness before yours. But, dear, your happiness is mine: I consider it a sacred trust."

"I am afraid that you have made a mistake," he cried bitterly; "youth belongs to youth."

She opened her brown eyes. "If I were not so sure of you, Roger, I should think—"

"Think anything—the worst!" he cried in desperation.

She went up to him as he stood hopelessly staring out of the window, the same window out of which she had poured cold water upon his foolish old head, and she laid her soft cheek on his shoulder.

"Why, Roger, as if I had a doubt—as if I did not know that you would make me happy!"

He looked hopelessly at her through his gold spectacles, smiled a smile that would have been a riddle to the sphinx and surrendered.

Aurora sat at the window, her round chin in her hand, and looked out. It was a warm Summer's day and the grass amid the cobble-stones waved dry and sere; the yellow butterflies whirled past and the air was noisy with the rasp of the locusts. Aurora felt forlorn. Since Robert Meriton had heard of her engagement he avoided her. With an ostentation of indifference he had passed the house in tennis flannels, his racket over his shoulder and he had not looked up. She had watched him with a swelling heart, and to console herself, she took up the last number of *The Era* and read a sonnet which Roger had written to her—but the passionate lines were hopelessly entangled in tennis nets and rackets. She threw down the book and stared listlessly out of the window. The church-bell struck the hour but it sounded dull in the hot air. She noticed that the church door was open, a solemn circumstance. In idle curiosity she leaned out to see what funeral was approaching, for only funerals ever broke the monotony of the narrow street. Nothing was to be seen, but all at once who should appear in the church porch but Roger and Aunt Aurora. Roger was mopping his head in evident perplexity and Miss Penrose paused on the steps, flushed and undecided. Suddenly, as if with one accord, they looked up at Aurora's window. Aurora, rather surprised,

smiled and nodded at them, but they did not smile. A moment after they entered the room.

"You've just deserted me, Roger," and Aurora pointed. "What were you doing in that church?" Roger turned gradually to his spectacles and old Aurora drew young Aurora to the couch and patted one hand and then Roger patted the other but neither spoke.

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"Aurora, my darling," Aunt Aurora began but her lips trembled.

"Let me speak," Roger interrupted hastily; "I am to blame. But he did not seem to find words to begin."

"Is father sick, or mother?" and Aurora turned white.

"No, child, no—"

"What has happened?" and she tried to draw her hand away, but they both clung to her.

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She looked tragically at him, but as she caught the twinkle of his gold spectacles, a faint smile quivered on her lips.

"Come here, Aurora!" and they gently took her hands again and drew her towards the couch and tenderly wiped the tears from her flushed cheeks.

"Is it not a beautiful thing to feel," said the aunt softly "that you can make two people happy?"

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Young Aurora gave a choking sob and hid her face on old Aurora's shoulder; they held her hands; peace filled the room and when Aurora at length spoke they bent down to catch the heart-broken words:

"I think I will play a little tennis to-morrow."

## THE OCTOBER TEA-TABLE.

### FOOTWEAR.

Much has been said and written as to the proper covering for the hand, but until recently the dressing of the foot has not called for extended consideration. Now, however, to meet the costume needs of the various outdoor sports in which women so generally engage and with the resulting adoption of shorter skirts for general use, the shoe question has become complex, calling for the expenditure of both money and thought. This Autumn sees a distinct change in the cut of shoes for both sexes, the pointed toe no longer being considered smart. Round-toed shoes are now in vogue, a change of which the practical mind can quite approve. There are shoes for various uses and occasions, and she who walks, dances, plays golf, rides horseback or takes a spin on her bicycle has a style of shoe for each of these diversions. First come the exquisite ties in any shade to match the light, dainty frocks worn at evening functions. The shoes for mountain climbing and sturdy out-of-

door tramping in general in cut and style are similar to those worn by men, possibly a little more shapely but of the same stout material, made to resist roughing it in all kinds of weather. For bicycling, leggings and high shoes are not as popular as hitherto, a shoe of medium height being considered less obstructive. She who plays golf wears a shoe with a low, broad heel and thick sole upon which are rubber discs to prevent slipping. The shoes are but five or six inches in height and their one essential is comfort. The regulation walking shoe is laced, made of calf skin and six inches high, with a broad square inch-and-a-quarter high heel. Then there are tennis shoes and yachting shoes both of canvas with rubber soles. For horseback riding they are patent leather, calf-skin or Russian leather boots reaching nearly to the knee, with stiff tops, pointed or round toes and broad low heels.

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the cross is again to be a favorite. The crosses found among grandmother's possessions are often heavily jewelled and sometimes of enormous size. Those in Roman gold set with pearls are sometimes accompanied by earrings with the same design. Many persons, however, will have scruples against the use of a distinctively religious emblem merely as an ornament. But a cross may be and often is worn, concealed from view, on a tiny chain about the neck as a reminder of some especial blessing or of some particular fault to be overcome. Among chains, the latest fad is the birthday souvenir which is made either for a neck chain or for a chain bracelet. It is a tiny chain suspended from which is the particular stone designating the birthday month. These stones are encircled by a tiny band of gold and hang from the chain like the old time locket. Your own particular stone? To be sure, for here is the list for the months:

January—garnet.	July—coral or ruby.
February—amethyst or pearl.	August—sardonyx or moonstone.
March—bloodstone or hyacinth.	September—sapphire or crystal.
April—diamond.	October—opal.
May—emerald.	November—topaz.
June—agate or cat's-eye.	December—turquoise.

### EPISTOLARY PROPRIETY.

A letter is a small affair in itself and yet the pleasure from its receipt is increased ten-fold if its outward dress conforms to the requirements of strict propriety. The handwriting nowadays counts for little, because individual chirography is looked upon with favor and to write like any one else is needless. But certain other matters must not be ignored. The address on the envelope should begin well to the left and far enough from the bottom to admit all of the address without squeezing or racing down hill, making a well-balanced bit of writing. A clergyman's address is not always easy for the novice, remembering that both his office and honorary titles should be included therein. The following is correct:

The Rev.  
Chauncy B. Brewster, D. D.,  
214 Jay St.,  
Albany,  
New York.

Stamps should be placed squarely in the upper right-hand

## SEASONABLE COOKERY.

### SOME CHARACTERISTIC ENGLISH DISHES.

The food of Anglo-Saxons is largely the same the world over, for English-speaking people are with each decade brought more closely together by the facilities for travel and the transportation of the food products of one country to another. But there are still certain dishes common in England that are never found elsewhere, while others are met with so seldom as to be classed as distinctly English. Plummary, syllabubs and Devonshire cream are unfamiliar names in American kitchens, and yet they stand for delicious dishes not difficult to prepare. Travellers in the South of England extol the Devonshire cream—or the "clouted" cream, as it is there called—which, with powdered sugar, is eaten with stewed fruit, English pie or junket. Blackmore describes the making of this cream in his incomparable *Lorna Doone*, laying much stress upon its careful preparation. The pans holding the milk must have very little heat, "just enough to make the bubbles rise and the cream set thick. After that it clots as firm as firm as my two hands!" says Annie, the capable house-keeper. This cream is made as follows:

**DEVONSHIRE CREAM.**—Perfectly fresh milk is turned into a large, shallow pan to the depth of three or four inches; then the pan is left in a cool place for the cream to rise. This will generally require twelve hours in Summer and twenty-four in Winter. The pan is then carefully placed upon the top of the stove and gently heated. Care should be taken that the milk does not boil or there will be scum instead of cream on the top. When the cream forms a ring around the pan and the undulations on the surface look thick, it is done. Remove it from the fire to a cool place, and when cold skim and use.

corner, a slight space being left from the top and the side of the envelope. The flap of the envelope should be well and cleanly sealed down. The wax seal is less frequently seen of late, though the sender's monogram in wax on a letter gives it a touch of elegance.

### REFINEMENT IN LINGERIE.

It is in the small affairs of life that true refinement is often most convincingly shown. A well-bred woman always carries with her evidences of the truth of her pretensions. Certain types of gentility are like a veneer, all on the outside. It is what the world never sees of the truly refined woman's wardrobe that attests her love for the nice things of life and living. Her corset may be cheap but it will not be soiled, neither will it have started in the world in the habiliments of woe, but be white. Black corsets and undervests often conceal the need of a visit to the laundry and form no part of a refined woman's possessions. The chemise, now so generally revived, is often worn over the corset as a cover and if it be edged with a cheap embroidery and well fitting it is a dainty addition to the lingerie. Small pretense can be laid to refinement if under-clothing is soiled or patched.

### HAVE YOU HEARD

That the popular jewelry just now is the old-fashioned kind?  
That pearls are the favorite gems of the year?  
That good form approves of but one bracelet?  
That all bracelets are but chains of some sort?  
That any bit of jewelry with a history is a cherished possession nowadays?  
That finger rings were never more popular?  
That these rings adorn only the third and little fingers?  
That children must never be allowed to wear jewelry?  
That it is dainty to have two or three flower petals or small leaves floating on the water in finger-bowls?  
That the finger-bowl doily is never used to wipe the hands upon?  
That it is quite proper to declare one's admiration for pretty needlework on these doilies?  
That when the wise woman does not quite know which fork to use at table she watches Madam?

EDNA S. WITHERSPOON.

**DEVONSHIRE JUNKET.**—Take these ingredients:

1 quart of milk.	2 table-spoonfuls of liquid rennet.
1 cupful of cream.	1 table-spoonful of brandy.
3 table-spoonfuls of sugar.	Nutmeg to flavor.

Warm the milk and when tepid add two table-spoonfuls of the sugar and the rennet. Stir until the sugar is dissolved, then turn into a pretty serving dish and set in a cool place for three or four hours, until a curd is formed. Just before serving, mix together the remaining sugar, the brandy and the cream. When the sugar is dissolved, pour the mixture over the junket, add a grating of nutmeg and serve. Care must be taken not to disturb the curd. "Clouted" cream is used on the top, if at hand. Junket is served with fresh or stewed fruit, sponge cake or cookies. Liquid rennet costs but a few cents per bottle and should be part of the supplies of a well-stocked store-room.

**FLUMMERY.**—This consists of

1 quart of milk.	2 ounces of almonds, or
½ box of gelatine.	2 tea-spoonfuls of almond extract.
1 spoonful of orange-flower water.	Sugar to taste.

If using the fresh nuts, pound them to a paste and add to them three-fourths of the milk. Soak the gelatine in the remainder of the milk for half an hour, then add it to the milk and almond mixture, place in a granite stew pan and heat slowly. Boil gently for ten minutes, then strain through a fine sieve or

cheese-cloth. Sweeten to the taste, add the orange flavoring and turn into a mould. Set this in a cold place to stiffen. Serve with sweetened milk, Devonshire cream or custard. When fresh fruit is served with flummery, it is mashed, sugar is added and the fruit and juice are used as a sauce.

**SYLLABUB.**—This dainty dessert is made of

- |                          |                                |
|--------------------------|--------------------------------|
| 1 cupful of port wine.   | 1 cupful of cream.             |
| 1 cupful of sherry wine. | 2 table-spoonfuls of sugar.    |
| 1 cupful of milk.        | Nutmeg and cinnamon to flavor. |

Place the wine and the sugar in a bowl and add the milk. After twenty minutes stir well to dissolve the sugar, then pour on the cream. Grate nutmeg over the top, add a sprinkling of sugar and it is ready to use. Do not stir it after adding the cream. Devonshire cream is used in making this dish when it can be had, but thick sweet cream will do instead. Sponge cake is usually passed with syllabub.

**WHIPPED SYLLABUB.**—Take

- |                                |                              |
|--------------------------------|------------------------------|
| $\frac{3}{4}$ cupful of sugar. | 4 table-spoonfuls of brandy. |
| 3 lemons.                      | 4 table-spoonfuls of sherry. |
|                                | 1 pint of cream.             |

Peel the lemons very thin, squeeze the juice from two of them, add the peel to this juice and let it stand for four hours, then strain into the sugar. Add the brandy and the wine, stir until the sugar is dissolved, then pour in the cream. Whip the whole with a silver fork or a cream churn until the cream is stiff. Remove as it stiffens and set in a cold place until needed.

**CRUMPETS.**—These require

- |                                    |  |
|------------------------------------|--|
| 1 cupful of milk.                  | $\frac{1}{2}$ yeastcake or $\frac{1}{2}$ cup of yeast. |
| $\frac{1}{2}$ teaspoonful of salt. | $\frac{1}{4}$ cupful of melted butter.                 |
| 1 tea-spoonful of sugar.           | Flour.   |

Scald the milk and add to it the sugar and salt. When lukewarm, add the yeast and sufficient flour to make a rather stiff batter. Set in a warm place to rise for half an hour, when the mixture should be light and spongy. Then stir in the melted butter. Have ready a heated griddle and a number of heated crumpet rings. The English crumpet rings are made of iron and are much larger than our muffin rings, being about four inches in diameter. Large muffin rings may be used. Grease them and lay them on the griddle. When hot, pour in sufficient batter to fill them to the depth of half an inch. Place them in a moderate heat, so they will rise slowly. When the upper side is full of bubbles and slightly dried, turn the crumpets, rings and all, baking lightly on both sides. When done they should be partly torn open, buttered well and set in the oven, or they may be toasted on either side and served very hot. Care should be taken that the batter is not too thin, else it will escape from under the rings. The heat in the pan and rings usually prevents this, however.

**ENGLISH CREAM PUDDING.**—This calls for these ingredients:

- |                                |  |
|--------------------------------|--|
| $\frac{1}{2}$ box of gelatine. | $\frac{1}{2}$ cupful of sugar.         |
| 1 cupful of milk.              | $\frac{1}{2}$ tea-spoonful of vanilla. |
| 1 cupful of water.             | 1 pint of cream.                       |

Soak the gelatine in the cold water for an hour. Place the milk on the stove and when boiling add first the sugar, then the gelatine. Stir until the gelatine is dissolved, then remove from the fire and strain through a thin cloth and set aside to cool. When cold add the vanilla, whip the cream until stiff, turn in the gelatine, mix quickly, pour into a mould or into small glasses and set in a cold place to stiffen.

**GOOSEBERRY FOOL.**—This distinctively English dish is made of

- |                               |                      |
|-------------------------------|----------------------|
| 1 quart of gooseberries.      | 1 quart of milk.     |
| $\frac{1}{2}$ pound of sugar. | 2 eggs (yolks only). |
| 1 pint of water.              | Nutmeg to flavor.    |

Head and tail the berries, place them in a porcelain pan with the water and simmer very gently. When the fruit turns yellow and swells, drain well and press the berries through a colander. Add the sugar and set to cool, adding more sugar than is allowed above if it is desired to make the dish quite sweet. Beat the yolks of the eggs until light, stir them into the milk, place the milk in a granite pan on the fire, add a grating of nutmeg and simmer slowly until as thick as thin cream. Remove from the fire and gradually add the cold gooseberries. Serve when perfectly cold.

**ENGLISH PIES.**—These differ much from the food of the same name as made in America, being much more digestible.

The pie dish is about two inches deep, with a flange three-quarters of an inch wide. The dish is filled two-thirds full of fruit; sugar is sprinkled over the top and a little water is added, if the fruit is not very juicy. Ordinary pie crust—or, better still, puff paste—is rolled into a thin sheet; the flange is wet with cold water so that the crust will adhere to it and the paste is then laid lightly over the fruit and trimmed off even with the flange. A strip of crust long enough to reach quite around the flange and three-quarters of an inch wide is then cut. The crust on the flange is wet with cold water and the second crust is laid on for a border, the two crusts being pinched together to make an ornamental edge. The crust is then sprinkled with white sugar, and the pie is baked in a not too quick oven. In serving, a triangular piece is cut from the crust which is laid on the dessert plate, and a spoonful of the fruit is placed beside it. To each person served cream and sugar is passed, to be added or not, as desired.

**YORKSHIRE PUDDING.**—To an Englishman the roast of beef is not complete without this pudding, which is easily made of

- |                 |                             |
|-----------------|-----------------------------|
| 1 pint of milk. | 1 tea-spoonful of salt.     |
| 2 eggs.         | 5 table-spoonfuls of flour. |

Place the flour and salt together in a pan and add sufficient milk to make a stiff batter, gradually adding the remainder of the milk until all is used. Beat the eggs until light, add them, stirring well, then pour into a shallow tin that has been well oiled. Bake for half an hour in a hot oven, then place the pudding under the meat for fifteen minutes to catch the gravy that flows from it. The best roasting is done on a small rack of wire held up by four strong legs. This makes it easy to lay the pudding under the meat. Cut the pudding into small squares and serve with the beef.

**ENGLISH MUFFINS.**—These require

- |                                 |                                      |
|---------------------------------|--------------------------------------|
| 1 cupful of milk.               | 2 table-spoonfuls of butter.         |
| $\frac{1}{4}$ cupful of yeast.  | $\frac{3}{8}$ tea-spoonful of salt.  |
| $1\frac{1}{2}$ cupful of flour. | $\frac{1}{2}$ tea-spoonful of sugar. |

Scald the milk, add the butter and set aside to cool. When lukewarm, add the yeast, salt, sugar and flour. Beat until light and smooth, cover and set away to rise. When very light, bake in muffin rings on a hot griddle, or in muffin pans in the oven.

**ENGLISH PANCAKES.**—These cakes are made much larger than in America, and when served are piled one upon another. Seasoning of any kind is added as they are baked. They are first spread with butter and then sugar, sugar and cinnamon, orange marmalade or whatever sweet is liked is added. The use of baking powder is not so general in England as in America, eggs beaten very light taking its place. Snow is sometimes used instead of eggs, a method which would strongly appeal to the economical cook. Two table-spoonfuls of snow will supply the place of one egg. It should be taken when just fallen and quite clean.

**BATH BUNS.**—For these the materials are

- |                          |   |
|--------------------------|---|
| 1 quart of flour.        | 3 eggs.   |
| 1 cupful of butter.      | 3 lemons.   |
| 1 cupful of white sugar. | $\frac{1}{2}$ cupful of yeast or $\frac{1}{2}$ yeastcake. |
| 1 cupful of cream.       | Caraway seeds.  |

Grate the peel from the lemon and add it to the flour and sugar. Melt the butter, add it to the cream, then stir it into the flour mixture. Beat the eggs until light, and add them and the yeast. Work all well together, then set in a warm place to rise. When light, make into buns of any size, placing a few caraway seeds on the top of each. Again set in a warm place to rise and when light bake in a moderate oven.

**HOT CROSS BUNS.**—These buns are sold at Easter time and have their part in the proper observance of this season.

- |                                 |   |
|---------------------------------|---|
| 1 quart of flour.               | 1 tea-spoonful of allspice.                               |
| 1 cupful of sugar.              | 1 cupful of milk.   |
| $\frac{1}{2}$ cupful of butter. | $\frac{1}{2}$ cupful of yeast or $\frac{1}{2}$ yeastcake. |

Mix the flour, sugar and spice together. Place this mixture in a pan, make a hole in the center and add the yeast and milk. Cover the pan and set in a warm place for two hours. Melt the butter until lukewarm, stir it into the other ingredients to make a soft paste, adding a little more warm milk if needed. Again set to rise and in an hour make into buns. Lay them on a buttered tin and set in a warm place for half an hour, when they should have risen to twice their original size. With a tin mould press the form of a cross into each bun, or mark it with the back of a knife, and bake in a hot oven. When done, brush them over with milk.

BLAIR.

### HOME TAXIDERMYPY FOR WOMEN.—IN THREE PAPERS.

BY W. S. EDWARDS.—SECOND PAPER.

IN THE DELINEATOR for September instructions were given for preparing the wings, plumes, heads and tails of birds with a view to their use as trimmings for head-dresses, or for purely decorative purposes. In this paper something more of home taxidermy will be described and common-sense methods will be



ILLUSTRATION NO. 4.—SHOWING WHERE TO MAKE INCISION IN BREAST.

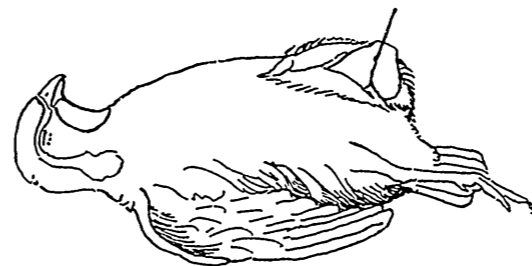


ILLUSTRATION NO. 5.—WHERE THE FIRST JOINT APPEARS.

explained, by the aid of which one may prepare skins and mount specimens worthy of a place upon the dainty head-dress or the wall.

The first thing the novice must learn is how to properly remove the skin from a bird. This is not nearly so difficult as many people imagine; indeed, the process may be successfully mastered in a very few trials. A little patience, aided by a light pair of hands, will accomplish the desired result during one afternoon, by which is meant that during that time one should easily skin four birds and that the fourth should be faultlessly done.

It is not recommended that the novice should purchase a lot of tools for the trial, as a sharp pen-knife or scalpel, a handful of cotton batting, a medium-sized needle and some fine thread will suffice. The bird itself is another matter. Perhaps the one most easy to obtain will be a domestic pigeon—avoid it, as you would the plague! It is extremely difficult for an awkward hand; its feathers loosen at a touch, and it is almost certain to prove disappointing. Nor should young, immature birds be attempted; their plumage is imperfect, while their skins are too tender for any but an experienced operator.

Quails are readily obtainable in the markets, and, as they are very easy to skin, they will admirably serve for the first lesson. Purchase a couple of brace, taking care that they are old birds, in good plumage, not mangled by shot and not disfigured by blood-stains. Choose freshly-killed birds.

Now proceed as follows: Place upon a table a smooth sheet of paper—newspaper will serve—and upon it lay your bird. Plug the nostrils and fill the mouth with cotton to prevent any escape of blood or other fluid which might damage the plumage; then run the needle and thread through the nostrils from side to side and tie the mouth so that it will remain closed; cut free the needle, leaving a few inches of the thread attached to the bill. This thread may prove useful as something

to hold by later on when restoring the reversed skin to its normal position.

Next, spread the wings to their full extent and bend them back until they touch each other; also, work the legs about until they move loosely. This is done to relax any contracted muscles which later might prove troublesome. Now, place the bird with its feet toward your right hand, and with the left hand part the feathers directly above the keel of the breast-bone, from a point near its center to its lower extremity, as shown in illustration No. 4. Cut through the skin and no deeper until the knife has reached the lower end of the breast-bone, which in the quail is unusually long. The slit in the skin should be just large enough to allow the passage of the body through it.

Gently detach the skin from the flesh—it will almost loosen of itself—until you have uncovered the second thigh, called by carvers the "upper joint." Bend the leg until the joint appears (illustration No. 5) which connects the second thigh and the thigh—in the language of carvers, the "upper joint" and the "drumstick." Carefully sever this joint, taking care not to cut the skin, then gently pull the thigh, or "drumstick," from its skin. It will readily yield, coming out of its skin as a finger comes from a kid glove, supposing the glove finger were turned inside-out in the process. It will not peel farther than the heel, or where the bare tarsus begins; do not try to go farther. Slip the blade of the knife under the stringy tendons at this point and cut them through, taking care to cut all of them; the flesh may then be easily separated from the bone. Having removed all flesh from the thigh-bone, slip the bone back into its skin and leave it for the present. Repeat the process thus far with the other leg.

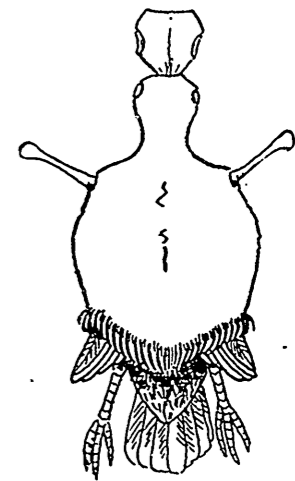


ILLUSTRATION NO. 6.—THE SKIN REMOVED.

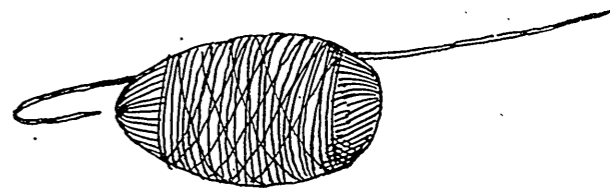


ILLUSTRATION NO. 7.—BODY OF EXCELSIOR.

bloodless and free from anything approaching unpleasantness.

The next step is to sever the caudal vertebrae where they connect the "Pope's nose" with the back, and here is where the novice is apt to find trouble. Indeed, it is the most difficult point—I may say, the one difficult point—of the entire process of skinning. The "Pope's nose" must be left attached to the

cheese-cloth. Sweeten to the taste, add the orange flavoring and turn into a mould. Set this in a cold place to stiffen. Serve with sweetened milk, Devonshire cream or custard. When fresh fruit is served with flummery, it is mashed, sugar is added and the fruit and juice are used as a sauce.

**SYLLABUB.**—This dainty dessert is made of

1 cupful of port wine.	1 cupful of cream.
1 cupful of sherry wine.	2 table-spoonfuls of sugar.
1 cupful of milk.	Nutmeg and cinnamon to flavor.

Place the wine and the sugar in a bowl and add the milk. After twenty minutes stir well to dissolve the sugar, then pour on the cream. Grate nutmeg over the top, add a sprinkling of sugar and it is ready to use. Do not stir it after adding the cream. Devonshire cream is used in making this dish when it can be had, but thick sweet cream will do instead. Sponge cake is usually passed with syllabub.

**WHIPPED SYLLABUB.**—Take

3/4 cupful of sugar.	4 table-spoonfuls of brandy.
3 lemons.	4 table-spoonfuls of sherry.
	1 pint of cream.

Peel the lemons very thin, squeeze the juice from two of them, add the peel to this juice and let it stand for four hours, then strain into the sugar. Add the brandy and the wine, stir until the sugar is dissolved, then pour in the cream. Whip the whole with a silver fork or a cream churn until the cream is stiff. Remove as it stiffens and set in a cold place until needed.

**CRUMPETS.**—These require

1 cupful of milk.	1/2 yeastcake or 1/2 cup of yeast.
1/2 teaspoonful of salt.	1/4 cupful of melted butter.
1 tea-spoonful of sugar.	Flour.

Scald the milk and add to it the sugar and salt. When lukewarm, add the yeast and sufficient flour to make a rather stiff batter. Set in a warm place to rise for half an hour, when the mixture should be light and spongy. Then stir in the melted butter. Have ready a heated griddle and a number of heated crumpet rings. The English crumpet rings are made of iron and are much larger than our muffin rings, being about four inches in diameter. Large muffin rings may be used. Grease them and lay them on the griddle. When hot, pour in sufficient batter to fill them to the depth of half an inch. Place them in a moderate heat, so they will rise slowly. When the upper side is full of bubbles and slightly dried, turn the crumpets, rings and all, baking lightly on both sides. When done they should be partly torn open, buttered well and set in the oven, or they may be toasted on either side and served very hot. Care should be taken that the batter is not too thin, else it will escape from under the rings. The heat in the pan and rings usually prevents this, however.

**ENGLISH CREAM PUDDING.**—This calls for these ingredients:

1/2 box of gelatine.	1/2 cupful of sugar.
1 cupful of milk.	1/2 tea-spoonful of vanilla.
1 cupful of water.	1 pint of cream.

Soak the gelatine in the cold water for an hour. Place the milk on the stove and when boiling add first the sugar, then the gelatine. Stir until the gelatine is dissolved, then remove from the fire and strain through a thin cloth and set aside to cool. When cold add the vanilla, whip the cream until stiff, turn in the gelatine, mix quickly, pour into a mould or into small glasses and set in a cold place to stiffen.

**GOOSEBERRY FOOL.**—This distinctively English dish is made of

1 quart of gooseberries.	1 quart of milk.
1/2 pound of sugar.	2 eggs (yolks only).
1 pint of water.	Nutmeg to flavor.

Head and tail the berries, place them in a porcelain pan with the water and simmer very gently. When the fruit turns yellow and swells, drain well and press the berries through a colander. Add the sugar and set to cool, adding more sugar than is allowed above if it is desired to make the dish quite sweet. Beat the yolks of the eggs until light, stir them into the milk, place the milk in a granite pan on the fire, add a grating of nutmeg and simmer slowly until as thick as thin cream. Remove from the fire and gradually add the cold gooseberries. Serve when perfectly cold.

**ENGLISH PIES.**—These differ much from the food of the same name as made in America, being much more digestible.

The pie dish is about two inches deep, with a flange three-quarters of an inch wide. The dish is filled two-thirds full of fruit; sugar is sprinkled over the top and a little water is added, if the fruit is not very juicy. Ordinary pie crust—or, better still, puff paste—is rolled into a thin sheet; the flange is wet with cold water so that the crust will adhere to it and the paste is then laid lightly over the fruit and trimmed off even with the flange. A strip of crust long enough to reach quite around the flange and three-quarters of an inch wide is then cut. The crust on the flange is wet with cold water and the second crust is laid on for a border, the two crusts being pinched together to make an ornamental edge. The crust is then sprinkled with white sugar, and the pie is baked in a not too quick oven. In serving, a triangular piece is cut from the crust which is laid on the dessert plate, and a spoonful of the fruit is placed beside it. To each person served cream and sugar is passed, to be added or not, as desired.

**YORKSHIRE PUDDING.**—To an Englishman the roast of beef is not complete without this pudding, which is easily made of

1 pint of milk.	1 tea-spoonful of salt.
2 eggs.	5 table-spoonfuls of flour.

Place the flour and salt together in a pan and add sufficient milk to make a stiff batter, gradually adding the remainder of the milk until all is used. Beat the eggs until light, add them, stirring well, then pour into a shallow tin that has been well oiled. Bake for half an hour in a hot oven, then place the pudding under the meat for fifteen minutes to catch the gravy that flows from it. The best roasting is done on a small rack of wire held up by four strong legs. This makes it easy to lay the pudding under the meat. Cut the pudding into small squares and serve with the beef.

**ENGLISH MUFFINS.**—These require

1 cupful of milk.	2 table-spoonfuls of butter.
1/4 cupful of yeast.	1/2 tea-spoonful of salt.
1 1/2 cupful of flour.	1/2 tea-spoonful of sugar.

Scald the milk, add the butter and set aside to cool. When lukewarm, add the yeast, salt, sugar and flour. Beat until light and smooth, cover and set away to rise. When very light, bake in muffin rings on a hot griddle, or in muffin pans in the oven.

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**BATH BUNS.**—For these the materials are

1 quart of flour.	3 eggs.
1 cupful of butter.	3 lemons.
1 cupful of white sugar.	1/2 cupful of yeast or 1/2 yeastcake.
1 cupful of cream.	Caraway seeds.

Grate the peel from the lemon and add it to the flour and sugar. Melt the butter, add it to the cream, then stir it into the flour mixture. Beat the eggs until light, and add them and the yeast. Work all well together, then set in a warm place to rise. When light, make into buns of any size, placing a few caraway seeds on the top of each. Again set in a warm place to rise and when light bake in a moderate oven.

**HOT CROSS BUNS.**—These buns are sold at Easter time and have their part in the proper observance of this season.

1 quart of flour.	1 tea-spoonful of allspice.
1 cupful of sugar.	1 cupful of milk.
1/2 cupful of butter.	1/2 cupful of yeast or 1/2 yeastcake.

Mix the flour, sugar and spice together. Place this mixture in a pan, make a hole in the center and add the yeast and milk. Cover the pan and set in a warm place for two hours. Melt the butter until lukewarm, stir it into the other ingredients to make a soft paste, adding a little more warm milk if needed. Again set to rise and in an hour make into buns. Lay them on a buttered tin and set in a warm place for half an hour, when they should have risen to twice their original size. With a tin mould press the form of a cross into each bun, or mark it with the back of a knife, and bake in a hot oven. When done, brush them over with milk.

BLAIR.

## HOME TAXIDERMISTRY FOR WOMEN.—IN THREE PAPERS.

BY W. S. EDWARDS.—SECOND PAPER.

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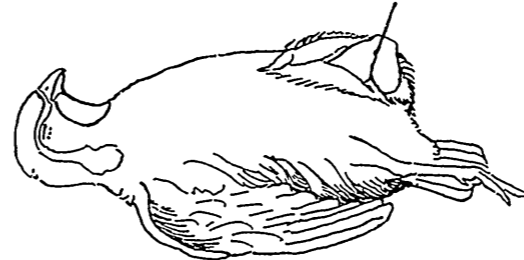


ILLUSTRATION NO. 5.—WHERE THE FIRST JOINT APPEARS.

explained, by the aid of which one may prepare skins and mount specimens worthy of a place upon the dainty head-dress or the wall.

The first thing the novice must learn is how to properly remove the skin from a bird. This is not nearly so difficult as many people imagine; indeed, the process may be successfully mastered in a very few trials. A little patience, aided by a light pair of hands, will accomplish the desired result during one afternoon, by which is meant that during that time one should easily skin four birds and that the fourth should be faultlessly done.

It is not recommended that the novice should purchase a lot of tools for the trial, as a sharp pen-knife or scalpel, a handful of cotton batting, a medium-sized needle and some fine thread will suffice. The bird itself is another matter. Perhaps the one most easy to obtain will be a domestic pigeon—avoid it, as you would the plague! It is extremely difficult for an awkward hand; its feathers loosen at a touch, and it is almost certain to prove disappointing. Nor should young, immature birds be attempted; their plumage is imperfect, while their skins are too tender for any but an experienced operator.

Quails are readily obtainable in the markets, and, as they are very easy to skin, they will admirably serve for the first lesson. Purchase a couple of brace, taking care that they are old birds, in good plumage, not mangled by shot and not disfigured by blood-stains. Choose freshly-killed birds.

Now proceed as follows: Place upon a table a smooth sheet of paper—newspaper will serve—and upon it lay your bird. Plug the nostrils and fill the mouth with cotton to prevent any escape of blood or other fluid which might damage the plumage; then run the needle and thread through the nostrils from side to side and tie the mouth so that it will remain closed; cut free the needle, leaving a few inches of the thread attached to the bill. This thread may prove useful as something

to hold by later on when restoring the reversed skin to its normal position.

Next, spread the wings to their full extent and bend them back until they touch each other; also, work the legs about until they move loosely. This is done to relax any contracted muscles which later might prove troublesome. Now, place the bird with its feet toward your right hand, and with the left hand part the feathers directly above the keel of the breast-bone, from a point near its center to its lower extremity, as shown in illustration No. 4. Cut through the skin and no deeper until the knife has reached the lower end of the breast-bone, which in the quail is unusually long. The slit in the skin should be just large enough to allow the passage of the body through it.

Gently detach the skin from the flesh—it will almost loosen of itself—until you have uncovered the second thigh, called by carvers the "upper joint." Bend the leg until the joint appears (illustration No. 5) which connects the second thigh and the thigh—in the language of carvers, the "upper joint" and the "drumstick." Carefully sever this joint, taking care not to cut the skin, then gently pull the thigh, or "drumstick," from its skin. It will readily yield, coming out of its skin as a finger comes from a kid glove, supposing the glove finger were turned inside-out in the process. It will not peel farther than the heel, or where the bare tarsus begins; do not try to go farther. Slip the blade of the knife under the stringy tendons at this point and cut them through, taking care to cut all of them; the flesh may then be easily separated from the bone. Having removed all flesh from the thigh-bone, slip the bone back into its skin and leave it for the present. Repeat the process thus far with the other leg.

Separate the skin and flesh as far as you can by pressing with the finger-tips as a wedge between them, working toward the caudal vertebra, or "Pope's nose." A touch of the knife may be required as you proceed, but it must be used very gingerly while working over the soft covering of the intestines. This is a sort of separate skin, and, for obvious reasons, it should never be punctured. Unless it be accidentally punctured, the entire operation of skinning should be

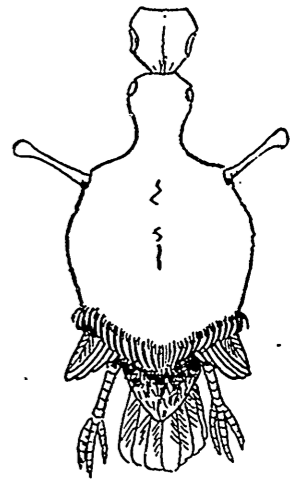


ILLUSTRATION NO. 6.—THE SKIN REMOVED.

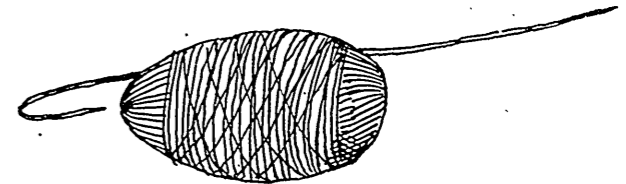


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bloodless and free from anything approaching unpleasantness.

The next step is to sever the caudal vertebra where they connect the "Pope's nose" with the back, and here is where the novice is apt to find trouble. Indeed, it is the most difficult point—I may say, the one difficult point—of the entire process of skinning. The "Pope's nose" must be left attached to the

skin, as the tail of the bird grows from it. Stand the body of the bird upon the upper breast or crop, holding it in position with the left hand; with the first and second fingers—or, if preferred, the thumb and first finger of the left hand—press one tail toward the back, at the same time slightly spreading the cut in the skin at its nearest point to the "Pope's nose." With the right hand manipulate the knife, cautiously cutting crosswise of the vertebrae until they are exposed, then sever them with the point of the knife. Now, turn the bird, still resting upon its crop, with its back toward you, and with the index finger-nail coax the skin free from the back-bone. Care exercised here will be well repaid, and the learner should use no more force than is absolutely necessary. Never pull at a skin at any stage or assuredly you will ruin it. The correct method is more a pushing process than one to be described as pulling. Only actual experiment can demonstrate exactly what is meant by this, though it is simple enough when seen.

When once the skin has been fairly started to peel from the back, it will yield with surprising ease until the junction of the wings with the body is reached. There is no difficulty to be surmounted here. Cut bodyward through the muscles as you would carve the wing of a chicken, while taking as little flesh as may be. Disjoint at the body and repeat the operation with the other wing. Slip the wings inside the reversed skin and it will bear a rough resemblance to a kid glove turned inside out.

The skin will now peel freely as far as the head, where a few light touches from the knife will expose the base of the skull. The ears will be seen like two small tubes entering the skull. Do not cut across them but dig them out intact and advance the skin as far as the eyes. Here, again, care is necessary. Through semi-transparent membranes the dark eyelids will be seen, and these must not be injured. Cautious use of the knife will enable you to safely work past the eyes and on to the base of the bill, where you stop. Cut downward through the base of the skull, taking away enough bone to allow of the removal of the brain; scoop this out with the knife blade, lift the eyes from their sockets, remove the tongue and the wad of cotton from the mouth, and you have finished with the body of the bird.

Return to the wings; draw them from the skin as was done with the legs, going only so far as the first joint you will reach; remove the flesh, as in the case of the legs, and the skinning is complete. The skin should now appear as shown in illustration No. 6.

As the first attempt is likely to prove more or less of a failure, it will not be necessary to bother about a preservative, which should be arsenic, as sold at the druggists'. In lieu of the arsenic, secure a table-spoonful of flour, plaster of Paris, or clean ashes, as is most convenient, and with it coat the skull inside and out, and apply to the entire skin, caudal, leg and wing bones. Fill the skull with cotton, leaving a tail of cotton projecting to serve as a filler for the neck; fill the orbits of its eyes lightly with cotton, place a little in the mouth, and over the entire skull wrap a sheet of cotton as thin as tissue-paper, if you can make it so. This is to prevent the drying skin from becoming attached to the bone, which is undesirable as it is apt to give a hard, wooden appearance to the head. Wrap a trifle of cotton about the bones of the wings and legs, to replace the flesh removed, and the skin is ready for the second stage—the returning to the natural position.



ILLUSTRATION NO. 8.—A COMPLETE SKIN.



ILLUSTRATION NO. 9.—LEG WIRE READY FOR ILLUSTRATION NO. 10.—SHOWING WHERE THE FOUR CUTS ARE MADE.

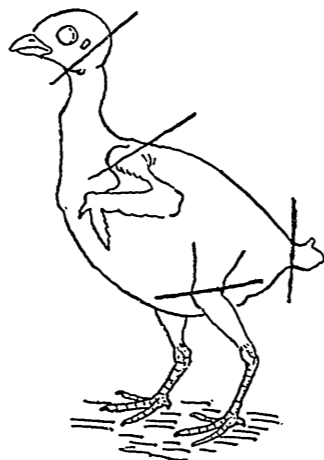


ILLUSTRATION NO. 10.—SHOWING WHERE THE FOUR CUTS ARE MADE.

Restore wings and legs to their proper receptacles and proceed to bring the skin back as it should be. When you find the ends of the thread left attached to the bill, raise the skin by them and softly shake it. The only difficulty will be found in passing the head through the skin of the neck, and this, with the skin of a quail, should be a trifling matter. The shaking will partially restore the feathers to their proper places and will serve to show whether the skin is coming back straight—i. e., that you have no twist in it.

Now, with a thumb against the base of the skull, work it as far into the neck as it will readily go; then, with the finger-nails about the bill, gently coax the fold of skin over the skull. The exercise of a little care and patience will soon accomplish this, and if the cotton has been placed as directed, the head should be a fair imitation of the natural one.

You will now be able to form an idea of how successful your efforts have been and may complete the skin. With a bit of thread tie the wing bones together, leaving sufficient play between the ends of the bones to represent the natural space, and restore them to their proper position. Under the connecting thread, as the bones lie in the skin, place a thin layer of cotton; then fill the skin with the same material. In filling, do not stuff the skin too full or you will surely discover that the feathers will not cover your mistake. Cotton is all that is required to represent the body of the bird.

When the skin has been filled to your satisfaction, sew up the opening, taking the extreme edges of the skin in the stitches. Smooth the plumage, arrange the wings in their proper places, and with the needle round out the eyelids and endeavor everywhere to imitate nature as closely as possible. Raising the feathers with the needle and allowing them to fall back into place sometimes materially assists the smoothing process. Even after you have done your best with it, the skin may be a sorry-looking specimen, but be not discouraged. You have at least mastered the first principles of the art; a second attempt should correct slight mistakes, while your fourth skin should be a good one. This lesson has been to teach how to properly remove the skin and to restore it to its proper position; the filling process with cotton is not the best for a permanent specimen, but it is the simplest and most convenient one for a novice.

Now to go a step farther and to complete a skin which will last. For this you will require a dime's worth of arsenic, some strong, fine twine, a handful of excelsior and some cotton. Having successfully removed the skin, apply arsenic in lieu of the ashes or flour used in the initial effort, then follow the directions regarding the use of cotton for the head, neck, wing and leg bones. A body for the specimen must be made of the excelsior, modelled from the body of the bird. It must be thoroughly and tightly wound with the twine so that there will be no danger of slipping. Do not be afraid of using too much twine; your object is to make a hard body as nearly as possible the shape and size of the body of the bird. When completed it should look like illustration No. 7.

Turn the skin right side out, as described, insert the body and smooth the plumage. Any unfilled portion of the neck may be readily filled by means of tufts of cotton inserted in the mouth and worked into the proper position by means of a knitting needle, splint of stiff wood, or length of wire. If the skin appear too loose about the body, fill in with cotton as your judgment may suggest, then sew up the opening, bring the legs together and tie with thread, smooth all plumage and the wings, wrap the bird in a long layer of cotton and put it away where it can dry without being disturbed. In a couple of weeks it should be fit to handle, and if everything has been rightly done it should resemble illustration No. 8. A skin so prepared will last a very long time—the writer has some more than thirty years old—and it can be softened and mounted for a hat, or for a house ornament at any time.

To complete the skinning and mounting of a bird at one sitting, add to the necessities above mentioned some soft iron wire, about the size called "stove-pipe wire" (a yard of it will do), a pair of cutting pliers, a small file, a pair of artificial eyes of the proper color (decided by a glance at the eyes of the dead specimen, or the dealer will know), a small awl, a fragment of soft putty and a suitable stand for the bird. This latter may be a bit of branch fastened to a wooden base as shown in illustration No. 11.

The *modus operandi* is the same as that above described, except that you should now wire the specimen so that it may be finished in a life-like attitude. As the legs and neck must be wired, do not wrap cotton around the thigh-bones or fill the neck until the wires have been placed in position. With the pliers cut three lengths of wire, each ten inches long. These are for the neck and legs; the short bit left will serve for tail and wings. With the file, sharpen one end of each wire, making as fine a point as you can. Thrust a wire through the excelsior body, from its lower to its upper end, until an inch more of the upper end projects than will be required for the neck of the bird, and tightly clinch the lower end in the excelsior, making sure that it cannot work loose. Now wrap a little cotton about the upper wire for an inch above the body, insert the wire in the skin of the neck and force the point, through the head, as indicated in illustration No. 11. Force the wire on through until the body is in its proper position within the skin. The neck may now be filled through the mouth and rounded out if required, as in making a skin.

To wire the legs, push the perfectly straight wire through the bottom of the foot and upward under the skin at the back of the leg, taking care not to tear the skin. Allow enough wire above to be firmly clinched in the body, as it is most important that the legs be steady. Wire the second leg and tightly wrap cotton about the bones and wires together to represent the flesh of the thighs. Clinch the wires in the excelsior. Now run a short wire through the "Pope's nose" and into the excelsior; couple of weeks the bird will be dry; cut off the projecting wires, remove all visible threads—and there you are!

In mounting birds expressly for hats, omit the leg wire, unless the legs are to be conspicuous in your scheme of arrangement. As a rule it is more convenient to cut the legs off at the body. Follow the above instructions for head, neck and body, though less care in moulding the body is required, as you do not require to closely follow nature either in form or attitude. Spread wings are secured by wires forced from the pinion through the open wing and into the excelsior; they may then be bent into any desired curve or angle. The same may be done with the tail by means of its supporting wire. To spread the tail, use a wire bent in the form of a staple, or cardboard clips held in place by pins. The tail may also be spread by reversing the overlapping of the feathers, which may be restored to proper position when dry. Before sewing up the skin, fasten to the excelsior body a bit of milliners' wire of suitable length for the purpose of attaching the bird to the hat.

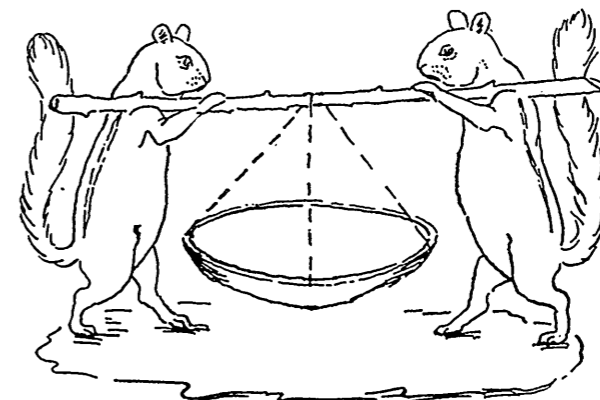
With the awl bore two holes about one inch apart through the bit of branch, pass the leg-wires through these holes and twist the ends around the branch. Insert morsels of putty in the eye-sockets, slightly hollow their centers, push the eyes into place and with the needle-point shape the eyelids to a natural form. Work the wings smoothly into place, with the needle bring up the long flank feathers until they overlap the wings, then push a bit of sharp wire entirely through the wings and body, leaving a short bit projecting on either side.

The remaining process of getting the head and legs into life-like positions must be left to the taste and deftness of the operator, as it cannot be taught upon paper. As simple a way as any is to copy some good picture of your bird. The neck and legs may be bent as much as is desired, if the wires have been properly clinched. Take plenty of time, for patience here will be well repaid. Go over the bird, feather by feather if need be, raising a trifle here, pressing down there, until you are satisfied that you have done your best. Then wind the bird with thread (illustration No. 11) to keep the feathers in position, close the mouth by passing a thread through the nostrils and tying, and place the specimen where it can dry in safety. If no accident befall it, your grandchildren may one day prize it. At the end of a

couple of weeks the bird will be dry; cut off the projecting wires, remove all visible threads—and there you are!



ILLUSTRATION NO. 11.—THE FINISHED SPECIMEN.



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To wire the legs, push the perfectly straight wire through the bottom of the foot and upward under the skin at the back of the leg, taking care not to tear the skin. Allow enough wire above to be firmly clinched in the body, as it is most important that the legs be steady. Wire the second leg and tightly wrap cotton about the bones and wires together to represent the flesh of the thighs. Clinch the wires in the excelsior. Now run a short wire through the "Pope's nose" and into the excelsior;

this is to support the tail and does not require clinching. Fill the lower part of the skin with cotton and round out the body wherever required; neatly sew up the opening and the bird is ready to be put upon its feet.

With the awl bore two holes about one inch apart through the bit of branch, pass the leg-wires through these holes and twist the ends around the branch. Insert morsels of putty in the eye-sockets, slightly hollow their centers, push the eyes into place and with the needle-point shape the eyelids to a natural form. Work the wings smoothly into place, with the needle bring up the long flank feathers until they overlap the wings, then push a bit of sharp wire entirely through the wings and body, leaving a short bit projecting on either side.

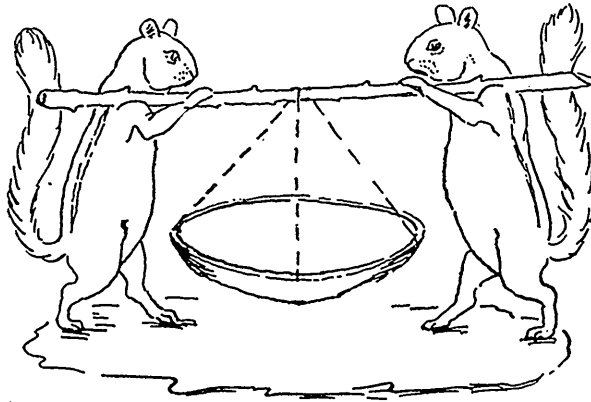
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ILLUSTRATION NO. 11.—THE FINISHED SPECIMEN.



## THE ART OF NETTING.—No. 64.

## OLD LADIES' CAP.

FIGURE No. 1.—This cap is made of white knitting silk and lined with black India silk.

Two meshes are used—a No. 14 knitting needle and a half-inch mesh. Begin in middle of the crown with large mesh and net 44 stitches. Then net 10 rounds over small mesh. Next, with the large mesh, net 4 stitches in every other loop of preceding round. Net 9 rounds over small mesh. Net 3 in every other loop, using large mesh. Net 2 rounds over small mesh.

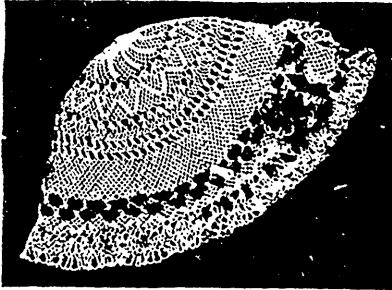


FIGURE No. 1.—OLD LADIES' CAP.

Make one round over large mesh. Then one round over small mesh thus: Draw second stitch through first stitch, net, draw first through second, net, fourth through third, net, third through fourth, net; next two rounds like last two.

Now make twelve rounds plain with small mesh. Next four rounds like the four rounds preceding last twelve. Net fifty loops, turn, net forty-nine, turn, net forty-eight, turn; do this seven times, always netting 1 loop less and using small mesh. Net six times around the whole cap also with small mesh.

*To Make the Border:*—Net four in every other loop over large mesh; then net once around this with small mesh; then once around with large mesh, and next once around with small mesh. The border across the front of cap is worked

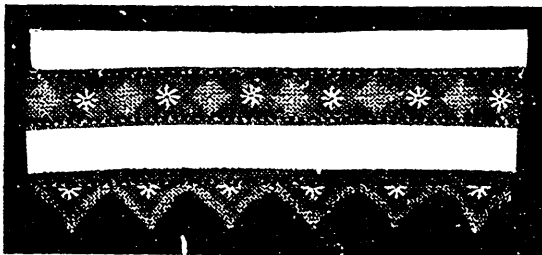


FIGURE No. 2.—END OF BUREAU SCARF.

double thus: repeat border, netting into the stitch skipped at the beginning of border; the rosettes are made like the border. Now darn the cap as seen in the picture, and weave No. 1 black ribbon in the two open spaces nearest the face. Arrange loops of the ribbon around the rosettes.

## END OF BUREAU SCARF.

FIGURE No. 2.—Use No. 50 crochet c, \* n for netting, and No. 50 linen for darning. Use a  $\frac{1}{4}$  inch bone mesh for the small mesh, and a No. 12 knitting needle.

*For the Insertion.*—Begin at one end with nine stitches, using the small mesh, and netting one hundred and eight rows. Now with the  $\frac{1}{4}$  inch mesh net one row along each edge, putting one stitch in each stitch of the edge.

*Next row.*—Draw second loop through first loop, net, draw first loop through second, net, draw the fourth loop through third, net, draw third through fourth, net, etc., using small mesh. Now net one row plain, using small mesh. Darn as seen in the picture.

*To Make the Edging.*—Begin with two stitches, using small mesh, and net one hundred and eight rows. Along one edge of this net one row of rose netting like that in the insertion. Now net three rows of plain netting, using small mesh. Next net eighteen loops, turn, net seventeen, turn, net sixteen, turn and repeat thus until you have formed a point. Make six of these points. Darn as seen in the picture.

## TUMBLER DOILY.

FIGURE No. 3.—For this doily two meshes are required, one being double the size of the other. The large mesh used for

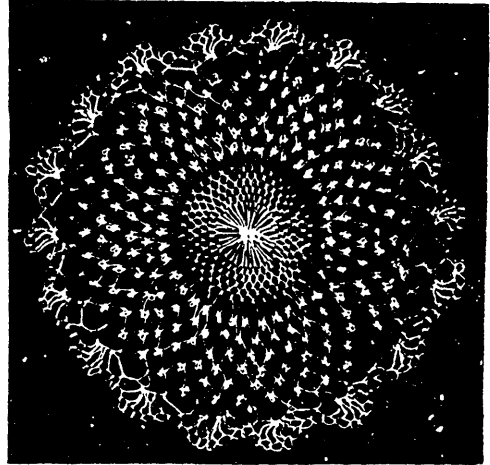


FIGURE No. 3.—TUMBLER DOILY.

the doily shown measures  $\frac{1}{4}$  of an inch. The thread used is linen No. 90.

Begin with 36 stitches made with the large mesh. Then make 5 plain rows with small mesh; 1 row with large mesh; 6 rows in loop stitch with small mesh; (to make the loop-stitch: With small mesh, net three stitches in every loop; for the first of the three stitches, put the thread twice round the

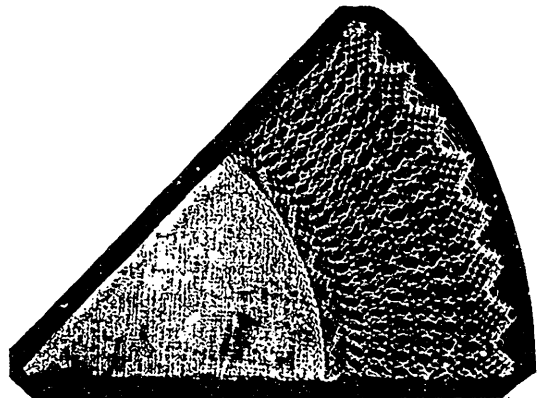


FIGURE No. 4.—TABLE-CENTER.

(For Description see next Page.)

mesh; this makes a long loop. There then will be as many long loops as there were stitches round the doily. The next time the three stitches are worked in each of the long loops

The small close loops are left hanging, and the first of each three has the thread twice round the mesh as before. Now, 1 row with large mesh; 1 row with large mesh widening 7 in every other stitch (the alternate stitches are skipped); 1 row with small mesh, looping down the long loop into the loop skipped on the previous row; 1 row plain with small mesh. The loops are caught up in the next to the last row as follows: the needle is put through the loop of the previous row, from above, and caught into the long loop of the last row made, and is then pulled up through and netted.

## TABLE-CENTER.

FIGURE No. 4.—Hem and featherstitch a round piece of linen 10 inches in diameter. Use No. 60 crochet cotton for netting, and two meshes, the larger one a  $\frac{1}{2}$  inch bone mesh and a No. 12 knitting needle for the smaller one.

*First round.*—Net 160 stitches around the linen, over the small mesh, using an ordinary needle.

*Next four rounds.*—Net plain, over small mesh.

*Sixth round.*—Net two in each stitch of preceding round, using the  $\frac{1}{2}$  inch mesh.

*Seventh round.*—Draw the second loop through the first, net, draw first through second, net, draw fourth through third, net, draw third through fourth, net, etc., using small mesh.

*Eighth round.*—Plain, over the  $\frac{1}{2}$  inch mesh.

*Ninth round.*—Like seventh.

Repeat the eighth and ninth rounds four times. Now net four rounds plain, using small mesh. Next, net four, skip one, net four, skip one, etc. Then, net three, skip to next group and net three, etc. Now, net two, skip to next group, net two, etc. The border is now ready to darn with No. 50 linen thread. Darn as shown by the illustration.

## TALKS ON HEALTH AND BEAUTY.—No. 10.

By GRACE PECKHAM MURRAY, M. D.—THE USE AND ABUSE OF COSMETICS.

Few think of cosmetics as a science, much less as a science belonging to the medical profession, but such it is and so it is recognized by the oldest authorities. Dr. Pashkis, of Vienna, speaking of how little has been written about cosmetics from a scientific point of view, says: "The physician is wrong in overlooking the study of the science of cosmetics, for with a knowledge of this he can not only be of service to patients who suffer from slight blemishes, but he can also guard them against dangerous experiments."

There is a right use of cosmetics and a wrong use of them. Certain substances are deleterious in themselves and ought never to be employed, while others are of great benefit. It has been shown in these papers that, in general, whatever interferes with good looks is also detrimental to the health. It is, therefore, as much in the interest of health as of looks that one should study cosmetics.

The subject is almost always approached in an apologetic manner. A Renaissance physician writing on "Cosmetics for Women" justified himself by saying in his preface: "One is not doing right and pleasing God in treating of the beauty which He has given, and in trying to improve upon it by art." The reason for this attitude of apology is because cosmetics have been used for two purposes, one right and legitimate, the other meretricious. The first of these purposes, the removing of blemishes and the improving of the condition of the body and consequently the appearance, may be unreservedly commended, but the other, the use of substances to improve upon nature, as the person fondly imagines, is wrong, as it produces artificiality.

## FACE PAINTS.

In nothing more clearly than by the use of face paint is the effect of custom shown. The incongruous patches of all colors which the Indian war chief decorates his face is an illustration of this. The women of the Eighteenth Century were invariably rouged, and many men followed their example. In Spain and Portugal rouge was applied by young and old, by rich and poor alike. While all used rouge, women of the different classes applied it differently, the peasantry using but little, the court lady painting her face to excess. Even young girls thus decorated their cheeks, and—a singular thing—they did not confine their patronage to red alone, but one week would use a violet tint, and another week still another color. They even rouged when going to bed. It is said that those who did not paint looked very odd. So it is, after all, a matter of fashion as to what method of face painting is considered becoming and what is not, the Indian on the plain having one standard and the court beauty of Louis XIV. another.

Just now the tinting of the face and the lips is considered permissible only for those upon the stage, where the art of "making up" is as necessary—if not more so—than that of decoration. Carmine obtained from the red coloring matter of the cochineal insect is the basis of almost all rouge, whether it be in liquid form—one part of the carmine to five or six of ammonia—or used in a powder or paste. Now and then a

misguided woman in good society tints her cheeks to replace the glow of health and youth. A greater mistake could not be made. The artificiality of the effect is apparent to every one, and calls attention to that which the person most desires to conceal, the evidences of departed youth. The changes of fashion are slow and insidious. It hardly seems likely that a time will ever again come in which rouge will be well-nigh universally employed, but until that time does come a person could not make a greater mistake than to use it upon the face. It renders the skin harsh and dull, if persisted in, blocking up the pores and interfering with the capillary circulation.

## HAIR-DYES.

Among cosmetics used since the earliest times are also hair-dyes. The mother of the first king of Egypt invented a hair-dye. The women of the East dye their hair with henna. Roman women, after the invasion of the Germans, admiring the blonde locks of their conquerors, began to dye and bleach their hair. That women in all counties and all climes have been willing to suffer in order to be beautiful, nothing shows more plainly than the history of the care of the hair. In the Sixteenth Century the women who bleached their hair dried it on the terrace tops of the houses, wearing hats without crowns and with broad brims over which the hair was spread, the brims meantime protecting the faces of the wearers from the sun. A kindly fashion makes the women of to-day accept their gray hairs, if not more willingly, at least more gracefully than did those of old. I have been told, nevertheless, that so extensive is the use of hair-dyes, even at the present time, that a great fortune awaits the inventor of a perfect one.

The trouble with coloring the hair is that it is impossible to make the hair follicle (the root of the hair) take the coloring matter, and as the hair is constantly growing its roots soon show the difference of color. Some cases have been reported by a physician in which the hair has turned from gray back to the natural color after taking pilocarpine, the drug having been used as a remedy for disease. I do not know that experiments as to this drug have been conducted on a large scale. With hair-dyes as with rouge, the custom of the day makes the person who uses them look out of keeping, and unless there is some marked peculiarity of the hair, the looks are not improved. As a general thing, the dyes are injurious to the hair itself. Such is certainly the peroxide of hydrogen, so generally used. It requires some time to restore the hair after the peroxide has once been employed, as it dries and takes the life out of the most luxuriant locks. The vegetable hair dyes are not injurious, but those made of lead, nitrate of silver and copper salts are dangerous, more especially those which have a basis of lead. On account of their poisonous action, their sale is forbidden by law in Germany and Austria. Often in past times the hair has been so injured by the use of these various applications that wigs have come into fashion. If it were not that they are so hot and uncomfortable, one could wish that they might be the fashion again, and so relieve

ladies from the fuss and bother of building a coiffure. The color of the wig might be in accordance with the taste of the wearer without giving her the trouble of making applications to the hair with the uncertain effects at present attainable, or the worse result of more or less injuring the hair or poisoning the system.

#### EVERY-DAY COSMETICS.

The legitimate cosmetics are not very numerous, and they need not be bought masquerading under fanciful names. Those which are most in use have a regular basis, say of alcohol, glycerine or some acid, if they are in liquid form; or if in powders, of two or three simple and well-known substances, to be presently mentioned. The perfumes which are used as such are not, properly speaking, cosmetics but they enter into many of the preparations used, and whatever virtue they have is due to the alcohol they contain. Alcohol owes its beneficial action largely to its antiseptic properties. It is of great benefit to the skin, cleansing, hardening and invigorating it. It is of use in hair-tonics because of its stimulating effect. The use of perfumes is a matter of custom. Some people are inordinately fond of them, while the same odors may have a most disagreeable influence upon others. The greatest care should be taken in regard to them, as it is considered ill-bred to use them in excess. Like every other rule of propriety, this one is based upon the relation of the individual to others. The delight of one person may mean the discomfort of another—even amounting to nausea when certain substances are used for perfuming. I know of one young lady who lost several friends because they could not tolerate a heavy extract which she was accustomed to use with great prodigality. The penetrating, persistent odor of musk is exceedingly offensive to many people; it is not putting it too strongly to say it should never be used, even though liked by the individual. It is said of the Empress Josephine that she was exceedingly fond of musk, and that her room, though repeatedly painted and scraped, still exhaled that odor forty years after her death. No cosmetic should be heavily perfumed. Clothes may be scented with lavender, orris root or the delicate odor of the best violet extracts. Only cologne carefully made by well-known perfumers should be selected. Colognes vary much, some of them being compounded with substances which leave, after the evaporation of the alcohol, a very persistent and disagreeable smell. It is said that nearly all perfumes have as a basis a very small amount of ambergris, musk or civet to render permanent the other odoriferous substances. Skill in compounding perfumes consists in securing the right admixture; if there is too much of these lasting, penetrating scents the result is a strong, persistent after-odor which may be very disagreeable.

Toilet vinegars are not as much used in this country as in France, but they are very useful and pleasant. They are made of acetic acid (vinegar) perfumed with some ethereal oil, and are disinfecting, cleansing and render the skin smooth. One of the best cosmetic agents known is the lemon. It should be constantly upon the toilet stand. It cleanses like soap, it removes stains, it smooths the roughened skin, and is especially good to use upon the neck when it is blackened and roughened by a high collar. Cut into strips it can be used to wash a furred and coated tongue. It cleanses the finger nails, removes their stains and softens them better than the acids of the manicure. Finally, as lemonade, the juice of a lemon acts most beneficially upon the system as a corrective of gouty and rheumatic conditions, and as an aperient.

Glycerine is very much used for various toilet purposes. It is said to soften and add lustre to the skin and to relieve it of its imperfections. It is employed as a basis in many of the proprietary preparations for sale by druggists. It permeates animal tissue very readily and therefore makes a good medium. Because of its drying properties it does not agree with all skins. It should be diluted with water when used.

#### POWDERS AND LOTIONS.

Powders are used for absorbing the fat and moisture of perspiration. The number of powders made and sold which have contained deleterious substances has brought the use of all powders into disrepute. Powders should be used with reason. When constantly employed and too much is used at a time, they cause the skin to lose its healthy color and tone and clog up the pores. It is essential that a harmless powder be used. The best is rice powder, but it is said that is difficult

to obtain and that there is very little pure rice powder in the market. Tale, chalk and starches are used to adulterate it as substitutes for it. Besides filling up the pores, the powder mixed with perfumes, when acted upon by the perspiration, swell up and macerate or irritate the surrounding tissue. Orris root used to perfume powders, harmless as a good thing, is said to act in this way in the powdered form, especially when used upon the feet.

Wheat bran, marshmallow powder, almond meal and lead meal are used to soften and beautify the skin. These are sometimes made up into pastes and ointments and repa powders. When the object of powders is to beautify the skin and conceal its imperfections, other substances are added, such as bismuth, zinc, lead, arsenic and carbonate of magnesium. Many of the powders offered for sale include one or more of these substances. Lead and arsenic are as injurious in this form as when used in lotions. They irritate and poison the skin. I have used bismuth frequently in applications for skin troubles with great benefit. Its prolonged use, and rubbing it into the skin, it is claimed, give rise to irritations, though of a milder degree than those produced by the other substances mentioned. Bi-chloride of mercury (corrosive sublimate) is used in powders, lotions and ointments, bleaches the skin, removes moth patches and other discolorations and is said to enter into the composition of many preparations in the market. The quantities used should be small, otherwise it is dangerous and for this reason should be resorted to indiscriminately.

Borax is harmless and added to water renders it soft and pleasant for bathing and is good for the skin. Benzoin made into a tincture and added to rose water in the proportion of a teaspoonful to the ounce makes the celebrated *lait virginal*. The balsam of tolu is used in the same way. Preparations of sulphur, while adding to the beauty and softness of the skin, either in the form of a lotion or an ointment, are not so popular on account of their odor. If used too strong or too long, they give rise to an irritation of the skin. In using applications of sulphur, it should be remembered that it takes some time for their action to be complete. They are best applied at night, and when washing the face in the morning some soothing lotion should be used, as water with borax or almond bran.

#### OILS AND OINTMENTS.

Fatty substances are of use to the skin in that they render it soft and pliable—"feed the skin," as the expression is. They keep the skin from becoming harsh and dry. Fats of some kind or other form the basis of the unguents, salves and ointments for sale in such great quantities. Before the discovery of vaseline, lard was the principal fat used. It was kept sweet by the addition of benzoin and hard by mixing it with paraffin or white wax. Lanolin, the fatty substance made from the wool of sheep, has been used of late. The ancients appreciated the oily substance found in the hair. It is said that the sometimes dried their hands upon the hair of a boy's head. Lanolin is best when mixed with almond oil or vaseline. Cocoa butter is not so agreeable because of its odor. Almond oil and olive oil are often used. All these fatty substances form the basis of ointments made for cosmetic and curative purposes, and they are so numerous that it would take a book to review them all. What has been said with reference to other preparations will indicate sufficiently those that are injurious.

#### IN CONCLUSION.

It is difficult to treat so wide a subject in so short a space, and we have purposely refrained from dwelling on those cosmetics which have received attention in previous papers. The end for which this article has been written will be accomplished if it serves to prevent its readers from using preparations the composition of which is unknown to them, many such containing that which is positively injurious; if it has shown that the requirements of the toilet table are simple and easily obtainable without being labelled with fanciful and enticing names; if it discourages foolish and useless attempts to increase personal attractiveness by resorting to unskilled and unprofessional people, who impose on the credulity of women wistful to make the most of their good looks; if it has shown that it is not necessary to suffer to be beautiful, but it can be attained by becoming healthful and strong through judicious means; and that the best cosmetic of all is a lovely, cheerful, intelligent spirit, which acts ever and unceasingly to embellish its tenement of clay.

## WOMEN OLD AND NEW IN JAPAN.

By FRANCES STEVENSON.

### PART II.—THE WOMAN OF TO-DAY.

One who knows the Western world and its denizens to-day, who has chatted familiarly with members of the fair sex clad not only in divided skirts and knickerbockers, but also in the closely-fitting, inartistic lower garments which were once considered man's special heritage, who reckons among his acquaintances feminine lawyers, doctors and bank clerks, and who might receive a challenge any day from a ladies' football or

of people, no sooner had they adopted an inch's space of the new foreign code of manners than they desired a full ell's length. Change quickly followed change as the years went on. The army and navy, the government and commerce were each remodelled after the example of those in the West with such success that had not social and domestic life remained unchanged the Japanese reformer might have felt his work



THE COURT IN FOREIGN DRESS.

cricket team—such a one, thinking of "the new woman" as he has seen her in the progressive and radical West, might declare that this latest product of civilization is unknown in the Mikado's Empire. But in tracing the progress of any reform we must take into consideration the original state of the society or the individual that has been affected by it, and when we remember the condition of Japanese women only two score years ago we must admit that a revolution has occurred in the family life of Japan equal in extent and importance to the one which has agitated the political world during the same period of time.

After the opening of the country by Commodore Perry, and the consequent inrush of foreigners with their new ideals and new customs, the Japanese were wild for reform. For centuries they had been contented with an isolated existence, and had jealously guarded their ports, not wishing to mingle with strangers, or to learn their ways; but, being the most volatile

was done, and, like Alexander of old, have sighed because he had no more worlds to conquer.

It was when this rage for change and improvement was agitating the breasts of advanced men in Japan, that they began to long for wives who should be companions and helpmeets, instead of being merely housekeepers and attendants, and for homes like those they had seen during their travels in the West. But where were the women to be found to fill such positions? And could a Western home, with its traditional purity and sacredness, be manufactured to order in the same way that foreign uniforms and barracks could be procured for the native soldiers? Still, with the Japanese husbands and fathers success was so habitual as to be taken for granted, and they set to work about this reform with the same earnestness which had incited them to reconstruct their government and to remodel their navy.

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ladies from the fuss and bother of building a coiffure. The color of the wig might be in accordance with the taste of the wearer without giving her the trouble of making applications to the hair with the uncertain effects at present attainable, or the worse result of more or less injuring the hair or poisoning the system.

#### EVERY-DAY COSMETICS.

The legitimate cosmetics are not very numerous, and they need not be bought masquerading under fanciful names. Those which are most in use have a regular basis, say of alcohol, glycerine or some acid, if they are in liquid form; or if in powders, of two or three simple and well-known substances, to be presently mentioned. The perfumes which are used as such are not, properly speaking, cosmetics but they enter into many of the preparations used, and whatever virtue they have is due to the alcohol they contain. Alcohol owes its beneficial action largely to its antiseptic properties. It is of great benefit to the skin, cleansing, hardening and invigorating it. It is of use in hair-tonics because of its stimulating effect. The use of perfumes is a matter of custom. Some people are inordinately fond of them, while the same odors may have a most disagreeable influence upon others. The greatest care should be taken in regard to them, as it is considered ill-bred to use them in excess. Like every other rule of propriety, this one is based upon the relation of the individual to others. The delight of one person may mean the discomfort of another—even amounting to nausea when certain substances are used for perfuming. I know of one young lady who lost several friends because they could not tolerate a heavy extract which she was accustomed to use with great prodigality. The penetrating, persistent odor of musk is exceedingly offensive to many people; it is not putting it too strongly to say it should never be used, even though liked by the individual. It is said of the Empress Josephine that she was exceedingly fond of musk, and that her room, though repeatedly painted and scraped, still exhaled that odor forty years after her death. No cosmetic should be heavily perfumed. Clothes may be scented with lavender, orris root or the delicate odor of the best violet extracts. Only cologne carefully made by well-known perfumers should be selected. Cologne varies much, some of them being compounded with substances which leave, after the evaporation of the alcohol, a very persistent and disagreeable smell. It is said that nearly all perfumes have as a basis a very small amount of ambergris, musk or civet to render permanent the other odoriferous substances. Skill in compounding perfumes consists in securing the right admixture; if there is too much of these lasting, penetrating scents the result is a strong, persistent after-odor which may be very disagreeable.

Toilet vinegars are not as much used in this country as in France, but they are very useful and pleasant. They are made of acetic acid (vinegar) perfumed with some ethereal oil, and are disinfecting, cleansing and render the skin smooth. One of the best cosmetic agents known is the lemon. It should be constantly upon the toilet stand. It cleanses like soap, it removes stains, it smooths the roughened skin, and is especially good to use upon the neck when it is blackened and roughened by a high collar. Cut into strips it can be used to wash a furred and coated tongue. It cleanses the finger nails, removes their stains and softens them better than the acids of the manicure. Finally, as lemonade, the juice of a lemon acts most beneficially upon the system as a corrective of gouty and rheumatic conditions, and as an aperient.

Glycerine is very much used for various toilet purposes. It is said to soften and add lustre to the skin and to relieve it of its imperfections. It is employed as a basis in many of the proprietary preparations for sale by druggists. It permeates animal tissue very readily and therefore makes a good medium. Because of its drying properties it does not agree with all skins. It should be diluted with water when used.

#### POWDERS AND LOTIONS.

Powders are used for absorbing the fat and moisture of perspiration. The number of powders made and sold which have contained deleterious substances has brought the use of all powders into disrepute. Powders should be used with reason. When constantly employed and too much is used at a time, they cause the skin to lose its healthy color and tone and clog up the pores. It is essential that a harmless powder be used. The best is rice powder, but it is said that is difficult

to obtain and that there is very little pure rice powder in the market. Tale, chalk and starches are used to adulterate it as substitutes for it. Besides filling up the pores, the powder mixed with perfumes, when acted upon by the perspiration, swell up and macerate or irritate the surrounding tissue. Orris root used to perfume powders, harmless as a good thing, is said to act in this way in the powdered form, especially when used upon the feet.

Wheat bran, marshmallow powder, almond meal and lead meal are used to soften and beautify the skin. These are sometimes made up into pastes and ointments and repa powders. When the object of powders is to beautify the skin and conceal its imperfections, other substances are added, such as bismuth, zinc, lead, arsenic and carbonate of magnesium. Many of the powders offered for sale include one or more of these substances. Lead and arsenic are as injurious in this form as when used in lotions. They irritate and poison the skin. I have used bismuth frequently in applications for skin troubles with great benefit. Its prolonged use, and rubbing it into the skin, it is claimed, give rise to irritations, though of a milder degree than those produced by the other substances mentioned. Bi-chloride of mercury (corrosive sublimate) is used in powders, lotions and ointments, bleaches the skin, removes moth patches and other discolorations and is said to enter into the composition of many preparations in the market. The quantities used should be very small, otherwise it is dangerous and for this reason should be resorted to indiscriminately.

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It was at this time that many of our foreigners first came to

live in Japan, less than a dozen years ago, and we found the movement for refashioning the women and homes of the country at its height. The first step in the onward movement was a change in the feminine wardrobe; foreign tailors and dress-makers were consulted, and dainty costumes were imported from Paris, London and New York, and a crowd of native artists, who made "ladies' clothes after the foreign fashion," were set to work over the Japanese figures until their inherent grace and charm were well-nigh gone. Some one has spoken of the pleasure it used to be to see a crowd of the Japanese ladies at an evening entertainment in the old days. It was a "symphony of grays and browns and other delicate hues of silk and brocade," he said; and when to this charm of dress was added the sweet, attractive manner of the graceful dames, the poetry of motion with which they moved, the music of their gentle voices, and the low ripple of their laughter, one felt that it was a privilege indeed to mingle in such society.

But the decree had gone forth, the desire for Western costumes was strong, and headed by the gentle, liberal-minded Empress, the ladies of the court and of the social world laid aside their delicate costumes of crepe and exquisite brocade, gave up blackening their teeth and shaving their eyebrows, and appeared in foreign dress, not to grace a solemn court pageant or diplomatic gathering, but as spectators at a travelling circus which was then making its progress around the world.

If they had not been so terribly in earnest in their attempts, there would have been something ridiculous about their eagerness, but for the Japanese lady it was, indeed, a serious business. She was uncomfortable and unhappy in our snug-fitting garments which did not suit her style in the least, and many were the lessons in native etiquette and grace which she had to unlearn before she could compare at all favorably with graceful women in the West. As it is proper and modest for a Japanese maiden to toe in and to stoop, it was difficult, indeed, for her to conform to the strict rules of deportment, made necessary by the stiffened skirts and tight shoes, of carrying the shoulders back and pointing the toes as well out as does a soldier on the march.

Another stumbling block in the path of the new woman of Japan was the great expense occasioned by our constant changes of fashion. Women who had been accustomed to wear one crepe costume for years, had been able to afford to have that one costly and exquisite; but the many foreign dresses which they were forced to buy to keep up with the changing styles taxed their purses, and often, one fears, their patience. Sometimes they were bewildered and lost heart, and dressed according to canons of taste of their own with most disastrous results. Bonnets and gowns were worn together in defiance of unsuitability of color or style, and one poor little lady, who abhorred foreign dress and who found it so uncomfortable that she fainted from the exhaustion caused by wearing it at an official dinner party, is said to have appeared in public with her bodice put on upside down.

If the dignified wife of the Mikado had been taken as a guide in matters of taste, Japanese ladies would not have gone far astray, for her gowns and her bearing are always characterized by a simplicity and quiet elegance which could never offend even the most critical. There are others like her, too—court ladies, and wives and daughters of officials and professional men who dress becomingly, and seem to suit their new surroundings as perfectly as they ever did the old—but such examples are the exception, and living among the Japanese of to-day makes one realize afresh how truly our fashion of dress is an inheritance which is bequeathed with the rest of the paraphernalia of civilization from mother to child.

The adoption of foreign dress made other alterations necessary, and the next step, therefore, was to remodel the native dwellings to suit the new conditions. Stiffened skirts and confined waists made sitting on the floor impossible, so chairs and tables followed quickly in the wake of foreign dress; boots and shoes with heels could not be worn in the old-fashioned rooms where the soft, exquisite mats could bear the touch of nothing harder than the soles of the cotton or silk socks worn by the Japanese in their homes. And when carpets and hard floors were introduced, they were sure to be accompanied by curtains, pictures and bric-à-brac, bed-room suites and knives and forks—all to form a fitting background for the women of new Japan.

Foreign houses rose in many of the old-fashioned compounds, or at least new wings built and finished in foreign

style were added to the old dwellings. These were occupied by the family when they received the world, but one can fancy with what a relieved feeling the little hostesses closed the doors of the grand new apartments when the last guest had gone, retiring to the familiar Japanese quarters, where they donned their own comfortable clothes and disappeared into private life.

Yet to satisfy their ambitious husbands, they were forced to enter society, to call and receive visits, to give big receptions, dinners and garden parties, while the more advanced learned dancing and gave balls and Germans. The responsibilities of only a narrow social world were theirs; their domestic horizon was painfully circumscribed, yet one felt how perfect the women of society discharged their duty to the utmost, and how charmingly courteous, gentle and dignified their own native training had made them.

In all social reforms the lead has ever been taken by the Empress, and she is a beautiful illustration of Japan's ideal new woman. No woman of the Empire is more truly broad or progressive than she, though reform with her is never carried to exaggerated or grotesque lengths. The example which she sets for her subjects by her personal care of all good works causes her to be respected and loved, even by those who are privileged to know her only by name. She visits hospitals and schools, and promoters of charity concerns and philanthropic institutions are always sure of her patronage, although such generosity sometimes involves real self-denial and unselfish devotion. Twice in the year the royal gardens are thrown open, and at the chrysanthemum and cherry-blossom parties the Emperor and Empress receive their guests, who are entertained much in the same way as they would be at royal fêtes in other lands. What a marked contrast is this to life in the old days when no subject was allowed to see the sacred person of his sovereign! These garden parties are the great social events of the year, and are much discussed by the officials, imperial employees and "distinguished travellers" who are favored with invitations to them. Many of the strangers coming to Japan time their visits so as to spend either November or April in Tokio in order to witness one of the other of these charming festivities. Balls and parties given by the nobles or by foreign officials usually follow these entertainments, and the happenings of the social worlds of London or New York, with all their rivalries and conventionalities, are reproduced in miniature under these Eastern skies.

But the Japanese were too intelligent to be satisfied with reform which touched only the outside of their social life, so, having settled the question of the adornment of the persons of their wives and daughters, and built the framework of their new homes, the next great step was the embellishment of the feminine mind, so that the Japanese lady should not only resemble her Western sister outwardly but should be like her also in breadth of understanding and the cultivation of her literary taste.

Schools sprang up in a night in which were taught not only English and foreign deportment, but also the higher branches of the tree of knowledge whose fruits are tasted by the young in that Western world which the Japanese were so eager to imitate. We heard of ladies of great learning coming over from England and America in order to be "Deans of Political Economy," and "Bachelors of Arts" in colleges for the young maidens of Japan, while missionary schools, which had only had an indifferent patronage before, soon flourished apace.

For a time it seemed as though old Japan with its picturesque life and institutions was passing away, and that the daughters of this generation even would forget those maxims and principles in which their mothers had been trained. But with a nature so volatile and impetuous as the Japanese, after so radical, and one is forced to say so superficial, a reform, a reaction was sure to come. They attempted too much, and with material which was unprepared and unsuitable. The men soon tired of their glittering homes which involved such strange foreign ways, and of wives who could not be anything but artificial in clothes that differed so widely from the loose garments in which they had romped and played as little children.

The intellectual improvement, too, was slower than had been expected, and the results of education were often disappointing. It is still an unsolved problem in the West to what extent the feminine mind can be cultivated without injury to the delicate body in which it is enshrined, and how far a girl can penetrate into the mysteries of science and mathematics without danger of loss to her distinctively womanly character and

instincts. How much more of an experiment was this in Japan where the little maidens inherited a taste for only the most homely occupations of a woman's life! They were anything rather than literary by nature, and were farther hindered because they had no conventional standard of refined, intellectual womanhood. In many cases the result was disastrous. Taxed beyond its strength in its efforts to keep up with the newly-awakened mind, the frail body gave way, or the mind itself turned with repugnance from its unusual toil.

Other women there were who may have become literary through, but who were certainly not attractive. They seemed to totally misunderstand the nature of the liberty which intellectual culture gives to womanhood, and, laying aside their own gentle, timid manner, they assumed a bold and supercilious one quite contrary to "good form" in any country. Then their newly-acquired education made them arrogant, and forsaking their old position of humility and deference they sought to instruct men, and despised the domestic duties which had taken so much of their time in the past. One is often grieved and shocked to find the slang and careless manners of an American school-girl of an unattractive type taken as a model by a race noted for its own refined and gentle women.

No wonder that the Japanese were disappointed and discouraged by these results, coming quickly after their well-meant attempts, and for a time the reforms which had been so popular were thought to have failed, and in many instances were given up. "Japan for the Japanese," was the cry. "Let our civilization be developed from within; we are a unique race, and it is better so." The course of progress and advancement was retarded, even forced to retreat; but, like the waves of the sea when the tide is rising, it did not go back to the original starting point. When the next desire for reform comes the advance will be farther up the shore of old-time custom engulfing and sweeping away much of the ancient prejudice against what is new and strange.

In some respects, one feels that the Japanese were nearer right when they gave up imitating Western ways than when they first introduced foreign innovations into their homes. Reforms must come to Japan, but they will not be accomplished by the wholesale adoption of the customs of any other country or people. It would be a pity to make Western women of these gentle Oriental sisters; they would only be spoiled in the making; but there are certain great laws and principles on

which all civilizations must be fashioned, which are not of the East or of the West but belong to the whole world, because they are true. Let the Japanese have them; let their Western teachers give them those foundations; but let them build for themselves the superstructure which will then endure because it will be characteristic and national.

This is a forming time in Japan, and the present generation must bear the brunt of the struggle, and must suffer from the mistakes and faults of those who have striven to help it; yet one feels that there is a great social revolution now going silently on in the country, which is slower than it was in the past, but which will be only the more lasting. The Deans of Political Economy and the Bachelors of Arts have, in many instances, gone on teaching with a brave courage—instructing their pupils, not in the advanced branches which they expected to find them eager to pursue, but in the more rudimentary studies for which they are fitted. In most instances where schools have foreign teachers, the household department has been entirely turned over to native mistresses; and this is well, now that there are educated Japanese to fill such positions, and as it would benefit the girls but little to learn deportment from their Western instructors when they must leave school at last and return to their own diminutive dwellings.

Broader education has resulted in the opening for woman of self-supporting employments. There are already women teachers, interpreters, hospital nurses and telephone operators, and every day the means by which a woman may gain an honored independence are increasing in the land where of old an unmarried woman had no vocation except to become a religious recluse or a dancing girl at a temple. Popular opinion is more and more on the side of the elevation of woman, and one is not surprised to find that the laws of the nation are also coming gradually to take her part. Already a change has come in the laws governing divorce, and other changes are rife which will give woman fair protection and help. With such helps to aid her in working out her future, with the proud consciousness that her unique position makes her a conspicuous figure in the civilized world to-day, one feels sanguine that the results of the next ten years will justify all reasonable expectations, and that among the good and beautiful productions of this Nineteenth Century none will be more graceful, polished or attractive than will be the new woman of the Land of the Rising Sun.

TOKYO, JAPAN, July 26, 1897.

## SOCIAL LIFE IN AMERICAN CITIES.—No. 8.

THE LESSER CITIES.—By EDITH M. THOMAS.

If the dwellers in tents, even in patriarchal times, were assumed to be more civilized than were their neighbors of still less settled habits, the fact only shows how radical an element of human nature is the disposition to rate people in communities, large or small. It is of old acceptance that the dwellers in towns (which, according to an oft-quoted line, are "made by man") are wont to arrogate to themselves a varied superiority, having for its basis the undoubtedly greater advantages which they enjoy by reason of the solidarity of their social unit. It is as natural that they should do this as it is that their bucolic neighbors should hate them for so doing, and seek, by way of offset, to laud their own social life and customs, which, if not of so shining a character, are presumably more virtuous.

But the animus goes farther. It is no longer merely a question of town and country, but of town and town, so many are the grades or classes into which one may divide such modest or scarce-matured communities as lay no claim to being metropolitan in any respect. And yet, we shall find that, as town differs from hamlet, and hamlet from the desert beyond, so each class of these various communities has its own point of view, its own social laws and economics even, in some measure, and its own pleasures. It is ours to consider some of the differentiating features of life in these smaller cities—or, shall we say, larger towns?—of our country.

And first, it seems not to be claiming too much if we say that such communities may justly be called the bone and sinew of the land, the population being composed largely of the middle class, and having much that is characteristic of the stubborn yeomanry, ever old England's pride, and the sturdy stock of the newer England on our own shore. Such towns present a larger aggregate of manly qualities, a better average, morally and socially, than do the larger cities; and, naturally, also, they may claim more refinement and culture than can be expected of the open country or the villages. In the places under present consideration, free institutions find their best opportunities. Public schools will here be better. The influence of the unlearned foreigner is less to be observed here (if it at all exists) than in the teeming cities where pauperism and corruption are imported "wholesale," awaiting a dispersion over the country which, in many cases, never comes. Moreover, statistics of the health board are in favor of these smaller cities, just as similar records of crime, or statistics of morality, indicate on the whole a healthier tone than elsewhere.

That it should be so is not unaccountable. Lurking rascality and indirection of any sort have short shrift in these wholesome communities where the actions, and sentiments even, of every man and woman are exposed to the ever-present light of public scrutiny. Where every individual is known to his neighbors,

live in Japan, less than a dozen years ago, and we found the movement for refashioning the women and homes of the country at its height. The first step in the onward movement was a change in the feminine wardrobe; foreign tailors and dress-makers were consulted, and dainty costumes were imported from Paris, London and New York, and a crowd of native artists, who made "ladies' clothes after the foreign fashion," were set to work over the Japanese figures until their inherent grace and charm were well-nigh gone. Some one has spoken of the pleasure it used to be to see a crowd of the Japanese ladies at an evening entertainment in the old days. It was a "symphony of grays and browns and other delicate hues of silk and brocade," he said; and when to this charm of dress was added the sweet, attractive manner of the graceful dames, the poetry of motion with which they moved, the music of their gentle voices, and the low ripple of their laughter, one felt that it was a privilege indeed to mingle in such society.

But the decree had gone forth, the desire for Western costumes was strong, and headed by the gentle, liberal-minded Empress, the ladies of the court and of the social world laid aside their delicate costumes of crepe and exquisite brocade, gave up blackening their teeth and shaving their eyebrows, and appeared in foreign dress, not to grace a solemn court pageant or diplomatic gathering, but as spectators at a travelling circus which was then making its progress around the world.

If they had not been so terribly in earnest in their attempts, there would have been something ridiculous about their eagerness, but for the Japanese lady it was, indeed, a serious business. She was uncomfortable and unhappy in our snug-fitting garments which did not suit her style in the least, and many were the lessons in native etiquette and grace which she had to unlearn before she could compare at all favorably with graceful women in the West. As it is proper and modest for a Japanese maiden to toe in and to stoop, it was difficult, indeed, for her to conform to the strict rules of deportment, made necessary by the stiffened skirts and tight shoes, of carrying the shoulders back and pointing the toes as well out as does a soldier on the march.

Another stumbling block in the path of the new woman of Japan was the great expense occasioned by our constant changes of fashion. Women who had been accustomed to wear one crepe costume for years, had been able to afford to have that one costly and exquisite; but the many foreign dresses which they were forced to buy to keep up with the changing styles taxed their purses, and often, one fears, their patience. Sometimes they were bewildered and lost heart, and dressed according to canons of taste of their own with most disastrous results. Bonnets and gowns were worn together in defiance of unsuitability of color or style, and one poor little lady, who abhorred foreign dress and who found it so uncomfortable that she fainted from the exhaustion caused by wearing it at an official dinner party, is said to have appeared in public with her bodice put on upside down.

If the dignified wife of the Mikado had been taken as a guide in matters of taste, Japanese ladies would not have gone far astray, for her gowns and her bearing are always characterized by a simplicity and quiet elegance which could never offend even the most critical. There are others like her, too—court ladies, and wives and daughters of officials and professional men who dress becomingly, and seem to suit their new surroundings as perfectly as they ever did the old—but such examples are the exception, and living among the Japanese of to-day makes one realize afresh how truly our fashion of dress is an inheritance which is bequeathed with the rest of the paraphernalia of civilization from mother to child.

The adoption of foreign dress made other alterations necessary, and the next step, therefore, was to remodel the native dwellings to suit the new conditions. Stiffened skirts and confined waists made sitting on the floor impossible, so chairs and tables followed quickly in the wake of foreign dress; boots and shoes with heels could not be worn in the old-fashioned rooms where the soft, exquisite mats could bear the touch of nothing harder than the soles of the cotton or silk socks worn by the Japanese in their homes. And when carpets and hard floors were introduced, they were sure to be accompanied by curtains, pictures and bric-à-brac, bed-room suites and knives and forks—all to form a fitting background for the women of new Japan.

Foreign houses rose in many of the old-fashioned compounds, or at least new wings built and finished in foreign

style were added to the old dwellings. These were occupied by the family when they received the world, but one can fancy with what a relieved feeling the little hostesses closed the doors of the grand new apartments when the last guest had gone, retiring to the familiar Japanese quarters, where they donned their own comfortable clothes and disappeared into private life.

Yet to satisfy their ambitious husbands, they were forced to enter society, to call and receive visits, to give big receptions, dinners and garden parties, while the more advanced learned dancing and gave balls and Germans. The responsibilities of only a narrow social world were theirs; their domestic horizon was painfully circumscribed, yet one felt how perfect the women of society discharged their duty to the utmost, and how charmingly courteous, gentle and dignified their own native training had made them.

In all social reforms the lead has ever been taken by the Empress, and she is a beautiful illustration of Japan's ideal new woman. No woman of the Empire is more truly broad or progressive than she, though reform with her is never carried to exaggerated or grotesque lengths. The example which she sets for her subjects by her personal care of all good works causes her to be respected and loved, even by those who are privileged to know her only by name. She visits hospitals and schools, and promoters of charity concerns and philanthropic institutions are always sure of her patronage, although such generosity sometimes involves real self-denial and unselfish devotion. Twice in the year the royal gardens are thrown open, and at the chrysanthemum and cherry-blossom parties the Emperor and Empress receive their guests, who are entertained much in the same way as they would be at royal fêtes in other lands. What a marked contrast is this to life in the old days when no subject was allowed to see the sacred person of his sovereign! These garden parties are the great social events of the year, and are much discussed by the officials, imperial employees and "distinguished travellers" who are favored with invitations to them. Many of the strangers coming to Japan time their visits so as to spend either November or April in Tokio in order to witness one of the other of these charming festivities. Balls and parties given by the nobles or by foreign officials usually follow these entertainments, and the happenings of the social worlds of London or New York, with all their rivalries and conventionalities, are reproduced in miniature under these Eastern skies.

But the Japanese were too intelligent to be satisfied with reform which touched only the outside of their social life, so, having settled the question of the adornment of the persons of their wives and daughters, and built the framework of their new homes, the next great step was the embellishment of the feminine mind, so that the Japanese lady should not only resemble her Western sister outwardly but should be like her also in breadth of understanding and the cultivation of her literary taste.

Schools sprang up in a night in which were taught not only English and foreign deportment, but also the higher branches of the tree of knowledge whose fruits are tasted by the young in that Western world which the Japanese were so eager to imitate. We heard of ladies of great learning coming over from England and America in order to be "Deans of Political Economy," and "Bachelors of Arts" in colleges for the young maidens of Japan, while missionary schools, which had only had an indifferent patronage before, soon flourished apace.

For a time it seemed as though old Japan with its picturesque life and institutions was passing away, and that the daughters of this generation even would forget those maxims and principles in which their mothers had been trained. But with a nature so volatile and impetuous as the Japanese, after so radical, and one is forced to say so superficial, a reform, a reaction was sure to come. They attempted too much, and with material which was unprepared and unsuitable. The men soon tired of their glittering homes which involved such strange foreign ways, and of wives who could not be anything but artificial in clothes that differed so widely from the loose garments in which they had romped and played as little children.

The intellectual improvement, too, was slower than had been expected, and the results of education were often disappointing. It is still an unsolved problem in the West to what extent the feminine mind can be cultivated without injury to the delicate body in which it is enshrined, and how far a girl can penetrate into the mysteries of science and mathematics without danger of loss to her distinctively womanly character and

instincts. How much more of an experiment was this in Japan where the little maidens inherited a taste for only the most homely occupations of a woman's life! They were anything rather than literary by nature, and were farther hindered because they had no conventional standard of refined, intellectual womanhood. In many cases the result was disastrous. Taxed beyond its strength in its efforts to keep up with the newly-awakened mind, the frail body gave way, or the mind itself turned with repugnance from its unusual toil.

Other women there were who may have become literary through, but who were certainly not attractive. They seemed to totally misunderstand the nature of the liberty which intellectual culture gives to womanhood, and, laying aside their own gentle, timid manner, they assumed a bold and supercilious one quite contrary to "good form" in any country. Then their newly-acquired education made them arrogant, and forsaking their old position of humility and deference they sought to instruct men, and despised the domestic duties which had taken so much of their time in the past. One is often grieved and shocked to find the slang and careless manners of an American school-girl of an unattractive type taken as a model by a race noted for its own refined and gentle women.

No wonder that the Japanese were disappointed and discouraged by these results, coming quickly after their well-meant attempts, and for a time the reforms which had been so popular were thought to have failed, and in many instances were given up. "Japan for the Japanese," was the cry. "Let our civilization be developed from within; we are a unique race, and it is better so." The course of progress and advancement was retarded, even forced to retreat; but, like the waves of the sea when the tide is rising, it did not go back to the original starting point. When the next desire for reform comes the advance will be farther up the shore of old-time custom engulfing and sweeping away much of the ancient prejudice against what is new and strange.

In some respects, one feels that the Japanese were nearer right when they gave up imitating Western ways than when they first introduced foreign innovations into their homes. Reforms must come to Japan, but they will not be accomplished by the wholesale adoption of the customs of any other country or people. It would be a pity to make Western women of these gentle Oriental sisters; they would only be spoiled in the making; but there are certain great laws and principles on

which all civilizations must be fashioned, which are not of the East or of the West but belong to the whole world, because they are true. Let the Japanese have them; let their Western teachers give them those foundations; but let them build for themselves the superstructure which will then endure because it will be characteristic and national.

This is a forming time in Japan, and the present generation must bear the brunt of the struggle, and must suffer from the mistakes and faults of those who have striven to help it; yet one feels that there is a great social revolution now going silently on in the country, which is slower than it was in the past, but which will be only the more lasting. The Deans of Political Economy and the Bachelors of Arts have, in many instances, gone on teaching with a brave courage—instructing their pupils, not in the advanced branches which they expected to find them eager to pursue, but in the more rudimentary studies for which they are fitted. In most instances where schools have foreign teachers, the household department has been entirely turned over to native mistresses; and this is well, now that there are educated Japanese to fill such positions, and as it would benefit the girls but little to learn deportment from their Western instructors when they must leave school at last and return to their own diminutive dwellings.

Broader education has resulted in the opening for woman of self-supporting employments. There are already women teachers, interpreters, hospital nurses and telephone operators, and every day the means by which a woman may gain an honored independence are increasing in the land where of old an unmarried woman had no vocation except to become a religious recluse or a dancing girl at a temple. Popular opinion is more and more on the side of the elevation of woman, and one is not surprised to find that the laws of the nation are also coming gradually to take her part. Already a change has come in the laws governing divorce, and other changes are rife which will give woman fair protection and help. With such helps to aid her in working out her future, with the proud consciousness that her unique position makes her a conspicuous figure in the civilized world to-day, one feels sanguine that the results of the next ten years will justify all reasonable expectations, and that among the good and beautiful productions of this Nineteenth Century none will be more graceful, polished or attractive than will be the new woman of the Land of the Rising Sun.

TOKYO, JAPAN, July 26, 1897.

## SOCIAL LIFE IN AMERICAN CITIES.—No. 8.

THE LESSER CITIES.—By EDITH M. THOMAS.

If the dwellers in tents, even in patriarchal times, were assumed to be more civilized than were their neighbors of still less settled habits, the fact only shows how radical an element of human nature is the disposition to rate people in communities, large or small. It is of old acceptance that the dwellers in towns (which, according to an oft-quoted line, are "made by man") are wont to arrogate to themselves a varied superiority, having for its basis the undoubtedly greater advantages which they enjoy by reason of the solidarity of their social unit. It is as natural that they should do this as it is that their bucolic neighbors should hate them for so doing, and seek, by way of offset, to laud their own social life and customs, which, if not of so shining a character, are presumably more virtuous.

But the animus goes farther. It is no longer merely a question of town and country, but of town and town, so many are the grades or classes into which one may divide such modest or scarce-matured communities as lay no claim to being metropolitan in any respect. And yet, we shall find that, as town differs from hamlet, and hamlet from the desert beyond, so each class of these various communities has its own point of view, its own social laws and economics even, in some measure, and its own pleasures. It is ours to consider some of the differentiating features of life in these smaller cities—or, shall we say, larger towns?—of our country.

And first, it seems not to be claiming too much if we say that such communities may justly be called the bone and sinew of the land, the population being composed largely of the middle class, and having much that is characteristic of the stubborn yeomanry, ever old England's pride, and the sturdy stock of the newer England on our own shore. Such towns present a larger aggregate of manly qualities, a better average, morally and socially, than do the larger cities; and, naturally, also, they may claim more refinement and culture than can be expected of the open country or the villages. In the places under present consideration, free institutions find their best opportunities. Public schools will here be better. The influence of the unlearned foreigner is less to be observed here (if it at all exists) than in the teeming cities where pauperism and corruption are imported "wholesale," awaiting a dispersion over the country which, in many cases, never comes. Moreover, statistics of the health board are in favor of these smaller cities, just as similar records of crime, or statistics of morality, indicate on the whole a healthier tone than elsewhere.

That it should be so is not unaccountable. Lurking rascality and indirection of any sort have short shrift in these wholesome communities where the actions, and sentiments even, of every man and woman are exposed to the ever-present light of public scrutiny. Where every individual is known to his neighbors,

if not to the entire community, his reputation, from the mere point of view of "getting on in the world," becomes important to him. Think what a stern corrective is the immediate and unflinching disapprobation of all our friends, to say nothing of the unqualified denunciations on the part of our enemies! He who would go unwhipped of justice must hide him in crowds or betake himself to the open. The very gossip and scandal of a medium-sized community are, inevitably, purifying, for the culprit's range is too small for concealment, the human surrounding too large and too strenuous for escape.

As the manners show the man, in some such way the choice of amusements and pleasures in any community may be held to indicate the qualities of social life therein enjoyed. It has been remarked that men with happy homes have but small interest in clubs. So we shall find that places where the social feeling is strong have but little need of recourse to the theatre for amusement. Edwin Booth is reported to have said: "Although I was born in Baltimore, I have never played with so little satisfaction and success in any other town." On being asked the reason for this, he replied: "In towns of the size of Baltimore, everybody knows everybody, and social feeling runs high. People go to the theatre largely for distraction. In Baltimore, people don't want distraction." He added, that never had been seen such a carnival of gaiety in the way of theatre-going as in Paris during the Reign of Terror, or as in our own New York during the Winter immediately preceding the war.

We would not, of course, imply that the theatre is not an element in the public amusements of the smaller cities, but that it is a much less prominent one than in metropolitan life. It is a well-known fact that the leading spirits in most churches regard the theatre, at best, with mild toleration. The most liberal, while admitting the excellence of classic drama, there usually draw the line. Hence, perhaps, the reason for the smaller proportionate patronage of the theatre in small places. Other public entertainments, more especially those of a musical order, are well attended: not operatic music, for the opera is everywhere foreign as it is expensive, but concerts, oratorios and the like. Musical entertainments, we recall, with interspersions, it may be, of tableaux, of Madame Jarley's semipternal exhibition of waxworks and "speaking" statuary, as, also, recollections of the Orient magnificence of *Esther*, of Colonial quaintness, peruke and powdered hair but half disguising familiar faces at "Old Folks' Concerts," come down to us. But it is possible that the day of these delightful occasions is more than on the wane in the places which once knew them best. We hope that it is not so, and, equally, that the old-fashioned lecture course still holds its own where it was ever most warmly appreciated. We have actually heard complaint entered by metropolitan dwellers that they were obliged to make short journeys out of their beloved Gotham in order to listen to some distinguished speaker living among them! In the heyday of the lecture's prosperity, it was often remarked that those of our best people who were strong in their prejudice against the theatre, could satisfactorily shake their dramatic thirst by listening to Edward Everett, Wendell Phillips and Anna Dickinson, even in default of witnessing the performances of Booth, Jefferson and other artists of the stage. It was often hinted, as well, that the pulpit was not wholly without its share in these rivalries. But the star of the lecturer is, we fear, on the wane, even in those domains where it was long ascendant.

With the mention of these amusements, we cannot pass over the fact of the very large share which the church has in directing and counselling such performances. Recognizing that all work and no play makes Jack (even if a Sunday-school attendant) a dull boy, the church takes a hearty interest and a forwarding hand in all schemes of innocent amusement, especially those wherein the lambs of the flock are concerned. So the "parish house" will contain, so to speak, the setting and "properties" for semi-dramatic entertainments, and even mysterious purlieus holding the cooking-stove and the dish-cupboard. Hence is dispensed the good cheer of the Winter festival: why? the Summer has its own attractions of lawn party or of picnic. At the church fair are not the inhibitions against gambling relaxed somewhat for the time in the interests of a virtuous acquisition, to be, in turn, dispensed for the good of those participating therein? An old bandmaster on being questioned as to what he was doing now, replied, "The same as ever." "How is that?" was the inquiry. "Well, ma'am, surprise parties have gone out, and the church sociables have taken their place. But it's all the same, so long as it brings the young people together, you know." Yes, the old musicians play the self-same tunes to the self-same purpose, while Alma Mater, like a true mother,

looks smilingly on at the result. And who shall deny that engagements entered into and marriages contracted under the church's benign influence do not bear a blessing they would miss were their auspices the crowded ball-room, the champagne-heated supper?

Such feeling as there may be against the theatre itself does not, in these smaller cities, expend itself upon private theatricals, which, indeed, flourish in these realms as nowhere else, although conducted in the metropolis with a seriousness and a gravity of sustained effort resembling professionalism. In more than one instance a company of society people have, under the management of retired actors and for a "charity," disported themselves as tragedians and comedians of a high order, while the minor parts were filled by eminent actors from the great theatres, the whole presenting the most delightful incongruity and absurdity. But in the lesser towns there is little or no intrusion of professionalism, and if the performance prove not as accurately silted as on the occasions where artists have taken a hand—the elder Wallack figuring as stage manager, Edwin Booth as a super and Joseph Jefferson as prompter—there is quite as much hearty fun and much more scope for unconstrained originality in the acting. It has been claimed in behalf of such private theatricals that now and then a star of the first magnitude rises from this far horizon. Certain it is, popular managers are daily in receipt of letters from those who have already distinguished themselves on the mimic stage of the town lyceum and are yearning for a broader field. For instance, the late Mr Stewart received a letter from two young ladies, sisters, who desired "an engagement as tragic actresses!" As their chief qualification they urged the fact that they wore "No. 16 corsets and No. 2 shoes!"

Of an order kindred to the foregoing are the entertainments provided by those outsiders of the theatre, the elocutionist, the Delsartian, the dramatic reader—in many instances these being professors in colleges and most proficient in their art, yet nearly all with a furtive eye upon the stage of the future. Entertainments of this character, however, are oftentimes presented by indigenous talent, the pecuniary results being devoted to charity to the enlarging of the town library or to some other equally worthy purpose.

In addition to the usual institutions of learning in the minor cities and larger towns—the high school, the academy, or the occasional college—there are numerous social organizations for self education. A peripatetic tide sets into such places of teachers on all sorts of subjects, from gymnastics without apparatus to French without a master. A favorite combination having mutual improvement for its object is the reading circle, wherein either some classic or current author is read, criticized and passed upon. Some leading spirit infuses the necessary enthusiasm which is the life of such a coterie. We recall, just now, a worthy lady of high character and undoubted scholarship who occupied this position and who posed in her realm of teacher and lecturer as a "professor of Shakespeare and art." It is not at all unlikely that the classes which, it is said, have lately been formed in Scotch, to the better understanding of the work of Ian Maclaren and his compeers of that sturdy dialect, have had their origin in some one of these smaller cities, born of the mental eagerness and activities of such a society as we have been describing.

Among such social means of self improvement mention should be made of the Chautauqua course for study at home, so largely embraced by residents of towns, villages and of even the country itself. The system has opened up a world of reading and of thought to an incalculable number of people. Not the young alone have been benefited by the course of study laid down by the very competent managers, but many a person indifferent to early opportunities, or perhaps lacking these altogether, has in middle life, by this means, been brought in *rapport* with the "fairy tales of science and the long results of time," acquiring also through translations some acquaintance with the ancient classics. Yet, admirable as the effects of the system have been throughout the country, we confess to having experienced some irritation when, on suggesting to some mature and zealous scholar that such or such a book would be found interesting, the invariable reply would be, "Yes, but I can't read it now. You know I am taking the Chautauqua course."

But our smaller city dwellers have other amusements than those to which the church gives her immediate sanction, others than those supposed to bear directly upon the project of self-improvement. These amusements, like those before mentioned, have the amiable result of bringing the young people together. The pursuit of pleasure, with possibly some hygienic pretensions,

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is, frankly, the mission of these lighter occupations. We refer to athletic games and the great variety of outdoor sports. Passing over those of the more robust order, whose headquarters may be said to be the principal colleges of the land—the boating, football, etc., of Harvard, Cornell, Columbia, which, usually coached by trained hands, take on an almost professional character—we come to the lighter and more graceful games akin to eulistics, in which all violent and disabling effort is out of the question, and which may, therefore, freely be shared by women.

Scotland has made us her debtor not alone in the recent contributions to good literature coming from that source, but we owe to her the game of golf, in which there is at present a very wide-spread interest. The conquest of our country by this game has, like most other conquests, been brought about by a northern invasion. From Scotland to Canada, from Canada throughout the United States, golf has won its way as the Seythian overran the warmer countries. Its very costume may be seen in every nook and corner of our land and has even passed over into the legionary ranks of the bicycle rider.

Appropos of this last-named pleasure, need we say that the wheelman and the wheelwoman are readily recruited in large numbers from our smaller cities. The lighter and gentler games of grace and skill, like croquet and lawn tennis, are still played to a considerable extent, but, alas, the noble pastime of the toxophilite clubs is, we fear, a thing of the past, and the bow now drawn by the Camilla-like maidens of the archery party is doomed to an oblivion as complete as that which has swallowed up the red man, its first wielder. Canoeing parties will always be popular upon our rivers and lakes, so great is the fascination of this limpid sport, but it is necessarily limited, by reason of its requirements in the way of picturesque and tranquil waters.

With regard to social diversions where men and women are equally employed and in which they take an equal interest—with a preference perhaps on the part of the ladies—we need scarcely more than refer to the system of evening receptions, Russian teas, card-parties and the like. The last-named, under the qualification of "progressive," are particularly in vogue in larger town society; a whole evening is spent with satisfaction to all participants in successive games of cards, passing from one to the other, with a five-minutes interval between bouts. Distributions of prizes to the winners are usually a feature of the entertainment.

But it cannot be said that in many respects all these "social functions" differ materially from what may be found everywhere. In metropolitan life you are invited to dinner, in country life to tea. In the intermediate places the details of such affairs are managed according to circumstances and the convenience of those participating; if the hospitality is less profuse than in the larger cities where extravagance is the rule, it is usually more satisfactory and heart-warming, for it enjoys a transfusion of the older-time spirit of good cheer and neighborly amity, essentially a characteristic of the countryside. We have only to advert to the fact that trains leaving the city on Christmas or Thanksgiving eve are crowded to their utmost capacity, to show how much the urban resident prefers eating the holiday dinner at some parental homestead than amid the sumptuous surroundings of his own city. Such festivals are observed with moreunction, and are regarded as of more importance, in our towns than in more populous and more heterogeneous communities.

Conversation as an art is, in Europe, limited almost entirely to the society of large cities. Save in London, where could we find a Sidney Smith or a Theodore Hook; outside of Dublin, a Curran or a Sheridan? In our own country there is less of this differentiation, but still, owing to immutable laws, it is sufficiently present to give some justification to Hardy's remark, that

"the man from the city smells of smoke and epigrams." There is, however, one marked advantage enjoyed by the smaller places, namely, that here the professional diner-out is practically unknown. Although no circle is without its wit, be that circle urban or villatic, we think that the pleasant fellow who presides as humorist on the social occasions of his town is, on the whole, preferable to the cynical genius who occupies a similar post of honor at a fashionable reception in the city.

Although in many respects individualism is more cultivated in the smaller than in the great town, the anarchist of conversation might find less opportunity where, everyone being known to his neighbors, the restraint placed upon the expression of his opinion, owing to the discipline of universal criticism, would serve to preclude such a monopoly on his part. It is the closer cohesion of such society which gives it its strength and potency as a social unit.

An illustration presents itself at this instant. Very recently a lady, prominent in all good works in her own *old* New England town, was entertaining, for a day and a night, a friend who had just returned from the art-world of Italy, and who was most eloquent of the treasures collected and held as the immortal inheritance of its chief cities. The hostess, desirous that her friend should address a ladies' club of which she was president, forthwith dispatched messengers right and left over a district of several miles, and in the space of two or three hours every member of the club was gathered and enjoying the results of the traveller's keen observation and fruitful enthusiasm. Such untraveller's attendance on short notice would have been impossible in a great city; we also doubt that there would have been shown the avidity and interest in any subject necessary to make so many individuals move with one accord.

Several of the first pathologists of England and of the Continent have declared that the effect of modern metropolitan life is, on the whole, of a degenerating character. Some have even gone so far as to say that but for the accession of fresh blood from outside, the Londoner and the Parisian would shrink both in stature and mental and moral capacity. One statistician gives the particulars of some investigations which went to show that no family could stand the exhausting influences of city life for more than three successive generations without conspicuous deterioration.

The bovinizing effects of a purely agricultural life are equally marked and significant. Of brutish toil what can come but brutish apathy? If, then, the city hot-bed and the clod-compelling servitude of rural districts present almost equally disastrous results, where are we to look for that golden mean of life which shall best forward human development, best conserve human energy, if not in such places as are alike removed from the metropolitan and the provincial?

We learn from the records of the war office not only that the quota of patriots was more readily filled in the smaller cities, but that the quality of the fighting material was more staunch, more enduring, more American, than was that coming from the larger cities, whose quota (with many honorable exceptions) was mainly filled up by military adventurers from the seaport towns of Continental Europe and by foreigners of all grades. We may justly infer that, on the whole, there was a fairer average of patriotic and martial fibre to be found in the places we speak of than elsewhere.

#### TOWN AND COUNTRY.

The city is the river, strong and swift,  
The country is the silent river-head;  
Without the mountain spring's pellucid gift  
How would the stream be fed?

The next article in this series, to appear in THE DELINEATOR for November, will be on Social Life in Towns, by Octave Trianet.

**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.

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## THE ART OF KNITTING.—No. 75

## ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.

p.—Purl, or as it is often called, seam.

pl.—Plain knitting.

n.—Narrow.

k 2 to.—Knit 2 together. Same as n.

th o or o.—Throw the thread over the needle.

Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

sl.—Slip a stitch from the left needle to the right needle without knitting it.

sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped

stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used,

as in a sock or stocking

Repeat.—This means to work designated rows, rounds or portions of work as

many times as directed.

## CHILD'S KNITTED POINT LACE COLLAR.

FIGURE No. 1.—This collar is made in sections. Use Barbour's linen thread. Cast on 26 stitches.

"Fagot" means o twice, p 2 to.

First row.—O, n, k 1, fagot, k 1, k 3 to.; p 1 and k 1 in next st.; fagot, \* k 2, \* fagot, k 1, k 3 to.; k 1, p 1 and k 1 in next stitch, fagot, k 3.

Second row.—

O, k 1, fagot, k 2, o, n, k 1, fagot, \* k 2, \* fagot, k 2, o, n, k 1, fagot, k 3.

Third row.—O,

n, k 1, fagot, k 5, fagot, \* k 1, o, k 1, \* fagot, k 5, fagot, k 3.

Fourth row.—

O, n, k 1, fagot, k 1, k 3 to.; k 1, p 1 and k 1 in next st., fagot, \* k 3, \* fagot, k 1, k 3 to.; k 1, p 1 and k 1 in next st., fagot, k 3.

Fifth row.—O,

n, k 1, fagot, k 2, o, n, k 1, fagot, \* k 3, \* fagot, k 2, o, n, k 1, fagot, k 3.

Sixth row.—O,

n, k 1, fagot, k 5, fagot, \* k 3, \* fagot, k 5, fagot, k 3.

The pattern of outside stripe is completed in these six rows, and is to be repeated, and will hereafter be given as "edge." The terms between the stars form the stripe. Knit the edge, then the stripe as directed in the following rows.

Seventh row.—Edge, k 1, o, k 1, o, k 1, edge.

Eighth row.—Edge, k 5, edge.

Ninth and Tenth rows.—Like 8th.

Eleventh row.—Edge, k 2, o, k 1, o, k 2, edge.

Twelfth row.—Edge, k 7, edge.

Thirteenth and Fourteenth rows.—Like 12th.

Fifteenth row.—K 1, o, n, o, k 1, o, n, o, k 1, edge.

Sixteenth row.—Edge, k 9, edge.

Seventeenth and Eighteenth rows.—Like 16th.

Nineteenth row.—Edge, k 2, o, n, o, k 1, o, n, o, k 2, edge.

Twentieth row.—Edge, k 11.

Twenty-first and Twenty-second rows.—Like 20th.

Twenty-third row.—Edge, k 1, o, n, o, n, o, k 1, o, n, o, n, o, k 1, edge.

Twenty-fourth row.—Edge, k 13.

Twenty-fifth and Twenty-sixth rows.—Like 24th.

Twenty-seventh row.—Edge, k 2, o, n, o, n, o, k 1, o, n, o, n, o, k 2, edge.

Twenty-eighth row.—Edge, k 15.

Twenty-ninth and Thirtieth rows.—Like 28th.

Thirty-first row.—Edge, k 1; o and n 3 times; o, k 1; o and n 3 times; o, k 1, edge.

Thirty-second row.—Edge, k 17, edge.

Thirty-third and Thirty-fourth rows.—Like 32d.

Thirty-fifth row.—Edge, k 2; o and n 3 times; o, k 1; o and n 3 times; o, k 2, edge.

Thirty-sixth row.—Edge, k 19, edge.

Thirty-seventh and Thirty-eighth rows.—Like 36th.

Thirty-ninth row.—Edge, k 1; o and n 4 times; o, k 1; o and n 4 times; o, k 1, edge.

Fortieth row.—Edge, k 21.

Forty-first and Forty-second rows.—Like 40th.

Forty-third row.—Edge, k 2; o and n 4 times; o, k 1; o and n 4 times; o, k 2, edge.

Forty-fourth row.—Edge, k 23, edge.

Forty-fifth and Forty-sixth rows.—Like 44th.

Forty-seventh row.—Edge, k 1; o and n 4 times; o, k 2, o twice, n, k 1; o and n 4 times; o, k 1, edge.

Forty-eighth row.—Edge, k 13, p 1, k 12, edge.

Forty-ninth row.—Edge, k 9, n, o twice, n, n, o twice, n, k 9, edge.

Fiftieth row.—Edge, k 11, p 1, k 3, p 1, k 10, edge.

Fifty-first row.—Edge, k 2, o, n, o, n, o, k 1; n, o twice, n, 3 times; k 1, o, n, o, n, o, k 2, edge.

Fifty-second row.—Edge, k 10, p 1, k 3, p 1, k 3, p 1, k 9, edge.

Fifty-third row.—Edge, k 6; n, o twice, n 4 times; k 6, edge.

Fifty-fourth row.—Edge, k 8, p 1; k 3, p 1, 3 times; k 7, edge.

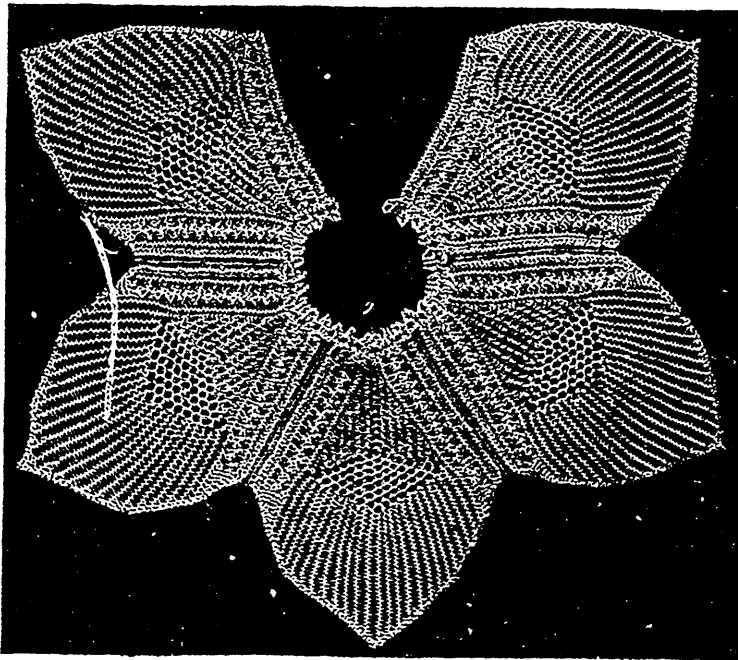


FIGURE NO. 1.—CHILD'S KNITTED POINT LACE COLLAR.

*Fifty-fifth row.*—Edge, k 1, o, n, o, k 1; n, o twice, n 5 times; k 1, o, n, o, k 1, edge.  
*Fifty-sixth row.*—Edge, k 7, p 1; k 3, p 1, 4 times; k 6, edge.  
*Fifty-seventh row.*—Edge, k 3; n, o twice, n, 6 times; k 3, edge.  
*Fifty-eighth row.*—Edge, k 5, p 1; k 3, p 1, 5 times; k 4, edge.  
*Fifty-ninth row.*—Edge, k 1, o; n, o twice, n, 7 times; o, k 1, edge.  
*Sixtieth row.*—Edge, k 4, p 1; k 3, p 1, 6 times; k 3, edge.  
*Sixty-first row.*—Edge; n, o twice, n, 8 times; edge.  
*Sixty-second row.*—Edge, k 2, p 1; k 3, p 1, 7 times; k 1, edge.  
*Sixty-third row.*—Edge, o twice, p 1, k 1: n, o twice, n, 7 times; k 1, o twice, p 1, edge.  
*Sixty-fourth row.*—Edge, o twice, p 2 to.; k 2, p 1, 7 times; k 2, o twice, p 2 to.; edge.  
*Sixty-fifth row.*—Edge, o 2, p 2 to., (o 2, p 2 to., is now called "fagot;" "o 2" means o twice), o 2, p 1, k 2; n, o 2, n, 6 times; k 2, o 2, p 1, fagot, edge.  
*Sixty-sixth row.*—Edge, fagot twice, k 4, p 1, k 3, p 1, 5 times, k 3, fagot twice, edge.  
*Sixty-seventh row.*—Edge, fagot 3 times, o 2, p 1, k 1; n, o 2, n, 5 times, k 1, o 2, p 1, fagot 3 times, edge.  
*Sixty-eighth row.*—Edge, fagot 4 times, k 3, p 1, 5 times; k 2, fagot 4 times, edge.  
*Sixty-ninth row.*—Edge, fagot 4 times, o 2, p 1, k 2; n, o 2, n, 4 times; k 2, o 2, p 1, fagot 4 times, edge.  
*Seventieth row.*—Edge, fagot 5 times, k 4, p 1; k 3, p 1, 3 times; k 3, fagot 5 times, edge.  
*Seventy-first row.*—Edge, fagot 6 times, o 2, p 1, k 1, n, o 2, n, 3 times; k 1, o 2, p 1, fagot 6 times, edge.  
*Seventy-second row.*—Edge, fagot 7 times; k 3, p 1, 3 times; k 2, fagot 7 times, edge.  
*Seventy-third row.*—Edge, fagot 7 times, o 2, p 1, k 2, n, o 2, n, twice, k 2, o 2, p 1, fagot 7 times, edge.  
*Seventy-fourth row.*—Edge, fagot 8 times, k 4, p 1, k 3, p 1, k 3, fagot 8 times, edge.  
*Seventy-fifth row.*—Edge, fagot 9 times, o, p 1, k 1, n, o 2, n, k 1, o 2, p 1, fagot 9 times, edge.  
 The edge stripe is now discontinued, and these stitches are knitted plain as the point is decreased as follows:  
*First row.*—O, n, n, k 6, fagot 12 times, k 1, p 1, fagot 12 times, k 10.  
*Second row.*—O, n, n, k 6, fagot 25 times, k 9.  
*Third row.*—O, n, n, k 5, fagot 25 times, k 9.  
*Fourth row.*—O, n, n, k 5, fagot 25 times, k 8.  
*Fifth row.*—O, n, n, k 4, fagot 25 times, k 8.  
*Sixth row.*—O, n, n, k 4, fagot 25 times, k 7.  
*Seventh row.*—O, n, n, k 3, fagot 25 times, k 7.  
*Eighth row.*—O, n, n, k 3, fagot 25 times, k 6.  
*Ninth row.*—O, n, n, k 2, fagot 25 times, k 6.  
*Tenth row.*—O, n, n, k 2, fagot 25 times, k 5.  
*Eleventh row.*—O, n, n, k 1, fagot 25 times, k 5.  
*Twelfth row.*—O, n, n, k 1, fagot 25 times, k 4.  
*Thirteenth row.*—O, n, n, fagot 25 times, k 4.  
*Fourteenth row.*—O, n, n, fagot 25 times, k 3.  
*Fifteenth row.*—O, n, n, k 1, fagot 24 times, k 3.  
*Sixteenth row.*—O, n, n, k 1, fagot 23 times, k 4.  
*Seventeenth row.*—O, n, n, fagot 23 times, k 4.  
*Eighteenth row.*—O, n, n, fagot 23 times, k 3.  
*Nineteenth row.*—O, n, n, k 1, fagot 22 times, k 3.  
*Twentieth row.*—O, n, n, k 1, fagot 21 times, k 4.  
*Twenty-first row.*—O, n, n, fagot 21 times, k 4.  
*Twenty-second row.*—O, n, n, fagot 21 times, k 3.  
*Twenty-third row.*—O, n, n, k 1, fagot 20 times, k 3.  
*Twenty-fourth row.*—O, n, n, k 1, fagot 19 times, k 3.  
*Twenty-fifth row.*—O, n, n, fagot 19 times, k 4.  
*Twenty-sixth row.*—O, n, n, fagot 19 times, k 3.  
*Twenty-seventh row.*—O, n, n, k 1, fagot 18 times, k 3.  
*Twenty-eighth row.*—O, n, n, k 1, fagot 17 times, k 4.  
*Twenty-ninth row.*—O, n, n, fagot 17 times, k 4.  
*Thirtieth row.*—O, n, n, fagot 17 times, k 3.  
*Thirty-first row.*—O, n, n, k 1, fagot 16 times, k 3.  
*Thirty-second row.*—O, n, n, k 1, fagot 15 times, k 4.  
*Thirty-third row.*—O, n, n, fagot 15 times, k 4.  
*Thirty-fourth row.*—O, n, n, fagot 15 times, k 3.  
*Thirty-fifth row.*—O, n, n, k 1, fagot 14 times, k 3.  
*Thirty-sixth row.*—O, n, n, k 1, fagot 13 times, k 4.  
*Thirty-seventh row.*—O, n, n, fagot 13 times, k 4.  
*Thirty-eighth row.*—O, n, n, fagot 13 times, k 3.  
*Thirty-ninth row.*—O, n, n, k 1, fagot 12 times, k 3.  
*Fortieth row.*—O, n, n, k 1, fagot 11 times, k 4.  
*Forty-first row.*—O, n, n, fagot 11 times, k 4.  
*Forty-second row.*—O, n, n, fagot 11 times, k 3.

*Forty-third row.*—O, n, n, k 1, fagot 10 times, k 3.  
*Forty-fourth row.*—O, n, n, k 1, fagot 9 times, k 4.  
*Forty-fifth row.*—O, n, n, fagot 9 times, k 4.  
*Forty-sixth row.*—O, n, n, fagot 9 times, k 3.  
*Forty-seventh row.*—O, n, n, k 1, fagot 8 times, k 3.  
*Forty-eighth row.*—O, n, n, k 1, fagot 7 times, k 4.  
*Forty-ninth row.*—O, n, n, fagot 7 times, k 4.  
*Fiftieth row.*—O, n, n, fagot 7 times, k 3.  
*Fifty-first row.*—O, n, n, k 1, fagot 6 times, k 3.  
*Fifty-second row.*—O, n, n, k 1, fagot 5 times, k 4.  
*Fifty-third row.*—O, n, n, fagot 5 times, k 4.  
*Fifty-fourth row.*—O, n, n, fagot 5 times, k 3.  
*Fifty-fifth row.*—O, n, n, k 1, fagot 4 times, k 3.  
*Fifty-sixth row.*—O, n, n, k 1, fagot 3 times, k 4.  
*Fifty-seventh row.*—O, n, n, fagot 3 times, k 4.  
*Fifty-eighth row.*—O, n, n, fagot 3 times, k 3.  
*Fifty-ninth row.*—O, n, n, k 1, fagot twice, k 3.  
*Sixtieth row.*—O, n, n, k 1, fagot once, k 4.  
*Sixty-first row.*—O, n, n, fagot once, k 4.  
*Sixty-second row.*—O, n, n, fagot once, k 3.  
*Sixty-third row.*—O, n, n, k 4.  
*Sixty-fourth row.*—O, n, n, k 3.  
*Sixty-fifth row.*—O, n, n, n.  
*Sixty-sixth row.*—O, n, n.

Bind over 2, draw thread through and fasten blindly. Five of these points are required and are joined with over hand stitches, or they can be laced loosely together with linen

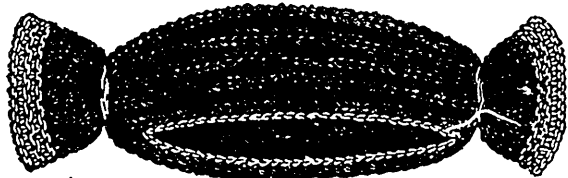


FIGURE NO. 2.—TEAPOT-HANDLE HOLDER.

thread and baby ribbon, loops and ends being left at the lower edge. The neck is finished with a narrow lace knitted as follows: Cast on 4 stitches.

*First row.*—Sl 1, k 1, o, k 2.  
*Second row.*—Knit 5.  
*Third row.*—Sl 1, k 2, o, k 2.  
*Fourth row.*—Knit 6.  
*Fifth row.*—Sl 1, k 1, o twice, n, o, k 2.  
*Sixth row.*—Knit 5, p 1, k 2.  
*Seventh row.*—Sl 1, k 5, o, k 2.  
*Eighth row.*—Bind off 5, k 3. Repeat from first row for all the points.

TEAPOT-HANDLE HOLDER.

FIGURE NO. 2.—To make this convenient article there will be required one pair steel needles No. 18, one pair No. 15 and one pair No. 12, some single Berlin wool, and a little fine purse-silk.

With the No. 18 needles and the purse-silk cast on 36 sts., and knit back and forth for 6 rows.

*Seventh row.*—With the wool, and needles No. 15 knit plain, knit 2 together, at each sixth stitch.

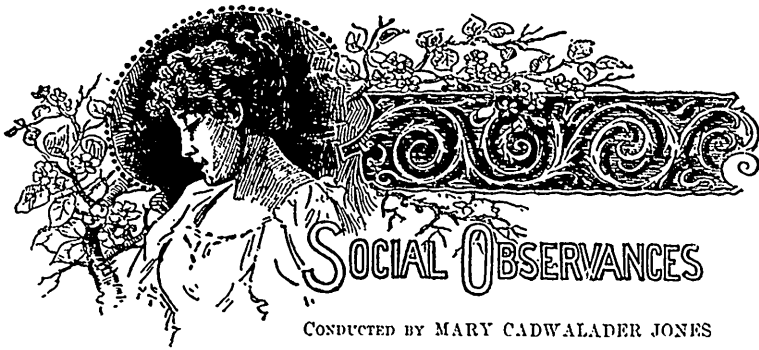
*Eighth row.*—Purl without decrease, and repeat the 7th and 8th rows alternately twice more.

*Thirteenth row.*—With wool and needles No. 12, work one row, increasing by putting the wool forward before every 6th st.

*Fourteenth and Sixteenth rows.*—Purl.  
*Fifteenth row.*—Like 13th row.

With the same needles work in patent knitting for 5 inches. Patent knitting is made thus: wool forward, slip 1, knit 2 together throughout; every row is the same.

Now work the second end as directed for the first, but decreasing by taking 2 together in the rows corresponding with the 13th and 15th rows; work the purl rows between as in the 14th and 16th rows. Now with wool and needles No. 15, work the rows corresponding with those from 12 to 8, with this exception; increase in the same proportion as you decreased, so as to work the silk rows on 36 sts. with needles No. 18, and cast off. Sew up the two sides 2 inches from each end, and draw the ends together by running wool through and fastening off tightly 1½ inch from the ends (see illustration), bind this over with silk to finish it neatly. Work round the opening in double crochet with the silk.



*K M H.*—If two young people wish to correspond it is not of much consequence which of them shall begin, although it is perhaps better that the man should write first, as in all social relations the woman is supposed to grant or to respond, rather than to offer. In introducing men of about the same age to each other, any simple form of words will do, such as "Mr. Smith do you know Mr. Brown?" but if Mr. Smith is decidedly the elder it is more courteous to say, "Mr. Smith, I want to introduce Mr. Brown," or "Mr. Brown asks me to introduce him to you."

*Mrs. A. I.*—The subject of the correct use of visiting cards seems complicated, but common sense may be applied to it, as to most social matters. In a small society where everyone knows everyone else well, cards are scarcely necessary, but in larger communities they are useful as reminders that their owners have paid visits which might otherwise be forgotten. A woman is only supposed to visit other women, so she only leaves her card for them, but if she is married her husband's card is left for the men of the family as well as the women. For instance, if Mr. and Mrs. Robinson have their married daughter Mrs. Green and her husband living with them, a lady calling leaves two of her own cards and four of her husband's, if she does not get in, but if Mrs. Green is a widow, the caller leaves two of her own and three of her husband's. In Europe married women do not leave cards for unmarried ones, but if a daughter of the house is in society it is the custom in this country to leave a card for her as well as her mother. The only reason for leaving cards when people are at home is to remind them by your pasteboard presence of your real one which they may have forgotten after a little while, especially if you were one of many others at a large reception. Men are usually too busy to pay visits, but their cards are always left by their wives in any except the most informal visiting.

*A. E.*—When a party of ladies dine with men at a club they wear hats or not, as they may agree, but always high-necked frocks, as full dress is not appropriate in a club. A dress that would be suitable for a garden party, with a pretty hat, is the usual thing. Cards cannot be left afterwards, as women never leave cards on men, under any circumstances.

*C. A. D.* It is not obligatory to leave your card at an afternoon tea, but useful if you want to make sure that your hostess will remember your presence. No answer is needed to an invitation to tea, unless you received a personal note asking you to come, but if you could not go, it is polite to call as soon afterwards as possible and very courteous people always call or leave cards after a tea, as it is an entertainment, although a simple one, and therefore counts for more than a mere visit.

*Mrs. T. A.*—Very simple things are usually served at five o'clock tea. Besides tea and sometimes chocolate there are little cakes and delicate sandwiches of various kinds. These are either handed about among the company, or set upon the table in the dining-room, usually without a table-cloth if the table will stand being shown, and one of the daughters of the house, or some friend, takes charge of the tea-pot and helps people as they come in informally. Lump shades are no longer elaborate dust-traps of silk and lace, as a few years ago, but are usually made of paper, in straight Empire shapes, and either pleated like a fan or with a plain surface, painted in different designs.

*E. N. S.*—There is no set form for letters of condolence, and it is better to send a few words of sympathy as soon as you hear that a friend is in sorrow, just to show that you are not forgetful, without attempting any consolation or moralizing. In the

same way it is well to be quite simple in thanking any one for a pleasant time. To say, "Thank you for giving me such a pleasant day," as if you meant it, will be more valued than any long and studied phrase.

*A. R.*—1. The last answer to E. N. S. will also serve for your question as to the best form of words in which to thank a young man for taking you to drive. 2. You may answer simply that you are sorry that you do not feel well enough to go to church on that afternoon or evening. 3. A girl should not accept an engagement ring from a man unless she honestly means to marry him, and if she does she will find the right words in which to thank him for it, without troubling herself as to their form. 4. If the young man has to go off in the train before the girl has finished her ice-cream she may thank him just as he goes. 5. It is correct to break hoe-cake or corn pone for the table, as cutting is apt to make it heavy. 6. She should write him a simple, straightforward note saying that she would rather he did not come to see her, as her parents do not approve of his doing so. 7. If a girl loves a man any words in which she tells him so will surely suit him, if he loves her.

*Mrs. A. W.*—The officiating clergyman is usually the first person to wish happiness to a bride. Congratulations are reserved for the bridegroom, as he is supposed to be fortunate in winning such a prize. The newly-married couple usually sit next each other at the head of the table, and then comes the clergyman, and the other oldest and most honored friends of the family. If a bride does not give her wedding flowers to her bridesmaids it is gracious to send them to some invalid or sick person who could not come to the wedding. White or pearl-gray gloves are correct for a bridegroom.

*Mrs. A. G.*—When two people who have no near relations wish to be married simply, there is no reason why they should have an elaborate wedding dinner; indeed, that is now seldom given. Mere acquaintances are invited to the church, and only intimate friends to the house afterwards, where they have simple refreshments. If the girl has no near relations the oldest friend of her family usually gives her away, and she may have bridesmaids and a maid of honor or not, just as she chooses. If a woman has not been married before, and does not wear travelling dress, she almost always wears a veil, and it is a pretty custom. Invitations are sent out ten days or a fortnight before a wedding, and if there is any fear that the church may be crowded by people who have not been invited, little cards are enclosed in the invitations, to be shown at the church door. As a rule the simpler and more reverent a wedding is kept the better, for it is not a proper occasion for social display.

*A. S.*—There is no hard and fast rule as to stationery, except that people of good taste avoid eccentricities in that, as they would in their clothes. Cream-colored or gray paper, with rather a smooth dull surface, has been much used for the last two or three years, the envelopes being rather square than long. In business letters the full address of the writer should be placed at the top, and then the date underneath thus:

"21 High Street,  
Mobile, Alabama,  
August 10th, 1897."

For informal notes all this is not necessary, but it is well to put "21 High Street" to aid the memory of the person who may have to answer. The date is always put at the head of a formal letter, but often after the signature of an informal note as thus:

"Sincerely yours,  
Any Gray.

Saturday."

There is no rule as to writing on one page after another, but, on the other hand, there is no reason for having to twist a sheet of paper around, or wonder what comes next, and it is always correct to write on one page after another, as books are printed, for written words, like printed ones, are only symbols to repre-



gent speech. It is pretty to write a date out in full in words, except the year, which is almost always put in figures, but in our busy lives it is more practical to put them partly in figures, as "July 19th, 1897." Figures alone should only be used for business memoranda.

*Mrs. P. S.*—As it is not a general custom in this country to announce the birth of children there is no obligatory form, but something like this would do: "Mr. and Mrs. William Brown desire to announce the birth of a son, on August 14th, 1897."

*M. E. T.*—It is now fashionable for bridesmaids to wear both hats and gloves, and they carry a simple bunch of flowers in their hands, as they would any other bouquet.

*H. J. M. and G. M.*—See answer to A. S.

*L. B.*—In answering letters of condolence it will be enough to thank the writers for their sympathy in a few simple words—sorrow is not expected to be long-winded. Plain white writing-paper with a black border about an eighth of an inch wide would be suitable after the death of a parent.

*Mrs. A. G.*—After first calls have been exchanged, it is the place of the old resident to entertain the new comers.

*J. E.*—There is nothing improper in wearing a white dress for a short railway journey, nor in exchanging flower plants with a young man if you know him well, nor in giving him a little bouquet for his button-hole. As for driving with him in a buggy, customs vary with places, and it will be right for you to do it if it is done by the nicest girls where you live. A young lady can perfectly well wear a red waist and black skirt in a public place. The man should most certainly be the first to suggest an exchange of photographs.

*R. T. C.*—If a young lady asks you to sit in her seat at church and she and her brother walk home with you afterwards, it will be both proper and courteous to ask them to come into your house. If a man who is engaged to a girl joins her when she is walking with another girl there is not the least reason why this other girl should drop behind or go away—it is not as if she had interrupted them. Even if a year has passed since you were asked to call it will still be correct to go, and you can apologize for your delay. When people are at home cards can only be left on a hall-table or some place where they may be put quietly. If people receive you on their piazza, sitting in full sight of your going and coming, you cannot well leave your card, as it would not do to put it in the lap of the lady on whom you are calling.

*M. T. L.*—Friends at a distance always like to be remembered by invitations to a wedding, but if more of them are likely to come than your house will hold comfortably, it will be better to be married in church and invite only intimate friends to the house afterwards. In that case your friends where you live should certainly be invited to the church.

*E. O. B.*—It will be well to send invitations to your wedding to everyone whom you know in the town in which you are to live, as they should then call on you when you move there after your marriage.

*T. M.*—If you are the eldest daughter of your family you have a right to put "Miss M." on your cards, but if there are others of the name you would better put your address also to avoid confusion. If people are not at home, you hand your card to the servant who opens the door, without saying anything. Ask your friends to come and see the visitors whom you expect and help you to give them a pleasant time. If the young man whom you are to marry has a relation living with him and she invites you to the house, it is not incorrect to go, but a girl should always avoid the least appearance of running after a man.

*L. P.*—Black ink is now more used than violet. Address your friend as "Dear Mr. So-and-so," and if you want to congratulate him on securing a good position, write this as simply as you would say it—letters are not mysterious forms, but only meant to replace speech. It is quite correct to put a comma at the end of each line of an address, and a period after the last word, but it is rarely done in this country. If you find a writing-paper which suits you there is no reason to change it often.

*M. B.*—If a young man whom you have not seen since he was a little boy sends you his photograph through a friend without a note it will be quite enough if you return your thanks verbally through the same friend.

*A. R.*—If you are obliged to leave a place without returning visits which have been made to you, you should address an envelope to each person, put your card inside, and have them posted as soon as you go. If you want to put anything on the card it should be in the lower corner. The letters "p. p. c."

stand for the French words "*pour prendre congé*," meaning "to take leave."

*L. R.*—The eldest daughter of a family is called Miss Blank, and has the right to open any envelope so addressed. Until she marries, her younger sister must be known as Miss Mary Blank. The four most precious stones are the diamond, ruby, emerald and sapphire, a fine large ruby is worth more than a diamond of the same size.

*B. T.*—Chicken salad, croquettes, cold or hot fillet of beef, vegetable salad, game of any kind, jellies, ice cream and cakes would any or all of them be suitable for a wedding supper.

*H. R.*—The people invited to the church for a wedding assemble there and after the ceremony those who are invited to the house go directly there, giving the bride a few minutes to speak to her immediate family. It is now thought quite correct for a woman no longer young to wear black silk at a wedding reception.

*M. C. B.*—If a gentleman walks home from church with a lady, when they reach her house it will be polite of her to ask him to come in, unless there is some reason why she does not want to. If there is, after a few words, she may say something like "I'm very sorry, but I have to go in now," shake hands, and leave him.

*E. G.*—It is no longer considered necessary to have an elaborate trousseau, as it gets old-fashioned before it is worn out. The idea of a bride's face shaded by her veil is always a pretty one, but she may wear it down or not as she likes. The bride and groom go in first to the wedding supper, followed by the groom's family, as it is the bride's house, and then the elder intimate friends of both sides, but there is no particular master of ceremonies.

*Country.*—The mayor of a city should always be addressed as "Hon." even on private letters, and he is commonly called "Mr. Mayor," and people are introduced to him, except in the case of ladies. "Mrs. Smith, allow me to introduce His Honor the Mayor of Blank," is the proper formal way, and it would be a compliment to put him in the place of the absent head of the house, although not obligatory.

*Dorothy.*—Gentlemen are always introduced or presented to ladies, and never ladies to gentlemen, under any circumstances, unless the man is a crowned head. The lady's name is mentioned first, as "Mrs. Dash, will you allow me to introduce Mr. Blank."

*Innocence.*—It certainly is exceedingly improper for two young girls to go alone to a canteen at eleven o'clock at night, and it is not good style for a girl to loll about with her feet up when she is talking to young men. Young men despise nothing so much as a familiarity which they are perfectly willing to encourage, and it is for girls to set their own standards.

*N. B.*—Tea gowns or tea jackets are worn now by young ladies, and most properly late in the afternoon, when the walking dress has been taken off. Any jeweller will give you a list of the precious stones with names beginning with *j* or *l*, but there are not many. When one does not hear a remark that is made "I beg your pardon?" is the most polite thing to say.

*Little Ida.*—Clergymen and their wives are spoken to as other people are, and not in the third person. "Will you go?" is quite right.

*Lilla B.*—It will be entirely correct to be married either in gray or in white if you are in mourning for a sister, or if you have worn it eight months you might leave it off after your marriage. It is well to begin married life with as few shadows as possible.

*Alice B.*—It does not make much difference whether the girl goes in first or not, but it is rather better. You can certainly ask a young man to join a party to a place of amusement, but if it is a case of escort he had better do the asking.

*Polly.*—1. All the bridal party should wear gloves. 2. The married pair stay to receive the congratulations of their friends. 3. Refreshments are served after a few minutes. 4. The company always stands during the wedding ceremony in a house. 5. The most stylish shade for next winter is not yet decided. 6. Black fancy stuffs are more worn now than black silk by young people.

*M. B. N.*—Sealing-wax is still used, but essels, except in studios, are rather out of fashion. If a man is doing the driving, a woman should sit on his left, but if they are being driven she should always sit on his right.

*P. O.*—A girl who is talking to a young man at a party can always leave him, to dance or to get ice-cream with another man, without being rude, especially if she says a few pleasant words as she departs.

# A HARVEST DRILL.

By J. BELL LANDFEAR.



THIS drill calls for the services of seventeen girls and boys. In the Jack-o'-lantern dance there are six boys. In the party of huskers there are five girls and five boys. The clown is a boy. The stage is set to represent the interior of a barn. There are shocks of corn, bundles of oats and several pumpkins in the foreground. Old-fashioned tin lanterns are hung about the walls, giving the

always over her face; the village belle, who always finds the red ears of corn; the every day girl, who husks the most corn; and the village dude, who wears a loud checked suit, a high white collar, a red tie and a stiff hat too large for him. The other four huskers are good-natured boys dressed in overalls, large hats and big top boots.

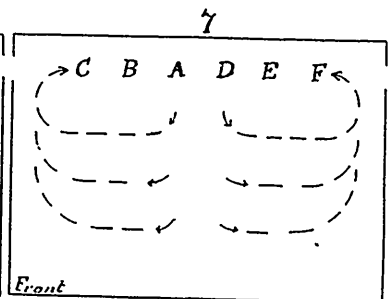
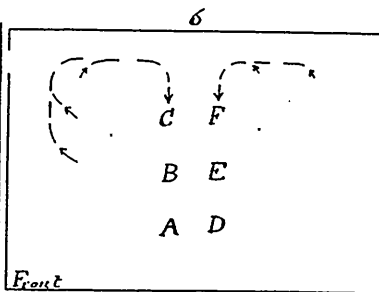
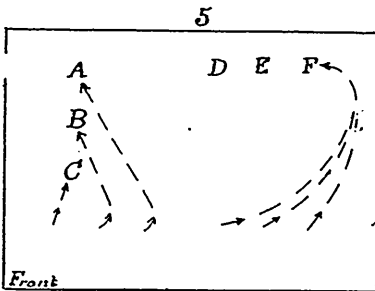
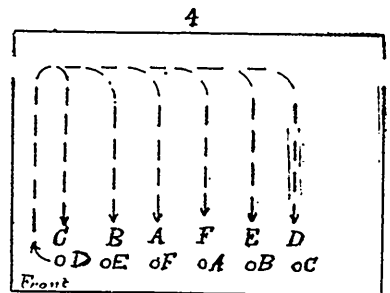
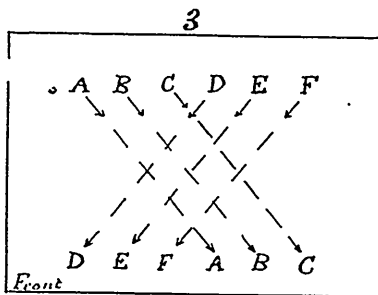
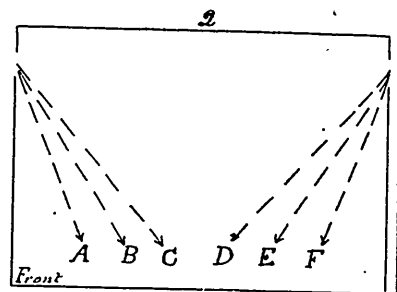
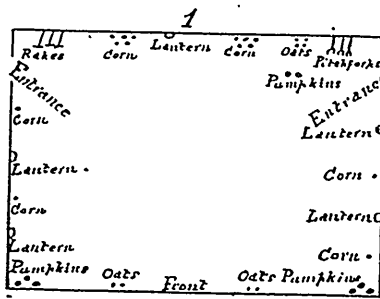
only light for the opening figures. (Diagram No. 1.)

The lighting for the subsequent figures may be from a calcium at the rear of the house, or from large lanterns, with powerful reflectors, hung at the sides of the stage but concealed from the audience. For the Jack-o'-lantern dance, dark slides may be put over these lanterns to hide the light and darken the stage.

The clown wears dark clothes with several red ears of corn braided together by the husks and hanging over his shoulder. He is the life of the party and after the husking begins is at liberty to take any place on the stage he pleases and play any prank that comes into his head—holding red ears out to the boys but always snatching them away before they can take them, trying to kiss the girls, etc.

During the entire drill the characters will enhance the effect by turning to each other, whispering and gesturing but

The costumes for the Jack-o'-lantern boys are of dark-green with full knee trousers and a blouse-waist having its sleeves puffed at regular intervals to the wrist. A rucho of lighter green tissue paper cut to represent small pumpkin leaves is worn about the neck. Two full-sized pumpkin leaves, one of dark and the other of light green paper, are fastened together in the center and worn upon the head, being held in place by an elastic band. Dark-green cotton stockings pulled on over the shoes give somewhat the effect of pumpkin stems. The Jack-o'-lanterns are made from the shells of pumpkins. Each face should differ from the others. Some may have teeth and some be without them. In some, the eyes may be made looking up and in some looking down. A candle should be firmly placed inside each shell. The vent hole in the top should be small. The lanterns are carried suspended by strong picture-wire.



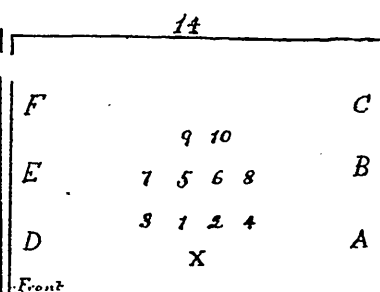
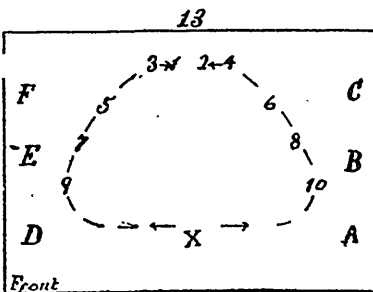
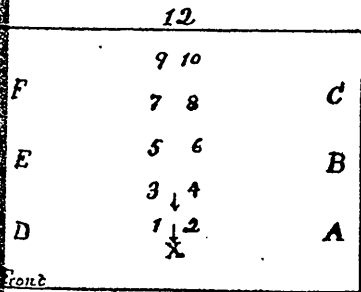
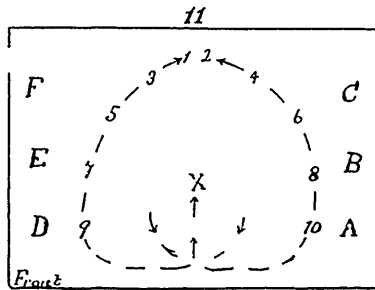
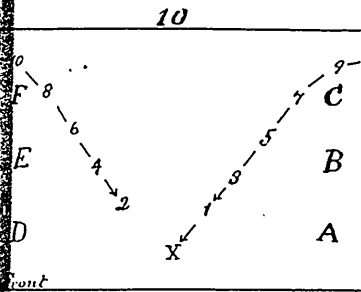
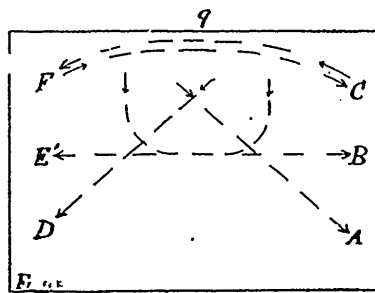
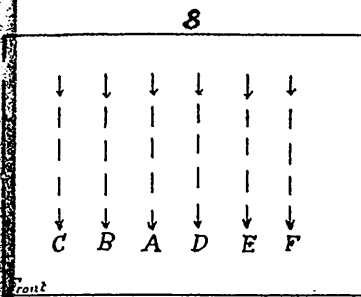
The huskers include the village flirt, who is dressed with a manifestly lame attempt at style; the village tomboy, who wears a gingham dress and a sunbonnet and is full of fun and mischief; the village prude, who wears her sunbonnet

always keeping their prescribed places in the scene. They should hold throughout the idea of animated motion. The drill begins with the dance of the Jack-o'-lanterns. For music, use a lively two-step and let the dancers skip or two-

in good time. Let the stage be darkened, all the light coming from the lanterns on the side walls and from the Jack-lanterns. There are entrances on the right and left sides of the stage. Of the Jack-o'-lanterns there enter from the right side D, E and F and from the left side A, B and C. They advance in single file to the front of the stage, there forming a straight line. All hold their lanterns down at arms' length in their right hands. (Diagram No. 2.) Holding this line, all stand and slowly sway their bodies in time to the music, swinging their lanterns, faces toward the front, like censers, for sixteen counts. On the last count, all whirl about-face, shifting their lanterns to their heads but keeping the faces of the lanterns toward the front. They march slowly to the rear of the stage where they wheel front-face, taking the lanterns under their right arms. Crossing in the center they march to the front of the stage, A and F starting first, the rest following at intervals three feet apart. (Diagram No. 3.) Each Jack now places his lantern, face front, on the floor between himself and his next neighbor. All right-face and in turn jump over the lantern, returning to place back of each lantern as shown in diagram No. 4. D jumps over only one lantern while C jumps over two. The dots in the diagram show the position of the lanterns.

the rear, D leading, the rest following three feet apart, as shown in diagram No. 5. When both lines are in position, A and D together march down the center of the stage toward the front, the rest following three feet apart. (Diagram No. 6.) All stop and from the places indicated in diagram No. 6, face the right and left sides of the stage, march to their respective sides, face the rear of the stage, march to the rear, face the center of the stage and march to the places indicated in diagram No. 7. They now face the front of the stage, placing their lanterns on their heads, faces front, and holding them in place with both hands. They now stoop upon their haunches and hop in broken time to the front of the stage (diagram No. 8) where they whirl around, facing the rear of the stage, turning the lanterns to face the front, and hop to the rear of the stage. They now rise to their feet, face the front, at the same time turning the lanterns to face the front, and two at a time they change places, as indicated in diagram No. 9. C and F change first, D and A next and E and B last. These positions they hold until figure number nineteen, all facing the front of the stage, with their lanterns held on their heads.

The stage lights are now turned up and the huskers enter, right and left. The girls, to whom are assigned the even numbers, enter at the right side, led by No. 2. The boys, odd numbers, enter at the left side, led by X, the clown. (Diagram No. 10.) X marches backward ten steps, as the two lines, led by No. 2 and No. 1, advance and, crossing at the front of the stage, take the positions shown in diagram No. 11. Forming by twos they march down the center, X advancing to the front of the stage. (Diagram No. 12.) X holds his place while the two lines, turning to the right and to the left, march up the sides of the stage to form in fours at the rear. (Diagram No. 13.) All now march down to the front, the first eight in fours, the last two following, four feet between the two lines. (Diagram No. 14.) At the front of the stage they form in twos, Nos. 1 and 3 turning to the right, Nos. 2 and 4 to the left, and march up stage (diagram No. 15) where they form in two lines single file, No. 1 leading the odd numbers and No. 2 the even numbers. At the front (diagram No. 16) X joins hands with No. 1 and No. 2 and all form a circle (diagram No. 17) as large



now take up their lanterns. A, B and C face the rear of the stage and march in the order indicated in diagram No. 5 to the rear at the right side of the stage, A leading, the rest following at intervals of three feet. At the same time D, E and F face the rear of the stage and march along the left side to

as is possible and dance twice to the right all the way around, then twice to the left, stopping in their original places. (Diagram No. 17.) The lines now form as in diagram No. 16, X remaining quiet; the odd numbers dance up to the even numbers opposite, form in twos, and joining hands skip to the

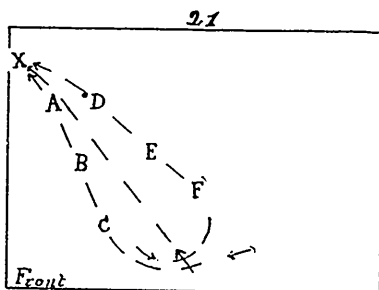
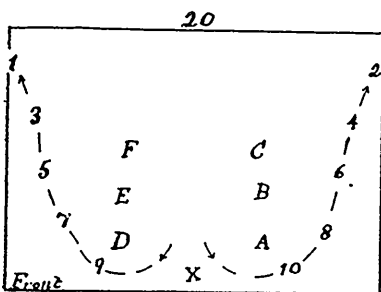
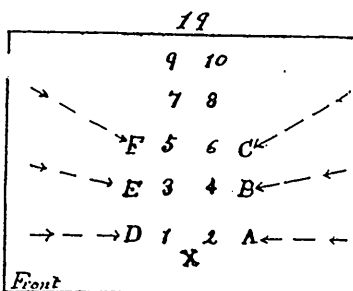
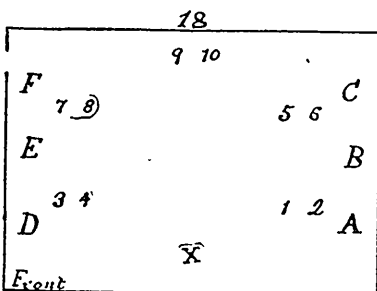
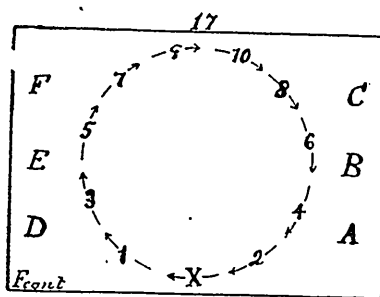
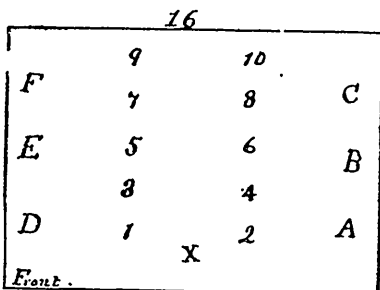
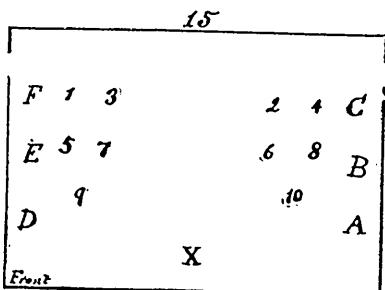
places indicated in diagram No. 18. The even numbers (girls) now sit; the odd numbers (boys) step to the shocks of corn at each side and bring some stalks to the girls, upon which all proceed to husk, X running about as he pleases, here and there, while all sing the following "Song of the Huskers," (composed by C. F. L.) to the well-known college tune of "Jingle Bells:"

Come from far and near,  
For our husking bee,  
Now we're gathered here,  
Let us work with glee.

Work then with a will,  
Make your fingers fly!  
Every ear that's red  
Means a sweetheart true;  
So be quick, and then, perhaps,  
You will find one too.

CHORUS.

During the singing, X has tried in vain to kiss several of the girls, but has finally succeeded in kissing the village prettiest (No. 6.) The boys have tried and failed to steal a red ear



Seated in a ring  
By our lanterns' light,  
Oh, what fun it is to sing  
A husking song to-night!

CHORUS:

Work and sing, work and sing!  
Let's be bright and gay!  
When we're done, then for fun;  
Briskly husk away.

[Repeat]

We have lots to do,  
We must all be spry;

he went by. As the singing ends, X returns to his original place, as shown in diagram No. 18. The others now form two straight lines down the center of the stage. The Jack-o-lanterns march from their places to stand by the first of the couples. (Diagram No. 19.) X steps to the front of the stage; the two lines of huskers pass to the front and then out, the even numbers, led by No. 2, making their exit at the left of the stage, the odd numbers, led by No. 1, at the right. (Diagram No. 20.) X starts for the right entrance; the Jack-o-lanterns all march forward, cross at the front and chase X out, right entrance. (Diagram No. 21.) C and F are the last to leave the stage.

THE POSTER GIRL.—Some of the best drawing and most strikingly decorative use of color seen during the past few years have been devoted to the exploitation of the Poster Girl. That this picturesque and captivating exposition of up-to-date femininity is seen at her brightest and best in the series of posters used to announce the successive numbers of THE DELINEATOR, The

Grand Album of Metropolitan Fashions and The Glass Fashion Up to Date is attested by the large number of requests for copies of these posters received from collectors every month. We have, therefore, decided to place them on sale at a nominal rate. The set of three issued each month will be sent postpaid to any address for 3d. or 5 cents.

## THE FLOWER GARDEN.

BY E. C. VICK.

[MR. VICK WILL BE PLEASSED 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.]

## AUTUMN BULBS.

Now is the time to plant what are known as Autumn bulbs, for Spring flowering. Every Spring dozens of people wish to know whether they can obtain these bulbs, but at that season they are not obtainable, or are useless even if to be had. The bulbs must be planted now in well-prepared soil, spaded deeply if in the open ground and well fertilized for beds, pots and boxes for house culture. Bulbs are cheap and make a gorgeous show of brilliant color in the early Spring, just at the season when flowers are scarce and high. They are very easy plants to succeed with, requiring as little care as anything that grows and being sure to produce an abundance of perfect flowers.

A word of caution to the buyer will not be amiss. To avoid disappointment, let cheap bulbs alone. The best are catalogued by leading seedsmen and are not dear. Hyacinths, either single or double, remain longest in flower; tulips and crocuses come next, the crocus being first to blossom. Beds, to secure the most striking effect, should be arranged in solid colors, red, blue, white, pink, crimson and lavender in the hyacinths, or in different colors massed in beds laid out according to simple geometrical designs. A bed 6 feet square will require 169 hyacinth bulbs planted 6 inches apart, while a circular bed 5 feet across will require 100 bulbs.

Crocuses, snowdrops and daffodils will be pretty scattered about the lawn in the early Spring; they may be cut down by the lawn mower without injury when it is time to cut the grass and the flowers will peep up again the next Spring and so on year after year. This style of planting is particularly effective in out-of-the-way corners, giving the appearance of early wild flowers. *Trillium* is also good for this wild effect, especially for shady places; its flowers are quite large. *Trillium grandiflorum* at first appears white but changes to rose in a few days. *Trillium grandiflorum roseum* is similar but with larger flowers, while the sessile *Californicum* is pure white with oddly-mottled foliage. In arranging beds it is well to raise them slightly so that water will not lie on the surface for any length of time, as the bulbs would then be likely to decay. When the bulbs have been planted, cover the beds with leaves, five or six inches deep and on these throw a little manure, earth or brush to prevent them from blowing away.

Hyacinths should be planted three or four inches below the surface of the soil and some six inches apart. In about five weeks after flowering, the leaves will become yellow, when the bulbs may be taken up, dried and stored in a cool place until wanted again for planting. If the beds are needed before the leaves turn yellow, the bulbs may be taken up about two weeks after flowering, the flower stems removed and the bulbs placed in a dry bed in the garden and covered with a little earth, leaving the leaves exposed where they can remain until fully ripe, when the bulbs may be removed or allowed to remain where they are until needed. As the bulbs rapidly deteriorate in this country, planting after the second year is not advised.

Tulips should be planted about three inches deep and five inches apart. After flowering they can be taken up and planted close together in any corner of the garden until time to replant in the Autumn, or bedding plants can be set out between the rows and before they cover the ground the tulip leaves will be ready to remove. Both hyacinths and tulips are divided into early and late classes and by making careful selections flowers may be had in bloom for quite a month. Be careful, however, to plant in beds by themselves varieties which come in flower at the same time.

The crocus flowers some time before either hyacinths or tulips. The bulbs should be set three inches apart and covered with about two inches of earth.

The snowdrop or *galanthus* appears in flower before the tulips and is the avant-courier of Spring; the bulbs should be planted about two inches apart and at about the same depth.

Narcissuses, which include the daffodil and jonquil, have now some wonderful new varieties, awakening fresh interest in this old favorite. The colorings of the flowers are beautiful

while the odor is rich and fragrant, making them particularly desirable for cut flowers. The large trumpet narcissus is either of solid yellow or white or of the two colors.

*Chinodoxa* is a valuable Spring flower when grown in masses, and has the advantage of being uncommon, flowering about the same time as the snowdrop. It does well also for pot culture when treated as a hyacinth, but to make it bloom freely it must be kept close to the window glass so as to secure the greatest possible amount of light when brought out for flowering.

Crown imperials are great favorites and all of the varieties are valuable. *Erythronium grandiflorum* (giant dog-tooth violet) presents a pretty sight when grown in masses of twenty or thirty; the foliage is rich and variegated. The plants like a moist and partially-shaded location. The dog-tooth violet makes gardens of the New Jersey woods in the Spring. Some succeed in growing it in cold frames until Winter and then bring it into the window garden or conservatory, but the living room is apt to be too hot and dry for it. For later flowering, alliums and anemone may be recommended.

*Hemerocallis* (day lily) is valuable for many locations on a lawn, forming strong, bushy clumps with attractive foliage and bearing a succession of bright-yellow, delicate-scented flowers.

In the Autumn planting the iris, which has become so popular during the past few years, should not be overlooked. The new varieties are certainly superb; the flowers are frequently eight to ten inches in diameter and in color suggest rich hues of watered silk—white, rose, lilac, blue, violet, lavender and yellow. The iris thrives best in a moist soil and is particularly suitable for the banks of ponds or streams, but it will do well anywhere if plentifully supplied with water while growing. The German iris is the true fleur-de-lis and equals in beauty the Japan iris, though the flowers are not so large.

Lily-of-the-valley may be planted now as may also peonies. With the old-fashioned peonies all are familiar. The new Japanese tree-peonies are marvels in size, the flowers frequently measuring ten inches in diameter and being of beautiful form and color. Peonies do well anywhere, but a rich, loamy soil secures their perfection. The Japanese varieties are usually grafted on the roots of a strong-growing herbaceous variety. In planting be sure to place the graft about three inches below the surface of the earth. Peonies do not flower well until they have become established, so do not look for an abundance of bloom the first year.

A very pretty and effective bed of early flowers may be made up of snowdrops and scilla, the snowdrops in the center and *scilla Siberica* for the border. The white center with the bright-blue edging is dazzling in effect, though the bulbs may be mixed with good results.

For hardy bulbs to supply Summer and Autumn flowers, lilies are unrivalled. By studying the catalogues and making careful selections, lilies may be had in flower from May until Autumn. They are valuable for planting in beds with peonies, rhododendrons and other similar plants, as a little shade is favorable to all lilies. When cut the flowers remain fresh for a long time, if kept in water, and a few flowers will perfume a whole house. The soil best adapted to lilies is light and deep; if it is naturally heavy, leaf-mould and sand should be mixed with it, spading it as deeply as possible.

For house culture, bulbs are perfect, requiring but little attention and doing well under conditions which exist in every household. Hyacinths and tulips are in the greatest demand for this purpose and may be grown singly in pots, though the most brilliant effect is produced by planting a number of bulbs in a jardinière or large pot. Seed pans—large flower pots obtained from florists—are excellent for the purpose, being sufficiently wide to accommodate a large number of bulbs and of convenient size for handling. The sizes are from 10 inches in diameter and 5 inches deep to 18 inches in diameter and 9 inches deep. They are comparatively inexpensive and are desirable for all kinds of bulbs, especially lily-of-the-valley, crocus, narcissus, anemones, ixias and oxalis. A number of these seed-pan flower pots can be moved about and made to fill a window shelf or

table in place of a window-box, which is always large, heavy and troublesome to handle. For table and pulpit decoration they are most desirable. A beautiful decoration is made by filling one of the seed pans with "little gem" callas or ferns.

Hyacinths do well grown in water in special hyacinth glasses. The bulbs are placed in the vases so that the base of the bulb just touches the water. The vases should then be set away in a cool, dark place in the cellar for several weeks, where the roots will form. They may be then brought into a light room where the temperature is 70° or a little below, 60° to 65° being about right. A few plants brought into the light at a time will keep up a succession of bloom for weeks. Narcissus and crocus may be grown in water in like manner. These as well as hyacinths can be grown in this way in large, deep dishes or bowls filled with good-sized pebbles so as to elevate the bulbs to the top of the dish, allowing the base of the bulb only to touch the water and fixing the bulbs sufficiently secure with the pebbles so the weight of the flower will not topple them over. But the finest flowers are obtained only when the plants are grown in earth.

Sandy, porous soil is best for bulbs. Plant all bulbs for pot culture so the tip or surface of the bulb will just show above the soil and then water thoroughly and set away in the cellar as recommended for bulbs in water. When the flower buds appear, plenty of air and light will be required and sprinkling the leaves and buds daily will be of great benefit. Sunlight is needed to bring the plants into flower but when the flowers are fully developed they last longer if the direct rays of the sun do not strike them.

Other good bulbs for pot culture are *achimenes*, *allium*, *anemone*, *cruenta*, *babiana*, *chionodoxa*, crown imperials, *freesia*, *fritillaria*, *ixias*, *ornithogalum*, *Arabicum* (star of Bethlehem), *oxalis*, *ranunculus*, *scilla* and *sparaxis*. Instead of investing all that is to be spent on Winter bulbs for hyacinths and tulips, it is well to select a few of the rarer bulbs named and try them; next year try some others. In this way you will find which you can best succeed with. Many of the plants mentioned differ from hyacinths and tulips in that they do not deteriorate and by care in a few years you may have a considerable variety and a grand Winter display. It is pleasant, too, to have a few flowers that are a little uncommon. The *amaryllis* is one of this kind that may be kept for years. *Amaryllis Johnsonii* (spice lily) has gorgeous trumpet-shaped red flowers with white streaks in the center of the petals, borne on stalks from two to three feet long, while several other varieties are equally valuable and pretty. The *arums* are odd and multiply rapidly.

#### FRUIT AND SHADE TREES.

All fruit and shade trees may be planted now. At a very slight expense and by the exercise of a little judgment and taste, any country or suburban home may be thus greatly increased in value. Every season, places that are well planted and kept up sell for good prices while adjoining property which has cost as much or more, but on which the landscape gardening has been neglected, fails to find a purchaser at any price. In planting trees, shrubs or vines, if you want them to live and thrive, dig holes larger and deeper than the roots seem to require; remove all stones, partially fill up the hole again, spread out the roots to their full length and in their natural shape, fill in the earth and carefully pack it firmly about the roots. Innumerable trees and shrubs are buried every year by people who dig a hole—a grave, it might properly be called—just large enough to jam the roots in, squeezed together. Then the nurseryman is called a swindler because the trees do not live. If trees should live that have been planted in this way, they will be poor, stunted things for years until the roots gradually spread themselves out into a position where they can sufficiently nurture the plants.

Each season finds me a greater believer than before in intense cultivation. If you want fine plants, fruits and flowers, get down into the ground with your cultivation. Before planting, fertilize well and loosen up the soil to the greatest reasonable depth and then keep it constantly stirred, loose and mellow, never allowing it to become packed or hard. Be liberal with fertilizers and you will have plants that their best friends will scarcely recognize because of their great beauty and size.

**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

All tender garden plants that are to be saved must either taken up and stored away this month or cuttings made from them. Geraniums, coleus and verbenas cuttings root now and are more satisfactory for another season than are plants. Fuchsias, petunias and many other plants can be started in the same way. Gladiolus and dahlia bulbs must be taken up before severe frosts and stored away in a cool place until next Spring. Those having conservatories, green-houses should see that everything is now in complete order and repair for the Winter.

#### ANSWERS TO CORRESPONDENTS.

J. S.—Your palms were kept too dry. Never allow the earth become dry. Begonias also require plenty of moisture. You do state how your plants are growing, but I suspect this is a case of "saucers," as I have named this disease. If I am correct, your plants in pots which are kept standing in saucers containing water at the time, thus keeping the soil cold and sour and killing the plants. M. E. W.—Boston ivy is propagated by cuttings. Pansies should be planted in July for Spring flowers. The passion flower is hardy New Mexico.

L. N. M.—Keep the rubber plant in the light but not in sunlight. Have good drainage, give plenty of water and a little of the fertilizer sold by florists in packages, and to be used as directed on package. Liquid manure may be used in place of prepared fertilizer. C. H. G.—The soil about your wisteria is too rich. Do not use any fertilizer. Restrict the root growth and it will flower. It will flower when the soil becomes somewhat exhausted. Remove the soil from around the surface and replacing it with poor, gray soil may be beneficial.

Mrs. L.—The specimen sent is *euonymus Japonicus*. G. M.—Salt will kill garden snails but, unfortunately, it also kills plants. Sometimes plants can be protected from the snails by a ring of salt placed around the plant at a distance. The wholesale destruction of snails may be accomplished by covering the ground with powdered quicklime, four or five hundred pounds to the acre. This operation should be repeated in a few days. The lime is also beneficial as a fertilizer. Snails or slugs, as they are sometimes called, may also be trapped by placing on the ground cabbage or lettuce leaves or sliced apples or potatoes, of which they are very fond. The pieces should be gathered up two or three hours after dark by hand light and the slugs destroyed by throwing them into brine.

Mrs. P. B. W.—Watering the plant with lime-water will kill the angle-worms.

E. F.—Get new plants of cyclamen. Sprinkle the chrysanthemum with tobacco tea to kill black lice. (Tobacco is steeped in water about the color of strong tea.) Cannas will not stand freezing. Take up the tubers and keep them in sand in the cellar. Moisten the sand if it becomes dry and dusty.

PEARL, P.—Use tobacco tea for rose insects. Give heliotrope partial shade and a good, rich soil.

M. C.—Gloxinias are grown from both seed and leaf-cuttings. Use rich loam or leaf-mould finely sifted, to which add a small portion of sand. The mature plant is a bulb which may be kept over Winter dry sand in a temperature of about 50°. The bulbs are started during March or April, placing the crowns even with the surface of the soil and watering gently until growth begins. Manure water is beneficial during the blooming season. Gradually withdraw water in the Autumn dry off the bulbs.

Mrs. T. F. W.—*Gardenia* (Cape jasmine) likes a strong, rich sandy loam with a little old manure mixed with it. It also requires plenty of heat and shade. As you give no information as to what culture your plant is receiving now, I cannot say what is the trouble.

E. L.—Give *climatis Jackmanii* rich soil, a sunny exposure and plenty of water. Do not cut or trim it, but allow it to grow naturally. *Clematis* is propagated by cuttings of green shoots, by layers or seeds. The hardy *azaleas* may be pruned.

W. J. M.—*Pandanus* requires a sandy loam and plenty of water. Summer but should be kept moderately dry in Winter. No water should be allowed to lodge in the leaves.

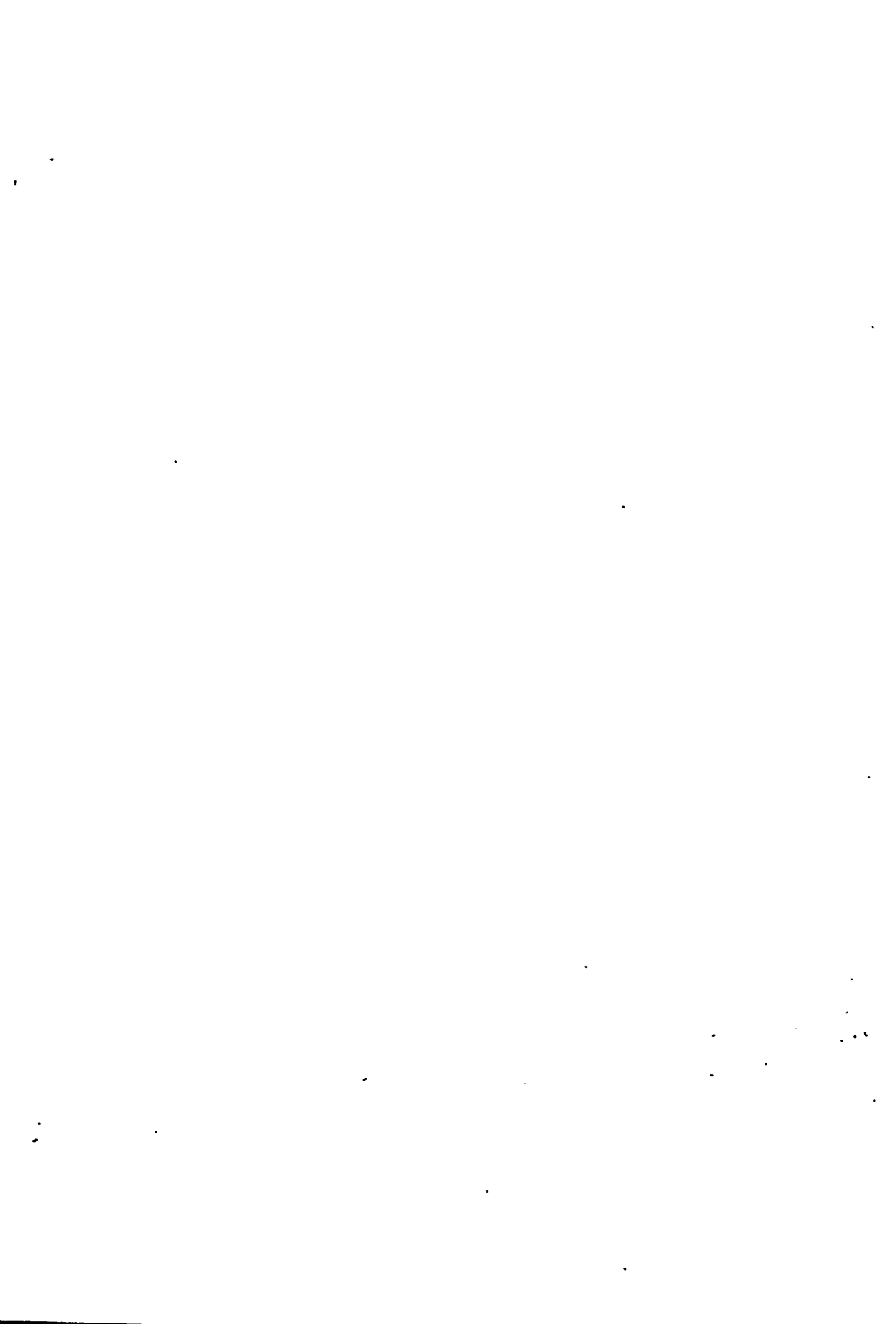
Mrs. G. G. W.—The white spots on your palm are scale insects. Remove the spots as they appear and wash with kerosene emulsion. To make a rubber tree branch, injure a leaf at the point where the branch is desired and allow the leaf to drop off naturally. Now supply a very liberal amount of fertilizer and a branch will start just above the point where the leaf was dropped. Branches will start in all places if fertilizer is supplied in sufficient quantities.

Mrs. K. H.—Ponies will not bloom until they have become well established. Give good cultivation, keeping the soil loose about the roots and manure freely.

people. The directions for the care of pets—especially dogs and cats—are authentic and practical and will enable any one to properly minister to the necessities of pets, either in health or illness. Price, 6d. (by post 7d.) or 15 cents per Copy.



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## NEW YORK TYPES.\*

BY JEANIE DRAKE, AUTHOR OF "THE METROPOLITANS"—No. 6.—THE LANDLADY.

"Shall I not take mine ease in mine inn, but I shall have my pocket picked!" cries the inimitable Falstaff. Ease in his time meant a rough plenty to eat and drink with boon companionship, but otherwise with such appliances for comfort as a pauper would now make ground for complaint to the Board of Commissioners. If the jolly knight sought in these days comfort in a New York inn of the highest class, he might discern the only point of resemblance between then and now in having his pocket picked. But to permit this operation to be as pleasantly and satisfactorily performed as it would be in any of the vast caravansaries endlessly springing upward in regions bordering on the Park, that pocket must first be exceptionally well-filled. Not everyone visiting or residing in the great city may stay at the Waldorf or its like and take no thought for the morrow.

Outside the many who happily live in their own homes and the few who occupy one habitation from generation to generation, there are the shifting thousands, natives and new-comers, who must be provided for. They may be and are accommodated at every mode and cost, from a superb apartment with Delmonico fare to a one-night lodging house and a one-cent coffee-stand. The male influence prevails in both these extremes, in one case it being a manager, a man probably of wealth and fashion, having under him a janitor more autocratic than the Czar of Russia, in the other a "boss" to whom muscle and a natural and cultivated gift for profanity are essential attributes.

But for him whose modest purse forbids the former and yet who is not condemned by absolute penury to the latter, has been specially devised, confirmed and perpetuated, the Landlady.

Of her there are numerous and varying types. There is the elegant head of a handsome and luxurious establishment, needing, as she has found her profits increase, two or more adjoining roofs to cover the space demanded. She is rarely, if ever, seen by her guests, whom she does not call boarders, considering the word in execrable taste if used in her presence. These are admitted to her choice rooms and daintily-appointed table only after rigid scrutiny as to position and income. She is perhaps the widow of a professional man or an army or navy officer, whose style of living did not permit him to provide for his family. Or, else, she has a husband gone to South Africa, Alaska, or — some other place whence his return is neither expected nor desired. In this last-named case, she has required a strong social backing to establish her prestige and is, consequently, with prosperity, more than ever fastidious as to the standing of prospective guests. She has, perhaps, two or three pretty daughters who are as carefully kept above the atmosphere of business as though they were young princesses. They remain at a fashionable boarding-school until graduation, by which time their mother hopes to retire from affairs and circle with them in a more congenial orbit. Meanwhile, she has her own apartment, with a gem of a dining room in which she entertains those friends of former days who adhere to her. A bachelor guest of unimpeachable position and means is occasionally invited, but with reserve, as she does not wish to be the subject of petty gossip. All necessary household business is transacted by an efficient housekeeper, having under her well-trained and noiseless maids, their actual mistress constituting only in extreme cases a Court of Appeal. The glimpses caught of her by the ordinary guest show her to be a woman of agreeable appearance and uncertain age, dressed in quiet and refined taste, the only evidence of their business relations showing in the iron hand which in an interview he might be made to feel under the velvet glove.

Of her kind there are many Western and Southern representatives who draw their contingents of guests from their own States. Of these, the former is a trifle more accessible and more florid of taste than the New Yorker; the latter, of lesser means for elegance, is more inflexible as to the distinction accruing from "better days." "I will feed and house these

people" (meaning her patrons), said recently Mrs. Antebellum, whose son belongs, with difficulty, to the Dixie Club, "but they must not expect me to take them into Society." This lady would dismiss a housekeeper who brought her verbal complaint or request from anyone. When an obstinate or unruly guest insists upon communication with the Head, it must be done by note, to which he receives a written answer. If things go well with her, she will return in the fulness of time to her native region, where this temporary lapse into business is silently condoned and ignored, especially if her daughters have chanced to marry among the more desirable of her compatriot guests.

Of another order is the landlady who with some business instinct and a little capital makes this venture without personal pretensions, but with a single-minded and robust desire to make it a success financially. Not always at the expense of her boarders' comfort, as she may be a good-tempered, easy-going sort of woman, with plenty of charity and sympathy. The young clerk or bachelor, beginning with small means his career in any line, is fortunate in finding her, especially if far from his own home. She can only afford him, perhaps, plain furnishing and plain food, but in quantity it is abundant, and while indulgent to his little requirements in health, in sickness she is really motherly. Her house might not appeal to those of a quiet taste, as all amusements and pursuits not in themselves objectionable are freely permitted; if one young man practises the mandolin in his room, equal liberty is allowed his neighbor in the matter of a cello. The atmosphere of the house is easy and gay, though a trifle noisy, and liable to an impromptu dance at any moment, the piano, a little out of tune, standing invitingly open to unskilled fingers.

One risk, indeed, for the average young man in her establishment lies in her fondness for seeing her "young people" have a "good time," and incidentally fall in love with each other and marry. When her mind is off table supplies and house plenishing, her benevolent if ill-judged matchmaking proclivities have full sway. She considers how admirably the fortunes of the little music teacher in the first front and the energetic insurance man would combine. She thinks if the retired delicatessen merchant would bestow his elderly hand and fairly substantial income on the tall, thin typewriter, who has bronchitis and her second hall-bedroom, it would be a fitting arrangement. And the blonde photographer's assistant and the black-eyed post-office clerk are both so good-looking that they were evidently made for each other. So she delights herself with the part of *deus ex machina*, and boasts of the number of weddings which have taken place in her house. Of which it is well, perhaps, for her peace of mind, that she does not always know the outcome. She helps her servants actively in necessary household labors, and, being fairly considerate for them, keeps them a long time. Her business methods, though seemingly lax, work her not so much harm as might be expected; as, if she be without men-folk of her own, she is liked well enough for one or more of her male boarders to keep an eye on her interests to the extent of warning her, when possible, against the admission of those known to be financially unreliable. On the whole, her career is sufficiently prosperous sometimes to result in her owning her own house, having a bank account, and wearing a few diamonds at inappropriate times.

On her level as to antecedents, position and business instincts is another, but with wholly different temperament, methods, and, most likely, experiences. She is either unmarried and practically alone in the world, or left a widow early with small children to rear, or still the possessor of a husband, useless, through one failing or another, as a bread-winner. Boarding her fellow creatures seems, in emergencies calling for prompt action, the simplest and quickest thing for a woman without other special training to engage in for a living. Either her previous trials or her present difficulties, however, seem to embitter or else to narrow and sharpen this landlady. Her energy, neatness, industry and system are praiseworthy. So is her constant supervision of her help, but she seldom has them long, regarding them as natural enemies, to be subjected to constant and intolerable nagging and fault-finding. She may be within her rights in refusing small and inconsiderable concessions to

\* The sixth of a series of articles by the Author of "The Metropolitans," one of the most brilliant novels of the season. No. 1, THE WOMAN OF SECRETS, appeared in THE DELINEATOR for May. No. 2, THE CLUB WOMAN, appeared in THE DELINEATOR for June. No. 3, THE ART STUDENT, appeared in THE DELINEATOR for July. No. 4, THE SHOPPER, appeared in THE DELINEATOR for August. No. 5, THE MATINEE GIRL, appeared in THE DELINEATOR for September.

her boarders as the entering wedge for universal laxity, but she is not compelled to regard them as being pledged to a hand-to-hand conflict with her in which she is obliged, for the sake of perpetuity, to conquer. This style of woman is usually spare and active, quick of eye and foot, arranging household matters with care and orderliness, attending to business affairs with intelligence and promptness. Yet when she is the loser peculiarly by some unavoidable mischance, she is seldom pitied, for she does not attract sympathy. In her early days of struggling she does not hesitate to comment impressively at table on the high price of aliment furnished to avid boarders. In carving and serving, she has been known to mark the difference between those of prompt and tardy pay. There is a speculative and unpleasant glitter, as of calculated profit and loss, with which she views any unusual consumption of viands. The necessity of thriving does not teach her tact, and her special distaste to certain individuals is unconcealed. With her young women boarders she is censorious, commenting freely on hours which she thinks late, or on suspected flirtatious tendencies. Unlike the landlady previously discussed, she has a profound distrust of human nature, justified, possibly, by her experience: she looks with open scorn on romance or sentiment. She has a piano as a concession to a general weakness: but it is not to be practised on and only to be opened at limited and stated times. And she gives prompt notice to anyone who uses a musical instrument in his bedroom, or who smokes anywhere near her drapery curtains. It is regarded by some as the only mitigating circumstance to the severities of this house that she refuses to admit children.

Appearing thus as a sort of dragon, it may naturally be wondered at that she has guests at all, unless the proverb *de gustibus* be called to mind. But there are people who willingly endure rigidity, sharpness and sparseness, when combined with regularity and neatness. There are people who prefer a house whence children are excluded. There are people who do not care to play on a musical instrument, or even to hear one. There are people who do not wish to flirt. There are people who would like those amusements, languidly, but finding themselves in a groove are too indolent to get out of it. Lastly, the people whose means compel them to choose such an abiding place are usually busy men and women whose vocations lying outdoors a large part of their time, care little about the few hours spent within, solacing themselves for the numerous domestic shortcomings by dreams of better arrangements in the more prosperous future.

About this landlady, such as she is, there are two traditions more or less supported. One is that she marries among her boarders more frequently than any other landlady, the reason assigned being that finding himself hopelessly in her debt, rather than confront the terrors of her voice and frown, the man compromises in this manner. Of course, this does not apply to an expert knight of industry, who would smoothly and dexterously extricate himself and be heard of no more. But a timid man, after one or two paralyzing interviews, might see no other way but to marry her and thereafter run errands and carry the matutinal market basket to and fro. The other tradition, sounding perhaps more incredible, is that under her sharp face and manner there remains something human and pitiful, discoverable by the few who have cared to pierce through the crust formed by hard experiences and conditions of life not much more enjoyable than a galley-slave's.

Of the landlady as a lodging-house keeper, such as one finds in the pages of Dickens, or actually meets in an idle, purposeless, rambling, delightful month or two in London, our metropolis presents but few, this quaint type being exotic. Her peculiarities would hardly flourish or long survive, even if transplanted, the half-humorous, half-impatient American temperament ill enduring a too rampant or aggressive individuality in those who serve it. A landlady who helped herself habitually to his tea and jam, who had a fixed and well-authenticated habit of listening at key-holes, who samped his spirit-flask to an extent which induced her to insist upon sitting in his room and helping to entertain—incoherently—his callers, would not long keep the meekest of American lodgers under her roof. Said such a one, breezily, some time ago to a young lady travelling in England: "I suppose as 'ow you've come over 'ere to 'unt up a 'usband?" and had no idea she had offended, being obsequious to the point of servility.

On the other hand, visitors in our city looking for suitable quarters have their own criticisms to make. An Englishwoman, during a recent visit to New York, went, accompanied by an American friend, on a tour of inspection, with a view to securing pleasant rooms for the Winter. They had seen many undesirable ones, when they chanced upon a landlady more than usually untidy, not to say slatternly, as were her belongings. After fluent dissertation on the merits of these, she paused and observed sharply: "You ladies don't seem to have nothing to say." "Oh, yes," replied the Englishwoman, calmly, "I was just about to say that I did not know which to call the nastier, you or your rooms."

Among the less pretentious class of landladies, there are many whose inoffensive eccentricities appeal to the humorist. Such a one always recommended fruit of domestic canning as being "horizontally sealed with my own hands." She pronounced either and neither, "eyether and yether," as the very acme of elegance, and complimented her most admired boarder as "a perfect Apollyon." She had a big black dog trained to fetch and carry, and would say with entire unconsciousness: "Oh, either Cesar or Billy (her husband) can run with it for you." Her clarion tones rang through the house on Mondays giving the command: "Jemima, accumulate the towels and table-linen!"

The said Jemima, a maid of African descent, was at times her closest confidante, at others berated with bitterest reproach as "a black scorpion." So common, indeed, was this term of odium, that graceless boarders were wont to call her place "The Scorpion's Nest." She told one of these that his singing was "fit for the spears," which he pretended to construe as akin to the famous: "Do not shoot the pianist. He is doing his best;" but which, there is evidence to prove, really meant the heavenly spheres. In fine, her blunders were a perpetual delight, not unmingled with derision, until a few of the deriders came in sickness to taste of her kindness and her beef tea, after which gratitude and liking tempered and mellowed their amusement.

They saw, as all must, that the Landlady, with other orders of womanhood, is not all good nor all bad; not all pleasant nor all repellent; not a friend, possibly, yet not necessarily an armed adversary from whom all comforts must be wrested. And she certainly seems to be, while human fortune is so unequal and until Utopian dreams of a vast co-operative housekeeping system are realized, a necessity—at least, in a hungry, struggling, overcrowded metropolis.

## DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D 73.—This consists of a Ladies' cape and skirt. The cape pattern, which is No. 9377 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 391. The skirt pattern, which is No. 9289 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

There is an air of refinement and good style about this toilette. The cape is pictured made of velvet with plaitings of chiffon and jet gimp for decoration, and the skirt is made of cloth and trimmed with velvet ribbon, dainty buckles catching the center of the ribbon bows. The cape has long, narrow tab fronts and on the shoulders the fronts are joined to a narrow yoke that forms the upper part of the back. A broad double box-plait is arranged at the center in the lower

part of the back and the circular sides fall in deep, outstanding flutes. A large, smooth, fancy collar bordered with plaitings of chiffon set on under a row of gimp gives an elaborate air and a novel flaring collar rises high about the neck.

The seven-gored Princess skirt has a fan back. So popular are the short, jaunty capes that stand out in flute-like folds that every available material is brought into requisition for them. Velvet and corded or brocaded silk for best wear and cloth suiting goods of novel weaves, cheviot and tweed for ordinary use are appropriate and the trimming may be rich or simple to harmonize with the fabric in the cape. The skirt may be of cloth, silk or velvet.

The felt hat is trimmed with velvet, a fancy buckle and feathers.



D 73.



CROCHETING.—No. 75.

ABBREVIATIONS USED IN CROCHETING.

- |   |                       |                               |                      |
|---|-----------------------|-------------------------------|----------------------|
| l.—Loop.  | s. c.—Single crochet. | h. d. c.—Half-double crochet. | p.—Picot.            |
| ch. st.—Chain stitch.   | d. c.—Double crochet. | tr. c.—Trebble crochet.       | sl. st.—Slip stitch. |
| repeat.—This means to work designated rows, rounds or portions of the work as many times as directed. |                       |                               |                      |

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

BORDER FOR A CROCHETED SHAWL.

FIGURE No. 1.—The border consists of a series of points like the one illustrated. To make it, work as follows: When the

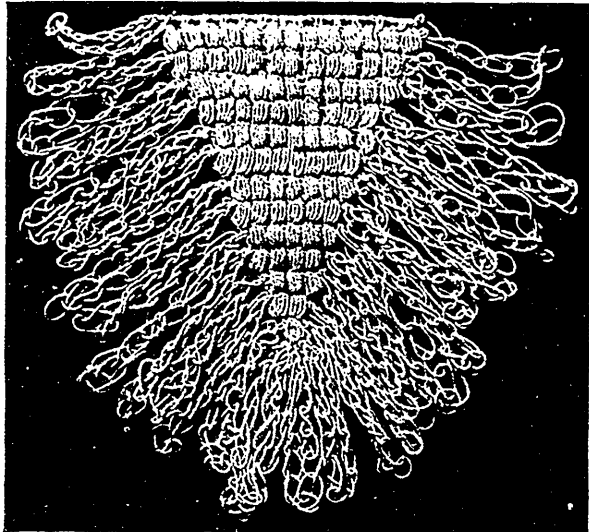


FIGURE No. 1.—BORDER FOR A CROCHETED SHAWL.

shawl is completed work all round it in d. c. with 1 ch. between to form the foundation for the points. Thirteen d. c. are included in each point. Now begin the point thus: Make a group of loop stitches under each 1-ch. (To make a loop stitch: \* Thread over hook, insert hook under chain, catch yarn and draw up about half an inch \*.) Repeat four times more between stars so that there will be 10 loops on the hook; catch thread, pull through the 10 loops, thus leaving 2 stitches on the hook, catch thread again and pull through the 2 stitches left on hook, quite loosely. Repeat in 13 spaces; ch. 1 at the end of row, and turn. \* Skip the first loop stitch, work in next one to end of row putting the hook under the stitch holding all of the loops of each cluster; work across thus, and turn. Skip the first loop stitch and work as before to end of row; repeat from last \* till there is but one loop stitch to be made. This completes the point.

To Make the Fringe.—Chain 15 very loosely, and fasten with sl. stitch at the end of each row along one side. Work five similar chains and fasten each with a sl. stitch in the point itself, and then work along the other side same as first side.

The points may be made smaller or larger by increasing or decreasing the number or size of spaces used for each.

INFANTS' SACK.

FIGURE No. 2.—About two ounces of white Saxony yarn, three yards of white ribbon and some crocheting silk are required in making this pretty sack. The sack is crocheted in the afghan or tricot stitch and the work is commenced at the neck edge.

Make a chain of 103 stitches (26 are for each front and 51 for the back). Work across and back in afghan stitch. (This always means one row).

Next row.—In this row the widening for the shoulders begins, and is always done by putting thread over hook after the 26th stitch of the right front portion, and at the corresponding stitch of the other side, after the last stitch of the 51 stitches for the back has been worked. Work as follows: Pick up the 25 front stitches, thread over hook, pick up 1 stitch, th. o. (these 3 stitches are the foundation of the shoulder) pick up the 51 stitches for the back, th. o., pick up a stitch, th. o., then pick up the other 25 front stitches.

Next row.—Pick up the 25 front stitches, th. o., pick up the 3 shoulder stitches, th. o., pick up the 25 stitches of the back. (The 26th stitch forms the center stitch of the back and the widening for the back is made every 4th row at each side of the center stitch, the worker must bear this in mind as it will not be mentioned again); th. o., pick up 1 stitch, th. o., pick up the other 25 stitches of the back, th. o., pick up the three shoulder stitches, th. o., pick up the 25 front stitches. Work till there are 19 stitches gained for the shoulders.

To Make the Sleeves: First row.—Pick the 25 stitches of the front, th. o., pick up 2 stitches, th. o., after every 2nd stitch of the shoulder stitches till you come to the stitches for the back; th. o. before picking up the stitches; work the other side the same way.

Second row.—This is worked same as first except that 15 more stitches have to be gained in each sleeve portion by always putting thread over hook where the sleeve portion begins and ends.

Third row.—Same as 2nd row except that 15 more stitches have to be gained in the same way as before described.

Fourth row.—Same as 2nd row except that 5 stitches must be gained.

Fifth row.—Now pick up the 25 front stitches, th. o., pick up all the sleeve stitches, th. o., pick up all the back stitches, th. o., pick up all the sleeve stitches, th. o. and pick up the

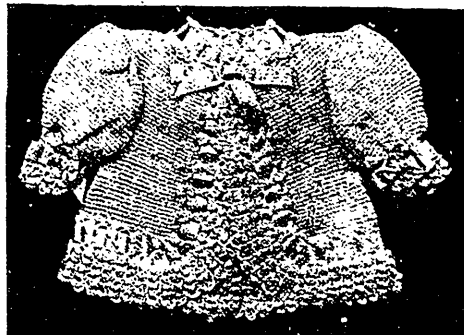


FIGURE No. 2.—INFANTS' SACK.

front stitches. Work 6 more rows like this and break off thread.

Twelfth row.—Now work only on the sleeves again: start at

stitch next to 25th stitch of front, and work plain, back and forth, between front and back, for 18 rows.

*Thirty-first row.*—Half of the stitches have to be narrowed off in this row, thus: Pick up two stitches on hook, catch thread and draw through, all round.

*Thirty-second row.*—Plain. Work the other sleeve the same way.

Now finish the body portion by working back and forth: widen the sack under the arm every 4th row, thus: Pick up 25 stitches of the front, th. o., pick up 1 stitch, th. o., work to the other side and widen the same way. Work 25 more rows.

*To Make the Border.*—All the free edges of the sack are now finished with shell stitches, as follows:

*First row.*—Work 4 long, loose d. c. (about  $\frac{3}{4}$  inch long) in every 3rd or 4th stitch of the sack, ch. 3, s. c. in the same stitch as the 4 d. c.; work all shells the same, and make three in one stitch of each of the lower corners.

*Second row.*—Work all around the sack except at the neck edge. Work 3 long d. c. in top of the 4th d. c. of each shell in last row, but at the lower corners work 6 d. c. in each of the three shells that form the corners.

*Third row.*—Work a row of shells like first row in top of the third of 3 d. c. of last row.

*Fourth row.*—1 s. c. and 3 small d. c. in top of the 4th d. c. of each shell in last row.

*Fifth row.*—Work a row of shells like first row, working a shell in each s. c. of last row.

*Sixth and Seventh rows.*—Like 4th and 5th rows.

*Eighth and Ninth rows.*—Fasten thread at the sixth shell from the neck edge on right front, then work like 4th row to within 5 shells of the neck edge on left front; work shells back like first row.

*Tenth and Eleventh rows.*—Fasten thread at 11th shell from the neck edge, and work like 4th row to within 10 shells of the neck edge; turn, and work shells back like first row.

Turn the row of shells at the neck edge to the right side, and work 2 loose tr. c. in the first shell of the border, 1 ch., 2 tr. c. in the 3rd shell of the border; 1 ch., 2 tr. c. in the same stitch of the sack where the first shell at the neck was worked in, 1 ch.; always 2 tr. c. in same stitch of shell, with 1 ch. between.

*Next row.*—1 s. c. and 3 d. c. in top of each tr. c.; sew up the sleeves on the wrong side and finish them with the same border as that around the sack. Work with the silk chains between each row of shells, fastening each with a s. c. and work a silk shell under each shell; also crochet along the shells of the neck edge. Draw ribbon through the openings, as illustrated, and tie in bows at the sleeves and neck.

#### WAVE INSERTION.

FIGURE No. 3.—Make the hair-pin work same as for edging shown and described at figure No. 4, making three times the length desired. Then cut in half and work both sides thus:

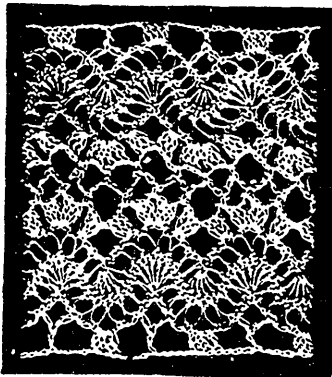


FIGURE No. 3.—WAVE INSERTION.

the heading for the edging which is illustrated at figure No. 4.  
*For the Inner Side of Insertion.*—First and second rows like 1st and 2nd rows of edging.

Join the corresponding sides together by working from one side to the other, thus: 1 s. c. in space between the two center groups of three d. c., 3 ch., 1 s. c. in space of opposite side

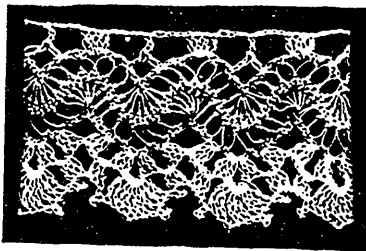


FIGURE No. 4.—WAVE EDGING.

*For the Heading:* First and Second rows.—Like first and second rows of

between first two groups of three d. c., 3 ch., 1 s. c. between last two groups of three d. c. in the other side; 3 ch., repeat directions for remainder of row.

#### WAVE EDGING.

FIGURE No. 4.—Make hair-pin work three-eighths of an inch

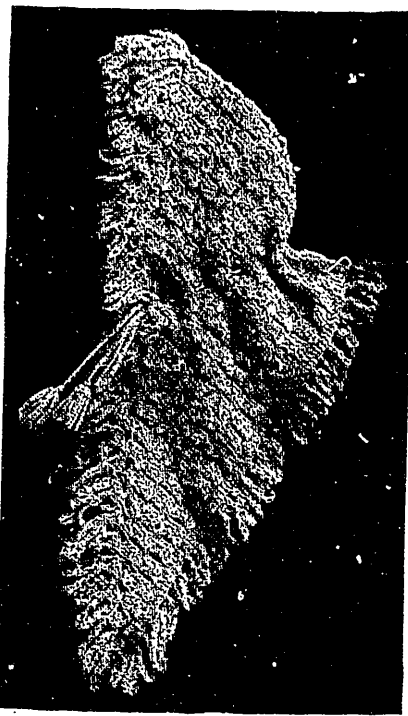


FIGURE No. 5.—LADIES' HOOD.

wide, with 1 s. c. over each wind-over. The strip should be about once and a half the length desired.

*To Make the Heading:* First row.—1 s. c. in 1st loop of hair-pin work, \*\* 1 ch., 1 s. c. in next; 2 ch., 1 s. c. in next; 3 ch., 1 s. c. in next; 2 ch., 1 s. c. in next; 1 ch., 1 s. c. in next; run hook through next 7 loops, thread over hook and draw through all at once, thread over hook and draw through the 2 stitches on hook; 1 s. c. in next loop; repeat from \*\* to end of row.

It is best to follow next directions for first row of edge, so that there may be no danger of the hair-pin work stretching.

*Second row.*—4 d. c. in space formed by 3 ch.; 4 ch., thread over twice, catch in 2nd s. c. from group of 4 d. c.; thread over hook, draw through, thread over hook again, draw through first two stitches on needle; thread over, insert needle in 2nd s. c. of opposite side, draw thread through.

*Third row.*—3 d. c. in first chain stitch of the three chains of last row; 2 ch., 3 d. c. in the third chain stitch; 2 ch., 3 d. c. in a stitch of the 2-chain; 3 d. c. in a stitch of the 2-chain opposite; 2 ch.

*Fourth row.*—3 d. c. in space of 2-ch. between the first two groups of 3 d. c. of last row; 1 picot (made thus: 4 ch., catch

with sl. st. to first stitch of chain) in next space of 2-ch. between the two groups of 3 d. c. make 3 tr., 1 p., 3 tr., 1 p., 3 tr., 1 p. in next space, 3 d. c.

## LADIES' HOOD.

FIGURE NO. 5.—This hood is made of white Germantown wool, and is shaped like a three-cornered fascinator. It has pearl beads crocheted in its border, and they must be strung on the wool before beginning the border.

Make a chain of 212 stitches, turn, skip 3 sts. of ch., then make 1 d. c. in each of the next ch. sts., making 205 d. c.; at the end; turn.

*Second row.*—Make 1 s. c. in each of the first 2 d. c.; \* 3 ch., 3 d. c. in the same d. c. the last s. c. was worked in; skip 3 d. c., 1 s. c. in the next one, and repeat from \* 48 times more, that will leave 2 d. c. beyond where the last one was caught down; make 3 ch., catch with s. c. in first st. of ch. in last row; 2 ch., 1 s. c. in first d. c. in next group; 3 ch.

*Third row.*—Make 1 d. c. in each of next 2 d. c. in group and 1 over the ch.; \* then 1 in each of the next 3 d. c. in next group and 1 over the ch., and repeat 46 times more from \*. Make 1 long d. c. through s. c. at end of last group worked in; turn.

*Fourth row.*—Work slip sts. along the top of the last 4 d. c., then 3 ch., 3 d. c. in the st. between the groups of 4 d. c.; \* 1

s. c. in the st. between the next 2 groups; 3 ch., 3 d. c. in the same st. the 3 ch. started from, and repeat 44 times more from \*; turn, make 3 ch., catch with s. c. at the beginning of 3-ch. in last row; 3 ch., 1 s. c. in d. c. in next group; 3 ch.

*Fifth row.*—Like third. Continue to work back and forth like 3rd and 4th rows, narrowing in each row by leaving one shell or square unworked, until there are only 2 shells made of 3 ch. and 3 d. c. There should be 27 rows.

Finish the edge thus: Begin at the lower right-hand corner of one of the 2 front edges, fasten the wool at the corner, crochet in first row of plain d. c., make 3 ch., 3 d. c. in the same place, catch down with a s. c. in st. at the top of ch. in next row, 3 ch., 3 d. c. in same place, catch down with s. c. in end of third row, and so continue along both front edges. Across the bottom make very loose 9 chs. caught with a s. c. in every third d. c.; at the corner make a ch. in each of 3 sts., then along the fronts fasten chs. in every point of shell and also in s. c. between the shells; across the top in the two points and the s. c. between each make an extra chain and have a pearl bead at the center of each chain. Also make chains with a bead at the center of each in each of the 3 previous rows across the top. Crochet a cord, count 14 rows from the straight edge at the corner and run it in diagonally so that it will pass through the shells at the center at the top of the 3rd row, and then diagonally up to the 14th row on the opposite side. Finish the cord with tassels.

## THE ADVENTURES OF CLIVE RAYNER.\*

BY MARTIN ORDE.

## ADVENTURE NO. 4.—THE GRAND DUKE.

"An awkward situation," commented the General.

"Extremely awkward," the Prime Minister assented, "but, of course, in the end, we will make him hear reason."

The General coughed, glanced doubtfully around the room, and then at the perplexed face of his companion. He pulled his long, white moustache, and shifted his sword-belt. "I am afraid," he replied slowly, "that you hardly understand Michael."

The other gave a shrug of impatience. "I grant you that the affair is without precedent," he said. "I expect a telegram any moment. I arrived last night at Volia and have not yet had a word with His Highness. He knows that his cousin's precarious condition puts him into a position of serious responsibility toward the State. He knows that Prince Nicholas' death will mean a demand for his instant appearance at St. Petersburg. And I have waited this young man's pleasure here for three days—while everything is standing still at the Capital. Is he mad, do you think?"

"Oh no," said the General quickly, "far from it. The Grand Duke has a great deal of character."

The Prime Minister began to pace the room, with the expression of a man who is utterly at a loss. "The position is really intolerable," he cried. "We shall be the byword of Europe."

Outside the long French windows of the cabinet stretched the terrace, brilliant with flowers. The soft Spring sky shone between the distant trees, and the sunlight glittered on the appointments of the General's waiting horse and on the helmet of his orderly. Perfect quiet filled the long, empty suites of rooms. The Castle of Volia was a huge, irregular pile, largely modern. The room which the General and the Servonian Prime Minister occupied was uncomfortably furnished in the style of thirty years back, as were the salons and halls connected with it. But beyond, overhanging what was known as the Volian Cliff, stood an old keep and mouldering, ivy-grown walls which had for centuries faced the seaward front. The Dukes of Volia, who were also Grand Dukes of Russia and cousins to the Czar, had maintained the modern part of their Castle in a manner befitting their rank, but none of them had ever found a use for the great, stone chambers of the keep, until the present holder of the estates, the "Michael,"

whose conduct had so greatly worried the Prime Minister of Servonia, had them altered and refitted.

The Grand Duke Michael was at this time a young man of twenty-six years, the eldest of three brothers. He had not been, until a week before this pleasant Spring day, a personage of especial moment in the world of affairs. Rumor credited him with eccentricity, which a large private income permitted him safely to indulge, and his whims had never until this moment concerned anybody but himself and his tenants. As Duke of Volia he had been of more or less importance, and there had been no reason to suspect that destiny had marked for him any career save that of a Russian noble and landowner. A week's events, however, had changed this aspect of affairs very materially. Prince Nicholas, of Servonia, was dying; his only son had preceded him to the grave a month before. The sovereignty of Servonia, at his death, would come directly to his nephew the Grand Duke Michael, and, therefore, what the Grand Duke Michael said and did had suddenly become a matter of enormous importance to Servonia, to Russia, and to Europe generally.

What the Grand Duke did was contrary to all expectation and belief. Instead of holding himself in instant readiness for the event which was to dignify him, he had retreated post-haste to his Castle of Volia. Furthermore, he had shut himself into the suite of rooms in the keep which he had caused to be refurbished; and there, attended by two servants, he insisted on remaining. From this stronghold he issued letter after letter, all to the same effect, namely, requesting that the succession be transferred to his brother and that he himself be permitted to remain in private life. For this singular course he offered neither apology nor excuse; and it is hardly to be wondered that, knowing the personality, charm, force and cleverness of this young man, the government and the Russian Court had refused to take him seriously. The Servonian Prime Minister, realizing that every hour threatened the turbulent little state with the gravest political complications, saw no help for it but to set off for Volia in person. A despatch to General Shishkine brought that famous old soldier to the Castle twenty-four hours later.

"You say His Highness is not mad," pursued the Prime Minister after the long pause which had followed his outburst of annoyance, "but can you give me any excuse for his action? Here is a young man, in splendid health, and by all accounts

\* The fourth of a series of five remarkable adventures which will appear in THE DELINEATOR during the current year.

ambitious, yet why does he shut himself into those gloomy rooms like a man afraid or ashamed? Why does he wish to resign the crown to that scatter-brain, Sergius?"

The General coughed warningly, but the other proceeded sharply: "This is no time to mince words. I am at my wits' ends. What report is to be sent his Imperial Majesty? That the Grand Duke refuses to see his Prime Minister? It's posterous!"

"I am not offering an explanation," replied General Shishkine, settling himself in his chair, and laying his sword across his knee, "but I know Michael better than you do. He is a man of extraordinary originality, talent and force. Remember his unusual life, half of it spent in Paris studying art, the other in roaming the East on his yacht. There is not another such man in European politics. What sort of a Prince of Servonia he would make, Heaven knows, but as a painter or sculptor he has an assured future."

To the latter half of this speech the Prime Minister paid little attention. With a hand shading his eyes, he gazed steadily out on the white ribbon of avenue, winding among the flowerbeds. A swiftly moving dot upon this highway resolved itself on a nearer approach into a man on horseback, cantering smoothly up the drive. He turned a corner of the Castle and was lost to sight, as the Prime Minister dropped his hand.

"A despatch," he said. Moving to the table he struck a bell, his secretary appeared in the doorway, received an order, bowed and withdrew. Five minutes later the telegram was in the Minister's hand.

"As I thought," was his grave comment, "Prince Nicholas has not a day to live."

"Then," remarked the General, "we must see Michael, even if it is by force."

A message drawn up by the two anxious men was sent at once to the door of the Duke's room in the keep. In a few moments the servant returned. "His Highness could not be disturbed," was the reply, which sufficed to throw the Minister almost off his balance, between anger and anxiety.

"Lead the way at once to His Highness' apartment!" he cried. "General, I do not know if you are prepared to defy etiquette, but I have too much at stake. In twelve hours this business will be all over Europe. Will you come with me?"

For answer, the General arose and the two men passed together up the great, sweeping staircase, through galleries crowded with masterpieces, and countless rooms cheerlessly magnificent. They remained silent, the Minister striding along with a black frown, the General an erect and splendid figure, showing no outward sign of perplexity. After leaving the state apartments, the two passed down a stone corridor to a vestibule gorgeously decorated with Eastern hangings. Here their further progress was checked by a heavy iron door. The footman who had conducted them said a word or two in Russian, and paused; then, at an order from the General, he knocked vigorously. No attention at all was paid to this knocking at first, but after some minutes a little grille was opened and the head of a sturdy Servonian appeared in the square.

"I wish to see His Highness!" cried the minister imperiously. The Servonian smiled broadly and shook his head. A light step was audible in the room beyond, and it paused for a second at the door. The General spoke immediately.

"Tell His Highness," he said speaking rather loudly, "that General Shishkine begs an audience—his father's old friend!"

The light step was heard to move away again, and the servant only smiled once more. "Michael," cried the General loudly in Russian, "for thy little father's sake, one word!"

There was no answer. At this rebuff, the Minister lost his self-control. "This is an insult," he broke out in a trembling voice, "The Czar shall hear of it. Open that door, do you hear?"

"His Highness," replied the servant, speaking for the first time, "presents his apologies, but cannot be disturbed."

"I do not believe His Highness is in there," cried the exasperated statesman. At these words the grille shut fast again, nor could words or blows prevail upon the servant to reopen it.

"I suppose there is no doubt of Michael's being within?" said the Minister as he turned away.

"Oh, no doubt whatever. All Volia saw his arrival here a month ago."

"Still, it is possible—" began the statesman. General Shishkine held up a warning hand. The clear, sweet strains of a violin sounded from the other side of the iron door.

"Michael is there," said the soldier quietly. They listened to

the music for an instant, and then slowly retraced their steps. Not a word was spoken till they were once more alone together in the cabinet fronting the terrace. Then, after an exclamation or two, silence fell again. The Prime Minister paced the floor up and down, to and fro, all the possible and probable complications of the situation and his own unenviable part therein, crowding upon his harassed mind. The General stood by the window, apparently absorbed in watching the orderly walking his horse up and down to quiet the impatient beast. Suddenly he turned, and the statesman glanced at him inquiringly.

"I have just had a thought," said the General, stroking his white imperial; "do you know Clive Rayner, the explorer?"

"By name, of course," was the reply, "but what has he to do with this difficulty?"

"Nothing at present. But I have just remembered that he is stopping in Volia. I know the man—he is most intelligent, bold and resourceful. But the point is, he knows Michael well—they were close friends in Paris."

"You think he might help?" asked the Minister eagerly. "I do not say that. But Michael knows and likes him, and it might be possible to reach the Duke through this American."

"It isn't diplomacy," was the doubtful comment.

"No," assented the General dryly, "but as every hour brings the Prince's death nearer, it is more or less important to get into those rooms in the keep, by whatever means. I answer personally for Rayner in this matter, for I know him, and he is a man of honor."

The Prime Minister sighed. "The whole affair is delicate," he said, seating himself at the writing-table, "but anything rather than a crisis. I will send for this man—those Yankees are clever."

"You cannot do better," agreed the General, and fifteen minutes later, a mounted servant galloped into the town bearing an official envelope.

Mr. Clive Rayner, to whom in due course this flattering communication was delivered, received it with interest, and not without inward amusement. If the truth must be told, he had dropped into Volia at this time for the express purpose of seeing what the Grand Duke Michael was going to do. He had a distinct impression of that nobleman's personality, and had not been without a suspicion that the heir to Servonia was preparing a sensation for the Powers. That he himself should be called upon to take a part, he had not, perhaps, anticipated, but he was not surprised. His life had led him to expect demands which would astound most men, and he had been, during the course of it, called upon to deal with almost every situation which men's minds could contrive or their passions complicate. He, therefore, sent the Prime Minister of Servonia a courteous and respectful acquiescence, and after dinner that evening strolled up to the Castle, where he found two impatient men awaiting him.

General Shishkine presented him, and after a few words of more or less formality, the three adjourned to the terrace, where cigarettes and coffee were served. The night was exquisitely calm and mild, and a young moon hung in the sky exactly over the dark cathedral spire which rose out of Volia. Behind them, the Castle windows blazed with light, and threw oblong, golden patches upon the terrace. The three men, however, sat wrapped in the soft shadow of the night, and Rayner, in silence, waited for the Prime Minister to begin. After some hesitation that official told his story: the Duke's extraordinary behaviour, his own perplexity, and the desperate political significance of the whole affair. The poor Minister was more or less reluctant at first, but the American's distinction of face and manner, and his quiet breeding, served to put the narrator more at his ease. Rayner listened with great attention.

"As I understand you," he said quietly when the statesman had finished speaking, "it is imperative for some one to have an interview with His Highness by whatever means. Am I right?"

"Precisely," said the General.

"Is there no way of entering his room secretly—at night, for instance?"

The General shook his head. "It would take dynamite to get through that door," he replied, "and there is no other entrance."

"Rayner remained for some time silent. "I think," he said finally, "that as all ordinary means have failed, we must meet His Highness on his own ground. May I take a look at the outside of these apartments of his?"

"I don't understand—" began the Minister, but was interrupted by the General.

"We know enough of Mr. Rayner," said he courteously,



"to give him free rein in this affair. It is only a short stroll from here to the old wing of the Castle, and the night is mild. Let us go there at once."

The Minister could not help showing his doubt and anxiety, but he had the greatest respect for General Shishkine. Without further discussion, therefore, the three arose, strolled to the end of the terrace and stepped from it to the turf. In silence they trod the path through the rose-thickets, from the dark, sweet tangle of shrubbery to the open lawn. The Castle gardens were among the most beautiful in the world, and Rayner trod the grass with keen pleasure. In a short time they came out of the groves upon the edge of a steep cliff which dropped from their very feet, sheer to the curve of the sea. The water lay like a polished steel mirror, dark and shining; and the white beach was fringed by the huts of the village and dotted by its lights. Above their heads rose the weather-beaten stone battlement crowning the cliff, and still higher above, the heavy, stone towers of the keep.

To the two elder men the romantic beauty of this scene was quite familiar, and they felt no temptation to look at anything but the face of their companion. With head thrown back and attentive eye, Rayner studied the face of the battlement foot by foot, and then the grim height of the towers. He shifted his ground several times, and once, throwing himself flat at the edge of the precipice, he examined the face of the cliff through an opera-glass which he took from his pocket. More than once he paced from end to end the foot-path which ran between cliff and Castle wall, and for some time he swept the horizon with his glass. Then he turned to the other:

"Am I right in supposing those lights to come from His Highness' rooms?" he asked, indicating the sparks which shone high over their heads. His companions eagerly assented.

"Then," said the explorer, "if you will permit it, the matter may be very soon settled. I can reach the right-hand window in about twenty minutes. Unless my eyes trick me, the wall is so much crumbled that it gives excellent foothold."

"But, my dear sir, we cannot allow you to run so great a risk," exclaimed the horrified Minister. Rayner laughed quietly. "It is no risk," he replied, "but almost as easy as going up-stairs. Look, where those stones are missing!—those thin, black marks are really ledges a foot wide. Darkness holds the only possible danger, and I have done worse bits of climbing without thought in the Himalayas. The question is, do you authorize me to break in upon His Highness in such a way?"

The statesman hesitated, but General Shishkine's reply was prompt and firm. "Yes, since it is the only way. If you are willing, Mr. Rayner, we can do nothing but thank you. What are we to do?"

For all reply Rayner took off his boots and coat, handing them to the Minister, who took them awkwardly enough. He hardly knew which he dreaded most, the explorer's probable injury, or his own ridiculous position in the event of their failure. He remained silent, however, while Rayner found a breach in the wall, and scrambled lightly up the first tier of masonry. There he paused. "Wait here," he directed, "until you see me reach the window. Take the opera-glass, General Shishkine, and watch me closely. When you see me wave, go back at once to the door of the Grand Duke's rooms, which I shall open to you. Don't let the servants see you."

He made a gesture of farewell, and began to climb. Dangerous as it looked, to a man of Rayner's eye, experience and splendid physical condition the battlements of Volia presented few difficulties. His progress was slow but steady, for, as he had pointed out, the wall held numberless projections upon which he swung himself. The perfect assurance and nice dexterity of his movements, somewhat reassured the watching General. Yet when Rayner was finally seen to draw his body safely over the ledge of the wall out of sight, the soldier gave a gasp of relief.

"If this man falls and is killed," remarked the Minister gloomily, "what, in Heaven's name, are we to say?"

"He will not fall," remarked Shishkine confidently, and again raised the glass to his eyes.

The second half of the ascent was longer, slower, and much more perilous. To the watcher below it seemed hours that the dot against the wall wriggled and struggled upwards. Rayner had chosen a corner covered by the heavy growth of ivy, and he was frank in declaring afterwards that but for the aid of its tough branches he should never have accomplished the climb. By holding close to these, and thereby creating great disturbance among the owls and bats, the explorer was able to pull himself up foot by foot, hardly daring to turn his head or glance into the blue gulf below him, or the blue depths above. At length the tiny silhouette of his head rose above the window-sill, and the General saw a triumphant signal waved from the lighted square. A moment later the explorer's figure vanished from sight, and the two men below, without exchanging a word, hurried back to the Castle.

To this day the footman will never forget the shock he received, on beholding Servonia's Prime Minister, breathless, carrying a black dress-coat and a pair of large boots. Neither the statesman nor his companion, however, gave this circumstance a thought. Their pace approached as near to a run as was possible to men who had well-nigh forgotten such a motion, and in ten minutes they stood once more before the iron door. Here the Minister, grown impatient, was about to knock, but the General restrained him.

"Leave Rayner alone," he said; "let him work in his own way!"

The two waited in anxious silence, until the grating of a lock was heard, and the heavy door swung back. On the threshold appeared the explorer, bearing a lamp. He was covered from head to foot with earth and mould, and his shirt was torn to ribbons, but these facts did not prevent the General from grasping him warmly by the hand.

"His Highness—" began the Minister.

"Gentlemen," said Rayner gravely, throwing the door wide, "my fears have been justified. The Grand Duke is not here—he has gone!"

"Gone!" echoed the General, stupefied. They were now at liberty to enter the beautiful room, fitted as a studio, which stretched before them. The three men searched it, and the adjoining rooms, until they were fully satisfied that no Grand Duke Michael, asleep or awake, was contained in them. Numberless lamps, filled the place with soft light, and showed the white limbs of fine statuary, the glowing hues of the draperies and paintings. Rayner thought the room an unusual example of luxurious taste, but his companions had far other things to consider.

"But how, how did he get away?" broke out the Minister.

"How did I get here?" answered the explorer, and then as the other remained silent, he continued, "When I reached the battlement and looked seaward, I saw a yacht's lights. Then I knew you were too late. But I found these on his desk. Permit me!"

He took from the table two sealed envelopes, put one of them in his own pocket and handed the other to the Prime Minister, who, opening it, read these words:

I have neither the wish nor the capacity to rule. From this hour I am no longer Duke, nor heir to the throne of Servonia. These rights I resign to my next of kin. My life lies in other channels.

MICHAEL.

The statesman crushed this note in his hand with an angry movement, and turned suddenly on Rayner.

"You have another letter there," he cried sharply; "what is it?"

The explorer looked at him with his quiet smile. "That," he replied, taking his coat from the General, "is a private communication to me."

The story of the Grand Duke ends here. Of Clive Rayner's further connection with the affairs of Servonia, and with those of his friend Michael, this is no place to speak.

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*Nalma*, by Mrs. Campbell Praed.

*The Folly of Pen Harrington*, by Julian Sturgis.

The basic materialism of Hamlin Garland's *Wayside Courtships* suggests Walt Whitman. To primitive emotions he gives primitive expressions. He fully recognizes the force of animal impulse, but misnames it love. He allures and he irritates. There is neither poetry nor realism in most of his courtships, but from this sweeping condemnation may be excepted the first three of the dozen or more examples described. In one of these, during a preacher's illness his parishioners secretly renovate the church for his use. When he is taken to see it, he looks about the little group gathered to enjoy his astonishment and holds out his hand to the young and pretty daughter of the man who nursed him back to health and as she goes forward and takes it, he says, "And Martha will help me." She blushes. This is their courtship. The next tale tells how an athletic, clean-minded young man on a ranch soundly trounces a rough who has spoken lightly of his employer's pretty niece. She hears of it and when he goes, uninvited, to make a first call upon her, she flings her arms about his neck and moves her hero to tears. Their courtship was wordless. The third girl is so heroic and so loyal to her widowed mother that she gives up her college career midway to take her share in the toil of a boarding house. Much is made of her self-surrender. A young collegian becomes her mother's guest while earning the means to continue his education and falls in love with her. With her arms about his neck, tears in her pretty eyes and kisses upon his lips, she persuades him to relinquish all his high purposes in life that he may aid her and her widowed mother in their business. She does this and remains a heroine—in the story.

Self-seekers in philanthropy are usually at heart iconoclasts. Such was the central figure of *Dear Faustina*, a crafty woman who claimed to be a devotee to humanity. It is a stirring story of true and false benevolence. To such writers as Rhoda Broughton a wearied world owes a great debt of gratitude. She takes us away from grieving cares into clean, sunny or shady atmospheres, where rest and healing wait.

In *Nalma* one of Mrs. Campbell Praed's characters is a girl born in the bush, of honest but illiterate parents, reared by her father and not remembering a dead mother. Another is the wife of a titled Englishman, secretary to a government official in Australia. The bush girl is clean-minded, true to the best in womanhood, while the other woman is sly, tricky and ambitious, willing to sacrifice the bush girl to her own selfish purposes. It is not a wholesome story, except it be read to find out how much one may owe to honest instincts and how little to social position in self-respect.

Pen Harrington was a girl of the period. She had *la maladie du siècle*, but it did not spoil her. It only made her spirited, unconventional and droll. Sometimes she was reckless of the proprieties, but such conduct was the outcome of a warm heart and a high sense of justice. If certain of the scenes of the book and a few of its conversations seem to be impossible to the kind of society into which Pen was born and over which she ruled by that force of natural leadership which is an endowment to a few, never mind, the story is charming! If it be beyond belief, all the better for the reader's enjoyment. There are fine characters in the tale and its finale is gratifying.

From Frederick A. Stokes Company, New York:

*Joan Seaton, A Story of Percival-Dion in the Yorkshire Dales*, by Mary Beaumont.

*They that Sit in Darkness*, by John Mackie.

*Many Cargoes*, by W. W. Jacobs.

Forty years ago Yorkshire was at least a century behind the times. Pride of ancestry, even by farming folk, kept temptations to dishonor and dishonesty at bay. Speech was made to fit closely to ideas. Loyalty to tradition was respected, as were also superstitions, when they related to the well-being of family or friends. Joan Seaton was a winsome and noble girl, her characteristics proving the value of her parents' good blood. Sally, the village prophetess and friend, is a strongly-drawn,

quaint character. She couldn't be converted to any creed but took wholesome views of things, keeping well to practical values. She said, in her own dialect, to the country clergyman whose housekeepers had left him alone: "I've heard there's a church in every good man's breast, but there's neither a kitchen nor a cook." Then she shut the door, set down her bundle and remained, unasked, to take care of the man. To be sure, she tyrannized over him, but only in his interests. In one of Sally's dreams the tragedy of the story turns into happiness.

John Mackie's title, *They that Sit in Darkness*, misleads by its pronoun, but by no means spoils a good story. Its scene, Australia, becomes more and more a setting for English novels. Adventures and adventurers it has provided by the score ever since England made it one of her colonies. There is both crispness and novelty in its events; its people have freedom of thought and grace of action. Girls grow beautiful in mind and manners in the open air and unconventional life of an untamed country. This tale has many thrilling episodes and describes a variety of interesting manifestations of character. It is rich in incidental information about the Australian fauna, climate, aborigines and the industrial and commercial growth of this great new country.

*Many Cargoes* gives title to a score of stories about sailors and their sweethearts, showing intimate acquaintance with their habits of thought and speech and doing loyal justice to their honesty of character. Its language is, for the most part, rough and only to be understood by seafaring people, by those who have had speech with skippers and their subalterns or by those who have grown wise by the reading of many sea tales. These stories are more amusing than instructive, but then instruction is not needed in all tales.

From The Macmillan Company, New York:

*From the Land of the Snow Pearls*, by Ella Higginson.

*A Rose of Yesterday*, by F. Marion Crawford.

Ella Higginson has full control of her material, from the opal skies above to the opal depths below the fiords that border the green-skirted shores of our Northwestern territory. That hardships inseparable from unconquered lands should remove from the speech and manners of their inhabitants that hypersensitive delicacy and absolute correctness characteristic of certain older communities, we are ready to concede, but that difficult living, long days of toil with fruition far off, cannot—at least, have not—worn away their tenderness, fidelity to friends and mutual helpfulness, these tales of Puget Sound, named the "Land of Snow Pearls," attest. They are told in a quaintly pathetic and odd fashion, but they give an admirably clear idea of the real life of this far frontier. Inherited traits stay by our pioneers, but manners and refinements of speech die out.

In *A Rose of Yesterday* Mr. Crawford deals elaborately with the question of divorce. He makes convincing claim that insecurity of the marriage tie is at the bottom of socialism and is crumbling the foundations of society. If in his earnestness he reiterates over-much, his sincerity secures his pardon. "Civilization and progress," he declares, "are not the same thing. Civilization gave us marriage, in respecting which are we above animals. Progress is giving us divorce—wholesale, cheap, immoral—a degradation beneath that of most primitive peoples, who make no promises and break none." He adds: "The reason why woman has privileges instead of rights is that all mentally acknowledge the future of humanity to be dependent on her from generation to generation." While Mr. Crawford's novel has a deep purpose, it has also full capacity for diverting.

From The J. B. Lippincott Company, Philadelphia:

*Guavas, the Tinner*, by S. Baring Gould.

*Transition*, by the author of *A Superfluous Woman*.

Tin-mining in Dartmoor and Cornwall in the days of Queen Elizabeth was not without its tragedies. Laws governing it were enacted in the time of Edward I. when the events of *Guavas, the Tinner*, are supposed to take place. They were selfish and cruel laws. Every thirteenth part of the melted tin must go to the King, and every particle of gold found in it was by law made his property. The gold was preserved in quills to be duly delivered up on call. Any man who was

absent three weeks from his mining claim forfeited it to him who took and worked it. All this led to cruelties from miner to miner and from bailiffs to workmen. The story is a curious reflex of yesterday's conditions in mining life as contrasted with those of to-day and in this respect proves that the world grows better.

*Transition* is a serious story with the charm of earnestness and the grip of vitality. Its *motif* is socialism of that best type which every clean, kindly soul shares and strives to make real. It is doubtful if a more concise exposition of anarchy carried to its finality and socialism realized has been made. It is an uncommonly well devised and delightfully written story of the sadder side of a congested city. It deals with the heroisms of men and women who wisely or unwisely stir the pot to revolt against the wrongs they suffer through overwork and under-

pay. It has to do with politics of both the sophistical and the upright sort.

From The De La Mare Publishing Company, New York :  
*Home Plants and How to Keep Them*, by Lizzie Page Hillhouse.

This is a practical hand book with excellent illustrations. It supplies complete information regarding the planting and care of indoor growths and explains which ones will best promote health and pleasure in the house. The writer's explicit directions about soil, watering and bathing blossoming and foliage plants, also as to their needs and tastes in the matter of warmth, fresh air, etc., make success in cultivating home plants a very simple matter. The book will prove a friend to both plants and their care-takers.

## CRANBERRIES AND THEIR USES.

By CARRIE MAY ASHTON.

Only within the past few years have cranberries become a staple product upon the markets. They are now largely cultivated and can be had from September to June. They afford a most healthful food, containing an acid which has been found highly beneficial in cases of diphtheria, cholera and grip.

In purchasing, select good, solid berries of medium size and dark, rich color. Cape Cod cranberries are thought by many to be superior to most others.

Housekeepers should remember to cook cranberries in granite, agate-ware or porcelain-lined dishes. They should never be allowed to stand in tin, iron or brass, the acid contained in them readily taking hold of these metals. In sweetening, it is best to use granulated sugar. There are a great variety of ways in which this fruit can be used. Below are given a number of valuable recipes, all of which have been tested.

**CRANBERRY JELLY, No. 1.**—Look over and wash two quarts of cranberries. Stew them in a porcelain kettle with three teacups of cold water until soft. When cooked and cool, stir through a colander into an earthen dish all but the skins; return the juice and pulp to the kettle and add two cups and a half of granulated sugar; let it cook until the sugar is well dissolved, then pour into tumblers and bowls. The next day it will be solid enough to turn out.

**CRANBERRY JELLY, No. 2.**—Pare, quarter and core a dozen large, tart apples—greenings or any other juicy ones are best. Place in a porcelain kettle with two quarts of cranberries and enough cold water to cover; stew until soft and then strain through a jelly bag. Return the juice to the kettle with two pounds of coffee A sugar, boil until it jellies when dropped from the skimmer, remove any froth that rises while boiling and pour into glasses and bowls.

**SPICED CRANBERRIES.**—This is an excellent sauce to serve with wild fowl or game. Cook one quart of cranberries in one pint of water until tender, then add three-fourths of a pound of sugar, one teaspoonful of cinnamon and half a teaspoonful of ground cloves. Cook a few minutes longer and pour into glasses.

**CRANBERRY PIE, No. 1.**—Line a pie-plate with plain paste and fill with stewed cranberries, cover with an upper crust and bake in a quick oven for half an hour.

**CRANBERRY PIE, No. 2.**—Line a pie plate with puff paste and fill with cranberry jam. Place strips of pie crust across the top and bake.

**CRANBERRY PIE, No. 3.**—Line a pie plate with plain

paste and fill it with uncooked cranberries; add half a cup of molasses and four table-spoonfuls of sugar, cover with an upper crust and bake thirty minutes in a hot oven.

**CRANBERRY TARTS.**—Fill patty shells with cranberry jelly or jam.

**CRANBERRY ROLY-POLY PUDDING.**—Make a baking powder crust and roll it out until half an inch in thickness, spread with cranberry sauce or jam and roll up. Tie in a well-floured cloth, allowing sufficient room to swell, and steam for two hours or longer. Serve in slices with a boiled sauce flavored with cranberry juice.

**BAKED CRANBERRY PUDDING.**—Pour cold water upon a pint of bread crumbs, add a table-spoonful of melted butter, two eggs well beaten and a pint of stewed cranberries sweetened to taste. Serve with hard sauce.

**WITH BOILED RICE.**—Cranberry jelly or jam goes well with plain boiled rice for lunch.

**CRANBERRY SHORT CAKE.**—Make a nice baking-powder biscuit crust and bake on a large pie plate in two thin layers with bits of butter spread between so it can be separated without breaking. When baked, separate and spread with butter. Fill with cranberry sauce cooked the day before and serve at once.

**CHARLOTTE RUSSE.**—Line small moulds with sponge cake and fill with cranberry jelly or jam. When well set, remove from the moulds and pile on whipped cream or a meringue made of the white of an egg and a spoonful of sugar.

**CRANBERRY TAPIOCA PUDDING.**—Soak one cup of tapioca over night in cold water and cook the next morning in one quart of boiling water. When cooking, add one quart of cranberries which have been stewed soft and rubbed through a colander with two tea-cups of sugar. Serve very cold with cream and sugar.

**MEDICINAL USES.**—Cranberries possess a medicinal value and in many instances have proven invaluable.

Poultices made of cooked cranberries applied hot are often used in severe cases of inflammation of the bowels.

Raw cranberries are sometimes prescribed for dyspepsia.

Cranberries cut in half are frequently bound on painful corns and after a day or two the corn can be removed without trouble.

Cranberry poultices are cooling and afford speedy relief to those suffering from croup.

THE SMALL CATALOGUE OF FASHIONS for Autumn, 1897, is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for the sale

of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or a two-cent stamp to prepay charges.

THE BUTTERICK PUBLISHING Co. (Limited).

## HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

**X. Y. Z.**—To can corn, fill the cans with the uncooked corn (freshly gathered) cut from the cob and seal them hermetically, surround them with straw to prevent their ticking against each other and place into a boiler over the fire with enough cold water to cover them; heat the water gradually and when they have boiled for an hour and a half puncture the tops of the cans to allow the escape of the gases; then seal immediately while still hot and continue to boil for two hours and a half longer. To can tomatoes, pour hot water over them to remove the skin and then slice; put them into a porcelain kettle and cook for a few minutes; have the cans filled with hot water on the hearth; when the tomatoes are sufficiently cooked empty the cans and fill them with tomatoes and seal immediately. Directions for canning fruits and vegetables in glass jars will be found in "The Perfect Art of Canning and Preserving," which we publish at 6d. or 15 cents per copy. Glass jars are always safer to use than tin cans, which sometimes yield a metallic poison known as stannous hydrate.

**LORNA DOONE.**—To make almond paste, take of sweet and bitter almonds each two ounces and pound into a paste. Add spermaceti four drachms, oil of almonds half an ounce, and of white Windsor soap scraped fine half an ounce. Perfume with some twelve drops of oil of staphanotis or jasmine. Heat very slightly and gradually and then place in the mortar and work into a stiff paste. To prepare the almonds, place them in a basin and pour over them boiling water. When the water is nearly cold pour it off and place the almonds in a dry cloth; cover with another cloth and rub well, when the husks or skins will peel off. Throw the blanched almonds into a mortar and pound them to a paste. Amateurs who do not possess pestle and mortar may use the paste board and rolling pin, first chopping the almonds slightly and rolling them out to a smooth paste, but much of the valuable oil is lost by this process. Almond paste made really of almonds and without lard is one of the finest mixtures for whitening the skin. This recipe, used in its entirety, is intended for the hands and wrists only and must not be applied if the skin is chapped or sore, as it is likely to cause further irritation.

**Mrs. E. J. C.**—Potato pudding is seasonable at any time. To make it will require half a pound of mashed potatoes, two ounces of butter, two eggs, a quarter of a pint of milk, three table-spoonfuls of sherry, salt-spoonful of salt, the juice and rind of one small lemon and two ounces of sugar. Boil sufficient potatoes to make half a pound when mashed; add to these the butter, eggs, milk, sherry, lemon juice, salt and sugar. Mince the lemon peel finely and beat all the ingredients well together; put the pudding into a buttered mould and bake for about half an hour. To enrich it, add a few pounded almonds, and increase the quantity of butter and eggs. Time, half an hour or rather longer.

**GEORGINE.**—Rice and apricot pudding makes a dainty dessert. For it are required three-quarters of a pound of rice, two pints of milk, a little butter, two table-spoonfuls of sugar, two eggs and some fifteen pieces of apricot. Put the rice into a pan with the milk, sugar and butter and let it simmer gently for one hour. Turn out, and when partly cold add the eggs, well beaten. Simmer the apricots in syrup for about five minutes to make them quite tender. Butter a mould place in it a layer of rice about one inch thick, then some pieces of apricot, and fill the mould with alternate layers of rice and fruit. Bake in a moderate oven. When done, turn out and serve with custard. Other fruit can be used instead of apricots, pineapple or apple being especially suitable.

**LORNA.**—A most agreeable and wholesome dessert to eat with simple cake or toasted wafers is made of sultana raisins. Wash as many as are needed and leave them in water for twenty-four hours. Then heat them slowly in the water in which they have soaked, which should cover them half an inch or more. Allow them to simmer on the back of the range for two or more hours. They are delicious either cold or hot and suit both children and grown persons. They require no sugar for most tastes.

**UMMA.**—Newspapers crumpled in the hands until they are soft polish picture and window glass and mirrors better and more quickly than chamois or cloth.

## PUBLISHERS' DEPARTMENT.

## A FEW FACTS ABOUT LA FORMA.

First, what is La Forma, and what is it for?

It is an interlining which is to be placed between the outer goods and the inside lining of a waist from the under-arm seams to the front, and is designed to give a perfect fit to any figure, or where the natural lines are not perfect the deficiency is supplied by introducing La Forma into the waist. It is an entirely new, patented article, originated by a former assistant of M. Worth of Paris, is of hair-cloth and canvas cut and moulded according to exact proportions, is light in weight, but stiff enough to give a firm foundation upon which to lay the outer material; it, therefore, adds little to the thickness of the garment, but much to its fit. No steel, bone, rubber or artificial stiffening enters into its construction. Everyone knows that even the costliest fabrics lose their beauty when fashioned into ill-fitting gowns, and that inexpensive goods made up with a smooth, snug tailor-made effect have all the *chic* and style of the finer grades of material.

It has been popularly believed that only a man tailor can produce certain desirable effects in plain, tight-fitting suits; La Forma will help every woman to obtain equally good results. By this is meant not only the professional dressmaker, but the woman who does her own dressmaking. Its construction is so simple and complete that a glance at it explains its *raison d'être*, and a first trial insures repeated and continuous use of this labor-saving device. As it comes in all sizes from thirty to forty-six inches, any figure may be fitted with one, with only a small outlay of time and skill.

La Forma has come to stay, for it is not dependent upon a fad or fashion. As it constitutes a permanent improvement in waist shaping, it will go into waists as long as they are worn.

In spite of dress reform, loose-fitting garments will never supplant the well made tailor gown, for street wear at least, and La Forma marks a new era in this direction.

To bone La Forma it is important to sew the casing firmly but also very loosely to the seams, reaching about three-quarters of an inch from the top of the darts. Insert the bones and secure them very tightly in the casing. It is essential that the bones should be fastened firmly all the length of the seam to within three-quarters of an inch from the top of darts. These instructions must be minutely followed, as even La Forma will be restricted in its usefulness if not properly adjusted. Before using it the first time it may seem rather loose, particularly across the bust, but if the temptation to fit it tighter be restrained, the finished waist will show how well it retains its shape, and the results can only be satisfactory.

It is not only useful in making a plain gown, but any fanciful design or elaborate lace or chiffon drapery looks better if placed upon a well-moulded form.

Every woman who sews, whether she be dressmaker, seamstress or the woman who must make her own gowns, will see at once the advantages La Forma possesses and will be quick to seize upon such a boon to womankind.

**INVALUABLE TO MASQUERADERS, ETC.**—The large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS," has necessitated the issuing of a second (Autumn) edition in which has been incorporated a variety of new costumes. It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, and descriptions of several Parties, and is illustrated with styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It has been in great demand for Theatrical and Masquerade Purposes, and is a handy book of reference when patterns of the nature described are required. Sent post paid on receipt of 2d. or 5 cents.

**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 Flower Garden.

### HOUSE CULTURE OF PLANTS.

Trouble with plants in living rooms arises usually from too high a temperature or one which varies greatly, falling very low and rising high once or oftener during the twenty-four hours. Poor ventilation and an extra dry atmosphere add to troubles made worse by burning gas or lamps in the rooms during the long Winter evenings. Of the two lights mentioned the lamp is preferable, but those fortunate enough to use electricity have a light perfectly harmless to plants. To all these unfavorable conditions the want of sunlight is often added, hence we must not expect to grow specimens in this way equal to plants grown in the Summer gardens. In green houses in the State of New York during dark Winter weather, when the sun scarcely shows itself, some plants can be made to bloom until Spring. In some localities farther north than New York and where the Winter is more severe, as in St. Paul, Minn., the sun shines brightly through the Winter and plants which will not flower in New York there do very well.

The secret of success with house plants lies in overcoming these difficulties. To begin with, if you live where there is little sunshine during Winter, select only plants which thrive without sunlight. Where there is no lack of sunlight, make your selections according to conditions of heat and moisture required, choosing a window facing south, if possible, and as second choice either a window facing east or west. For a north window use foliage plants only, keep the foliage from touching the glass, and on very cold nights either place two or three thicknesses of newspaper between the glass and the plants or remove the plants from the window.

A rubber plant sprinkler, obtainable from any florist, seedsman or in rubber stores, is of great use in caring for a window garden. A piece of oilcloth should be spread under the plants; this will permit them to be freely sprinkled without fear of injury to the carpet. A shower every morning with the rubber sprayer washes the foliage, helps to keep back insects and moistens the air in the room. If oil cloth is not at hand, newspapers spread on the floor will catch the water, and, if removed promptly, the moisture will not soak through.

For windows reached by little direct sunlight or for northern windows, araucaria, begonias (particularly the rex varieties), cypripedium, farfugium grande, ferns, ficus or rubber plant, otaheite orange, cycas revoluta, palms, vinea and English Ivy.

For sunny exposures the list from which selections may be made is almost unlimited. Ageratum, antirrhinum, grevillea robusta or silk oak, mignonette, petunia, solanum, verbena, wallflower, sweet alyssum, candy tuft, cyclamen, lobelia and mimulus may all be used and can be raised from seed started during the summer or from cuttings made at once, except the last five, which are raised from seeds. We have also the following which grow almost exclusively from cuttings or bulbs: Abutilon, amaryllis, azalea, buxifolia, coleus, fuchsia, hydrangea, geranium, jasminum, lantana, carnation, chrysanthemum, gloxinia, cineraria and roses. Of these the last five seem to particularly attract the green fly, but a little tobacco tea—tobacco steeped in water—sprinkled over the plants, wetting both sides of the foliage, will entirely

destroy the green fly, which, by-the-way, on chrysanthemums is black.

### GREENHOUSES AND CONSERVATORIES.

Of course, the most satisfactory and comfortable way to keep plants in a thrifty state in Winter is to have a conservatory attached to the house or a small greenhouse near at hand. A large collection and a great variety of plants can be handled with little trouble in this way. The cost is so moderate that what a few years ago was considered a luxury is now enjoyed by people in modest circumstances. The materials may be purchased made in the best possible way, cut to exact lengths, ready to be put together by almost anyone into greenhouses of any size desired. Carefully selected and thoroughly dried cypress is the best material, as it lasts for years, while other woods quickly decay when subjected to combined heat and moisture. The cypress is used only for the sash bars and the top and ends of the house, while the sides may be of any material that comes handy, nailed to the inside of chestnut posts outside the greenhouse to prevent rotting. On these posts rests the top of the greenhouse. Certain firms make a specialty of materials for greenhouses and by producing them in quantities have brought the cost down to reasonable figures. As a design is supplied with the materials, any one can do the work, with satisfactory results. Most florists now build their own greenhouses.

In a conservatory or greenhouse proper ventilation can be given, water used as liberally as is needed and just the proper light and temperature maintained, while insects and diseases can be much more readily controlled than in living rooms. If desired, vegetables can be grown with the flowers and plants and surplus flowers can be disposed of to advantage.

A conservatory is built on the south side of the house, but the east or west side will answer. If a greenhouse is to run east and west, the three-quarter span house should be used, with the long end to the south; but if the house is to run north and south, the even-span house is generally considered preferable.

As to heat, the amateur will find hot water best, not because, as some suppose, steam heat is dry heat, but because when once heated water retains its temperature longer than steam, thus avoiding fatal sudden changes; moreover, as long as there is any fire at all in the furnace the water will distribute its heat, while with steam, unless there is sufficient fire to produce steam, no heat reaches the greenhouse. The boiler will require attention night and morning and in severe weather a last look at the fire before retiring is advised. If neither hot water nor steam is available, a small stove may be placed at one end of the greenhouse, with the chimney flue of tile pipe running under one of the benches and out of the other end of the house. A conservatory may depend upon the heat which supplies the house, if this be either steam or hot water. If furnace heat is used, a steam fitter can arrange a coil of pipe around the inside of the furnace fire-box, just at the top of the bed of the coals, and this being connected with pipes running around the conservatory will supply hot-water heat without extra trouble or expense once it is in place.

## FASHIONS OF TO-DAY.

The skirts of coats are lengthening and the ripples have entirely disappeared.

Sleeves are box-plaited instead of gathered into the arms' eyes of coats.

A double-breasted jacket combines loose fronts with a close-fitting back.

The single-breasted coat is glove-fitting.

In a fly-front jacket bust darts are introduced to effect a perfectly snug adjustment.

The Empire box jacket flows to the waist-line in box-plaits at the back and straight in front; it may be worn open or closed.

The demand for variety in top garments is supplied by blouse-jackets. Though the back of one of them has shaping seams, it droops at the bottom, with a trifle less fullness, however, than at the front.

Short skirts and belts are interesting features of blouse-jackets.

The Cossack blouse-jacket is distinguished by a box-plaited back and a front closed at the left side.

The fronts of an Eton jacket may extend in points just beyond the line of the waist or in straight-around style.

Both circular and gored capes are popular.

A pointed hood and a turn-down, standing or storm collar may accompany the circular cape.

Either a Medici or a ruche collar may be the selection for a gored cape.

All the new skirts have fan backs.

A slight ripple below the hips is still perceptible in skirts.

Four, five, seven and eight gores are embraced in skirts and the width of the fan varies.

A narrow side-gore is the point of interest in a five-gored skirt.

A fan-back circular skirt fits equally well whether made with darts or scanty gathers at the belt.

Organ folds vary the contour of an eight-gored train skirt.

A renewal of the Princess skirt with its pointed bodice is welcomed; below the waist-line it possesses the characteristics of other skirts.

Gracefully draped folds appear below a fanciful yoke in the front of a basque-waist.

Either a standing or turn-down collar is applicable to a perfectly plain waist with the regulation shaping seams.

Fullness escapes becomingly between battlemented fronts in a basque-waist with sleeves wrinkled only from shoulder to elbow.

Pointed, close-fitting basques are made with curved or straight closing edges and a standing or a turn-down military collar.

Short pointed boleros are attractive features of a basque-waist with very full fronts.

In a new and modish basque-waist just the merest hint of a droop is given alike in the vest and the fronts framing it.

The full, loose fronts of a blouse shirt-waist are in marked contrast with the plaited and smoothly adjusted back.

A new type of blouse in which the back and fronts droop, the latter rather more than the former, is furnished by the Alexis, the Sultana and the Dagmar blouse-waists.

The Alexis blouse is distinguished by a central box plait covering its closing edges and epaulettes having round corners.

A chemisette and its usual framing of lapels and rolling collar confer a smart air upon a blouse-waist with an all-round droop.

In the Czarina blouse, which displays tucks, the back is drawn closely to the figure and only the front is pouched and closed at the left side.

## Of Interest to Women.

We are living in an age of fads and the woman who does not cherish some pet penchant candidly admits that she represents the minority. It is not so many years since the cultivation of a speciality would have been thought queer and eccentric, but we have changed all that. When Madame's fancy takes the form of collecting she is no longer contented with a superficial knowledge of her possessions, but knows their history and fine points so thoroughly that her friends cite her as an authority. Whether she collects china, coins, medals or what-not, she knows all about every piece she calls her own. But collecting is only one form of this intensely feminine fondness for expressing preference. Another form of the same feeling is shown by the woman who so loves the scent of the violet that all her belongings are permeated with this delicate perfume. The Summer that is closing developed some new fads in dress and belongings. The popularity of artificial flowers took a vacation when Nature's own blossoms became available for adorning pretty frocks. Then there was the girl who wore only white. Her morning gowns were of piqué with lawn shirt-waists, while those for evening wear were of soft tissues that made her a lovely picture. The woman in white was never prettier than this season.

### THE POMPADOUR.

This Jubilee year has revived many of the early Victorian styles and is said to be responsible for the new Pompadour hair dressing. When at all becoming the Pompadour is most kind, as it makes a face seem more youthful and large features apparently smaller. It is not difficult of adjustment. The front hair is brushed straight upward and drawn back over a small hair cushion, thus raising the hair, halo fashion, around the face. When the hair is not thick it is slightly waved before it is arranged over the roll. A less severe style of hair-dressing is to Pompadour the front and arrange the short hair on the temples in flat, round curls, subsequently combing them out until fluffy. Frizzes have gone out and few if any curls are now worn. Side combs were never so popular, and they grow longer with each new output, late designs resembling the old ear-to-ear combs for children. These combs are put in after the hair is arranged over the roll, but must not destroy the rotundity of the Pompadour. There are also sets of three combs, each four inches long, for the Pompadour. Combs are a necessity for this style of hair dressing, since the slightest wind would otherwise ruffle it. Stray locks are always curled but are never arranged in rigid outlines. She who has no maid to dress her hair can always resort to the hairdresser, who will teach her any new style. It is well worth while to do so, for the woman whose hair is well dressed always appears *distingué*. One enthusiast declares that proper hair dressing saves half a season's wardrobe.

### AS TO VEILS.

A style that has again come to the front is the sprigged veiling of the first years of the Victorian era. Exquisite workmanship is found in these dainty belongings and veilings that have lain away these many years

have been brought to light. These veils are worn with big hats and hang loose in front. Less of a novelty is the double veil consisting of an inner veil of white tulle and an outer one of black dotted net. It is decidedly becoming, although rather hot for warm days. Veils are now worn during all seasons and upon all occasions, even in the evening. A woman does not seem well dressed without this bit of gauze covering her face and tidily confining stray locks of hair. The latest veils show a firm, soft mesh with dots well arranged and are sold at most reasonable prices. There is also the fancy plain mesh, but this must be thin and cobwebby to be becoming. White veiling with black dots is worn with light hats and bonnets and for clear complexions is most becoming. The black veiling, however, is always refined and is worn more than any other. Red or purple tulle veils are very unbecoming, giving a dishevelled and bedraggled appearance to the wearer. They may be classed with purple gloves. In the shops they are often shown as "the very latest," but the woman who knows is not deceived thereby. Made veils are considered smart. They are finished with a narrow ruffle and are trimmed with rows of velvet, but are not easy to arrange and are not as popular as the veiling sold by the yard. The latest arrangement shows the veil just covering the chin, the fulness being carefully drawn to the back and pinned to the top of the hat. All veils are provided with extra fulness at the top of the front to prevent a too-tight effect across the nose. This is secured by means of a gathering string, a box-plait or a knot. For the last-named adjustment the center of one of the edges is found and a point is made of the edge. This is turned upon itself into a knot that is close to the edge. Some of the depth of the veiling is thus sacrificed, but it is wide enough to admit of this arrangement. Unless the hat is large but three-quarters of a yard is needed for each veil, a large hat requiring half a yard more.

### ANSWERS TO CORRESPONDENTS.

**A READER:**—A really enjoyable dinner is always a small dinner, numbering not more than eight or ten guests. For these the hostess prepares her own dishes. The menu of such a dinner is usually about as follows: Oysters or clams on the half shell; a clear soup, a dainty bit of fish with potato croquets, sweetbreads with green peas, a fillet of beef with mushrooms, or other roasts in season, asparagus, sorbet of bitter almonds (other sorbets are deadly), quail on toast, or wild ducks with fried hominy cakes Nesselrode pudding, a Hamburg grape or two, cheese and hard crackers, coffee.

**GEORGIA:**—Little bags of orris root are among the delightful devices for perfuming bed-linen and under-clothes and are even more popular in luxurious homes than the old-time favorite, lavender. Orris root may be renewed in strength by the simple device of sunning it well, spreading it out so that the sun will dry it thoroughly. For those who still prefer the lavender sachet here is a tested recipe:

- 1 pound of lavender flowers.
- 1 ounce of benzoin.
- 3 ounce of oil of lavender (English).
- 1 ounce of extract of musk.

Mix well together.

**MRS. E. D. E. M.:**—You could use either green draperies, rugs and cushions or blue combined with shades of brown and gold. If possible, arrange a five o'clock tea corner in the hall and make it cosy with a low divan and dainty, light-weight chairs.

**G. A. K.:**—Congratulate the groom and to the bride express the wish that she may be happy.

**SENSEY:**—We do not know of firms or persons who give out sewing or embroidery to be done at home.

**HOMEKEEPER:**—The Thanksgiving dinner may have this menu:

<i>Oysters on the Half Shell.</i>		
<i>Celery.</i>		
<i>Tomato Soup.</i>		
<i>Roast Turkey.</i>	<i>Oyster Stuffing.</i>	
<i>Cranberry Sauce.</i>		
<i>Browned Sweet Potatoes.</i>		
<i>Mashed White Potatoes.</i>		
<i>Boiled Onions.</i>	<i>Stewed Tomatoes.</i>	
<i>Lettuce Salad.</i>		
<i>Wafers.</i>	<i>Cheese.</i>	
<i>Steamed Indian Pudding.</i>	<i>Foam Sauce.</i>	
<i>Pumpkin Pie.</i>	<i>Mince Pie.</i>	
	<i>Fruit.</i>	
<i>Nuts.</i>	<i>Raisins.</i>	
	<i>Coffee.</i>	

**J. J.:**—The proper length of the step is twice the length of the foot, measuring from the hollow of one foot to the hollow of the other. For practice in walking, take a piece of tape and sew upon it bits of flannel at intervals twice the length of the foot. Then stretch across the room. Each foot should cross a straight line with each successive step. In walking the tape, one foot and then the other must be set right over one of these flannels. Letting the flannel come just under the instep. Turn the toes well out, swing the leg from the thigh and you are on the road to a graceful gait.

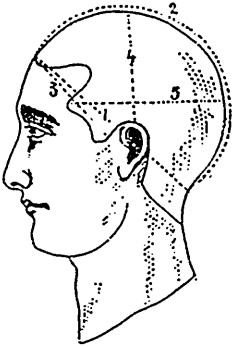
**WAY:**—If you wish to take the best care of your teeth, consult a dentist every six months and have them carefully looked over. After the twenty-fifth year the teeth are likely to decay but little, but then comes the insidious tartar that pushes the gums away from the teeth and eventually loosens them. When the gums are even but slightly pushed away a decided suggestion of age is added to the mouth. Tartar may be kept in abeyance by the daily use of myrrh. Two or three drops in a glass of clear water and a brush with bristles not too stiff, will do much to rescue the gums from this enemy.

**HOUSEWIFE:**—The English think much of "little savories" at a small dinner—a mouthful of toast on which are spread caviar, an olive, or two or three pickled nasturtiums. They have many recipes for these appetizers. Throughout the dinner little dishes of salted almonds and olives are handed, the latter concluding the meat course before game is offered. In England the dinner roll is invariably placed at each cover, sometimes with a hard-toasted bunsuit. Here we eat thick pieces from a long French roll as our dinner bread.

**ANNOTS:**—For your charity fair, try a linen stall. No one ever has quite enough napery, and in these days when some of the meals during the day or week are sure to be served without a table-cloth, there is an increased demand for pretty doilies. Those of white, with a design of dogwood blossoms embroidered in white silk, sell well, but even the plainest of linen articles, if you can get them on commission, bring a good return. Equally attractive is a slipper stall. There is much demand for the felt and crocheted slipper, silk-lined and with cork soles. Home-made slippers will wear out and need renewing. Bronze slippers and carriage boots to draw over slippers are readily taken, while Turkish slippers are cheap, pretty and highly decorative on the tables. An old fashioned pottery and crockery table also pays well.

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WE do not boast when we say that we have the largest and most fashionable establishment in our line in Canada. See for yourself when you come to Toronto. We manufacture all our Hair goods. Our styles are light and as natural as nature.



Ladies' and Gents' Wigs and Toupees rules for measurement sent on application.



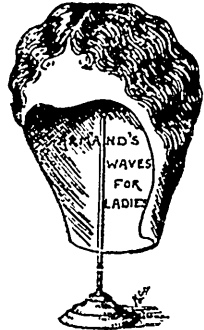
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Armand's Waves and Head Coverings are the closest imitation of nature, and cannot be surpassed in style, quality or finish. Prices are from \$10 to \$25.

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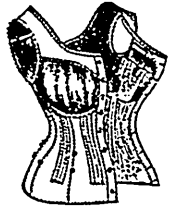
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## ANSWERS TO CORRESPONDENTS.

**COUNTRY MAID:**—Wear light blue satin slippers with your light blue dress. Kid gloves, not silk gloves, are stylish for evening wear. Remove your gloves when partaking of refreshments. Fans are worn suspended from a ribbon.  
**M. M.:**—The heavily-worked parts of curtains meet at the centre.  
**J. T.:**—A white soft leather or patent leather belt would look well with your white pique skirt and blue shirt-waist. Linen skirts and shirt-waist of thinner linen with white collars and cuffs are cool and would look particularly well with a fine-straw brown sailor hat simply trimmed with a band of velvet and quills.

## ALWAYS FIRST

It is a laudable ambition to be first and best in the work one undertakes. Dyeing and cleaning done in these works is never allowed to deteriorate. The future will be better than the past. Drop post-card, giving name and address, for our handsome handbook on dyeing and cleaning : : :

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OR SALERATUS IS THE BEST.

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TORONTO, ONT.


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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 desired . . . . .

THE BUTTERICK PUBLISHING CO. (Limited),

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TEACHING DAILY OUR "NEW TAILOR SYSTEM" of Dress Cutting.





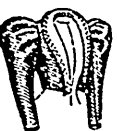

















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 9296	 9296	 9314	 9314	 9315	 9315	 1334	 1334	 1334	 1334
Ladies' Empiro Box Coat or Jacket (To be Closed with a Fly or Worn Open): 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. 3d. or 30 cents.		Ladies' Eton Jacket (To be Made with the Fronts Extending in Points Below the Waist or in Straight-Around Style): 7 sizes. Bust meas., 30 to 42 ins. Any size, 1s. or 25 cents.		Misses' Eton Jacket (To be Made with the Fronts Extending in Points Below the Waist or in Straight-Around Style): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 30 cents.		Ladies' Eton Jacket, with Bell Sleeves (To be Made with a Plain or Fancy Lower Edge): 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.			

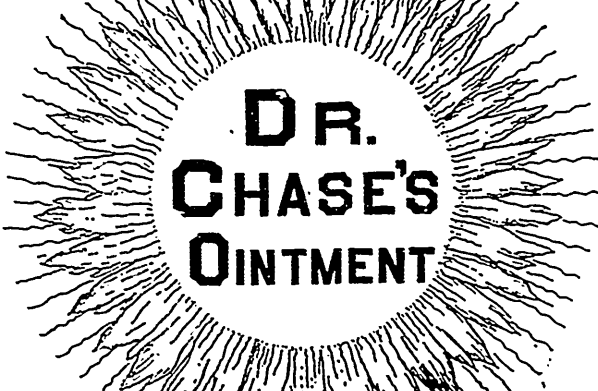
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**THOUGH YOUR SKIN MAY BURN LIKE A BALL OF FIRE,**



**WILL TAKE OUT THE STINGING AND ITCHING, SOOTHE THE PART, AND GIVE YOU REST AT ONCE.**

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—  
**COULDN'T WORK, COULDN'T SLEEP.**

Geo. Lee, of Mansfield, Dufferin County, says: "I was so badly troubled with eczema on my hands that I could not work. I tried everything I could hear of for relief, but could get none whatever; had also been treated by doctors for about two years. I was so irritated that I could not sleep. I was recommended to try Dr. Chase's Ointment, and to my astonishment as well as that of my friends, one box completely cured me. I would not begrudge \$50 for what it has done for me."



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Safe Arsenic Complexion Wafers and.

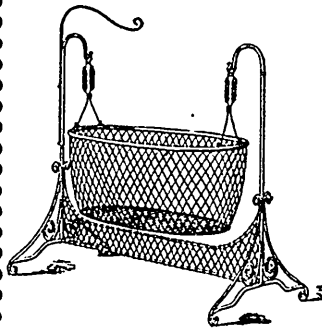
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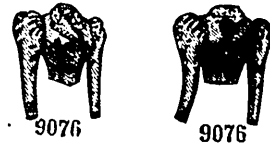
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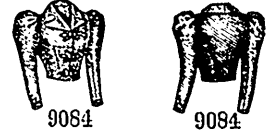
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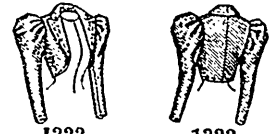
9076 9076  
Ladies' Double-Breasted Eton Jacket, which may Extend to the Waist or Nearly to the Waist: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



9084 9084  
Ladies' Single-Breasted Eton Jacket, which may Extend to the Waist or Nearly to the Waist: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



9233 9233 9233  
Misses' Jacket (To be Closed at the Neck Only) Known as the Guardsman Jacket: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



1333 1333  
Ladies' Bolero Jacket, with Notched Lapels: 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



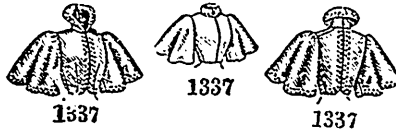
1231 1231  
Ladies' Ripple Collarette (To be Made with a Marie Stuart Collar or a High Round Collar): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



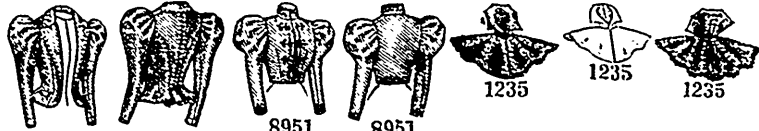
974 974  
Ladies' Capo-Collar (For Outdoor Wear): 3 sizes: Small, Medium and Large. Any size, 5d. or 10 cents.



9023 9023 9023  
Ladies' Jacket (To be Worn Open or Closed): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



1337 1337 1337  
Misses' Eton Jacket, with Bell Sleeves (To be Made with Plain or Fancy Lower Edge and with a Medici or Turn-Down Collar): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



8935 8935  
Ladies' Jacket, with Darts (To be Worn Open or Closed): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

8951 8951  
Ladies' Single-Breasted Eton Jacket (To be Made with a Military or Bolero Collar) Sometimes Called the Hussar or Military Jacket: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.

1235 1235 1235  
Misses' and Girls' Ripple Collarette (To be Made with a Marie Stuart Collar or a High Round Collar): 4 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

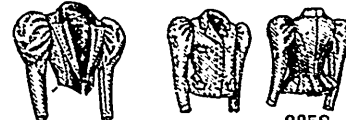


1234 1234  
Ladies' Gored Cape-Collar, Extended to Form a Marie Stuart Collar or a High Round Collar: 3 sizes. Small, Medium and Large. Any size, 6d. or 10 cents.



9304 9304  
Ladies' Single-Breasted Close-Fitting Coat or Jacket (To be Medium Deep or Short in the Skirt): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

9306  
Misses' Double-Breasted Coat or Jacket: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



8751 9058 9058  
Ladies' Eton Jacket, Extending to the Waist (Perforated for Shorter Length): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

9058 9058  
Misses' Jacket, with Fly Front (Known as the Covert Coat): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



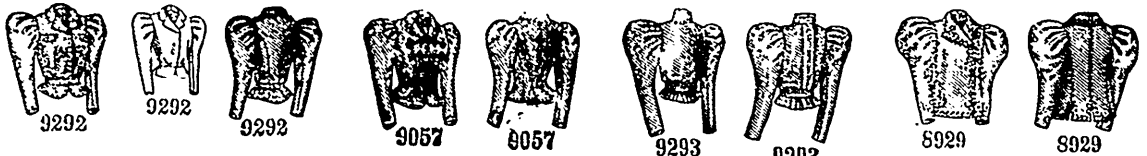
Ladies' Eton Jacket, with Bell Sleeves:  
7 sizes. Bust measures, 32 to 42 inches.  
Any size, 1s. or 25 cents.



Ladies' Jacket, (To be Closed at the Neck Only)  
Known as the Guardsman Jacket:  
9 sizes. Bust measures, 30 to 46 inches.  
Any size, 1s. 3d. or 30 cents.



Ladies' Jacket (To be Made with Round or Square Lower Front Corners and Worn Open or Closed) Known as the Derby Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

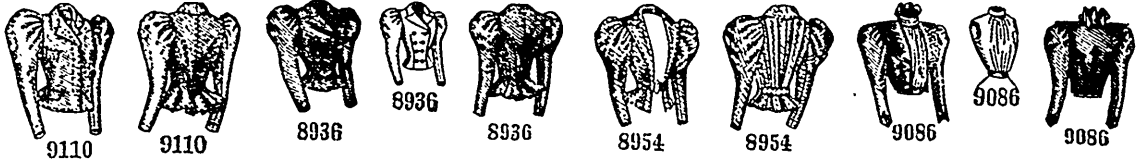


Ladies' Blouse-Jacket (To be Made With or Without Breast Pockets and Lape): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Single-Breasted Close-Fitting Military Jacket (To be Made with Square or Rounding Lower Front Corners) Known as the Lancet Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Russian Jacket (To be Made With or Without Fitted Body-Lining) Known as the Cosack Blouse: 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Double-Breasted Jacket or Coat (Known as the Covert Coat): 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Jacket, with Fly Front (Known as the Covert Coat): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Close-Fitting Double-Breasted Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket (To be Worn Open and Rolled to the Waist or Closed at the Bust) For Cycling and other Outdoor Wear: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Eton Jacket (To Extend to the Waist or Nearly to the Waist), with Vest having Full Front: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.



### VIAU'S CORSETS

Long Waisted  
No Padding

These corsets give a perfect curve to the form, there being no pressure on the chest, as the Spring holds the Corset in a natural way without any padding. We also make Corsets for stout ladies and those who ride bicycles. Send for circular.

**Price List:**  
 Gray, \$2.50 up  
 White, \$3.00 up  
 Black, \$4.00 up

**B. VIAU,** 69 WEST 23RD STREET, NEW YORK.

## Sweetness and Light.

Put a pill in the pulpit if you want practical preaching for the physical man; then put the pill in the pillory if it does not practise what it preaches. There's a whole gospel in Ayer's Sugar Coated Pills; a "gospel of sweetness and light." People used to value their physic, as they did their religion,—by its bitterness. The more bitter the dose the better the doctor. We've got over that. We take "sugar in ours"—gospel or physic—now-a-days. It's possible to please and to purge at the same time. There may be power in a pleasant pill. That is the gospel of

## Ayer's Cathartic Pills.

More pill particulars in Ayer's Curebook, 100 pages. Sent free. J. C. Ayer Co., Lowell, Mass.



9231

Misses' Jacket (To be Made with Round or Square Lower Front Corners and Worn Open or Closed) Known as the Derby Jacket: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



9231

Ladies' Bolero Jacket, with Bell Sleeves: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



9231

Ladies' Eton Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9189

Ladies' Eton Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9189

Ladies' Military Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



9189

Ladies' Military Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.

Send for the AUTUMN EDITION of our Handsome Pamphlet,

# "BICYCLE FASHIONS"



Which Illustrates  
Attire to be  
Worn Awheel.

It contains also a Detailed Explanation of the Various Parts of a Bicycle, with Valuable Advice on the Care, Repair and Choice of a Wheel; a specially prepared Paper on Learning to Ride; a discussion by a high medical authority of the question of Exercise for Women; the Etiquette of the Wheel; and a great variety of other matter especially interesting to

cyclists. It will be sent postpaid to any address on receipt of 5 cents to pay charges.

THE BUTTERICK PUBLISHING CO. (LIMITED),  
7 to 17 WEST THIRTEENTH STREET, NEW YORK.

On this Page is illustrated a series of

## WAISTS

of all Fashionable Varieties for Ladies' and Misses' Wear,

which our patrons will no doubt be pleased to inspect at this time. The Patterns can be had from Ourselves or from Agents for the Sale of our Goods.

The Butterick Publishing Co. (LIMITED).



9319



9319



9319

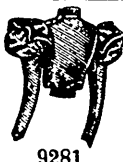
Ladies' Tucked Blouse-Waist, Closed at the Left Side (Known as the Czarina Waist). 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



9281



9281



9281

Ladies' Blouse-Waist, Closed at the Left Side (To be Made With or Without Caps). Known as the Sultana Blouse: 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. or 25 cents.



9161



9161



9161

Ladies' Russian Basque-Waist (To be Made With or Without the Peplum) Known as the Romanoff Waist: 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.



9287



9287



9287



9280



9280



9280



9213



9213



9213



9329



9329

Misses' Tucked Blouse-Waist, Closed at the Left Side (Known as the Dagmar Blouse): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Blouse, with Chemise and Fitted Lining that may be Omitted: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Ladies' Russian Basque-Waist: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque-Waist, with Draped Front Closed at the Left Side (To be Made with a High or Round Neck and with Full-Length or Elbow Sleeves): 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.



9308



9308



9247



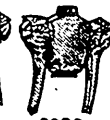
9247

Ladies' Basque-Waist (To be Made With or Without the Bolero Front): 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.

Ladies' Basque-Waist, with Ruffle Caps and Ruffle-Trimmed Round Yoke (Known as the Frou-Frou Waist): 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. or 25 cents.



9282



9282

Misses' Blouse-Waist, Closed at the Left Side (To be Made With or Without Caps) Known as the Sultana Blouse: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9291



9291

Misses' Russian Jacket (To be Made With or Without Fitted Body-Lining) Known as the Cossack Blouse: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



9345



9345



9169



9169

Misses' Basque, with Russian Pouch Front (To be Made With or Without the Peplum and Sleeve Caps) Known as the Olga Blouse: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Blouse-Waist, with Fitted Body-Lining: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9257



9257

Misses' Russian Blouse-Waist: 6 sizes. Ages, 15 to 16 years. Any size, 10d. or 20 cents.



**Freckles,  
Tan,  
Superfuous  
Hair,  
Moles,  
Etc.,**

Can all be permanently removed.

HAVE you been boating, bathing, camping, fishing or wheeling, and got tanned and freckled, or have you any other discoloration you want cleared from your skin, then use...

### Princess Complexion Purifier

It has cured thousands, and will cure you Price \$1.50, by express paid. For the removal of the other blemishes there is only one remedy advised by physicians—ELECTROLYSIS. We always guarantee satisfaction.

Send stamp for our new and enlarged booklet.

**GRAHAM**

Dermatological Institute,

'Ph. no 1868. 41 CARLTON ST., TORONTO

ON THIS PAGE is illustrated an assortment of our Latest Styles of

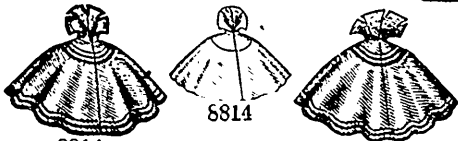
**CAPES** for Ladies' and Misses' Wear

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 Butterick Publishing Co. (Limited).



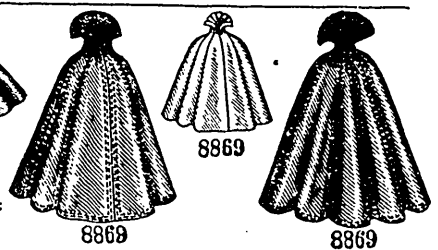
9310 Ladies' Circular Cape (To be Made With or Without the Hood, with a Standing, Turn-Down or Storm Collar and With or Without a Center Seam): 9 sizes. Bust meas., 30 to 46 inches. Any size, 1s. or 25 cents.



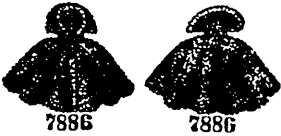
8814 Ladies' Circular Cape, with Yoke (To be Made with a Marie Stuart Collar that may have the Seams Left Open to Give a Shalied Effect or with a Medici Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



9311 Ladies' Gored Cape (To be Made with a Plain or Gored Medici Collar or with Standing Collar With or Without a Ruche): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



8869 Ladies' Long Gored Cape (To be Made in One of Two Lengths and with the Seams Closed to the Top of the Collar or Left Open to Give a Tab Effect): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



7886 Ladies' Cape, for Astrakhan, Plush, Fur, Velvet, etc.: 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.



6810

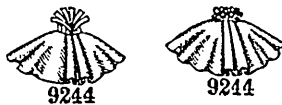


8810

Ladies' Cape, with Circular Lower Portion and a Sectional Yoke Collar Pointed at the Top (Perforated for Round Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



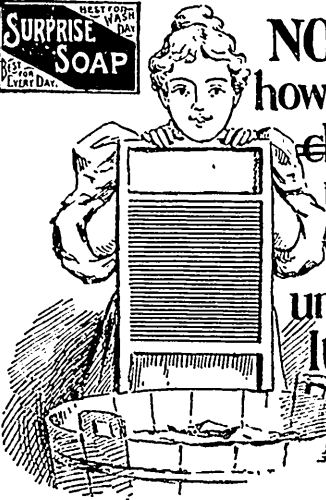
9302 Misses' and Girls' Circular Cape (To be Made With or Without the Hood): 7 sizes. Ages, 4 to 16 years. Any size, 10d. or 20 cents.



9244 Misses' and Girls' Empire Cape (To be Made with Standing or Tab Collar): 6 sizes. Ages, 6 to 16 years. Any size, 10d. or 20 cents.



**NO ONE KNOWS** how easy it is to wash clothes all kinds of things on wash day with **SURPRISE SOAP**, until they try. It's the easiest quick-est best Soap to use. See for yourself.



**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.

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

Price, 75 cents.

**Peerless Dress Stays**

Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

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

**BRUSH & CO., - Toronto.**

**PIN CORSETS**

ALL HAVE PROTECTED GORK CLASPS.

ON this Page will be found some Illustrations of Patterns for Ladies'

**TEA-GOWNS and WRAPPERS**

which our readers will no doubt be pleased to inspect. They represent a few of the latest and prettiest modes available for comfortable and dressy home wear.

The patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

**THE BUTTERICK PUBLISHING CO., (LIMITED),**



9259



9259

Ladies' Wrapper or Tea-Gown (To be Made with Standing or Turn-Down Collar, With or Without the Fancy Collar and with Slight Train or in Round Length); 9 sizes. Bust measures, 30 to 36 inches. Any size, 1s. 6d. or 35 cents.



9322



9322

Ladies' Watteau Tea-Gown or Wrapper, with Bolero Fronts (To be Made in Demi Train or Round Length); 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 8d. or 40 cents



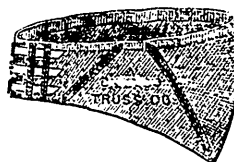
9237



9237

Ladies' Wrapper (To be Made With or Without a Short Under-Body and with Slight Train or in Round Length) For Maternity and Invalid Wear: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 8d. or 30 cents.

**R & G**  
**CORSETS**  
**ARE THE BEST**



Ladies Suffering from corpulence, pregnancy or displaced kidney, can obtain relief and safety with comfort by wearing our **EUREKA SUPPORT**. This support is light, clean, cheap and durable; can be lengthened or shortened to suit body. Sent by mail upon the receipt of

\$3.50. Measure all round body on bare skin in line with travel-gose veins, and the mechanical treatment of all forms of rupture a specialty. Send stamp for reply.

**THE EGAN TRUSS CO.,**

206 West Queen Street.  
P. O. Box 539.

Toronto, Ont.

**Natural Wavy Hair Goods is our Specialty.**



OUR supremacy in this line is acknowledged. We are progressing. Our styles are all the latest. We are always inventing and improving.

Our **Natural Wavy Head Coverings** are as natural as life.

**Wigs and Half-Wigs** in great variety; can be dressed high or low, to cover grey or thin hair.

**Ladies' Parting**, wavy and straight.

**Bangs of Every Description**. Our Pompadour and Princess Louise Bang are in great demand.

**The Bordon**. No stem, cord or wire in the construction of these goods; the lightest and most natural artificial hair goods ever manufactured.

One of our **Natural Wavy Switches** can be tied in the latest style in one minute, and pinned on a complete head dress.

**Hair Dyes** in twenty different shades.

**Golden Hair Wash**, for brightening the hair.

**Pember's Hair Regenerator**, for the growth of the hair and to prevent it falling.

**Pember's Hair Regenerator**, for restoring the hair to its former color, clear and as harmless as water.

P. S.—When ordering by mail please send sample and amount. Goods will be sent by return mail. If not satisfactory, will be suitably exchanged.



IRINGESS LOUSE BANG.



**TURKISH BATHS IN CONNECTION (Steam Heated)**

LADIES' (including head dress and shampoo)	\$0 75	BETWEEN 6 AND 10	- - -	\$0 50	
GENTLEMEN	- - -	0 75	BATH AND BED	- - -	1 00

**W. T. PEMBER, 127 AND 129 YONGE ST., TORONTO**  
BRANCH, 778 YONGE ST., TORONTO

Telephones 2275  
3553

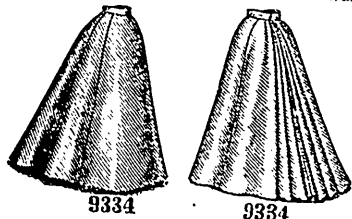
On this page is a display of  
**FASHIONABLE SKIRTS**  
 For Ladies' and Misses' Wear.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or ages) desired.

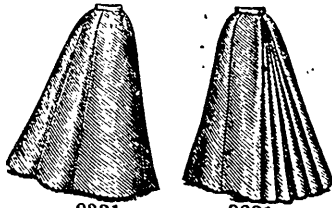
The Butterick Publishing Co.  
 (LONDON)



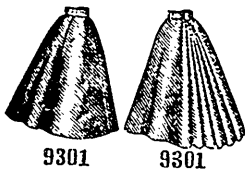
9330  
 Ladies' Eight-Gored Skirt, Falling in Organ Folds at the Back (To be Made in Demi-Train or Round Length); 9 sizes. Waist measures, 20 to 36 inches. Any size, 12. 0d. or 35 cents.



9334  
 Ladies' Five-Gored Skirt, with Narrow Side-Gore and Fan Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



9331  
 Ladies' Seven-Gored Skirt, with Fan Back: 12 sizes. Waist measures, 20 to 42 inches. Any size, 1s. 3d. or 30 cents.



9301  
 Misses' Five-Gored Skirt, with Fan Back: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cts.



9216  
 Misses' Seven-Gored Skirt (To be Gathered or Plaited at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cts.

**A PAIL WITHOUT HOOPS**

That means a long lasting Pail.

Its many qualities are unique.

The price makes it available to all.

**THE E. B. EDDY CO'S**  
 INDURATED FIBREWARE

PAILS, TUBS, PANS, DISHES, ETC.



Personal Loveliness

is greatly enhanced by perfectly-fitting stays.

The Magnetic

is a general favorite; this desirable corset is made in dove, white and black of a very superior quality sateen, stiffened with the best clock-spring steel, guaranteed not only unbreakable, but to retain its shape which many inferior makes lose entirely on being slightly bent.

Beware of Imitations.

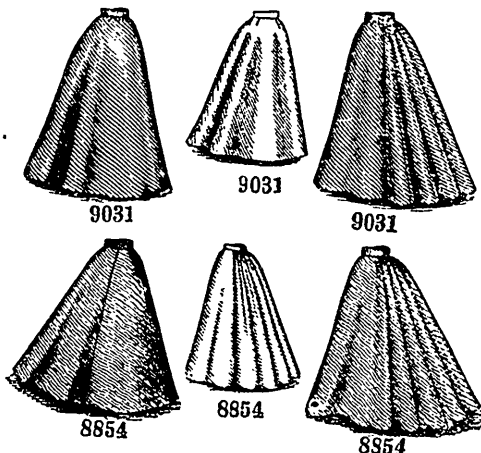
MANUFACTURED ONLY BY  
**The CROMPTON CORSET CO.**  
 Limited.  
**TORONTO.**

"Accordion" and "Sun" Plaiting  
 25c. per plain yard up to 35 inches deep;  
 40c. per plaited yard, or 25 inches deep.  
 For Skirts allow eight times hip measure.  
 Turn them but once and blind stitch it.



"SUN" Plaiting must be special, prepared. Special prompt attention given to out-of-town orders. Send for circular. Plaiting Machines for sale.

**L. A. STACKHOUSE** 124 King Street West, opposite Rossin House, TORONTO.



9031  
 Ladies' Bell Skirt, Circular at the Front and Slides and in Four Gores at the Back (To be Fitted With or Without Darts); 9 sizes. Waist measures, 20 to 36 ins. Any size, 1s. 3d. or 30 cts.

8854  
 Ladies' Six-Gored Skirt, Smooth Fitting at the Front (To be Plaited or Gathered at the Back); 10 sizes. Waist measures, 20 to 34 ins. Any size, 1s. 3d. or 30 cents.

# The Grand Album

A Special and  
Extraordinary  
... Offer!

Send TWENTY-FIVE CENTS for a Specimen Copy of THE GRAND ALBUM OF METROPOLITAN FASHIONS and receive, in addition to the Book, a Circular acquainting you with a SPECIAL and EXTRAORDINARY OFFER that is made for a LIMITED TIME only.

## of Metropolitan Fashions.

TO THOSE who may not have seen this Publication, its Beauties, as illustrated in the September and October Numbers, will be a revelation. The Magazine itself is now about 10 x 13 inches in size, and is illuminated with a series of Illustrations in Colors of the Newest Styles in Costuming and Millinery. With the exception of the

Reading Matter, Every Page is a Plate, and all the Plates can readily be taken out for distribution on tables or counters. In addition, there are now issued, with each Number, Large Plates varying in size from 20 x 27 inches to 25 x 29 inches. There is a Large LITHOGRAPHIC PLATE of LADIES' FASHIONS issued with the SEPTEMBER, DECEMBER, MARCH and JUNE Numbers. A PLATE of JUVENILE FASHIONS is also issued with the Magazine four times a year. Other Plates of Special Styles, such as Bicycling Attire, Storm Garments, etc., accompany it from time to time. All the Plates are Suitable for Framing and for Counter Use by our Agents and all Dressmakers, Dealers in Dry or Fancy Goods, Milliners, etc.

## The Grand Album

Is Issued in THREE Editions—English, Spanish and German—and is Invaluable

I.—To the Dressmaker and Ladies' Tailor—For whom its wealth of Colored Illustrations of Styles of Ladies', Misses' and Children's Attire affords an alluring and suggestive Book of Modes for the inspection of their patrons. They will readily appreciate the effectiveness of its Detachable Plates for use in windows and upon the walls of their reception rooms.

II.—To the Milliner—Who will find among its Monthly Plates of seasonal *Chapeaux* exact reproductions in form and color of the latest examples of Paris, London and New York *Modistes*, together with correct models of untrimmed shapes and valuable suggestions as to colors, harmonies and decorative materials.

III.—To the Juvenile Outfitter—Who cannot elsewhere obtain any such attractive and well-grouped views of all that is becoming and stylish in the costuming of Misses, Girls, Boys and Children. The signal favor bestowed upon THE JUVENILE OUTFITTER, when issued as a separate publication, was not more deserved than is this Department, which is given generous space in THE GRAND ALBUM.

IV.—To the Dry Goods Merchant—For whose benefit has been inaugurated the Department of Window Dressing, with its large Photographic Views of notable Window Displays by Metropolitan Houses, and who will also find its Color Plates of great utility in promoting sales of fabrics and a great convenience for distribution on their counters.

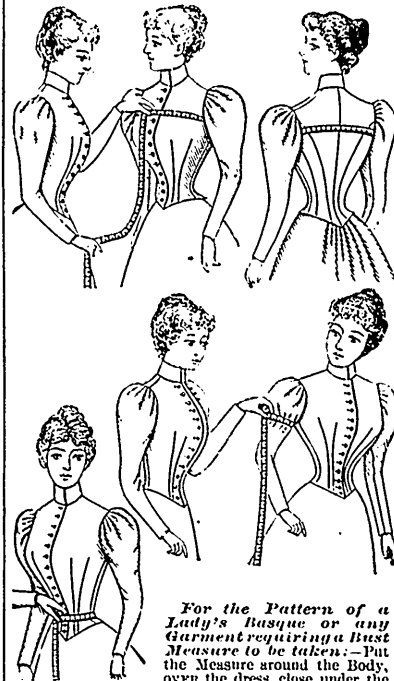
V.—To Any Woman—Who wishes in all matters of fashion to have access to the earliest information possessed by the Professional Dressmaker and Milliner. While essentially a Publication for high-class professional use, the Home Dressmaker and the Amateur Milliner will find THE GRAND ALBUM worth many times its moderate cost.

NOTE.—A special feature for October will be in the form of two Large Supplementary Sheets containing Illustrations of the Latest Novelties in SHORT COATS and JACKETS, and in LONG COATS, CLOAKS and RAINPROOF GARMENTS.

Single Copies, - 25 Cents.  
Subscription Price, \$2.00 a Year.

TRANSPORTATION Charges to any Address in the United States, Canada, Newfoundland, or Mexico, on THE GRAND ALBUM OF METROPOLITAN FASHIONS, are paid by us. When the Publication is to be sent on Subscription to any other Country, One Dollar for Extra Postage on the Subscription is charged.

## HOW TO TAKE MEASURES



For the Pattern of a Lady's Blouse or any Garment requiring a Bust Measure to be taken:—Put the Measure around the Body, over the dress, close under the arms, drawing it closely—NOT TOO TIGHT.

For the Pattern of a Lady's Skirt or any Garment requiring a Waist Measure to be taken:—Put the Measure around the Waist, over the dress.

For the Pattern of a Lady's Sleeve:—Put the Measure around the muscular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—NOT TOO TIGHT.

Take the MEASURES FOR MISSES' and LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the Age also.

For the Pattern of a Man's or Boy's Coat or Vest:—Put the Measure around the Body, over the jacket, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Overcoat:—Measure around the Breast, over the garment the coat is to be worn over. In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Trousers:—Put the Measure around the Body, over the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

For the Pattern of a Man's or Boy's Shirt:—For the size of the neck, Measure the exact size where the Neck-band encircles it, and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 inches. For the Breast, put the Measure around the Body, over the vest, under the jacket or coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the age also.

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On orders for Packages of Patterns the following Discounts will be allowed, but the Entire Amount must be ordered at one time.

- On Receipt of \$3.00, we will allow a Selection to the Value of \$4.00 in Patterns.
- On Receipt of \$5.00, we will allow a Selection to the Value of \$7.00 in Patterns.
- On Receipt of \$10.00, we will allow a Selection to the Value of \$15.00 in Patterns.

### Offer to Purchasers of Patterns.

To any Retail Customer sending us by Mail, at one time, \$1.00 or more for Patterns, we will, on receipt thereof, send a copy of THE METROPOLITAN CATALOGUE, unpaid, free of charge. Or, to any retail customer sending us by mail, at one time, 50 cents for Patterns, with 10 cents additional, we will forward, on receipt thereof, a copy of THE METROPOLITAN CATALOGUE.

THE DELINEATOR PUBLISHING CO.,  
OF TORONTO, LIMITED.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th St., New York.

# Beauty

For  
All



## Mme. Ruppert's Complexion Specialties

.....

MANY will be interested in learning that Mme. Ruppert's popular Toilet Preparations can now be obtained of **T. EATON CO. LIMITED.**

Mme. Ruppert's world-renowned Remedies are the pioneers of all Complexion preparations. No others have been so eminently popular and satisfactory. They are the only genuine natural beautifiers founded on scientific principles. The best people use and recommend them. To introduce these preparations in Toronto we will give

A TRIAL BOTTLE  
OF  
Mme. Ruppert's Face Bleach for 20c.

This Face Bleach is not a new remedy. It has been before the public for many years. Its use assures a perfect complexion.

At the Perfume Department will be found a complete assortment of Mme. Ruppert's famous Toilet Preparations, including—

Mme. Ruppert's Gray Hair Restorer, will turn gray hair to natural color. Regular price, \$2.50, for **\$2 00**  
 Mme. Ruppert's Almond Cream Hand Lotion, softens and whitens the hands. Regular price, 50c., for ..... **45c.**  
 Mme. Ruppert's Face Powder, in flesh, cream and white. Regular price, 50c., for ..... **45c.**  
 Mme. Ruppert's Liquid Rouge, or Rouge Paste. Regular price, 50c., for ..... **45c.**  
 Mme. Ruppert's Complexion Soap. Regular price, 25c. a cake, for ..... **20c.**

Mme. Ruppert's Face Bleach, large bottle. Regular price, \$2.00 a bottle, for ..... **1.75**  
 Mme. Ruppert's Egyptian Balm, a valuable skin food. Regular price, \$1.00 a bottle, for ..... **85c.**  
 Mme. Ruppert's Wonderful Depilatory, for removing superfluous hair. Regular price, \$1.00 a bottle, for ..... **85c.**  
 Mme. Ruppert's Pearl Face Enamel. Regular price, \$1.00, for ..... **85c.**  
 Mme. Ruppert's Golden Hair Tonic, an excellent tonic for the hair. Regular price, \$1.00, for ..... **85c.**

Every caller at this department may have a copy of Mme. Ruppert's booklet, "How to be Beautiful," free for the asking. It tells of many things dear to a woman's heart.

**THE T. EATON CO. LIMITED**  
**190 YONGE ST. TORONTO.**



**PEARS' SOAP.**

**PEARS' SOAP.**

**PEARS' SOAP.**

**PEARS' SOAP.**

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EVERY MOTHER WHO VALUES BEAUTY AND HEALTH in her child should use the greatest possible care in selecting for its Toilet a proper soap. A bad soap may be productive of life-long injury to a delicate and sensitive skin, whereas a good one will preserve and enhance the beautiful complexion natural to infancy.

**PEARS' SOAP.**

**PEARS' SOAP.**

**PEARS' SOAP.**

**PEARS' SOAP.**

From

DR. REDWOOD, Ph.D., F.I.C., F.C.S., &c.,

Late Professor of Chemistry to the Pharmaceutical Society of Great Britain.

"I have never come across another Toilet Soap which so closely realizes my ideal of perfection; its purity is such that it may be used with perfect confidence upon the tenderest and most sensitive skin—*even that of a new-born babe.*"

**PEARS' SOAP.**

**PEARS' SOAP.**

**PEARS' SOAP.**

**PEARS' SOAP.**

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PEARS' SOAP IS SPECIALLY RECOMMENDED for infants and children, because it is perfectly pure and does not irritate their delicate, sensitive skin, nor make their little eyes smart. It lasts so long that it is certainly the CHEAPEST as well as the BEST Toilet Soap. It makes children feel comfortable, and hence happy, after their bath, and by its use the natural softness and brightness of their complexions are improved and preserved.

**PEARS' SOAP.**

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# COLONIAL HOUSE

MONTREAL, P.Q.

## SEWING MACHINES

WE have purchased a limited number of Sewing Machines from one of the leading manufacturers in the United States, and are prepared to sell them to the public at the following prices, viz.:

The "Leader"	- - - - -	\$20.00
The "Colonial House," No. 3	- -	24.00
" " " No. 4	- -	27.50
" " " Drop-head	-	30.00

We call them the "Colonial House." Taken all in all we count it the best Sewing Machine on the market. Each machine perfect and complete. Working parts exactly the same in every instance.

### "Fifteen Special Features":

- |                 |                                      |                                |
|-----------------|--------------------------------------|--------------------------------|
| Light Running.  | Self-threading Shuttle.              | Hardened Steel Bearings.       |
| Easily Managed. | Self-setting Needle.                 | Rotary Shaft Movements.        |
| No Noise.       | Self-adjusting Working Parts.        | All Steel Attachments.         |
| High arm.       | Automatic Bobbin Winder.             | Bent Wood-work, Oak or Walnut. |
| Double Feeds.   | No Springs, Every Movement Positive. | Does Perfect Work.             |

Less 5 per cent. discount for cash.

We do not send out instructors to give lessons at the customer's houses. Instructions are given at the store.

**MAIL ORDERS CAREFULLY AND PROMPTLY ATTENDED TO.**

# HENRY MORGAN & CO.

Montreal, P.Q.