

Early Spring Number.

Vol. XLIII

No. 3

THE DELINEATOR

A JOURNAL

of

FASHION

CULTURE

AND

FINE ARTS.



Published Monthly

AT TORONTO

BY

THE DELINEATOR PUBLISHING CO.

OF TORONTO, LIMITED,

33 Richmond Street, West.

MARCH.

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1894.

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FIGURE No. 246 G.—MISSES' EVENING WAIST.—This illustrates Pattern No. 6658 (copyright), price 20 cents.



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FIGURE No. 278 G.—Misses' YOKE-WAIST.—This illustrates Pattern No. 6702 (copyright), price 15 cents.



FIGURES No. 270 G.—Misses' JACKET.—This illustrates Pattern No. 6681 (copyright), price 25 cents.

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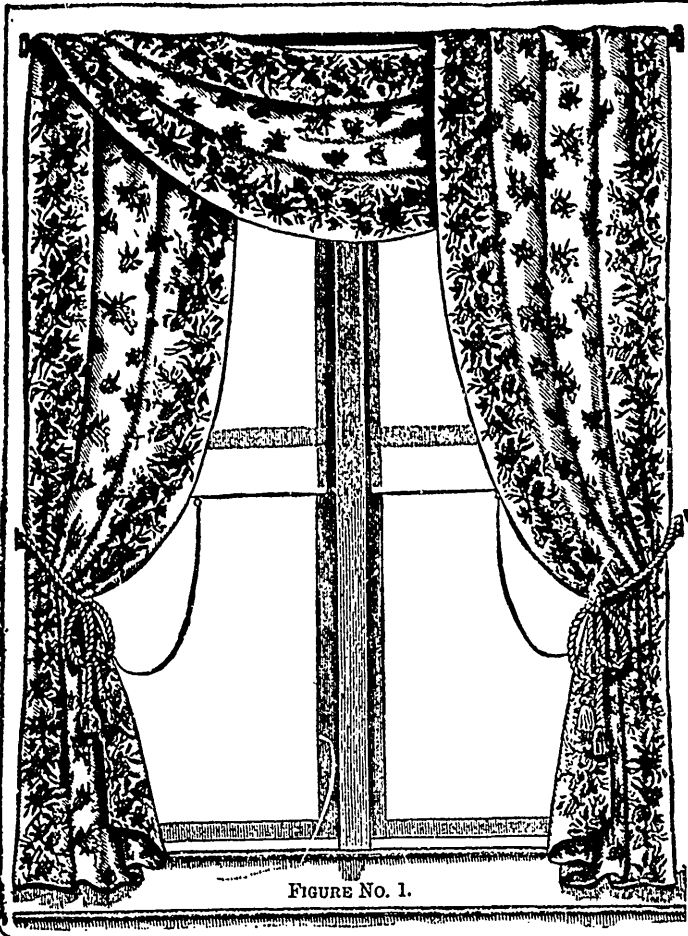


FIGURE NO. 1.

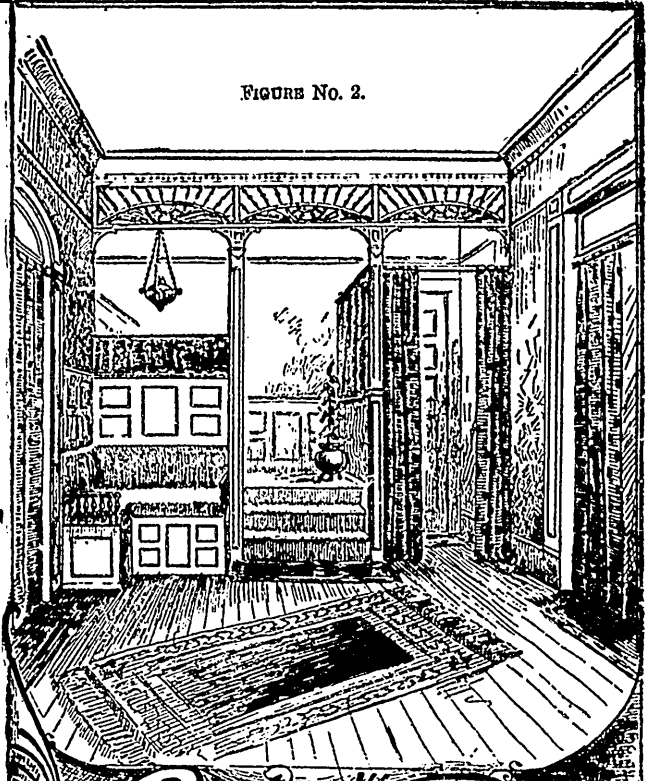


FIGURE NO. 2.

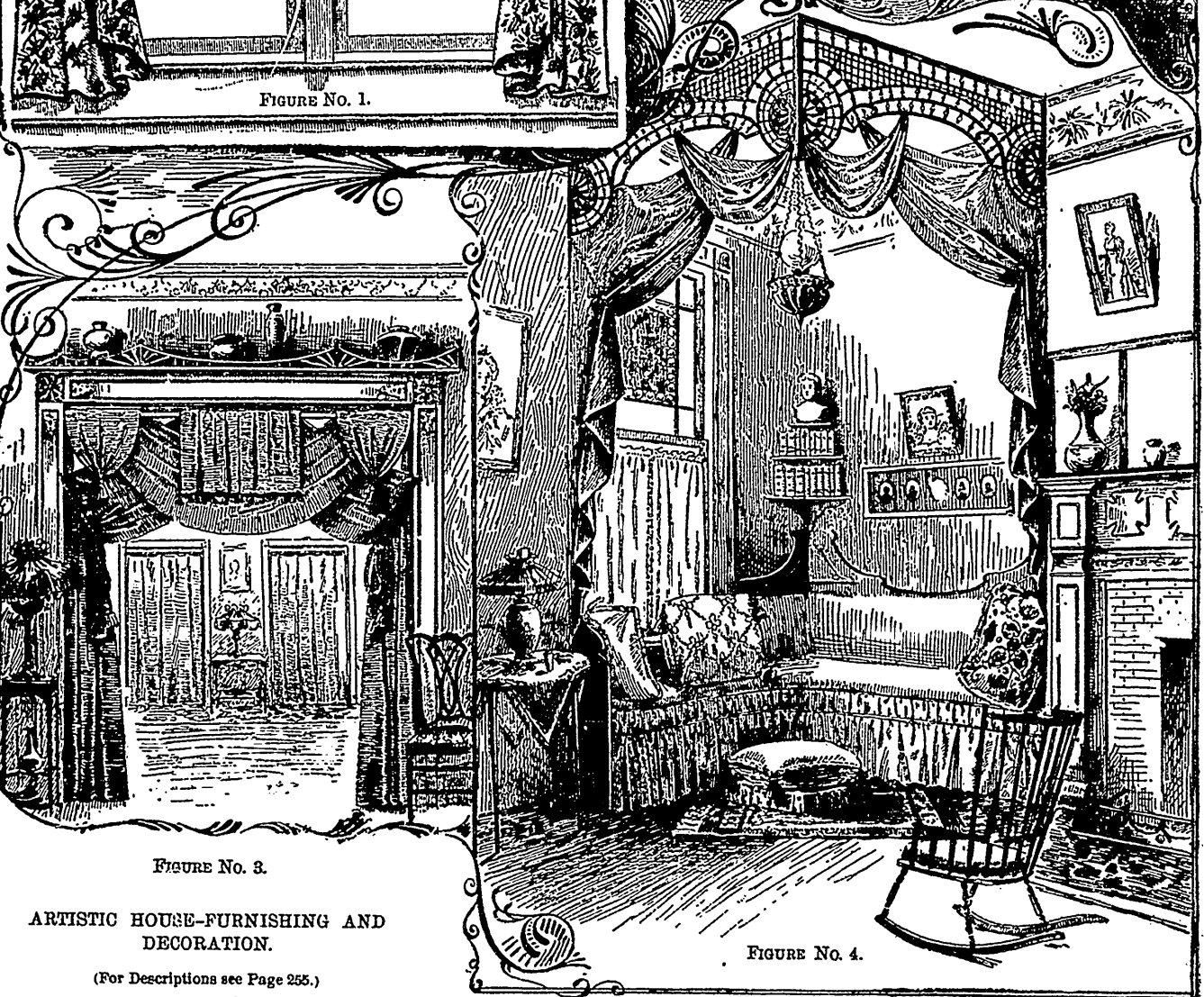


FIGURE NO. 3.

FIGURE NO. 4.

ARTISTIC HOUSE-FURNISHING AND DECORATION.

(For Descriptions see Page 255.)



FIGURE NO. 288 G.

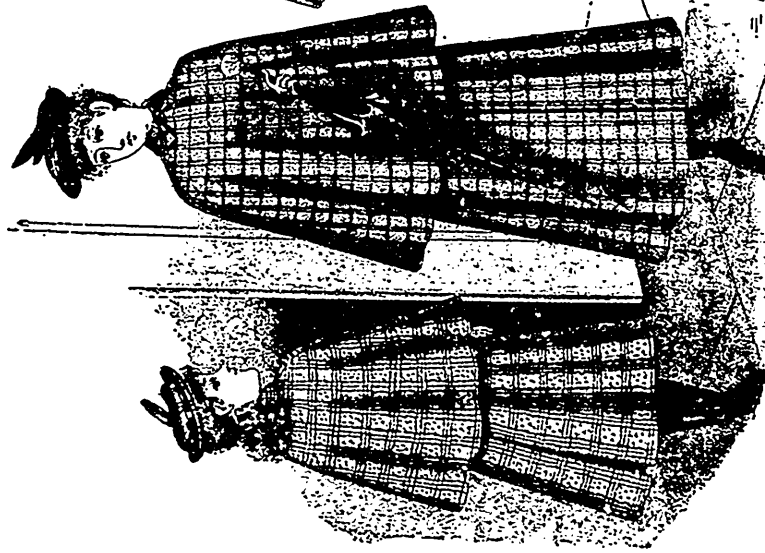


FIGURE NO. 289 G.

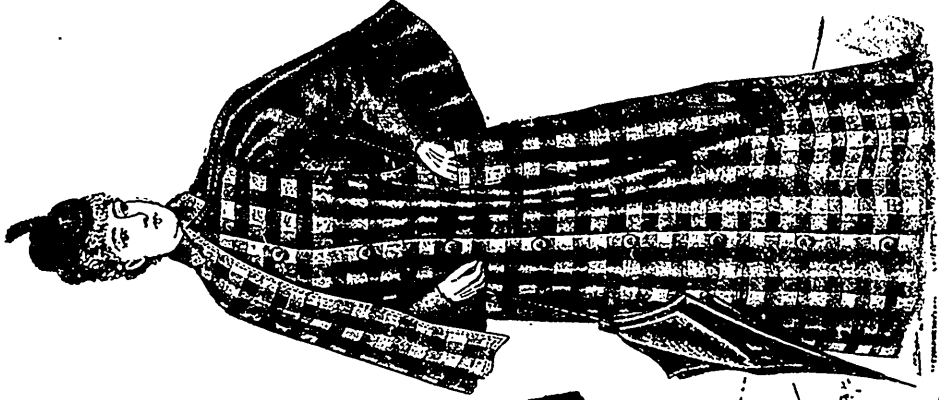


FIGURE NO. 290 G.

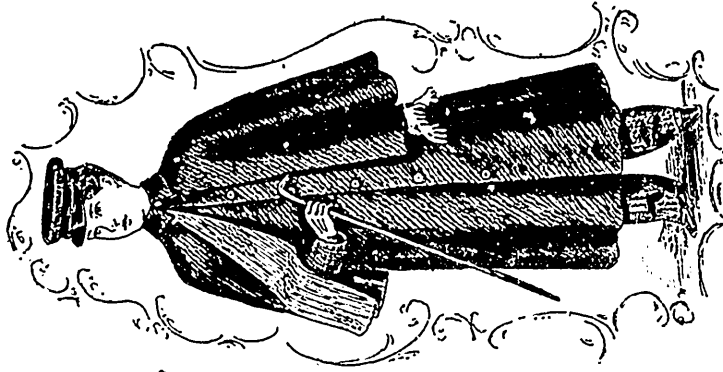


FIGURE NO. 291 G.

FIGURE NO. 292 G.

FIGURES NOS. 288 G, 289 G, 290 G, 291 G AND 292 G.—STORM WRAPS.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 193 and 194.)



FIGURE No. 293 G.



FIGURE No. 294 G.

FIGURE No. 293 G.—MISSSES' DRESS.—This illustrates Pattern No. 6774 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 294 G.—MISSSES' COSTUME.—This illustrates Pattern No. 6739 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 232 and 233.)



FIGURE No. 2.



FIGURE No. 3.



FIGURE No. 1.

FIGURES NOS. 1 AND 2.—LADIES' SMALL HAT.

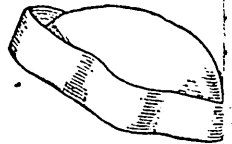


FIGURE No. 4.

FIGURES NOS. 3 AND 4.—LADIES' HAT.

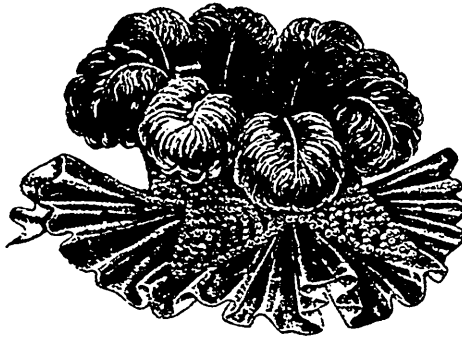


FIGURE No. 5.



FIGURE No. 6.



FIGURE No. 8.

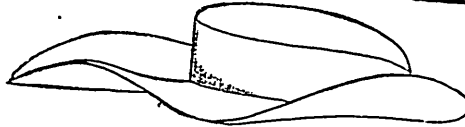


FIGURE No. 7.

FIGURES NOS. 5, 6, 7 AND 8.—LADIES' LARGE HAT AND COLLAR.

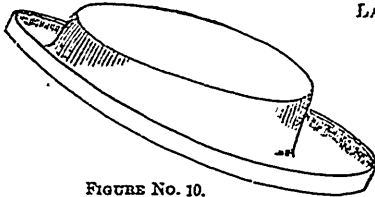


FIGURE No. 10.

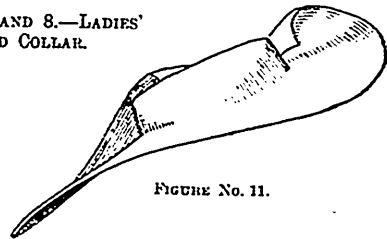


FIGURE No. 11.

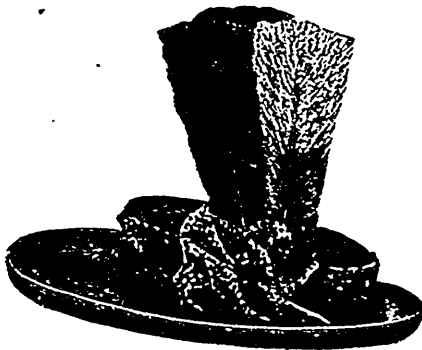


FIGURE No. 9.

FIGURES NOS. 9 AND 10.—LADIES' HAT.

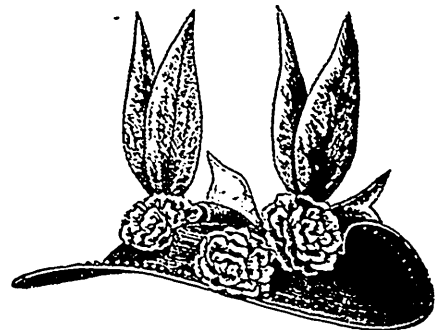


FIGURE No. 12.

FIGURES NOS. 11 AND 12.—YOUNG LADIES' HAT.

FASHIONABLE HATS AND HAT SHAPES.

(For Descriptions see Pages 262 and 263.)



FIGURE NO. 1.



FIGURE NO. 2.



FIGURE NO. 3.



FIGURE NO. 4.



FIGURE NO. 5.



FIGURE NO. 7.



FIGURE NO. 8.



FIGURE NO. 6.



FIGURE NO. 9.



FIGURE NO. 10.



FIGURE NO. 12.



FIGURE NO. 13.



FIGURE NO. 11.

COIFFURES À LA MODE.

(For Descriptions see Pages 272 to 274.)



FIGURE No. 295 G.—LADIES' COSTUME.

FIGURE No. 296 G.—LADIES' MORNING TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 195 and 196)



FIGURE No. 297 G.

FIGURE No. 298 G.

FIGURES Nos. 297 G AND 298 G. —LADIES' STREET TOILETTES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 196.)



FIGURE No. 299 G.—LADIES' COSTUME.

FIGURE No. 300 G.—LADIES' PROMENADE TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 198 and 199.)

The

EDUCATOR

March, 1894.

No. 3.

PRINTED AND PUBLISHED IN TORONTO.

Fashions of To-Day.

In many respects the Spring styles differ materially from those of the past Winter, but the admiration for flaring effects remains unabated.

Basques and coats still flare below the waist, which appears more tapering by contrast.

A very smart basque possesses many attributes of a coat. Its distinguishing features are a very deep collar that undulates naturally across the back, very broad lapels, and a series of convoluted peplums.

The deep collar, either smooth or rippled, plays an important part in many of the latest coats and basques.

The Eton jacket is once more in vogue, but it has a formidable rival in the new Oxford jacket, which displays a frilled extension below the waist-line.

Very fanciful double-puffed sleeves ornamented with caps give a truly picturesque air to the basque-waist of the "puffed" type.

Another modish basque has a long coat-back, short fronts, a low-cut vest and a deep, ruffled collar.

Sleeves droop at the shoulders, whether they are of the puffed or *gigot* order. This mode of shaping favors the application of epaulettes or caps, which are in consequence very frequently seen.

Wide revers help to produce broad-shouldered effects, which are still accorded general approval.

Double frills that are shaped to fall in waves are arranged at the neck and below the waist-line on a stylish basque-waist.

The skirts of long coats are waved and fluted like those of the past season.

The covert coat has returned and bids fair to fully regain its

former prestige. Its fronts are loose as usual, and its back is voluted to conform with the prevailing fancy.

The new double-breasted coats are a trifle shorter than their predecessors.

A Medici collar graces a short, triple cape that falls in numerous waves and flutes.

The half-circle cape is very short and very voluminous.

A double cape-collar and a Medici collar enter into an artistic design for a circular cape.

The circular sleeve-puff is suggestive of a bell. It droops at the shoulder and widens considerably toward the elbow, where it ends.

A pointed over-skirt arranged upon a circular skirt displays the most rigid of plaits at the back.

The fulness in skirts is confined to the back even more strictly than it was during the Winter, but this does not affect the flare.

Very neat is a shawl drapery showing several points that overhang a five-gored skirt.

Trimness is the chief characteristic of a lately designed costume consisting of a skirt, jacket and low-cut vest.

The jacket in the new blazer costume has a fluted back, rippling sleeve-caps and, of course, a rolling collar and lapels.

A combination of fashionable ideas is attractively effected in a Princess dress showing Eton jacket-fronts.

A very deep cape-collar contributes a quaint air to an Eton costume that will be a favorite during the Spring and Summer.



FIGURE No. 302 G.—LADIES' TOILETTE.—This illustrates Ladies' Collar No. 6734 (copyright), price 5d. or 10 cents; and Basque No. 6011 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 200.)

An odd bretelle arranged in cascades on the shoulders and at the back is strongly suggestive of a fichu and is very improving to the bodice upon which it is applied.



FIGURE NO. 301 G.—LADIES' GREEK TEA-GOWN.—This illustrates Pattern No. 6745 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 199.)

FIGURES NOS. 288 G TO 292 G.—STORM WRAPS.

(For Illustrations see Page 185.)

In no class of apparel has there lately been a more decided improvement than that effected in all sorts of storm wraps. These important garments are at present fashioned with an eye to both utility and comeliness, and careful attention is given to every detail, that they may be as light and comfortable as is compatible with perfect protectiveness. Fully as decided an advance has been made in materials as in the manner of fashioning. A quarter of a century ago ungainly and only partially protective "waterproof" cloth was the only fabric used for this purpose, but nowadays the elegant light-weight repellant, rain-proof and mackintosh cloths are exclusively employed for storm garments, and may be procured in plaid, striped or plain varieties, and in any preferred color or colors. These textiles are entirely waterproof, and are selected for the garments of both men and women. Decoration is omitted, as a matter of course, a single row of machine-stitching being the finish usually selected; and the wraps may be closed invisibly, or with bone buttons or buttons covered with the material.

FIGURE No. 288 G.—MEN'S CAPE OVERCOAT OR MACKINTOSH.—This illustrates a Men's cape overcoat or mackintosh. The pattern, which is No. 5890 and may be procured in thin paper for 2s. or 50 cents, or in thick paper for 4s. or \$1.00, is in thirteen

sizes for men from thirty-four to forty-six inches, breast measure, and is especially designed for use by tailors.

The overcoat, which is well suited for travelling and general wear, is shown made of black mackintosh cloth, and is shaped by under-arm and shoulder seams, and a center seam that terminates above coat-laps. The loose fronts are closed with button-holes and buttons, and the coat sleeves, which are of comfortable width, are shaped by inside and outside seams. The deep cape extends well below the waistline and is shaped by side seams, and dart seams extending forward from the side seams on the shoulders. The cape falls smoothly all round, and at the neck there is a rolling collar having widely flaring ends. A patch pocket is applied on each front, a cash pocket is placed a little higher on the right front, and a breast pocket is applied upon the left front, all the pockets having their lower corners slightly rounded.



FIGURE No. 303 G.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque No. 6732 (copyright), price 1s. or 25 cents; Half-Circle Skirt No. 6664 (copyright), price 1s. 3d. or 30 cents; and Chemisette No. 6751 (copyright), price 5d. or 10 cents.

(For Description see Page 201.)

FIGURES NOS. 289 G AND 290 G.—MISSSES' STORM TOILETTE.—These two figures illustrate the same patterns—a Misses' waterproof cloak and Infanta hat. The cloak pattern, which is No. 6670 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is given a different portrayal on its accompanying label. The hat pattern, which is No. 6631 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, hat sizes, or from

nineteen inches and a fourth to twenty-three inches and three-fourths, head measures, and may be seen again on its accompanying label.

The cloak, which is shown at both figures made of dark-blue plaid repellent cloth, is thoroughly protective and at the same time allows free use of the arms. The loose fronts are widely lapped and closed invisibly at the center; they are fitted smoothly over the hips by means of darts, are joined to a short, narrow, seamless back of Silesia by shoulder seams only, and are cut away deeply under the arms. The back is lengthened by a skirt portion that has two backward-turning plaits at each side of the center, the plaits spreading toward the bottom and thus insuring the fulness that is needed over the present flaring skirts. Openings are made in the seams joining the back-skirt to the fronts for the hands to pass through to raise the dress skirt when necessary, and the back edges of the openings are finished with underlaps. The back is drawn in closely to the figure by tie-strings attached to short, rounded straps that are joined to the back. A rounding patch-pocket applied on each front is provided with a pocket-lap having square ends. The cape suggests the military style, and is shaped by side seams to show a smooth effect at the top and pretty fullness below. At the neck is a rolling collar having widely flaring ends.

The hat is made of cloth of a seasonable variety and has a stiff, rolling brim of becoming width, and a padded crown which is plaited at the edge and droops softly over a narrow band. The brim shows spaced rows of machine-stitching, and at both figures the hat is prettily decorated at the left side with stiff wings.

FIGURE No. 291 G.—LADIES' SKELETON WATERPROOF CLOAK.—This illustrates a Ladies' Skeleton Waterproof Cloak. The pattern, which is No. 6539 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on its accompanying label.

Dark plaid rain-proof cloth was here selected for making a thoroughly comfortable and protective cloak, which is closed

the way down center with button holes and buttons. The loose fronts are deeply cut away under the arms and rendered perfectly smooth-fitting on the hips by darts; they are joined to a narrow, seamless back of Silesia by shoulder seams on the shoulders; and the back which extends on to the waist-line, lengthened by a skirt portion that displays a backward-turning plait at each side of the center. This skirt portion joins the fronts in side seams in each of which an opening is made for the hand to pass through when it is necessary to raise the dress skirt; and the underlap finishes the back edge of each opening. The back is held well in to the figure by tie-strings attached to short straps that are joined to the back. Amp patch-pockets situated upon the fronts are provided with underlaps; and at the neck is a rolling collar having widely flaring ends. The cape is of fashionable length and resembles the military shape; it is adjusted by seams the sides, presents a perfectly smooth effect at the top, and has sufficient fulness below to give the arms perfect freedom. The edges of the cape and collar, the lower edge of the cloak and the edge of the pocket-lap are finished with a double row of machine-stitching.

The Alpine hat has a quill thrust in the broad band at the left side.

FIGURE No. 292 G.—BOYS' INVERNESS OVERCOAT.—This illustrates a Boys' Inverness overcoat. The pattern, which is No. 4025 and costs 1s. 3d. or 30 cents, is in twelve sizes for boys from five to sixteen years of age, and is differently portrayed on its accompanying label. The Inverness, is here represented made of black mackintosh cloth. It is sleeveless and



FIGURE No. 304 G.—LADIES' PRINCESS COSTUME.—This illustrates Pattern No. 6711 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 202.)

The overcoat, which is popularly known as the Inverness, is here represented made of black mackintosh cloth. It is sleeveless and

may, therefore, be easily removed, and it extends to the regulation depth. The adjustment is performed by shoulder seams, and the seamless back is shaped with the easy fullness peculiar to the style. The fronts close at the center with button-holes and buttons, and cape sections fitted by cross-seams on the shoulders overlying the fronts to the hip-line, their front edges being closed at the top with a single button-hole and button. The coat is provided with side pockets and a breast pocket, all finished with welts; and a rolling collar is at the neck.

The round waist is perfectly adjusted by the customary darts and seams and is closed invisibly at the center of the front. Its plainness is relieved by a fanciful bretelle, which is arranged upon the back at round-yoke depth and extends to the waist-line in front, its ends tapering to points. The bretelle shapes a point at the center of the back and upon each shoulder, and backward-turning plaits at each side of the center seam and forward and backward turning plaits on each shoulder produce a shabot effect that is at once quaint and becoming. The free edge of the bretelle is decorated to correspond with the overskirt drapery and the upper part of the waist is trimmed in round-yoke outline with bands of white silk overlaid with jet passementerie. A single band of silk and passementerie covers the close-fitting standing collar, and two bands ornament each wrist. The sleeves are in fancy mutton-leg style, and are shaped by an inside seam, and a short outside seam which terminates at the elbow below fullness that is gathered up closely and spreads in balloon style above. The waist is worn beneath the skirt, and is encircled with a band of silk overlaid with passementerie and outlined, as are all the bands used upon the costume, with folds of black satin.

FIGURE No. 295 G.—LADIES' COSTUME.
(For Illustration see Page 180.)

FIGURE No. 295 G.—This illustrates a Ladies' costume. The pattern, which is No. 6738 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 212 of this DELINEATOR.

The costume exemplifies a style that is likely to receive considerable attention during the coming Summer, and is here portrayed developed in dove-colored vicuna and garnitured with folds of black satin, and bands of white silk overlaid with jet passementerie. The skirt is in circular style, with fashionable fullness at the back and the regulation smoothness at the front and sides. It displays an over-skirt drapery, which is quite short at the front and at each side of the back and forms points that reach nearly to the bottom of the skirt at each side of the front and at the center of the back. The drapery is arranged at the top in backward and forward turning plaits that spread gradually to the lower edge. The bottom of the skirt is trimmed with two bands of jet passementerie arranged upon bands of white silk between folds of black satin, and a single row of similar trimming ornaments the lower edge of the drapery.

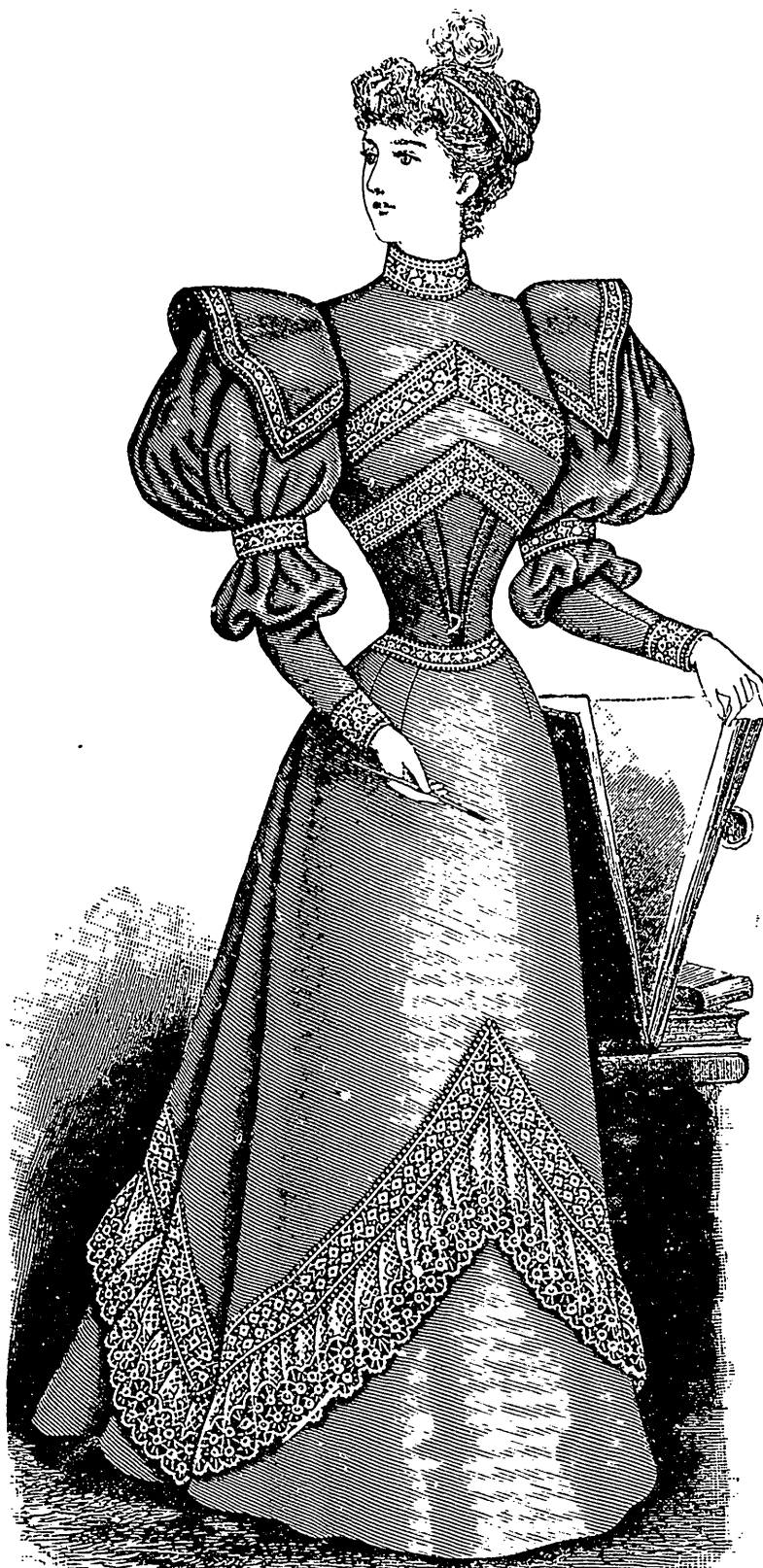


FIGURE No. 305 G.—LADIES' RECEPTION TOILETTE.—This consists of Ladies' Basque-Waist No. 6764 (copyright), price 1s. or 25 cents; and Half-Circle Skirt No. 6664 (copyright), price 1s. 3d. or 30 cents.
(For Description see Page 202.)

A becoming calling, carriage or church costume may be developed by the mode in Bengaline, taffeta, moiré antique or such fashionable woollens as whipcord, hopsacking, camel's-hair or wool Bengaline. The mode is peculiarly well adapted to combinations both of colors and textures, and the costume may be made as elaborate as desired by the addition of flat bands, gimp, velvet ribbon, passementerie, galloon, etc., in any tasteful manner. The bres-

telles will frequently be of velvet, satin, brocade or Bengaline when the rest of the costume is of woollen goods or silk and wool nov-

elties, and lined with silk of a contrasting color, or changeable silk. The small felt hat is stylishly bent at the front and is bound with blue velvet and prettily trimmed with jet, rosettes, velvet and feathers.

Figured percale was used for the shirt-waist, which is shaped the usual seams on the shoulders and under the arms. The

shows two forms turning tucks at side of the center the front and a backward-turning tuck each side of a plait at the center the back, all these being free below waist-line. The ing is made with studs at the center the front. The shirt sleeves are edged at the back of arm, one edge of slash being narrow hemmed and other finished with overlap that is pinned at the top. The sleeves are finished with cuffs, which have rounding ends and are closed with gold studs. At the neck is a turn-down collar mounted on a shaped band, between its flaring ends appears a Windsor scarf that is crimped in Loie Fuller style and knotted in fashionable fashion. The shirt-waist is worn beneath the skirt and the waist is encircled by a belt, the overlapping ends of which is pointed. The edges of the collar and cuffs are finished with a row of machine-stitching.

A smart toilette for morning calls or shopping may be arranged with a skirt of hosiery, sacking, serge, cheviot, camel's-hair, Henrietta cloth, or a shirt-waist of plaid or changeable silk. Surah, striped or figured percale, chambray, etc. Dainty Summer toilettes may be fashioned in this way, both skirt and shirt-waist being made of silk or French gingham, chambray, percale, etc., with foot trimming of ribbon bands or frills of the material.

The felt hat adorned with feathers and striped ribbon.

FIGURES Nos. 297 G AND 298 G.—LADIES' STREET TOILETTES

(For Illustrations see Page 189.)

FIGURE No. 297 G.—This illustrates



FIGURE No. 306 G.—LADIES' HOUSE TOILETTE.—This consists of Ladies' Basque-Waist No. 6770 (copyright), price 1s. or 25 cents; and Seven-Gored Skirt No. 6769 (copyright), price 1s. or 25 cents.

(For Description see Page 203.)

FIGURE No. 296 G.—LADIES' MORNING TOILETTE.

(For Illustration see Page 189.)

FIGURE No. 296 G.—This consists of a Ladies' circular skirt and shirt-waist. The skirt pattern, which is No. 6726 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is represented differently developed on page 231 of this publication. The shirt-waist pattern, which is No. 6744 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 227.

The skirt is here shown made of serge. It is fashioned in circular style and, in accordance with the latest fancy, displays fulness at the back only, the shaping and very slight gathers at the front producing a perfectly smooth adjustment over the hips. The back is gathered to fall in *godet* or funnel folds that spread gracefully to the lower edge. The skirt is overhung by an overskirt drapery, which is also in circular style. The drapery falls in a deep point nearly to the bottom of the skirt; at the center of the front and back and is short at the sides; and its shaping, together with slight gathers at the top, ensures a smooth effect over the hips. The back of the drapery falls in well defined folds at each side of the seam joining the bias back edges. The top of the skirt is completed with a belt, and the lower edge is trimmed with a frill of the material surmounted by three rolls of satin that have the effect of pipings. A similar roll is applied to the edge of the frill, and two spaced rolls are arranged at the bottom of the drapery.

Ladies' coat and four-gored skirt. The coat pattern, which is No. 6729 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from

Twenty-eight to forty-six inches, bust measure, and may be seen in views on page 223 of the DELINEATOR. The skirt pattern, which No. 6690 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on its accompanying label. The exaggerated effects noticed in some of the latest modes are lacking in this coat, which is shown in the present instance developed in cloth; and it will, therefore, be especially favored by women who aim to avoid extremes in their attire. The body portion extends but little below the waist-line and is adjusted with becoming closeness by single bust darts, the usual number of gores, and a curving center seam. The fronts are widened by gores to lap in double-breasted style below the bust, and are reversed above in fashionably broad lapels that meet the deep collar in notches; and the closing is made at the left side with button-holes and large buttons. The coat is lengthened to reach nearly to the knee by a ripple skirt, which displays the regulation flutes at the back and a softly rolling effect at the sides. The front edges of the skirt fall evenly with those of the body, and the seam joining the skirt and body is concealed by one of three rows of silk braid which encircle the lower part of the body. The collar is composed of six sections, which are joined in a center seam and two seams at each side; it falls in the conventional ripples at the back and is ornamented at the edges with three rows of braid. A similar decoration is applied to the lapels, and the wrists of the large mutton-leg sleeves are each encircled by six rows of braid. The sleeves, which have inside seams only, display the fulness required by prevailing fashions, and plaits at the top produce the admired broad-shouldered effect. The seams of the coat are stitched in tailor fashion, and the skirt is trimmed with encircling rows of braid arranged in three evenly spaced groups of three each.

The skirt, which is made of serge, is in the approved four-gored style, and, according to the latest edict of la Mode, displays fulness at the back only. The front and sides fall with becoming smoothness, and the fulness is drawn closely to the center of the back, where it flares in *jodet* or funnel folds to the lower edge. The skirt introduces a novel foot-decoration in the shape of four rows of Kur-sheedt's Standard gimp-headed Titan braid crimped in Loie Fuller style, the braid being in graduated widths.

Very modish street toilettes may be developed in this way, while for more dressy wear light coachman's-drab melton or kersey may be employed throughout, a severe tailor finish being the most elegant mode of completion. The coat will develop attractively in chevrot, cloth, hopsacking, serge, etc., for early Spring wear; and for the skirt any one of the numerous pretty silks, seasonable woollens or fashionable silk-and-wool novelties may be chosen. Rows of braid or ribbon in graduated widths, folds or pipings of velvet, satin or silk will trim it stylishly. The velvet hat is fancifully bent to suit the face, and is artistically adorned with feathers and a jet ornament.



FIGURE No. 307 G.—LADIES' STREET TOILETTE.—This consists of Ladies' Jacket No. 6750 (copyright), price 1s. 3d. or 30 cents; and Half-Circle Skirt No. 6664 (copyright), price 1s. 3d. or 30 cents. (For Description see Page 304.)

FIGURE No. 298 G.—This illustrates a Ladies' Oxford jacket and four-gored skirt. The jacket pattern, which is No. 6723 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 224 of this magazine. The skirt pattern, which is No. 6690 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also displayed on its accompanying label. Novelty suiting showing bouclé effects upon a dove-colored ground was

here associated with plain dark-green velvet, and a plain completion was adopted. The Oxford jacket enjoys the distinction of being one of the most admired and generally becoming of the sea-

son's novelties. Single bust darts, wide side-gores and a curving center seam adjust the garment snugly, and below the waist-line it flares over the skirt in a series of ripples or flutes all round. The fronts close in double-breasted fashion below the bust with button-holes and buttons, and are reversed above by a very broad shawl collar, the collar and the reversed portions of the fronts being covered with a facing of velvet. The full front and crush collar of the basque are visible in the opening of the jacket; and, if preferred, the jacket fronts may be left open all the way down and softly rolled back, the pattern permitting of both styles. The huge *gigot* sleeves, which have smooth, coat-shaped linings, are box-plaited at the top to stand out broadly on the shoulders and are comfortably close-fitting below the elbow.

The stylish skirt, which is illustrated and fully described at the preceding figure, is made up with a severity that accords admirably with the simple finish of the jacket.

Many women who are considered extremely tasteful dressers prefer a quiet but elegant toilette of this kind to the more fanciful and rather exaggerated modes which now have so large a following. The Oxford jacket, as its name implies, is a favorite English mode, and will develop elegantly in all sorts of silks and woollens, either with or without velvet, *miroir moiré* or satin. To be strictly correct, a toilette of this kind should be made up *en suite*, but, if



FIGURE No. 308 G.—LADIES' COAT-BASQUE.—This illustrates Pattern No. 6747 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 204.)

liked, a black jacket may be worn with a number of skirts of contrasting hue or fabric.

The hat is a unique shape in fine felt, lavishly trimmed with ribbon, Mercury wings and aigrettes.

FIGURE No. 299 G.—LADIES' COSTUME.

(For Illustration see Page 191.)

FIGURE No. 299 G.—This illustrates a Ladies' costume. The



FIGURE No. 309 G.—LADIES' CIRCULAR DOUBLE CAPE.—This illustrates Pattern No. 6746 (copyright), price 10d. or 20 cents.

(For Description see Page 205.)

tern, which is No. 6777 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented in three views on page 216 of this publication.

The costume is here shown charmingly developed for a Summer fête in fine French nainsook flouncing embroidered in colors. The full, round skirt escapes the ground all round and is gathered at the top to fall in soft folds over a four-gored skirt, which is of fashionable width at the bottom and close-fitting over the hips, the fulness being drawn to the back in graceful *godet* flutes by gathers at the top.

The short, round waist is made over a closely adjusted lining, and has full fronts and a seamless back that are separated by under-arm gores. The fulness in the back is closely drawn to the figure at the waist-line by gathers at the center; and the fronts, which open over a plastron sewed upon the right lining-front and secured with hooks and loops to the left lining-front, are drawn into soft folds by gathers at the shoulder edges and two short rows of shirring at the waist-line. The picturesque *bretelles* are very broad on the shoulders, where they are gathered to drop deeply upon the sleeves; and their ends, which are narrowed to points, extend nearly to the waist-line at the front and back. The coat sleeves have full balloon puffs which extend to the elbow, spreading in regulation fashion below the *bretelles*. The wrists are trimmed with nainsook edging, and the standing collar, which closes at the left side, is covered with soft folds of ribbon. The waist is worn beneath the skirt, and is encircled by a ribbon belt in lieu of the belt provided by the pattern, the ribbon being tied at the center of the back. This flouncing may be procured in pale-pink, pale-blue and mauve.

The mode is particularly desirable for making up Summer gowns of organdy, dotted Swiss, India mull, lawn and the various other

dainty cottons which are so popular for garden-party and dancing far in the mountains and at the seashore. All sorts of pretty collens and fashionable silks will also develop satisfactorily in this way, and so will lace net, grenadine and other fabrics of a similar nature, which are usually made up over satin, tulle, Liberty silk or moué. The full skirt may be daintily trimmed with rows of lace insertion or ribbon, and corresponding decoration may be applied to the bretelles.

The hat is of English straw and stylishly trimmed.

FIGURE No. 300 G.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 191.)

FIGURE No. 300 G.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 6772 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 224 of this *DELINEATOR*. The skirt pattern, which is No. 6766 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 230.

Shaded tulle is the material here pictured in the toilette, which is admirably adapted for visiting, driving and other dressy wear. The skirt is of the five-gored variety and, as is now considered correct, presents fulness only at the back, the shaping of the gores, together with darts at the top, producing a smooth effect over the hips. Overlapping the skirt is a shawl drapery, which is shaped in circular style at the top, and has bias back edges joined in a center seam. It falls in a deep point at the center of the front and is short at the center of back, at each side of which it is plaited at the top and falls to the bottom of the skirt in a point that suggests the corner of a shawl.

The drapery is trimmed at the edge with a frill of narrow lace edging, and a little above with a band of wide lace insertion.

The shapely basque introduces graceful peplums, and broad bre-

telles that are overlapped in front by broad lapels, which taper to points at the lower edge of the basque and between which a plastron is becomingly revealed. The basque has a broad bias back shaped by a curving center seam and separated from the dart-fitted

fronts by under-arm gores. It is arranged upon a closely adjusted lining that is closed at the center of the front, and the fronts of the basque are cut away to accommodate the plastron, which is sewed to position underneath the right front and secured with hooks and loops at the left side. The peplums impart the fashionable broad effect to the hips and present a fluted appearance at the lower edge; their ends flare slightly at the center of the front and back, and their lower edges, and also the free edges of the bretelles, are trimmed with lace edging and narrow insertion. The sleeves have picturesque balloon puffs that spread in characteristic style to the elbow, and are decorated at the wrists with lace edging and narrow insertion. The standing collar, which is closed at the left shoulder seam, is covered with a band of narrow insertion, and similar bands pass over the shoulders and outline a deep V at the center of the back.

A very dressy toilette for an afternoon reception may be developed by the mode in shaded or changeable silk, Liberty silk, tulle, crêpon, India or China silk or plain or figured crêpe de Chine. All sorts of pretty wool and silk-and-wool materials are also well adapted to a toilette of this kind.

The large hat is fancifully bent to suit the face, and is lavishly trimmed with jet, lace, ribbon and feathers.



FIGURE No. 310 G.—LADIES' CONCERT TOILETTE.—This consists of Ladies' Circular Cape No. 6776 (copyright), price 1s. or 25 cents; and Seven-Gored Skirt No. 6769 (copyright), price 1s. or 25 cents.

(For Description see Page 206.)

FIGURE No. 301 G.—LADIES' GREEK TEA-GOWN.

(For Illustration see Page 192.)

FIGURE No. 301 G.—This illustrates a Ladies' tea-gown.

The pattern, which is No. 6745 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 220 of this magazine.

The graceful lines and classic folds of the tea-gown are artistically brought out in the present development, the materials united being fine white cashmere and figured silk. The gown is trim in its general effect, its close adjustment at the sides displaying the contour of the figure to advantage; and it is, therefore, certain to prove becoming to the majority of women. The Princess front and the short, closely-fitted lining-back are covered at the top with a full, seamless yoke that is gathered near the upper edge to form a standing frill about the neck. From the lower edge of the yoke in front depends a Greek drapery-front, which is disposed in soft cross folds and wrinkles across the bust and falls with tablier effect to the lower edge of the gown, concealing the closing of the Princess front. The back is shaped at the top to follow the lower outline of the yoke and suggests the Watteau modes, the fulness being massed at the center and falling in sweeping folds to the edge of the train, which is of graceful length. The wing sleeves droop softly over the full silk puff sleeves, which are mounted upon smooth linings and finished with round cuff-facings of the silk; they fall nearly to the lower edge of the gown and are open at the front all the way down; if the square lower outline be not admired, they may be shaped in the rounding fashion peculiar to the angel sleeve, the pattern providing for both styles. The lower and front edges of the wing sleeves are decorated with oriental embroidery, and a different design in similar embroidery decorates the top of the back and Greek front and follows the edge of the tea-gown above a row of ribbon. The side edges of the Greek front are outlined with a row of narrow ribbon, and the waist is girdled by a silk cord, the tassel-tipped ends of which fall low at the center of the front. If the long train be not desired, it may be cut off to shorter length, and if a low-necked gown be preferred, the yoke may be omitted and the Princess front and lining back cut away to reveal the neck in low, round outline.

A gown developed by the mode in *cr pe de Chine*, *Loie Fuller cr pe* or *cr pon* would make a charming character dress for theatricals or a *tableau* and it would also be appropriate for a hostess to wear while dispensing afternoon tea. Delicately tinted *China* and *India silks* and soft, clinging woollens will make up, beautifully in this way, and gold or bullion embroidery or *passermenterie* or gold braid will form the most effective garniture.

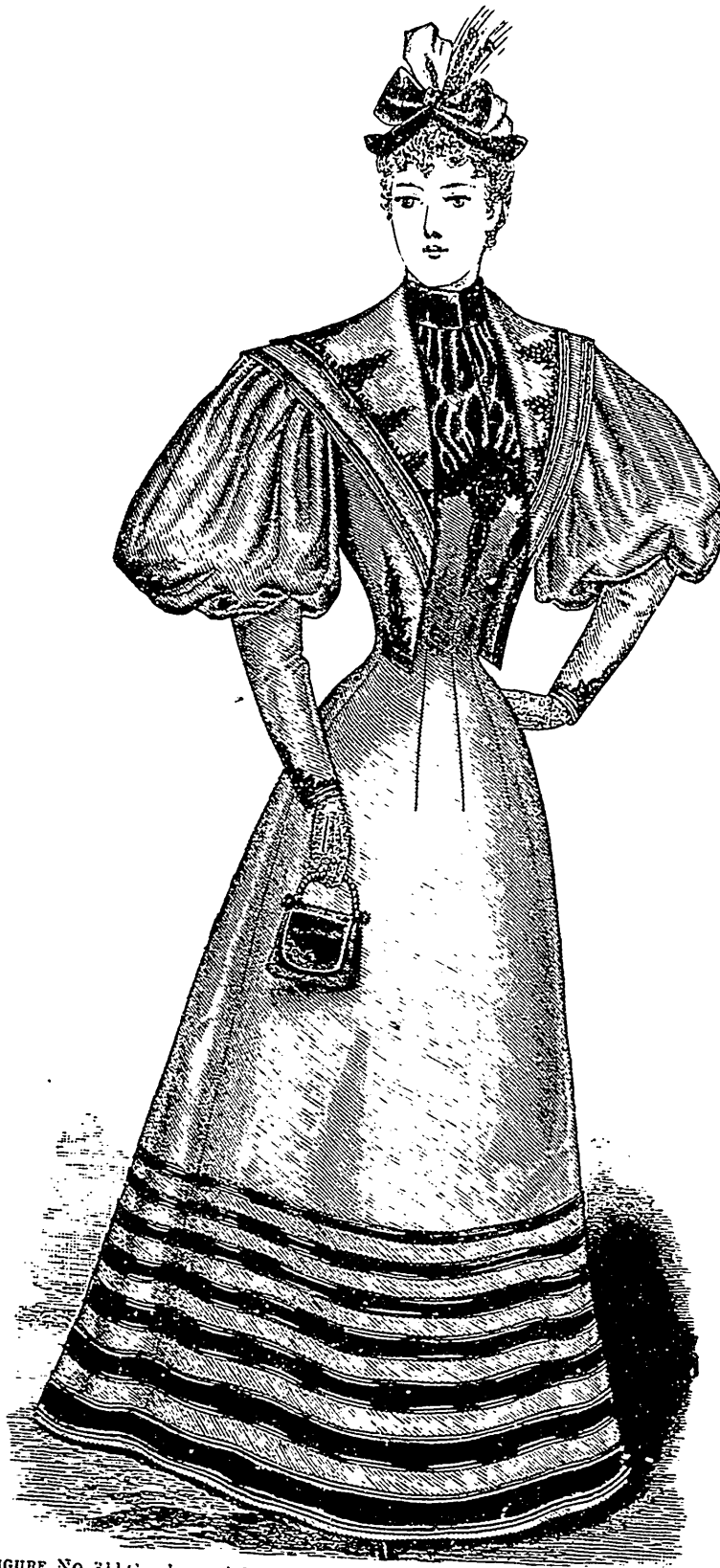


FIGURE NO. 311 G.—LADIES' PRINCESS COSTUME.—This illustrates Pattern No. 6765 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 206.)

FIGURE NO. 302 G.—LADIES' TOILETTE.

(For Illustration see Page 183.)

FIGURE NO. 302 G.—

—This illustrates the collar and basque of a Ladies' toilette. The collar pattern, which is No. 6734 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is portrayed in four views on page 228 of this issue. The basque pattern, which is No. 6011 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and is shown again on its accompanying label.

The collar, which is pictured in the present instance developed in black velvet, is an exceedingly dressy accessory. It stands out on the shoulders, imparting the broad effect now so eagerly sought, and forms a decided point on each shoulder, and also at the center of the front and back, where it reaches nearly to the waistline. It is extended to form a high collar of the Medici order, and is composed of eight sections joined in a center seam and three seams at each side, the closing being made invisibly at the center of the front.

The flaring ends of the collar reveal a handsome lower edge is daintily trimmed with white *point de V ne* insertion.

the pointed effect be not admired, the collar may be shaped in round outline at the front and back and on the shoulders, to correspond with which the ends of the Medici collar may be rounded, the pattern providing for both styles.

The basque, which is made of plain vicuna, is particularly desirable for stout figures, as an extra under-arm gore is introduced in its adjustment. The lower edge of the basque forms a shapely point at the center of the front and back, and the closing is made at the center of the front with button-holes and buttons. The leg-o'-mutton sleeves display fashionable fullness at the top and the usual close adjustment below the elbow, and a close-fitting standing collar is at the neck.

The collar will prove a picturesque adjunct for a dressy carriage, church or walking toilette, and will be sufficiently protective for the cool days of early Spring. It will make up exquisitely in plain or ombré velvet, satin, *noir* moiré, moiré antique or Ondine, with handsome passementerie or fainty lace for decoration. Any variety of silk or wool goods may be chosen for the basque, and becoming garniture may be added, if a simple completion be deemed undesirable.

The hat is trimmed with a band of velvet edged with cord, and ribbon, aigrettes and feathers.

A very stylish combination of tan wool suiting and black moiré was selected for the toilette in the present instance, with chamois for the vest and white linen for the chemisette. The fronts of the basque open all the way down over a removable vest, to which they are attached with button-holes and buttons just above and below the waistline. The faultless adjustment of the basque is accomplished by single-bust darts and under-arm and side-back gores, the back being seamless at the center. The fronts are fashionably short, and the back extends to coat-basque depth and presents the fluted effect now counted correct in such garments. The fronts are reversed nearly to the waistline in very broad lapels, which meet the ripple collar in notches, and are faced with moiré. The ripple collar, which is formed of four sections joined in a center seam and a seam at each side, is deep and round and falls in flutes or ripples that result entirely from the ingenious shaping. The mutton-leg sleeves have inside and outside seams and are of enormous size at the top, where they present the fashionable droop; they are mounted upon smooth, coat-shaped linings and are comfortably close-fitting below the elbow.

The fronts of the vest are made of chamois and are closed at the center below the bust with button-holes and buttons, the lower edge forming a point between the fronts of the basque. The fronts are reversed at the top by a rolling collar to form short lapels, and are joined to a back of Silesia shaped by a curving center seam. The vest is drawn as closely as desired at the waistline by straps, which are included in the under-arm seams and buckled at the center of the back.

The chemisette is made of plain white linen. It has a turn-down collar mounted on a shaped band, and is closed at the

center of the front with gold studs. A plaid silk four-in-hand scarf is worn.

The half-circle skirt displays the regulation distended appearance at the bottom and a becomingly smooth adjustment over the hips.



FIGURE No. 312 G.—LADIES' BLAZER COSTUME.—This illustrates Pattern No. 6767 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 207.)

FIGURE No. 303 G.—LADIES' VISITING TOILETTE.

(For Illustration see Page 193.)

FIGURE No. 303 G.

This consists of a Ladies' basque, chemisette and half-circle skirt. The basque pattern, which is No. 6732 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given another portrayal on page 225 of this magazine. The chemisette pattern, which is No. 6751 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is differently pictured on page 229. The skirt pattern, which is No. 6664 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

The back is gathered at the top to fall in funnel folds, and the lower edge of the skirt is trimmed with self-headed frills of moiré ribbon arranged in a fanciful festoon design.

The toilette illustrates one of the nattiest of the new modes and is suitable for travelling, shopping, calling or driving. It will make up handsomely in any of the numerous novelties now offered, and also in such old favorites as cloth, serge, camel's-hair, cheviot or homespun. Satin, *miroir moiré* or moiré antique will unite exquisitely with wool Bengaline, hopsacking or vicuna, and a vest of fancy silk will satisfactorily brighten a toilette of cloth or tweed.

The small hat is adorned with velvet, jet and ribbon.

FIGURE No. 304 G.—
LADIES' PRINCESS
COSTUME.

(For Illustration see
Page 194.)

FIGURE No. 304 G.—This illustrates a Ladies' Princess costume. The pattern, which is No. 6741 and cost, 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 218 of this DELINEATOR.

There is, perhaps, no style of gown that is better adapted than the Princess to display the graceful outlines of a good figure and the beauties of rich and stately fabrics. The costume is here portrayed made of violet camel's-hair and moiré, with moiré and gimp for ornamentation. It has a very narrow center-front that is shaped in Pompadour outline at the top to accommodate a square yoke of moiré, and side-fronts that are snugly adjusted by single bust and under-arm darts. The closing is made invisibly along the front edge of the left side-front, and extending from the under-arm darts are short, dart-fitted lining-fronts which are closed at the center. Side-back gores and a well curved center seam secure a close adjustment at the back, and below the

waist-line at the center seam is allowed extra fulness that is under folded in a double box-plait. The bottom of the skirt is trimmed with a broad band of moiré, and at the neck is a close-fitting standing collar of the same material. Very voluminous puffs of camel's-hair are disposed upon the smooth, coat-shaped sleeves of moiré. A very fanciful effect is produced by three bretelles of graduated depth, which outline a round yoke at the back, pass over the shoulders and are included in the side-front seams to the bust. The bretelles have each a seam at the center of the back, and their free edges are tastefully trimmed with gimp. A row of gimp outlines the top of the center-front.

Elegant reception gowns may be made up by the mode in velvet, satin, brocade, taffeta, broadcloth, silk-and-wool suiting or mohair crêpon, with jewelled or metallic passementerie. Persian bands, lace insertion, fancy braid, or soutache braid wrought in an elaborate design for garniture. A handsome theatre-gown of black satin has yoke facings of white guipure lace, and insertions of similar lace edge the bretelles and band the sleeves below the puffs.

The handsome hat is fancifully bent at the edge, and trimmed with feathers.

FIGURE No. 305 G.—
LADIES' RECEPTION
TOILETTE

(For Illustration see
Page 195.)

FIGURE No. 305 G.—This consists of a Ladies' basque-waist and half-circle skirt. The basque-waist pattern, which is No. 6764 and costs 1s or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 226 of this publication. The skirt pattern, which is No. 6664 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

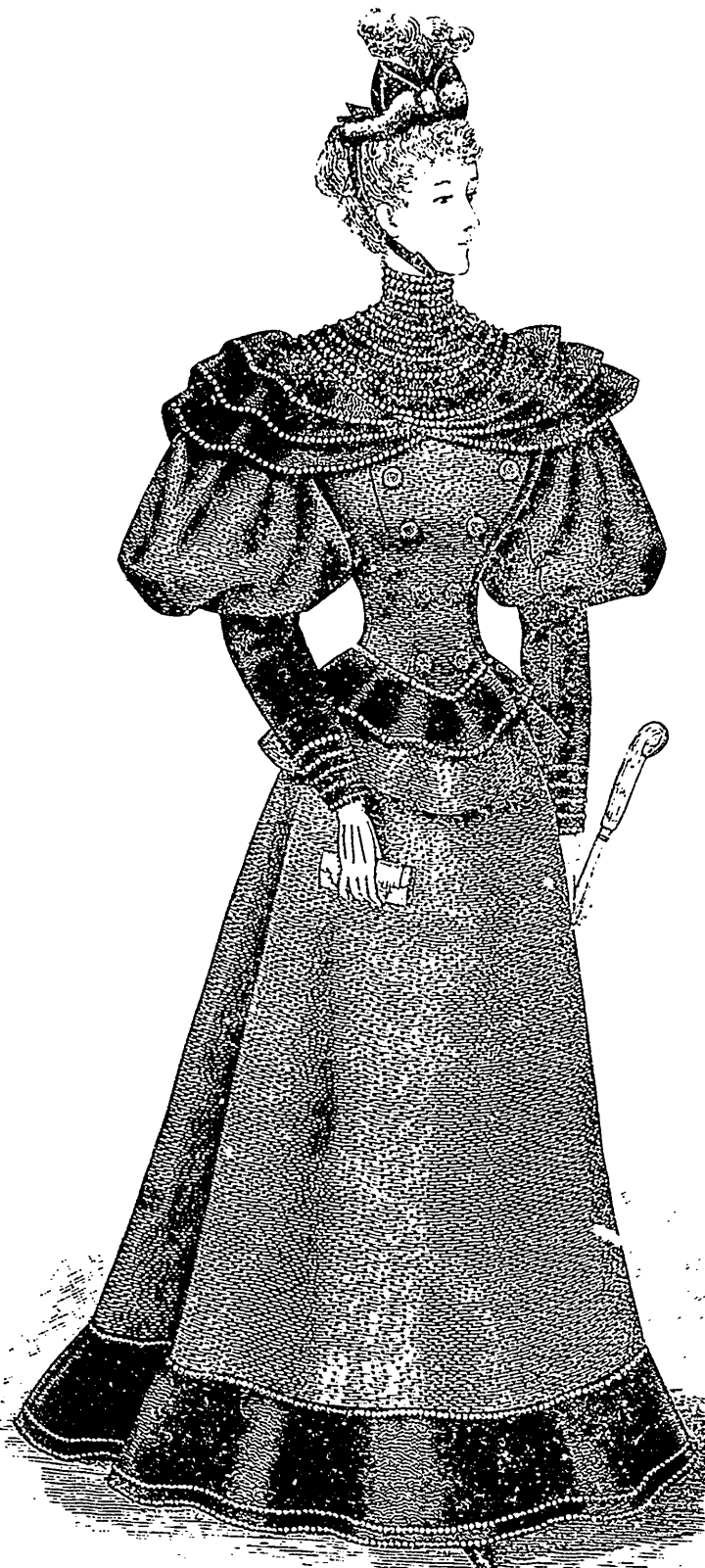


FIGURE No. 313 G.—LADIES' PROMENADE COSTUME.—This illustrates Pattern No. 6742 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 208.)

in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

Woollen goods in a delicate shade of sea-green were chosen for the present development of the toilette, with dainty white lace and insertion for garniture. The basque-waist is of the short, round variety, is closed invisibly along the left shoulder and under-arm seams, and is arranged upon a closely adjusted body-lining that is closed at the center of the front. The front and back are separated by under-arm gores and are smooth at the top, and the fulness below is plaited nearly to a point at the center of the front and quite to a point at the center of the back; the plaits flare upward and are stitched to the lining. The lower edge of the waist is trimmed with a band of insertion, a pointed corselet effect is produced with a section of wider insertion, and a similarly pointed arrangement of insertion is applied above the bust. The coat sleeves are rendered picturesque by double puffs separated by bands of insertion. The upper puffs are deep and droop in balloon fashion below quaint sleeve-caps, which are smooth at the top and spread in a series of undulating curves at the lower edge. The sleeve caps are edged with narrow insertion, and the wrists and close-fitting standing collar are trimmed with the wide insertion.

The half-circle skirt is fashionably distended at the bottom and falls in well defined *godet* folds or organ-flutes at the back. Its straight back edges are joined in a center seam, and the shaping, with the aid of darts, produces a smooth adjustment at the top of the front and sides. The skirt is decorated with a lace frill and wide insertion arranged to simulate a pointed over-skirt.

A very attractive toilette for an afternoon or evening reception may be developed in Loie Fuller crepe, taffeta or satin, with changeable velvet for the puff sleeves; and a less elaborate toilette may combine Bengaline and *miroir* moiré, hopsacking and satin, or camel's-hair and moiré antique. The basque-waist and skirt offer opportunity for unique disposals of garniture.

from twenty to thirty-six inches, waist measure, and is differently illustrated on page 229 of this DELINEATOR. The basque-waist pattern, which is No. 6770 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty inches, bust measure, and may be seen in three views on page 226.

A very attractive house toilette is here portrayed made of turquoise-blue silk-and-wool crepon, with blue satin French folds and novelty lace for decoration. The skirt is of the seven-gored variety and presents a becomingly smooth effect at the front and sides and funnel-shaped folds at the back, the gores being smoothly fitted over the hips by darts. It is trimmed at the bottom with three equally spaced French folds, the lowest being placed at the lower edge; and the effect of a short drapery over-skirt is produced by a frill of lace headed by a French fold and caught up at intervals by rosettes made of folds.

The fanciful basque-waist is arranged upon a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and closed at the center of the front. The full front and full back are separated by under-arm gores, and the closing is made invisibly along the left shoulder and under-arm seams. The back presents a smooth effect across the shoulders and plaits at the lower edge, the plaits being tacked along their outer folds for some distance from the bottom. The fulness of the front is prettily disposed at the center by a short row of gathers at the top and plaits at the lower edge, the plaits flaring stylishly upward and producing pretty fulness across the bust. Enormous balloon puffs that extend almost to the elbows are arranged over the smooth, coat-shaped sleeves, each of which is tastefully trimmed at the wrist with three French folds. The waist is lengthened by a circular peplum and over the peplum falls a very full frill of lace. The lower edge of the waist is concealed by a narrow fold of the satin. Over a circular frill at the neck falls a gathered frill of lace, and the close-fitting standing collar is overlaid with a French fold. The pattern provides for two peplums of unequal depth and for two frills at the neck, but in this instance the upper frill and upper peplum are



FIGURE NO. 306 G.—LADIES' HOUSE TOILETTE. (For Illustration see Page 196.)

FIGURE NO. 314 G.—LADIES' TOILETTE.—This consists of Ladies' Costume No. 6737 (copyright), price 1s. 8d. or 40 cents; and Chemisette No. 6751 (copyright), price 5d. or 10 cents. (For Description see Page 208.)

FIGURE NO. 306 G.—This consists of a Ladies' skirt and basque-waist. The skirt pattern, which is No. 6769 and costs 1s. or 25 cents, is in nine sizes for ladies

tern provides for two peplums of unequal depth and for two frills at the neck, but in this instance the upper frill and upper peplum are

omitted in favor of the frills of lace.

Such a toilette will make up charmingly in taffeta, India or China silk, challis, crêpon, embroidered vailing, chambray, gingham or bastiste, and lace, insertion, fine embroidery, galloon, fancy bands, etc., provide handsome and appropriate garniture. The waist may be made of a soft, bright-hued silk to accompany a skirt of wool goods in a sombre tint.

FIGURE NO. 307 G.—
LADIES' STREET
TOILETTE.

(For Illustration see
Page 197.)

FIGURE NO. 307 G.—This illustrates a Ladies' jacket and half-circle skirt. The jacket pattern, which is No. 6750 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 222 of this publication. The skirt pattern, which is No. 6664 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on its accompanying label.

The skirt is popularly known as the half-circle skirt and is here shown made of dark-brown rough-surfaced fancy suiting and plainly completed. It is differently illustrated at figure No. 305 G, where it is fully described.

The jacket, which is also called the Covert coat, is just now a very popular shape and is in this instance pictured in covert coating of fine quality. It extends well below the hips and has loose fronts, which are widely lapped and are folded back at the top in moderately broad lapels that form notches with the rolling collar. The lapels are covered with

facings of the material, which are continued down the front edges of the fronts to form underfacings; and below the bust the closing is made with buttons and button-holes in a fly. A smooth adjustment is produced at the sides and back by means of under-arm and



FIGURE NO. 315 G.—LADIES' COSTUME.—This illustrates Pattern No. 6775 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 209.)

side-back gores and a curving center seam, and the skirt of the jacket presents the approved umbrella curves. The leg-of-mutton sleeves are shaped by inside and outside seams and are made sufficiently large above the elbow to accommodate the prevailing style of dress sleeve; the fullness is laid in side-plaits at the top, and the sleeves are close-fitting on the forearm and are plainly completed. A large pocket-lap arranged on each front conceals an opening to a side pocket, a smaller pocket-lap placed a little higher on the right front covers the opening to a change pocket, and a still smaller lap on the left side conceals the opening to a breast pocket. Deep cuffs are outlined on the wrists with two rows of machine-stitching, and stitching finishes all the edges of the jacket.

Cloth, serge, camel's-hair, cheviot, and the bourretted suitings will make up stylishly in this way, and braid, gimp, galloon or passementerie may be selected for garniture. The bottom of the skirt may be adorned with a deep facing of silk or velvet cut out at the top in Vandykes, this style of ornamentation being especially pretty on woolly fabrics. Melton, kersey, cheviot, tweed and the various medium-weight cloakings will develop handsomely in this style of jacket.

The fashionable hat is turned up at the front under a small bow and is further trimmed with ribbons, a band of fur and plumes.

FIGURE NO. 308 G.—
LADIES' COAT-
BASQUE

(For Illustration see
Page 198.)

FIGURE NO. 308 G.—This illustrates a Ladies' coat-basque.

The pattern, which is No. 6747 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 225 of this DELINEATOR.

The modish coat-basque here portrayed made of fancy cheviot

suiting may form part of a stylish promenade or visiting toilette and accompany any of the new skirts. The body of the garment is faultlessly adjusted by single bust darts, under-arm gores and a curving center seam, and the fronts are closed in double-breasted style below the bust with button-holes and buttons. Above the closing the fronts are folded back in broad Restoration revers, which form notches with a deep ripple collar that is in six sections. The ripple collar fits smoothly at the top and springs out and ripples stylishly across the back and over the shoulders, nearly covering the tops of the sleeves. Between the revers is revealed a short chemisette, which is closed invisibly at the center and finished at the top with a close-fitting standing collar. The huge mutton-leg sleeves, which are mounted on smooth, coat-shaped linings, are comfortably close-fitting below the elbows and fall in pretty folds above, the fulness being collected in box-plaits at the top. The basque is lengthened by three circular skirts of graduated length, the longest one extending to the fashionable three-quarter depth; the skirts have seams at the center of the back, and although sewed to the body without fulness, they fall about the figure in pretty, undulating curves. The seams and all the free edges of the basque are finished in true tailor style with machine-stitching. The garment may be made up with one, two or three skirts, and the chemisette may be used or omitted, at the option of the wearer.

Velvet, satin, Bengaline, cloth, cheviot, tweed, camel's-hair, homespun and many other silken and woollen fabrics will make up charmingly in this way, and gimp, jet, galloon, plain or fancy braid, insertion, etc., will form rich and effective garniture.

The hat is a stylish shape in dark straw and is bound with silk

and adorned with plumes, ribbon, a jet ornament and a rosette.

FIGURE No. 309 G.—LADIES' CIRCULAR DOUBLE CAPE

(For Illustration see Page 198.)

FIGURE No. 309 G.—This illustrates a Ladies' cape. The pattern, which is No. 6746 and costs 10d. or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 221 of this DELINEATOR.

The cape will prove very acceptable during the intermediate season, when the Winter wrap is too heavy and a light top-garment is a necessity. It is here shown made of rich black satin, and consists of two circular capes of unequal depth. The lower cape is joined without fulness to a shallow, round yoke that is shaped by short seams on the shoulders; and both capes are stiffened with crinoline, which causes them to flare broadly at the sides. The capes have center seams at the back, and although perfectly smooth-fitting at the top, they fall below in soft, undulating curves. They present a slight point at the center of the front and back, and their free edges are handsomely trimmed with a row of novelty lace. At the neck is a close-fitting standing collar, which is wholly concealed by a fluffy feather band.

Velvet, plush, Bengaline, cloth, camel's-hair or satin will make an attractive cape of this description, and marabou bands, jewelled or metallic passementerie, gimp, galloon, fancy braid, novelty lace edging or insertion will provide suitable garniture. The cape will usually be lined throughout

with satin or brocaded silk in a contrasting color or colors.

The hat is a very stylish shape and is made of black velvet, and trimmed with lace and two feathers that stand upright at the front.



FIGURE No. 316 G.—LADIES' ETON COSTUME.—This illustrates Pattern No. 6771 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 209.)

FIGURE No. 310 G.—LADIES' CONCERT TOILETTE.

(For Illustration see Page 199.)

FIGURE No. 310 G.—This illustrates a Ladies' circular cape and seven-gored skirt. The cape pattern, which is No. 6776 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 221 of this magazine. The skirt pattern, which is No. 6769 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in two views on page 229.

The skirt is of the seven-gored variety and is differently shown at figure No. 306 G, where it is fully described. It is here represented made of *vieux-rose* silk-and-wool crêpon and richly trimmed with upright rows of bourdon lace insertion.

The cape is one of the most popular of the early Spring top-garments, and its artistic features are here brought out very effectively in a combination of green velvet and moiré in a deeper shade. It extends to a becoming depth below the waistline, is in circular style, and has straight back edges joined in a center seam. The cape portion is of velvet, and is gathered at the top to fall with pretty fullness from a shallow, fitted yoke, which is concealed by two moiré cape-collars of unequal depth. The cape collars are shaped to fit smoothly at the top and fall below in a succession of rippling folds, the effect thus produced being particularly becoming to slender women. At the neck is a Medici collar which is rolled softly in characteristic fashion, and the outer edges of all the collars are adorned with a single row of feather trimming. The lower edge of the cape is handsomely adorned with lace showing Vandyke points.

Bengaline, satin, fancy silk, velours, *épingeline*, poplin, *vrillé*, camel's-hair and the fashionable silk-and-wool fabrics will make up handsomely in skirts of this description, and lace, ribbon, passementerie, gimp, galloon, fancy bands, etc., will afford pleasing garniture. Never before, perhaps, have more elaborate top-garments been assumed for evening or ceremonious wear. Beautiful capes may be made up by the mode in plush, velvet, satin, Bengaline or brocaded silk, with costly fur, jewelled or metallic passementerie, lace or feathers for decoration. In a

very gorgeous cape the cape section was made of silver brocade and the collars of deep moss-green velvet studded with jewels and edged with gold embroidery; and a lining of ermine was added. The rather small hat, which is made of velvet, is fashionably slashed and turned up at the front and is prettily trimmed with silk ribbon, a rosette and ostrich feathers.

FIGURE No. 311 G.—LADIES' PRINCESS COSTUME.

(For Illustration see Page 200.)

FIGURE No. 311 G.—This illustrates a Ladies' Princess costume. The pattern, which is No. 6765 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 209 of this publication.

A strikingly artistic gown is here portrayed, the materials being *vieux-rose* crêpon and black satin, with French milliners' folds, and black braid for decoration. The costume has short lining-fronts fitted by single bust darts, and upon these are arranged full fronts that extend but a trifle below the bust, the fullness being becomingly disposed in gathers at the top and bottom at each side of the closing, which is made invisibly at the center. The lower edges of the full fronts are concealed by the top of the Princess front, which shows a pointed upper outline and is faultlessly adjusted by a dart at the center and one at each side. The Princess front presents somewhat the effect of a corselet above the waistline and is prettily adorned at the top by a black braid ornament; and the closing is made invisibly along the under-arm seam at the left side. The front of the gown is made further ornamental by short jacket-fronts, which open all the way down and have square lower corners, in each of which is set a braid ornament. The adjustment of the costume is completed by under-arm, side and side-back seams and a curving center seam, the side seams being terminated in dart fashion below the hips. A stylish foot-trimming is provided by seven French milliners' folds of graduated width, the upper fold being set just below the knee. Enormous puffs that reach almost to the elbows are disposed upon the smooth, coat-shaped sleeves; they droop gracefully from the shoulders and spread in balloon fashion, and each wrist is trimmed with a braid ornament. At the neck is a mod-



FIGURE No. 317 G.—LADIES' TOILETTE.—This consists of Ladies' Double-Breasted Coat No. 6779 (copyright), price 1s. 3d. or 30 cents; and Half-Circle Skirt No. 6664 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 210.)

erly from the shoulders and spread in balloon fashion, and each wrist is trimmed with a braid ornament. At the neck is a mod-

ately high, close-fitting standing collar of black satin. Two cape collars of unequal depth give the costume a decidedly unique appearance. They have tapering ends that are joined to the front edges of the jacket fronts to below the bust, and their lower edges are outlined with French milliners' folds, the fold on the upper collar being headed with fancy braid-ornaments.

The Princess modes develop exquisitely in stately fabrics, such as brocade, satin, velvet, Bengaline, fancy silk and the rich silk-and-wool novelty suitings which are so much in vogue this season; and handsome garniture may be provided by jet, passementerie, galloon, gimp, fancy braid, ribbon, lace or insertion. A pretty fancy is to have the full fronts made of *chiffon*, *mousseline de soie*, *crêpe de Chine* or beaded net in a shade that contrasts pleasingly with that of the dress material.

The small hat is faced with velvet and stylishly trimmed with ribbon and jet aigrettes.

FIGURE NO. 312 G.—LADIES' BLAZER COSTUME.

(For Illustration see Page 201.)

FIGURE NO. 312 G.—This illustrates a Ladies' costume. The pattern, which is No. 6767 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 210 of this publication.

The blazer costume is a prime necessity in the Spring and Summer wardrobe, and adapts itself to the varying styles without losing those comfortable qualities which are principally responsible for its long-continued popularity. A handsome blazer costume is here portrayed made of dark-blue cheviot and white silk, with white braid for decoration. The flaring four-gored skirt is dart-fitted at the top of the front and sides and coarsely gathered at the back, where the fulness flares to the lower edge in fashionable *godet* folds. Five rows of white braid afford a stylish foot-decoration, and the top of the skirt is finished with a wide belt, which is lapped and closed invisibly at the left side.

The comfortable shirt-waist has loose fronts that are gathered at the neck edge at each side of the closing, which is made at the center with button-holes and buttons, and a loose back that presents a smooth effect at the top, where it is faced in shirt style with a pointed bias yoke. Under-arm gores render the sides smooth-fitting,

and a casing made across the back at the waist-line contains tapes which are tied about the waist, holding the fulness well in to the figure. At the neck is a rolling collar mounted on a shaped band, which is closed at the throat with a button-hole and button; and between the flaring ends of the collar is tied a dark-blue silk bow.

The shirt sleeves are gathered at the top and are deeply slashed at the back of the arm at the bottom. The slashes are completed with pointed overlaps, and the lower edges of the sleeves are gathered and finished with cuffs, which are closed at the back of the arm with button-holes and buttons.

The blazer jacket extends to the popular three-quarter depth and is snugly fitted by single bust darts, under-arm and side-back gores and a curving center seam. The side-back seams disappear below the waist-line beneath under-folded plaits, and fulness is also allowed below the waist-line at the center seam and arranged in a box-plait. The fronts open all the way down and are reversed at the top in broad Robespierre revers, which form notches with a rolling collar; the collar broadly overlaps the revers, and is stylishly inlaid with white silk. Below the revers on the left front are set three bone buttons, and button-holes are made at corresponding points in the right front. The lower edge of the blazer is adorned with three rows of white braid, and four rows are applied on each revers. The one-seam leg-o'-mutton sleeves fit comfortably below the elbow and fall in pretty folds above, the fulness being laid in side-plaits at the top. Each wrist is neatly trimmed with three rows of braid, and a square pocket-lap is applied to each front to conceal the opening to an inserted pocket. The pattern also provides for deep-leeve-caps, which are in this instance omitted.

Serge, cloth, camel's-hair, hopsacking, *crêpon*, duck, *piqué* and *Galatea* will make up stylishly by the mode, and *Hercules*, *soutache* or serpentine braid will usually be the only decoration selected. Machine-stitching in one or several rows is always in good taste and will be very generally applied. The shirt-waist may be made of taffeta, spotted, striped or plaid *Surah*, India silk, lawn, percale, dimity, French gingham, batiste or chambray, and buttons.

gold studs may be substituted for the buttons. The small sailor-hat is banded with ribbon, and a black wing is jauntily placed at the right side.



FIGURE NO. 318 G.—LADIES' COSTUME.—This illustrates Pattern No. 6750 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 211.)

FIGURE NO. 313 G.—LADIES' PROMENADE COSTUME.

(For Illustration see Page 202.)

FIGURE NO. 313 G.—This illustrates a Ladies' costume. The pattern, which is No. 6742 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 217 of this DELINEATOR.

A very stylish costume suitable for visiting, church and promenade wear is here portrayed made of violet fancy suiting and velvet and trimmed with one-line jet gimp. The circular skirt has bias back edges joined in a seam at the center; it is gathered at the top and falls smoothly at the front and sides and in rolling folds at the back. At the foot is a circular ruffle of velvet that is put on without fulness, but is shaped to fall in undulating curves below, effectively emphasizing the already pronounced flare of the skirt. The ruffle is decorated at the bottom with two rows of jet gimp, and a row of similar trimming outlines its upper edge.

The basque is very fanciful, introducing among its pleasing features three bretelles and two peplums. It is fitted by single bust darts and under-arm and side-back gores and has a seamless back. The closing is made along the left shoulder and arm's-eye seams with hooks and loops and in double-breasted style below the bust with button-holes and large fancy buttons. Enormous balloon pulls that extend nearly to the elbows are arranged over smooth, coat-shaped sleeves of velvet; they droop softly from the shoulders, and each wrist is decorated with five encircling rows of jet. Falling gracefully over the sleeves are three velvet bretelles of graduated width, the tapering ends of which cross at the bust and at a corresponding point at the back. The free edges of the bretelles are outlined with jet, and curved rows of similar garniture decorate the round yoke-facing of velvet, which is applied to the waist above the bretelles. The velvet collar is of becoming height and is adorned with rows of jet. The basque is lengthened by two peplums that are joined without fulness to the lower edge of the basque and fall in rippling folds below; and a row of gimp conceals the joining, and also trims the lower edge of the narrow peplum.

Silk-and-wool novelty suiting, mohair crépon, taffeta, fancy silk,

Bengaline, satin, camel's-hair, fancy chevrot, vicana and epingle will make up exquisitely by the mode, and jet or floral passementerie, plain or fancy braid, gimp, galloon, lace, insertion, etc., will afford choice garniture. The skirt may be trimmed with frills of lace and ribbon arranged to simulate a draped over-skirt, and a portion of the waist composed above the bretelles may be overlaid with beaded net or guipure lace.

The small velvet hat trimmed with fur, feathers and velvet ribbon.



FIGURE NO. 319 G.—LADIES' SPIRRED WRAPPER.—This illustrates Pattern No. 6761 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 211.)

The vest opens very low, and the fronts are snugly fitted by single bust darts and are widened by gores and closed in double-breasted style with button-holes and buttons. The back is shaped by a curving center seam, and straps are included in the under-arm

FIGURE NO. 314 G.—LADIES' TOILETTE
(For Illustration see Page 202.)

FIGURE NO. 314 G.—This consists of a Ladies' costume and chemisette. The costume pattern, which is No. 6737 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be observed in three views on page 211 of this DELINEATOR. The chemisette pattern, which is No. 6751 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is differently portrayed on page 229.

The toilette is very elegant for yachting or for morning calls in the country, and is here portrayed made of white duck, with the chemisette and cuffs of fancy percale. The skirt is in four-gored style and is of convenient length for walking, escaping the ground all round. It is plainly completed and presents a smooth effect at the front and sides and rolling folds at the back.

The jacket extends to a becoming depth over the hips, and has dart-fitted fronts that are reversed to the lower edge in tapering lapels by a rolling collar, with which the lapels form notches. Side-gores and a curving center seam effect a smooth adjustment at the sides and back, and below the waist-line the backs and gores spread in graceful umbrella folds. The mutton-leg sleeves are shaped by inside and outside seams and closely follow the outline of the arm below the elbow, while above it they spread and droop prettily, the fulness being collected at the top in box-plaits. The wrist edges and all the other free edges of the jacket are finished with a single row of machine-stitching.

at the waist-line and buckled at the center of the back to regulate the width. The notched rolling collar is faced with the material, which is continued down the front edges of the fronts to form underfacings. The free edges of the vest are followed by a single row of machine-stitching.

Above the vest is effectively revealed the chemisette, which has a short cape back, and narrow fronts that are closed at the center with studs. At the neck is a standing collar with pointed ends turned down in Piccadilly style; and a white lawn band-bow is worn. The cuffs may be closed with studs or link buttons.

Equally attractive gowns may be made of hopsacking, marseilles, fancy cheviot, serge, tweed, homespun, camel's-hair, piqué and other cotton or woollen fabrics of similar texture, with Hercules or soutache braid for garniture. The vest will generally contrast widely with the remainder of the costume, fancy flecked vesting, corduroy, basket-weave piqué and linen being especially appropriate; and pearl shank vest buttons will be used for the closing. Plain or striped chambray, percale, linen or lawn will make stylish chemisettes, and any preferred variety of scarf may be worn.

The small hat rests becomingly upon the coiffure and is adorned with velvet, ribbon and aigrettes.

FIGURE No. 315 G.—LADIES' COSTUME. (For Illustration see Page 204.)

FIGURE No. 315 G.—This illustrates a Ladies' costume. The pattern, which is No. 6775 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 214 of this DE-LINEATOR.

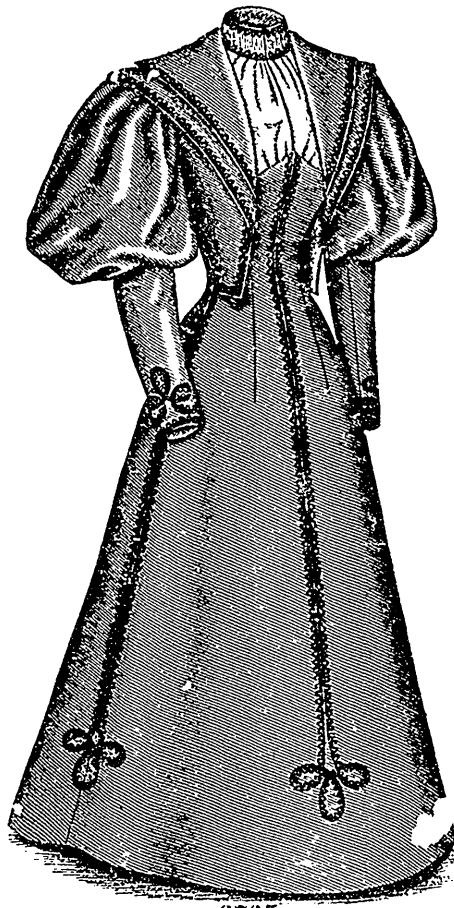
A very elegant costume is here shown made of light-weight vicuna, brocaded satin and plain velvet, with bands of fine piping-like folds for decoration. The five-gored skirt presents a smooth effect at the front and sides and funnel-shaped folds at the back, and upon it are arranged a front panel and two side panels that reach to the lower edge. The front panel overlaps the side panels for some distance from the belt, and the panels all flare broadly below, the skirt being revealed between in inverted V shape at each side and faced with velvet. The side panels are dart-fitted over the hips, their back edges pass into the side-back seams of the skirt, and each panel is trimmed at the bottom with three folded satin bands.

The basque is extremely ornamental and will commend itself to those who desire fanciful effects in their gowning. It has a broad, bias, seamless back and is snugly fitted by double bust darts and under-arm gores. The fronts are arranged upon dart-fitted lining-fronts that are closed at the center and flare broadly from the lower edge to the shoulders, revealing a smooth plastron of velvet between their front edges. Joined to the front edges of the fronts are tapering revers of brocaded silk, which present a gracefully curved outline at and above the bust. An old-time air is given the basque by

deep, circular bretelles of velvet that fall in rippling folds over very full puffs disposed upon the smooth, coat-shaped sleeves. The bretelles are sewed to the basque without fulness, end back of the arms, and have tapering front ends which pass beneath the revers to the bust. Each wrist is adorned with two bands of folded satin, and a close-fitting standing collar of velvet finishes the neck. The basque is lengthened by a circular peplum or basque-skirt of velvet, which extends to the first darts and presents a rounding lower outline at the back and sides and a deep point at each side of the center in front. The peplum, which has a center seam, falls in pretty, undulating curves that result entirely from the ingenious shaping, and is perfectly smooth-fitting at the top.

The mode affords opportunities for many choice combinations of colors and fabrics. Mohair crepon and satin, camel's-hair and velvet, and Bengaline and novelty suiting will unite in this way with particularly good effect, and lace, insertion, Persian bands, folds, ruchings, pipings, passementerie, gimpe, galloon, etc., will afford rich garniture. The costume admits of an abundance of trimming.

The straw hat is prettily trimmed with ribbon and flowers.



6765
Front View.



6765
Side-Back View.

LADIES' PRINCESS COSTUME, WITH ETON JACKET-FRONT. (COPYRIGHT.)
(For Description see Page 212.)

FIGURE No. 316 G.—LADIES' ETON COSTUME. (For Illustration see Page 205.)

FIGURE No. 316 G.—This illustrates a Ladies' costume. The pattern, which is No. 6771 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 215 of this DE-LINEATOR.

Deep-gray fancy sacking and cherry silk are here effectively united in the costume, which is suitable for travelling wear and for all kinds of outdoor sports. The skirt is of the five-gored variety and falls smoothly at the front and sides and in well defined

flutes at the back. It is finished at the top with a wide belt, which is lapped to close at the left side and trimmed at the upper and lower edges with Kursheedt's New velvet piping. A very unique foot-trimming is provided by a waved band of silk applied near the bottom, the edges of the band being neatly finished with velvet pipings.

The blouse is made of silk. It is arranged upon a lining fitted by the customary darts and seams, and is closed invisibly at the center of the front. The full back and full fronts are separated by under-arm gores, and the fulness is drawn toward the center by short rows of gathers at the top and bottom. The one-seam mutton-leg sleeves are arranged upon smooth linings and are stylishly full above the elbow and close-fitting below. At the neck is a standing collar.

The jaunty Eton jacket is longer than that worn last season, extending a trifle below the waist-line. The fronts are open all the way down and are fitted by single bust darts; they are reversed at the top in broad lapels, which are faced with the silk and form notches with the rolling collar, and flare broadly below the lapels.

The seamless back joins the fronts in under-arm and shoulder seams, and a deep cape-collar with tapering ends is passed beneath

braid, gimp, galloon or passementerie may be selected for decoration. The blouse may be made of Liberty satin, Bengaline, Surah, plain or figured India silk, batiste, chambray or lawn. It is a pretty idea to wear a jabot of cream lace at the throat.

The felt hat is stylishly trimmed with feathers and silk.



6767

Front View, Showing Costume with Caps and Jacket Closed.



6767

Back View, Showing Costume without Jacket.

FIGURE NO. 317 G.—LADIES' TOILETTE.

(For Illustration see Page 206.)

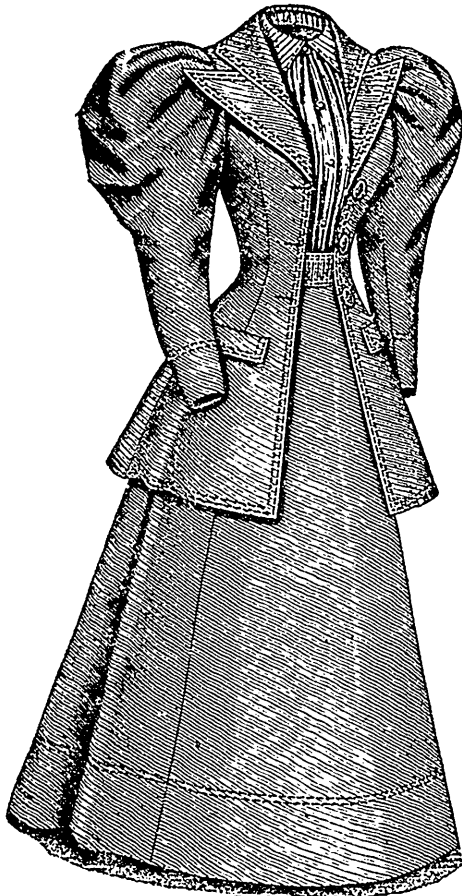
FIGURE No. 317 G.—This represents a Ladies' double-breasted coat and half-circle skirt. The coat pattern, which is No. 6779 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 223 of this DELINEATOR. The skirt pattern, which is No. 6664 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on its accompanying label.

The skirt is here shown made of light fancy wool goods, and is of a desirable depth for walking, escaping the ground all round. It is stylishly trimmed at the bottom with two wide and two narrow black satin French folds arranged in alternation, one of the wide folds being placed at the lower edge. The skirt is differently pictured at figure No. 305 G, where it is fully described.

The coat is made of dark-gray Spring coating and has loose double-breasted fronts, which close with button-holes and buttons and are reversed at the top in broad Robespierre revers. Side-

gorges and a curving center seam secure a becomingly close adjustment at the sides and back, and below the waist-line the skirt of the coat falls in pretty, undulating curves. A square pocket-lap is applied upon each hip to conceal the opening to an inserted pocket, and at the neck is a deep rolling collar, the ends of which overlap the tops of the revers. All the free edges of the coat are neatly finished with a single row of machine-stitching. The one-seam mutton-leg sleeves are comfortably close-fitting below the elbow and show fashionable fulness above that is laid in box-plaits at the top. A shallow cuff is simulated at each wrist with two rows of machine-stitching.

The skirt will make up fashionably in Bengaline, satin, taffeta, fancy silk, mohair crepon, challis, cashmere or Henrietta cloth, which last, by-the-by, promises to be very fashionable during the coming season. A handsome garniture for a skirt of brown satin brocaded in black is a deep Spanish flounce of



6767

Front View, Showing Costume with Jacket Worn Open and without Caps.



6767

Side-Back View, Showing Costume with Caps.

LADIES' BLAZER COSTUME, CONSISTING OF A JACKET, SHIRT-WAIST AND FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 212.)

the rolling collar and revers. The cape collar falls deep and round across the back and over the shoulders, standing out broadly over the voluminous one-seam mutton-leg sleeves, which are laid in side-plaits at the top. Fanciful cuffs are simulated by a band of silk piped at the top with velvet, and a velvet piping follows all the free edges of the jacket.

Serviceable costumes may be developed by the mode in storm serge, weed, serge, cheviot, homespun or camel's-hair, and plain or fancy

black chiffon headed with a very full ruching of the same. The coat may be made of cloth, melton, whipcord, kersey, serge, cheviot or camel's-hair, and the collar may be inlaid with silk or velvet, with stylish effect. Braid or machine-stitching will usually finish the edges.

The hat is of felt; it is turned up abruptly at the front and back and is bound with silk at the edge and trimmed with silk ribbon and ostrich tips.

FIGURE No. 318 G.—LADIES' COSTUME.

(For Illustration see Page 207.)

FIGURE No. 318 G.—This illustrates a Ladies' costume. The pattern, which is No. 6730 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 213 of this DELINEATOR. The costume is fashioned with a simplicity which will be highly appreciated by the home dressmaker, and is here represented developed in two-toned bouclé and trimmed with black silk braid. The skilfully hung skirt is in circular style, with straight back edges joined in a center seam. It is closely fitted to the figure at the top of the front and sides by means of darts and falls below in the softly rolling folds peculiar to the circular style, and the fulness at the back is drawn closely to the center by gathers at the top, below which it falls to the lower edge in spreading organ flutes. The skirt is decorated at the bottom with five rows of braid, the upper four rows being arranged in points at each side. The shapely basque-waist is fashionably short and has a round low outline. The faultless adjustment is due to the customary number of darts and seams. The right front laps widely upon the left front, and the closing is made at the left side with button-holes and buttons. The voluminous leg-o'-mutton sleeves are made with seams at the outside and inside of the arm and display the wrinkled effect above the elbow which is now so much admired. They droop softly at the top upon their smooth, coat-shaped linings and follow the outline of the arm closely below the elbow; and each wrist is decorated with five encircling rows of braid arranged in points at the back of the arm. Three rows of braid trim the collar, which is in curé style and closed at the left side; the waist is ornamented above the bust with six rows of braid arranged to simulate a pointed yoke, and a pointed-girdle effect is produced at the bottom with four rows of braid.

A charming costume for the house or promenade may be developed by the mode in smooth or rough surfaced cloth, chevrot, hopsacking, velours, camel's-hair, serge, homespun or silk-and-wool novelty goods of any fashionable variety. Plain or fancy silk, taffeta, moiré antique or *miroir moiré* will make a rich costume for calling, church or driving wear, and *point de Gène* insertion, jet or cord passementerie, galloon, ribbon quillings, etc., may be applied in a simple or elaborate manner, as preferred.

The small velvet hat is daintily trimmed with feather pompons and jet quills and a jet ornament.

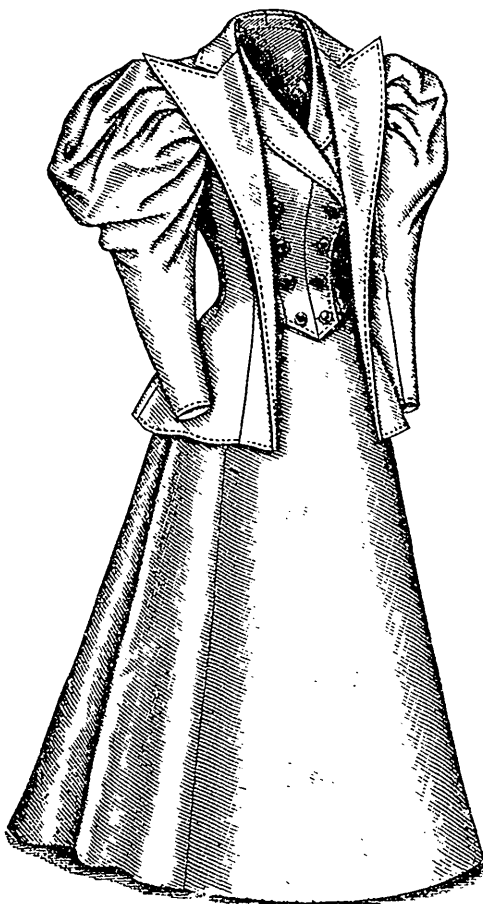
fitted by double bust darts, side-back gores and a curving center seam and closed at the center of the front. The fulness is gracefully disposed in shirrings made to round-yoke depth at the top and in corselet outline at the waist, all the shirrings being tacked to the lining. At the neck is a shirred collar showing a frill finish, and at the throat is becomingly set a jabot of white *chiffon* embroidered in lavender. A dainty foot-trimming is provided by three bands of ribbon, which are terminated at different distances from the center of the front under rosette-bows. The full sleeves are mounted on smooth linings, and each is shirred to deep-cuff depth, the lowest shirring being made far enough above the lower edge to form a frill finish. The wrapper may be made up loose in front when desired merely as a *négligée*.

Exquisite breakfast-gowns may be made of taffeta, Liberty satin, plain or figured India silk, crépon, embroidered vailing, cashmere and other silken and woolen fabrics of



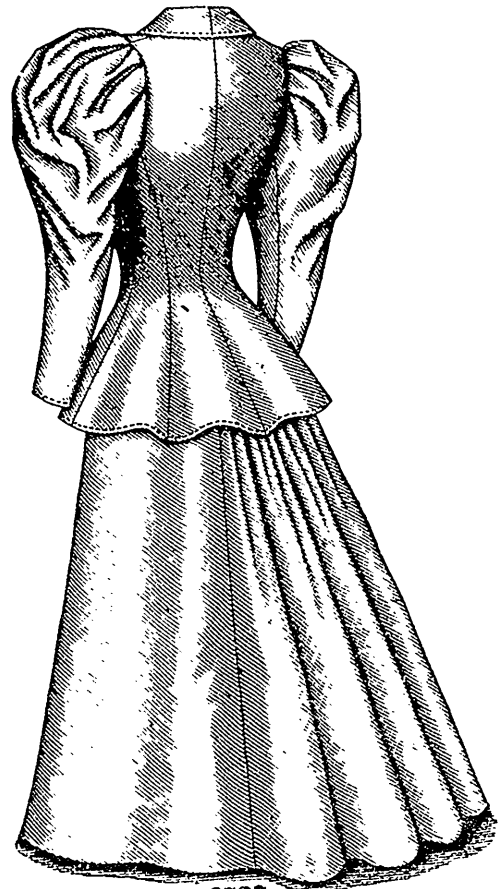
6737

View Showing Jacket Closed.



6737

Front View.



6737

Side-Back View.

FIGURE No. 319 G.—LADIES' SHIRRED WRAPPER.

(For Illustration see Page 208.)

FIGURE No. 319 G.—This illustrates a Ladies' wrapper. The pattern, which is No. 6761 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 219 of this DELINEATOR.

The wrapper, which is extremely dainty in effect and will look well in any soft, clinging fabric, is here shown developed in figured challis. It has a full back and full fronts, which are joined in under-arm and shoulder seams and arranged upon a short body-lining

LADIES' COSTUME, CONSISTING OF A JACKET, VEST AND FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 213.)

similar weave, and frills of lace, embroidery, insertion, gimp, galloon, Persian bands, etc., may be chosen for garniture. A pretty mourning gown for a blonde was made of pink-and-white striped Liberty satin. A draped flounce of lace was arranged at the foot, being caught up under rosettes of moss-green velvet ribbon; a deep frill of lace fell from each wrist over the hand, and the shirred collar was omitted in favor of a wrinkled stock of green velvet having a jabot of lace at the front.

LADIES' PRINCESS COSTUME, WITH ETON JACKET-FRONTS.

(For Illustrations see Page 209.)

No. 6765.—*Vieux-rose* crépon and black satin are associated in this stylish costume at figure No. 311 G on this DELINEATOR, black braid and satin folds providing the decoration. At figure No. 9 on the Ladies' Plate for Spring, 1894, the costume is again illustrated.

The costume will meet the approval of women who admire quaint and picturesque effects and is here portrayed made in a charming combination of gray vicuña and silk. The front of the skirt is extended to the bust to form a pointed corselet and is closely fitted by a long dart at the center and a single bust dart at each side. Above the corselet are revealed full fronts of silk, which reach to a little below the bust and are arranged upon dart-fitted lining-fronts that extend to the waist-line and close at the center. The full fronts are softly wrinkled by gathers at the top and bottom and appear with dressy effect between short jacket-fronts, which are included in the shoulder and under-arm seams and open widely all the way down, their lower corners being square. The jacket fronts are lined with silk. The back is in graceful Princess style, and is shaped to give grace to the lines and curves of the figure by a center seam, and side-gores that are fitted by side seams which terminate in dart style below the hips; and the garment is closed along the left edge of the corselet and over the left hip with hooks and loops. The shaping of the back and gores below the waist-line produces the very popular organ futes that spread gracefully to the lower edge, which measures a little more than three yards round in the medium sizes. The long, tapering ends of a double cape-collar are joined to the front edges of the jacket fronts; the collar falls deep and round at the back and is surmounted by a close-fitting collar in standing style. The coat sleeves have large drooping puffs, which extend to the elbow and are gathered at the top and bottom to stand out broadly on the shoulders and spread in bell fashion below. The wrists are trimmed with two encircling rows of braid, the upper row being prettily coiled in trefoil design. The free edges of the cape collar and jacket fronts and the upper and lower edges of the standing collar are decorated with similar braid. The center and side-back seams of the costume are covered with two rows of braid. The under-arm seams are similarly covered from the top nearly to the bottom, the braid being twined in a trefoil at the lower end; and a similar arrangement of braid ornaments the center of the front and conceals the dart.

The Princess modes have lost none of the popularity accorded them in past seasons, but seem to gain prestige as time rolls on. They will develop with equal satisfaction in handsome silks and soft, clinging woollens, and are as frequently made in a combination of cloth and velvet, camel's-hair and *miroir moiré* or hopsacking and Bengaline as of a single fabric. Crépon, foulé, vicuña, serge, *pointillé* and other silk-and-wool novelties of seasonable texture are appropriate for a costume of this kind, and Venetian point or net

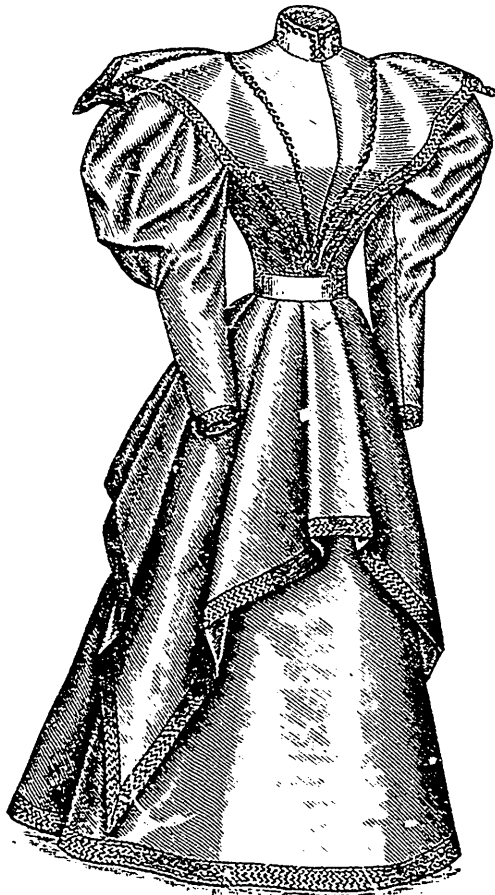
top lace, passementerie, gimp, galloon, ribbon, etc., may provide the garniture.

We have pattern No. 6765 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards of dress goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide. Of one material, it needs eleven yards and a half twenty-two inches wide, or six yards and three-eighths forty-four inches wide, or five yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' BLAZER COSTUME, CONSISTING OF A JACKET, SHIRT-WAIST AND FOUR-GORED SKIRT.

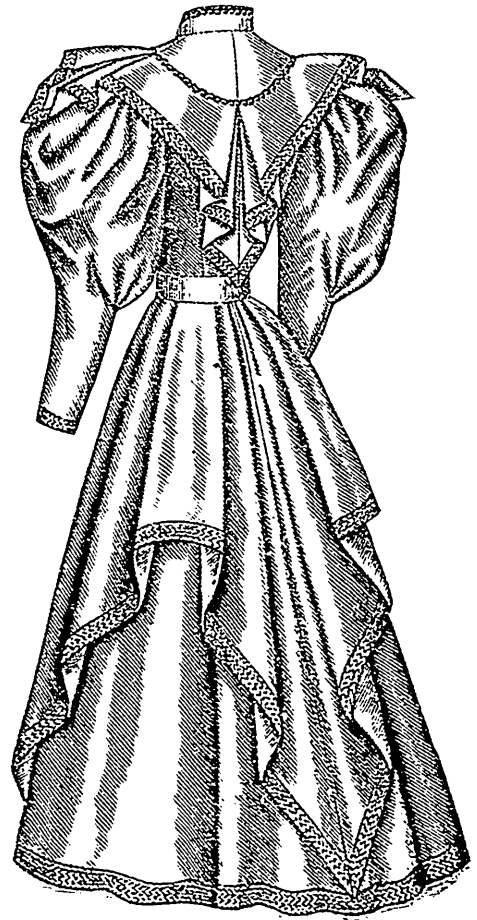
(For Illustrations see Page 210.)

No. 6767.—At figure No. 312 G this costume is shown made of dark-blue chevrot and white silk, with braid for decoration. It is again represented at figure No. 14 on the Ladies' Plate for Spring, 1894.



6738

Front View.



6738

Side-Back View.

LADIES' COSTUME WITH CIRCULAR SKIRT HAVING OVER-SKIRT DRAPERY. (COPYRIGHT.)

(For Description see Page 214.)

Wide-wale dark-blue serge is here shown in the skirt and blazer, Oxford chevrot being used for the shirt-waist. The skirt consists of a front-gore, a gore at each side and a wide back-gore and measures about three yards and three-fourths round at the bottom in the medium sizes. A becomingly smooth adjustment is produced at the top of the front and sides, the superfluous fulness being removed by darts, while at the back the fulness is gracefully massed in coarsely drawn gathers and spreads in fashionable folds to the lower edge, the folds being retained in position by tackings to an elastic strap. The placket is finished at the center of the back-gore, and the top of the skirt is completed by a broad belt which laps widely and closes at the left side, the edges of the belt being completed with two rows of machine-stitching. A stylish finish is produced by two rows of machine-stitching made at deep hem depth from the lower edge of the skirt.

The shirt-waist has a full back and full fronts separated by under-arm gores, and the fronts are gathered at the top at each side

of the closing, which is made at the center with button-holes and buttons, or studs. The back is smooth across the shoulders and is overlaid at the top in regulation shirt fashion with a bias, pointed yoke, which is made with a center seam and machine-stitched to position at its lower and shoulder edges. The back is drawn in at the waist-line by shirr-tapes inserted in a casing which extends almost to the side seams, the tapes being drawn through openings at the ends of the casing and tied about the waist, holding the fulness of the fronts becomingly to the figure. The sleeves are in regular shirt-sleeve style; they are gathered at the top and bottom and finished with cuffs having square corners. The cuffs are closed with studs or buttons and button-holes below openings made in the sleeves, the openings being finished with overlaps that are pointed at the top. At the neck is a rolling collar mounted on a shaped band; the ends of the collar flare broadly, and the neck-band is closed with a stud or a button and button-hole.

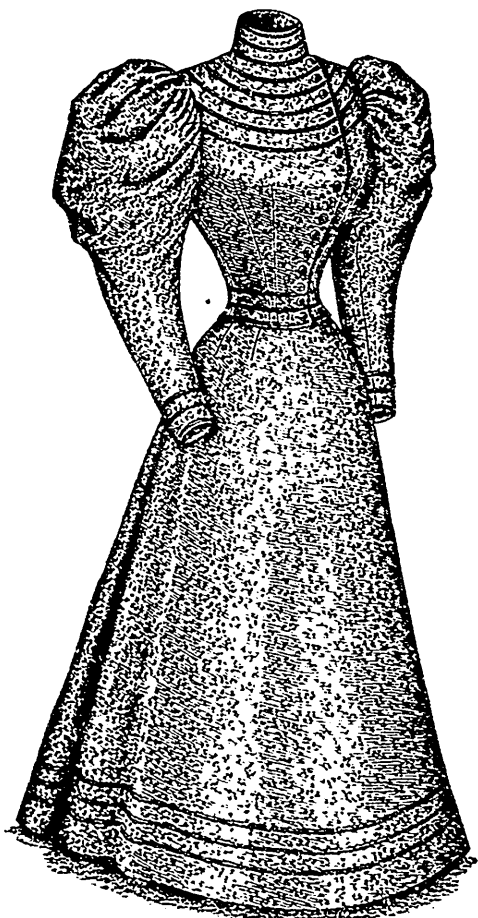
The jacket is in three-quarter length, and its fronts, which are rendered half close-fitting by single bust darts, are reversed at the

close adjustment is maintained, and round cuffs are simulated by a double row of machine-stitching. Drooping over the sleeves are stylish caps shaped to stand out prettily; they are effectively lined with silk and plainly finished. The caps may be used or not, as preferred.

The costume will be much admired for traveling, outing or for shopping, its comfortable and thoroughly practical arrangement ensuring satisfaction. Serge in such popular shades as blue, brown, tan, gray or black will be most frequently selected for a costume of this kind, although hopsacking, molair crépon, whipcord and some fanciful light-weight wool novelty will make up stylishly. Machine-stitching is always a neat method of completion, though if trimming be applied, braid in a narrow width will be most appropriate. For the shirt-waist, silk, cheviot, percale, chambray, dimity and various washable fabrics will be chosen.

We have pattern No. 6767 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket and skirt call for fifteen yards and an eighth of material

twenty-two inches wide, or eight yards forty-four inches wide, or six yards and a half fifty inches wide. The waist requires four yards and a fourth of material twenty inches wide, or three yards and three-eighths thirty inches wide. Price of pattern, 1s. 8d. or 40 cents.



6730

Front View.



6730

Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST, AND A CIRCULAR SKIRT HAVING FULLNESS AT THE BACK ONLY. (COPYRIGHT.)

(For Description see Page 215.)

LADIES' COSTUME, CONSISTING OF A JACKET, VEST AND FOUR-GORED SKIRT. (For Illustrations see Page 211.)

No. 6737. — This costume is shown made of white duck and finished with machine-stitching at figure No. 314 G in this magazine. It is also shown differently developed at figure No. 15 on the Ladies' Plate for Spring, 1894.

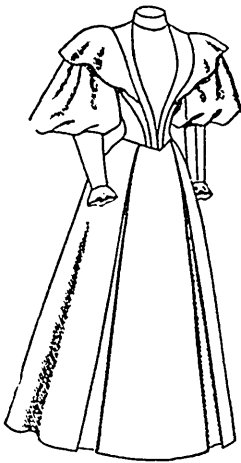
Brown Holland was here selected for developing the costume, which pleasantly introduces a double-breasted vest and the newest style of blazer jacket. The skirt is in four-gored style and escapes the ground all round; it is gathered at the top, the gathers being so arranged that the

top in broad lapels by a rolling collar that may be made to meet the lapels in a seam or to overlap the lapels deeply, as illustrated, both effects being fashionable and provided for in the pattern. The fronts may be closed at the bust or left open, as desired. The adjustment is completed by under-arm and side-back gores and a curving center seam. Each side-back seam disappears below the waist-line beneath an underfolded, backward-turning plait, and extra fulness allowed at the center seam below the waist-line is underfolded in a box-plait, an arrow-head worked with silk in tailor style at the end of the center seam giving a neat completion. Pocket-laps, which finish openings to side pockets inserted in the fronts, may be worn inside or outside the pockets, as preferred. The free edges of the pocket-laps, collar and lapels and the front and lower edges of the jacket are finished with a double row of machine-stitching. The leg-o'-mutton sleeves are of stylish width and are shaped by inside seams only, the fulness being collected in forward and backward turning plaits at the top; below the elbow a

fulness is massed at the back, where it spreads in funnel-shaped folds, while a becomingly smooth effect is maintained at the front and sides. The skirt measures about three yards and a fourth at the lower edge in the medium sizes and is finished with a belt, the placket being made at the center of the back.

The low-cut vest is elegant in outline and is both stylish and becoming. The fronts are fitted by single bust darts and are widened by gores to lap and close in double-breasted fashion below the bust with button-holes and buttons. The vest presents a pointed lower outline at the front, and the back, which is shaped by a curving center seam, joins the fronts in seams on the shoulders and under the arms. Straps are included in the under-arm seams at the waist-line and are buckled at the center of the back to regulate the width. The neck is finished with a notched lapel-collar faced with the material, the facing being continued down the front edges of the fronts to form underfacings. All the loose edges of the vest are finished with a single row of machine stitching.

The jacket extends to a becoming depth over the hips, and is adjusted by single bust darts, side



6775

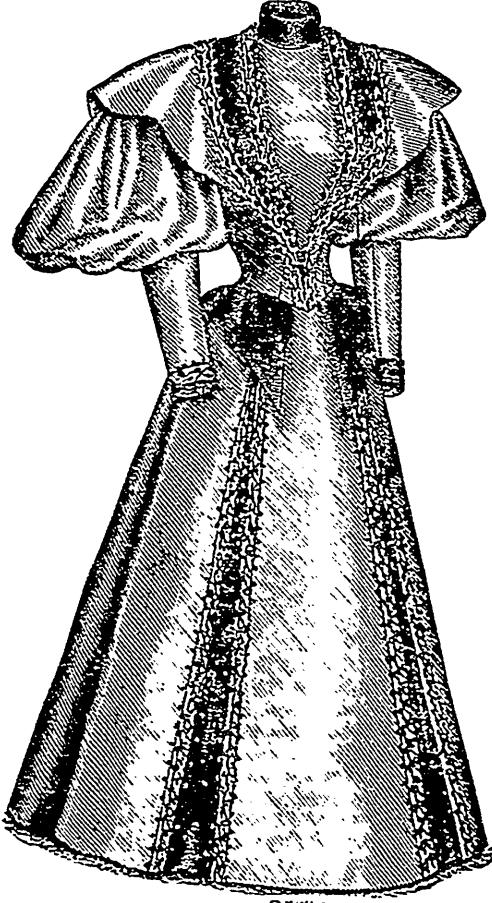
gores and a well curved center seam, the gores and backs spreading in umbrella fashion below the waist-line. The fronts are reversed to the lower edge in long, tapering lapels, which form notches with the rolling collar, and the lapels are of great width at the top, where they extend well out beyond the collar. According to the present styles, the mutton-leg sleeves are very full above the elbow, where they fall in pretty broken folds which result from five box-plaits at the top; they are comfortably close-fitting on the forearm, and the wrists are finished with a single row of machine-stitching. The free edges of the jacket are finished with a single row of machine-stitching. The jacket may be closed at the bust with a button-hole and button, as shown in the small illustration. Very smart costumes may be

smooth effect at the front and sides, while the back falls in full rolling folds that spread gracefully to the bottom, where the skirt is stylishly wide, measuring three yards and a half in the medium size. Falling over the skirt is a quaint over-skirt drapery, with bias back edges joined in a center seam. The drapery is quite short at the center of the front and deepened at the sides and at the center of the back to form sharp points that extend nearly to the bottom of the skirt; it is arranged in a box-plait at the center of the front and back of each hip and in forward and backward turning side-plaits between, the plaits flaring in unbroken lines to the lower edge, with graceful jabot effect. The lower edges of both the drapery and skirt are decorated with a row of braid. A placket is finished at the seam of the skirt and at the left side of the over-skirt drapery under the box-plait, and the top of the skirt is completed with a belt.

The round waist, which is worn beneath the skirt, is admirably adjusted by double bust darts, under-arm and side-back gores and curving center seam and closed invisibly at the center of the front. It is relieved from plainness by a quaint bretelle, which is arranged to outline a round yoke at the back, where it extends in a deep point to the waist-line and is disposed in two backward-turning overlapping plaits at each side of the seam; it is similarly pointed and plaited on the shoulders, where it stands out in picturesque fashion upon the sleeves, and its ends taper to points and meet at the center of the front at the waist-line. The outer edge of the bretelle is decorated with a row of braid, and its joining to the waist is covered with cord passementerie. Similar passementerie

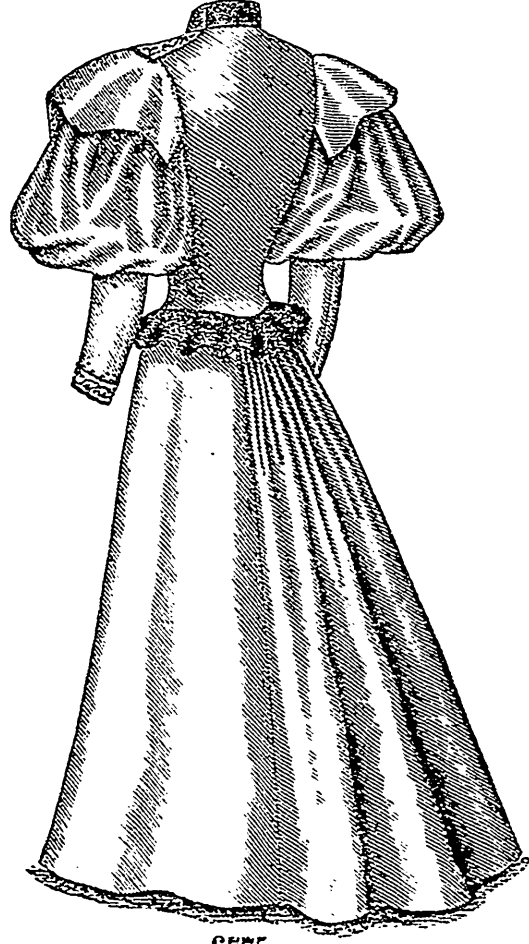
made up in this way of hopsacking, serge, tweed, chevior, cloth, homespun, French flannel, piqué, duck, etc., and little or no applied decoration is necessary. The lapels and collar of the blazer may be faced with satin or silk after the manner of a gentleman's coat, but otherwise a severe tailor finish is in best taste.

We have pattern No. 6737 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires thirteen yards twenty-two inches wide, or seven yards and seven-eighths thirty-six inches wide, or six yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



6775

Front View.



6775

Back View.

LADIES' COSTUME, WITH CIRCULAR SKIRT HAVING OVER-SKIRT DRAPERY.

(For Illustrations see Page 212.)

LADIES' COSTUME, WITH FIVE-GORBD SKIRT HAVING PANEL-DRAPERY. (COPYRIGHT.)

(For Description see Page 216.)

No. 6738.--At figure No. 295G in this DELINEATOR this costume is shown made of vicuna, with black satin folds and white satin bands decorated with jet for garniture. The costume is shown differently developed at figure No. 7 on the Ladies' Plate for Spring, 1894.

In the present instance the costume is portrayed made of mode cloth and trimmed with black fancy braid and passementerie. The well-fitting skirt is fashioned in circular style with bias back edges joined in a center seam. It is gathered at the top but presents a

ornaments the upper edge and ends of the collar, which is in close-fitting, standing style and is becomingly high. The sleeves are in mutton-leg style in their general effect, and are shaped by inside and outside seams, the outside seams extending only from the wrist to the elbow, where they terminate below extra fulness that is gathered up closely: they are gathered at the top to droop in innumerable folds and wrinkles to the elbow, and the wrists are trimmed with an encircling row of braid. The waist is encircled by a

belt, the square ends of which are closed invisibly at the left side. The costume displays a simplicity of design which will be appreciated by women of quiet taste, and will be an admirable mode by which to remodel a *passé* costume, combinations both of fabric and shade being quite appropriate. It will develop handsomely in novelties such as camel's-hair, hopsacking, vicuña, Henrietta cloth, plain or illuminated serge, cheviot, cloth, etc. All sorts of fashionable silks are also adaptable to the mode, and if garniture be desired, lace insertion, fancy braid, gimp, passementerie, ribbon, etc., may be added in a simple or elaborate manner, as preferred.

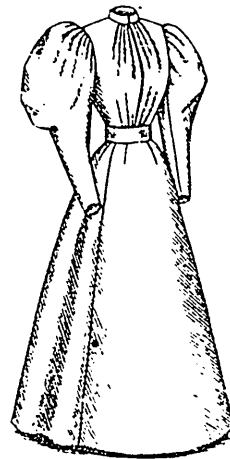
We have pattern No. 6738 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume will need fifteen yards and a half of material twenty-two inches wide, or eleven yards thirty inches wide, or eight yards and a fourth forty-four inches wide, or seven yards and three-eighths forty-six inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, CONSISTING OF A BASQUE-WAIST, AND A CIRCULAR SKIRT HAVING FULLNESS AT THE BACK ONLY.

(For Illustrations see Page 213.)

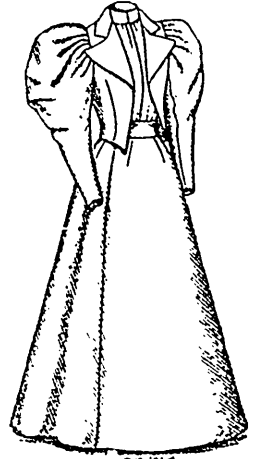
No. 6730.—At figure No. 318 G this costume may be seen made of two-toned bouclé and trimmed with narrow black silk braid. It is pictured again at figure No. 2 on the Ladies' Plate for Spring, 1894.

the skirt measures nearly four yards around in the medium sizes. The top of the skirt is completed with a belt, and the placket is finished at the seam. Three rows of braid trim the skirt stylishly at the bottom. The basque-waist extends only a short distance below the waistline, and the fronts are closed with hooks and loops at the center, the final closing being made with buttons and button-holes at the left side. The faultless ad-



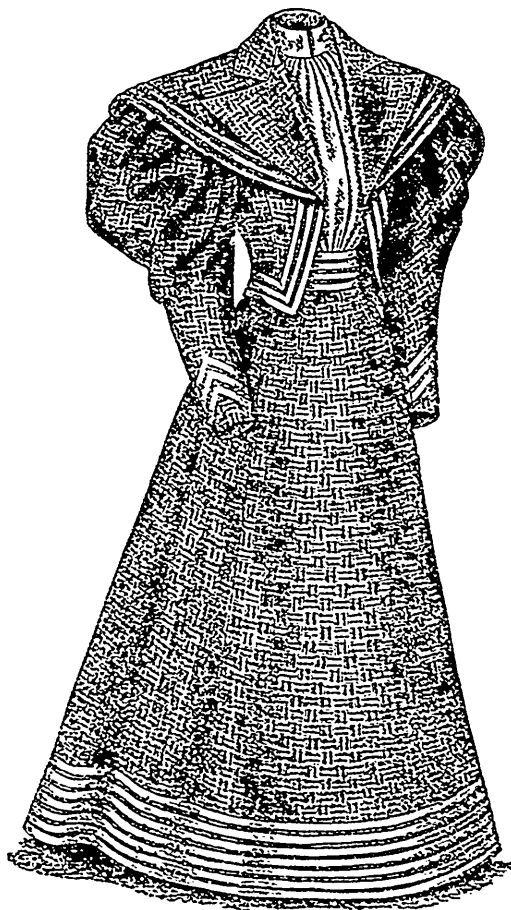
6771

View without Jacket.



6771

View without Cape Collar.



6771

Front View.



6771

Back View.

LADIES' ETON COSTUME, WITH FIVE-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 217.)

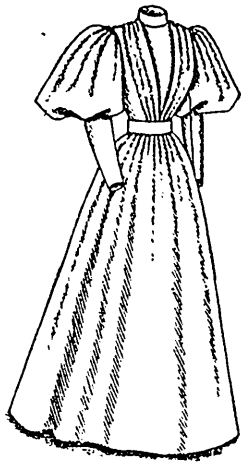
The graceful shaping of the circular skirt and the trimness of the well-fitted basque-waist are commendable features of this stylish and thoroughly practical costume. In this instance the costume is pictured made of fancy suiting and trimmed with braid. The skirt is smoothly adjusted at the top by three darts at each side of the center, the fulness being collected in gathers at the back, where the skirt falls in graceful flaring folds. The straight back edges of the skirt are joined in a seam at the center of the back, and at the bottom

justment is accomplished by double bust darts, under-arm and side-back gores and a curving center seam. The sleeves are arranged upon smooth, coat-shaped linings and are made with inside and outside seams. They are fashioned with great fulness at the shoulders, the fulness drooping in graceful folds and wrinkles and being closely fitted to the arm below the elbow and completed at the wrist with three encircling rows of braid. Three rows of braid decorate the standing collar, which is becomingly high and closed at the left side. Five rows of braid trim the waist in circular yoke outline and three rows decorate the lower edge.

The mode will be admired for the prominence or for a simple calling costume, while for travelling, if made up in mohair, serge or cheviot, it will prove altogether satisfactory. Cheviots that have bright flecks of color or those that have plain surfaces will be effective, while hopsacking, whipcord, vicuña and cashmere weaves

are also appropriate. A pretty bronze hopsacking shot with flame color was extremely stylish trimmed with black braid. Individual taste will dictate any change in the arrangement of trimming that will enhance the becomingness of the mode.

We have pattern No. 6730 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires ten yards and seven-eighths twenty-two inches wide, or five yards and three-fourths forty-four



6777

View without Bretelles.

inches wide, or five yards and a fourth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING PANEL-DRAPERY.

(For Illustrations see Page 214.)

No. 6775.--Light-weight vicuna, velvet and brocaded satin are combined in this stylish costume at figure No. 315G in this magazine, satin bands laid in fine piping-like folds providing the decoration. At figure No. 3 on the Ladies' Plate for Spring, 1894, it is differently depicted.

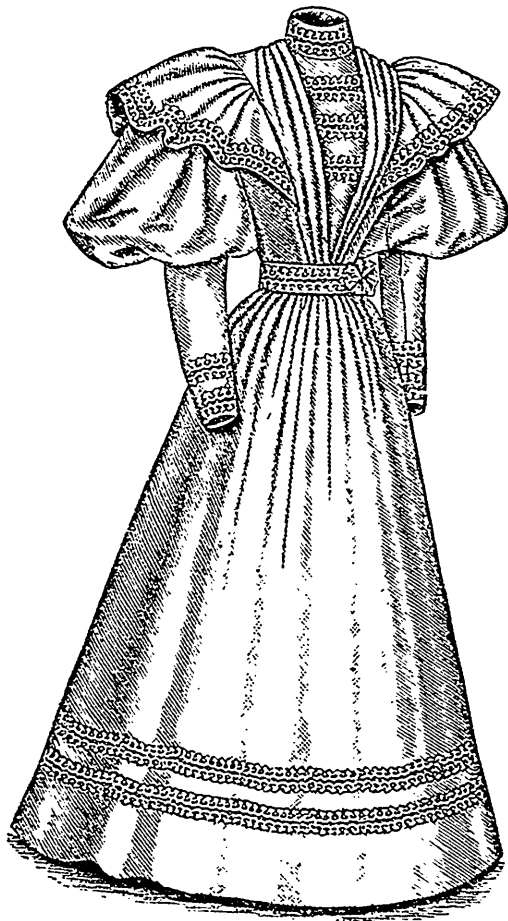
The costume, with its panel-draped skirt and fanciful waist, is one of the most elegant of the early Spring modes, and is suit-

skirt. The front-panel overlaps the side-panels at the top for considerable distance from the belt, below which the panels gradually, revealing the skirt in a deep inverted V; and the exposition of the skirt is attractively faced with velvet. The side-panels are rendered perfectly smooth-fitting at the top by the darts taken up at each side, and the loose side edges of the panels are outlined with passementerie. The skirt flares broadly at the bottom, where it measures about four yards round in the medium sizes, and an underfacing of canvas, moereen or crinoline may be added, at the option of the wearer. A placket is made at the center seam, and the top of the skirt is finished with a belt.

The short waist presents a slightly pointed lower outline at the center of the front and back. Its dart-fitted fronts are arranged over lining fronts that are closed at the center and fitted by double bust darts taken up with the darts in the fronts; they separate from the lower edge to the shoulders over a plastron, which is sewed to the right lining-front and secured with hooks and loops at the left side. Joined to the front edges of the fronts are fanciful revers of velvet, which present a prettily rounded outline and above the bust and taper becomingly toward the lower end. All the edges of the revers are followed with passementerie. Underarm gores secure a smooth adjustment at the sides and separate the fronts from the bias seamless back, which is disposed upon

back of lining fitted by side-back gores and a curving center seam. Enormous balloon puffs extend almost to the elbow, are arranged upon the smooth, cocoon-shaped sleeves; they are gathered at the top and bottom, and following a present fashion, droop gracefully from the shoulders. A row of passementerie or a circular frill of velvet will trim the wrists stylishly. The frill is put on without fulness and is provided for in the pattern. Falling over the puffs are smooth; bretelles of great width having tapering front ends that are passed beneath the revers and extend to a trifle below the bust; the square back ends are also narrowed and are tacked to the waist back of the arm's-eyes. The waist is lengthened back of the revers by a ripple frill of velvet, the bias back ends of which are joined in a center seam; the frill is of uniform depth at the sides and back and its front ends are deeply pointed. At the neck is a close-fitting standing collar of velvet closed invisibly at the left side.

Very handsome gowns may be developed by the mode in velvet, satin, Bengaline, fancy silk, silk-and-wool crepon, velours, cloth, camel's-hair, etc., and stylish trimming may be provided by insertion, jet, gimp, galloon, passementerie and lace. A very elegant visiting gown that formed part of the trousseau of an Easter bride was made of a deep *vieux-rose* mohair crepon and black satin; the revealed portions of the skirt were of satin overlaid with guipure. The puffs, circular frills, ripple caps and revers were of satin, the revers being edged with white guipure insertion, and the smooth plastron was concealed beneath a full section of pink *chiffon*. A crush collar of black satin completed this toilette.



6777

Front View.



6777

Back View.

LADIES' COSTUME, HAVING A FULL SKIRT OVER A FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 218.)

able for theatre, visiting or carriage wear. It is here portrayed made of dahlia dress goods and velvet, and passementerie provides the rich decoration. The skirt is a pleasing variation from the plain skirts that have so long held undisputed sway in the fashionable world, and is particularly becoming to stout figures. It is of the five-gored variety, with dart-fitted front and side gores, and two wide back-gores that are gathered up with considerable fulness at the top and flare to the lower edge in *godet* folds. A narrow front-panel overlaps the front of the skirt between two wide side-panels, the back edges of which are taken up in the side-back seams of the

velvet, satin, Bengaline, fancy silk, silk-and-wool crepon, velours, cloth, camel's-hair, etc., and stylish trimming may be provided by insertion, jet, gimp, galloon, passementerie and lace. A very elegant visiting gown that formed part of the trousseau of an Easter bride was made of a deep *vieux-rose* mohair crepon and black satin; the revealed portions of the skirt were of satin overlaid with guipure. The puffs, circular frills, ripple caps and revers were of satin, the revers being edged with white guipure insertion, and the smooth plastron was concealed beneath a full section of pink *chiffon*. A crush collar of black satin completed this toilette.

We have pattern No. 6775 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume will require seven yards and five-eighths of dress goods forty inches wide, and two yards and five-eighths of velvet twenty inches wide. Of one material, it needs fifteen yards and a fourth twenty-two inches wide, or seven yards and five-eighths forty-four inches wide, or six yards and three-fourths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' ETON COSTUME. WITH FIVE-GORED SKIRT.

(For Illustrations see Page 215.)

No. 6771.—Fancy sacking and plain silk are combined in this costume at figure No. 316 G in this *DELINEATOR*, and a silk band and velvet pipings provide the decoration. At figure No. 16 on the Ladies' Plate for Spring, 1894, the costume is again pictured.

The jaunty Eton costume will divide favor with the blazer modes for semi-négligé attire or for travelling, mountain climbing or seashore wear. The costume here represented made of navy hopsacking and navy-and-red changeable silk and trimmed with rows of braid and machine-stitching is fashioned in accordance with prevailing effects. The skirt is in the popular five-gored style;

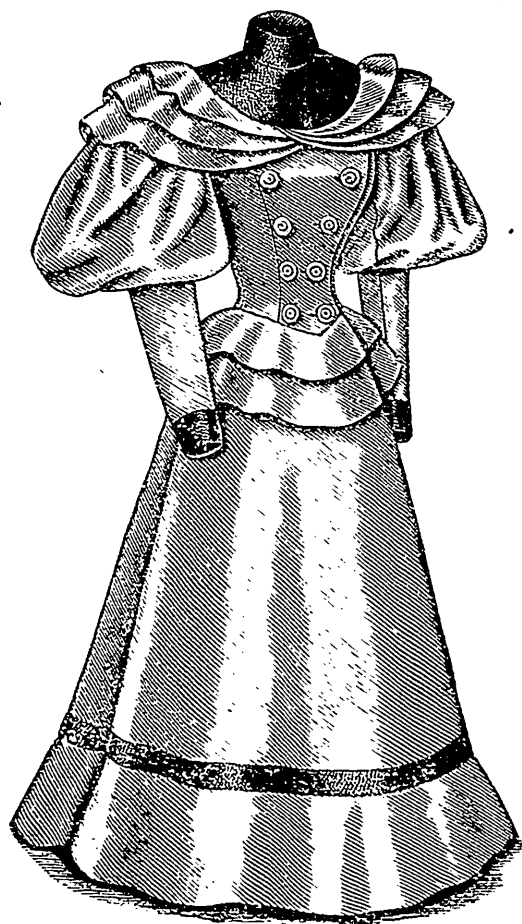
its front and side gores are adjusted smoothly over the hips by three darts at each side, and the back-gores, which are very wide, are gathered at the top to fall in full, rolling folds to the lower edge, where the skirt measures fully four yards in the medium sizes. It is hooped at the bottom with seven rows of braid; a placket is finished above the center seam, and the top of the skirt is completed with a wide belt, which closes at the center and at the left side. The belt is decorated with four rows of braid matching that at the bottom of the skirt.

The blouse, which is made of silk and worn beneath the skirt, has a seamless back and full fronts separated by under-arm gores and arranged upon a lining closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The blouse is closed invisibly at the center of the front. The fronts and back are disposed with graceful fulness at each side of the center by a short row of gathers at the top and at the waist-line. The voluminous mutton-leg sleeves are shaped by inside seams and arranged upon coat-shaped linings; they are gathered at the top to droop in soft folds and wrinkles to the elbow, below which they follow the outline of the arm closely. A moderately high collar in close-fitting standing style is at the neck.

The fronts of the Eton jacket are reversed at the top in broad lapels that meet a rolling collar in notches, and below which they flare and form points at their lower front corners. They join the seamless back in shoulder and under-arm-seams and are fitted to the figure with becoming closeness by single bust darts. The lapels

overlap the ends of a quaint cape-collar, which falls deep and round at the back and droops upon the sleeves. The sleeves are of the one-seam leg-o'-mutton order and are sufficiently large to slip on easily over the full sleeves of the blouse. The fulness at the top is gracefully disposed in forward and backward turning plaits that spread into full folds and wrinkles below, and the decoration consists of three rows of braid arranged in points at the upper side of the arm. The cape collar and the front and lower edges of the jacket are trimmed with three rows of braid, and the rolling collar and lapels are finished at the edges with a single row of machine-stitching. The cape collar may be omitted, or, if preferred, the skirt and blouse may be worn without the Eton jacket, as shown in the small illustrations.

The costume retains the best features of last season's Eton modes and introduces some of the innovations of prevailing fashions. It will make up with equally attractive results in diagonal, serge, cheviot, hopsacking and cloth, with plain, spotted, striped, figured or fancy silk for the blouse. Linen d. k. is much liked for the skirt and jacket of Eton costumes, with China or India silk, Surah, chambray, batiste, dundy, nain-sook, French gingham, mull, percale, lawn, etc., for the blouse. A plain tailor finish of machine-stitching may be applied, if a braid decoration be undesirable. A pretty costume that may be used for tennis or yachting is of white duck and



6742

Front View.



6742

Side-Back View.

LADIES' COSTUME. WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 218.)

India silk, and a row of machine-stitching finishes all the free edges of the skirt and jacket.

We have pattern No. 6771 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket and skirt require eleven yards and three-eighths of material twenty-two inches wide, or six yards and seven-eighths forty-four inches wide, or six yards and an eighth fifty inches wide. The waist calls for four yards and a half twenty inches wide, or three yards and three-eighths thirty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, HAVING A FULL SKIRT OVER A FOUR-GORED SKIRT.

(For Illustrations see Page 216.)

No. 6777.—This costume is pictured made of embroidered nain-sook flouncing at figure No. 299 G in this magazine.

The costume is so simple and graceful in style that it will be liked for fine French gingham, chambray, percale and the exquisite dotted mulls and organdies which occupy so conspicuous a place among fabrics devoted to Summer wear. It is here illustrated made of a seasonable variety of woollen dress goods, and introduces a full skirt over a four-gored skirt, the skirts being used together or separately, as preferred. Each skirt is of stylish width, measuring about three yards and a fourth in the medium sizes, and escapes the ground all round. The four-gored skirt is smoothly adjusted over the hips by the customary darts at each side and is gathered to fall full at the back. The full skirt is gathered at the top to fall with graceful fulness at the front and sides and in voluminous folds at the back, and is daintily trimmed a short distance above the lower edge with two rows of lace insertion. The placket is finished at the center of the back, and the top of the skirt is completed with a belt.

The waist, which is worn beneath the skirt, has a body lining closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The seamless back, which is separated from the full fronts by under-arm gores that ensure a smooth adjustment at the sides, is smooth at the top and has the fulness at the waist-line drawn to the center by two short rows of shirrings. The full fronts are gathered at the shoulder edges and drawn in closely at the waist-line by two short rows of shirrings at each side of the center, the shirrings being stayed, like those at the back, by tackings to the lining. The fronts flare widely from the waist-line to reveal a plastron, which is sewed to the right lining-front and secured at the left side with hooks and loops. The plastron is trimmed with three cross-rows of insertion, and a single row of insertion decorates the edges of the quaint bretelles, which fall deep and full upon the sleeves and are narrowed to points at the front and back. The coat sleeves have enormous puffs that droop and flare in regulation fashion and extend quite to the elbow. The wrists are decorated with two encircling rows of insertion, and the standing collar, which closes at the left shoulder seam, is trimmed to correspond. The waist is encircled by a belt, which is overlaid with insertion and closed at the left side beneath a rosette of insertion. The costume may be made up without the bretelles, as shown in the small illustration.

The costume is one of the daintiest of the season's novelties and is fashioned in a style that is suitable either for young ladies or matrons. It may be made up in plain and fancy India or China silk, taffeta, foulard, challis, vailing, albatross, crépon, fancy gingham, lawn, Swiss, etc., and be simply or elaborately decorated.

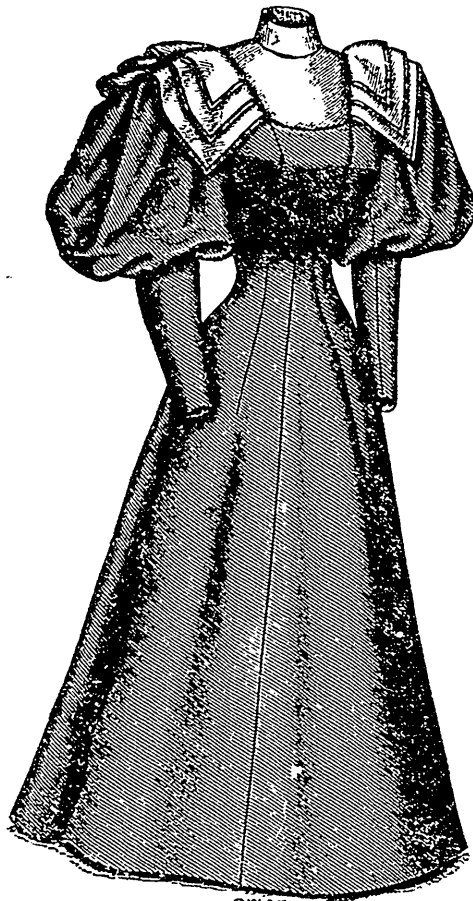
We have pattern No. 6777 in thirteen sizes for ladies from twenty-

eight to forty-six inches, bust measure. For a lady of medium size, the costume with both skirts will call for fourteen yards and fourth of material twenty-two inches wide, or ten yards and fourth thirty inches wide, or seven yards and five-eighths for four inches wide. The costume with the full skirt alone requires twelve yards and a half twenty-two inches wide, or nine yards thirty inches wide, or six yards and a half forty-four inches wide. The costume with the gored skirt alone needs eleven yards and three-fourths twenty-two inches wide, or eight yards and three-fourths thirty inches wide, or six yards and an eighth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH CIRCULAR SKIRT.

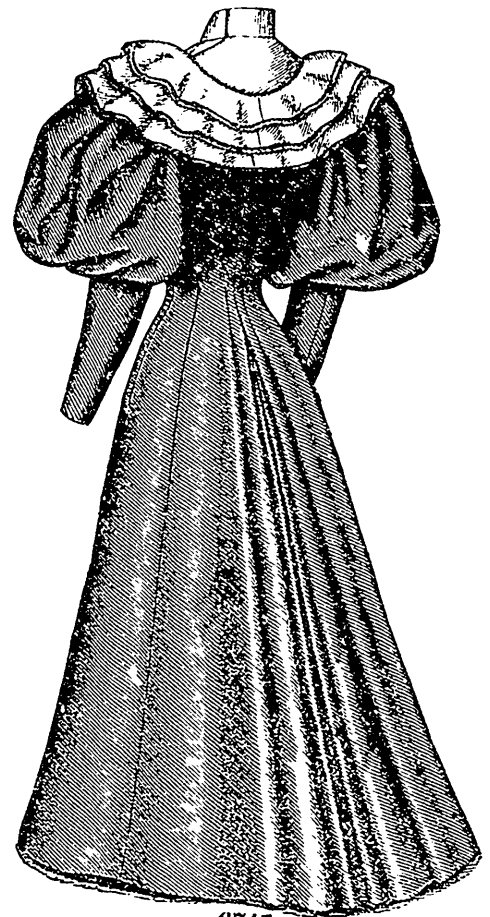
(For Illustrations see Page 217.)

No. 6742.—Another view of this costume may be obtained by referring to figure No. 313 G, where it is pictured made of fancy sur-



6741

Front View.



6741

Back View.

LADIES' PRINCESS COSTUME. (COPYRIGHT.)

(For Description see Page 219.)

ing and velvet, with one-line jet rimp for decoration. At figure No. 6 on the Ladies' Plate for Spring, 1894, it is again illustrated.

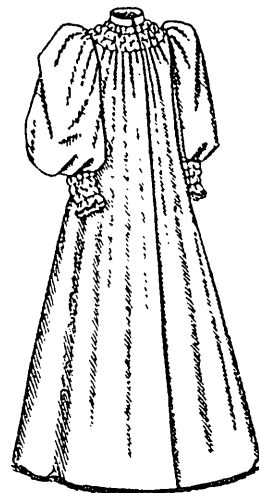
The costume, which is here shown in an artistic combination of gray whipcord and hunter's-green velvet, is extremely modish, being fashioned with just a suspicion of the old-time quaintness which serves to emphasize the trimness characteristic of prevailing fashions. The skirt is a circular shape of stylish width, measuring three yards and a fourth around the bottom in the medium sizes. Its bias back edges are joined in a center seam, and the fulness is drawn in gathers to the back and fall in graceful *godet* folds which flare prettily to the lower edge. A circular flounce having bias back edges joined in a center seam is applied smoothly to the bottom of the skirt beneath a band of velvet, which forms an effective heading, and its shaping causes it to fall in pretty ruffles. The placket is finished above the center seam, and the top of the skirt is completed with a belt.

The shapely basque is closely adjusted by single bust darts and

FASHIONS FOR MARCH, 1894.

under-arm and side-back gores, the back being shaped without the customary center seam. The right front laps widely upon the left front, which is attached to the lining of the right front at the center with hooks and eyes; and the closing is made invisibly along the left shoulder and arm's-eye seams and in double-breasted fashion below the bust with button-holes and large buttons. The basque is pointed a little below the waist-line at the center of the front and back, and is lengthened by double ripple-ruffles or peplums, which are smooth at the top and fall over the skirt in softly rolling flutes. The peplums are each shaped by a center seam and their ends lap at the left side in line with the closing. The upper part of the basque is covered at the front and back with a round yoke-facing of velvet, the lower edge of which is concealed by triple bretelles that are shaped to fall in quaint folds upon the shoulders and are smooth at the front and back. The ends of the bretelles are narrowed to points and lapped widely at the center of the front and back, the front ends at the left side being free and hooked invisibly along the lower edge of the yoke facing. The

of dress goods forty inches wide, with a yard and a fourth of velvet twenty inches wide. Of one material, it calls for fourteen yards and three-fourths twenty-two inches wide, or seven yards and a half forty-four inches wide, or six yards and three-fourths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6761

View Showing Fronts Loose.

LADIES' PRINCESS COSTUME.

(For Illustrations see Page 218.)

No. 6741.—At figure No. 304G in this magazine this costume is shown made of camel's-hair



6761

Front View.



6761

Back View.

LADIES' SHIRRED WRAPPER, WITH FITTED LINING. (TO BE SHIRRED OR LEFT LOOSE AT THE WAIST IN FRONT.) (COPYRIGHT.)

(For Description see Page 220.)

coat sleeves are made fanciful by huge puffs, which extend to the elbow and flare in a pronounced fashion at the bottom. The puffs droop in the prevailing style on the shoulders, and the wrists are trimmed with an encircling band of velvet. A velvet collar in stylishly high standing style is at the neck, its ends being closed at the left shoulder seam.

The fabrics desirable for developing the costume embrace all the fashionable all-wool and silk-and-wool novelties and such standard textiles as plain and fancy hopsacking, faced cloth, vicuna, camel's-hair and plain and illuminated serge. With either of the above-mentioned materials velvet, *miroir moiré*, satin or *cotelé* may be united with charming effect, and although additional garniture is not a necessity, gimp, braid or jet passementerie, ribbon, bands, etc., may be applied in any way suggested by individual taste.

We have pattern No. 6742 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires eight yards and an eighth

side is made only in the skirt, the costume being closed above the seam with hooks and loops. Extending from the under arm darts are lining fronts of basque depth, that are adjusted by double bust darts and closed at the center. The faultless adjustment of the costume is completed by side-back gores and a curving center seam. Below the waist-line the back edges of the back are bias, and extra fullness is underfolded in a double box-plait, the folds of which flare with fan effect at each side of the seam. The costume measures nearly four yards round at the lower edge in the medium sizes; and the shaping of the gores produces flutes or folds which roll softly at each side of the fan-plaits and add greatly to the general good effect. The back is covered at the top with a round yoke-facing of contrasting goods to carry out the yoke effect all round, and the lower edge of the yoke facing is concealed beneath three or four quaint bretelles of graduated width shaped by center seams. The bretelles droop in pretty, undulating folds or ripples that result wholly from the shaping; they cross the shoulders and follow the

and *moiré* and trimmed with gimp and *moiré*. It is differently represented at figure No. 4 on the Ladies' Plate for Spring, 1894.

The Princess modes are especially well liked for their severity of outline, which displays the lines and curves of the figure to the best advantage. A charming Princess costume, which will be appropriate for reception or theatre wear and for various formal and informal occasions, is here represented developed in light-tan and old-blue camel's-hair. It has side-fronts which are curved in a graceful manner to the shoulder seams and fitted closely by single bust and under-arm darts, and a center-front, the upper part of which is a rather deep, round yoke. The center-front and side-fronts are joined in side seams, the seam at the right side extending to the lower edge of the costume, while the seam at the left

outline of the side-fronts nearly to the bust, being widened slightly at the ends. The free edges of the bretelles are followed with braid. The coat sleeves have full balloon puffs which extend to the elbow and spread in the exaggerated style now in vogue. At the neck is a fashionably high standing collar, the ends of which are closed at the left shoulder seam.

The costume is fashioned in the picturesque style now in vogue, yet is devoid of the exaggerated effect, eschewed by women of quiet taste. Its best features will be brought out to advantage in soft silks and woollens, and it is especially adapted to tasteful combinations of Bengaline and velvet or woollen goods and plain or fancy silk. Cloth, whipcord, velours, étamine, wool Bengaline, hopsacking and camel's-hair are some of the fashionable woollens most desirable for a costume of this kind, and with which *miroir moiré*, satin, Bengaline, etc., may be used in combination. If applied garniture be desired, handsome passemerterie, lace insertion, ribbon or fancy braid will be appropriate.

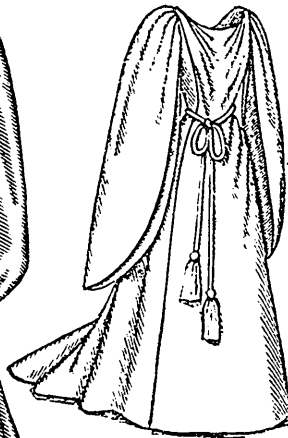
We have pattern No. 6741 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume will require eight yards and a half of dark and a yard and an eighth of light dress goods each forty inches wide. Of one material, it requires thirteen yards and three-fourths twenty-two inches wide, or ten yards and

The wrapper combines beauty and comfort, and may appropriately be assumed at any time before luncheon. It is here portrayed made of figured cashmere, and is arranged on a short lining that is fitted by double bust darts, side-gores and a curving seam and closed at the center of the front. The wrapper is closed at the center and has a full back and full fronts joined in arm and shoulder seams; the fulness is prettily disposed in shirrings to round yoke depth at the top and to corselet depth at the waist-line, the shirrings being tacked to the lining. The fitting standing collar is concealed by a shirred section, which is turned under at the top to form a standing frill about the throat. The full sleeves are mounted on smooth, shaped linings and are gathered at the top and shirred several times at the wrist to form deep cuffs, the lower edge of sleeve being turned under to form a finish. The shirred collar and the shirrings at the waist may be omitted and fronts allowed to fall loosely as illustrated.



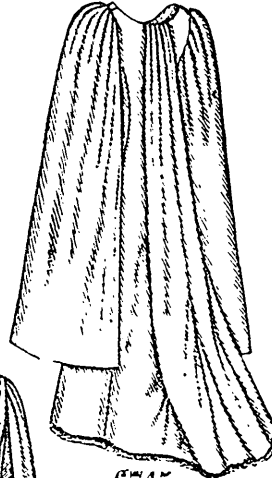
6745

Side-Back View. Showing Gown without Flowing Sleeves.



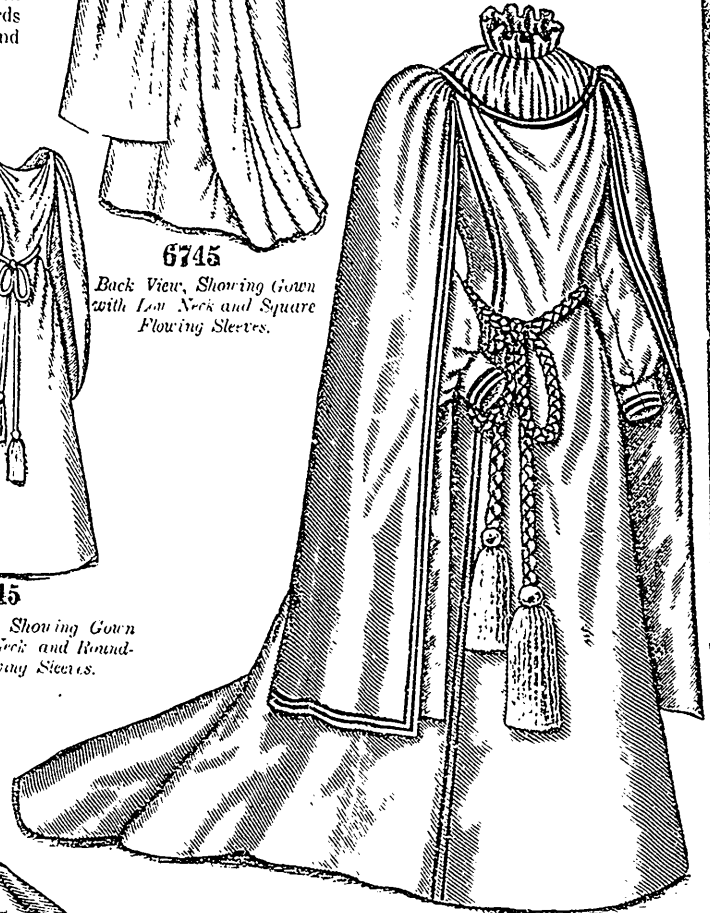
6745

Front View. Showing Gown with Low Neck and Round, Flowing Sleeves.



6745

Back View. Showing Gown with Low Neck and Square Flowing Sleeves.



6745

Front View. Showing Gown with Both Sleeves.

LADIES' GREEK TEA-GOWN, WITH A LONG TRAIN (PERFORATED FOR A SHORT TRAIN.) (COPYRIGHT.)

(For Description see Page 221.)

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

LADIES' SHIRRED WRAPPER. (WITH FITTED LINING.) (TO BE SHIRRED OR LEFT LOOSE AT THE WAIST IN FRONT.)

(For Illustrations see Page 219.)

No. 6761.—Figured challis is the material pictured in this pretty wrapper at figure No. 319 G in this magazine, with ribbon in two widths and a jabot of *chiffon* for decoration.

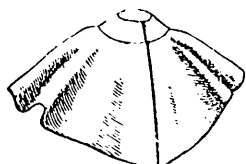
Pretty wrappers may be made up in this way of Surah, plain and figured India silk, Liberty satin, taffeta, challis, crepe and embroidered veiling, and charming effects may be produced by trimmings of lace, ribbon, beading, insertion and fine silk braids. When a simple wrapper is required, trimming is not needed, as the mode is dressy enough in itself to make up a really dainty gown without even a suspicion of plainness. It will also develop prettily in wash fabrics.

We have pattern No. 6761 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the wrapper requires ten yards and a fourth twenty-two inches wide, or eight yards and three-eighths thirty inches wide, or six yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' GREEK TEA-GOWN, WITH LONG TRAIN (PERFORATED FOR A SHORT TRAIN).

(For Illustrations see Page 220.)

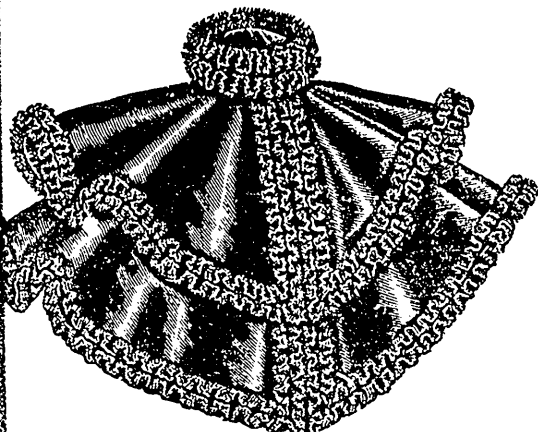
No. 6745.—At figure No. 301 G in DELINEATOR this handsome tea-gown may be observed made of white



6746

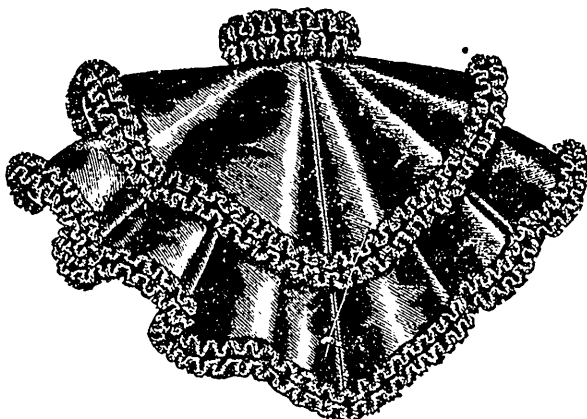
foldes over the bust. The drapery-front is sewed all the way down to the Princess front at the right side back of the second bust dart; and the closing is made invisibly at the left side along the shoulder seam and to a desirable depth at the side edge, which is sewed to the Princess front below the closing. The fulness in the drapery-front is confined at the waist-line by a heavy cord girdle, which starts from beneath the fulness at the back and is knotted

at the right side, its tasselled ends falling low upon the skirt. The very full puff sleeves are mounted upon coat-shaped linings, which are covered at the wrists with round cuff-facings of cashmere; they are almost hidden beneath flowing sleeves that reach nearly to the lower edge of the gown. The flowing sleeves,



6746

Front View.



6746

Back View.

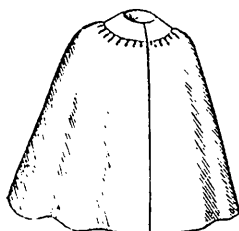
LADIES' CIRCULAR DOUBLE CAPE. (COPYRIGHT.)

(For Description see Page 222.)

cashmere and figured silk, the decoration being provided by fancy floral embroidery, narrow ribbon and a tasselled silk cord. It is again shown at figure No. 5 on the Ladies' Plate for Spring, 1894.

The tea-gown is here pictured developed in white cashmere, and is rendered wonderfully picturesque by its Greek front and its long, flowing sleeves, which may be either of the wing or the variety. The garment has a Princess front, which is closely adjusted by double bust single under-arm darts and closed invisibly to a desirable depth at the center, and a full, seamless back shaped in low, round outline at the top and arranged upon a back of lining that extends to basque depth and is adjusted by the

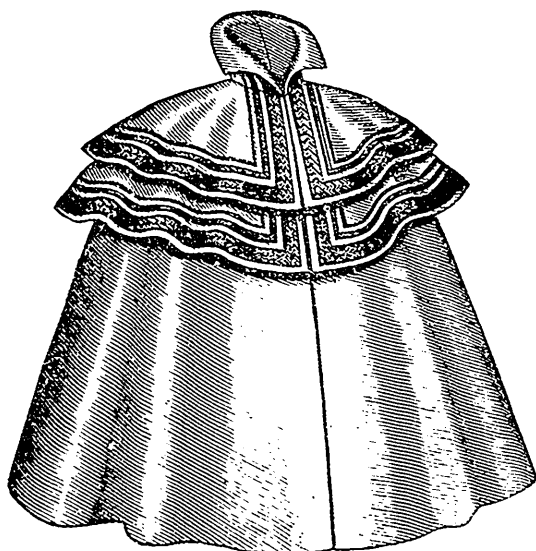
which are lined with silk, are full at the top, where they are gathered to droop picturesquely upon the shoulders; they are open at the front of the arm all the way down, and may be made up square or rounding at the bottom as shown in the engravings, both styles being provided for by the pattern. The wrists of the puff sleeves and the side and lower edges of the flowing sleeves are trimmed with two



6776

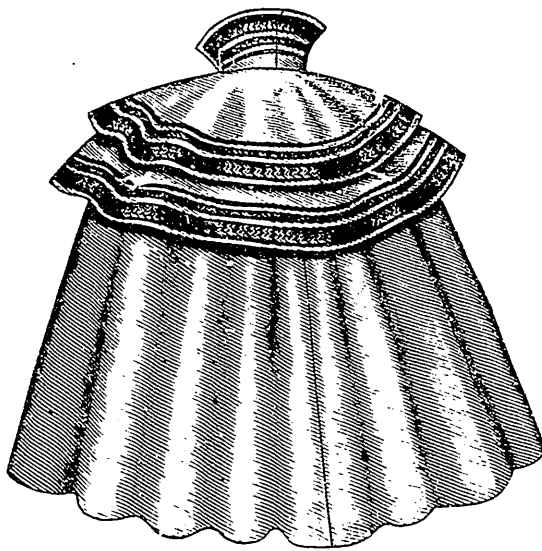


6776



6776

Front View.



6776

Back View.

LADIES' CIRCULAR CAPE, WITH MEDICI COLLAR AND TWO CIRCULAR CAPE-COLLARS. (COPYRIGHT.)

(For Description see Page 222.)

usual side-back gores with a curving center seam. The back is drawn by gathers at the center of the top to fall in sweeping Watteau folds to the edge of the train, which may be of full short length, as preferred. The upper part of the back and Princess front are covered with a full, seamless yoke that is turned under at the top and gathered to form a pretty standing frill about the neck, the fulness at the lower edge of the yoke being regulated by two spaced rows of shirring. Arranged upon the Princess front is a narrow drapery-front, which is shaped at the top to follow the standing lower edge of the yoke; it joins the back at the right in a very short shoulder seam, and is arranged at the top in three forward-turning, overlapping plaits at each side, the plaits flaring in graceful cross-

rows of violet ribbon, and the upper edge of the back and the upper and side edges of the Greek drapery-front are decorated to corre-

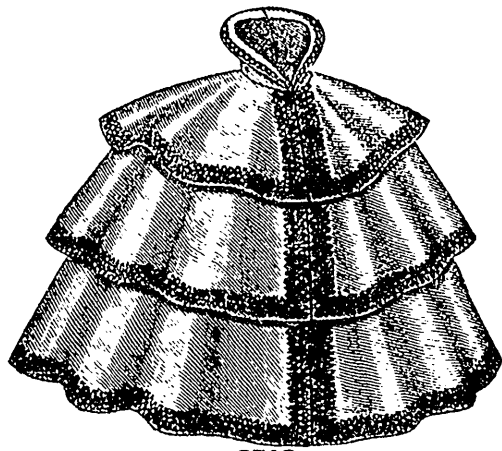
spond. The puff sleeves and the yoke may be omitted and the Princess front and lining back cut away to reveal the neck in low, round outline, as shown in the small illustrations.

As softly clinging silks and woollens are best adapted to the requirements of the Greek modes, a tea-gown of this kind will make

a full box-plaited ruching of wider lace than that used on the cape. The cape is lined throughout with fancy silk.

Dressy top-garments of this kind are developed in black velvet with an edge decoration of handsome heavy white lace inserted and no less elaborate effects are produced by using satin moiré, with handsome passementerie for decoration. Capes for ordinary wear may be made of cloth or camel's-hair.

We have pattern No. 6746 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires three yards and five-eighths of goods twenty-two inches wide, or two yards and a fourth for four inches wide, or one yard and five-eighths for twenty-four inches wide. Price of pattern, 10d. or 20 cents.

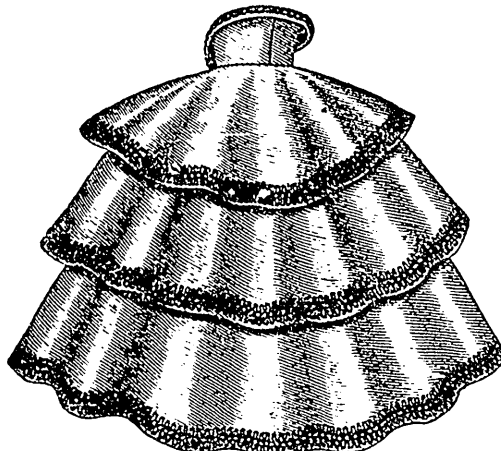


6748

Front View.

LADIES' CIRCULAR TRIPLE CAPE, WITH MEDICI COLLAR. (COPYRIGHT.)

(For Description see Page 223.)



6748

Back View.

LADIES' CIRCULAR CAPE, WITH MEDICI COLLAR AND TWO CIRCULAR CAPE-COLLARS.

(For Illustrations see Page 223.)

No. 6776.—Moiré and velvet are combined in

up most artistically in crêpe de Chine, Loie Fuller or rainbow crêpe or crépon, either of the silken, woollen or cotton variety. Vailing, albatross, cashmere and many other pretty woollens will also make a charming gown for afternoons at home, informal teas or luncheons, and dainty garnitures of gold passementerie or braid, ribbon, fancy bands, cord, pipings or folds of silk or velvet may be added in any way to suit the fancy.

We have pattern No. 6745 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown needs fifteen yards and three-fourths of material twenty-two inches wide, or twelve yards and five-eighths thirty inches wide, or nine yards forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

this cape at figure No. 310 G in this DELINEATOR, feather trimming and Vandyke lace providing handsome garniture.

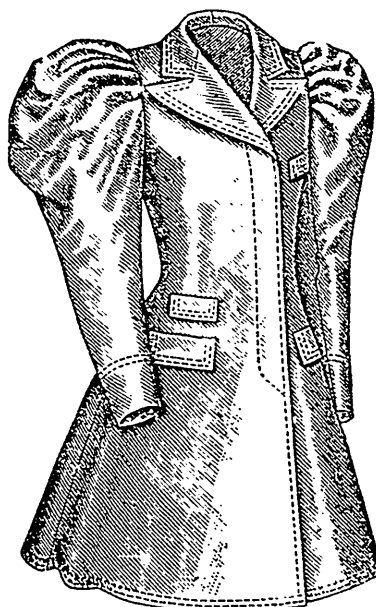
The cape is here portrayed made of olive-green cloth, trimmed with Hercules braid in three widths. It is of stylish length, and is rendered fanciful by the circular cape-collars and Medici collar. It is in circular shape and has straight back edges which are joined by a seam at the center of the back; it is gathered at the top and falls with pretty fullness from a round, shallow yoke, which is smoothly fitted by short seams on the shoulders. The two circular cape-collars are of graduated depth, and while presenting a smooth effect at the top, they fall below in the graceful undulating curve

LADIES' CIRCULAR DOUBLE CAPE.

(For Illustrations see Page 221.)

No. 6746.—This cape is pictured made of black satin and trimmed with novelty lace and a feather band at figure No. 309 G in this magazine. Another illustration of the cape is given at figure No. 7 on the Ladies' Plate for Spring, 1894.

The cape is especially appropriate for theatre, opera, reception or other dressy wear, and is in the present instance portrayed made of black satin and trimmed with lace ruchings. It is fashionably short, reaching but little below the waist-line at the center of the front and back; and it stands out broadly on the shoulders in the style so popular at present. The under cape is in circular style and is shaped by a center seam; it is joined smoothly to a rather shallow round yoke, from which it falls in a series of rolling folds at the back and over the shoulders. The upper cape follows the same general outline as the under cape, and is also in circular style shaped by a center seam. Its shaping produces rolling folds or flutes that are somewhat less pronounced than those in the under cape, and it is, like the under cape, interlined with crinoline to emphasize the flaring effect. The cape is closed invisibly at the center of the front, and the front and lower edges of both the upper and lower capes are decorated with full ruchings of lace. At the neck is a standing collar which is concealed beneath

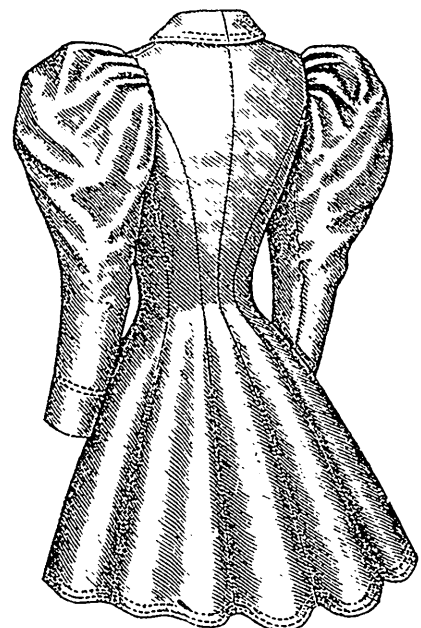


6750

Front View.

LADIES' JACKET. (ALSO KNOWN AS THE COVERT COAT.) (COPYRIGHT.)

(For Description see Page 223.)



6750

Back View.

of the prevailing modes. The cape collars fall gracefully over the shoulders and produce a becomingly broad effect, and their free edges are decorated with three rows of Hercules braid in graduated

tha. At the neck is a Medici collar presenting a seam at the ter; it is slightly rolled at the top and flares broadly at the bot, and its free edges are followed on the outside with braid to respond with the trimming on the cape collars. If preferred, cape may be made up with but one cape collar, and with the Medici collar deeply rolled, as shown in one of the small illustrations.

Rich capes may be made of velvet, satin, Bengaline, Brussels net, cloth, camel's-hair and whipcord, and plain and fancy braid, gimp, balloon, jet, passementerie and lace afford choice and elegant garnitures. A dainty cape for evening wear was made of deep rose cloth lined with quilted satin in a lighter shade; the Medici collar and upper cape-collar were of velvet, and the lower cape-collar was omitted in favor of a frill of handsome lace.

We have pattern No. 6776 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape requires five yards and a fourth twenty-two inches wide, or three yards and a fourth forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CIRCULAR TRIPLE CAPE, WITH MEDICI COLLAR.

(For Illustrations see Page 222.)

No. 6748.—This cape will be a stylish accessory to a Spring toilette and is shown made of cloth and trimmed with passementerie. It consists of three circular capes of graduated depth, the longest reaching below the waist-line, the shortest to just below the shoulders and the middle one half-way between the others. The

ter of the front. At the neck is a Medici collar, which stands high at the back and rolls softly at the upper edge. The collar and the free edges of each cape are decorated with passementerie. The cape is suitable for young women and matrons and is also appropriate for elderly ladies. It may be made up *en suite* or indo-

pendently of a Spring costume of cloth, serge or hopsacking or may be developed in satin, Bengaline, vrillé, plain, shaded or ombré velvet or in a combination of two handsome materials, such as velvet and satin, cloth and *miroir* noiré, etc. White lace insertion is just now a favorite garniture for dressy outside garments, and handsome white embroidery is also used, but a less expensive and equally attractive decoration may be contributed by jet or braid passementerie, soutache or serpentine braid, pipings or folds of velvet, etc.

We have pattern No. 6748 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape calls for six yards and a fourth twenty-two inches wide, or three yards and an eighth forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

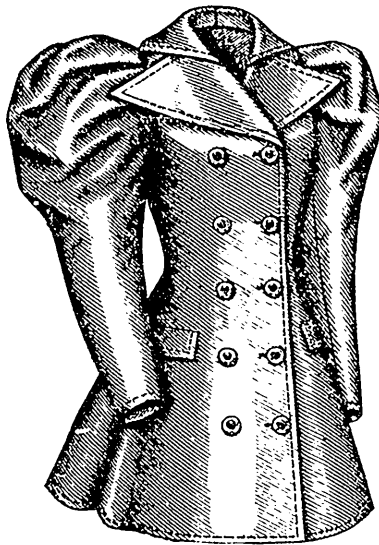
We have pattern No. 6748 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape calls for six yards and a fourth twenty-two inches wide, or three yards and an eighth forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' JACKET. (ALSO KNOWN AS THE COVERT COAT.)

(For Illustrations see Page 222.)

No. 6750.—At figure 307 G in this magazine this jacket may be seen made of covert coating. At figure No. 8 on the Ladies' Plate for Spring, 1894, it is again represented.

The stylish jacket is here portrayed made of fawn cloth finished in true tailor style with machine-stitching. The loose fronts are deeply lapped, and are reversed at the top in lapels which form



6779

Front View.

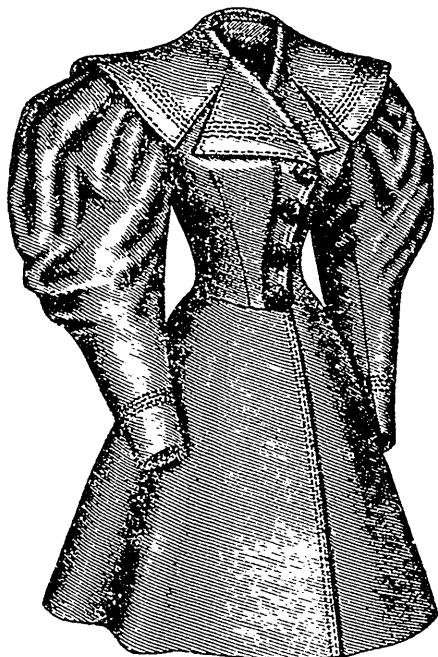
LADIES' DOUBLE-BREADED COAT. (COPYRIGHT.)

(For Description see Page 224.)



6779

Back View.



6729

Front View.

LADIES' COAT, WITH RIPPLE SKIRT. (COPYRIGHT.)

(For Description see Page 224.)



6729

Back View.

shaping of each cape renders it perfectly smooth at the top and produces softly rolling flutes over the shoulders, at the back and at each side of the front; and the closing is made invisibly at the cen-

notches with the rolling collar, the lapels being covered with a facing, which is continued down the front edges of the fronts to form underfacings. The underfacing is stitched to the right front to form a fly, in which the closing is made to a desirable depth with buttons and button-holes in the fly. Under-arm and side-back gores and a curving center seam ensure a perfect adjustment at the sides and back, and below the waist-line the gores and backs fall with the pretty undulating curves of the present modes. The mutton-leg sleeves are shaped by inside and outside seams and are voluminous above the elbow, the fullness being laid in side-plats at the top. Below the elbows the sleeves are comfortably wide and smooth-fitting, and deep cuffs are simulated by two rows of machine-stitching. A pocket-lap is adjusted on each front below the hip to conceal an opening to a side pocket, and on the right front is applied a small pocket-lap which conceals the opening to a change pocket, while a similar lap conceals the opening to a breast pocket in the left front. A single row of machine-stitching follows the front edges of the fronts below the lapels, and all the other free edges of the jacket are finished with two rows of machine-stitching.

Very stylish jackets may be made up in this way of cloth, melton, kersey, diagonal, cheviot, tweed, serge and hopsacking, and the style may contrast with the gown with which it is intended to be worn or be made up *en suite*. Little or no trimming is employed on these jackets, although the collar and lapels may be inlaid with heavy silk or velvet.

We have pattern No. 6750 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires seven yards and an eighth of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED COAT.

(For Illustrations see Page 223.)

No. 6779.—This coat is again shown at figure No. 317 G in this DELINEATOR, where it is made of Spring coating and finished with machine-stitching.

The coat is very stylish in appearance and is here represented made of fawn-colored broadcloth and neatly completed with machine-stitching. It is of fashionable length, and the loose fronts are lapped and closed in double-breasted style with button-holes and

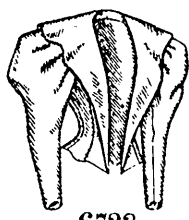
buttons and reversed at the top to form broad revers. The garment is comfortably adjusted by side-gores and a well curved center seam the skirt portion of the gores and backs spreading in graceful ripples that ensure a stylish adjustment over full skirts or draperies. Openings to side pockets in the fronts are concealed by pocket-laps. The rolling collar has wide ends which deeply overlap the revers and then flare sharply to form notches with the revers. The fullness at the top of the one seam leg-o'-mutton sleeves is arranged in four horizontal plaits of moderate width, producing an extremely stylish though not an exaggerated effect. All the loose edges of the coat are finished with a row of machine-stitching.

French faced cloth, camel's-hair and novelty cloths of light weight in various colors especially intended for outside garments, also some kinds of suiting materials will be appropriate for a coat of this kind.

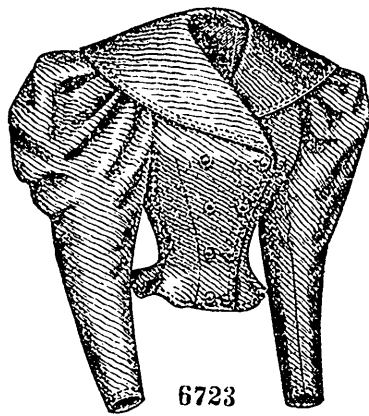
The garment may be lined throughout with lining silk or Farmer satin, or only the sleeves may be lined silk being used to ensure the easy slipping on and off of the coat. A finish of machine-stitching is always in good taste, but a more dressy effect may be attained by braiding or passementerie.

We have pattern No. 6779 in thirteen sizes for ladies from twenty-eight to forty-six inches,

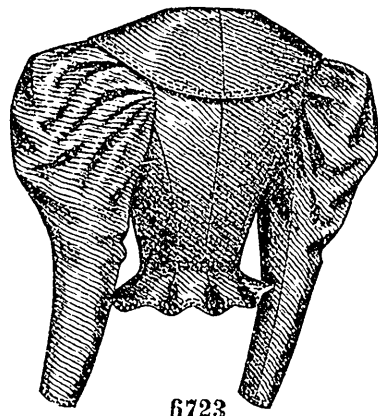
bust measure. For a lady of medium size, the coat requires seven yards and a fourth of goods twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



6723 View Showing Fronts Open.



6723 Front View.

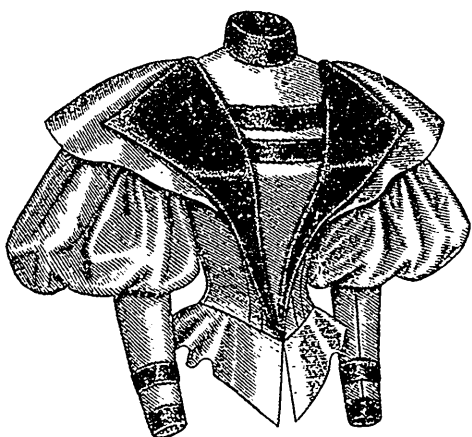


6723 Back View.

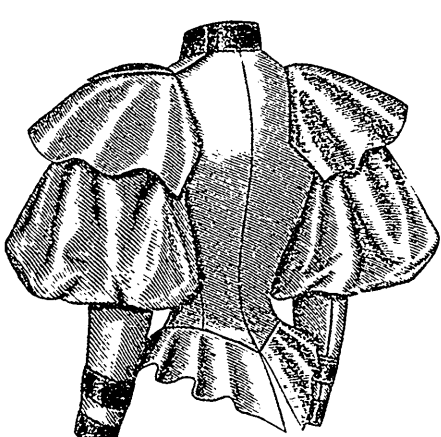
LADIES' OXFORD JACKET. (COPYRIGHT.) (For Description see Page 225.)



6772



6772 Front View.



6772 Back View.

LADIES' BASQUE. (COPYRIGHT.) (For Description see Page 226.)

LADIES' COAT WITH RIFFLE SKIRT.

(For Illustrations see Page 223.)

No. 6729.—This coat forms part of the stylish toilette shown at figure No. 297 G in this DELINEATOR, the material pictured being cloth and the decoration silk braid. It is differently pictured at figure No. 17 on the Ladies' Plate for Spring, 1894.

The coat is exceptionally modish, showing as it does the severity of completion which marks many of the season's most desirable fashions. It is here portrayed made of thick melton and decorated with machine-stitching.

The body portion extends to just below the waist-line, and is superbly adjusted by single bust darts, under-arm and side-back gores and a curving center seam. The fronts are widened by gores to close diagonally below the bust, and the gores are re-

versed in broad lapels that meet the deep ripple collar in notches. The closing is made at the left side with button-holes and large buttons. The coat is lengthened to three-quarter depth by a ripple skirt shaped with a center seam and joined smoothly to the lower edge of the body. The front edges of the skirt fall evenly

line with the closing, and its shaping produces the fashionable funnel-shaped folds or ripples at the back and sides. The ripple collar is deep and round at the back and is shaped by a center seam and two curving seams on each shoulder. It springs out broadly on the shoulders and falls in prettily fluted or rippled at the back. The sleeves are of the mutton-leg variety and are shaped by inside seams. They show fashionable fullness at the top, where they are arranged

in forward and backward turning plaits to present the proper drooping effect, the plaits forming numerous cross folds and wrinkles to the elbow. The sleeves are decorated at round cuff-depth with four encircling rows of machine-stitching. A row of similar stitching is made at each side of the center-front seam, and the front edges of the fronts and skirt are finished with a double row of stitching. A single row of stitching completes the loose edges of the lapels and collar, which are further

ornamented with four rows of stitching made close together at some distance from the edges.

The coat introduces the prominent features of the season's modes without exaggeration and will, therefore, be liked by women of quiet taste. It will make up with equally satisfactory results in melton, kersey, whipcord, smooth or rough surfaced cloth, cheviot and hopacking.

We have pattern No. 6729 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires six yards and five-eighths of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' OXFORD JACKET.

(For Illustrations see Page 224.)

No. 6723.—Novelty suiting and plain velvet are combined in this handsome jacket at figure No. 298 G in this magazine.

The Oxford jacket is one of the most attractive of the early Spring novelties, and is here shown made of navy-blue serge. It extends only far enough below the waist-line to form a short skirt, which falls in the soft, rippling folds so much in vogue. The fronts are fitted by single bust darts and lap and close below the bust in double-breasted style with button-holes and buttons. Above the closing the fronts are reversed by a deep, round, shawl collar

covered with a facing of the material, the facing being continued down the front edges of the fronts to form underfacings. Side-gores and a well curved center seam render the sides and back perfectly smooth-fitting. The enormous gigol sleeves are shaped by inside and outside seams and are mounted on linings; they are becomingly close-fitting below the elbow, and fall above in numberless broken folds and wrinkles which result from four button-plaits and a side-plait at the top. Each wrist

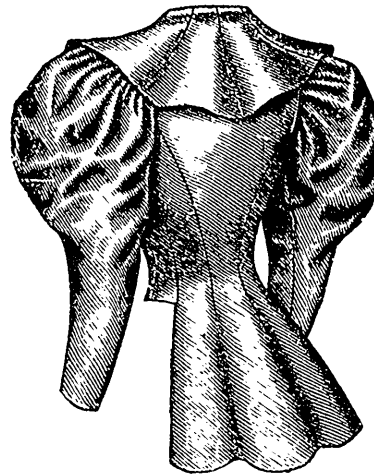
is finished with a double row of machine-stitching, and two rows of stitching follow the remaining loose edges of the jacket. The fronts may be worn open and reversed to the lower edge, in which case ripples will be observed in the collar in front of each shoulder, as shown in the small illustration.

The jacket is becoming alike to tall and short women and will make up stylishly in broadcloth, camel's-hair, whipcord, cheviot, tweed or any of the fanciful bourretted suitings. It may be



6732

Front View.

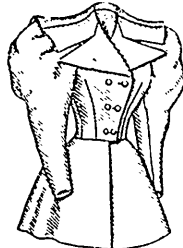


6732

Back View.

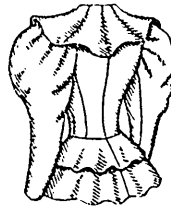
LADIES' BASQUE, WITH VEST. (COPYRIGHT.)

(For Description see Page 226.)



6747

View without Chemisette and with Only One Circular Skirt



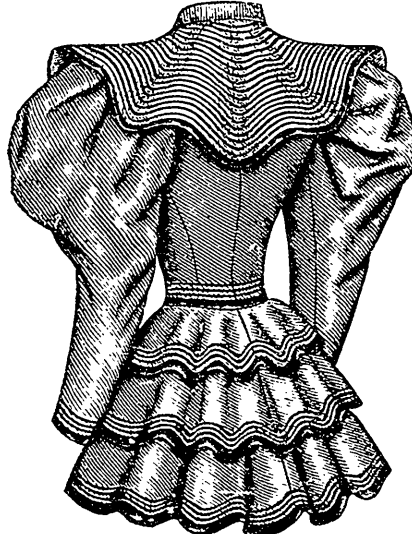
6747

View with Only Two Circular Skirts.



6747

Front View.



6747

Back View.

LADIES' COAT-BASQUE. (TO BE MADE WITH ONE, TWO OR THREE CIRCULAR SKIRTS.) (COPYRIGHT.)

(For Description see Page 227.)

plainly completed, or the collar may be decorated with rows of plain or fancy braid, gimp, galloon or passementerie.

We have pattern No. 6723 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size,

the jacket needs five yards of material twenty-two inches wide, or two yards and a half forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents. Of one material, it needs six yards and three-eighths inches wide, or four yards and three-eighths thirty inches wide, or three yards and three-eighths forty four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE

(For Illustrations see Page 224.)

No. 6772.—At figure No. 300 G this basque is represented made of taffeta and trimmed with lace insertion in two widths and lace edging.

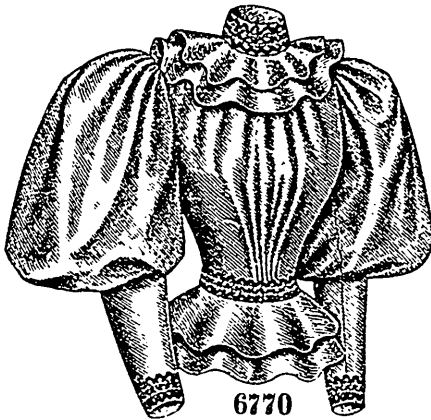
Dress goods and velvet in a deep shade of green were here selected for developing the basque, which is given the fashionable broad effect over the shoulders by Robespierre revers and deep bretelles. The basque is faultlessly adjusted by double bust darts, under-arm gores and a curving center seam, the broad bias back being a special feature of the garment. It is arranged over a lining fitted by the customary darts and seams and closed at the front. The fronts separate from the lower edge to the shoulders over a plastron that is permanently sewed to the right lining-front and secured with hooks and loops at the left side. To the front edges of the fronts are joined very broad Robespierre revers of velvet which taper becomingly to the ends, and at the neck is a close-fitting standing collar of velvet closed at the left side. Enormous puffs extending nearly to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and droop gracefully from the shoulders, and each wrist is decorated with two bands of velvet. Broad bretelles joined to the front edges of the fronts to the bust pass over the shoulders and fall over the puffs with the effect of deep caps; they are tacked to the back some distance back of the arms' eyes, and the back ends fall square. The basque is lengthened by a ripple basque-skirt in two sections that are deepest at the center of the front and back, where they form points and flare slightly; the skirt sections are put on without fulness, but are so shaped as to fall in ripples over the hips. The plastron is adorned at the bust with two cross-bands of velvet. The small engraving represents the basque made up in striped and plain goods.

The basque may suitably accompany any of the fashionable skirts and may be made of Bengaline, faille, satin, taffeta, cloth, silk-and-wool novelty suiting, crépon, velours, etc., and rich trimmings may be provided by lace, insertion, gimp, Persian bands, galloon, etc.

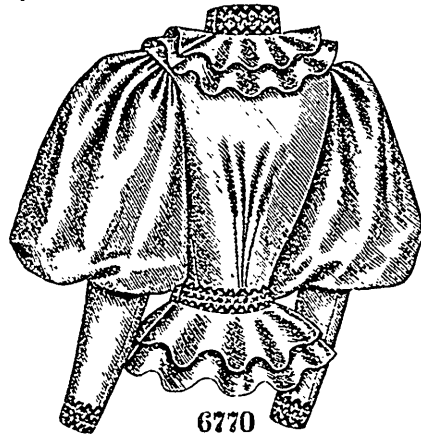
We have pattern No. 6772 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque will call for three yards and three-eighths of dress goods forty inches wide, with one yard of velvet twenty



6770
View without Frills and with Only One Peplum.



6770
Front View.



6770
Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH ONE OR TWO CIRCULAR PEPLUMS.) (COPYRIGHT.)

(For Description see Page 227.)

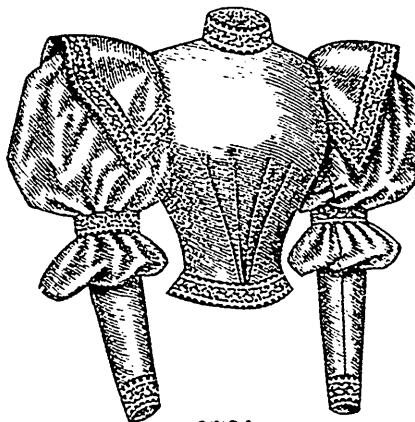
LADIES' BASQUE, WITH VEST.

(For Illustrations see Page 225.)

No. 6732.—A handsome combination of woolen suiting, chamois and moiré is shown in this style basque at figure No. 303 G in this DELINEATOR.

The basque is a particularly jaunty style, and the present instance it is prepared made of navy-blue cloth with a stylish variety of figured vesting for the vest. The basque is admirably adjusted by single bust darts and under-arm and side-bust gores, the back being seamless at the center. It is fashionably short at the front and sides, the back extending nearly to three-quarter depth and the shaping of the side-back gores and back produces the fashionable fluted effect below the waist-line.

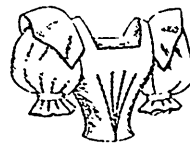
The fronts are open all the way down and are reversed in broad lapels that flare slightly from the ripple collar and taper to points near the waist-line; and they are attached below the lapels to the vest by two button-holes and buttons. The voluminous mutton-leg sleeves are shaped, like the smooth, coat-shaped linings over which they are made, by the usual seams along the outside and inside of the arm. They present the fashionable droop at the top and numberless soft folds and wrinkles above the



6761
Front View.

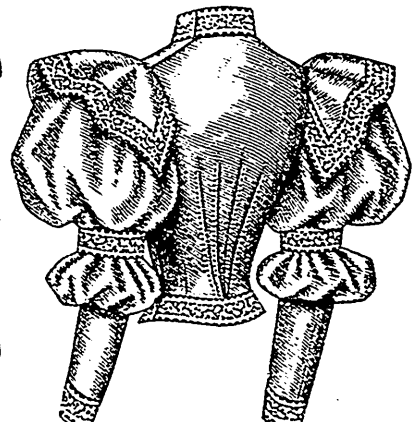


6764
View without Caps and Showing Waist with Low, Round Neck and Plain Short Sleeves.



6764

View Showing Low, Square Neck and Frilled Short Sleeves.



6761
Back View.

LADIES' BASQUE-WAIST. (COPYRIGHT.)

(For Description see Page 228.)

elbow, a smooth effect being observed below. The ripple collar, which is composed of four sections joined in a center seam and a seam at each side, is deep and round, and the shaping of the sections produces the flutes or ripples from which it takes its name. The collar is stiffened with canvas and lined with silk, and its edges, like all the other edges of the basque, are plainly completed.

The fronts of the vest are closely adjusted by single bust darts and joined in shoulder and under-arm seams to a back of Silenus shaped by a curving center seam. They are reversed at the top in

short lapels by a rolling collar that meets the lapels in notches, and the closing is made at the center with button-holes and buttons. Straps are included in the under-arm seams at the waist-line and buckled at the center of the back to adjust the vest as closely as desired.

The basque may accompany a round or gored skirt, and may be of the same or a contrasting material. Satin, Bengaline, hopsacking, cloth, wool Bengaline and other silks and woollens will make up attractively. All sorts of pretty vestings, piqué, silk, etc., are desirable for the vest, and satin or *miroir* moiré may be chosen for the lapel facings.

We have pattern No. 6732 in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size, the vest requires one yard of material twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. The basque calls for four yards and seven-eighths twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and five-eighths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' COAT-BASQUE.
(TO BE MADE WITH ONE,
TWO OR THREE CIR-
CULAR SKIRTS.)

(For Illustrations see Page 225.)

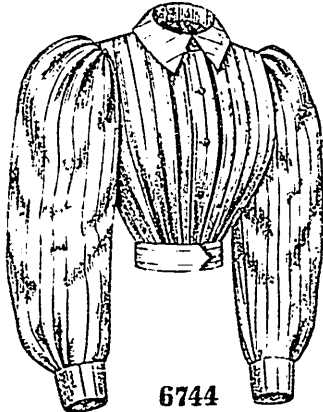
No. 6747. — Another view of this basque may be obtained by referring to figure No. 308 G in this *DELINEATOR*, where it is pictured made of fancy cheviot suiting and finished with machine-stitching.

The stylish coat-basque is here portrayed made of navy-blue serge and trimmed with black braid in two widths. It fashionably introduces the ripple collar and circular skirts, which are such notable features of the latest basques. The fronts of the garment are snugly fitted by single bust darts and lap and close below the

and three rows of narrow braid. The *gigot* sleeves are shaped by inside and outside seams and are mounted on smooth linings; they follow closely the outline of the arm below the elbow and stand out above in balloon fashion, the fulness at the top being laid in five box-plaits. Each wrist is adorned with a row of wide braid headed by three rows of narrow braid, and a similar arrangement of braid conceals the seam joining the skirts to the body. The ripple collar, which is stylish and becoming, is in six sections and presents a rounding lower outline; it is stiffened with canvas or ermine and falls across the back and over the sleeves in undulating curves. The collar is outlined with a row of wide braid and covered with cross-rows of narrow braid. A row of wide braid follows the free edges of the revers and is continued down the front edge of the overlapping front. Between the revers is effectively revealed a chemisette, which is closed invisibly at the center of the front and shaped by short seams on the shoulders, the back resembling a shallow, round yoke. The chemisette is finished at the neck with a close-fitting standing collar of the curate order. The chemisette may be omitted at the option of the wearer, and one, two or three basque-skirts may be used, as shown in the illustrations.

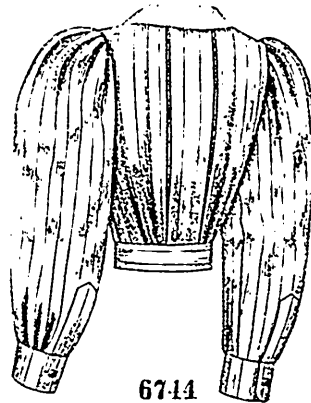


6741



6744

Front View.



6744

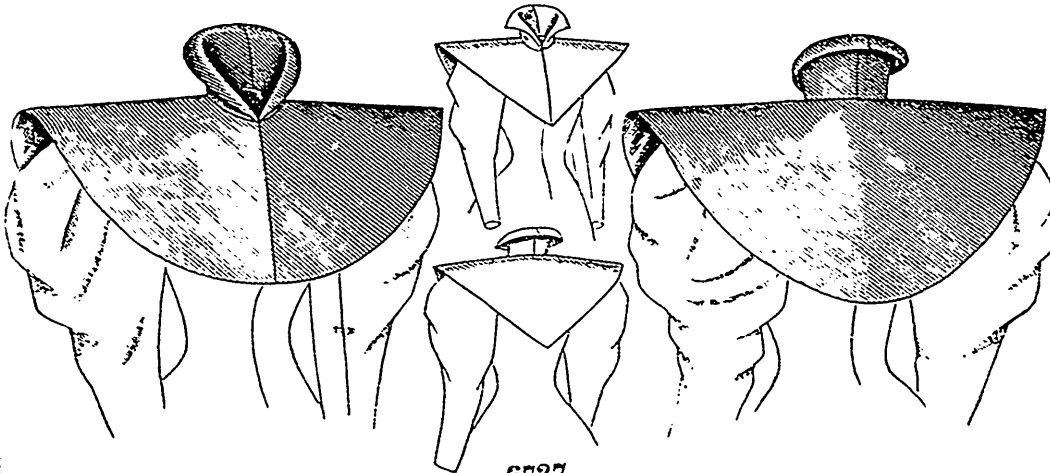
Back View.

LADIES' SHIRT-WAIST. (COPYRIGHT.)

(For Description see Page 228.)

The mode will develop exquisitely in satin, Bengaline, fancy silk, velours, any of the fashionable bourretted suitings, with choice garnitures of fur, passementerie, gimp, Persian bands, plain or fancy braid, etc. The basque may accompany any of the skirts now in vogue, and will usually be of the same color, although the fabrics employed may differ widely, as a satin basque may be worn with a cloth skirt, and a rough-surfaced camel's-hair basque accompany a skirt of Bengaline.

We have pattern No. 6747 in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size, the coat-basque requires eight yards and three-eighths of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



6727

LADIES' CIRCULAR OR PURITAN COLLAR (PERFORATED FOR POINTED OUTLINE), WITH MEDICI COLLAR (PERFORATED FOR ROUND OUTLINE). (FOR STREET WEAR.) (COPYRIGHT.)

(For Description see Page 229.)

LADIES' BASQUE-WAIST. (TO BE MADE WITH ONE OR TWO CIRCULAR PEPLUMS.)

(For Illustrations see Page 225.)

bust in double-breasted style with button-holes and buttons; above the closing they are rolled back in broad Robespierre revers, which form long notches with the ripple collar. Side-gores and a well curved center seam secure a clinging and shapely adjustment at the sides and back, and the body is lengthened by three circular skirts of graduated depth, the skirts being made with a seam at the center of the back and presenting a perfectly smooth effect at the top and falling below in a succession of rippling folds at the sides and back. The free edge of the skirts are outlined with a row of wide braid

made of silk-and-wool crêpon and satin at figure No. 306 G in this magazine, with white satin folds and lace edging for decoration. At figure No. 12 on the Ladies' Plate for Spring, 1894, it is again shown.

The waist is here pictured made of mauve dress goods and trimmed with passementerie, and may appropriately be assumed for theatre wear with any of the fashionable skirts. To secure a trim adjustment the waist is arranged over a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The full front is

No. 6770. — This pretty waist is seen

included in the right shoulder and under-arm seams and closed invisibly at the corresponding seams at the left side; it is arranged on a smooth lining-front fitted by double bust darts, and the fulness is prettily disposed in a short row of gathers at the top and in three forward-turning plaits at the lower edge at each side of the center. The plaits are tacked to position a short distance from the bottom and above flare stylishly, producing a pretty fulness across the bust. Under-arm gores secure a smooth adjustment at the sides and separate the front from the full, seamless back, which fits smoothly across the shoulders and is laid in two backward-turning plaits at the lower edge at each side of the center, the plaits being tacked firmly along their outer folds for some distance above the waist-line. The waist is lengthened by two circular peplums of graduated depth. The peplums are each in two sections that are joined in a seam at the right side and lapped below the closing of the waist at the left side. The seam joining the peplums to the waist is concealed by a band of passementerie. Over the smooth, coat-shaped sleeves are arranged enormous puffs, which extend to the elbows and are gathered at the top and bottom and droop gracefully from the shoulders.

Each sleeve is tastefully trimmed at the wrist with an encircling band of passementerie. At the neck is a close-fitting standing collar, which is overlaid with a band of passementerie and closed invisibly at the left side. Included in the seam joining the collar to the waist are two circular frills of unequal depth, which are smooth at the top and fall in pretty rippling curves all around; they are made with seams on the right shoulder and lap on the left shoulder. The waist may be made up without the frills at the neck and with but one peplum, as shown in the small illustration.

The mode will make up attractively in taffeta, Bengaline, Surah *rougeant*, India silk, *crépon*, nainsook and fine lawn, and charming garnitures may be provided by lace, braiding, gimp, galloon, etc.

We have pattern No. 6770 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque-waist requires six yards and three-fourths twenty-two inches wide, or three yards and three-

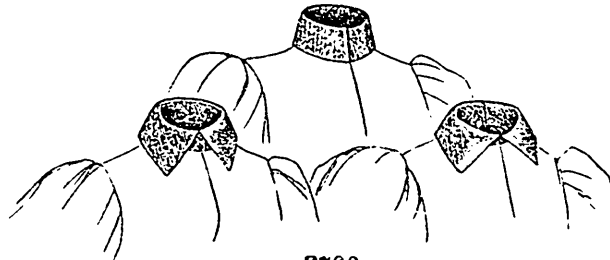
The waist is a fanciful example of the short, round mode, which at present is dividing favor with three-quarter and quite long coat-basques. It is here represented made of plain woollen goods, and is closed invisibly along the left shoulder and under-arm seams. It has a body lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The front is mounted on a dart-fitted lining and is separated from the seamless back by under-arm gores. The front and seamless back are smooth at the top, and the fulness below the waist-line is plaited to a point at the center of the front and back

the plaits being stitched to the lining. The coat sleeves are made with a picturesque puff which reaches but little below the elbow and is gathered at the top and bottom, and also a little above the lower edge to form a double puff, the upper puff being deep and the lower one quite short. The wrist is trimmed with a band of lace insertion applied over a band of contrasting silk, and similar trimming separates the puffs. Falling over the upper puff is a quaint sleeve-cap, which is trimmed at its free edges with bands of silk overlaid with lace insertion. A similar band is applied to the

lower edge of the waist, and also covers the close-fitting standing collar, which closes at the left shoulder seam. The waist may be made with a low round or square neck, with short puff sleeves that may be plain or frilled at the edges, and with or without the cap.

The waist is fashioned in a style that is picturesque in effect and wonderfully becoming to the figure. It will make up exquisitely in fancy silk to complete a theatre toilette, and with equally rich effect in satin, *mirair* moiré, crystal Bengaline or ondine to form part of a reception or ball toilette. It is also appropriate for woollen goods. Lace, ribbon, gimp, embroidery, galloon and passementerie may form the garniture, being applied in any becoming way.

We have pattern No. 6764 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires four yards and five-eighths of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

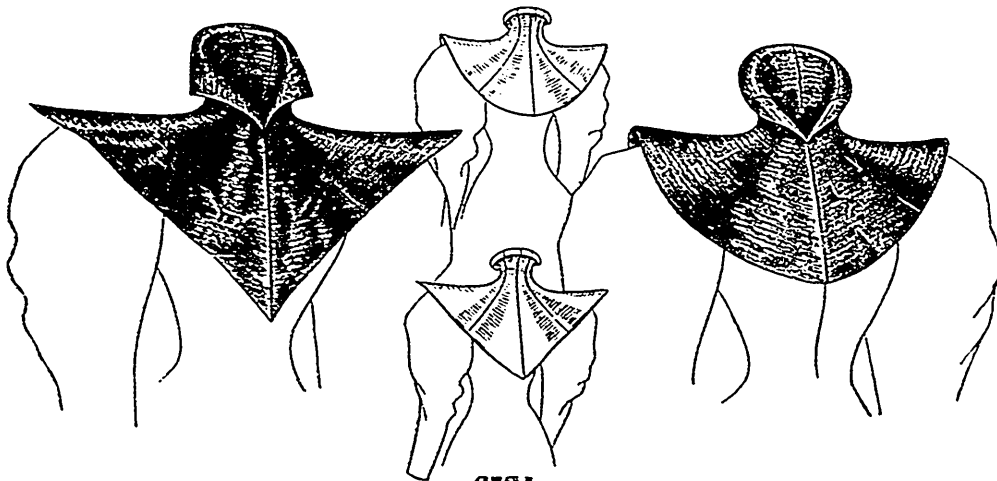


6760

LADIES' DRESS COLLARS (MILITARY, TURN-DOWN AND BYRON)

(COPYRIGHT.)

(For Description see Page 229.)



6734

LADIES' COLLAR (IN EIGHT SECTIONS). (TO BE MADE IN PIERROT OR IN COLUMBIA OUTLINE.) (FOR STREET WEAR.) (COPYRIGHT.)

(For Description see Page 229.)

eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST.

(For Illustrations see Page 226.)

No. 6764.—This stylish waist is portrayed made of light woollen goods at figure No. 305 G in this DELINEATOR, bands of white lace insertion providing handsome garniture. It is again shown at figure No. 13 on the Ladies' Plate for Spring, 1894.

gold studs. At the center of the back a broad box-plait appears between two backward-turning tucks, the box-plait being stitched along its inner folds from the top to the waist-line, and, like the tucks, being free below. The shirt-waist may be worn over or underneath the skirt, as preferred, and is trimly belted. The shirt sleeves are gathered at the top and are slashed at the back of the arm at the bottom, one edge of the slash being narrowly hemmed and the other edge finished with an overlap that is pointed at the top; they are completed with cuffs that are closed with studs. At the neck is a turn-down collar mounted on a shaped band that is closed at the throat with a gold stud.

LADIES' SHIRT-WAIST

(For Illustrations see Page 227)

No. 6744.—This waist forms part of the toilette shown at figure No. 296 G, where it is pictured made of percale and finished with machine-stitching.

The comfortable shirt-waist still holds a prominent place in the Summer wardrobe, and, as in former years, will form part of the jaunty Eton and blazer suits. A prettily fashioned shirt-waist is here pictured developed in hair-striped shirting. The fronts display two rather broad forward-turning tucks at each side of the closing, which is made at the center with

The range of fabrics suitable for shirt-waists embraces all sorts of petty silks in plain colors or in shaded and changeable effects. China silk and Surah, and such stylish cottons as percale, chambray, Oxford and Madras cloth, gingham, etc. A single row of machine-stitching will form a tasteful finish for all the edges.

We have pattern No. 6744 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the shirt-waist requires five yards and an eighth twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CIRCULAR OR PURITAN COLLAR (PERFORATED FOR POINTED OUTLINE), WITH MEDICI COLLAR (PERFORATED FOR ROUND OUTLINE). (FOR STREET WEAR.)

(For Illustrations see Page 227.)

No. 6727.—Collars for outside garments are either much ruffled or fashioned, as in this instance, with a severity which has gained for them the title of "Puritan." The collar here depicted is made of cloth and lined with fancy silk. It is extremely stylish and may be made up in pointed or rounding outline, as illustrated. It extends more than half-way to the waist-line at the front and back and is shaped in circular style. It falls quite smoothly at the front and back and stands out broadly on the shoulders. At the neck is a collar of the Medici order, that has a softly rolling upper edge and widely flaring ends and is closed at the throat. When the round collar is preferred, the ends of the Medici collar are rounded. The pointed collar forms a decided point at the center of the front and back and upon each shoulder, and to correspond the ends of the Medici collar are shaped in square outline, both styles of Puritan and Medici collars being provided by the pattern.

The collar shaped either in round or pointed outline is decidedly quaint and will be especially becoming to youthful faces and figures. It may be made up to match the top garment with which it is worn or in decided contrast, a collar of velvet, Astrakhan or plush being wonderfully improving to a coat that is half worn or *passé* in style.

We have pattern No. 6727 in three sizes, small, medium and large. In the medium size, the collar requires a yard and three-eighths of goods twenty-two inches wide, or three-fourths of a yard forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS COLLARS (MILITARY, TURN-DOWN AND BYRON).

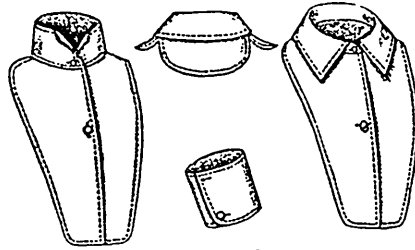
(For Illustrations see Page 228.)

No. 6760.—Notwithstanding the many varieties of fanciful collars, those of the military, turn-down and Byron order are still favored. Those here pictured are made of dress goods in a deep shade of plum and are plainly completed. The military collar is shaped to fit the neck closely, the closing being made at the center of the front. The turn-down collar is mounted on a shaped band, which is closed at the throat with two button-holes and buttons; it rolls deeply over the band and has widely flaring ends. The Byron collar has a seam at the center of the back; it is deeply rolled all round, and its ends flare widely at the throat in characteristic fashion.

Velvet, plush, satin, Bengaline, cloth, cheviot, camel's-hair, silk-

and-wool novelty suiting and similar silken and woollen fabrics will make up attractively by these modes, and lace, insertion, gimp, passementerie, jet or fancy bands will afford pleasing garniture.

We have pattern No. 6760 in three sizes, small, medium and large. In the medium size, the military collar requires one-fourth yard of material either twenty or twenty-seven inches wide, or one-eighth yard forty-four inches wide. The turn-down collar calls for one-half yard of material either twenty, twenty-seven or forty-four inches wide. The Byron collar needs three-eighths of a yard twenty or twenty-seven inches wide, or one-fourth yard forty-four inches wide. Price of pattern, 3d. or 5 cents.



6751

LADIES' CHEMISETTE (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR) AND CUFFS. (COPYRIGHT.)

(For Description see Page 230.)

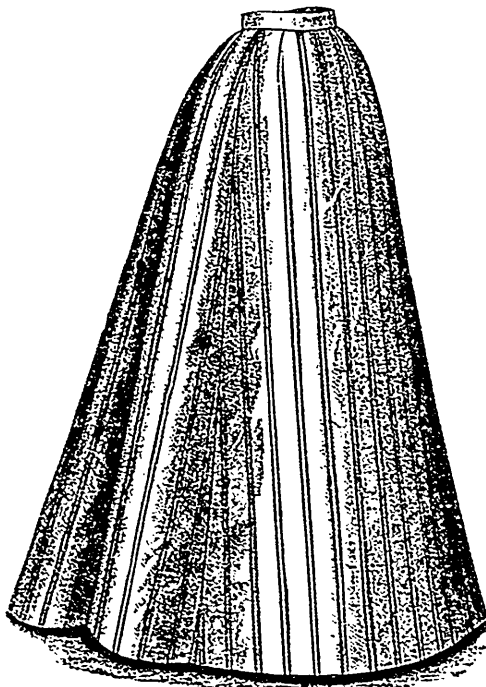
LADIES' COLLAR (IN EIGHT SECTIONS). (TO BE MADE IN PIERROT OR IN COLUMBIA OUTLINE.) (FOR STREET WEAR.)

(For Illustrations see Page 228.)

No. 6734.—At figure No. 302 G in this magazine this collar is represented made of velvet and trimmed with *point de Gène* insertion.

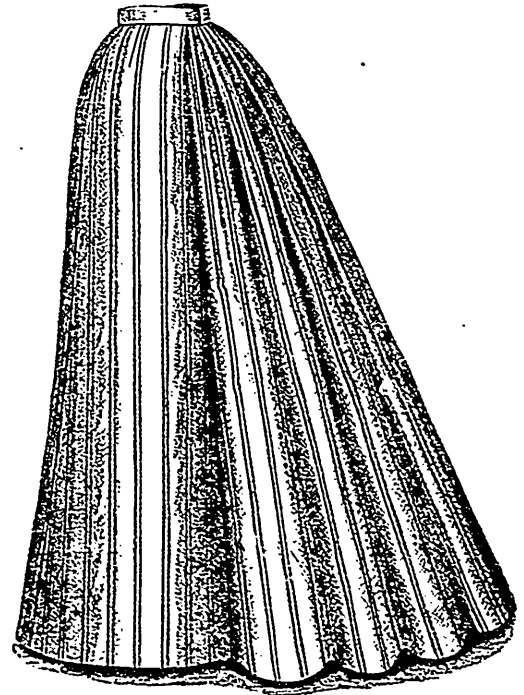
Since collars for outside garments have attained so prominent a place in the world of fashion and are evolved in so many odd shapes, it is difficult to determine just which style is most in favor with la Mode. The collar which is here

represented developed in Bengaline is the latest candidate for popularity, and may be made up in Pierrot or Columbia outline, as illustrated. It is in eight sections, which are joined in a center seam and three seams at each side, and is extended at the top to form a collar of the Medici order. When made in Pierrot outline, the collar extends



6769

Side-Front View.



6769

Side-Back View.

LADIES' SEVEN-GORED SKIRT, WITH FULNESS AT THE BACK ONLY. (COPYRIGHT.)

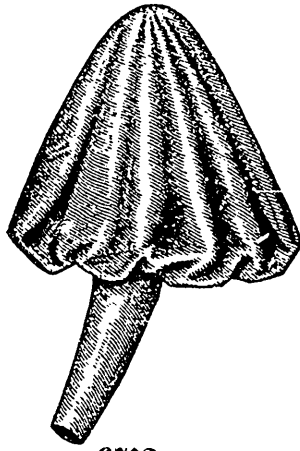
(For Description see Page 230.)

in a well defined point nearly to the waist-line at the center of the front and back and stands out in a long point on each shoulder, and the corners of the Medici collar are square. When made in Columbia outline, it is cut rounding at the front and back and on the shoulders, and the corners of the Medici collar are also rounded, both styles being provided for in the pattern. The collar is lined with silk, and is closed invisibly at the center of the front.

The collar may be effectively worn with a coat, short jacket or cape. Velvet, plush, satin, *miroir métré*, *moiré antique* and woollen cloakings and cloths of all kinds are appropriately used for collars of this kind, and whether they shall be decorated with hand-

some lace insertion, gimp, galloon, passementerie or stitching or be plainly finished is a matter for individual fancy to decide.

We have pattern No. 6734 in three sizes, small, medium and large. In the medium size, the collar needs a yard and five-eighths of material twenty-two inches wide, or seven-eighths of a yard forty-four inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.



6772

LADIES' DRESS SLEEVE, WITH CIRCULAR PUFF. (COPYRIGHT.)
(For Description see this Page.)

down collar. It is shown made of fine linen, similar material being used for the cuffs. The fronts of the chemisette extend to below the bust, are narrowed in regulation fashion at the ends and are closed with a gold stud. The standing collar is moderately high at the back; its ends are reversed in Piccadilly fashion, and the closing is made at the throat with a gold stud. The turn-down collar is mounted on a shaped band; its ends flare widely, and a gold stud performs the closing. A shallow cape is joined to either collar at the back to hold the collar in place. The collars are lined with the material and interlined with coarse muslin, and the chemisette fronts are lined with coarse muslin. All the edges of both collars and the chemisette are finished with a single row of machine-stitching.

The cuffs are of fashionable depth and are reversible, the ends being rounded at one edge and square at the other and closed with gold cuff-buttons. The cuffs are lined with the material and interlined with coarse muslin, and a single row of machine-stitching finishes the edges.

Chemisettes are variously made of plain white linen, striped percale or chambray, the collars being usually white or of some plain color matching the chemisette and edged with white. More fanciful chemisettes show a tiny frill along the overlapping front edge, but this decoration loses its beauty after being laundered. The cuffs should always correspond with the chemisette.

We have pattern No. 6751 in three sizes, small, medium and large. In the medium size, a pair of cuffs and a chemisette with either style of collar require five-eighths of a yard of goods twenty-seven inches wide, or half a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SEVEN-GORED SKIRT, WITH FULNESS AT THE BACK ONLY.

(For Illustrations see Page 229.)

No. 6769.—This skirt is shown differently made up at figures Nos. 306 G and 310 G in this magazine.

The skirt is here represented developed in striped changeable silk. It consists of a front-gore, two gores at each side and two back-gores.

Three darts at each side produce a smooth adjustment over the hips, and the fulness is drawn well to the back and collected at the center in closely drawn gathers to fall in long organ-pipe flutes or folds

that spread gracefully to the lower edge, the distended effect being made more prominent by a deep underfacing of canvas, hair-cloth or grass linen. The skirt is of fashionable width at the bottom, measuring fully four yards in the medium sizes. The placket is finished at the center seam, and the top of the skirt is completed with a belt.

The skirt is one of the most graceful of the new modes. It is well adapted to handsome silks, seasonable woollens and stylish cotton goods, and may have a foot trimming composed of ruffles or bands of the material, ribbon, braid, lace insertion, etc.

We have pattern No. 6769 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size the skirt requires eight yards and an eighth of material twenty-two inches wide, or four yards and five-eighths forty-four or fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DRESS SLEEVE, WITH CIRCULAR PUFF.

(For Illustration see this Page.)

No. 6773.—This sleeve bears a strong resemblance to the 1830 puff sleeve. It is in coat shape, with inside and outside seams, and fits the arm smoothly at the top without gathers. The puff presents the wide, flaring effect at the bottom so often seen in old-time modes. It is in circular style and is quite smooth at the top, the shaping causing it to spread in picturesque bell fashion at the lower edge where it is gathered and sewed to position above the elbow.

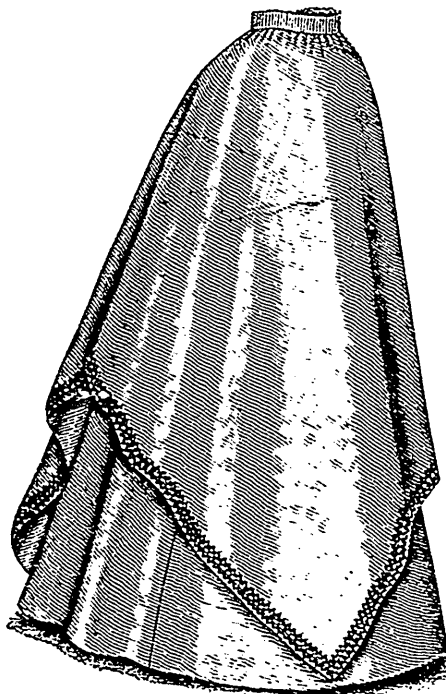
This sleeve is at present a close rival of the voluminous leg-of-mutton sleeve, and promises to be much liked for Summer dresses of gingham, chambray, etc. All sorts of dress goods are adaptable to the mode, sleeves of satin or silk being stylish for woollen gowns.

We have pattern No. 6773 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require three yards and five-eighths of material twenty-two inches wide, or two yards and five-eighths thirty inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, WITH SHAWL-DRAPERY.

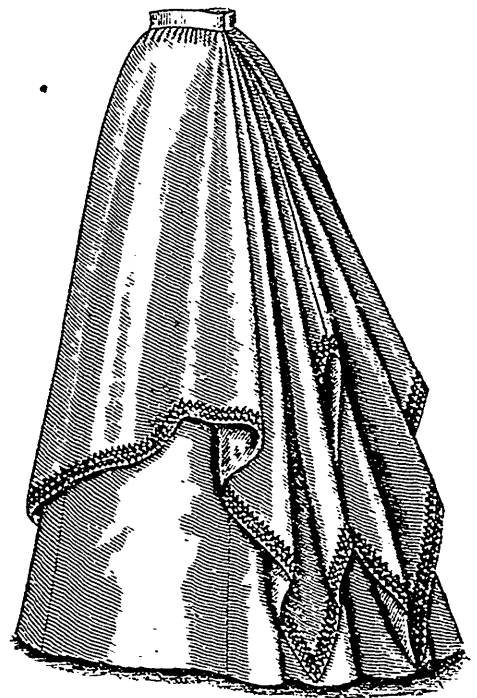
(For Illustrations see this Page.)

No. 6766.—This skirt is shown made of taffeta and trimmed with



6766

Side-Front View.



6766

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH SHAWL-DRAPERY. (COPYRIGHT.)

(For Description see this Page.)

lace insertion and lace edging at figure No. 300 G in this magazine. A stylish new skirt displaying a shawl-drapery is here pictured developed in serge. The skirt is fashioned in five-gored style and

displays fullness at the back only, the close adjustment over the hips being due to darts at each side. The back is gathered at the top and falls in full *godet* folds or organ-flutes to the lower edge, where the skirt is fashionably wide, measuring fully four yards in the medium sizes. Falling gracefully over the skirt is a shawl-drapery, which is shaped in circular style at the top and with bias back edges that are joined in a short center seam. The drapery extends in a deep point at the center of the front and in two points at the back and is short at the sides. The front has very slight gathers at the top, and the back is arranged at each side of the seam in two tiny backward-turning, overlapping plaits that spread below into graceful folds, which suggest the artistic draping of a shawl and maintain their graceful pose to the lower edge, where a band of jet gimp is applied.

The shawl-drapery is a decided novelty. A skirt of this kind will develop attractively in woollen dress goods, in stately silks or in silk-and-wool novelty goods.

We have pattern No. 6766 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires eleven yards and seven-eighths twenty-two inches wide, or seven yards and a fourth forty-four inches wide, or seven yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR SKIRT, WITH CIRCULAR OVER-SKIRT DRAPERY.

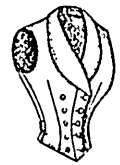
(For Illustrations see this Page.)

No. 6726.—Serge is the material illustrated in this skirt at figure No. 296 G in this magazine, rolls of satin and a ruffle of the material providing the decoration.

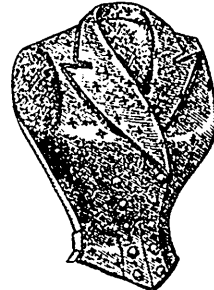
The skirt displays the most striking innovation of the present season—the graceful over-skirt drapery, and is here represented developed in illuminated serge. It is fashioned in circular style, with bias back edges that are joined in a center seam. The shaping of the skirt produces a close adjustment about the hips, and the fullness is drawn well to the center of the back by gathers and falls in full, rolling folds. The skirt is distended at the bottom. The over-skirt drapery is in circular style at the top, with straight back edges joined in a center seam. It falls in a deep point almost to the bottom of the skirt at the center of the front and back and is quite short at the sides. The slight fullness at the top of the front and sides is collected in gathers, and the back is arranged at each side of the center in two backward-turning plaits that flare to the bottom. The skirt

The mode is adaptable to dress goods, and the over-skirt drapery will look well in bordered goods if made with a seam at the center of the front. French gingham, percale, chambray and numerous other pretty cottons will make up nicely and the skirt may be trimmed with lace insertion, ribbon, Hercules or serpentine braid, galloon, gimp or passementerie.

We have pattern No. 6726 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires eleven yards and a fourth twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

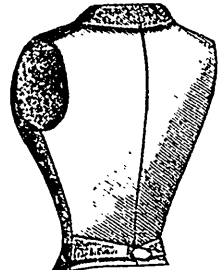


6722



6722

Front View.



6722

Back View.

LADIES' DOUBLE-BREADED VEST. (TO BE MADE WITH A NOTCHED OR A SHAWL COLLAR.) (For Illustrations see this Page.)

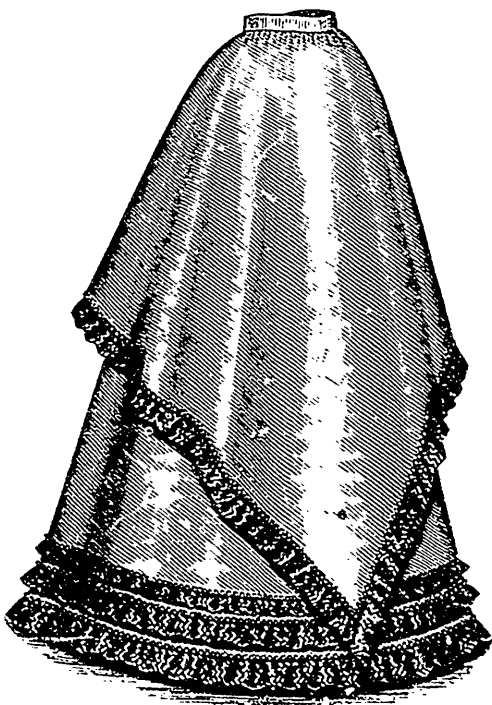
No. 6722.—

This vest imparts to a gown that "mannish" air which is considered so stylish by the *fin de siècle* woman. It is portrayed made of fancy vesting and may be made up with a shawl collar or with a notched collar, as preferred, both styles being illustrated in the accompanying engravings. The fronts are shaped in low, pointed outline at the top and are snugly fitted by single bust darts; they are widened by gores to close below the bust in double-breasted style with button-holes and small pearl buttons. In selecting buttons, by-the-bye, it is well

to choose those known as vest buttons, which are provided with rings and shanks. The back is rendered shapely by a well curved center seam and joins the fronts in under-arm and shoulder seams, the under-arm seams being terminated a short distance from the lower edge. Straps which are included in the under-arm seams at the waist-line are buckled at the center of the back to regulate the width. The collars are made with a seam at the center of the back, and are covered with a facing that is continued down the front edges of the fronts to form underfacings. The edges may be bound or stitched, as preferred.

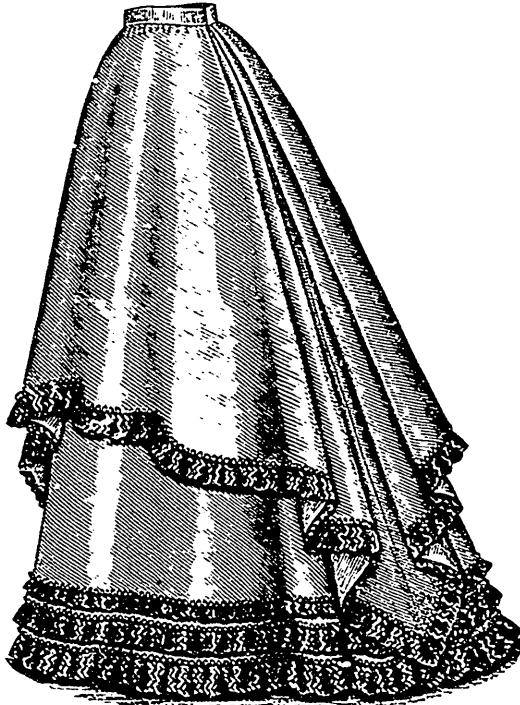
Vests of this description may be developed in silk-and-wool vesting, cloth, corduroy, piqué, duck or marseilles. A linen chemisette and a four-in-hand scarf will be worn.

We have pattern No. 6722 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the vest requires a yard and a half



6726

Side-Front View.



6726

Side-Back View.

LADIES' CIRCULAR SKIRT, WITH CIRCULAR OVER-SKIRT DRAPERY. (FOR DESCRIPTION see this Page.)

LADIES' DOUBLE-BREADED VEST. (TO BE MADE WITH A NOTCHED OR A SHAWL COLLAR.) (COPYRIGHT.)

measures three yards and a half at the bottom in the medium sizes and is decorated with three rows of ruffled braid of graduated widths. The bottom of the over-skirt is trimmed with a frill in the medium width.

goods twenty-two inches wide, or a yard and a fourth twenty-seven inches wide, or three-fourths of a yard forty-four inches wide, or five-eighths of a yard fifty inches wide. Price of pattern, 10d. or 20 cents.

Styles for Misses and Girls.

FIGURE No. 293 G.—MISSSES' DRESS.

(For Illustration see Page 188.)

FIGURE No. 293 G.—This illustrates a Misses' dress. The pattern,

ently made up and trimmed on page 242 of this publication

The dress is here pictured developed for garden-party wear in all-over embroidered flouncing, edging and striped silk. The skirt, which is made of the flouncing, is fashioned in four-gored style



FIGURE No. 320 G.

FIGURE No. 321 G.

FIGURE No. 320 G.—MISSSES' ETON COSTUME.—This illustrates Pattern No. 6754 (copyright), price 1s. 3d. or 30 cents.

FIGURE No. 321 G.—MISSSES' OUTDOOR TOILETTE.—This consists of Misses' Basque No. 6720 (copyright), price 1s. or 25 cents; and Circular Skirt No. 6705 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 233 and 234.)

which is No. 6774 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen differ-

The dress is picturesque and generally becoming, and will develop exquisitely in organdy, mull, dotted Swiss, lawn and other dainty

and is of becoming width; it is smooth at the front, the fulness being drawn to the center of the back and gathered to fall in *godet* folds that spread gracefully to the lower edge. The skirt is joined to the body and is trimmed with two fancifully arranged rows of ribbon and with rosettes placed at the left side-front seam. The body is arranged upon a body of lining and has a full front and full backs separated by under-arm gores that produce a smooth adjustment at the sides. The front is slashed at the center to reveal in V shape a facing of striped silk applied to the front of lining, and is shirred at the shoulder edges and at the bust, the facing above appearing with the effect of a pointed yoke; and the fulness at the lower edge is regulated by gathers. The full backs are shirred to correspond with the front, and the closing is made invisibly at the center. The striped silk sleeves are in mutton-leg shape; each is rendered ornamental by five gathered frills of embroidered edging that are arranged above the elbow and stand out prettily all round the arm; and the wrists are trimmed with sections of ribbon and rosettes. At the neck is a silk standing collar of stylish height that closes at the center of the back. The shirring at the bust is concealed by a folded ribbon, and a folded ribbon belt encircles the waist and is closed at the left side under a ribbon rosette. Ribbon rosettes are attractively placed on the right shoulder and at the center of the front.

fabrics devoted to Summer gowns. India or China silk, foulard, cashmere, vailing, crépon, albatross, etc., are also adaptable to the mode, and combinations will be found particularly effective. Ribbon, lace edging or insertion may be chosen for garniture, and may be arranged in any way suggested by personal fancy.

FIGURE No. 294 G.—MISSIES' COSTUME.

(For Illustration see Page 188.)

FIGURE No. 294 G.—This illustrates a Misses' costume. The pattern, which is No. 6739 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in two views on page 239 of this magazine.

A charming combination of deep-violet silk crépon and moss-green silk was effected in the present development of the costume, with ribbon for garniture. The circular skirt, which has bias back edges joined in a center seam, is close-fitting at the top and fashionably wide at the bottom, its shaping producing the softly rolling folds characteristic of the style. A unique arrangement of ribbon decorates the skirt, the handsome trimming being applied to produce somewhat the effect of a double skirt.

The adjustment of the short, round waist is very simple. The front and backs, which are separated by under-arm gores and mounted upon a closely adjusted body-lining, are smooth at the top, and the fulness at the waist-line is drawn to the center of the front and back and collected in gathers, the closing being made invisibly at the center of the back. The waist is lengthened by two circular peplums of unequal depth, and a cording of silk is included in the joining. The upper part of the waist is covered with a round yoke-facing of silk, the lower edge of which is concealed by double Bertha-bretelles that are broad upon the shoulders and taper to points at the center of the front and back, where they meet. The Bertha-bretelles droop quaintly upon the full puffs which are arranged upon the coat-shaped sleeves, and a silk collar in close-fitting standing style is at the neck.

The costume is quaint in effect and wonderfully simple in construction. It will make a charming party or school-commencement gown, for which purpose it may be developed in dainty silk or sheer muslin; and it will make up satisfactorily in simple woollens for school or home wear.

FIGURE No. 320 G.—MISSIES' ETON COSTUME.

(For Illustration see Page 232.)

FIGURE No. 320 G.—This illustrates a Misses' Eton costume. The

pattern, which is No. 6754 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and receives further portrayal on page 240 of this DELINEATOR.

Dark-blue chevrot and white silk are in the present instance pleasingly associated in the costume, and white serpentine braid is used for decoration. The skirt is in four-gored style and is gathered at the top, and the fulness is so disposed that the skirt falls smoothly at the front and sides and in rolling folds at the back. An attractive foot-trimming is arranged with three equally spaced double rows of serpentine braid. The skirt is finished at the top with a wide belt, and a placket is made to a suitable depth at the center of the back.

The comfortable blouse is made of silk and is arranged over a lining fitted by single bust darts, under-arm and side-back gores and a curving center seam. The full back and full front are separated by under-arm gores, and the fulness is becomingly drawn



FIGURE No. 32 G.—MISSIES' DOUBLE-BREASTED COAT.—This illustrates Pattern No. 6775

(copyright), price 1s. or 25 cents.

(For Description see Page 234.)

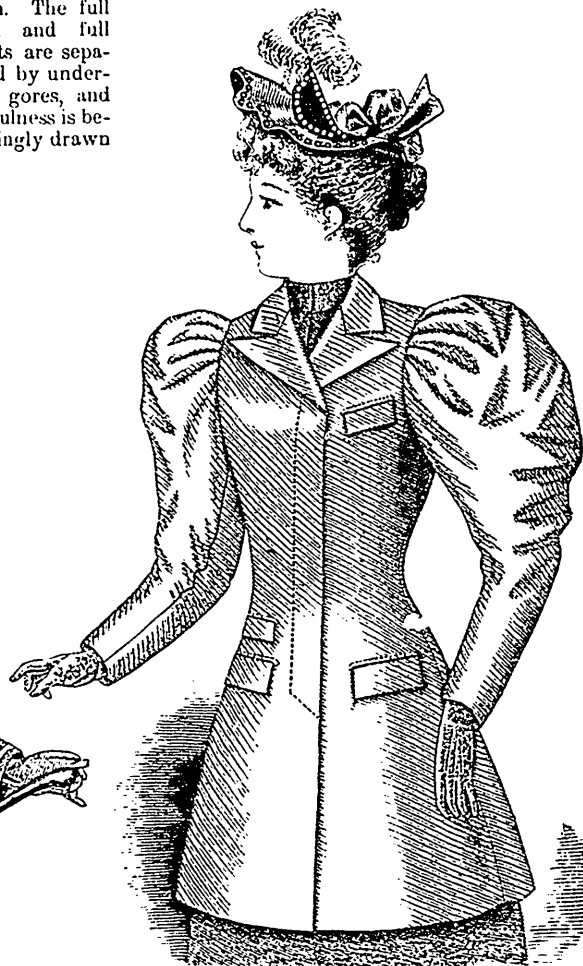


FIGURE No. 323 G.—MISSIES' JACKET.—This illustrates Pattern No. 6749 (copyright), price 1s. or 25 cents.

(For Description see Page 235.)

toward the center at the top and at the waist-line by short rows of gathers at the back and at each side of the closing, which is made invisibly at the center of the front. The one-seam mutton-leg sleeves, which are mounted on smooth linings, are smooth-fitting below the elbow and fall with pretty fulness above; and the wrists are plainly completed. At the neck is a close-fitting standing collar.

The Eton jacket extends a trifle below the waist-line and has loose fronts and a smooth, seamless back joined in under-arm and shoulder seams. The fronts are reversed at the top in moderately broad lapels by a rolling collar, with which the lapels form notches; and the lapels are neatly faced with the material. The one-seam leg-o'-mutton sleeves fall from the shoulders to the elbows in pretty draped folds, the fulness being laid in plaits; below the elbows they are comfortably smooth-fitting, and each wrist is trimmed with two double rows of braid. The deep cape-collar is a very ornamental feature of the costume. It has tapering ends that extend a trifle below the bust, and is passed beneath the rolling collar and lapels, falling deep and round across the back and over the shoulders; and its free edges, and also the lower edge of the jacket and the front edges of the fronts below the lapels are followed with a single row of braid. Jaunty costumes may be made up by the mode in serge, camel's-

hair, cloth, cheviot, tweed, hopsacking, duck, piqué or marseilles, and Hercules or soutache braid, gimp, galloon or narrow passementerie may be chosen for decoration. The blouse may be made of silk, Liberty satin, plaid Surah, linen lawn, batiste, chambray or any other silken or cotton fabric of similar weave; and, if desired, a frill of the material may ornament its front edges.

The large hat is slashed at the front and is stylishly trimmed with ribbons and plumes.

FIGURE NO. 321 G.—MISS-
ES' OUTDOOR TOI-
LETTE.

(For Illustration see Page 232.)

FIGURE NO. 321 G.—This consists of a Misses' basque and circular skirt. The basque pattern, which is No. 6720 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 248 of this DELINEATOR. The skirt pattern, which is No. 6705 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years of age, and is differently portrayed on its accompanying label.

A dainty costume suitable for yachting or general wear is here pictured made of white serge and dotted India silk, with blue mohair braid for decoration. The circular skirt is slightly gathered at the top of the front and sides to ensure an easy adjustment over the hips, and at the back the fullness is coarsely gathered and falls in *volutés* to the lower edge. The top of the skirt is finished with a belt, and a placket is made above the seam joining the straight back edges. Three spaced rows of braid trim the bottom of the skirt attractively.

The long basque, which, by-the-bye, is now as stylish for misses as for their elders, extends to a becoming depth over the hips and has loose jacket-fronts that are reversed to the lower edge in tapering lapels by a rolling collar, with which the lapels form notches. Revealed between the jacket fronts with blouse effect is a short, full vest of silk arranged upon lining fronts fitted by single bust darts; the vest is gathered at the top and bottom at each side of the closing, which is made invisibly at the center of the front; and its lower edge is concealed by a wrinkled belt that is included in the right under-arm seam and fastened with hooks and loops along the corresponding seam at the left side. Under-arm and side-back gores and a curving center seam secure a perfectly snug adjustment at the sides and back of the basque, and the gores and backs spread in graceful rippling curves below the waist-line in the manner now so universally admired. The one-seam mutton-leg sleeves are mounted on smooth linings and are comfortably smooth-fitting below the elbows, while above they droop in soft, broken curves that result from gathers at the top; and each wrist is ornamented with three encircling rows of braid. At the neck is a crush collar of silk which is closed invisibly at the center of the front.

The mode will develop nicely in cloth, tweed, camel's-hair, cheviot, French flannel, duck, piqué or marseilles, with soutache braid or narrow gimp for decoration. The vest will usually contrast with the remainder of the gown, and Surah, Liberty satin, India or China silk, chambray, crimped or Loie Fuller silk, dotted mull and batiste are the materials usually selected for it. When the toilette is to be assumed for best wear, a jabot of pretty lace extending from the throat to the bust will prove a most improving addition. A pretty toilette for yachting or the promenade may be made of white linen duck, with two rows of machine-stitching for a finish. The vest may be of white wash silk.

The small turban is of the box variety and is trimmed at the front with loops and ears of ribbon.



FIGURE NO. 324 G.—MISS-ES' BLOUSE-WAIST.—This illustrates Pattern No. 6759 (copyright), price 10d. or 20 cents.

(For Description see Page 235.)

FIGURE NO. 322 G.—MISS-ES' DOUBLE-BREASTED COAT.

(For Illustration see Page 233.)

FIGURE NO. 322 G.—This illustrates a Misses' coat. The pattern which is No. 6778 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and receives further portrayal on page 247 of this publication.

The fronts of the coat bear a striking resemblance to those of the popular reefer, while the back displays the umbrella flutes which are now a prominent feature of the most stylish top-garments.



FIGURE NO. 325 G.—MISS-ES' DRESS.—This illustrates Pattern No. 6731 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 236.)

seasonable weave of cheviot was chosen for the present development of the mode. The loose fronts are reversed at the top in very large lapels and are closed in double-breasted fashion with button-holes and large pearl buttons, and the back is nicely conformed to the figure by side-gores and a curving center seam, the shaping of the back and gores producing umbrella folds below the waist-line. The one-seam *gigot* sleeves show fashionable fullness above the elbow, and are box-plaited at the top to impart the broad-shouldered effect now deemed essential to good style; and each wrist is trimmed with an encircling band of gold soutache braid. The lapels are overlapped at the top by the

ends of a rather deep rolling collar, and the free edges of the collar and lapels, and also those of square pocket-laps that conceal the openings to side pockets inserted in the fronts, are decorated with gold braid.

The double-breasted coat is one of the most fashionable top-garments now in vogue, and its popularity promises to continue unabated throughout the ensuing season. A coat of this kind developed in melton, kersey, chinchilla, cloth or hopsacking will be appropriate for early Spring wear,

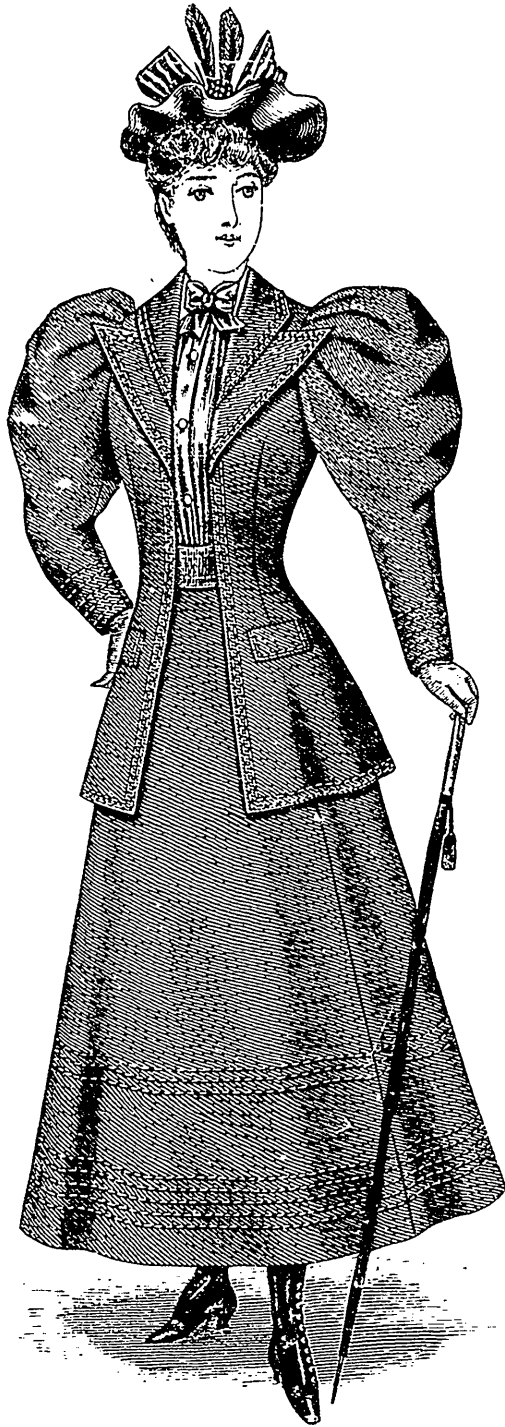


FIGURE No. 326 G.—MISSSES' BLAZER COSTUME.—This illustrates Pattern No. 6768 (copyright), price 1s. 6d. or 35 cents. (For Description see Page 236.)

Frequently the coat will be lined throughout with some pretty variety of silk or satin, and the sleeves should always be lined so as to slip on easily over the full dress sleeves. The fancifully shaped straw hat is ornamented with velvet ribbon and flowers.



FIGURE No. 327 G.—GIRLS' COSTUME.—This illustrates Pattern No. 6743 (copyright), price 10d. or 20 cents. (For Description see Page 237.)

and plain or fancy cloth of lighter weight, cheviot, diagonal, whipcord or serge will make a comfortable garment for cool days and evenings in Summer. A plain tailor finish may be adopted, if a garniture of braid is not admired.

handsomely in this way. A collar facing of velvet may be added, and a lining of plain or changeable silk is always in order. The felt hat is bent in a fanciful manner, and stylishly trimmed with velvet, ribbon, jet and feathers.

FIGURE No. 323 G.—MISSSES' JACKET. (For Illustration see Page 231.)

FIGURE No. 323 G.—This illustrates a Misses' jacket. The pattern, which is No. 6749 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented in two views on page 247 of this DELINEATOR.

The jacket displays the natty, half-masculine air observed in many of the new modes, and is here shown developed in whipcord. It extends to the regulation depth well below the hips, and is closed at the center of the front with buttons and button-holes in a fly. The fronts are loose, and the back is fitted by under-arm and side-back gores and a curving center seam to show the graceful outlines of the figure to the waist-line, below which it flares in a series of umbrella folds or organ flutes that result wholly from the shaping. The fronts are reversed at the top in lapels that meet the rolling collar in notches, and the lapels are covered with facings of the material, which are continued down the fronts for underfacings, the underfacing on the right front being stitched to form the fly. The mutton-leg sleeves display fashionable fullness above the elbow and a smooth effect below. They are shaped by outside and inside seams, and are plaited at the top to stand out on the shoulders with the admired broad effect. Square pocket-laps conceal the openings to side pockets inserted in the fronts, a change pocket a little above in the right front and a breast pocket in the left front. Machine-stitching finishes the pocket openings in regulation fashion.

The jacket, which is also known as the Covert coat, divides favorably present with the double-breasted coat or reefer, which lacks the trimness of the single-breasted modes. To produce the manly air which is an attractive feature of the jacket, a simple method of completion or the severe tailor finish must be adopted. Such stylish coatings as melton, kersey, chinchilla, cheviot, whipcord or hopsacking will make up

FIGURE No. 324 G.—MISSSES' BLOUSE-WAIST. (For Illustration see Page 234.)

FIGURE No. 324 G.—This illustrates a Misses' blouse-waist. The pattern, which is No. 6759 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 249 of this DELINEATOR.

The Summer wardrobe of a miss is now considered incomplete without a number of blouse-waists, which are stylishly worn with full or gored skirts to form comfortable school or house toilettes. An artistic blouse-waist which promises to receive a large share of favor is here shown developed in violet-and-white fancy-striped batiste. It extends to a becoming depth below the waist-line and in the present instance is worn beneath the skirt. It is arranged upon a closely adjusted body-lining, and its fronts and seamless back, which are separated by under-arm gores to ensure a close adjustment at the sides, are smooth at the top, while the fullness at the waist-line is drawn to the center of the front and back and col-

lected in gathers that are stayed by tackings to the lining. The closing is made invisibly at the center of the front. The mutton-leg sleeves display the fashionable droop at the top and a comfortably close effect below the elbow; they are mounted upon smooth, coat-shaped linings and trimmed at the wrists with bias folds of the material. Three bias frills of batiste are ar-

which is No. 6731 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently developed on page 243 of this magazine.

A dainty combination of striped dimity and spotted India silk was chosen for the dress in the present instance, with white lace edging and a ribbon sash for garniture. The full, round skirt is deeply hemmed at the lower edge, and is gathered at the top to fall in natural folds from the body, to which it is joined. The body has a dart-fitted front and smooth backs separated by side-gores; the front and backs are cut away in low, pointed outline at the top to disclose a full yoke that is arranged upon the high-necked body-lining, and turned under at the top and gathered to form a standing frill about the neck. A frill of lace droops from the upper edge of the front with pretty effect, and the closing is

made invisibly at the center of the back. The sleeves are in the prevailing leg-o'-mutton style, with seams along the outside and inside of the arm. They are mounted upon smooth, coat-shaped linings, are gathered at the top to spread broadly upon the shoulders and are trimmed at the wrists with soft folds of silk. The waist is encircled by a ribbon sash which is knotted at the center of the back, its long, notched ends falling low upon the skirt.

An exquisite reception, party or school commencement dress may be developed by the mode in *chiffon* combined with satin or taffeta, or in *crêpe de Chine*, India silk, vailing or some similar fabric, with lace insertion, ribbon, etc., for garniture. A less elaborate dress may be made up in cashmere, serge, foulé, gingham, percale, lawn or any other material of like nature devoted to ordinary wear; and braid, ribbon, passementerie, gimp or galloon may comprise the decoration.



FIGURE No. 328 G.



FIGURE No. 329 G.

FIGURE No. 328 G.—MISSSES' DRESS.—This illustrates Pattern No. 6753 (copyright), price 1s. 3d. or 30 cents.
FIGURE No. 329 G.—GIRLS' DRESS.—This illustrates Pattern No. 6755 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 237 and 238.)

ranged upon the upper part of the waist, and a close-fitting collar in standing style is at the neck. The waist is encircled by a belt of violet ribbon, the ends of which are tied in a bow at the front. Blouse-waists are developed in a variety of fabrics, the most popular of which are wash silk, Surah, India silk, percale, silk gingham, batiste and lawn. The frills may be decorated with lace edging or insertion.

FIGURE No. 325 G.—MISSSES' DRESS.

(For Illustration see Page 234.)

FIGURE No. 325 G.—This illustrates a Misses' dress. The pattern,

latter group being placed a little above the lower edge and the former near the knee. The skirt depends from a wide belt, which is lapped and closed at the left side and is finished at its upper and lower edges with a double row of machine-stitching.

The comfortable shirt-waist is made of India silk and has loose fronts, which are closed at the center with studs and display gathered fullness at the top just back of their front edges. Under-arm gores secure a smooth adjustment at the sides, separating the fronts from the full, seamless back, which is smooth fitting at the top, where it is faced in shirt style with a bias, pointed yoke having a center seam. A casing is made nearly across the back at the waist-line, and tapes inserted in it are passed about the waist and tied in front

FIGURE No. 326 G.—MISSSES' BLAZER COSTUME.

(For Illustration see Page 235.)

FIGURE No. 326 G.—This illustrates a Misses' costume. The pattern, which is No. 6768 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently developed on page 241 of this DELINEATOR.

The costume is here represented made of dark-blue chevrot and scarlet India silk, and will be found particularly desirable for travelling, school and general wear. The skirt is in four-gored style and is gathered at the top, the gathers being disposed so as to produce a smooth effect at the front and sides and rolling folds at the back. A stylish finish is provided by rows of machine-stitching done with scarlet silk and arranged in a group of three and a group of five, the

to hold the fulness well in to the figure. The shirt sleeves are gathered at the top and arch stylishly over the shoulders; they are deeply slashed at the back of the arm, the slashes being completed with pointed overlaps, and their lower edges are gathered and finished with cuffs that are closed with studs. At the neck is a turn-down collar mounted on a shaped band, which is closed at the throat with a stud; and between the flaring ends of the collar a silk tie is prettily bowed.

The blazer extends well below the hips and is snugly fitted by single bust darts, under-arm and side-back gores and a well curved center seam; the side-back seams disappear below the waist-line beneath underfolded plaits, and extra fulness allowed at a corresponding point at the center seam is underfolded in a box-plait. The fronts open all the way down and are reversed at the top in broad lapels that are faced with the material, which is continued down the front edges of the fronts to form underfacings. The tapering ends of a rolling collar overlap the tops of the lapels, with which they form small notches; and upon each front is a square pocket-lap that conceals the opening to a pocket. The free edges of the pocket-laps are finished with a row of stitching, and the front and lower edges of the jacket and the free edges of the rolling collar and lapels are followed by two rows of stitching. The one-seam leg-o'-mutton sleeves are comfortably smooth-fitting below the elbow and spread in balloon fashion above, and each wrist is trimmed with five encircling rows of machine-stitching. The pattern provides for circular sleeve-caps, which are here omitted.

Plain and striped French flannel, serge, camel's-hair, tweed, homespun, linen, chevot, duck, piqué and Gaitrea will make up stylishly in this way, with soutache or cotton braid, gimp or narrow passementerie for garniture.

The large felt hat is artistically bent and is trimmed with silk ribbon, quills and jet.

buckle at the center of the front and entirely conceals the belt that finishes the bottom of the waist. Enormous puffs that reach to the elbow are arranged upon the smooth, coat-shaped sleeves, which are each trimmed at the wrist with two bands of white silk.

The costume will make up nicely in all sorts of soft, clinging fabrics, such as crêpon, vailing, cashmere, merino, light-weight camel's-hair, crêpe de Chine, taffeta, India or China silk and other silken and woollen fabrics of similar texture; and lace, insertion, fine embroidery, gimp, galloon or passementerie may be chosen for decoration.

FIGURE NO. 328 G.—MISSES' DRESS.

(For Illustration see Page 236.)

FIGURE NO. 328 G.—This illustrates a Misses' dress. The pattern, which is No. 6753 and costs 1s. 3d. or 30 cents, is in seven sizes for

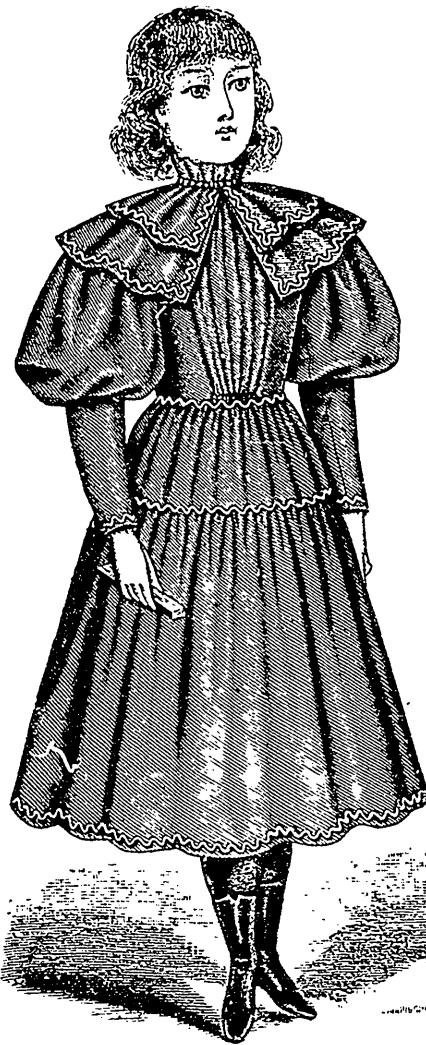


FIGURE NO. 330 G.



FIGURE NO. 331 G.

FIGURE NO. 330 G.—GIRLS' DRESS.—This illustrates Pattern No. 6735 (copyright), price 10d. or 20 cents. FIGURE NO. 331 G.—GIRLS' DRESS.—This illustrates Pattern No. 6757 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 238.)

FIGURE NO. 327 G.—GIRLS' COSTUME.

(For Illustration see Page 235.)

FIGURE NO. 327 G.—This illustrates a Girls' costume. The pattern, which is No. 6743 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is shown again on page 244 of this DELINEATOR.

Light figured cashmere and plain silk are charmingly associated in the present instance. The picturesque dress has a full, round skirt, which is deeply hemmed at the bottom and gathered at the top to fall in rolling folds from the fanciful body. The body has a smooth lining fitted by single bust darts and under-arm and shoulder seams, and a full front and full backs that are smooth at the top and are shirred twice at the lower edge, the shirrings being placed at belt depth apart. The front is shaped in a deep V to prettily reveal a full, pointed yoke of silk, and to each edge of the V are joined two revers of unequal width; the revers stand out broadly at the sides, and their free edges are neatly finished with pipings of silk. At the neck is a close-fitting standing collar of silk, and the waist is encircled by a silk belt, which is closed with a

misses from ten to sixteen years of age, and is given a different portrayal on page 243 of this DELINEATOR.

The dress is remarkably simple in design, and may be appropriately chosen for school or for best wear, according to the material employed in its construction. It is here shown made of pink spotted batiste. The full, round skirt is deeply hemmed at the bottom, and the top is gathered and finished with a belt.

The waist, which is worn beneath the skirt, has a full back and full fronts separated by under-arm gores, and is arranged upon a lining that is fitted by single bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The fulness at the back is disposed in gathers at the neck and shoulder edges and in a short row of shirring at the

waist-line; and the fronts, which cross the bust softly in surplice style, are gathered for a short distance back of their front edges at the shoulders and waist-line. The lining fronts are revealed in a shallow V and tastefully faced with the material, and at the neck is a close-fitting standing collar. The full shirt-sleeves are mounted on smooth linings, which are exposed at the wrists with the effect of moderately deep cuffs and faced with the material. The waist is encircled by a ribbon sash, which is tied at the back in a bow consisting of short loops and long, flowing ends.

All sorts of dainty, light Summer fabrics will develop nicely in this way, especially satisfactory results being possible with embroidered flouncing, muli, organdy, batiste, gingham, percale, dimity, challis, embroidered braiding and figured crêpon. Irish point or Valenciennes lace, insertion, fine appliqué embroidery, ribbon or fancy bands will afford choice garniture. Several rows of insertion may be let into the skirt, and the exposed portions of the linings at the neck and wrist may be faced with all-over embroidery.

FIGURE No. 329 G.—GIRLS' DRESS.

(For Illustration see Page 236.)

FIGURE No. 329 G.—This illustrates a Girls' dress. The pattern,

which is No. 6755 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on page 245.

Figured écaru cashmere and Magenta silk are here effectively associated in the fanciful dress, and bands of *point de Gène* insertion provide tasteful decoration. The skirt is of the popular half-circle order, and its skilful shapening causes it to fall smoothly at the front and sides and in well defined folds at the back. It is slightly gathered at the top, where it is joined to the lower edge of the round, fanciful waist, which is arranged on a smooth lining fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The full front and full backs are separated by under-arm gores, and present a smooth effect at the top and gathers at the lower edge at the center. Voluminous puffs that reach almost to the elbows and droop prettily are disposed over the smooth, coat-shaped sleeves, which are each trimmed at the wrist with two bands of silk overlaid with insertion. Two bretelles of unequal depth and having tapering ends are arranged upon the waist in the outline of a pointed yoke. The bretelles are lined with silk, and their outer and gathered edges are adorned with bands of silk overlaid with insertion. The portions

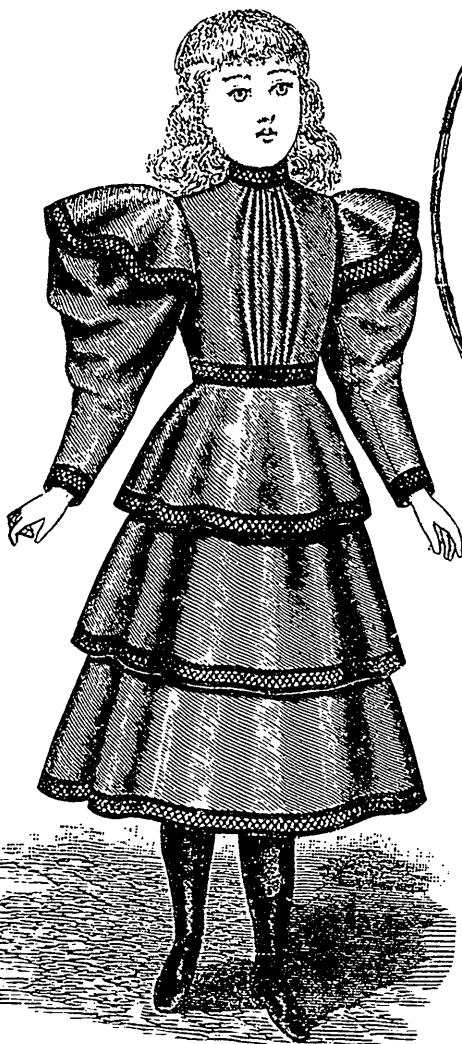


FIGURE No. 332 G.—GIRLS' COSTUME.—This illustrates Pattern No. 6736 (copyright), price 1s. or 25 cents.

(For Description see Page 239.)

of the waist exposed with yoke effect above the bretelles are faced with silk, and at the neck is a close-fitting standing collar to match. The seam joining the waist to the skirt is concealed by a band of silk overlaid with insertion.

Plain and figured India silk, taffeta, crêpon, challis, gingham, percale and dimity will make up charmingly in this way, in conjunction with all-over embroidery, lace or fancy silk; and plain or fancy braid, gimp, galloon or passementerie will provide attractive garniture.

FIGURES NOS. 330 G AND 331 G.—GIRLS' DRESSES.

(For Illustration see Page 237.)

FIGURE No. 330 G.—This illustrates a Girls' dress. The pattern,

which is No. 6735 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on page 245 of this publication.

The dress is at once picturesque and simple, and is here shown tastefully developed in navy-blue flannel, with white serpentine braid for decoration. The skirt has a very short, full upper-portion, to which is joined the gathered upper edge of a Spanish flounce, a band of serpentine braid concealing the joining. It is finished at the bottom with a deep hem and trimmed with a row of braid, and the top of the skirt is gath-



FIGURE No. 333 G.—GIRLS' JACKET.—This illustrates Pattern No. 6756 (copyright), price 10d. or 20 cents.

(For Description see Page 239.)

ered to the body, a row of braid being arranged over the joining. The full front and full backs of the body are arranged upon a smooth body-lining, the fulness being drawn to the center of the front and back and collected in a row of gathers at the top and in two rows of shirring at the bottom; and the closing is made invisibly at the center of the back. The coat sleeves have full puffs that droop quaintly beneath the double cape-collar and are trimmed at the wrists with serpentine braid. The cape collars, which may be omitted if deemed undesirable, are gathered to fall with pretty fulness all round, the upper cape being turned under at the top to form a standing frill about the neck; and the front and lower edges are trimmed with braid.

The dress is suitable for either best or every-day wear, and will develop attractively in a variety of fabrics, among the most appropriate being serge, challis, flannel, wool Bengaline, crêpon, cashmere, French gingham, cotton crêpon, percale and numerous other pretty cottons and woolens of the same class. Simple arrangements of ribbon, braid, gimp, galloon, lace or embroidery will provide suitable garniture.

FIGURE No. 331 G.—This illustrates a Girls' dress. The pattern, which is No. 6757 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently depicted on page 246 of the DELINEATOR.

The dress is here presented in a very dainty development, the materials selected being white embroidered nainsook flouncing and edging. The full, round skirt extends to regulation depth and is gathered at the top to fall in natural folds from the body, which pleasingly introduces a round-yoke effect and a double Bertha-frill. The front and backs of the body are separated by under-arm gores and arranged upon a fitted body-lining; they are smooth at the

top, the fulness at the lower edges is drawn to the center of the front and back by gathers, and the closing is made invisibly at the center of the back. The upper part of the body is faced with all-over embroidery with the effect of a round yoke above a double Bertha-frill of embroidered edging; and frills of similar edging arranged upon the upper part of each mutton-leg sleeve droop beneath the Bertha-frill to the elbow, with very picturesque effect. The sleeves are decorated at the wrist with embroidery, and the collar, which is moderately high and close-fitting, is made of all-over embroidery.

The mode is desirable for making up embroidered chambray and organdy, nainsook and Swiss flouncing and the numerous other plain and bordered cottons which are so much admired for dainty Summer gowns. The dress will also develop handsomely in wool goods of any seasonable variety, and it is so picturesque that little applied garniture will be necessary. When plain wool goods are used, the frills and skirt may be decorated with rows of narrow ribbon or with feather-stitching.

FIGURE No. 332 G.—GIRLS' COSTUME.

(For Illustration see Page 238.)

FIGURE No. 332 G.—This illustrates a Girls' costume. The pattern, which is No. 6736 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and receives further portrayal on page 244 of this DELINEATOR.

Havane lady's-cloth is the material here pictured in the costume, the novel features of which are the circular flounces on the skirt, and circular sleeve-caps. The skirt is in circular style, its bias edges being joined in a seam at the center of the back, and is covered with three circular flounces, the lower two flounces being sewed to the skirt without fulness and falling in softly undulating curves at the sides and back. Each flounce is trimmed at the lower edge with a band of Titan braid. The upper flounce is gathered with the skirt and joined to the full, round waist, which is arranged on a smooth lining and has a full front and full backs joined in under-arm and shoulder seams. The fulness is confined at the

top and bottom by short rows of gathers at the center of the front and at each side of the closing, which is made invisibly at the back.

The standing collar is covered with braid, and a row of braid encircles the waist, concealing the seam joining the waist and skirt. The one-seam mutton-leg sleeves are mounted on coat-shaped linings and are stylishly topped by circular caps, which are smooth at the top and fall in ripples below. A row of braid encircles each sleeve at the wrist and edges each cap.

French flannel, serge, cashmere, tweed, camel's-hair, crépon, gingham, percale, batiste and chambray will make up nicely in this way, and soutache or Hules braid, gimp, galloon, Persian bands, lace insertion or embroidered edging will afford tasteful and suitable garniture.

FIGURE No. 333 G.—GIRLS' JACKET.

(For Illustration see Page 238.)

FIGURE No. 333 G.—This illustrates a Girls' jacket. The pattern, which is No. 6756 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in two views on page 248 of this publication.

The jacket is of the reefer order and is here represented made of dark-blue shot cloth and finished with machine-stitching. The loose double-breasted fronts are reversed at the top in moderately broad lapels, and the closing is made with button-holes and brass buttons. Side-gores and a curving center seam secure a smooth adjustment

at the sides and back, and the center seam is discontinued above extra fulness underfolded in a box-plait. The side-back seams terminate some distance above the lower edge, and upon each front is arranged a square pocket-lap that conceals the opening to an inserted pocket. The mutton-leg sleeves are shaped by inside and outside seams, and shallow cuffs are simulated by a row of machine-stitching. At the neck is a sailor collar that falls square across the back and has tapering ends which overlap the tops of the revers. The free edges of the jacket are finished with a row of machine-stitching.

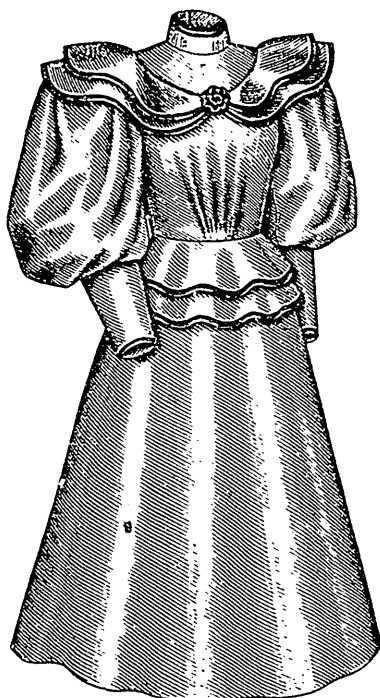
Cloth, melton,

heavy flannel, cheviot, serge, tweed, homespun and the fashionable rough-faced suitings of light weight are well adapted to the mode,



FIGURE No. 334 G.—GIRLS' DRESS.—This illustrates Pattern No. 6752 (copyright), price 10d. or 20 cents.

(For Description see Page 240.)



6739

Front View.



6739

Back View.

MISSSES' COSTUME, WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 240.)

and Hercules or soutache braid will usually be selected to trim. The large hat is bent to suit the face and is adorned with flowers.

FIGURE No. 334 G—GIRLS' DRESS.

(For Illustration see Page 239.)

FIGURE No. 334 G.—This illustrates a Girls' dress. The pattern, which is No. 6752 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age, and is again represented on page 246 of this DELINEATOR.

A very attractive dress for a wee maiden is here shown made of white lawn, with rosettes of white tulle ribbon and ruchings for decoration. The dress has a long-waisted body adjusted by shoulder and under-arm seams and closed invisibly at the back, and upon the body is disposed a full, seamless yoke, which is turned under and shirred at the top to form a standing frill about the neck. The full skirt falls from the body in graceful folds at the sides and is extended to meet the yoke at the front and back, where it is shaped in rounding outline and finished with shirrings and a frill at the top. The bottom of the skirt is completed with a hemstitched hem. The smooth, coat-shaped sleeves are each encircled by two gathered frills, the upper one of which is included in the arm's-eye seam; and each wrist edge is trimmed with a ruching of lawn. Bretelles of the material that are becomingly broad upon the shoulders are gathered to fall with pretty fullness over the sleeve frills, the effect being that of a third frill; and their tapering ends are sewed to position over the side edges of the extended portions of the skirt. The upper edges of the bretelles are finished with self-headed frills which appear to be continuations of those at the upper edges of the extensions. The frills and bretelles are in this instance cut straight, and their lower edges are finished with narrow hemstitched hems. Rosette-bows of ribbon are set at intervals just below the frilled upper edges of the skirt and on the shoulders.

Very dainty little dresses may be made up by the mode in India or China silk, taffeta, challis, figured crépon, embroidered vailing, chambray, embroidered flouncing, gingham, batiste, etc. The yoke will usually contrast when the balance of the dress is cut from wool goods, and may be made of silk, satin, mull or fine lawn. Pretty garniture may be arranged with lace or embroidered insertion, fine embroidery, gimp, narrow passementerie, ribbon of any kind or width or fancy bands.

MISSES' COSTUME, WITH CIRCULAR SKIRT.

(For Illustrations see Page 239.)

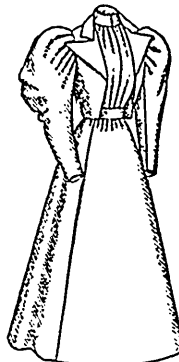
No. 6739.—At figure No. 294 G this costume may be seen made up in a combination of silk crépon and silk, with silk ribbon and a piping of silk for decoration.

Dress goods in a beautiful shade of petunia was here selected for developing this attractive gown, which introduces double ripple bretelles, and basque-skirts or peplums. The skirt is in circular style and has bias back edges that are seamed at the center; it is gathered at the top and falls in slight undulating folds at the front and sides and in flutes at the back, and measures fully two yards and a fourth at the bottom in the middle sizes. The placket is finished above the center seam, and the top of the skirt is completed with a belt.

The waist has a full front and full backs separated by under-arm gores, and presents a smooth effect at the top and short rows of shirrings at the lower edge at the center of the front and at each side of the closing, which is made invisibly at the center of the back. The waist is arranged over a lining fitted by single bust darts and under-arm and side-back gores, and is lengthened by two ripple basque-skirts of unequal depth, which are sewed to the bottom of the waist without fullness and fall below in undulating curves or ripples. Very full puffs extending quite to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and fall gracefully from the shoulders, the sleeves below having the effect of deep cuffs. Not only are the ripple bretelles pretty in themselves, but they give the admired broad-shouldered effect which is so essential a feature in the gowns of growing girls. They consist of two sections of

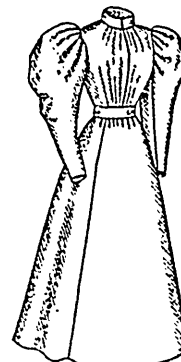
graduated depth, and are becomingly rounded at the ends, which meet at the bust and at a corresponding point at the back. At the neck is a close-fitting standing collar of moderate height. The loose edges of the bretelles and basque-skirts, the upper edge of the collar and the wrist edges are finished with pipings of silk; and a rosette of silk is fastened over the ends of the bretelles at the back and front.

The mode will make up prettily in the new mohair crépons, with satin or velvet for the bretelles and basque-skirts. Cashmere, gingham, serge, vailing, challis, camel's-hair, percale and embroidered batiste will also develop pleasingly in this way, and numerous pretty garnitures may be selected from combinations of ribbon and insertion, velvet and lace, or gimp, galloon



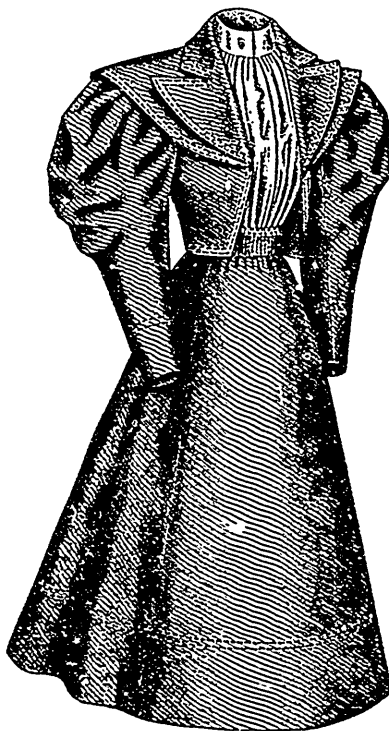
6754

View without Cape Collar.



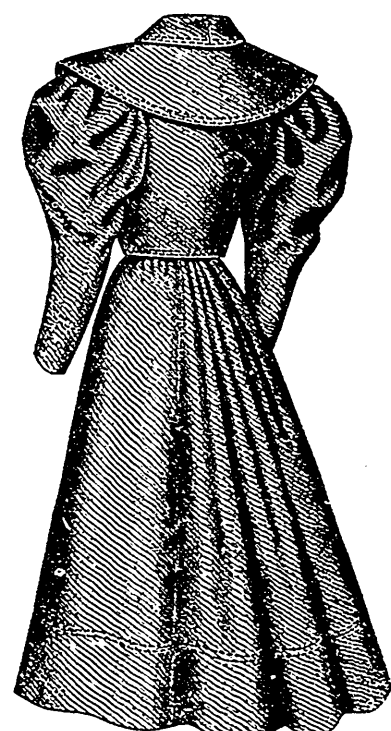
6754

View without Jacket.



6754

Front View.



6754

Side-Back View.

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

(For Description see this Page.)

and passementerie. Fine embroideries, insertions, fancy-stitched bands and cotton gimps and braids will be largely used for ornamenting washable gowns.

We have pattern No. 6739 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires seven yards and three-eighths material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' ETON COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 6754.—Dark-blue cheviot and light silk are associated in this stylish costume at figure No. 320 G in this magazine, serpentine

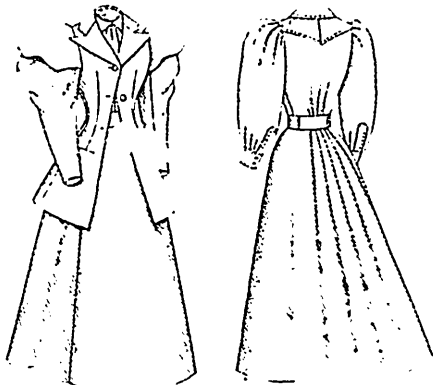
braid providing the garniture. It is again depicted at figure No. 10 on the Juvenile Plate for Spring and Summer, 1894.

The costume is especially adapted for school and travelling wear and is here portrayed made of navy-blue serge and white silk and finished with machine-stitching. The skirt is in the approved four-gored style, and is fashionably distended at the bottom, where it measures about two yards and three-fourths round in the middle sizes. The front and sides are slightly gathered at the top, and are smooth-fitting the fulness being massed in coarse gathers at the back, where it falls in flute-like folds to the lower edge. A neat foot-finish is provided by two rows of machine-stitching made at hem depth from the bottom, and, if desired, an underfacing of canvas, moireen or crinoline may be added. A placket is made

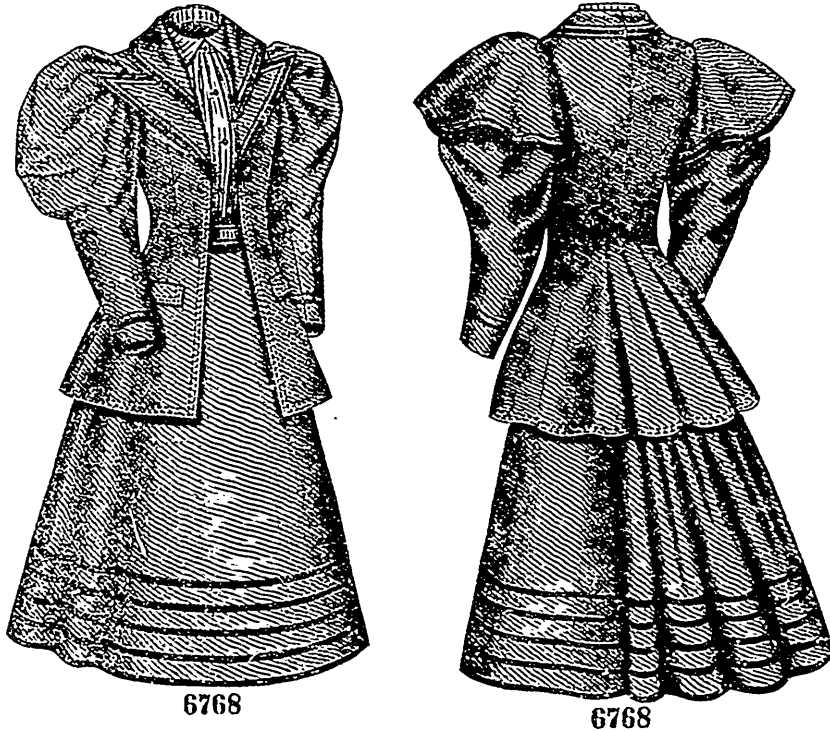
be assumed or omitted at the option of the wearer. The loose fronts are reversed at the top in stylish lapels which form notches with and extend in points beyond the rolling collar, and below the bust the fronts flare prettily. The lapels are faced with the material, the facings being continued down the front edges of the fronts to form underfacings. Under-arm and shoulder seams join the fronts to the seamless back; and attached beneath the rolling collar is a deep cape-collar which presents a rounding lower outline, its ends passing beneath the lapels. The jacket may be made up with or without the cape collar, as illustrated. The *gigot* sleeves are very voluminous and are shaped by inside seams only, and the fulness is laid in forward and backward turning plaits at the top; this arrangement of the fulness causes the sleeve to droop to the elbow in numerous graceful curves, while below it is comfortably smooth-fitting. Deep cuffs are simulated by two rows of machine-stitching, and two rows of stitching follow all the free edges of the jacket.

Cloth, serge, cheviot, tweed, camel's-hair, homespun or any of the fashionable bourretted suitings may be employed in developing a costume of this kind, and plaid, striped or fancy silk, Liberty satin or Bengaline will usually be selected for making the waist. The skirt and jacket could be stylishly trimmed with Hercules, mohair or soutache braid, guimp or passementerie, and a pretty fancy is to overlay the standing collar and to trim the waist at the bust with cross-rows of Persian band.

We have pattern No. 6754 in seven sizes for misses from ten to sixteen years of age. To make the jacket and skirt for a miss of twelve years, will require seven yards and three-eighths of material twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and an eighth fifty inches wide. The waist will need three yards and a half twenty inches wide, or two yards and three fourths thirty inches wide. Price of pattern, 1s. 3d. or 30 cents.



View Showing Jacket Closed, and with Caps. View without Jacket.



Front View, without Caps. Back View, with Caps.

MISSES' BLAZER COSTUME, CONSISTING OF A JACKET, SHIRT-WAIST AND FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' BLAZER COSTUME, CONSISTING OF A JACKET, SHIRT-WAIST AND FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 6768.—At figure No. 326 G in this magazine this stylish costume is pictured made of dark cheviot and light India silk, rows of machine-stitching and a silk tie providing the decoration.

The comfortable blazer costume will continue to be a prominent Summer mode. The natty costume is here illustrated made of serge, with the shirt-waist of striped percale; it displays a skirt with fulness at the back only and a three-quarter length blazer. The skirt is of the four-gored variety, is quite smooth at the front and sides and presents the fashionable distended appearance at the bottom. The back is gathered at the top to fall in flutes that spread gracefully to the bottom, where a deep underfacing of canvas or hair-cloth may be added to emphasize the flare. The skirt is of stylish width, measuring two yards and three-fourths in the middle sizes, and is trimmed at the bottom with five spaced rows of fancy braid. A placket is finished at the center of the back, and the top of the skirt is completed with a wide belt that is lapped to the left side and trimmed at the top and bottom with two rows of braid of different widths.

at the center of the back, and the top of the skirt is finished with a wide belt, which laps broadly and closes at the center and left side, the upper edge of the belt being finished with a double row of stitching.

The silk blouse is worn beneath the skirt and is arranged over a short lining, which is snugly fitted by single bust darts, under-arm and side-back gores and a well curved center seam. The full back and full fronts are separated by under-arm gores; the fulness is becomingly drawn to the center by short rows of gathers at the top and at the waist-line at the back and at each side of the closing, which is made invisibly at the front. The one-seam leg-o'-mutton sleeves are mounted on smooth, coat-shaped linings; they are close-fitting at the forearm, and are fashionably full above the elbow. At the neck is a standing collar of becoming height, which is closed invisibly at the front.

The Eton jacket is a pleasing feature of the costume, and it may

The shirt-waist has loose fronts and a seamless back separated by under-arm gores which produce a smooth effect at the sides. On the back is stitched a rather short, pointed yoke that is bias shaped with a center seam. The fronts are drawn by a short row of gathers at the top to produce pretty fulness at each side of the closing, which is made at the center with gold studs. The fulness at the waist-line is drawn closely to the figure by tapes inserted in a short casing formed across the back and tied over the fronts. The shirt sleeves are stylishly full and are gathered at the top to produce the regulation droop; they are slashed at the back of the arm, one edge of the slash being narrowly hemmed and the other edge finished with a lap that is pointed at the top; they are completed with square cuffs that are closed with studs and finished with machine-stitching. At the neck is a turn-down collar mounted on a shaped band that is closed with a stud.

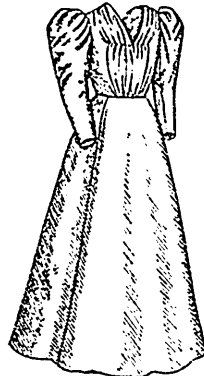
The blazer jacket extends to the fashionable three-quarter depth and is admirably adjusted by single bust darts, under-arm and side-back gores and a curving center seam, the side-back seams disappearing at the waist-line above extra fullness underfolded in backward-turning plaits. Below the waist-line extra fullness is underfolded in a box-plait at the center seam, the plaits flaring in softly rolling flutes that spread gradually to the bottom. The fronts are reversed by a rolling collar to form lapels that extend in points upon the sleeve, and the collar is covered with a facing, which extends upon the lapels with the effect of an overlapping collar and is ornamented at the edge with two rows of braid of different width. The lapels are covered with a facing of the material, which is continued down the fronts to the lower edge of the jacket; and the edges of the lapels are decorated to correspond with the collar. The one-seam leg-o'-mutton sleeves display desirable fullness at the top, the fullness being laid in side-plaits and spreading in balloon fashion on the shoulders; they are trimmed at round cuff depth with two encircling rows of braid. As shown in the illustrations, the jacket may be made up with or without sleeve-caps, which are deep on the shoulders and narrowed under the arms; their circular shape permits them to fall with a rippled effect and they are trimmed with braid to accord with the remainder of the decoration. The lower edge of the jacket is finished with two rows of machine-stitching that are continued up the front edges of the fronts to the lapels. Side pockets in the fronts are covered with square laps that are finished at the edges with machine-stitching and may be worn in or out, as desired. The fronts may be worn open all the way down or closed at the bust, as preferred.

The blazer modes deservedly hold a prominent place in the Summer wardrobe, for they are the most comfortable and attractive costumes yet devised for mountain or seashore outings and ordinary wear in town. An attractive costume may be developed by the mode in fine serge, flannel, outing cloth and other fashionable woollens, with wash silk, percale or Oxford cloth for the blouse; and for an extremely smart costume linen duck may be chosen.

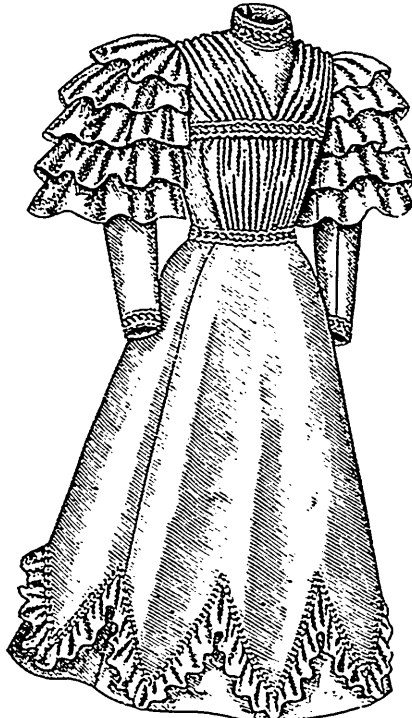
We have pattern No. 6768 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket and skirt will require nine yards and three-eighths of material twenty-two inches wide, or five yards and an eighth forty-four inches wide, or four yards and an eighth fifty inches wide. The waist will need three yards and five-eighths twenty inches wide, or two yards and a half thirty inches wide. Price of pattern, 1s. 6d. or 35 cents.

and bands of ribbon for ornamentation. At figure No. 10 on the Ladies' Plate for Spring, 1894, the dress is again represented.

The dress, which may be assumed for party wear, is here portrayed made of canary China silk, with a narrow frill of the same and passementerie in two widths for decoration. The skirt is in four-gored style, and is not as wide as formerly, measuring but two yards and three-fourths round at the lower edge in the middle sizes. A dainty trimming is provided by a narrow frill of the silk disposed on the bottom of the skirt in points, the gathered edge of the frill being concealed beneath a band of narrow passementerie. The skirt is smooth at the front and sides and is coarsely gathered at the back, where the fullness spreads in flute-like folds to the lower edge. A band of wide passementerie conceals the seam joining the skirt to the fanciful waist, which is made over a smooth lining fitted by single bust darts and under-arm and side-back gores. The full front and full backs are separated by under-arm gores, and are shaped in deep V outline at the top, where the lining may either be cut away to prettily reveal the neck, or faced with the material with pointed-yoke effect. The fullness is tastefully and becomingly disposed by gathers at the shoulders, across the bust and at a corresponding point at the back, and at the lower edge at the center of the front and at each side of the closing, which is made invisibly at the back. Bands of wide passementerie conceal the gathers across the bust and are continued under the arms and across the back. At the neck is a close-

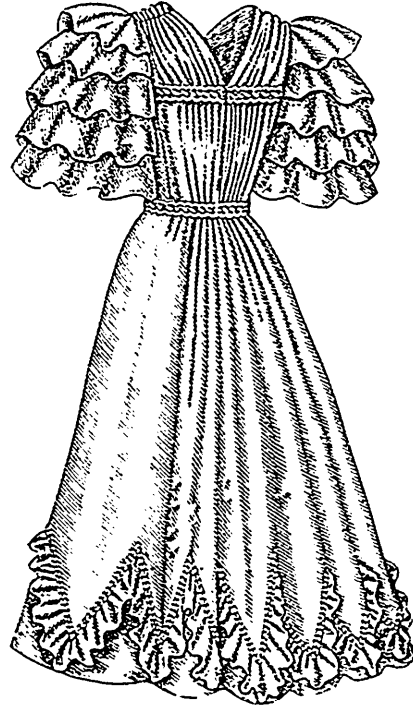


6774
View with Low Neck and Sleeves without Frills.



6774

Front View, Showing High Neck and Sleeves with Frills.



6774

Back View, Showing Low Neck and Elbow Sleeves.

MISSSES' DRESS, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

fitting standing collar adorned with a band of similar passementerie. The smooth, coat-shaped sleeves are trimmed at the wrists with a row of wide passementerie and are rendered very fanciful by five gathered frills, the lowest frill being arranged just above the elbow. These sleeves may be made up without the frills, or, if elbow sleeves be preferred, they may be cut off beneath the lowest frill, as shown in the illustrations.

Exquisite dresses may be made up in this way of taffeta, Liberty satin, fancy silk, crepon, embroidered vailing, crêpe de Chine and the pretty silk-and-wool novelty suitings

now offered in such profusion for dressy wear. Lace, insertion, ribbon, gimp, galloon and passementerie will afford elegant decorations. ribbon being frequently employed for making the sleeve frills.

We have pattern No. 6774 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires eight yards and an eighth of material twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 6774.—Striped silk, all-over embroidery and embroidered edging—are associated in this dress at figure No. 293 G, with rosettes

MISSSES' DRESS, CONSISTING OF A SURPLICE WAIST AND A STRAIGHT, FULL SKIRT.

(For Illustrations see Page 243.)

No. 6753.—This dress is shown made of spotted batiste

and worn with a silk sash at figure No. 328G in this magazine. The dress is here portrayed made of polka-dotted dress goods and

standing collar will be omitted and the lining fronts turned back or cut away to prettily reveal the throat, as shown in the illus-

trations. The sleeves are a becoming feature of the dress; they are gathered at the top and bottom and droop gracefully over the shallow cuff-facings which are applied to the exposed portions of the smooth, coat-shaped linings upon which the sleeves are mounted.

The dress will make up especially well in soft, clinging fabrics, such as cashmere, camel's-hair, challis, crepon, vailing and soft silks, and lace, fine embroidery, metallic or floral passementerie, braid, fancy bands, etc., will furnish rich and effective garniture. A pretty gown was made of ciel vailing embroidered with tiny white silk dots, the lining exposed with V effect and the cuff facings were attractively overlaid with white guipure lace, and the waist was encircled by a belt of three-inch white gros-grain ribbon closed at the back beneath a jaunty endless bow of the same. A bow of similar ribbon was smartly set on each shoulder.

We have pattern No. 6753 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the dress requires eight yards and three-fourths twenty-two inches



6753

Front View, Showing Low Neck.



6753

Back View, Showing High Neck.



6753

Front View Showing High Neck.

MISSES' DRESS, CONSISTING OF A SURPLICE WAIST AND A STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see Page 242.)



6731

Front View.



6731

Back View.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see Page 244.)

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

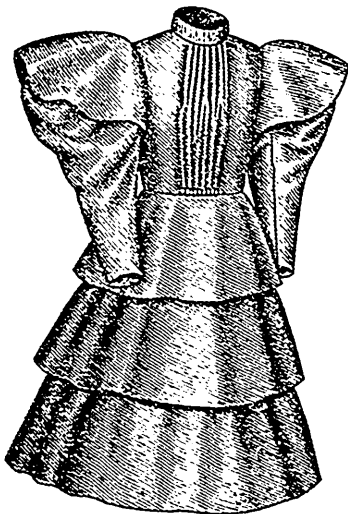
MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 243.)

No. 6731.—Spotted India silk and striped dimity are united in this dress at figure No. 325 G in this magazine, lace edging and a ribbon sash providing the garniture. At figure No. 5 on the Juvenile Plate for Spring and Summer, 1894, the dress is shown differently made up.

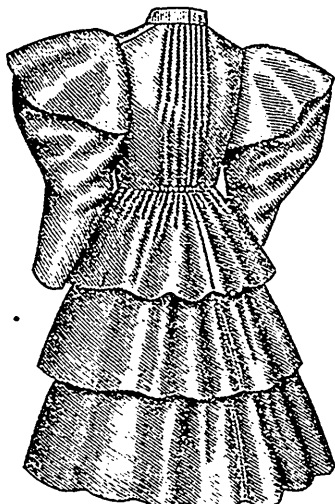
The dress is unpretentious yet attractive in style, and is here represented made of fancy dress goods, with rose-colored silk for the yoke. The full, straight skirt, which measures nearly two yards and a half in the middle sizes, is finished at the bottom with a deep hem; it is gathered at the top and falls in graceful folds from the waist, to which it is joined. The waist has a high-necked lining fitted by single bust darts and under-arm gores. Arranged upon the upper part of the lining is a full, seamless yoke, that is gathered at the lower edge and turned under at the top and shirred to form a pretty standing frill at the neck. The front and back of the waist are shaped in low, fanciful outline at the top to reveal the yoke, and are closely adjusted by single bust darts and under-arm gores. The closing is made invisibly at the center of the back. The leg-o'-mutton sleeves are fitted by inside and outside seams and are mounted on smooth, coat-shaped linings: at the top they display fashionable fulness which is arranged in gathers, and they are closely adjusted below the elbow.

For serviceable wear the pretty vicuna suitings will make up nicely, and silk of a becoming shade should be selected for the full yoke. The fashionable novelty suitings in bright colorings will make up stylishly in this manner, and there are numerous standard materials, such as cashmere, camel's-hair, etc., that will be suitable for the dress. A pretty exponent of the mode is of cadet-blue whipcord, with black Surah for the yoke and sleeves, and black silk soutache braid for trimming. We have pattern No. 6731 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress needs



6736

Front View.



6736

Back View.

GIRLS' COSTUME. (COPYRIGHT.)

(For Description see Page 245.)

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

GIRLS' COSTUME.

(For Illustrations see this Page.)

No. 6743.—Silk and figured cashmere are combined in this pretty costume at figure No. 327 G in this DELINEATOR, with folds of the silk and a buckle for decoration.

The costume is exceedingly quaint and picturesque in simple in design. It is here portrayed made of old-blue



6743

Front View.



6743

Back View.

GIRLS' COSTUME. (COPYRIGHT.)

(For Description see this Page.)

and daintily trimmed with white fancy stitching. The skirt is full and round and is finished at the bottom with a deep hem held in place by a row of fancy stitching, and the top is gathered and joined to the body, from which it falls in full, flowing folds. The front of the body is gathered at the lower edge and cut in low V outline at the neck to reveal a full, pointed yoke, which is gathered at the top and bottom and arranged upon a dart-fitted lining-front. A picturesque effect is given by double lapels that roll back from the edges of the V and stand out broadly on the shoulders. The backs are mounted upon plain backs of lining, and have fulness at the lower edge collected in two rows of gathers made at belt depth apart to correspond with the front. The body is finished with a narrow belt, which is covered with a wider independent belt that is closed at the center of the front, its overlapping end being drawn through a slide. The edges of the independent belt and those of the lapels are decorated with a row of fancy stitching, and the upper edge of the collar, which is in standing style and moderately high, is trimmed to correspond. The coat sleeves have full puffs which reach to the elbow and spread in balloon fashion; and the wrists are ornamented with two encircling rows of fancy stitching.

The little dress is suitable for party or dancing school wear for which uses it may be developed in China silk, Loie Fuller crêpe, crêpe de Chine or similar fabrics. It is adaptable also for ordinary school or home wear, being especially effective in such pretty woollens as cashmere, serge, culé, flannel, challis, etc. A combination of fabrics may, if desired, be employed, and a dainty garniture of lace insertion, gimp, ribbon, etc., may be applied in any pretty way preferred. The mode offers opportunities for combinations of colors and materials, and the revers and yoke will frequently be of a contrasting fabric.

We have pattern No. 6743 in eight sizes for girls from five to twelve years of age. Of one material for a girl of eight years, the costume needs five yards and three-fourths twenty-two inches wide, or four yards and a fourth thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' COSTUME.

(For Illustrations see Page 244.)

No. 6736.—This quaint costume is shown made of lady's-cloth and trimmed with Titian braid at figure No. 332 G in this magazine. The costume is rendered ornamental by the three circular flounces on the skirt and the circular sleeve-caps; it is here portrayed made of Russian-blue dress goods and is plainly completed. The skirt is



6735

Front View, with Two Frills.



6735

View without Frills.



6735

Back View, with One Frill.

GIRLS' DRESS, WITH SPANISH FLOUNCE. (COPYRIGHT.)

(For Description see this Page.)

GIRLS' DRESS, WITH SPANISH FLOUNCE.

(For Illustrations see this Page.)

No. 6735.—Another illustration of this dress may be observed by referring to figure No. 330 G in this magazine, where it is shown made of dark flannel and trimmed with serpentine braid.

The pretty dress is here portrayed made of white lawn strewn with tiny sprigs in China-blue and trimmed with narrow white lace. The skirt is a striking feature of the dress, and the fanciful frills at the neck are picturesque and becoming. The skirt consists of a full upper-portion and a Spanish flounce; the upper portion extends just below the hips and joins the top of the flounce, which is deeply hemmed at the bottom and gathered at the top, the seam joining the portions being concealed by a shirred ruching of the material. The skirt is gathered at the top and is joined to the fanciful waist, which is arranged over a smooth lining fitted by single bust darts and under-arm and shoulder seams, the closing being made invisibly at the center of the back. The full front and full backs are joined in under-arm and shoulder seams, and the fullness is becomingly drawn to the center by short rows of gathers at the top and bottom. Over the smooth, coat-shaped sleeves are disposed full puffs, which extend nearly to the elbows; the puffs are gathered at the top and bottom and stand out stylishly from the arm, and at the wrists the sleeves are plainly completed. The neck is finished with a binding and two frills of graduated depth; the frills flare prettily at the center of the front and back, and the upper frill is turned under at the top and shirred far enough from its edge to form a pretty standing frill. The lower and front edges of the frills are

adorned with narrow white lace, and a frill of lace stands above the top of the upper frill. One or both frills may be used, as illustrated.

Very pretty gowns may be made up in this way of satin-striped challis, embroidered vailing, silk-and-wool crepon, batiste, dimity, nainsook, gingham, chambray and percale, and lace, embroidered edging, ribbon, insertion, gimp and Persian bands afford attractive garnitures. A dainty dress was made of blue-and-white striped nainsook, with two rows of insertion let in the skirt above the hem.



6755

Front View.



6755

View without Bretelles.



6755

Back View.

GIRLS' DRESS, WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 246.)

in circular style and is slightly gathered at the top, the placket opening being made above the seam which joins its bias back edges. It is covered by three circular flounces, which are shaped to present a smooth effect at the front, slight fullness at the sides and undulating flutes or folds at the back. The lower two flounces are sewed on without fullness, and the upper flounce, which is included in the seam joining the waist to the skirt, is slightly gathered. The waist has a full front and full backs and is mounted on a smooth lining which is shaped by under-arm and shoulder seams, the seams of the waist being included in those of the lining. The fullness is prettily drawn by gathers at the top and bottom at the center of the front and at each side of the closing, which is made with hooks and loops at the center of the back. At the neck is a close-fitting standing collar of moderate width. The leg-o'-mutton sleeves are shaped by inside seams only and are mounted on smooth, coat-shaped linings; they are close-fitting below the elbows, and above fall with pretty fullness from the shoulders. Topping the sleeves are graceful circular caps, which are quite narrow under the arms and are deepest on the shoulders, where they fall in graceful ripples.

The costume will make up nicely in cashmere, serge, camel's-hair, novelty suiting, crepon and vailing, and also in gingham, chambray, percale, batiste and fine cambric. Ribbon, plain or fancy braid (both cotton and woollen), lace, fine embroidery or insertion will be the trimmings most generally selected, and they may be sparingly or lavishly applied, according to the material used. When gingham or batiste gowns are made by the mode, the caps and flounces may be prettily trimmed with a row of Valenciennes or oriental lace, fine embroidered edging or insertion.

We have pattern No. 6736 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the costume needs six yards and a half of material twenty-two inches wide, or five yards and an eighth thirty inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

We have pattern No. 6735 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs five yards and five-eighths of material twenty-two inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

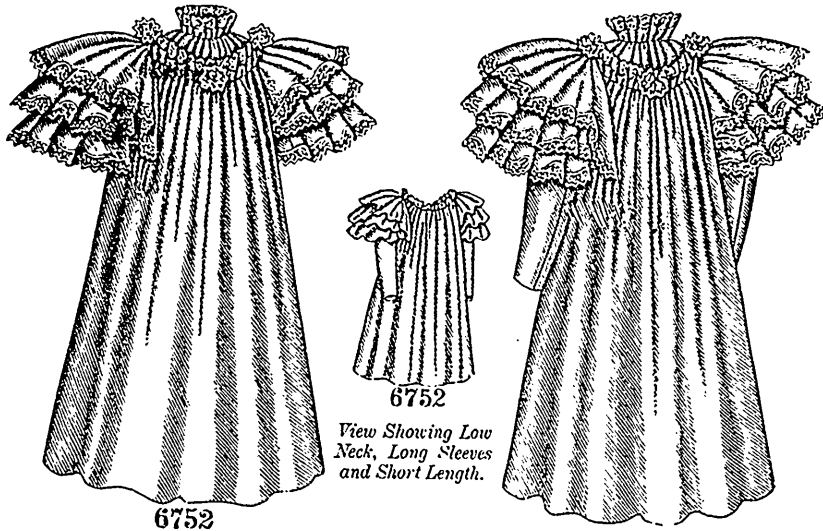
GIRLS' DRESS, WITH CIRCULAR SKIRT.

(For Illustrations see Page 245.)

No. 6755.—Figured cashmere and plain silk are shown united in this dress at figure No. 329 G, and *point de Gène* insertion over bands of the silk provide the decoration. The dress is again represented at figure No. 6 on the Juvenile Plate for Spring and Summer, 1894.

The circular skirt is one of the most pleasing features of the dress here portrayed made of Havane cheviot and decorated with black fancy braid. The skirt is gathered at the top, the fulness being arranged principally at each side of the seam which joins the straight back edges. At the back the skirt falls in undulating folds to the lower edge, where the distended effect is rendered more pronounced by an underfacing of canvas, moiree or crinoline. The front and sides are becomingly smooth-fitting, and the top of the skirt is joined to a fanciful body, which is arranged over a lining fitted by single bust darts and under-arm and side-back gores. The full front and full backs are separated by under-arm gores, and while presenting a smooth effect at the top, they have fulness at the waist-line becomingly drawn by short rows of gathers at the center of the front and at each side of the closing, which is made invisibly at the center of the back. At the neck is a close-fitting standing collar, the upper edge of which is decorated with a row of fancy braid. Mounted on the smooth, coat-shaped sleeves are very full puffs, which extend almost to the elbow; they are gathered at the top and bottom and droop in pretty broken folds from the shoulders; and each sleeve is decorated at the wrist with a row of fancy braid. A fanciful and broad-shouldered effect is given the waist by the double bretelles, which are each in two sections of graduated depth; they are disposed on the waist to outline a pointed yoke, and their ends, which taper to points, meet at the bust at the center of the front and at a corresponding point at the back. The bretelles are stylishly broad over the shoulders, where they are also gathered, and fall over the puffs with the effect of double caps; they are lined throughout with silk, and their upper edges, as well as the seam joining the waist to the skirt, are concealed by fancy braid. The dress may be made up with or without the bretelles.

Very tasteful dresses may be developed in this way in cloth, camel's-hair, tweed, cashmere, crepon, challis, etc., and all of these fabrics may be artistically combined with velvet, Bengaline, satin or fancy silk. For trimmings, lace, insertion, embroidery, gimp, passementerie, galloon, Persian bands and ribbon are usually selected. We have pattern No. 6755 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs five yards and a half of goods twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 10d. or 20 cents.



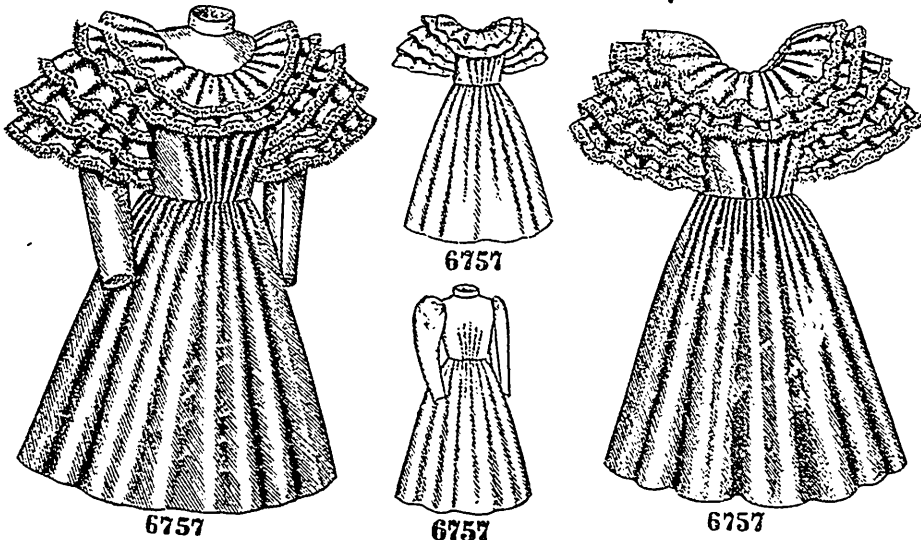
6752 Front View, Showing High Neck and Short Sleeves. 6752 Back View, Showing High Neck and Long Sleeves. GIRLS' DRESS, PERFORATED FOR SHORTER LENGTH. (COPYRIGHT.) (For Description see this Page.)

GIRLS' DRESS, PERFORATED FOR SHORTER LENGTH. (For Illustrations see this Page.)

No. 6752.—This dress is shown in full length at figure No. 334 G in this DELINEATOR, where it is pictured made of white lawn and decorated with *bébé* ribbon, hemstitching and lawn ruckings. It is again shown at figure

No. 1 on the Juvenile Plate for Spring and Summer, 1894. The dress is suitable for occasions when the best in the wardrobe of a girl is demanded. In the present instance it is represented made in Gobelin-blue China silk and prettily trimmed with *ceru point de Gène* lace. The short-waisted body, which is simply shaped by under-arm and short shoulder seams, is closed invisibly at the center of the back, and the top of the body is covered with a full, seamless yoke, which is shirred to form a standing frill about the neck. The full skirt, which is deeply hemmed at the bottom

and gathered at the top, is joined to the lower edge of the waist at the sides and is extended at the front and back to lap over the lower edge of the yoke, the upper edges of the extended portions being turned under and shirred to form a pretty frill finish. Crossing the shoulders are fanciful bretelles, the ends of which are sewed flatly over the sides of the extensions; the upper edges of the bretelles are turned under and shirred at the top to form frills, which lap over the lower portions. From beneath the frills the frills of the extended edge of the yoke as if a continuation of the frills of the extended portions. The smooth coat sleeves are shaped by the customary inside and outside seams and follow closely the outline of the arm; upon them are arranged two shaped frills, the lower



6757 Front View, Showing High Neck and Long Sleeves. 6757 Back View, Showing Low Neck and Short Sleeves. GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.) (For Description see Page 247.)

one extending to the elbow; both frills are gathered with moderate fulness and fall in a series of pretty ripples. The free edges of the frills are tastefully decorated with a row of lace edging, and a dainty rosette of the edging is placed at the center of the front and back and on each shoulder. A row of edging also rises above the frill at the neck. The dress may be made with a high or low neck and with short or long sleeves, as shown in the illustrations; and the skirt may extend to the ankle or be made shorter, as preferred.

Charming little party dresses can be made after the design from Landsdowne, China or India silk, fine French challis, plain or dotted Swiss or sheer nainsook. The mode will make up prettily for ordinary wear in novelty goods, such as mohair crêpon, plain or shot serge, Henrietta in the tints that are especially suited to the young, and also hopsacking, which may be bought in bright mixtures of color. Satin, grosgrain or velvet ribbon, lace or narrow beaded passementerie or gimp are garnitures that may be adopted according to the weave, weight and color of the dress material.

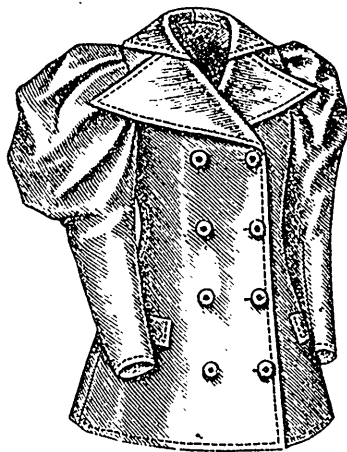
We have pattern No. 6752 in seven sizes for girls from three to nine years of age. For a girl of five years, the dress requires seven yards and five-eighths of material twenty-two inches wide, or six yards thirty inches wide, or four yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

upon the body in round yoke outline are two Bertha frills of unequal depth; they fall with pretty fulness all round from gathers at the top and are decorated at their lower edges with narrow lace edging. A moderately high, close-fitting standing collar is at the neck. The mutton-leg sleeves are covered to the elbow with three frills, the upper one being quite wide on the shoulders and narrowed under the arms. The frills are edged with lace to correspond with the Bertha frills. If a less fanciful dress be desired, the Bertha and sleeve frills may be omitted, as portrayed in one of the small illustrations.

A charming little dress for a birthday party, school fête or entertainment may be developed by the mode in crêpe de Chine, Surah, China silk or crêpon, and a more serviceable dress may be made of cashmere, whipcord, serge, foulé, hopsacking or some other equally attractive woollen goods. Braid, velvet ribbon or narrow gimp may furnish an effective decoration or a simple finish may be adopted.

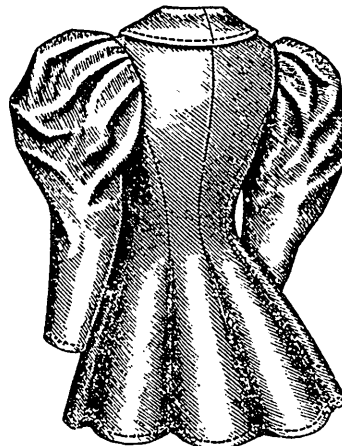
We have pattern No. 6757 in eight sizes for girls from five to twelve years old. For a girl of eight years,

the dress requires six yards and three-fourths of material twenty-two inches wide, or five yards and three-eighths thirty inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



6778

Front View.



6778

Back View.

MISSES' DOUBLE-BREASTED COAT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' DOUBLE-BREASTED COAT.

(For Illustrations see this Page.)

No. 6778.—Cheviot is the material illustrated in this coat at figure No. 322 G in this DELINEATOR, gold soutache braid and brass buttons providing the garniture. It is again represented at figure No. 1 on the Ladies' Plate for Spring, 1894.

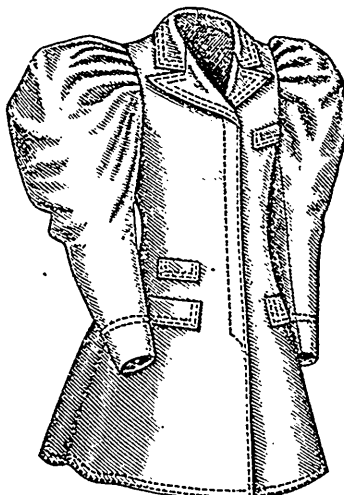
The double-breasted coat, with its broad lapels, deep rolling collar and graceful ripples at the sides and back, is a thoroughly practical outside garment especially suitable for Spring and Summer wear. It is here represented made of tan faced cloth and is simply completed with machine-stitching. The coat extends to a fashionable depth and has loose fronts that lap and close in double-breasted fashion with button-holes and buttons, the fronts being reversed at the top in stylishly broad lapels that are faced with the material. The adjustment is simply accomplished by side-gores and curving center-seams, and the backs and

GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 246.)

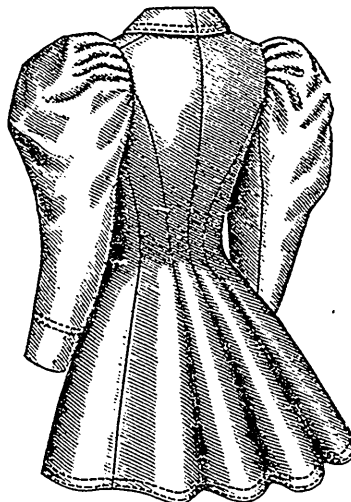
No. 6757.—White embroidered nainsook flouncing, all-over embroidery and embroidered edging are combined in this dainty dress at figure No. 331 G, with the edging for decoration. At figure No. 4 on the Juvenile Plate for Spring and Summer, 1894, the dress is again illustrated.

The dress is picturesque in effect and may be made up with a low neck and short sleeves to wear with a guimpe or with a high neck and long sleeves, as shown in the engravings. In the present instance it is represented made of challis. The skirt is full and round and finished at the bottom with a deep hem, and the top is gathered to fall in flowing folds from the body, to which it is joined. The front and backs of the body are separated by under-arm gores and arranged upon a lining adjusted by single bust darts and under-arm and side-back gores. The front and backs are smooth at the top, and the slight fulness at the waist-line is collected in a short row of gathers at the center of the front and at each side of the closing, which is made invisibly at the center of the back. Arranged



6749

Front View.



6749

Back View.

MISSES' JACKET. (ALSO KNOWN AS THE COVERT COAT.) (COPYRIGHT.)

(For Description see Page 248.)

gores display the fluted effect below the waist-line. The one-seam leg-o'-mutton sleeves are smooth-fitting below the elbow, and the fulness at the top is collected in four box-plaits. A stylish rolling collar completes the neck, the ends lapping over the tops of the revers; and a side pocket in each front is concealed by a square

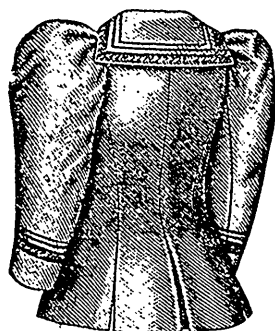
pocket-lap that is finished at its loose edges with a row of machine-stitching. A row of machine-stitching finishes the loose edges of the collar, lapels, wrists and the lower and front edges of the jacket.

Light-weight cloths in such colors as tan, gray, fawn, brown, blue or black will be selected for jackets of this kind, or dress goods of light-weight wool could be chosen if it were desired to match a special suit. The most serviceable materials are the Spring coatings in either light or dark shades. A tailor finish of machine-stitching is always in good taste and sometimes one or several rows of very narrow braid are used.

We have pattern No. 6778 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat requires five yards and a fourth of material twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6756
Front View.



6756
Back View.

GIRLS' JACKET. (COPYRIGHT.)
(For Description see this Page.)

plished by under-arm and side-back gores and a curving center seam, the shaping of the backs and side-backs producing the umbrella or organ folds that spread gracefully over the full skirts at present in vogue. The loose fronts are reversed at the top in small lapels that meet the rolling collar in notches. The lapels are covered with facings of the material, which are continued down the fronts for under-facings and stitched to form a fly, in which the closing is made to a desirable depth with button-holes and buttons. The leg-o-mutton sleeves are of medium size, and the fulness at the top is collected in upturning plaits to produce the broad effect so fashionable at present. The wrists are finished at round cuff depth with two rows of machine-stitching; and two rows of stitching form a tasteful finish for the edges of the collar and lapels and the lower edge of the coat, a single row of stitching following the edges of the fronts below the lapels. Side pockets inserted in the fronts, a change pocket in the right front and a breast pocket in the left front are provided with pocket-laps, all the free edges of which are finished with two rows of stitching.

Jackets of this kind develop with the most satisfactory results in melton, kersey and other smooth-surfaced cloths, although, if preferred, camel's-hair, serge, hopsacking, chevrot and similar fabrics may be used. The smartest jackets display a tailor finish of one or two rows of machine-stitching.

We have pattern No. 6749 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the jacket will require five yards and three-eighths twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' JACKET. (ALSO KNOWN AS THE COVERT COAT.)

(For Illustrations see Page 247.)

No. 6749.—This jacket may be observed made of whipcord and finished with machine-stitching at figure No. 323 G in this DELINEATOR.

The jacket embodies the prominent features of the covert coat and in the present instance is represented developed in a smooth variety of cloth and finished with machine-stitching. It extends to the regulation depth and introduces the popular umbrella folds at the back and sides and is accomplished by under-arm and side-back gores and a curving center seam, the shaping of the backs and side-backs producing the umbrella or organ folds that spread gracefully over the full skirts at present in vogue. The loose fronts are reversed at the top in small lapels that meet the rolling collar in notches. The lapels are covered with facings of the material, which are continued down the fronts for under-facings and stitched to form a fly, in which the closing is made to a desirable depth with button-holes and buttons. The leg-o-mutton sleeves are of medium size, and the fulness at the top is collected in upturning plaits to produce the broad effect so fashionable at present. The wrists are finished at round cuff depth with two rows of machine-stitching; and two rows of stitching form a tasteful finish for the edges of the collar and lapels and the lower edge of the coat, a single row of stitching following the edges of the fronts below the lapels. Side pockets inserted in the fronts, a change pocket in the right front and a breast pocket in the left front are provided with pocket-laps, all the free edges of which are finished with two rows of stitching.



6721

MISSES' AND GIRLS' LARGE LEG-O-MUTTON SLEEVE, WITH LINING.
(FOR OUTSIDE GARMENTS.)
(COPYRIGHT.)

(For Description see Page 249.)

GIRLS' JACKET.

(For Illustrations see this Page.)

No. 6756.—Dark shot cloth is represented in this stylish jacket at figure No. 333 G, and a row of machine-stitching provides a neat completion. Another view of the jacket is given at figure No. 7 on the Juvenile Plate for Spring and Summer, 1894.

Light-brown cloth was here selected for developing the jacket, and a pretty decoration is provided by brown braid in two widths. The loose fronts lap and close in double-breasted style with button-holes and buttons and are reversed at the top in very broad lapels, which are tastefully outlined by one row of wide and two rows of narrow braid, the wide braid being placed at the edge. Side-gores and a well curved center seam secure a snug adjustment at the sides and back, the center seam being discontinued below the waist-line above extra fulness which is underfolded in a box-plait, and the side-back seams some distance from the lower edge. A square pocket-lap is jauntily set on each front and conceals an opening to an inserted pocket. The sleeves are in mutton-leg style and are shaped by inside and outside seams; they are gathered at the top and droop with pretty fulness to the elbow, while below they are comfortably smooth-fitting. Shallow cuffs are simulated by a row of wide braid below two rows of narrow braid, and two rows of narrow braid outline the free edges of the pocket-laps. The sailor collar, which is an attractive feature of the jacket, falls square across the back, and its ends slightly overlap the upper edges of the lapels; its free edges are trimmed with a row of wide braid and two rows of narrow braid.



6720
Front View.



6720
Back View.

MISSES' BASQUE, WITH JACKET FRONT.
(COPYRIGHT.)

(For Description see this Page.)

The jacket will make up smartly in cloth, melton, chinilla, kersey, camel's-hair, tweed and rough-surfaced suitings, and may be decorated with Hercules or soutache braid.

We have pattern No. 6756 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the jacket needs three yards and seven-eighths of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

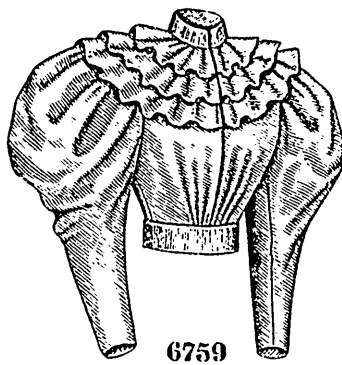
MISSES' BASQUE, WITH JACKET FRONT.

(For Illustrations see this Page.)

No. 6720.—This basque is shown in a pretty combination of white serge and dotted silk at figure No. 321 G in this magazine, blue mohair braid in graduated widths providing the decoration. It is also shown at figure No. 9 on the Juvenile Plate for Spring and Summer, 1894.

The basque is here shown developed in a combination of wool suiting and Bengaline. It extends to the becoming three-quarter depth, and its loose fronts are made to cling gracefully by under-arm gores. The back is adjusted closely by the usual side-back gores and a curving center seam, the shaping below the waist-line producing the rippled or fluted back which is a

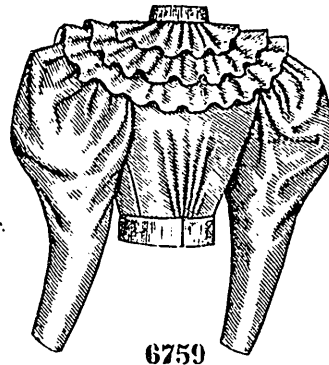
feature of prevailing modes. The fronts are reversed all the way down in lapels that meet the rolling collar in notches, and open widely over a full silk vest arranged upon lining fronts that are adjusted by single bust darts. The vest, which passes into the shoulder and under-arm seams, is disposed with pretty fulness at each side of the closing, which is made invisibly at the center, by gathers at the top and bottom, and the lower edge is concealed beneath a crush belt that is included in the under-arm seam at the right side and secured with hooks and loops at the left side. A crush collar mounted upon a close-fitting standing collar is at the neck, its ends being closed at the throat. The mutton-leg sleeve is arranged upon a coat-shaped lining and is made with an inside seam only; the fulness at the top is gathered to droop in picturesque fashion on the shoulders, and a smooth effect is maintained below the elbow.



6759
Front View.



6759
View without Frills.



6759
Back View.

MISSES' BLOUSE-WAIST. (WITH FITTED LINING WHICH MAY BE OMITTED.) (COPYRIGHT.)

(For Description see this Page.)

The basque may fashionably accompany a full, gored or circular skirt and will be developed most effectively in a combination of woollen goods and Surah, figured or plain taffeta or Bengaline.

We have pattern No. 6720 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque needs two yards and three-eighths of dress goods forty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it requires five yards and a fourth twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' AND GIRLS' LARGE LEG-O-MUTTON SLEEVE. WITH LINING. (FOR OUTSIDE GARMENTS.)

(For Illustration see Page 248.)

No. 6721.—Dame Fashion has set the stamp of her approva. upon the mutton-leg sleeve for coats, jackets and various other outside garments for misses and girls. A stylish example of the mode is

is here represented made of plain cloth. It displays the latest arrangement of the fulness at the top and presents a drooping rather than the high standing effect of past seasons. It is of fashionable width at the top and fits smoothly below the elbow, and is arranged upon a lining, which, like the sleeve, is shaped with only an inside seam. The lining is gathered at the top, and the sleeve is disposed at the upper edge in side-plaits turning toward the top and toward each side edge to present the broad-shouldered effect so admired just now, and produce a series of drooping cross folds and wrinkles below. The wrist is plainly completed.

The sleeve is appropriate for a short, three-quarter or full length coat and is adaptable to all seasonable varieties of coating, cloaking or mixed and fancy cloths. Melton,

kersey, chinchilla and plain cloth are equally adaptable to the mode.

We have pattern No. 6721 in seven sizes from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will require a yard and five-eighths of material twenty-two inches wide, or a yard and a fourth forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' BLOUSE-WAIST. (WITH FITTED LINING WHICH MAY BE OMITTED.)

(For Illustrations see this Page.)

No. 6759.—This dainty waist is shown made of striped batiste at figure No. 324 G in this magazine, and a ribbon belt is worn.

The waist is rendered wonderfully attractive by the addition of three frills

which give a becomingly broad-shouldered effect to the figure, and it may be worn outside the skirt or beneath it, at the option of the wearer. The waist is here shown made of red silk and plainly completed. The full fronts and full back are separated by under-arm gores and present a smooth effect at the top and short rows of shirrings at the waist-line at the center of the back and at each side of the closing, which is made invisibly at the front. The waist is arranged over a short lining fitted by single bust darts, under-arm and side-back gores and a well curved center seam, and is encircled by a belt of moderate width. The frills encircle the top of the waist, the upper frill being included in the seam joining the close-fitting standing collar. The huge leg-o-mutton sleeves are shaped by inside seams only and are arranged upon smooth, coat-shaped linings; they are gathered at the top to droop becomingly to the elbow and are smooth upon the forearm.

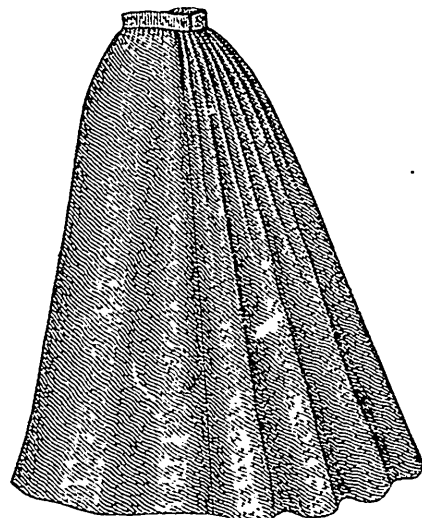
The mode will make up exquisitely in taffeta, plain and figured India silk, Surah, silk gingham, percale, batiste and nainsook.

We have pattern No. 6759 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist requires five yards and an eighth of goods twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' FOUR-GORED SKIRT, WITH FULNESS AT THE BACK ONLY.

(For Illustrations see this Page.)

No. 6762.—The skirt follows closely the style approved for ladies and is pictured made of tweed showing a mixture of red and brown. It has a front-gore, a gore at each side and a wide, seamless back-gore. The trifling fulness introduced at the top of the front and sides is essential to its becoming adjustment. At the back the fulness is massed in closely drawn gathers at the top and spreads toward the lower edge in full, graceful folds. The skirt flares fashionably at the bottom, where it

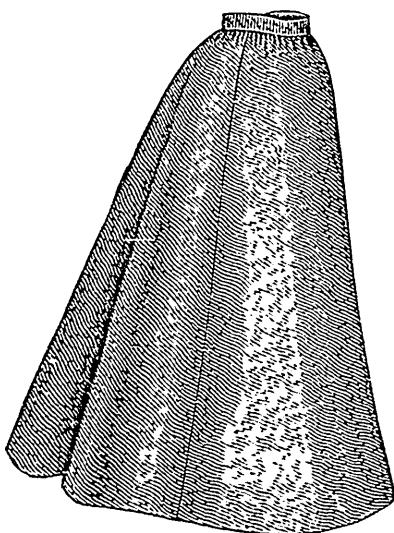


6762

Side-Back View.

MISSES' FOUR-GORED SKIRT, WITH FULNESS AT THE BACK ONLY. (COPYRIGHT.)

(For Description see this Page.)



6762

Side-Front View.

MISSES' FOUR-GORED SKIRT, WITH FULNESS AT THE BACK ONLY. (COPYRIGHT.)

(For Description see this Page.)

measures about two yards and three-fourths in the middle sizes, and,

if desired, the distended effect may be emphasized by an underfacing of canvas, moiree or crinoline. A placket is finished at the center of the back, and the skirt is joined to a belt, which may be finished even with the edges of the placket or lap to the left side.

Henrietta cloth in the new Spring shades, mohair crepon, hopsacking, serge, challis and Summer silks will develop attractively by the

mode, with ribbon, lace, embroidery or bands of velvet for garniture.

We have pattern No. 6762 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt requires four yards and an eighth of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 10d. or 20 cents.

Styles for Little Folks.

FIGURES NOS. 335 G AND 336 G.—LITTLE GIRLS' TOP GARMENTS.

(For Illustrations see this Page.)

FIGURE No. 335 G.—LITTLE GIRLS' COAT.—This illustrates a Little Girls' coat. The pattern, which is No. 6724 and costs 10d. or 20 cents, is in eight sizes for little girls from three to ten years of age, and is given a different portrayal on page 254 of this publication.

The jaunty and comfortable little coat, which is here represented made of *vieux-rose* camel's-hair, has a circular skirt, the bias back edges of which are joined in a center seam. The skirt is seamed to the waist without fulness and presents a smooth effect at the front and rolling folds at the back and sides. The waist is shaped by under-arm and shoulder seams, and the closing is made invisibly at the center of the front. Included in the seam joining the waist to the skirt is a deep, ripple, circular skirt or peplum which is perfectly smooth at the top, falls in a series of undulating curves below and is decorated at its free edges with an applied row of *point de Gène* lace. At the neck is a rolling collar having flaring ends, and beneath this collar are passed two circular cape-collars of unequal depth that stand out stylishly over drooping puffs disposed upon the smooth, coat-shaped sleeves. The free edges of the collars and the wrist, edges of the sleeves are trimmed with a row of lace.

Bengaline, satin, velvet, cloth, tweed, serge, cashmere and Surah are the most appropriate materials for coats of this description, and plain or fancy gimp, galloon or passementerie may be chosen for decoration. A pretty fancy is to line the collars and peplum with fancy silk or satin in a contrasting hue.

The hat shapes a becoming poke and is profusely trimmed with plumes.

FIGURE No. 336 G.—LITTLE GIRLS' SHORT-BODIED COAT.—This

illustrates a Little Girls' coat. The pattern, which is No. 6728 and costs 10d. or 20 cents, is in nine sizes for little girls from two to ten years of age, and may be seen in three views on page 255 of this DELINEATOR.

Quaint and picturesque is the little coat here portrayed made of dark-green chevrot and trimmed with black gimp and crimped Titan braid. The very short waist is shaped by under-arm and shoulder seams and is closed invisibly at the center of the front. Depending from its lower edge is a long, circular skirt, which is smooth-fitting at the front and sides and laid in backward-turning plaits at each side of the seam joining its bias back edges. The mutton-leg sleeves are fitted by inside and outside seams, and are fashionably full at the top and smooth-fitting below the elbow; each wrist is adorned with two encir-

cling rows of gimp, and the upper and lower edges of the moderately high standing collar are followed by one row. Disposed upon the waist at round-yoke depth is a deep, circular bretelle, which is put on without fulness and stands out broadly over the sleeves; its free edges are trimmed with crimped Titan braid headed with gimp, and two curved rows of gimp are set upon the waist above the bretelle.

Exquisite little coats may be made up for best wear in velvet, satin or Bengaline, while for more ordinary occasions cloth, camel's-hair, serge, cashmere and fine merino will be found more serviceable. Ribbon, gimp, passementerie, plain or fancy braid or galloon may be used for decoration, and the coat may be lined throughout.



FIGURE No. 335 G.

FIGURE No. 336 G.

FIGURES NOS. 335 G AND 336 G.—LITTLE GIRLS' TOP GARMENTS.

FIGURE No. 335 G.—This illustrates Little Girls' Coat No. 6724 (copyright), price 10d. or 20 cents.

FIGURE No. 336 G.—This illustrates Little Girls' Short-Bodied Coat No. 6728 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

The large hat is stylishly slashed in front and is trimmed with ribbon and plumes.

FIGURE No. 337 G.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 337 G.—This illustrates a Little Girls' dress. The pattern, which is No. 6763 and costs 7d. or 15 cents, is in seven sizes for little girls from one-half to six years of age, and is shown in three views on page 254 of this magazine.

The little dress is extremely dainty, and is so simple of construction that its development will be an easy matter even to one whose skill with the needle is very limited. It is here shown made of pink-and-white hair-striped gingham. It extends to a becoming depth—quite to the ankles—and its full lower part is shaped to accommodate a shallow, round yoke adjusted by shoulder seams. The lower portion is fitted by under-arm and short shoulder seams and is gathered at the top to fall with pretty fullness at the center. The closing is made invisibly at the back. The yoke is covered with two frills of the material, which are in this instance cut bias instead of straight, as in the original pattern, and a frill, also cut bias, falls with cap effect upon the sleeves, which are gathered at the top and bottom and finished with wristbands, from the edges of which tiny frills of the material droop softly over the hands. If shorter and more fanciful sleeves are desired, they may be shirred to form double puffs and be caught up with straps underneath, the pattern providing for both styles. A narrow band finishes the neck.

Charming little dresses may be developed by the mode in all sorts of pretty woollens and fashionable cottons. Cashmere, challis and flannel will make up very satisfactorily in this way, and striped, checked or plain gingham, chambray, percale, barred muslin, nainsook, lawn and various other washable fabrics will be favored for Summer wear. Frills of lace or embroidery, fancy-stitched bands, beading with or without ribbon, ribbon quillings or some other dainty garniture may be applied in any becoming manner.

FIGURE No. 338 G.—CHILD'S WRAPPER.

(For Illustration see this Page.)

FIGURE No. 338 G.—This illustrates a Child's wrapper. The pattern, which is No. 6725 and costs 7d. or 15 cents, is in eight sizes for children from one-half to seven years of age, and is differently pictured on page 255 of this DELINEATOR.

For the present dainty development of the wrapper chambray showing white polka-dots upon a china-blue ground was chosen, with a frill of embroidery for decoration. The full lower-portion is joined in under-arm and short shoulder seams and fall in full, soft folds from the rather deep, round yoke, to which they are joined. The yoke is shaped by shoulder seams, and the lower edge of the wrapper is finished with a deep hem. The closing is made to a desirable depth at the center of the front with button-holes and buttons. The full shirt sleeves are gathered at the top and bottom and finished with narrow wristbands, and a rolling collar with widely flaring ends is at the neck. A frill of embroidered edging falls prettily from the lower edge of the yoke.

Attractive wrappers for wee women may be developed in rose-pink or baby-blue flannel, cashmere, serge or challis, and equally dainty ones may be made of spotted or striped eider-down or French flannel. The yoke may be of silk or velvet, or of the material overlaid with lace or embroidery; or, if preferred, a pretty arrangement of feather-stitching may form the sole ornamentation.

FIGURE No. 339 G.—LITTLE GIRLS' EMPIRE DRESS.

(For Illustration see Page 252.)

FIGURE No. 339 G.—This illustrates a Little Girls' dress. The pattern, which is No. 6740 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen in three views on page 253 of this DELINEATOR.

The dress displays the short-waisted effect peculiar to the Empire modes, and is represented in the present instance developed in China-blue cashmere, with a unique disposal of black soutache braid for decoration. The skirt is full and round and is finished at the bottom with a deep hem, above which black soutache braid is applied in Virginia fence design; and the skirt is gathered

at the top to fall in full, soft folds from the short body, which has a full front and full backs arranged upon smooth linings. The front and backs of the body are disposed in pretty folds by gathers at the top and along the shoulder edges, the fullness at the lower edge is drawn to the center by gathers, and the closing is made invisibly at the center of the back. The waist is encircled by a crush belt, the frill finished ends of which are closed invisibly at the center of the back. The coat sleeves have full Empire puffs, which display the regulation droop at the top; and the wrists are trimmed with soutache braid applied like that on the skirt. The neck is finished with a narrow binding and a standing frill of the material.

The little dress is suitable for either school or best wear and will develop attractively in serge, flannel, challis, cré-

pon and all fashionable varieties of cotton goods. Gingham, percale, chambray, batiste, cotton crépon, Swiss, nainsook and organdy are especially well adapted to the mode, and a very dainty dress may be made of nainsook flouncing or embroidered batiste. A wool dress may be garnitured with fancy braid, ribbon, feather-stitching, etc., or may be finished quite simply, as preferred.

FIGURE No. 340 G.—LITTLE GIRLS' JACKET.

(For Illustration see Page 252.)

FIGURE No. 340 G.—This illustrates a Little Girls' jacket. The pattern, which is No. 6758 and costs 7d. or 15 cents, is in eight sizes for little girls from two to nine years of age, and is differently displayed on page 255 of this magazine.

The jacket is one of the natiest top-garments introduced for small girls this season, and is here portrayed made of white serge and trimmed with dark-blue military braid. The fronts suggest the popular reefer jacket and are reversed at the top by a rolling collar, the closing being made below in double-breasted style with button-holes and buttons. The collar and the reversed portions of the fronts are covered with a facing of the material, which is con-



FIGURE No. 337 G.

FIGURE No. 338 G.

FIGURE No. 337 G.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6763 (copyright), price 7d. or 15 cents. FIGURE No. 338 G.—CHILD'S WRAPPER.—This illustrates Pattern No. 6725 (copyright), price 7d. or 15 cents.

(For Descriptions see this Page.)

lined down the fronts for underfacings; and the exposed portion of the facing is decorated with three rows of braid that are crossed at the corners of the lapels. The back is fitted nicely by side-gorges and a curving center seam, and the side-back seams are terminated some distance above the lower edge. The mutton-leg sleeves are fashionably full at the top and are gathered to droop in regulation style. They are overlapped by quaint caps, which are in circular style, and gathered to droop in full folds. The caps are trimmed at the lower edges with three rows of military braid; and three rows of similar braid are arranged at each wrist in pointed cuff outline. The curved openings to side pockets inserted in the fronts are finished with machine-stitching and stayed at the ends with silk arrow-heads. The jacket may be made up without the sleeve-caps, if a less fanciful effect be desired.

The mode will produce a most becoming and comfortable top-garment for Spring and the cool days of early Summer, and will develop attractively in cloth, flannel, corduroy, tweed and various other fabrics devoted to such uses. A very jaunty school jacket for a wee maid may be made up in hussar-red cloth, with black soutache braid for decoration. Machine-stitching may be chosen for a finish, if preferred.

The large hat is prettily bent to suit the face, and is lavishly trimmed with flowers.

FIGURE NO.
341 G.—CHILD'S
HOUSE TOIL-
ETTE.

(For Illustration
see Page 253.)

FIGURE NO.
341 G.—This
consists of a
Child's slip or
dress, and
gimpe. The
slip pattern,
which is No.
6733 and costs
7d. or 15 cents,
is in eight sizes
for children from
one to eight
years of age, and
is differently
displayed on
page 254. The
gimpe pattern,
which is No.
4058 and costs
5d. or 10 cents,
is in six sizes
for little girls
from two to
seven years of
age, and is
shown again on
its accompany-
ing label.

The sleeveless
slip, or dress, as
it is also called,
is here shown
daintily devel-
oped in challis.
It is shaped in
low, round out-

line at the top, and is made up with short shoulder seams, and either with or without under-arm seams, according to the width of the fabric selected. The dress is arranged upon a short, low-necked body-lining shaped by under-arm and short shoulder seams, and is closed invisibly at the center of the back; and the upper edge is turned under and gathered to form a standing frill at the top and full folds that flare gradually to the bottom, where the dress is deeply hemmed. The dress is decorated above its hem with two rows of feather-stitching, and dainty frills of the material are arranged at the arm's-eye edges to stand out prettily over the sleeves of the gimpe.

The gimpe is made of India silk and has a deep, square yoke, to which the lower part is gathered with scanty fulness. The full sleeves are finished with narrow wristbands, and a moderately high standing collar is at the neck.

Charming gowns for wee women may be developed by the mode



FIGURE NO. 339 G.—LITTLE GIRLS' EMPIRE DRESS.
—This illustrates Pattern No. 6740 (copy-
right), price 10d. or 20 cents.
(For Description see Page 251.)

in cashmere, merino, embroidered flouncing, lawn, Swiss, percale or chambray, with China silk, Surab, mull or nainsook for the gimpe. Feather-stitching, braiding, tucks, or frills of the material may decorate the bottom of the dress, or a perfectly plain completion may be adopted.

LITTLE GIRLS' EMPIRE DRESS.

(For Illustrations see Page 253.)

No. 6740.—At figure No. 339 G this pretty dress may be seen made of china-blue cashmere and trimmed with soutache braid.

White dress goods were here selected for the quaint little dress, which is simple without being plain, and is within the scope of any amateur dressmaker. The straight, round skirt is deeply hemmed at the bottom and gathered at the top; it falls with graceful fulness

from the body, which has a full front and full backs mounted on a smooth lining, both the body and lining being shaped with under-arm and shoulder seams. The fulness is prettily disposed by gathers at the neck, shoulder and lower edges, and the closing is made invisibly at the center of the back. The neck is finished with a cording, above which rises a doubled frill of the material, forming a becoming completion. The coat-shaped sleeves have very full puffs, which extend midway to the



FIGURE NO. 340 G.—LITTLE GIRLS' JACKET.—This
illustrates Pattern No. 6758 (copyright),
price 7d. or 15 cents.

(For Description see Page 251.)

elbow, are gathered at the top and bottom and droop prettily from the shoulders. A wrinkled belt encircles the waist, its ends being turned under and shirred to form frills, and closed at the back. The sleeves may be cut off below the puffs, and the belt may be omitted, as shown in the small illustration.

The dress will make up prettily in India or China silk, taffeta, vailing, crépon, challis, camel's-hair or merino, and dainty garniture may be provided by trimmings of lace, insertion, ribbon, gimp or fancy bands. When desired for warm weather, the dress may be made of chambray, batiste, gingham, percale or fine lawn, and ribbon or fine embroidery will usually be selected for decoration.

We have pattern No. 6740 in eight sizes for little girls from two to nine years of age. Of one material for a girl of five years, the dress requires five yards and a fourth twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 254.)

No. 6763.—At figure No. 337 G in this DELINEATOR this pretty little dress may be seen made of pink-and-white striped gingham and trimmed with ruffles of the material. At figure No. 11 on the Ladies' Plate for Spring, 1894, the dress is again represented.

White lawn and embroidered edging are united in the present dainty development of the dress. The front and back, which are joined in a seam at each side and short shoulder seams, are disposed with pretty fulness at the center by gathers at the upper edges, and are joined to a round, shallow yoke that is shaped by shoulder seams and closed invisibly at the back. Included in the joining of the dress and yoke is a Bertha-frill of embroidered edging, and a similar frill is joined in the seam with the neck-band. A standing frill of narrow embroidered edging finishes the neck tastefully. The sleeves are gathered at the top and bottom and finished with narrow wristbands that are decorated at the edge with a frill of narrow edging; they may extend to the wrists in bishop-sleeve style, or they

may be drawn up nearly to the elbow and shirred to form double puffs, which may be comfortably supported by three upright tapes tacked at intervals underneath. Included in the arm's-eye seam is a gathered cap-frill of embroidered edging shaped with prettily tapering ends. The small engraving shows the dress with the frills omitted.

The practical shaping of the dress and its quaint appearance render it an exceptionally desirable style for little people. For gingham, lawn, nainsook and various washable goods the mode is eminently appropriate, and on such fabrics embroidery or lace can be used as represented. Challis, cashmere and silk will also make up prettily.

We have pattern No. 6763 in seven sizes for little girls from one-half to six years of age. For a girl of five years, the dress requires three yards and five-eighths of lawn thirty-six inches wide, and three yards and three-eighths of embroidered edging three inches and a half wide. Of one material, it needs five yards and a half twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S SLIP OR DRESS, WITH STRAIGHT LOWER EDGE. (FOR WEAR WITH A GUIMPE.)

(For Illustrations see Page 254.)

No. 6733.—By referring to figure No. 341 G in this magazine, this quaint little slip may be seen made of light challis and decorated with feather-stitching.

Hemstitched nainsook flouncing was selected for the development of the slip in the present instance. The slip has short shoulder seams and will be made without under-arm seams when flouncings are used, but with under-arm seams when the material is not wide enough to avoid piecing, both ways being illustrated and provided for in the pattern. It is arranged upon a short lining that is fitted by shoulder and under-arm seams; and its upper edge is turned under and shirred a short distance from the top to form a standing frill, the shirrings being tacked to the lining. The arm's-eye is trimmed with a doubled frill of the material, and the closing is made invisibly to a desirable depth at the center of the back.

Embroidered flouncings of chambray in the pretty, delicate colors so appropriate for little girls will make up satisfactorily in this way, and so will hemstitched flouncing in pure-white or in colors. Such materials as India or China silk, challis, cashmere and a large line of washable goods can be effectively developed in this manner. On some fabrics velvet ribbon, feather-stitching, braid or lace could be used as a decoration for the skirt.

We have pattern No. 6733 in eight sizes for children from one to eight years of age. For a child of five years, the slip will require four yards of material twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and an eighth forty-four inches wide, or a yard and seven-eighths of hemstitched flouncing forty-one inches wide. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' COAT, WITH CIRCULAR SKIRTS.

(For Illustrations see Page 254.)

No. 6724.—By referring to figure No. 335 G in this DELINEATOR, this quaint little coat may be observed made of *vieux-rose* camel's-hair and trimmed with point de Gène lace. It is also portrayed at figure No. 3 on the Juvenile Plate for Spring and Summer, 1894.

A modish top-garment for a little girl is here pictured developed in brown cloth and trimmed with satin ribbon quillings. The short body is simply adjusted by under-arm and shoulder seams and closed at the center of the front with button-holes and buttons. Joined to the lower edge of the body are a skirt which reaches below the dress, and a hip skirt, each of which is in circular style and shaped with a center seam. The skirts are joined smoothly to the body, and their shaping permits them to fall in ripples or flutes at the back and sides and present the regulation distended appearance at the lower edges. The front and lower edges of the hip skirt are trimmed with a satin ribbon quilling. Almost concealing the body is a double cape-collar, which is in circular style and shaped to spread broadly on the shoulders and fall deep and round at the front and back. The loose edges of the cape collar are trimmed with ribbon quillings, as are also the edges and flaring ends of the rolling collar, which, however, may be omitted, as shown in the small illustration. The coat sleeves are made fanciful by full puffs, which extend to the elbow and are gathered at the top and bottom. The wrists are trimmed with ribbon quillings.

The coat is extremely quaint and picturesque and will be universally becoming to wee women. It will make up attractively in plain or fancy cloth, hopsacking, camel's-hair, cheviot, flannel, wool Bengaline or any other goods of seasonable texture. The style will be especially desirable for remodelling a passé or outgrown garment, as it is nicely adapted to a combination of materials of different shades and textures. Braid, ribbon, gimp or machine-stitching may supply the decoration.

We have pattern No. 6724 in eight sizes for little girls from three to ten years of age. Of one material for a girl of five years, the coat requires five yards and three-fourths twenty-two inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' SHORT-BODIED COAT, WITH CIRCULAR SKIRT.

(For Illustrations see Page 255.)

No. 6728.—Dark-green cheviot is the material pictured in this coat at figure No.

336 G, and trimming is contributed by crimped Titan braid and gimp. The coat is here portrayed made of dark-green cloth and is rendered decidedly picturesque by the deep Bertha-bretelle, which produces the broad-shouldered effect of the 1830 modes. The skirt is in circular style, and presents a smooth effect at the front and sides and two backward-turning plaits at each side of the seam which



FIGURE NO. 341 G.—CHILD'S HOUSE TOILETTE.—This consists of Child's Slip or Dress No. 6733 (copyright), price 7d. or 15 cents; and Guimpe No. 4058 (copyright), price 5d. or 10 cents. (For Description see Page 252.)



6740
Front View.



6740
View with Short Sleeves and without Belt.



6740
Back View.

LITTLE GIRLS' EMPIRE DRESS. (COPYRIGHT.)
(For Description see Page 252.)



6763

View without Collar and with Elbow Sleeves.

joins its bias back edges. The front edges of the skirt are hemmed, and the top is joined without fulness to the short-waisted body, which is shaped by under-arm and shoulder seams and closed invisibly at the center of the front. At the neck is a close-fitting standing collar overlaid by three encircling rows of braid. The mutton-leg sleeves are of moderate size and are shaped by inside and outside seams; they are gathered at the top to ensure the fashionable fulness above the elbow, and are comfortably smooth-fitting below, each

LITTLE GIRLS' JACKET.

(For Illustrations see Page 255.)

No. 6758.—This jaunty little jacket may be seen made of white serge and trimmed with blue military braid at figure No. 340G in this DELINEATOR. At figure No. 8 on the Juvenile Plate for Spring and Summer, 1894, it is again shown.

The newer styles are always becoming to little people, and the jacket here portrayed made of dark-blue cloth and trimmed with two widths of Hercules braid is particularly jaunty and introduces the fashionable circular caps. The loose fronts lap and close in double-breasted style with buttons and button-holes, and are reversed at the top by a rolling collar, the collar and reversed portion being covered with a facing that is continued down the front edges of the fronts to form underfacings. A clinging adjustment at the sides and back is accomplished by side-gores and a well curved center seam, the side-back seams being discontinued some distance above the lower edge. The lower and loose side edges of the jacket are finished with two rows of machine-stitching, and a single row of stitching outlines the curved openings to inserted pockets in the fronts. The coat sleeves are smoothly fitted by inside and outside seams, and are stylishly topped by deep, circular caps, which are gathered slightly on the shoulders and attractively lined with silk, and fall in bell fashion on the sleeves. The lower edges of the caps, the sleeves at the wrists, and the loose edges of the collar are tastefully trimmed with a row of wide and a row of narrow braid, the wider braid being set at the edge. The caps may be omitted if undesirable, as shown in the small illustration.

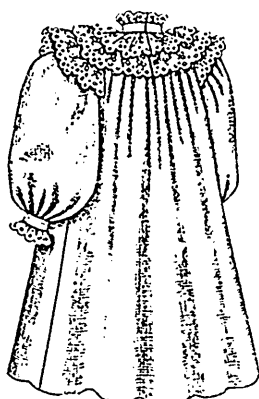
The jacket will make up handsomely in cloth, serge, cheviot, homespun, tweed, camel's-hair, kersey or any of the fashionable light-weight cloakings in the admired shades of hunter's-green, Havana, London-smoke, biscuit and the various shades of tan; and it may be simply finished with machine-stitching or trimmed with braid.

We have pattern No. 6758 in eight sizes for little girls from two to nine years of age. Of one material for a girl of five years, the jacket requires three yards and five-eighths twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 7d. or 15 cents.



6763

Front View.

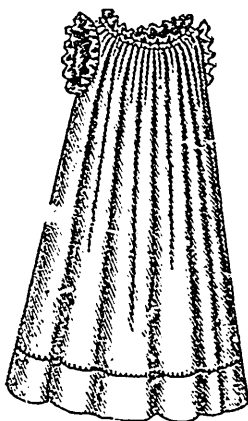


6763

Back View.

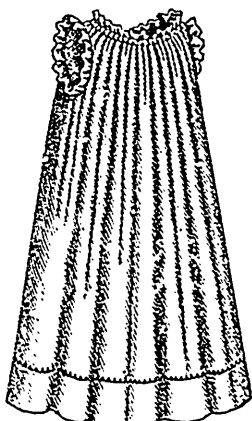
LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 252.)



6733

Front View.

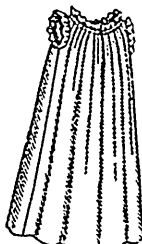


6733

Back View.

CHILD'S SLIP OR DRESS, WITH STRAIGHT LOWER EDGE. (FOR WEAR WITH A GUIMPE.) (COPYRIGHT.)

(For Description see Page 253.)



6733

wrist being trimmed with three encircling rows of braid. The smooth, circular Bertha-bretelle is without seams; it falls below the waist-line at the center of the front and back, and its ends flare slightly. The lower edge of the bretelle is trimmed with three rows of braid to correspond with the decoration on the sleeves and collar.

The coat will make up attractively in cloth, camel's-hair, cheviot, homespun or any of the boarretted suitings, and may be decorated with plain or fancy braid, gimp, galloon, passementerie or bindings of fur. The bretelle may be cut from velvet or satin.

We have pattern No. 6728 in nine sizes for little girls from two to ten years of age. For a girl of five years, the coat requires four yards and a fourth of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S WRAPPER, WITH CIRCULAR YOKE.

(For Illustrations see Page 255.)

No. 6725.—This dainty little wrapper is shown made of polka-dotted blue chambray and trimmed with embroidered edging at figure No. 338G in this magazine.

A charming negligée for a child or lounging robe for a little convalescent is here pictured made of figured flannel. The upper part is a circular yoke, which extends to a pretty depth and is shaped by shoulder seams. The fronts and back of the wrapper are joined in under-arm seams and very short shoulder seams, and are gathered at the top to fall from the yoke with graceful fulness at the center of the back and at



6724

Front View.



6724

View without Rolling Collar.



6724

Back View.

LITTLE GIRLS' COAT, WITH CIRCULAR SKIRTS. (COPYRIGHT.)

(For Description see Page 253.)

each side of the closing, which is made to a desirable depth at the center of the front with button-holes and buttons, the front edges

being lapped and tacked below the closing. The lower edge of the wrapper is finished with a moderately deep hem. The full bishop sleeves are gathered at the top and bottom and finished with wristbands, and a rolling collar with flaring ends is at the neck.

All sorts of fabrics are used for wrappers of this kind, India silk, Surah and cashmere dividing favor with plain, figured and striped French flannel, eider-down flannel and various other woollens of inexpensive grades. Dainty garnitures of ribbon, inexpensive lace, feather-stitching done with silk or ribbosene, etc., may be applied in any pretty way preferred, or a simple completion may be adopted.

We have pattern No. 6725 in eight sizes for children from one-half to seven years of age. For a child of five years, the wrapper requires four yards and seven-eighths of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 7d. or 15 cents.

velours. The portières are simply thrown over a pole at the center and edged with ball fringe, and the sides are caught up near the top with cords and tassels. A lambrequin is disposed over the top of the portières. The ends are thrown over the pole, the edges being each caught up closely and tipped with a tassel. Over the center of the lambrequin, which hangs in a festoon, the tops



6758

View without Caps.

ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Illustrations see Page 183.)

The roomy foyer-hall which is a feature of modern architecture requires furnishing just as much as any other apartment, in view of the fact that it frequently renders service as a living room.

Attractive interiors are not necessarily attained by elaborate treatment, and if taste be coupled with simplicity in the choice of appointments, warmth and cosiness will naturally result. These two essentials are especially important in furnishing such a hall.

The French window pictured at figure No. 1 is daintily curtained with figured silkoline. White holland shades are hung over the sashes. A slender pole is adjusted at the top of the window frame, and over it is draped the curtain, which shows a white ground flowered with isolated light-blue clover blossoms and a border of the blossoms and foliage. The sides of the curtain hang to the floor, being caught back with cords and tassels; and the center is festooned. The arrangement may be very easily copied. Tinted grounds may be procured in silkoline, with clover blossoms of contrasting hue.

Figure No. 2 represents a pretty style of foyer-hall. The floor is of hard wood, and across it lies an oblong Turkish rug. The doors opening into the hall are hung with figured flax velours portières arranged on poles adjusted over the doorways. A stairway leading to the floor above is built in the center; at the foot lies a mat, and on the landing stands a jardinière containing a growing plant. A Moorish grille in dark wood, which matches all the wood-work, crosses one side of the hall above the stairway, and at the left side is suspended a Moorish lamp. An upholstered settle is adjusted at the left of the stairway in a corner, and provides a cosy resting-place. Mats are laid in the doorways. Other furnishing would not be practical for a hall of this kind. Wool tapestry hangings could be used instead of the velours. Embroidered Siberian linen portières are effective



6758

Front View.



6758

Back View.

LITTLE GIRLS' JACKET. (COPYRIGHT.)

(For Description see Page 254.)

of the portières fall in straight folds. Portières are also hung from poles over the doors in the apartment beyond, and between the doorways stands a table holding a fancy lamp, above which is hung a portrait. An upholstered chair is placed at the right side of the large doorway, at the left is a stand holding a lamp and vase, and above the doorway is



6725

Front View.



6725

Back View.

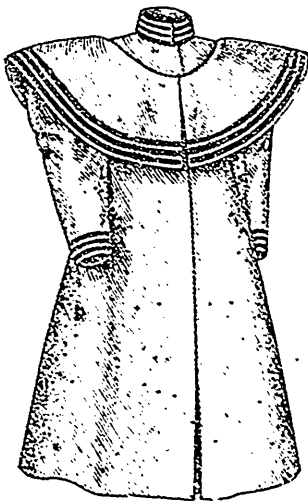
CHILD'S WRAPPER WITH CIRCULAR YOKE. (COPYRIGHT.)

(For Description see Page 254.)

a shelf made with a tasteful grille. Ornaments are arranged on the shelf.

Figure No. 4 illustrates an inviting nook in a foyer-hall. The floor is of hard wood. At the right side is built the fire-place, which is faced with light-yellow encaustic tiles and has brass trimmings. The cabinet mantel is of oak, and upon its shelf stand vases. Above the mantel, on the wall, which is covered with red cartridge-paper having a gilt floral frieze, is hung a neatly framed portrait. An oaken grille crosses the ceiling of the corner, and from it is hung a drapery of red velours, which is held back near the top with gilt chains. From the center of the grille depends a fancy swinging lamp. In the angle of the wall a settle is fitted; it is upholstered in red, with a deep valance at the bottom. China silk cushions rest on the settle, above which, at the center, hangs a book rack, with a marble statuette on an upper shelf, and at the right of the rack are hung pictures. At the left side is a window. The upper sash has bull's-eye panes, and the lower one is hung with Swiss curtains trimmed with ball fringe. On the floor in front of the settle lies a small carpet mat, and upon it rests an upholstered footstool matching the settle. A stand near the window is covered with an embroidered cloth

and holds a lamp and ornaments, and above is hung a portrait. An old-fashioned rocker with a red cushion stands near the mantel.



6728

Front View.



6728

View without Bertha-Bretelle.



6728

Back View.

LITTLE GIRLS' SHORT-BODIED COAT WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 253.)

Figure No. 3 shows an artistic drapery, which is hung in a doorway opening into a drawing-room or library. The drapery is old-rose

Styles for Boys.

FIGURE No. 342 G.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 342 G.—This consists of a Little Boys' suit and cap. The suit pattern, which is No. 6713 and costs 10d. or 20 cents, is in six sizes for little boys from two to seven years of age, and is differently portrayed on page 258 of this DELINEATOR. The cap pattern, which is No. 3166 and costs 5d. or 10 cents, is in six sizes from six

inserted in the hem draws the fulness to the figure, the blouse drooping softly below the jacket. The shirt sleeves are finished with wristbands and round cuffs, and at the neck is a neck-band, over which a collar rolls deeply at the back, the ends of the collar flaring widely at the throat. The collar is trimmed with a frill of edging and is worn outside the jacket.

The jacket is fashionably short and is gracefully shaped by side-back gores and a curving center seam, the middle three seams ter-

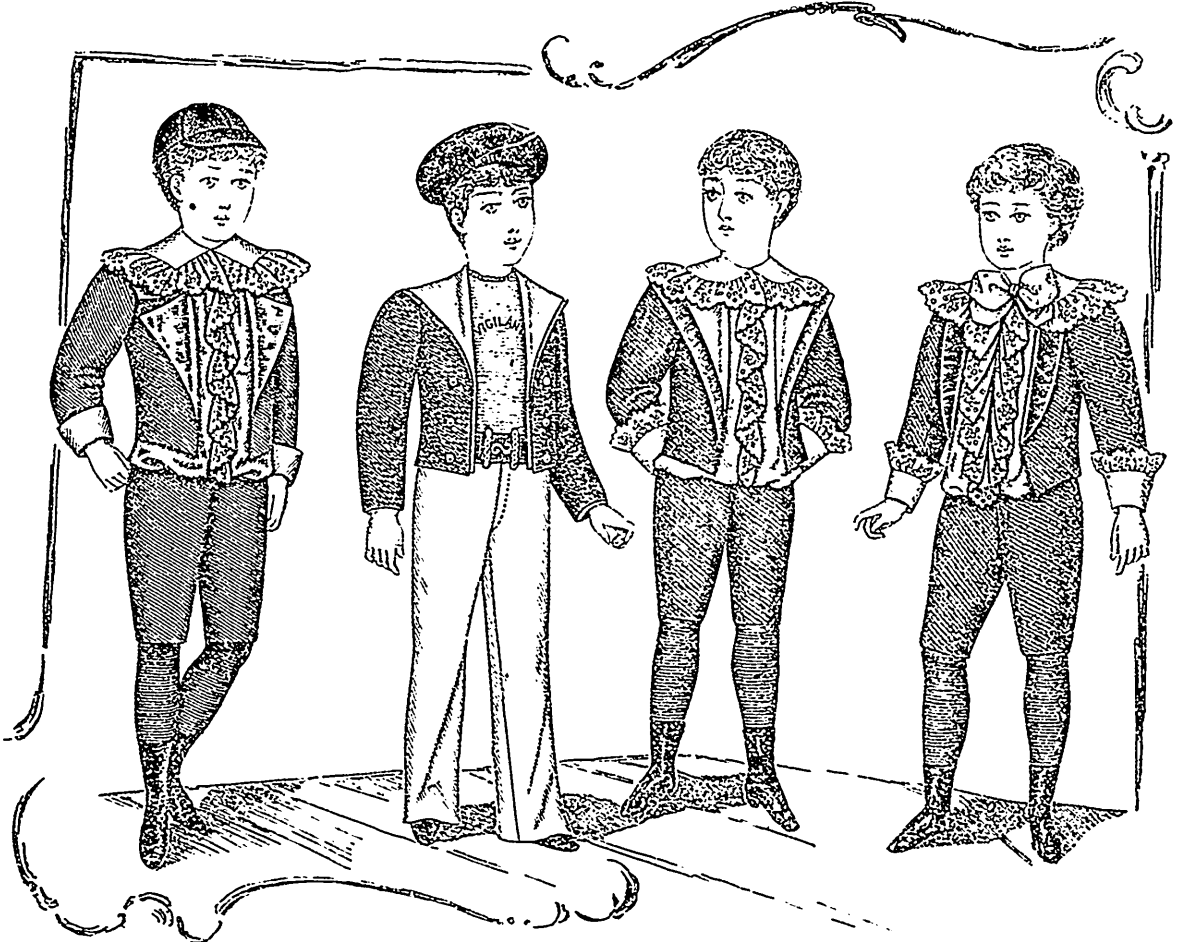


FIGURE No. 342 G.

FIGURE No. 343 G.

FIGURE No. 344 G.

FIGURE No. 345 G.

FIGURE No. 342 G.—LITTLE BOYS' SUIT.—This consists of Little Boys' Suit No. 6713 (copyright), price 10d. or 20 cents; and Cap No. 3166 (copyright), price 5d. or 10 cents. FIGURE No. 343 G.—BOYS' YACHTING SUIT.—This consists of Boys' Jacket No. 6719 (copyright), price 7d. or 15 cents; Cap No. 3033, price 5d. or 10 cents; and Trousers No. 2281, price 10d. or 20 cents. FIGURE No. 344 G.—LITTLE BOYS' SUIT.—This illustrates Pattern No. 6714 (copyright), price 10d. or 20 cents. FIGURE No. 345 G.—LITTLE BOYS' TUXEDO SUIT.—This illustrates Pattern No. 6712 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 256 and 257.)

and a fourth to seven and a half, hat sizes, and may be seen again on its accompanying label.

The suit will be a prime favorite for small boys, and is here represented made up in dark-blue cloth, with light-blue silk for facings and fine lawn for the blouse. The trousers reach to the knee and are shaped by hip darts and the usual seams along the outside and inside of the leg. They are closed at the sides, have pockets inserted above the outside leg-seams, and are attached by means of button-holes and buttons to a sleeveless under-waist that is snapped by shoulder seams and closed at the center of the front.

The shaping of the blouse is accomplished by the customary shoulder and under-arm seams, and the closing is made at the center of the front beneath a jabot-frill of fine embroidery. The lower edge of the blouse is turned under for a hem, and a tape or elastic

minating a short distance above the lower edge. The fronts are reversed in notched lapels, which are faced with silk. The coat sleeves are sufficiently wide to slip on easily over the blouse sleeves, the cuffs of which are rolled back over the jacket sleeves.

The cap, which is made of velvet, has a crown formed of six triangular sections that meet at the center beneath a button. A visor stiffened with canvas joins the crown across the front, and the cap has a silk lining.

Plain, plaid, striped or mixed suiting may be employed in developing the jacket and trousers, and China or India silk or fine lawn or nainsook may be chosen for the blouse. A dressy suit for a small man to wear at a party or dancing-school reception may be made of black velvet, with a blouse of white India silk trimmed with lace. The cap may match or contrast with the suit it accompanies.

FIGURE No. 343 G.—BOYS' YACHTING SUIT.

(For Illustration see Page 256.)

FIGURE No 343 G.—This consists of a Boys' jacket, trousers and cap. The jacket pattern, which is No. 6719 and costs 7d. or 15 cents, is in nine sizes for boys from two to ten years of age, and is pictured in two views on page 261 of this magazine. The trousers pattern, which is No. 2281 and costs 10d. or 20 cents, is in twelve sizes for boys from four to fifteen years of age, and is differently represented on its accompanying label. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, hat sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is shown again on its label.

The jacket is known as the admiral jacket on account of its resemblance to a garment that is very popular in the navy, and is here shown made of fancy cheviot. The fronts extend to the waist-line, and the back, which is handsomely conformed to the figure by side-back gores and a center-seam, is deepened at the center to form a shapely point at the lower edge. The fronts open widely all the way down and are reversed by a rolling collar to form broad lapels, and the collar and lapels are covered with a facing of the material, which is continued for underfacings to the lower edges of the fronts. The collar is overlapped by an independent collar of white linen, which falls deep and square at the back, while its long, tapering ends overlap the lapels and extend to the lower edge of the front, being attached underneath to the jacket with buttons and button-holes. Each front is decorated with three brass buttons. The sleeves are of comfortable width and are plainly completed.

The trousers are made of white duck. They are shaped by the customary seams and darts and present the regulation nautical flare over the boot. The center seam of the back is open for a short distance at the top, a puff or underlap is sewed to an extension allowed on each back edge above the seam, and the back edges are closed over the puff with a tape or ribbon laced through eyelets and knotted at the top. A hip pocket is inserted in the right side of the back, and side pockets are inserted above the outside leg-seams. Under the front is arranged a section that is cut out above the outside leg-seams to form the pocket facing, and buttons are placed at the top for the attachment of suspenders. The trousers are securely supported in the present instance by a broad silk belt having a fancy clasp; and a fancy sweater is worn.

The cap, which is made of dark-blue cloth, has a circular crown, to which the sides are joined. The band is sewed to the loose edge of the sides, and its ends are joined at the center of the back. The cap has an interlining of canvas and a lining of silk, and upon its band, and also upon the front of the sweater, the word "Vigilant" appears.

The suit presents the *négligé* air that is looked for in yachting attire, and will, therefore, be extremely comfortable, whether the youthful wearer is aloft or ashore. The jacket and trousers may be of duck, white or blue flannel, serge, etc.; and if the sweater is not admired, a blouse of lawn, nansook, percale or any of the washable silks may comply to the suit. The cap may match the suit or be of a contrasting fabric. Machine-stitching applied in one or two rows will usually finish the edges of the jacket.

FIGURE No. 344 G.—LITTLE BOYS' SUIT.

(For Illustration see Page 256.)

FIGURE No. 344 G.—This illustrates a Little Boys' suit. The pattern, which is No. 6714 and costs 10d. or 20 cents, is in six sizes for little boys from two to seven years of age, and is shown in four views on page 258 of this magazine.

The present development of the jaunty suit shows an attractive combination of navy-blue tricot, pale-blue silk and white linen, with blouse. The knee trousers are shaped by the usual darts and seams and are closed at the sides. Pockets are inserted above the outside leg-seams, and the top, which is finished with waistbands, is attached to a sleeveless under-waist shaped by shoulder seams and closed invisibly at the center of the front.

The blouse is fitted by the usual seams on the shoulders and under the arms, and is closed at the center of the front beneath a dainty jabot-frill of embroidered edging. The lower edge is turned under for a hem, in which a tape or elastic is passed to draw the fulness to the figure, the blouse drooping over the trousers in regulation fashion. The shirt sleeves are finished with wristbands, and cuffs that roll prettily over the jacket sleeves and are trimmed with edging. The collar is deep and square at the back like a sailor collar and is mounted on a neck-band; its ends round nicely toward the back, and its edges are decorated to correspond with the cuffs.

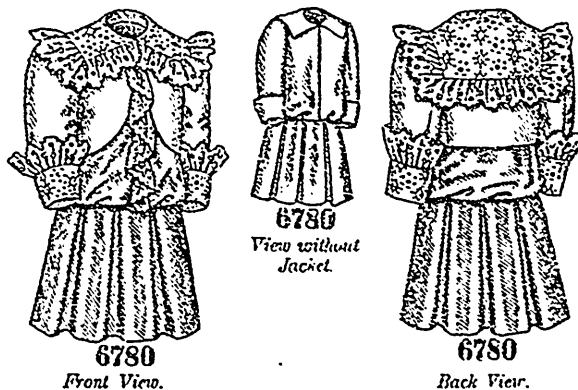
The jacket is adjusted by side-back gores and a center seam and is sufficiently short to show the blouse below it. The fronts suggest the picturesque Directoire modes; they are reversed in broad lapels that are covered with facings of silk, which are continued for underfacings to the lower edge of the jacket; and the lapels are overlapped by the long, tapering ends of a removable linen collar, which falls deep and square at the back, where it is covered by the deep collar of the blouse. The sleeves are in coat-sleeve style and are of ample width.

The suit is extremely picturesque, and when developed in handsome materials will be much admired for party, dancing school and other dressy wear. The trousers and jacket will make up nicely in velvet or broadcloth, with silk for facings; and India or China silk will be selected for the blouse. A serviceable suit for everyday or school wear may be made of tricot, flannel, serge, cheviot, etc., with cambric or lawn for the blouse.



FIGURE No. 346 G.—LITTLE BOYS' SUIT.—This consists of Little Boys' Costume No. 6780 (copyright), price 10d. or 20 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Description see Page 258.)



LITTLE BOYS' COSTUME. (COPYRIGHT.)

(For Description see Page 258.)

FIGURE No. 345 G.—LITTLE BOYS' TUXEDO SUIT.

(For Illustration see Page 256.)

FIGURE No. 345 G.—This illustrates a Little Boys' suit. The pattern, which is No. 6712 and costs 10d. or 20 cents, is in six sizes for little boys from two to seven years of age, and is shown differently developed on page 259 of this publication.

In the present instance fine black diagonal was chosen for the jacket and trousers, and white China silk for the blouse. The trousers reach to the knee and are shaped by hip darts and the usual seams. A pocket is inserted above each outside leg-seam, and the trousers are attached by buttons and button-holes to a sleeveless under-waist, which is shaped by shoulder seams only and closed at the center of the front.

The blouse is fitted by shoulder and under-arm seams and closed at the center of the front beneath a full jabot of lace arranged upon the edge of the overlapping front. The lower edge of

the blouse is turned under for a hem, in which an elastic is inserted to draw the fulness to the waist and cause the blouse to droop gracefully over the trousers. The shirt sleeves are finished with wristbands, and with cuffs that roll prettily over the jacket sleeves and are trimmed with frills of lace; and similar lace decorates the edge of the collar, which is mounted on a shaped neck-band and rolls deeply over the back of the jacket. The collar has widely flaring ends, between which a Windsor scarf is bowed.

The jacket is of fashionable depth and is adjusted by the usual side seams and a center seam, and the edges below the side-back seams are prettily rounded toward the front

and back. The fronts are reversed by a rolling collar, and the collar and reversed portions of the fronts are covered with a facing of white faille, which is continued down the fronts to the lower edge of the jacket for underfacings. The fronts open widely all the way down to reveal the lace-trimmed blouse. The sleeves are in coat-sleeve

especially attractive in cloth, serge, gingham, percale, etc., with lawn or rainsook for the blouse. The cap may match or contrast with the costume it accompanies.

LITTLE BOYS' COSTUME.

(For Illustrations see Page 257.)

No. 6780.—This costume is shown made of striped Galatea and plain lawn at figure No. 346 G in this magazine, with embroidered edging and beading for trimming. At figure No. 2 on the Juvenile Plate for Spring and Summer, 1894, it is again represented.

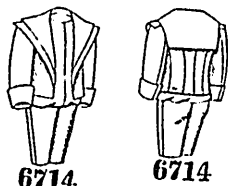
The costume is fashioned in a style that is extremely becoming to small boys, and is here represented developed in percale, lawn and all-over embroidery. The skirt extends to regulation depth and is arranged in well-pressed box-plaits all round and finished at the bottom with a deep hem; and the top may be sewed to the under-waist or finished with a waistband and attached to the under-waist with button-holes and buttons. The under-waist is sleeveless and is fitted by shoulder seams; and the closing is made at the center of the front.

The blouse is shaped by the usual shoulder and under-arm seams and closed invisibly at the center of the front. The lower edge is turned under and stitched to form a hem, through which a tape or elastic is run to draw the fulness to the waist and cause the blouse to droop in characteristic style. The shirt sleeves are comfortably wide and are finished with wristbands over which round cuffs of all-over embroidery roll prettily. The cuffs are trimmed with embroidered edging. The deep sailor-collar is of all-over embroidery and trimmed with a frill of embroidered edging; it is mounted on a neck-band and falls deep and square at the back, its ends flaring widely at the throat. A frill of embroidered edging is arranged upon the front edge of the overlapping front and is prettily revealed between and below the rounding front edges of the jacket.

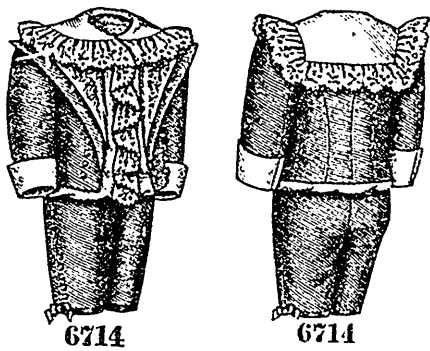
The jacket is fashionably short and is simply adjusted by shoulder and under-arm seams. The fronts meet at the throat, where they are closed invisibly, and below are rounded toward the back. The coat sleeves are sufficiently wide to slip on easily over the sleeves of the blouse, and the cuffs and sailor collar of the blouse are worn outside the jacket.

The costume will make up attractively in cloth and rainsook, tricot and lawn or gingham and any preferred variety of washable goods used for blouses. A skirt and jacket of red cloth, with trimmings of black soutache braid and accompanied by a blouse of fine rainsook, will make a handsome costume for a small boy; and a skirt and jacket of dark-blue, green or tan cloth with a white blouse will be equally appropriate and becoming. The blouse will usually be trimmed with lace or embroidery.

We have pattern No. 6780 in six sizes for little boys from two to seven years of age. To make the blouse for a boy of five years, will require a yard and three-eighths of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide. The jacket and skirt will need three yards and three-eighths twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6714 6714
Views without Blouse Collar.



6714 6714
Front View. Back View.
LITTLE BOYS' SUIT. (COPYRIGHT.)

(For Description see this Page.)

shape; they are of comfortable width and are finished with hems. An attractive suit may be developed by the mode in black, dark-blue or dark-green cloth, serge, tricot, etc., with lawn, rainsook or fine cambric for the blouse and all-over embroidery for the collar and cuffs. Black soutache braid may trim the jacket or a plain finish may be adopted.

FIGURE No. 346 G.—LITTLE BOYS' SUIT.

(For Illustration see Page 257.)

FIGURE No. 346 G.—This consists of a Little Boys' costume and cap. The costume pattern, which is No. 6780 and costs 10d. or 20 cents, is in six sizes for little boys from two to seven years of age, and may be seen in three views on page 257 of this publication. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, hat sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is shown again on its accompanying label.

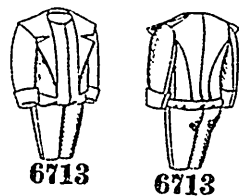
The costume will be a popular one for boys who have not yet arrived at the dignity of trousers, and is here portrayed made of blue-and-white striped Galatea and plain white lawn. The skirt falls in well pressed box-plaits all round, and is sewed, or attached with button-holes and buttons, to a sleeveless under-waist, which is shaped by shoulder seams only and closed invisibly at the center of the front.

The lawn blouse droops in regulation fashion over the skirt, the fulness being drawn to the waist by a tape or elastic inserted in a hem at the lower edge. The fronts join the back in shoulder and under-arm seams, and the closing is made at the center of the front beneath a frill of embroidered edging. The shirt sleeves are finished with wristbands and rolling cuffs that are trimmed with a frill of embroidered edging headed with a row of beading; and the rolling collar, which is mounted on a neck-band and falls deep and square at the back after the manner of a sailor collar, is decorated to correspond.

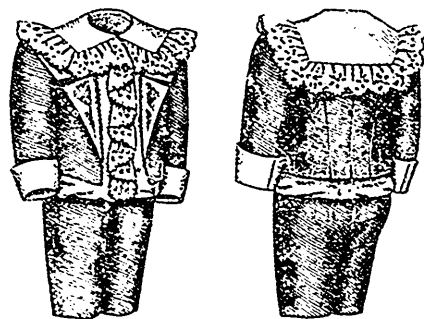
The fronts of the short jacket meet at the throat and round toward the back to effectively reveal the frill upon the blouse; and they join the back in shoulder and under-arm seams. The coat sleeves are comfortably wide and slip on easily over the blouse sleeves, the cuffs of which, as well as the rolling collar, are worn outside the jacket.

The cap is made of white flannel and suggests the Tam O'Shanter and sailor styles. The side is sewed to the circular crown, and a band is sewed to the side, the word Vixen being embroidered on the band.

The costume may be developed in a variety of dress goods, being



6713 6713
Views Without Blouse Collar.



6713 6713
Front View. Back View.
LITTLE BOYS' SUIT. (COPYRIGHT.)

(For Description see Page 257.)

LITTLE BOYS' SUIT.

(For Illustrations see this Page.)

No. 6714.—This handsome little suit may be seen made of tricot, silk and linen and trimmed with lace at figure No. 344 G in this

DELINEATOR. It is further illustrated at figure No. 11 on the Juvenile Plate for Spring and Summer, 1894.

The suit is one of the naggiest modes for small boys and is here portrayed developed in dark-blue cloth, white silk and white lawn. The trousers extend to the knee and are shaped by hip darts and the usual seams along the inside and outside of the leg. They are closed at the sides, and pockets are inserted above the outside seams. The bottom of each leg is trimmed with a band of ribbon tied in a pretty bow at the outside seam, and a row of five buttons appears above the bow. The top of the trousers is finished with waist-bands and attached by buttons and button-holes to a sleeveless under-waist shaped by shoulder seams only and closed at the center of the front.

The blouse is shaped by shoulder and under-arm seams and closed at the center of the front beneath a frill of embroidered edging arranged upon the overlapping front. The lower edge of the blouse is turned under and hemmed to form a casing, in which a tape or elastic is inserted to draw the fulness closely about the waist, the blouse drooping in characteristic style. The full shirt-sleeves are gathered at the top and bottom and finished with wristbands and cuffs, the cuffs rolling over the sleeves of the jacket. At the neck is a deep sailor-collar that is mounted on a neck-band and rolled deeply over the jacket, its ends tapering to points at the throat. The free edges of the collar are trimmed with embroidered edging.

The jacket is sufficiently short to reveal the blouse all round and is shaped by side-back gores and a curving center seam. The fronts are reversed to form long lapels, which are faced with the material, the facings being continued down the fronts for underfacings. The lapels are overlapped by the long, tapering ends of a handsome sailor-collar of white silk; the collar falls deep and square at the back, but is concealed at the back by the blouse collar, which is worn outside the jacket. The coat sleeves are sufficiently wide to slip on easily over the sleeves of the blouse. The jacket is trimmed below each lapel with a row of four buttons.

The suit will develop charmingly for best wear in velvet or fine cloth, with China silk or sheer lawn for the blouse. Less expensive but equally attractive suits may be made of tricot, serge, flannel, chevot, etc., with blouses of lawn, cambric, nainsook, etc. Frills of lace, Irish-point embroidery or Hamburg edging may trim the collar and cuffs of the blouse.

We have pattern No. 6714 in six sizes for little boys from two to seven years of age. For a boy of five years, the blouse requires two yards and an eighth of material twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide. The jacket and trousers will call for two yards and a fourth twenty-seven inches wide, or a yard and an eighth fifty-four inches wide, with one yard of silk twenty inches wide. Price of pattern, 10d. or 20 cents.



6712

View without Blouse Collar and Cuffs.

LITTLE BOYS' SUIT.

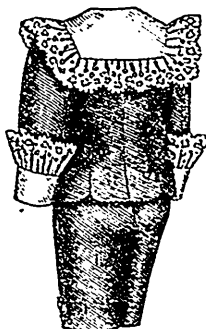
(For Illustrations see Page 258.)

No. 6713.—This handsome little suit is shown in a combination of dark-blue cloth, light-blue silk and white lawn, with embroidered edging for the blouse decoration, at figure No. 342 G in this **DELINEATOR**. It is also pictured at figure No. 12 on the Juvenile Plate for Spring and Summer, 1894.



6712

Front View.



6712

Back View.

LITTLE BOYS' TUXEDO SUIT. (COPYRIGHT.)

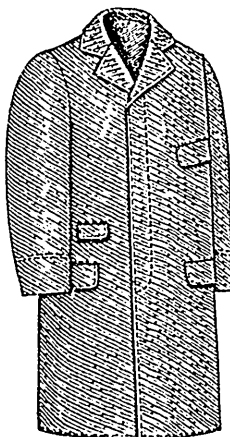
(For Description see this Page.)

and fine white lawn. The trousers extend to the knee and are shaped by hip darts and the usual seams along the outside and inside of the leg. The closing is made at the sides, and pockets are inserted above the outside leg-seams. The top of the trousers is finished with waist-bands and attached with button-holes and buttons to a sleeveless under-waist shaped by shoulder seams and closed at the center of the front.

The blouse is shaped by shoulder and under-arm seams and closed

invisibly at the center of the front. The lower edge is turned under for a hem, in which a tape or elastic is inserted to regulate the fulness about the waist, the blouse drooping in the usual fashion. The shirt sleeves are gathered at the top and bottom and finished with wristbands, and round cuffs which are turned back over the jacket sleeves. At the neck is a shaped band, over which falls a collar that is deep and square at the back and has flaring ends. The collar is worn outside the jacket, and its edges are trimmed with embroidered edging; and a frill of similar edging is applied along the edge of the overlapping front and falls in soft jabot-folds.

The jacket, which is worn over the blouse, suggests the popular



6715

Front View.



6715

Back View.

BOYS' SINGLE-BREASTED FLY-FRONT SACK OVERCOAT.

(For Description see Page 260.)

Eton modes. It is sufficiently short to reveal the blouse below it and is of uniform lower outline. The back is gracefully conformed to the figure by side-back gores and a center seam, the middle three seams being terminated a short distance from the lower edge. The fronts are reversed in broad, notched lapels that are covered with facings of light silk, and they separate widely all the way down to reveal the blouse effectively. The coat sleeves are sufficiently wide to slip on easily over the sleeves of the blouse and are shaped by the usual outside and inside seams.

The suit may be made up in velvet, cloth, serge, tricot, chevot, cassimere, flannel, etc., with white China or India silk, nainsook, lawn or cambric for the blouse. Hamburg edging or Irish-point embroidery may trim the collar and cuffs of the blouse, and narrow soutache braid may be applied to the jacket.

We have pattern No. 6713 in six sizes for little boys from two to seven years of age. For a boy of five years, the blouse requires two yards and an eighth of material twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide. The jacket and trousers call for two yards and five-eighths twenty-two inches wide, or a yard and three-fourths twenty-seven inches wide, or seven-eighths of a yard fifty-four inches wide, with half a yard of silk twenty inches wide to face the lapels. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' TUXEDO SUIT.

(For Illustrations see this Page.)

No. 6712.—At figure No. 345 G in this magazine this suit is shown made of diagonal and silk, with lace edging for the blouse decoration. The suit is again represented at figure No. 20 on the Juvenile Plate for Spring and Summer, 1894.

The suit is picturesque and very becoming, and is here shown made of dark-blue cloth, white silk and white lawn. The trousers extend to the knee and are shaped by hip darts and the customary seams, the closing being made at the sides. Pockets are inserted above the outside leg-seams, and the trousers are completed with waist-bands and attached with button-holes and buttons to a sleeveless under-waist that is shaped by shoulder seams only and closed with buttons and button-holes at the center of the front. Three buttons are placed on the lower part of each trousers leg in front of the outside seam.

The blouse is shaped by shoulder and under-arm seams and closed at the center of the front beneath a jabot of embroidered edging. The lower edge is turned under for a hem, in which a tape or elastic is inserted to regulate the fulness about the waist; and the blouse droops in regulation fashion. The shirt sleeves are gathered

at the top and bottom and finished with wristbands and round cuffs, the cuffs being rolled back over the jacket sleeves and trimmed with frills of embroidered edging. At the neck is a shaped band, over which rolls a collar that falls deep and square at the back, like a sailor collar, and has flaring ends. The collar rolls over the jacket and is trimmed to match the cuffs with a frill of edging.

The jacket is adjusted by center and side seams, the lower corners being rounded below the side seams. The fronts are fitted by under-arm darts and are reversed nearly to the lower edge by a rolling collar; and the collar and reversed portions of the fronts are covered with a facing of white silk, which is continued to the lower edge of the fronts for underfacings. The sleeves are in coat shape and are sufficiently wide to slip easily over the sleeves of the blouse.

Cloth, serge and flannel, with white nainsook, lawn or cambric for the blouse, are much liked for suits of this kind. A suit for very dressy occasions may have a blouse of white China silk, the collar and cuffs of which may be trimmed with fine embroidery.

We have pattern No. 6712 in six sizes for little boys from two to seven years of age. For a boy of five years, the jacket and trousers require one yard of tricot fifty-four inches wide, with five-eighths of a yard of silk twenty inches wide. Of one material, they need two yards and three-fourths twenty-two inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and an eighth fifty-four inches wide. The blouse calls for two yards and an eighth of material twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

BOYS' SINGLE-BREASTED FLY-FRONT SACK OVERCOAT.

(For Illustrations see Page 259.)

No. 6715.—This overcoat is again illustrated at figures Nos. 18 and 23 on the Juvenile Plate for Spring and Summer, 1894.

A stylish variety of the single-breasted sack overcoat, which has been received with so much favor this season, is here portrayed developed in cheviot. It is of fashionable length, and the fronts, which are fitted at the sides by under-arm darts, are reversed at the top in small lapels by a rolling collar which meets the lapels in notches; and below the lapels the closing is made with buttons and button-holes in a fly. The back is handsomely conformed to the figure by side seams and a center seam, and the center seam terminates some distance above the lower edge at the top of extra widths, the extra width on the left back being turned under for a hem, under which the width on the right back is lapped.

The overcoat has side pockets, a breast pocket at the left side and a change pocket at the right side, all of which are provided with pocket-laps having square corners; and all the edges of the laps are finished with a single row of machine-stitching. The sleeves are comfortably wide and are each decorated at the wrist with two rows of machine-stitching made at cuff depth from the edge. A single row of machine-stitching forms a neat finish for all the free edges of the overcoat.

Melton, kersey, chinchilla, cheviot, whipcord, diagonal, vicuna and hopsacking are adaptable to the mode, although this season a decided preference is given to cloths of smooth surface. The finish will usually be provided by a row of machine-stitching, but, if desired, a velvet collar-facing may be applied, and the edges may be left perfectly plain.

We have pattern No. 6715 in twelve sizes for boys from five to sixteen years of age. Of one material for a boy of eleven years, the overcoat requires three yards and a fourth twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' SINGLE-BREASTED SACK COAT.

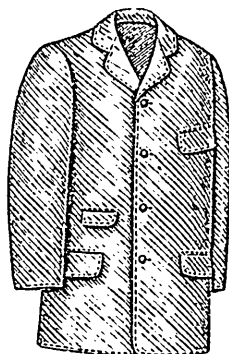
(For Illustrations see this Page.)

No. 6711.—This coat is shown again at figures Nos. 14 and 19 on the Juvenile Plate for Spring and Summer, 1894.

The coat is here represented made of serge of reasonable weight and finished with machine-stitching. The fronts are reversed at the top in small lapels by a rolling collar which meets the lapels in notches, and the back is nicely conformed to the figure by well curved center and side seams, the center seam terminating some distance from the lower edge at the top of extra widths; the extra width on the left back is turned under for a hem, under which the other extra width is lapped and tacked. The closing is made in single-breasted fashion with four button-holes and buttons. The side pockets, the breast pocket at the left side and the change pocket at the right side are finished with pocket-laps; the laps have rounding lower front corners, and their edges are followed with machine-stitching. The coat sleeves, which are of comfortable width, are each finished at the wrist with a row of machine-stitching, and a row of stitching finishes all the free edges of the coat.

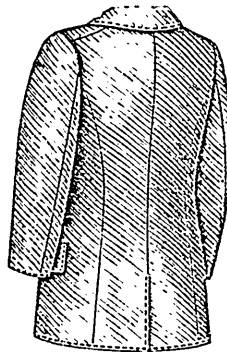
The coat is a becoming style for boys and will make up fashionably in a variety of materials. Melton, kersey, chinchilla, diagonal, cheviot, etc., are a few of the coatings at present in vogue, and the mode of completion will usually be as represented.

We have pattern No. 6711 in eight sizes for boys from nine to sixteen years of age. Of one material for a boy of eleven years, the garment requires two yards and three-fourths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6711

Front View.

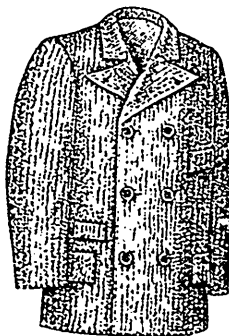


6711

Back View.

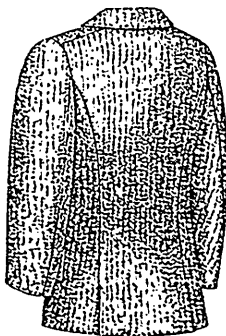
BOYS' SINGLE-BREASTED SACK COAT.

(For Description see this Page.)



6718

Front View.



6718

Back View.

BOYS' DOUBLE-BREASTED SACK COAT.

(For Description see this Page.)

BOYS' DOUBLE-BREASTED SACK COAT.

(For Illustrations see this Page.)

No. 6718.—This coat is again shown at figure No. 17 on the Juvenile Plate for Spring and Summer, 1894.

A reasonable variety of suiting was chosen for the coat in the present instance, and machine-stitching provides a neat finish. The coat is of regulation length, and its front lap widely and close in double-breasted fashion with button-holes and buttons. The fronts are reversed in lapels by a rolling collar which meets the lapels in notches, and a button-hole is worked in each lapel. The back is seamless at the center and is joined to the fronts in side seams, which are terminated some distance from the lower edge at the top of underlapping extra widths allowed on the

fronts; and the ends of the side seams are marked with triangular ornaments worked with silk. A side pocket in each front, a breast pocket at the left side and a change pocket at the right side are provided with pocket-laps that have square corners and are finished at the edges with a row of machine-stitching. All the free edges of the coat are finished in a similar manner. The coat sleeves are of comfortable width; they are hemmed at the bottom and finished with a row of machine-stitching made at the wrist edges.

Sack coats are very popular just now and are stylishly made of cheviot, serge, camel's-hair, hopsacking, cloth, tweed, diagonal and plain and fancy coatings. A flat binding of silk or mohair braid may finish the loose edges, but a simple completion of machine-stitching is most appropriate. Bone, horn or cloth-covered buttons will generally be selected for closing.

We have pattern No. 6718 in thirteen sizes for boys from four to sixteen years of age. Of one material for a boy of eleven years, the coat requires two yards and five-eighths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' THREE-BUTTON CUTAWAY SACK COAT

(For Illustrations see this Page.)

No. 6717.—This coat is differently represented at figures Nos. 15 and 21 on the Juvenile Plate for Spring and Summer, 1894.

The coat is, as Fashion at present demands, considerably longer at the back than those lately worn, and is here portrayed made of checked cheviot. The collar rolls the fronts in small lapels with which it forms notches, and the closing is made with three button-holes and buttons. Below the closing the fronts round gracefully toward the back, which is fitted by side seams, and a center seam that terminates some distance below the lower edge at the top of extra widths, the extra width on the left back being turned under for a hem, beneath which the extra width on the right back is lapped and tacked. The coat is provided with side pockets, a breast pocket at the left side and a change pocket at the right side, the openings of which are covered with pocket-laps. The comfortable coat sleeves are shaped by the usual seams and are each finished at the wrist with a single row of machine-stitching. A row of stitching finishes the edges of the pocket-laps and all the other edges of the coat.

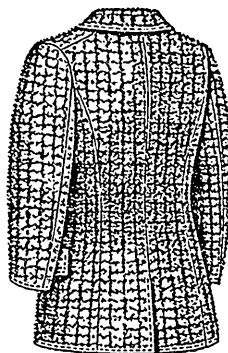
Diagonal, tweed, serge, cheviot and plain and fancy suitings are the most favored fabrics for coats of this kind, and if a simple finish of machine-stitching be deemed undesirable, the edges may be bound with silk braid.

We have pattern No. 6717 in eight sizes for boys from nine to sixteen years of age. To make the coat for a boy of eleven years, calls for two yards and three-fourths of goods twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6717

Front View.

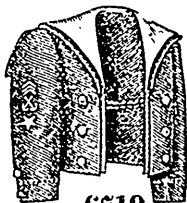


6717

Back View.

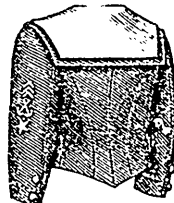
BOYS' THREE-BUTTON CUTAWAY SACK COAT.

(For Description see this Page.)



6719

Front View.



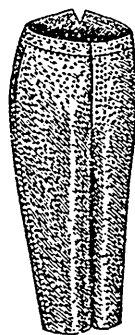
6719

Back View.

BOYS' JACKET. (KNOWN AS THE ADMIRAL JACKET.)

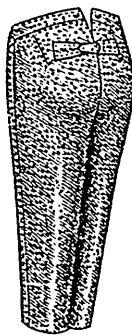
(COPYRIGHT.)

(For Description see this Page.)



6716

Front View.



6716

Back View.

BOYS' FULL-LENGTH TROUSERS.

(For Description see this Page.)

fronts to the lower edge. It is made with a fitted cape or band at the back and is attached to the jacket with button-holes and buttons. The fronts of the jacket are connected just below the ends of the jacket collar with fancy cord and are each decorated with three large buttons.

The jacket is one of the jauntiest yet devised for small boys and may be worn with long or short trousers and a sailor blouse or shirt-waist to complete a very stylish suit. It will develop admirably in cloth, serge, tricot, whipcord, diagonal, flannel, hopsacking, cheviot, any variety of plain or fancy suitings, etc., and may be made up quite plainly or with an edge decoration of machine-stitching or braid. The wrists and fronts will usually be decorated with buttons.

We have pattern No. 6719 in nine sizes for boys from two to ten years of age. To make the jacket for a boy of five years, requires a yard and a half of material twenty-seven or thirty-six inches wide, or one yard fifty-four inches wide. The removable collar calls for seven-eighths of a yard either twenty-seven or thirty-six inches wide, with five-eighths of a yard of material thirty-six inches wide for interlining. Price of pattern, 7d. or 15 cents.

BOYS' FULL-LENGTH TROUSERS.

(For Illustrations see this Page.)

No. 6716.—At figures Nos. 14, 15, 17, and 23 on the Juvenile Plate for Spring and Summer, 1894, these trousers are again represented.

The trousers are shaped to fit perfectly over the boot and are here portrayed made of fancy trousering. Their shaping is accomplished by the usual seams along the inside and outside of the leg and a center seam, and the edges of the outside leg-seams are turned forward and stitched in welt style. The center seam terminates a short distance from the top, and a smooth adjustment at the back is produced by a hip dart at each side. Narrow straps with pointed ends are buckled at the center of the back and sewed to position at their opposite ends, their edges being followed with a row of machine-stitching. The top of the trousers is finished at each side with a waistband that is narrow at the back, its edges being followed with a row of machine-stitching; and the usual suspender buttons are added. A side pocket is inserted in each outside leg-seam, the backs being extended to form facings for them; and a hip pocket is inserted at the right side. The trousers are closed with buttons and button-holes in a fly, and the lower edges of the legs are finished with the customary hems.

The trousers will make up fashionably in stripes or checks, fancy or plain suitings, cheviot, serge, cassimere, hopsacking, tricot, cloth, tweed or flannel. They may accompany a single or double breasted coat and vest of the same or a contrasting material, and the finish will usually be as represented.

We have pattern No. 6716 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the

trousers require two yards of material twenty-seven inches wide, or one yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

BOYS' JACKET. (KNOWN AS THE ADMIRAL JACKET.)

(For Illustrations see this Page.)

No. 6719.—Dark fancy cheviot and white linen are combined in this jacket at figure No. 343 G in this *DELINEATOR*, with buttons for decoration. At figure No. 22 on the Juvenile Plate for Spring and Summer, 1894, it is again represented.

The jacket is fashioned after a mode which is popular in the navy, and is in consequence known as the Admiral jacket. It is here pictured made of navy-blue cloth, with white linen for the removable collar. The fronts open all the way down and are reversed at the top by a handsome collar, which falls deep and square in sailor style at the back and is covered with a facing that is continued down the fronts for underfacings to the lower edge of the jacket. The back is nicely conformed to the figure by side-back gores and a center seam and is deepened at the center to form a shapely point. The coat sleeves are of comfortable width, and in their shaping the usual outside and inside seams are introduced; and each sleeve is decorated with a row of machine-stitching, two buttons applied at the outside seam, and emblems. The removable collar is in sailor style and falls deep and square over the jacket collar at the back, its long, tapering ends underlapping the

The *QUARTERLY CATALOGUE OF METROPOLITAN FASHIONS* for Spring, 1894, is now ready for distribution. It contains accurate and artistic representations in miniature of the current fashionable styles, and will be found an exceedingly handy pamphlet of reference by dressmakers, mothers of families and all

others who are interested in the preparation of Spring outfits. Should the Catalogue not be procurable through the nearest agency for the sale of our Patterns, we shall be pleased to forward it free to any party ordering, on receipt of a two-cent stamp to prepay postage. **THE BUTTERICK PUBLISHING Co. (LIMITED).**

Illustrated Miscellany.

FASHIONABLE HATS AND HAT SHAPES.

(For Illustrations see Page 186.)

In this department for the current month a departure has been made that will doubtless find great favor in the eyes of our readers. Hitherto only trimmed hats have been shown, but under the new arrangement the

FIGURES NOS. 3 AND 4.—LADIES' HAT.—This is a unique shape in fancy straw, and a pretty union of dark-gray and corn-color is effected in the trimming. The shape is shown at figure No. 4. It is of the turban order, having a brim that is sharply turned up all round, and a low, rounding crown. The brim juts out slightly at



FIGURE NO. 1.—FLOWER COLLARETTE.

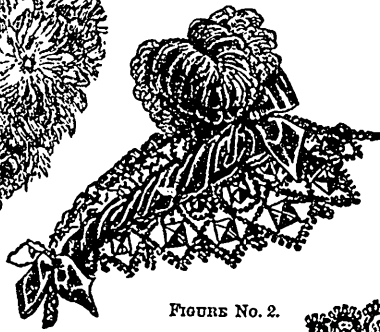


FIGURE NO. 2.



FIGURE NO. 4.

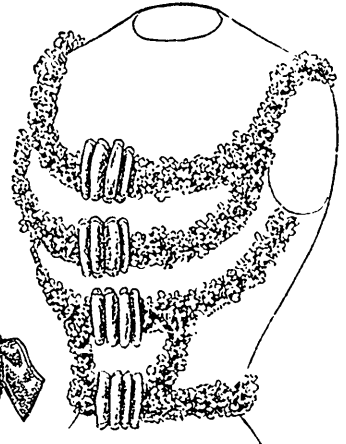


FIGURE NO. 8.—FLORAL DECORATION.

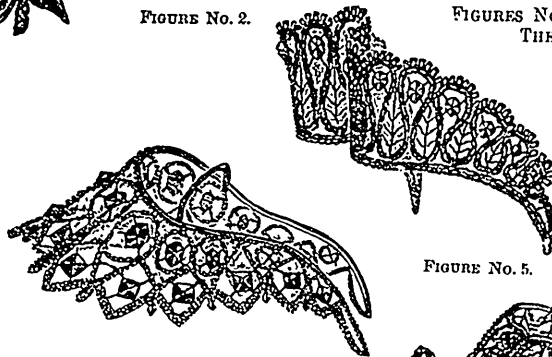


FIGURE NO. 3.

FIGURES NOS. 4 AND 5.—LADIES' THEATRE BONNET.

FIGURE NO. 5.

FIGURES NOS. 2 AND 3.—LADIES' JET BONNET.

the front, breaking the otherwise plain outline. The trimmed hat is represented at figure No. 3. The brim is covered with dark-gray velvet, and corn-colored crêpe de Chine is arranged across the upper edge of the brim in front and disposed at each side of the center in a loop that is wired to stand high above the crown. A twist of the crêpe holds each loop in position, and two gracefully bent wings of straw stand just back of the loops, completing the decoration. Such a hat would look very well with a tailor-made gown.



FIGURE NO. 7.

FIGURES NOS. 5, 6, 7 AND 8.—LADIES' LARGE HAT AND COLLAR.—At these fig-

unadorned shapes will be depicted in conjunction with the finished *chapeaux*. This method of display will prove of great assistance in the selection and trimming of hats to both the practised and the amateur milliner.

A very attractive fancy of the moment is that of having a hat and collar that correspond, feathers and satin entering largely into their construction. These dainty confections are for promenade, calling and kindred wear.

Then there are exquisite little evening bonnets of jet that can scarcely be called protective, but are pretty enough to please the most capricious dames and maidens. Velvet, satin, ribbon and fancy pins are all called into use in trimming these tiny shapes.

FIGURES NOS. 1 AND 2.—LADIES' SMALL HAT.—A style that will prove very generally becoming is here depicted. The frame, seen at figure No. 1, shows a low, curving crown, and a rolling brim, the sides of which are much deeper than the front and slightly deeper than the back.

The trimming, which is illustrated at figure No. 2, consists of Bougival silk, jet gimp and pins. The brim is covered with silk arranged in two folds at the edge, and a row of jet is applied just below the lower fold. The silk is pushed over the crown, drawn loosely over the brim at the front, and disposed in a wide loop and end at the left side. A fancy jet pin is thrust into the crown at each side. The hat is very stylish, yet simple enough for general wear, both the shape and trimming being particularly appropriate for such use.

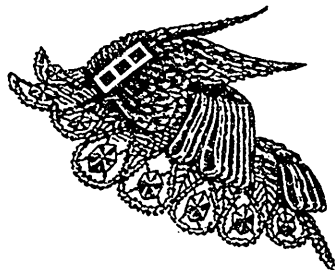


FIGURE NO. 6.

FIGURES NOS. 6 AND 7.—LADIES' EVENING BONNET.

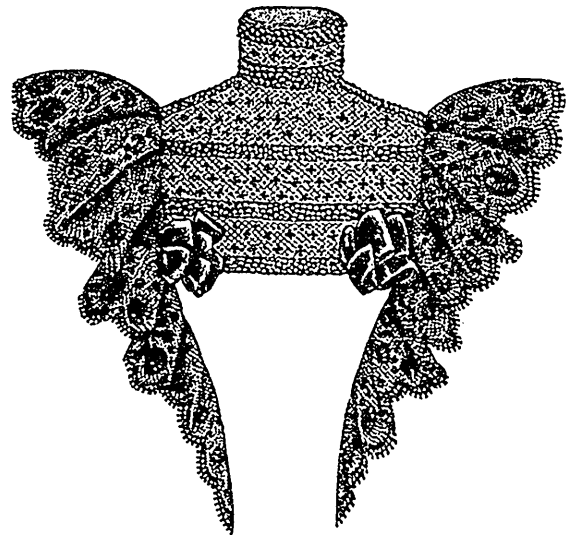


FIGURE NO. 9.—FANCY YOKE, WITH BRETTELES.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7, 8 and 9, see "Stylish Lingerie and Novelties in Jet Millinery," on Pages 263 and 264.)

ures are shown a fancy collar, a fashionable hat shape and two styles of trimming the shape. The shape, which is shown at figure No. 7,

is of the large, flaring order. The brim is slightly turned up at each side, the back being narrow and the front very wide; and the crown is of moderate height.

The collar is designed to accompany the hat when trimmed as at figure No. 8, black and mauve forming the color scheme of each. The hat is of black English straw, and the crown is covered with mauve satin studded with small pearl beads and loosely puffed, a jet pin holding it in place at the front. At the right side rise three tips, and a fourth starts at the left side and droops gracefully over the brim at the back.

The collar, which is shown at figure No. 5, is of black satin lined with mauve, and consists of a standing collar, and a cape laid in box-plaits having several folds. Jet

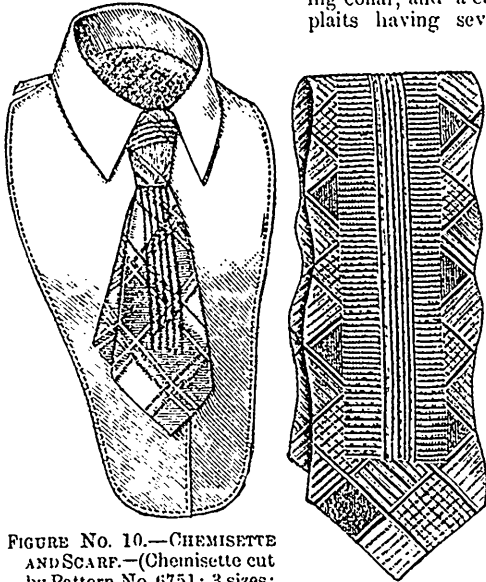


FIGURE NO. 10.—CHEMISETTE AND SCARF.—(Chemisette cut by Pattern No. 6751; 3 sizes; small, medium and large; price 5d. or 10 cents.)

FIGURE NO. 11.—WRINKLED WINDSOR SCARF.

(For Descriptions of Figures Nos. 10 and 11, see "Stylish Lingerie and Novelties in Jet Millinery," on Page 264.)

bands the standing collar and extends in deep points upon the cape, and a series of tips arranged on the inside of the standing collar curve prettily outward over the edge.

The hat pictured at figure No. 6 is trimmed with an unlined black satin plateau, feathers and ribbon. The plateau has an edge decoration of guipure lace and is gracefully draped across the

front and sides of the crown and brim. At the left of the front stand two Prince of Wales' tips, and a black satin bow is arranged at each side of the back.

FIGURES NOS. 9 AND 10.—LADIES' HAT.—These figures show a very pretty walking and general utility hat. The shape, which is pictured at figure No. 10, is of light-tan fine straw. The brim is widest at the front, narrows gradually toward the back, and is rolled at the edge; and the crown slopes toward the back, where it is quite low.

The trimmed hat is displayed at figure No. 9. The brim is faced nearly to the edge with velvet in a soft shade of green, and fancy braid in the same tint bands the crown and is arranged in a pretty puff at the left side. Standing rigidly above the puff are two green quills and a light-tan one.

FIGURES NOS. 11 AND 12.—YOUNG LADIES' HAT.—This hat is of dark-blue English straw and is trimmed with light satin ears and rosettes. The shape is shown at figure No. 11 and has a broad, flaring brim that is slashed at the back, and a rather low crown. The edges of the slash are bent forward at each side.

The hat is pictured trimmed at figure No. 12. The brim is followed near the edge with narrow jet gimp, and at each side of the back two ears of satin rise above a bow of ribbon. A rosette of satin is disposed on the crown at each side of the back, and another rests on the brim a little to the left in front. The hat will prove very becoming to a youthful face and may be duplicated in any admired colors.

ing collar, but the former, which is shaped in suggestion of the Byron type, is probably the more popular, as it is better adapted to the smart four-in-hand scarf.

Floral neck and bodice decorations are soft and dainty and seem

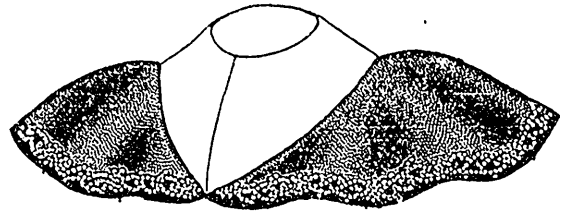


FIGURE NO. 12.



FIGURE NO. 13.

FIGURES NOS. 12 AND 13.—BERTHA-BRETELLE.—(Cut by Pattern No. 6380; 3 sizes; small, medium and large; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 12 and 13, see "Stylish Lingerie and Novelties in Jet Millinery," on Page 264.)

the special prerogative of youthful wearers. The pretty blossoms are clever imitations of Nature's creations.

FIGURE NO. 1.—FLOWER COLLARETTE.—A fluffy collarette of this kind is especially appropriate for theatre wear. The one here shown is made of artificial chrysanthemums, which are more thickly clustered at the center than at the ends. Broad ribbon ties are attached to the ends of the collarette, and are to be bowed in front when the adjunct is worn. The ties correspond with the flowers in color.

FIGURES NOS. 2 AND 3.—LADIES' JET BONNET.—The frame of this bonnet is of jet shaped as shown at figure No. 3. It is deepest at the front and tapers gradually to points at the ends, and a wire connects the sides at the top and serves to support the decoration.

A most artistic arrangement of trimming is pictured on the shape at figure No. 2. A twist of black satin encircles the upper edge of the frame, pretty bows concealing the ends; and a bunch of tips rises at the left side of the front above a bow of black satin ribbon. The bonnet is in this instance all-black, but it may be trimmed with any light color for theatre or concert wear.

FIGURES NOS. 4 AND 5.—LADIES' THEATRE BONNET.—This bonnet is in coronet style, being crownless and extending only about the front and sides of the head. The frame is pictured at figure No. 5. It is highest at the front, where it shows a deep indentation, and narrows gradually at the sides, the ends being pointed.

Figure No. 4 portrays the trimmed bonnet. A pouf of black

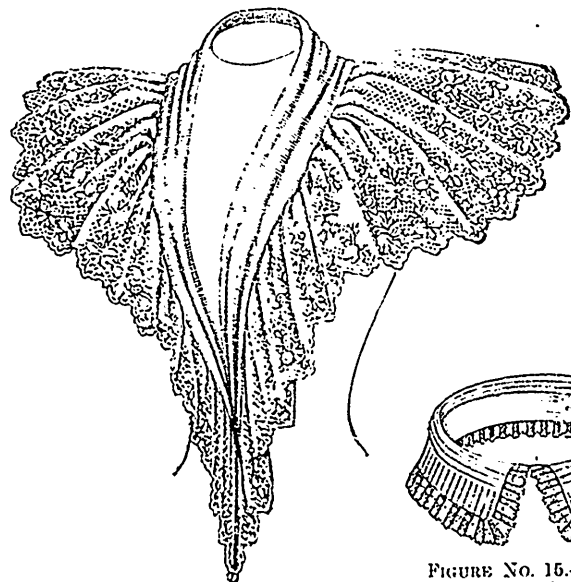


FIGURE NO. 14.—TICHU.

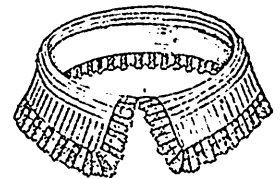


FIGURE NO. 15.—FANCY ROLLING COLLAR.

(For Descriptions of Figures Nos. 14 and 15, see "Stylish Lingerie and Novelties in Jet Millinery," on Page 264.)

satin fills the lower part of the curve at the center, and a bow of yellow velvet ribbon is arranged below it. The ribbon is continued all along the lower edge, being caught up at the left side of the

STYLISH LINGERIE AND NOVELTIES IN JET MILLINERY.

(For Illustrations see Pages 262 to 264.)

The now modish fichus, collars and other adjuncts of a similar nature have all the quaintness of revived fashions and are very generally becoming. They lend a decided charm to partly worn bodices, and even to new ones, when their style is simple enough to permit such applications.

The linen dickey has become almost identified with the trim tailor-finished costume. It is made with both a rolling and a stand-

front in a loop by a jet pin and twisted loosely about the ends of the frame; and a pointed end of ribbon extends beyond the frame. The right side is decorated with a great fancy bow of the ribbon.

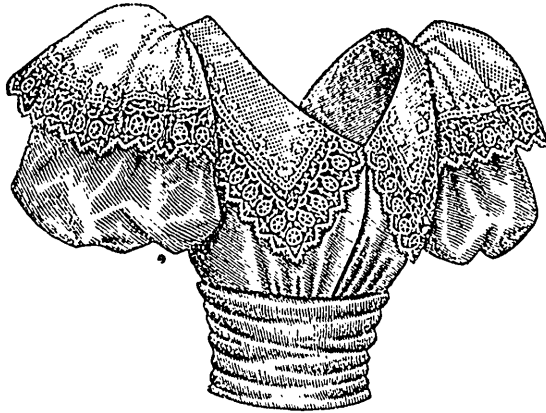


FIGURE No. 16.—WAIST DECORATION.

(For Description see "Stylish Lingerie and Novelties in Jet Millinery," on this Page.)

through which is thrust a jet pin. This coronet will most becomingly crown a dark-haired woman.

FIGURES Nos. 6 AND 7.—LADIES' EVENING BONNET.—This bonnet is a crownless shape in jet, as may be seen by referring to figure No. 7, a wire connecting the sides of the shape serving as a support for the trimming. The jet is arranged in an artistic lace-like design, and the bonnet is deepest at the front and is narrowed at the sides until it ends in a point at each side of the back.

At figure No. 6 the bonnet is shown stylishly trimmed. Loops of folded black satin ribbon are fastened at the center of the wire support and fall over each side of the frame, and a bow of similar ribbon is disposed across the back. Two Mercury wings and a silver buckle adorn the front.

Any of these jet bonnets may be procured, either trimmed or untrimmed, from the Kursheedt Manufacturing Co.

FIGURE No. 8.—FLORAL DECORATION.—Flower garnitures are especially handsome on low-cut ceremonious bodices of silk, satin or crêpe. Garlands of tiny tinted blossoms were used for the trimming shown at this figure. The lowest garland encircles the waist in belt fashion, and at each side of the center a strip of flowers is extended to the garland above, which is curved across the bodice from one arm's-eye to the other. Two other rows are similarly disposed across the bust, the topmost one being carried over the shoulders. Four outstanding loops of ribbon are placed at the center of each row, greatly enhancing the beauty of the garniture.

FIGURE No. 9.—FANCY YOKE, WITH BRETTELES.—A dressy bodice-decoration in the form of a yoke with bretelles is here pictured.

The yoke, which is square and is fashioned from black spangled net, is trimmed with three crosswise rows of spangled passementerie; and similar passementerie is applied over the shoulder seams. A high standing collar edged at the top and bottom with passementerie finishes the neck. A tapering gathered bretelle of black point de Gêve lace edging is adjusted at each side of the yoke, at the lower corners of which are secured bows of black satin ribbon. The bretelles extend to the waist-line.

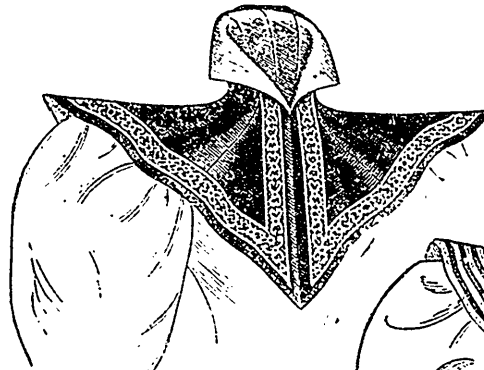


FIGURE No. 2.

FIGURE No. 10.—CHEMISSETTE AND SCARF.—A linen chemisette with a turn-down collar having flaring points is displayed at this figure. The fronts of the chemisette are closed with studs, and between the ends of the collar is worn a wrinkled Windsor scarf of plaid silk arranged in a four-in-hand knot. The scarf may be seen untied at figure No. 11. The wrinkles appear in both the knot and ends when the scarf is

arranged. The chemisette was shaped according to pattern No. 6751, price 5d. or 10 cents.

FIGURE No. 11.—WRINKLED WINDSOR SCARF.—The effect of this unique scarf arranged in a four-in-hand knot is shown at figure No. 10. The scarf is made of plaid silk and is arranged in lengthwise wrinkles at the center between two rows of short, crosswise wrinkles, all the wrinkles being discontinued some distance above the pointed ends. A scarf of this kind is much more ornamental than the simple Windsor scarf.

FIGURES Nos. 12 AND 13.—BERTHA-BRETELLE.—A front and a back view of a Bertha-bretelle are here shown, the material being black velvet, with an edge trimming of pearl bead passementerie. The Bertha falls in waves upon the shoulders, its front ends are pointed, and fan-plaits are arranged at the center of the back. The upper edge is cut circular, and the shaping produces graceful undulations and curves. The bretelle was cut by pattern No. 6380, price 5d. or 10 cents.

FIGURE No. 14.—FICHU.—This dainty fichu is pictured made of white China silk and trimmed with point gaze lace gathered to the edge. The lace is very broad on the shoulders, where it falls with the effect of epaulettes; and it narrows gradually toward the ends. Silk mull and chiffon are as appropriate as silk for fichus, and fine imitation point or point appliqué lace may be used for trimming.

FIGURE No. 15.—FANCY ROLLING COLLAR.—A quaint style of collar is here shown developed in mull and edged all round with a box-plaiting of Valenciennes lace. The collar is rolled over a muslin band, and the top is fluted lengthwise and the lower part vertically, the effect being very unique. A bodice of wool goods will be greatly improved by a collar of this kind.

FIGURE No. 16.—WAIST DECORATION.—Plainly fashioned, low-cut evening bodices may be very effectively decorated with sleeve caps and Bertha-bretelle

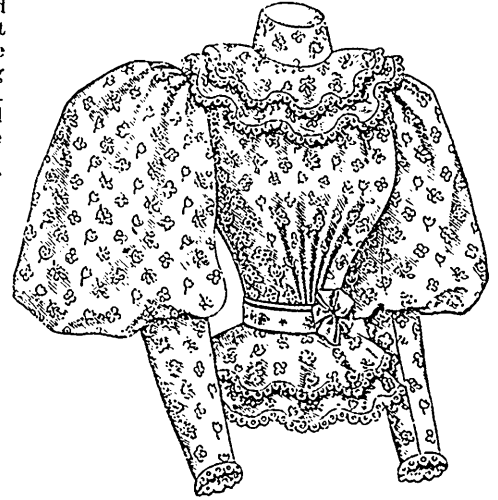


FIGURE No. 1.—DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 6770; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

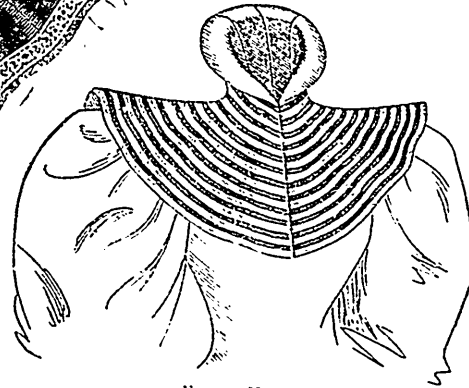


FIGURE No. 3.

FIGURES Nos. 2 AND 3.—DECORATION FOR LADIES' PIERROT AND COLUMBIA COLLARS.—(Cut by Pattern No. 6734; 3 sizes; small, medium and large; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 1, 2 and 3, see "Dressmaking at Home," on Page 265.)

ornaments. Net-top point de Gêve lace is here represented in such adjuncts. The Bertha ornaments fall plainly over the bodice from the neck edge and flare in points in front. The sleeve caps are gathered at their upper edges and fall with graceful fulness over the sleeves, which are short puffs that are very full at the bottom. These caps may be arranged with equally attractive results over other styles of sleeves. Such accessories of black or cream-white point de Gêve lace may be used with several low-cut evening bodices, as they are very easy to arrange. A high-necked and long-sleeved waist may also be decorated with such adjuncts, the bretelles outlining a V yoke. Cream-white lace will be most effective on dark fabrics.

DRESSMAKING AT HOME.

(For Illustrations see Pages 264 to 268.)

Pleasing effects are produced in Spring gowns by means of the bretelles, sleeve-caps and other rippled accessories that are embodied in the latest modes. If a bodice is severely smooth-fitting, sleeve caps exert a softening influence; while if it is fanciful, they simply enhance its attractiveness.

Bretelles and peplums are equally improving to both plain and fancy waists.

Deep, cap-like collars prove most agreeable companions for gowns as well as for top garments. When worn over the former, they are generally suffi-

COLUMBIA COLLARS.—At figure No. 2 is represented the Pierrot collar, the material being black silk. The collar is composed of eight sections, is pointed at the back and front, and is extended to form a high collar that is reversed at its upper corners and shows a lining of cream-white silk. Point de Gène insertion follows the lower and front edges of the collar. The Columbia collar pictured at figure No. 3 is made of tan cloth and all-over decorated with rows of black braid, which are applied their width apart in the outline of the collar. This collar, also, is composed of eight sections and rolls at the neck, showing a light silk lining. The outline is rounding. Collars fashioned after these styles may be made to match or contrast with the garments they are designed to accompany. Both



FIGURE No. 4.

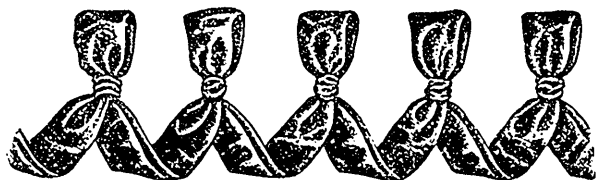


FIGURE No. 5.



FIGURE No. 6.

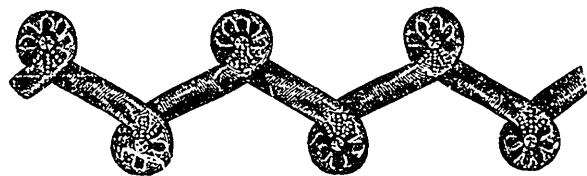


FIGURE No. 7.

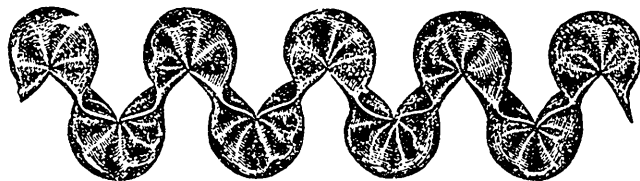


FIGURE No. 8.

FIGURES NOS. 4, 5, 6, 7 AND 8 —STYLISH SKIRT-DECORATIONS.

ciently protective, provided the dress material is of comfortable texture; and if a top garment is not quite up to date in style, a dressy collar will contribute the desired effect.

Over-skirts are unique in outline and perfectly graceful in design, and the skirts over which they are draped spread toward the bottom, whether the fulness be confined to the back or distributed all round.

Many of the new styles may appear complicated, but with the assistance of trustworthy patterns the home dress-maker will find no difficulty in reproducing them satisfactorily.

FIGURE No. 1.—DECORATION FOR A LADIES' BASQUE-WAIST.—This waist is a charming style for washable fabrics, and is pictured made of flowered organdy. The fronts are fashioned with fulness at the center of the neck and lower edges, and the back with fulness only at the bottom. Two overlapping circular rippled peplums fall from the lower edge of the waist, and each is edged with narrow Swiss embroidery. The collar is in high standing style, and below it fall two waved frills that are trimmed with edging to correspond with the peplums. Long puffs fall to the elbows of the coat-shaped sleeves, which are edged at the wrists with embroidery. About the waist is folded a ribbon, which is arranged in a rosette-bow at the left side. The pattern employed in making the basque-waist is No. 6770, price 1s. or 25 cents.

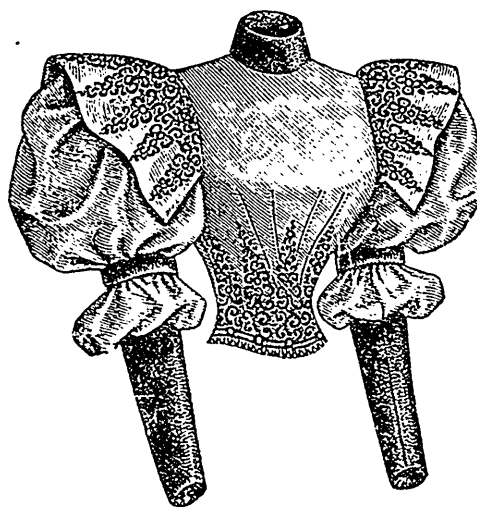


FIGURE No. 9.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 6764; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8 and 9, see "Dress-making at Home," on this Page.)

collars are shaped by pattern No. 6734, price 5d. or 10 cents.

FIGURES NOS. 4, 5, 6, 7 AND 8.—STYLISH SKIRT-DECORATIONS.—These trimmings are made of satin and may be appropriately used on both tailor-made and fanciful gowns.

Figure No. 4 portrays a festoon trimming composed of three satin folds.

Figure No. 5 shows a fold trimming arranged in loops at the top and reversed at the bottom.

A rosette trimming is shown at figure No. 6. The fold is arranged in rosettes at intervals, the rosettes are edged with beads, and between them the folds are slanted.

At figure No. 7 is pictured a fold trimming disposed in rosettes at intervals and presenting a Vandyke effect. Jet cabochons and beads are applied at the centers of the rosettes.

A unique trimming is illustrated at figure No. 8. The folds are made into semi-circular rosettes, a festoon effect being suggested.

Any of these trimmings may be adjusted about a skirt, or lengthwise to simulate a panel.

FIGURE No. 9.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—Old-blue cloth and black velvet are associated in this waist, which was cut by pattern No. 6764, price 1s. or 25 cents. The waist lies smoothly on its fitted lining at the top, and the fulness is disposed in plaits at each side of the center of the front and back, the plaits being flatly

stitched from the lower edge to the bust and correspondingly at the back. Black silk Vandyke passementerie is applied at the bottom with the points upward, producing the effect of a corselet;

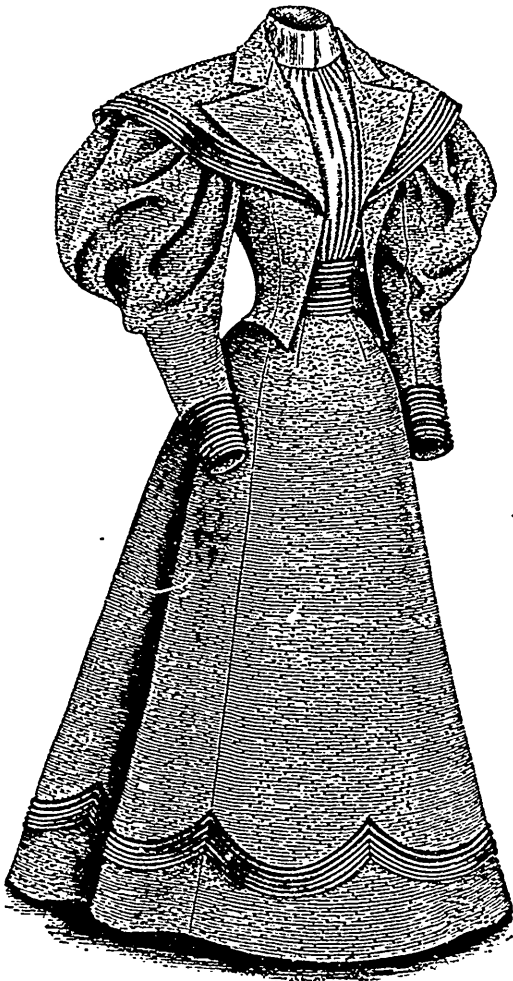


FIGURE No. 10.—COMBINATION AND DECORATION FOR A LADIES' ETON COSTUME.—(Cut by Pattern No. 6771; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

and at the neck is a high standing collar of velvet. Double puffs of cloth fall over the close-fitting sleeves of velvet; the lower puff is smaller than the upper one, from which it is separated by shirrings concealed by a band of velvet. Over the sleeves fall caps that are decorated with the Vandyke trimming arranged with the points downward. A waist of this kind may be worn with either a draped or an undraped skirt.

FIGURE No. 10.—COMBINATION AND DECORATION FOR A LADIES' ETON COSTUME.—Mixed wool goods and Bengaline are united in this costume, which was cut by pattern No. 6771, price 1s. 6d. or 35 cents. The skirt is made with five gores, and is decorated at the bottom with a black satin trimming showing several tiny tufts and disposed in festoon fashion. A wide belt decorated with the satin trimming finishes the skirt. The waist is cut from Bengaline and has full fronts, which are stylishly disclosed between the fronts of the Eton jacket. The neck is completed with a high standing collar. The fronts of the jacket are rolled back in lapels at the top and form notches with the rolling collar. Below the latter falls a deep, rounding cape-collar, which is overlapped by the lapels and is adorned at its loose edge with the satin trimming. The large *gigot* sleeves are decorated to deep cuff depth with the satin trimming. Storm serge is available for the skirt and jacket, and China or wash silk for the waist.

FIGURE No. 11.—COMBINATION AND DECORATION FOR A LADIES' BLAZER COSTUME.—Mixed gray-and-black cheviot and dark-red Surah are combined in this smart costume. The skirt is gored and flaring,

and is bordered at the bottom with a bias band of the good; that is cut in Vandykes at the top and outlined with the new velvet binding applied as shown at figure No. 14. A wide belt bound with velvet finishes the skirt. The jacket is made with a rolling collar that forms notches with broad lapels, and a pocket-lap is applied to each front. Over the *gigot* sleeves hang sleeve-caps that fall naturally in waves. The wrist edges and all the free edges of the jacket are decorated with binding. The shirt-waist is made of silk and has full fronts closed with studs. A rolling collar finishes the neck. The costume would be very handsome in a combination of serge and *crêpe de Chine*. Pattern No. 6767, price 1s. 8d. or 40 cents, was used in its construction.

FIGURE No. 12.—DECORATION FOR A LADIES' COSTUME.—Gray whipcord is the material represented in this costume, with black mohair passementerie for decoration. All the fulness in the circular skirt is drawn toward the back, and the bottom flares in the approved way. Two rows of trimming are applied above the knee, with stylish effect. The basque-waist is closely fitted and is closed at the left side; the closing is hidden by a row of trimming, and a second row is applied at the right side in corresponding outline, the two rows meeting near the waist-line. The standing collar is banded with a row of trimming, and two rows encircle the wrist of each mutton-leg sleeve. The style is simple and practical for shopping or travelling wear, and is embodied in pattern No. 6730, price 1s. 6d. or 35 cents.

FIGURE No. 13.—METHOD OF APPLYING THE NEW VELVET BINDING.

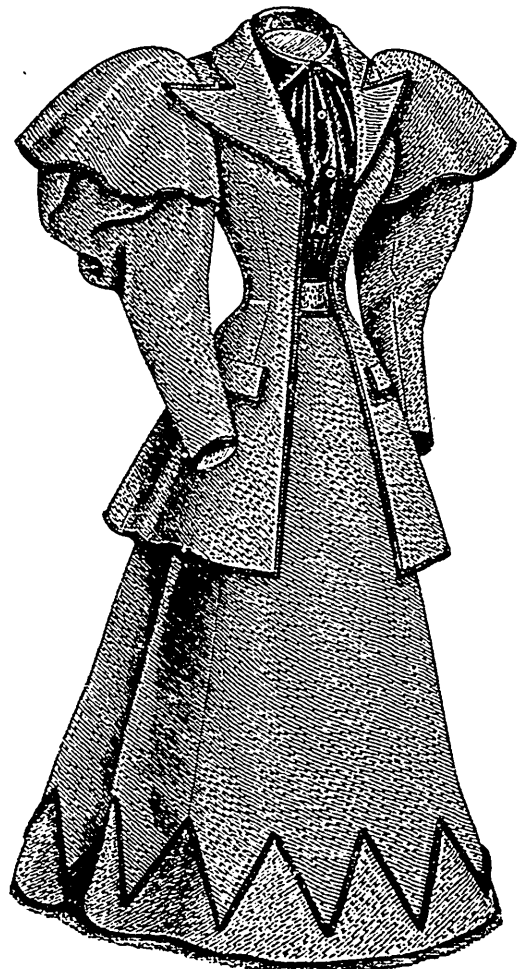


FIGURE No. 11.—COMBINATION AND DECORATION FOR A LADIES' BLAZER COSTUME.—(Cut by Pattern No. 6767; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 10 and 11, see "Dressmaking at Home," on this Page.)

—A waved or serpentine disposal of the new velvet binding is here shown, the decorative effect of which is illustrated at figure No. 316 G on page 205 of this DELINEATOR. In the present instance the

sluted edge of the binding is sewed to the wrong side of the goods, the binding appearing in the form of a piping above the band of material, which is first cut out in serpentine outline.

FIGURE No. 14.—METHOD OF APPLYING THE NEW VELVET BINDING.

The stylish effect of this velvet binding as a skirt decoration may be observed by referring to figure No. 11. The binding is disposed in Vandykes that follow the upper edge of a broad bias band of the goods. In applying the velvet, first sew it on the right side of the material, with its sluted edge at the edge of the band. Then reverse it so that the sluted edge is on the wrong side of the goods and

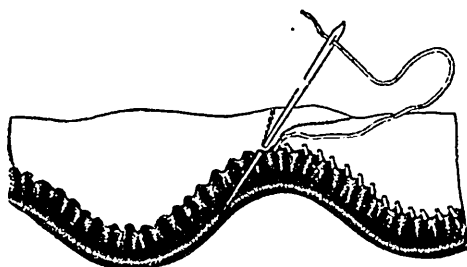


FIGURE No. 13.—METHOD OF APPLYING THE NEW VELVET BINDING.

and displays a deep point at each side of the center. Écru point de Gène insertion follows the edges of the drapery. All sorts of pliable silks and woollens are adaptable to this charming fashion.

FIGURE No. 16.—COMBINATION AND DECORATION FOR A LADIES' PRINCESS COSTUME.—Récéda camel's-hair and dark-green silk are united in this costume, which introduces Eton jacket-fronts in its design. Below the waist-line the back falls in flutes without interruption to the lower edge. The front is in corselet style, showing a pointed upper outline, which is followed by fancy black mohair braid. Full fronts of silk are adjusted above the corselet, with a standing collar to match at the neck. Eton jacket-fronts open over the full fronts. A double cape-collar falls at the back and is continued along the jacket fronts, with the effect of revers. Fancy mohair braid edges the upper collar, and fancy ruffled mohair braid showing jet insertion falls from the lower one, the same kind of trimming bordering the skirt. Full puffs fall to the elbows of the coat sleeves, which are each trimmed at the wrist with two rows of braid. Serge and cheviot are equally well adapted to the

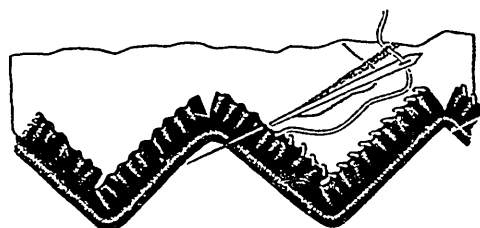


FIGURE No. 14.—METHOD OF APPLYING THE NEW VELVET BINDING.

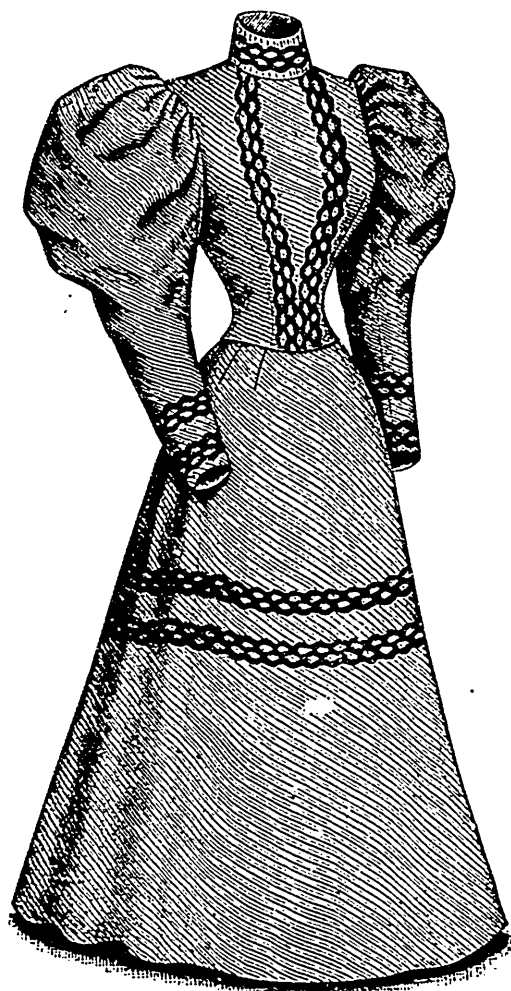


FIGURE No. 12.—DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6730; 13 sizes; 28 to 46 inches bust measure; price 1s. 6d. or 35 cents.)

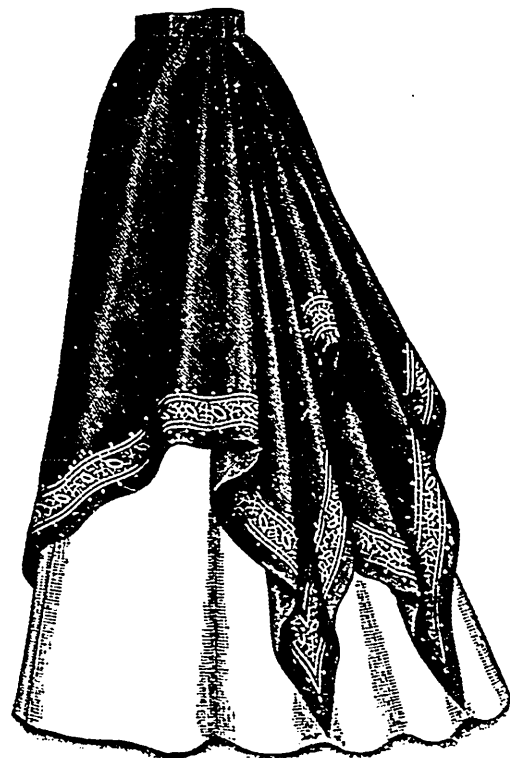


FIGURE No. 15.—COMBINATION AND DECORATION FOR A LADIES' DRAPED SKIRT.—(Cut by Pattern No. 6766; 9 sizes; 20 to 36 inches waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 12, 13, 14 and 15, see "Dressmaking at Home," on Pages 256 and 257.)

the plain edge forms a piping. The adjustment is very simple and the effect entirely satisfactory.

FIGURE No. 15.—COMBINATION AND DECORATION FOR A LADIES' DRAPED SKIRT.—Light-tan and dark-brown camel's-hair are united in this skirt, which was shaped according to pattern No. 6766, price 1s. 3d. or 30 cents. The skirt consists of five gores and is cut from the light goods, upon which the graceful shaping of the drapery is effectively displayed. The drapery is of the shawl variety. It is smooth in front and shapes a point, while at the back it is very full

mode, which was shaped according to pattern No. 6765, price 1s. 6d. or 35 cents.

FIGURE No. 17.—DECORATION FOR A LADIES' COSTUME.—Embroidered hemstitched batiste flouncing was chosen for the construction.

of this costume, for which pattern No. 6777, price 1s. 6d. or 35 cents, was used. The skirt falls full over a four-gored skirt and is a very graceful shape. The waist has full fronts, which open over a plastron trimmed with three graduated crosswise rows of yellow grosgrain ribbon. The back of the waist is full at the bottom and smooth at the top. Full puffs fall to the elbows of the coat sleeves, which have cuff facings of embroidery. Over the sleeves fall bretelles that are gathered at their upper edges; the bretelles and full fronts are cut from the embroidery above the deep hem. A folded ribbon stock decorated with a rosette-bow at the left side of the front overlies the standing collar. About the waist is passed a folded ribbon, which is formed in loops and ends at the back. White and colored wash fabrics are especially adaptable to this fashion, but woollens may also be satisfactorily used in its development.

FIGURE No. 18.—COMBINATION AND DECORATION FOR A LADIES' OXFORD JACKET.—The materials united in this jacket are light cloth and black velvet, the garment being designed after one of the janniest of the Spring styles. The fronts are closed in double-breasted style and are rolled back at the top in revers by a deep velvet collar. Écru point de Gène lace insertion follows the edges of the collar. The jacket reaches to a little below the waist-line and at the bottom it springs out in flutes. The *gigot* sleeves are very full at the top, where they droop prettily, and are close-fitting below the elbow; they are deeply faced at the wrists with velvet, which is edged at the bottom with lace. If desired, the fronts may be reversed their depth and the jacket worn over a shirt-waist. The pattern used is No. 6723, price 10d. or 20 cents.

The satin trimmings and the new velvet binding illustrated re-

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 269 to 271.)

FIGURE No. 1.—COMPLETED DOILY.—The doilies that are decorated with gay little wreaths or bouquets have become a necessity in



FIGURE No. 17.—DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6777; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)



FIGURE No. 16.—COMBINATION AND DECORATION FOR A LADIES' PRINCESS COSTUME.—(Cut by Pattern No. 6765; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)
(For Descriptions of Figures Nos. 16, 17 and 18, see "Dressmaking at Home," on Pages 267 and 268.)

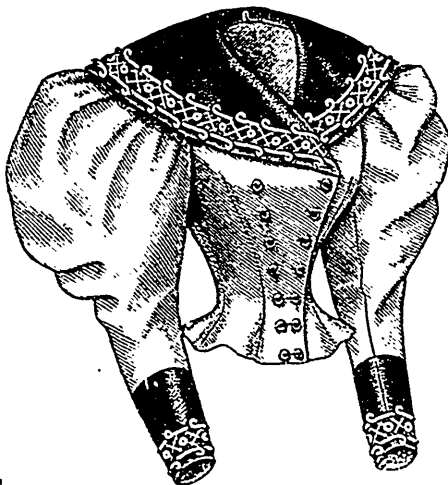


FIGURE No. 18.—COMBINATION AND DECORATION FOR A LADIES' OXFORD JACKET.—(Cut by Pattern No. 6723; 13 sizes; 28 to 46 inches, bust measure; price 10d. or 20 cents.)

well ordered homes where attractive details of the table are carefully considered. On the completed doily here shown a wreath of violets is beautifully worked, three tints of Japanese filo-floss being used to reproduce the natural coloring of the lovely flowers. The floss is washable and, therefore, most serviceable, and for the Vandyke border white twisted embroidery silk, also washable, is used, although in some instances the doily will be quite as effective when carefully fringed. When it is fringed a row of machine-stitching will be applied just above the border.

FIGURE No. 2.—WREATH OF FORGET-ME-NOTS.—The flower known as the forget-me-not is shown in this wreath, which will be very dainty on a doily if the natural coloring of the flowers is carefully reproduced. Two

spectively at figures Nos. 4, 5, 6, 7 and 8, and 13 and 14 are products of the Kursheedt Manufacturing Company.

this wreath, which will be very dainty on a doily if the natural coloring of the flowers is carefully reproduced. Two

shades of blue are used for the flowers, but a recent innovation among persons engaged in fancy work is to use pale-pink for the buds, the blue in the full-blown flower being very effective by contrast. **FIGURE No. 3.—DAISY WREATH.**—The daisy is ever an admired flower for both painting and embroidery. The flowers can be worked in solid embroidery or in long-and-short stitch, the centers being made of French knots with delicate yellow floss. The leaves are worked in Dresden-green, which is used universally for leaves and grasses. It is best to use only one thread of silk in working.

FIGURE No. 6.—WREATH OF BLUETTES.—The bluette, with leaves in delicate and deep shades of green, is here represented, two tints of blue being required for the flower, and the Dresden shades being used for the leaves.

Very careful pressing of a doily after the embroidery is finished is absolutely essential to good results, and the approved method of pressing is to place a white flannel over the ironing-board and over it lay a good-sized handkerchief, over which the doily should be laid, face down; then dampen another handkerchief, lay

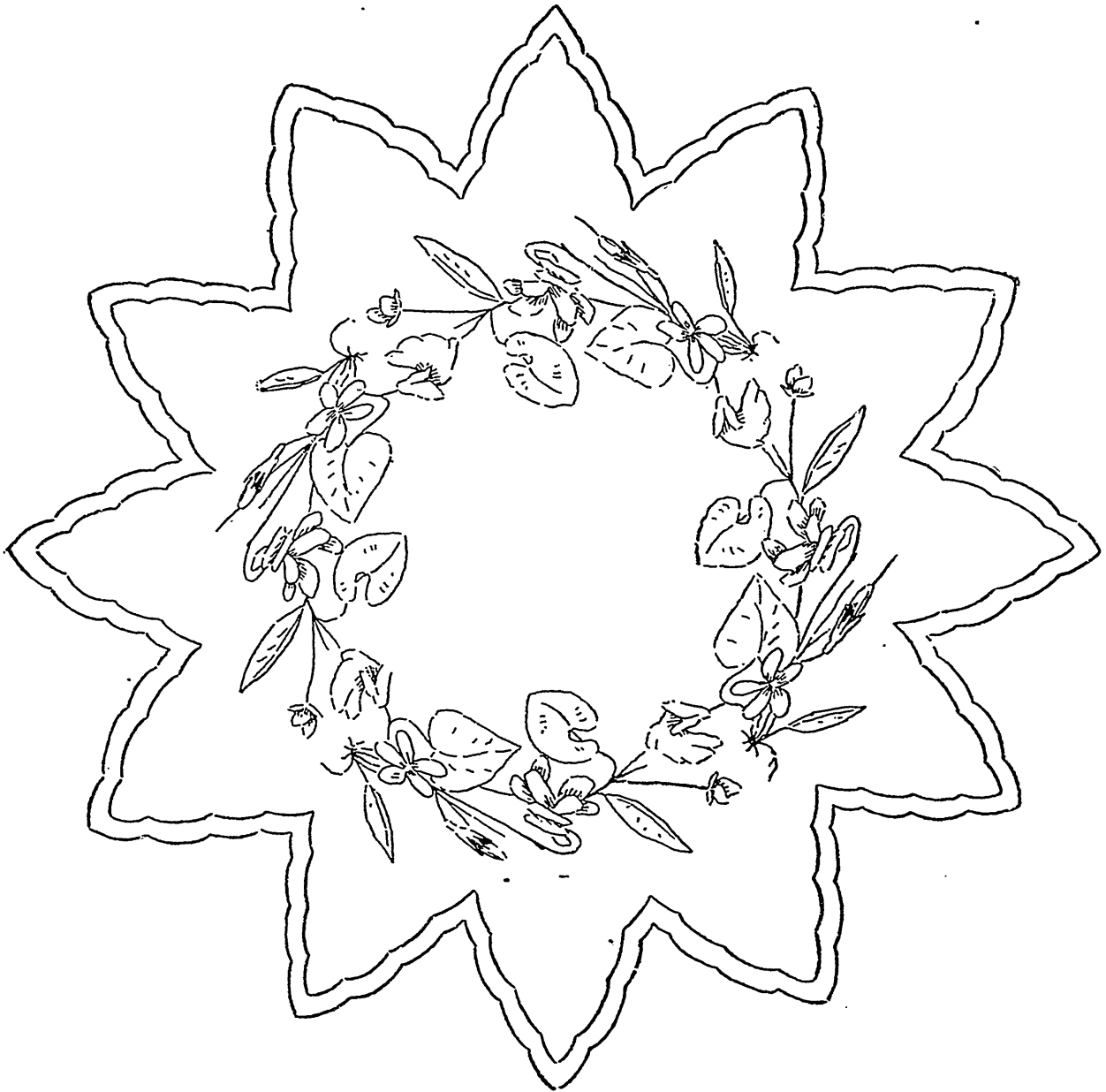


FIGURE No. 1.—COMPLETED DOILY.

(For Description see "Artistic Needlework," on Page 268.)

FIGURE No. 4.—HONEYSUCKLE WREATH.—Two shades of pale-yellow are used for the flower, which is entwined with large and small leaves, the latter being wrought in Dresden tints. A very dainty effect can be produced with the honeysuckle realistically worked.

FIGURE No. 5.—WREATH OF FIELD FLOWERS AND FANCY GRASSES.—Field flowers wrought in pale shades of yellow, white and red, with fancy grasses worked with the greens used for Dresden embroidery, are represented in this dainty wreath, which will look exquisite on a doily if tastefully and carefully embroidered, the flowers in natural colors, and the leaves and buds gracefully entwined with the full blown flowers.

it over the doily, and press with a well heated iron. This will cause the flowers to stand out and give stiffness and body to the doily.

THE WORK-TABLE.

(For Illustrations see Pages 271 to 274.)

FIGURE No. 1.—CASKET FOR TOILET-TABLE.—The fancy wire frame which forms the foundation for this casket can be bought, and deft fingers will supply the decoration of satin, the color of

which should correspond with the prevailing tint in the boudoir. Provision is made in the frame for the useful pockets that decorate the exterior. The pockets are of satin and are shirred near their

ornamented with pretty bows. The first section of glass is a square, to which the two narrower sections are tied with ribbons; holes are made at the ends of the glass, and the ribbon is run through them and tied in tasteful bows that add greatly to the artistic effect of the whole.

FIGURE No. 3.—FANCY LAMP-SHADE.—A novel suggestion for decorating a lamp-shade made of pale yellow, blue or pink *chiffon* is to cut stars from black velvet and glue them at intervals on the body of the shade, and also on the ruffle. A strip of black velvet is cut in crescent shape at the lower edge and glued carefully under the *chiffon* ruffle, which is cut in scalloped outline to reveal the black. Stars of velvet placed close together give due effectiveness to the border of the ruffle, which is arranged with just sufficient fulness to show the decoration to advantage. Ribbon bows are caught to the corners of the shade, and a ribbon encircles the collar and is prettily bowed.

FIGURE No. 4.—FANCY BAG.—Take a square of silk, satin or any material that will look well, form a casing near the top, run a whalebone through the casing, and shirr the material over the whalebone. The corners of the square will fall over in dog-ears. Fold the edges



FIGURE No. 2.—WREATH OF FORGET-ME-NOTS.

upper edges and drawn in with elastic so that hairpins, etc., can be easily held in a convenient place. The interior of the casket is covered with satin, which is tastefully shirred near its upper edge. Bows of moderately wide ribbon matching the satin are placed at the corners, forming a dainty completion. Women of taste can dis-



FIGURE No. 4.—HONEYSUCKLE WREATH.

(For Descriptions of Figures Nos. 2, 3 and 4, see "Artistic Needlework," on Pages 268 and 269.)



FIGURE No. 3.—DAISY WREATH.

between the ears and join them in a seam several inches long to stand out in points. Sew ribbon between the turned-over sections, and complete with a ribbon rosette at the top, as the bag is to be suspended by the ribbons.

FIGURE No. 5.—BABY'S RATTLE.—Bamboo forms the frame-work of this rattle, and it is decorated with ribbon in a manner to correspond with the glove-box, a detailed description of which is given at figures Nos. 6 and 7. A full rosette of baby ribbon ornaments the handle of the rattle at the top and bottom.

FIGURES Nos. 6 AND 7.—GLOVE-BOX, AND DETAIL OF CONSTRUCTION.—The frame-work of this box is of bamboo, and narrow ribbon is used for its decoration. At figure No. 7 is pictured the method of arranging the ribbon. One width of ribbon is first wound around the frame, and a narrower width is run under it at the inner edge of the frame to form loops, which receive the ribbon that crosses the frame diagonally from side to side and from end to end. The exterior of the box is divided into a series of small sections like that shown at figure No. 7. The interior is lined with satin. It is possible to make box frames of willow or

play their ingenuity and originality in the decoration of such a box. FIGURE No. 2.—PAPER-RACK.—Glass beautifully decorated with hand-painting forms this dainty rack, which is suspended by ribbon

attan, so that persons of moderate ingenuity can arrange a useful receptacle of this kind without much trouble or expense.

FIGURES NOS. 8 AND 9.—FANCY BAG, AND SHAPE OF UPPER SECTION.—Dark-green silk was chosen for this bag, and the section that droops from the top is of pink satin, with large and small birds painted artistically on its surface. At figure No. 8 is shown the shape of the upper section, which is cut in one piece, the joining being made at the side. The bag is gathered at its upper edge and near its lower edge, and the gathered portion near the bottom is encircled with a pink silk cord tipped with ball-tassels. Pink ball-tassels decorate the points of the upper section, and a heavy green silk cord is used to suspend the bag, pink ball-tassels completing the loops of the cord tastefully.

the-bye, you might have two such rings, and neatly cover one of them with a piece of felt, the purpose of which you will discover later. The solution ready, you may begin. Take the uncovered

(CHILDREN'S CORNER.)

(For Illustrations see Page 274.)

If you have ever tried blowing soap bubbles, and I fancy most of you have, you already know what a fascinating amusement it is. Heretofore you have used only a pipe in blowing the bubbles, and no doubt believed that other means were not possible. But my little friends



FIGURE NO. 6.—WREATH OF BLUETTES.

(For Descriptions of Figures Nos. 5 and 6, see "Artistic Needle-work," on Page 269.)



FIGURE NO. 5.—WREATH OF FIELD FLOWERS AND FANCY GRASSES.

ring in the left hand and the pipe in the right, holding the bowl downward. Dip the pipe in the solution, and blow the bubble as pictured at figure No. 1. This bubble may be blown to an enormous size and will hang from the ring. Then again dip the pipe in the water and blow a second bubble into the first, also through the ring, and behold you will have a double bubble glowing with beautiful colors. Of course, any number of young people may blow these bubbles; indeed, the more the merrier.

At figure No. 2 a hat bubble is illustrated. Blow the bubble through the pipe in the usual way, holding the bowl downward, and resting it on a flat surface, which may be a table or whatever you please. Blow through the stem, and gradually raise the pipe and you will have a cone-shaped hat with a broad, flat brim very much like the hats the Pilgrim Fathers wore. Isn't it odd and pretty?

Your rubber tubing will now come into play for

have many things to learn, and among them, how to create the glistening bubbles by a new and improved method.

You have been in the habit of making the soap-bubble solution with warm water and Castile soap, have you not? Try adding a few drops of glycerine to the water, which must be almost thick with soap, and you will obtain all the pretty primary hues, which, you know, are the colors of the rainbow. The object of having the water very soapy is to produce a stronger film and thus a more durable bubble. When the film or outside of a bubble is very frail and thin, the air inside presses against and quickly breaks it.

For the bubbles which we are to undertake to-day secure a clay pipe, a rubber tube, which you can buy of any druggist, and a wire ring somewhat larger than the rim of the pipe.. Fasten a handle to the ring by which to hold it. By-

the gas bubble, which is pictured at figure No. 3. Attach one end of the tubing to a gas jet and the other end to the stem of the pipe, and, having dipped the pipe in the water, turn on the gas,

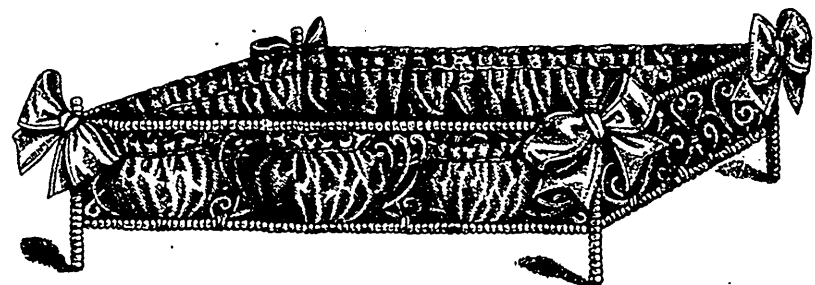


FIGURE NO. 1.—CASKET FOR TOILET-TABLE.
(For Description see "The Work-Table," on Page 269.)

which will create a large bubble, and a smaller one that will rise to the top of the first and float about inside of it up to the ceiling, where it will remain for some time. Several bubbles of this sort

the warp is white. The figures represent coral and are shot on the goods, producing a beautiful shimmering effect.

The warp of the fabric seen at figure No. 3 presents a gray cloud effect. The ensemble is silver-gray, and the pattern is a Jacquard in indigo shot with white.

Figure No. 4 shows a Macclesfield swivel in three colors—gold and garnet shot with white, which produce a changeable effect.

The ground of the sample shown at figure No. 5 is very similar to that seen at figure No. 3. The waved lines are black, and the design is a sort of double Jacquard figure.

FIGURE NO. 6.—GENTLEMEN'S KNOT SCARF.—The texture pictured and described at figure No. 3 was used in making this handsome scarf, which in shape illustrates the reigning style. It is known as the Novita.

FIGURES NOS. 7, 8 AND 9.—IMPROVED ENDS FOR SUSPENDERS.—At figure No. 7 is shown the new cast-off end, the buckle of which is brass in a lace pattern.

Figure No. 8 pictures the fastening opened, showing the nature of the clasp, which is thoroughly practical and at the same time simple.

The fastening shown at figure No. 9 is a great favorite for use on all classes of suspenders and is thoroughly reliable.

FIGURE NO. 10.—GENTLEMEN'S PUFF SCARF.—This figure displays the shape of puff scarf favored by the ultra. The material pictured is black Ottoman silk, and the figures are in dark-blue and ciel. The shape is known as the Lohus.

FIGURE NO. 11.—GENTLEMEN'S KNOT SCARF.—The material shown and described at figure No. 2 was used in making this scarf, which is called the Kiska.

Two folds in the knot and half a dozen in the apron impart a novel effect.

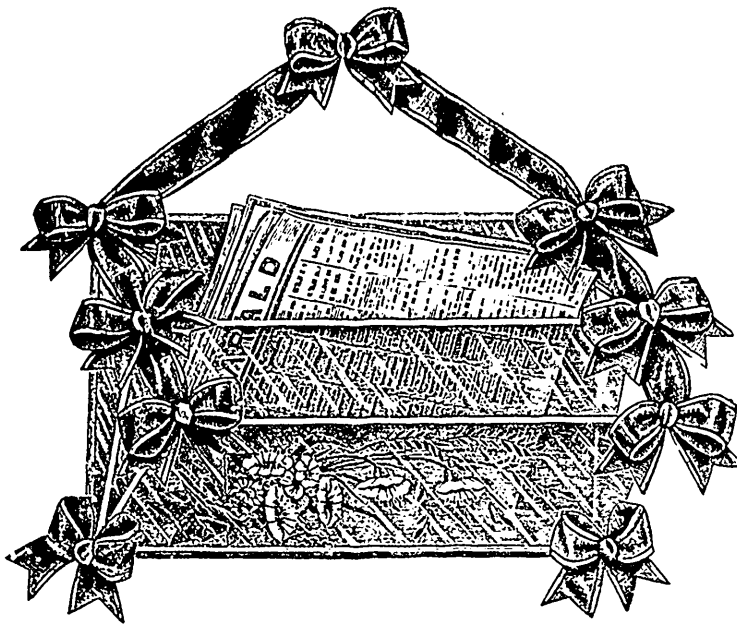


FIGURE NO. 2.—PAPER-RACK.

may be made to float overhead, and by putting a lighted taper to them they may be exploded without a particle of danger and with a great deal of amusement. When you come to study natural philosophy you will clearly understand the whys and wherefores of all these curious things, and you will doubtless make a great many interesting experiments, by which you will be able to practically illustrate several important laws of Nature.

You may actually play ball with a good-sized bubble, as you may see by referring to figure No. 4. The bubble, having been carefully blown, it may be tossed up by means of the covered ring, which will act as a bat, the bubble rebounding on the soft felt covering as if it were made of India rubber instead of air, soap and water. By adding a few drops of some harmless coloring fluid to the soap-bubble solution, you can produce colored bubbles, and you can readily fancy their delightful effect.

STYLES FOR GENTLEMEN.

(For Illustrations see Page 275.)

The illustrations in this department include a group of designs used on the new neckwear goods, a puff and two knot scarfs and two styles of suspender ends.

FIGURES NOS. 1, 2, 3, 4 AND 5.—PATTERNS SHOWN ON NEW NECKWEAR.—The material pictured at figure No. 1 is English swivel with a white serge ground, and the Grecian figure is made up of heliotrope canelé and white satin.

At figure No. 2 is shown a sample of Italian natté, the wear-

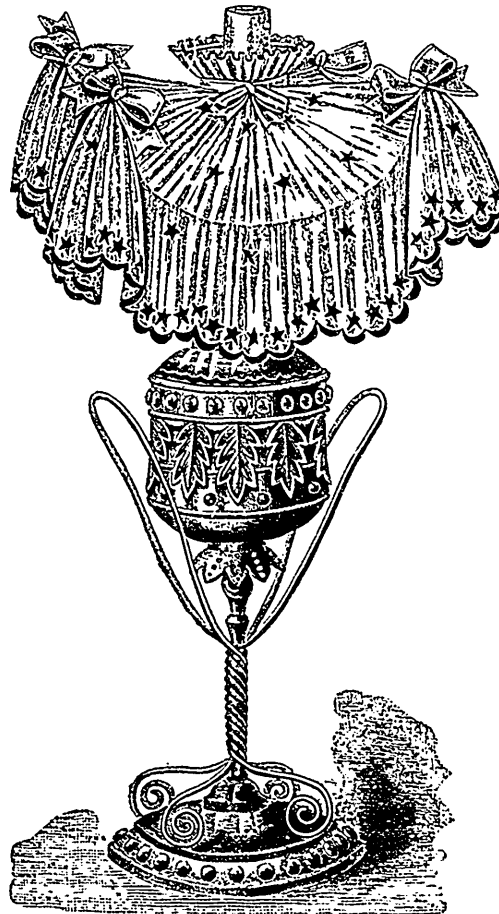


FIGURE NO. 3.—FANCY LAMP-SHADE.

(For Descriptions of Figures Nos. 2 and 3, see "The Work Table," on Page 270.)

(COIFFURES À LA MODE.

(For Illustrations see Page 187.)

How to dispose of a wealth of tresses in the most becoming way is often a difficult problem for the woman who possesses them. The fashionable method is not necessarily the most becoming one, and it is not always possible to secure the services of a maid or hair-dresser.

Both high and low coiffures are in vogue, and while the former are decidedly the more artistic, the latter, when suited to the face, are more dressy for ceremonious occasions.

A careful study of the features and outline of the head in order to obtain the best and most satisfactory results in hair-dressing can by no means be called a waste of time, especially when one takes into consideration that beauty may be made or marred by the arrangement. In no coiffure is the hair drawn abruptly, back from the face, for this method imparts a harshness of expression; it is waved or worn loosely in an apparently careless way, a style which entirely conduces to a softening effect.

Fashion is merciful in continuing the use of the bang. It is not profuse, but enough of the fluffy fringe falls over the forehead to make womankind grateful for its existence. Certain types very properly affect the Madonna coiffure, but then the hair is waved in a natural-looking manner, and a few stray curls usually escape from either side of the parting, which distinguishes the style; and if the bang is absent, its effect is nevertheless produced.

Only a perfectly oval or a long, narrow face will be improved by the coiffure pictured at figure No. 1, which is a modification of the Madonna style. The hair is

ing qualities of which are excellent;

row face will be improved by the

only a perfectly oval or a long, narrow face will be improved by the

parted in the middle and loosely waved (unless naturally fluffy) at each side, where it is drawn softly down to the ears, nearly covering them, and loosely coiled on the neck. A single curl could fall from the parting upon the forehead, if it would enhance the becomingness of the arrangement.

At figure No. 2 the hair is dressed for the theatre or a reception. A parting is made at the center, and the hair falls from it in waves at each side, being brought low at the side of the forehead and just touching the ears. At the back it is also waved and combed high on the crown, where a three-looped bow is easily arranged, the loops being somewhat spread. A fancy shell pin is thrust into the shortest loop. The effect of an Alsatian peasant's head-dress is produced by this picturesque coiffure, which is only suited to a slender, youthful face.

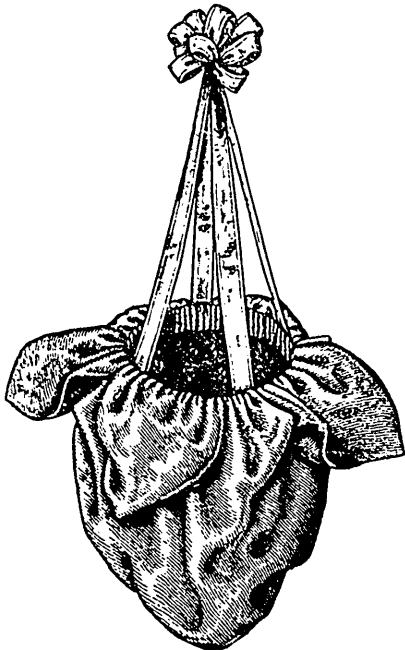


FIGURE NO. 4.—FANCY BAG.

ribbon encircling the knot being prettily bowed; and the bang is softly curled. This rather severe style is becoming to full, round faces.

An artistic low coiffure is shown at figure No. 7. The hair is fluffy at the sides, and a large, soft knot is carelessly placed low on the neck, an aigrette being adjusted at the left side. The bang is lightly curled, but only a few curls rest upon the forehead.

At figure No. 8 the hair is waved all over the head, and a few curls fall upon the neck. The hair is combed to a little below the crown and tied, and then arranged in numberless little curls. A silver comb is thrust into the top. The bang is curled. Very little hair is required to effect this arrangement. When the hair is plentiful, it is coiled at the center of the head, the ends being brought through the coil at the center and then curled. Of course, this coiffure is only suitable for ceremonious occasions.

Another charming low coiffure is shown at figure No. 9. The hair is naturally wavy, and is drawn up a trifle below the center of the head and easily coiled, a fancy shell pin being thrust into the top. The bang is curled. Such an arrangement is suitable for street wear and is adaptable to almost any style of hat.

A quaint fashion that suggests an old-time picture, and will form an appropriate setting for a pretty, oval face with perfectly regular features, is represented at figure No. 10. The hair is parted, waved loosely, and combed down to almost cover the ears. At the back it is drawn up above the crown and disposed in two soft knots well to the front, a tortoise-shell pin being thrust in at each side. A small portion of the waved locks falls naturally on the forehead at the center.

At figure No. 11 the hair is dressed very high. It is all-over waved, save the bang, which falls in curls over the forehead. The back hair is divided, and the right side is brought over the left, the hair being combed up and coiled on top of the head, a comb rising from the center of the coil. A few short hairs stray upon the neck.

Figure No. 12 pictures the hair curled at the front and sides, with a single ringlet falling on the forehead. At the back the hair is simply coiled at the center of the head, as shown at figure No. 13. The arrangement is simple, and generally becoming to youthful faces.

Any of the coiffures illustrated may be modified to suit special types, and sometimes only a slight change will be found

duced by this picturesque coiffure, which is only suited to a slender, youthful face.

Figure No. 3 shows a back view of a high coiffure. The hair is lightly waved, combed high and then knotted, a loop coming from the center of the knot. The bang, which is only partly visible, is curled.

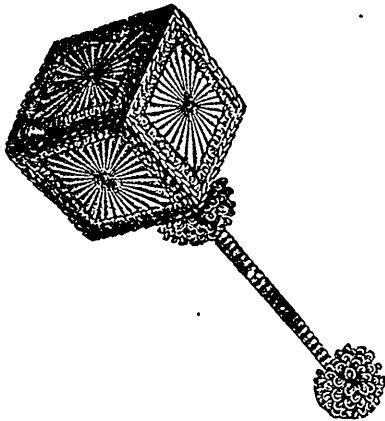


FIGURE NO. 5.—BABY'S RATTLE.

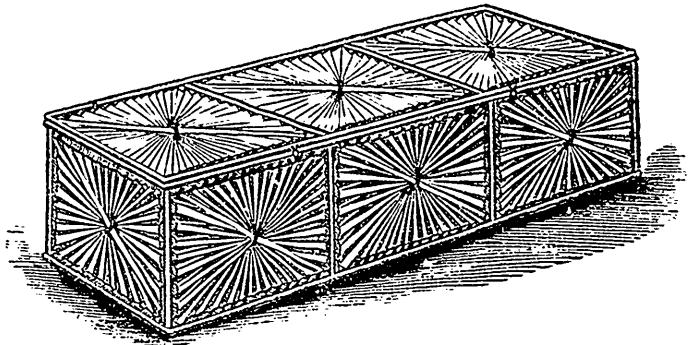


FIGURE NO. 6.

An evening coiffure is represented at figure No. 4. The hair is waved, and then combed high and disposed in a long loop, which is pinned fast to the head and brought rather low. At the left side three ostrich tips are kept in position by two small bows, the decoration being very dressy. At the side the hair is brought rather low on the forehead, and in front a waved bang rests lightly upon the forehead.

A unique but tasteful arrangement, also for evening wear, is shown at figure No. 5. The sides are drawn easily back, and the back is combed high and then arranged in two soft puffs, in front of which the hair is fluffily curled, the bang falling straight at the center over the forehead. A pretty curved tortoise-shell pin is thrust in front of each puff.

A half-high, classic coiffure is depicted at figure No. 6. The hair is drawn away from the face and arranged in a knot below the crown, a

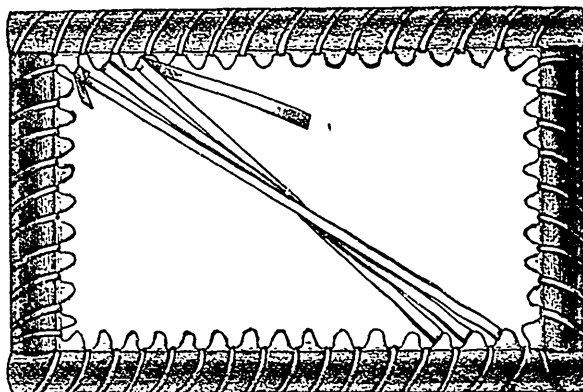


FIGURE NO. 7.

FIGURES NOS. 6 AND 7.—GLOVE-BOX, AND DETAIL OF CONSTRUCTION.
(For Descriptions of Figures Nos. 4, 5, 6 and 7, see "The Work-Table," on Page 270.)

necessary to render a style becoming.

The hair requires constant care to keep it from falling out. Frequent washing with warm water and Castile soap (which is free from the alkalis that are so injurious to the hair) and vigorous brushing before braiding the hair for the night, are needful; and if the ends split, they must be singed, clipping being ineffectual. Bleached hair is no longer in favor, and neither is short hair. Natural-looking waves

may be produced by separating the hair, twisting the separate locks and winding them round one of the handles of an all-

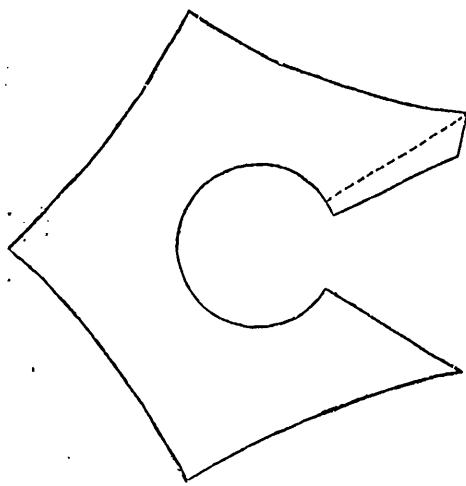


FIGURE NO. 8.

should be avoided. As much patience as skill is necessary when dressing the hair, which must needs be simple for the street and as fanciful as is becoming for indoor or evening wear.

The new Spring fashions are for the most part graceful evolutions or modifications of the modes that immediately preceded them.

Flaring basque-skirts of various lengths, and either rippled or plaited, are marked characteristics of prevailing attire. Some are attached to belts, to be worn or omitted at pleasure. Their depth and fullness must be wholly governed by the requirements of the individual wearer's figure.

Over-skirts are fashionable, but are not yet in universal favor, although they soon may be. Some are deep and either pointed or oval in front, while others are plain and short in front and long and plaited at the sides.

Black lace insertions and edgings are flatly arranged upon dancing, dinner and opera toilettes and five-o'clock tea-gowns of white or light-hued wool goods, China silk or taffeta; and white lace insertions and edgings of medium or heavy weight are applied in the same way on black or dark silk or wool costumes. The use of lace on woollens was once deemed impossible, but it is now approved by the best authorities on feminine attire.

Snake-skin is accorded a special vogue for the numerous conveniences and ornaments of leather that fashionable women delight in; but alligator and seal skin are by no means out of style.

A house dress with a finely fitted waist that extends a short distance over the hips may be rendered wholly suitable for street wear by the addition of a half or three-quarter length coat-skirt joined to a belt of passenterie, folded satin or other belting goods.

Flowers, lace and sequins are associated upon the latest Spring bonnet for dressy occasions, and the silk-wound wires of the tiny frame are so slender that very little besides the decoration is visible when the dainty *chapeau* is upon the head. Such a bonnet is very easy to create.

Shimmering gauzes that look as if they were made of spun glass are among the choicest novelties for evening gowns. In crystal-white they are worn over taffeta or satin in the same shade or in colors that produce dreamy and elusive tints like those seen in the western sky at sunset when the atmosphere is misty. Many of these delicate textiles are figured with flowers, which have a shadowy effect, especially when they are printed in their natural hues on a black ground and the foundation fabric is black satin. These gauzes are appropriate for the gowning of both maids and matrons.

steel curling iron, the heat of which should always be tested by rubbing it over paper before using. In curling the bang tight curls

Double-breasted gown-fronts are again popular and are always becoming when skillfully adjusted and neatly finished. Sometimes a double-breasted closing is arranged below the very popular yoke, which nearly always closes at the center of the front or on one shoulder.

Lapels and bretelles are likely to continue their reign through at least another season. These accessories are not rivals, but are equally popular. They give a dressy appearance to the plainest gown, especially when made of a contrasting material or overlaid with lace in a stylish tint and design. Ivory-white laces are now almost invariably preferred to the clear-white varieties.

The presentable portions of discarded brocade gowns are often utilized for superb tea-jackets, which are made up with short, vest-like under-fronts of satin in a hue that sympathizes with some shade in the brocade. These garments are decorated with lace ruffles, and the under-fronts are usually overlaid with similar lace. A girdle of silver, of satin folds, or of ribbon that matches another color in the brocade may complete such a jacket, which may be appropriately worn with any house skirt by the hostess at an informal tea or unceremonious dinner.

Many of the newest tea-jackets are of black satin brocade trimmed with unbleached lace.

Silk-striped woollens make dressy and stylish



FIGURE NO. 9.

FIGURES NOS. 8 AND 9.—FANCY BAG, AND SKAPE OF UPPER SECTION.

(For Descriptions of Figures Nos. 8 and 9, see "The Work-Table," on Page 271.)



FIGURE NO. 1.

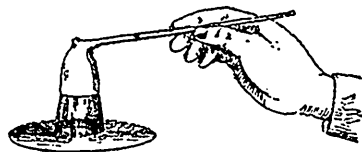


FIGURE NO. 2.

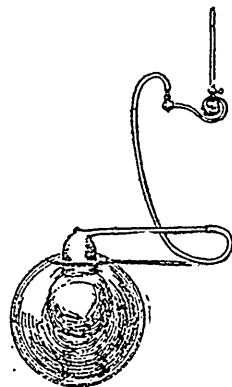


FIGURE NO. 3.

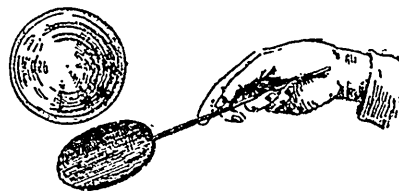


FIGURE NO. 4.

FIGURES NOS. 1, 2, 3 AND 4.—SOAP-BUBBLES.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Children's Corner," on Page 271.)

street gowns for misses and girls. These goods are handsome in appearance, and are very serviceable when their texture and colors are reliable. They are produced in evening as well as in street shades.

Moiré is more fashionable than ever for the use of grand dames. The newer weaves of this dignified silk are watered in suggestion of flowers intermingled with the usual large or small waves; and they are no more expensive than those that show only waved effects. It is said that bright mustard-colored

gloves, with wide black stitchings, black wrist-bindings and large black buttons, are soon to make their appearance as high novelties,

but it is hardly likely that they will be approved by really tasteful dressers.

To the new house-basque with modified Eton fronts and short, rippled backs is added, on occasion, a deep underskirt secured to a belt that clasps in front. This skirt, which fits smoothly in front and over the hips, gives the gown a dignified air and adapts it perfectly for travelling and promenade wear, being especially becoming to slender figures.

Soft printed and chené satins showing combina-

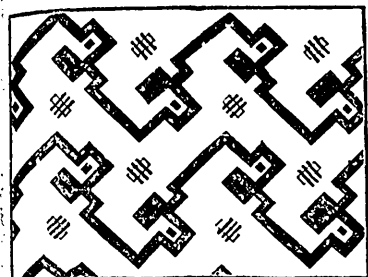


FIGURE NO. 1.

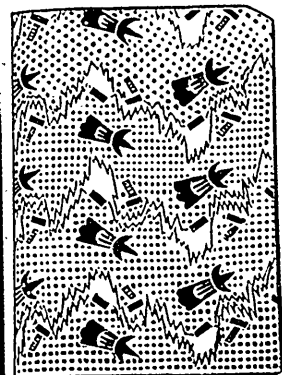


FIGURE NO. 2.

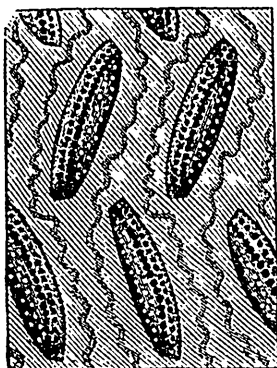


FIGURE NO. 3.

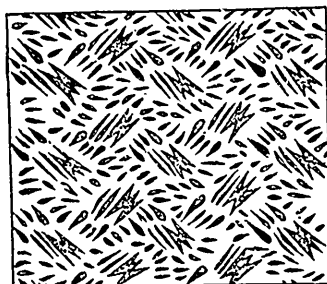


FIGURE NO. 4.

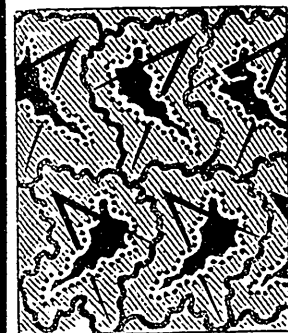


FIGURE NO. 5.

FIGURES NOS. 1, 2, 3, 4 AND 5.—PATTERNS SHOWN ON NEW NECKWEAR.

tions of hues like those seen on Sevres porcelains are being largely used for concert and evening bodices, basques, and waists, which exquisite garments will be worn a little later at garden parties and impromptu dances.

White woollen and cotton crêpes and crépons are by no means novel, but they are most emphatically favored by dressy young women who know what dainty effects can be produced by these soft, lustreless fabrics.

Semi-transparent silk crêpe showing large, loose crinkles is often used for a full front under an open bodice of less costly crêpe. As a rule, the silk crêpe will match the principal material in hue, its shimmering texture creating sufficient contrast with the more sober goods.

Princess backs are much admired for half-long top-coats, for rich

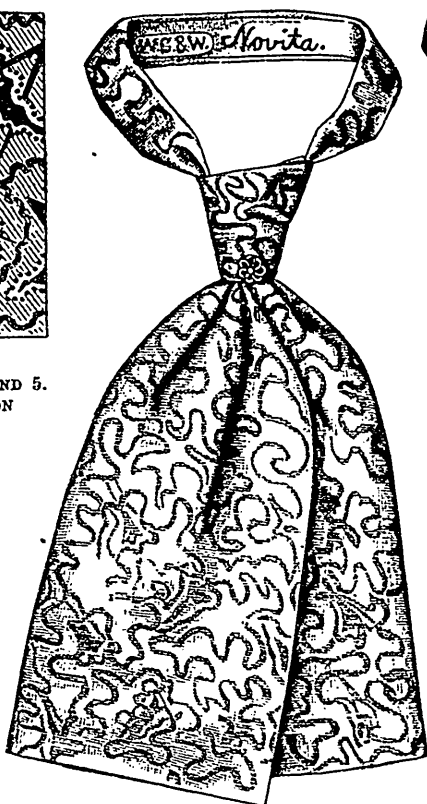


FIGURE NO. 6.—GENTLEMEN'S KNOT SCARF.



FIGURE NO. 10.—GENTLEMEN'S PUFF SCARF.

Passementeries and Honiton, Spanish guipure, Irish-point, tating and other laces are wrought in suitable shapes to smoothly overlie broad lapels, bretelles and jockey sleeve-caps and cuffs; and Persian and Venetian garnitures are similarly shaped to form girdles, epaulettes, corselets, vest fronts, sleeve-caps, yokes, and gores to be inserted in skirts. These trimmings are not excessively expensive.



FIGURE NO. 11.—GENTLEMEN'S KNOT SCARF.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 and 11, see "Styles for Gentlemen," on Page 272.)



FIGURE NO. 7.

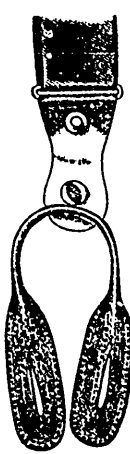


FIGURE NO. 8.

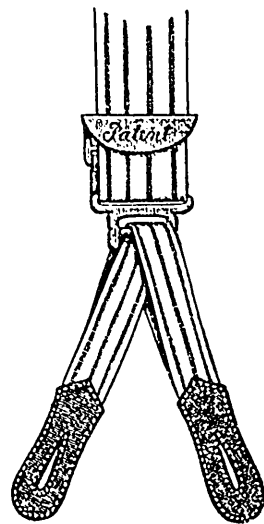


FIGURE NO. 9.

FIGURES NOS. 7, 8 AND 9.—IMPROVED ENDS FOR SUSPENDERS.

the balloon puff seems to be giving way to single, double or triple jockeys.

Plain black hosiery is most popular just now, its quality being regulated by the wearer's means. Stockings with insertions of lace at the instep are seldom worn, except by brides

gowns of ceremony and for tea-gowns of the simplest as well as of the richest materials.

The mutton-leg sleeve is still a general favorite, and

FANCY STITCHES AND EMBROIDERIES.—No. 27.

The use of ribbons and beadings in executing elaborate embroidery designs is becoming widely popular, the effectiveness and daintiness of the Roco embroidery introduced not long ago having been productive of many new creations and combinations of exceeding richness.

The beautiful satin stitch is here used in connection with Roco embroidery in a very artistic design, which may be transferred to a table-cover, sofa-pillow, chair-cushion, etc.

The design is displayed in two sections at figures Nos. 1 and 2, which are to be connected so that points A will come together. It is given in its full size.

At figure No. 3 the design is exquisitely carried out on a table-cover of Gobelin-green satin cut in four even Vandykes. The cover was a yard square before the

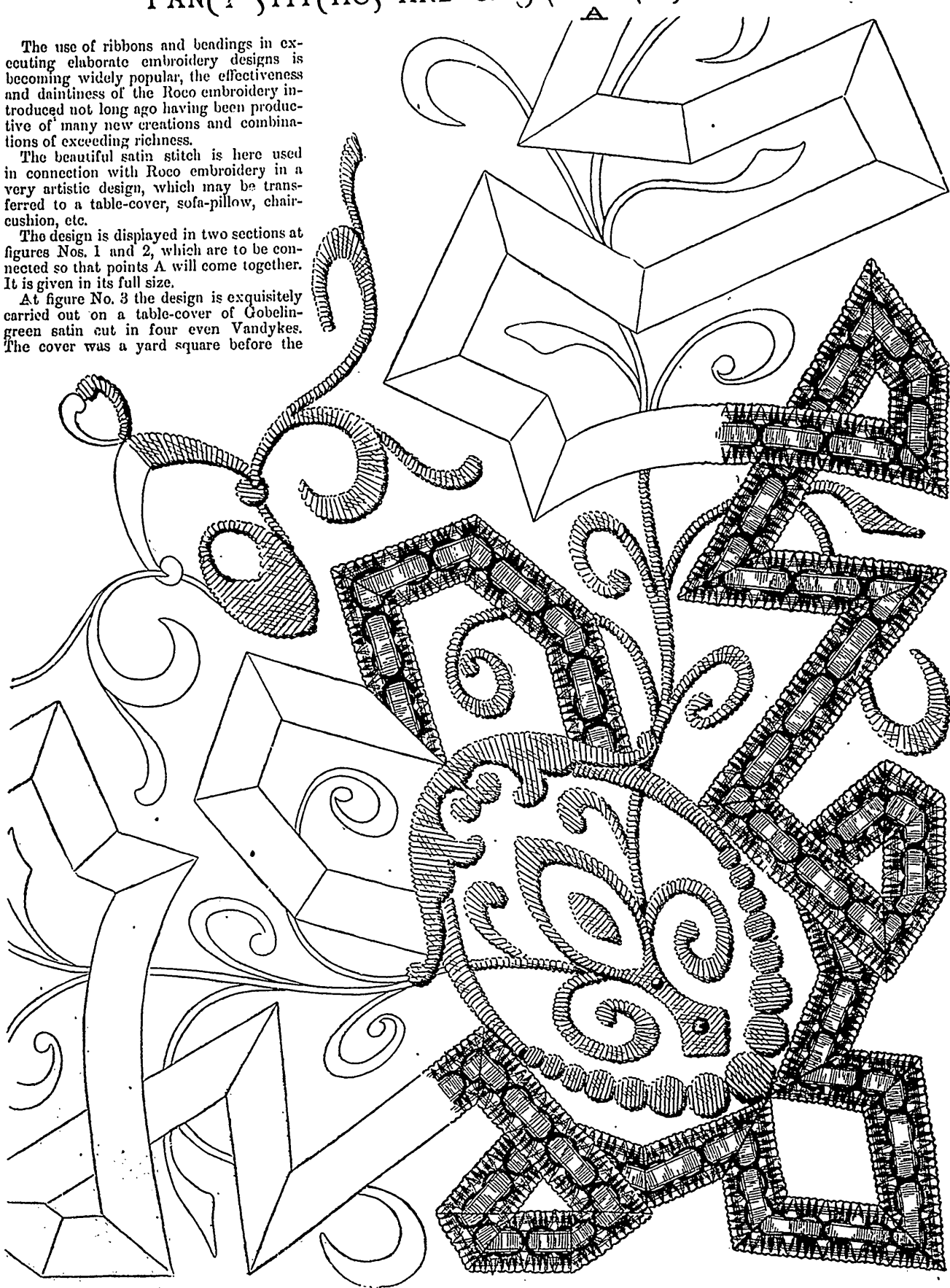


FIGURE NO. 1.—SECTION OF DESIGN.

points were shaped. The beading is black and is sewed on with invisible stitches. Old-pink baby ribbon is woven in and out through the beading, and the satin-stitch embroidery is done in shades of old-pink. A rich fringe in the green and pink shades finishes the points. Small tassels may take the place of the fringe. Sometimes a lace edging is used quite effectively, being put on plain or with a little fulness.

The satin-stitch embroidery may be done with metallic threads or in some color contrasting with the ribbon. When metallic thread is used, a row of metallic lace will make an attractive edge decoration. Some very artistic color combinations may be effected in the design on any desired material. White or colored beadings could be used, but black is particularly handsome on rich, dark colors and has a delightful toning effect in brilliant color combinations.

The details of the work are clearly illustrated at figure No. 2, and are very easy of execution. In doing the work the design should be first carefully traced on tracing paper and then carefully traced on the material in whatever position it is desired.

The satin-stitch embroidery should be completed before the Roco embroidery, which is simply the application of the beading. The ribbon should be interwoven in the beading before the latter is applied, and extreme care should be taken to sew the beading on with

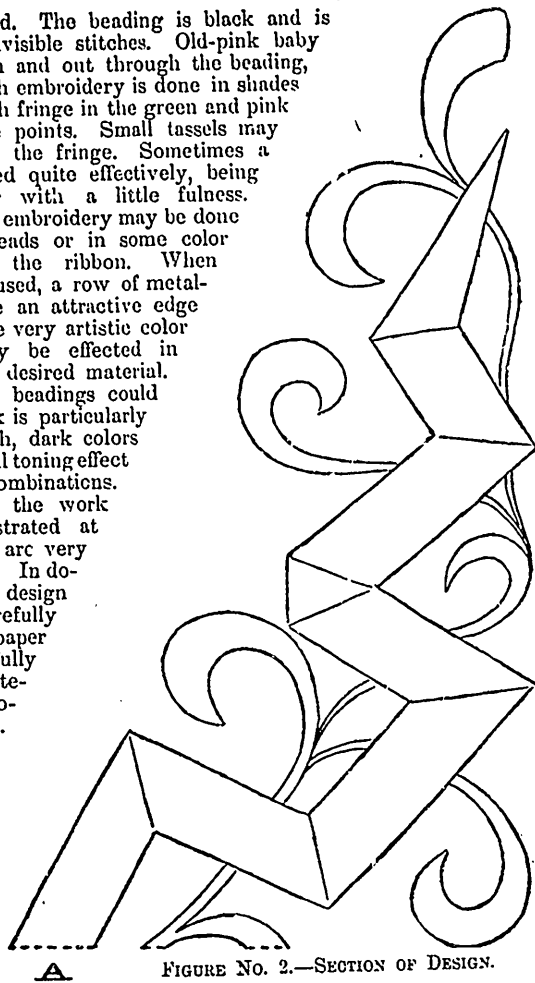


FIGURE NO. 2.—SECTION OF DESIGN.

smoothness and to turn all corners neatly. Of course, the effectiveness of any piece of embroidery depends largely upon the accuracy of the work, and this embroidery, though remarkably simple in detail, requires exquisite neatness in its execution. The beading must not look as if it had been



FIGURE NO. 3.—TABLE-COVER.

carelessly handled, and the ribbon should be carefully run in so that not a twist or a wrinkle will mar the general effect.

FASHIONABLE DRESS GOODS.

For the early days of Spring, when the chill of Winter has not been entirely dispelled, such comfortable stuffs as cloths and the numerous Scotch mixtures are given preference over the crépons, velours and light-weight novelties that are certain to engross attention later on.

As was predicted last month, faced cloths and covert suitings will be very generally chosen for both church and visiting gowns. The suitings are shown only in *mélanges* of tan and gray, and will be used in the development of entire costumes, either alone or in conjunction with brown or black velvet, which will usually be employed for cuffs or only for an inlaid collar. These materials are always in good taste and may be appropriately selected by women of all ages. Faced cloths are very lustrous and are especially charming in the beige and brown tones, which are unmistakably early Spring shades.

The new Scotch mixtures, which include tweeds and chevots, are for the most part light in hue. Some are marked with flat knots and loops, while others are comparatively smooth, with a light, fluffy, raised pile, through which the ground tints are dimly visible.

Another season of crépon is at hand, and the pretty fabric is offered in countless all-wool and silk-and-wool varieties. The newest patterns show ruffled and billowy surfaces, which sometimes break out in irregular waves and at times display regularly spaced furrows that are more or less clearly defined. Inconspicuous conventional and floral devices are seen in the novelty crépons, and odd color schemes are carried out in their designing.

Changeable colors still obtain in crépons, and also in many other fabrics, but *ombré* effects are produced only in cotton goods.

An ideal Easter toilette is fashioned from fawn crépon marked with white bourretted lines, and old-rose and green chené figures that suggest rosebuds. The gored skirt flares fashionably and is overhung by a drapery, which is smooth and pointed in front and falls with considerable fulness in two points at the back, the light material lending itself most satisfactorily to this graceful fashion. The bodice is plaited at the bottom at the center of the front and back, the plaits being confined by tackings for a part of their length and spreading above; and slight gathers at the top at the center of the front confine the fulness prettily. A double ripple collar lies about the neck below a standing collar, and corresponding with the ripple collar is a double *pepium* that undulates about the figure below the waist-line, lengthening the bodice becomingly. Drooping sleeve-puffs reach to the elbows, below which the snug-fitting coat sleeves are visible. If a combination had been desired in this gown, either *moiré* or taffeta, both of which are very popular, could have been introduced for the rippled adjuncts, and also for the sleeve puffs.

Bouclé or crinkled stripes and embroidered dots are seen in many of the new crépons. A pretty crépon weave containing an admixture of mohair and showing points rather than crinkles was introduced early in the Winter, and is now offered in a lighter weight for Spring promenade wear. It requires little applied decoration and may be used for developing costumes and top garments *en suite*. Mohair threads are interwoven in many of the

crépons and produce a sheen that is lacking in the all-wool varieties.

Basket materials are presented in charming color medleys, and so are wool armures. The former may suggest hopsacking, but to a close observer the difference is clearly apparent. Hopsacking is not as fashionable as formerly.

Velours continues to receive general attention and is produced in novel and very artistic weaves.

For travelling and general wear, storm serge has few rivals. It is now believed that black will be preferred to navy-blue in this serviceable material, although Fashion may declare once more in favor of navy before the end of the season. There is no texture, perhaps, that is better adapted than storm serge to the development of the smart Eton and blazer costumes which are once more in high vogue.

Silk-and-wool grenadines displaying dots and lines of color on black grounds are among the dressiest of the season's fabrics, and their beauty is greatly enhanced by the use of changeable silk linings.

The latest silks are novel in design and coloring, but not in weave. Small figures, either floral or fanciful, are printed in various colors on both India silks and taffetas. Chené effects are produced in all kinds of silks, highly artistic ideas being expressed by this mode of decoration. The patterns are shadowy and indistinct, allowing the imagination considerable scope in determining their form or significance; and they are far softer than conventional devices.

Pin-dots interspersed with larger dots or discs; small graduated figures of indefinable shape, carelessly scattered, or arranged to form stripes or dashes; and small blossoms, with or without stems, are printed or woven upon both dark and light China silks.

Broché taffetas are as pretty and appropriate for entire gowns as for waists. Their grounds are changeable, and upon them glisten satin diamonds, discs, ovals or squares, which in every case match the leading ground tint.

Liberty satins are powdered with minute self-colored dots and strown with short black dashes. Satin merveilleux is now manufactured in both plain and figured varieties, and upon the latter chené effects are produced as successfully as upon other silks.

Figured *peau de cygne* will be frequently used for dressy waists, for costumes and for accessories.

Handsome carriage and dinner gowns for matronly figures are made of satin Duchesse, plain or façonné moiré antique, satin antique, or Bengaline in the cotelé weaves. Fanciful styles are not always chosen for the development of these fabrics, but adornment is seldom omitted, notwithstanding the richness of the textiles.

Nearly all colors were fashionable during the past Winter, but the tones were subdued, as befitted the season of gloom. This dullness has now disappeared, and brightness prevails in all kinds of fabrics, the assortment of shades including tender greens that vie with the hues of budding leaves, blues not unlike the pale tints of Spring skies, reds that are bright and cheerful, but not lurid, and numerous brown tones, ranging from a delicate fawn to a soft, light wood color. In cheviot the colors break through the semi-transparent pile with most exquisite effect, and in crépon and other textiles of the same class they are none the less attractive, though not veiled by fibre or film.

SUMMER DRESS GOODS.

Although Winter can scarcely be said to have taken its leave, a goodly assortment of Summer textures in all their dainty airiness is already displayed. Flowers of every description bloom on cottons and challies. Short-stemmed moss rose-buds lie upon pure-white or tinted transparent mulls or organdies, being arranged singly or in groups, without heed to regularity, as though they had been strewn by a careless hand. Full-blown and modest, half-open violets, with either short or long stems, are scattered in profusion over grounds of organdy *lisse*, a new cotton of the sheerest quality, and also over the finest of challies. These dainty blossoms are shown in every natural and art color, frequently forming exquisite combinations with contrasting grounds.

White dotted Swiss is marked with shaded and floral stripes, and the same material in black presents graceful floriations. Organdy *lisse* resembles both the fabrics from which it derives its name, and is produced with both white and tinted grounds, upon which are printed various diminutive blossoms besides the violets mentioned above. Tinted dotted Swiss is very dainty, being figured with rose-buds.

Cotton crépons of Scotch manufacture are almost as light as tissues, and are plain, bourrette-striped, plain-striped, or figured with grouped dashes of various lengths in chintz colorings. A light-green and white striped cotton crépon was used for a dainty Summer costume included in a lately designed *trousseau*. The skirt is gathered all round at the top and falls in graceful folds to the lower edge, the gathers being scanty at the front and sides and very full at the back; and a gored foundation holds the skirt out fashionably. The seamless back of the bodice is smooth at the top and is shirred across the bottom at the center; and the fronts are shirred at the bottom and at the shoulders and flare over a plastron that is trimmed with crosswise graduated rows of *Ceru point de Gène* lace insertion. The standing collar is overlaid with lace, and so is the belt. The sleeves are made with puffs that are very wide at the elbows, and gathered epaulettes that contribute a decidedly quaint effect. Two rows of insertion encircle each sleeve at the wrist, and a single row decorates each epaulette. The skirt is hooped with two rows of trimming applied their depth apart just above the hem. This simple design is highly appropriate for washable fabrics of all kinds.

A new variety of English percale shows a fine printed twill and colored and white stripes. Surah twill, which is really a cotton cheviot, has narrow stripes and is shown in light colors.

Madras gingham for shirts and blouses are checked, striped or plaided with colors that are fadeless though delicate. Rainbow effects are produced quite as skillfully in pin-striped gingham as they were in the silks and woollens offered as novelties early in the Winter. Swivel silk gingham can scarcely be distinguished from China silks. They are shown in all colors and in plain, striped and checked varieties, with the tiny swivel figures glistening upon their surfaces.

Scotch cotton chevots are striped, checked and seeded, and the *matté* chevots present a basket weave, and a silky gloss that remains even after the materials have been laundered.

Piqués are figured with dashes, dots and broken stripes in a medley of bright colors, which look well upon the finely corded white grounds.

The new batiste robes are veritable works of art. They are offered in *Ceru*, light-blue, heliotrope, cardinal, sage, lilac, light-green, navy-blue, gray, and coffee, a new shade of the beige order. One variety has bands of insertion woven at intervals from the lower edge to the top, the bands being wrought in delicate Persian color harmonies; another style shows a ruffle of point gaze lace woven into the goods at the lower edge, and a little above this a narrower ruffle of similar lace, from which start lengthwise embroidered vines; yet another kind is all-over embroidered with polka-dots, is further decorated with two rows of embroidered scrolls that hold narrow bands of lace, and is finished at the bottom with a deep hem; and in a fourth specimen a deep and elaborately wrought band of *chiffon* showing appliques of narrow lace at the top and bottom is let in above the hem, and a narrow band is provided for trimming. Simpler robes are made of chambray, with colored embroidered insertion above their deep hems; and these will be favored for afternoon gowns, while those of batiste will be made up for garden parties and cottolous at fashionable Summer resorts.

Challies are of two kinds, crêpe and plain; and in both weaves they have white, tinted and dark grounds bearing small floral effects in marvellous color blendings. The blossoms on the light challies are fainter of hue than those printed on the dark ones, and in every instance the colors associated are perfectly harmonious. Purple, yellow, and even green violets, shaded like the natural blossoms, are very much admired. One very handsome challis is marked with dashes in various tints, and another shows stripes in iris hues. This rainbow shading is not effected with stripes alone. It is produced on dark grounds with a vermicelli pattern, and also by means of pin-dots mixed with larger spots, diamonds or ovals.

Double-bordered challies are unique. They have colored or white backgrounds sprinkled with tiny flowers, and dark double bordered-figured with trailing white vines. These borders are notched and suggest fanciful braid.

Of course, as the season advances the assortment of warm-weather fabrics will be greatly increased, but the patterns and weaves now offered are certain to remain fashionable throughout the Summer, and they afford an ample variety from which to select for any sort of wear. Moreover, the provident woman who desires to arrange her own and her family's Summer wardrobes in advance will find an abundance of handsome and seasonable designs by which to develop the various fabrics described.

ALL ABOUT WEDDINGS.—An illustrated article, entitled "Weddings and Wedding Etiquette," appears in the *Quarterly Report for Spring, 1894*, and contains much useful information for those who desire to ascertain the latest regulations of Fashion regarding weddings and their attendant ceremonials. A variety of

appropriate and artistic gowns for brides, bridesmaids and maids of honor are attractively illustrated, the accepted modes of arranging church and house weddings are fully described, and suggestions are given for the celebration of wedding anniversaries. The yearly subscription price of the *Quarterly Report* is 5s. or \$1.00.

FASHIONABLE TRIMMINGS.

Garniture is absolutely necessary to give due prominence to certain characteristics of the Spring fashions and fully express the special ideas intended to be brought out in the designs. Thus, panels in skirts, when not made of a contrasting fabric, would remain quite unnoticed if they were not framed in glistening jet or some other equally attractive trimming; and in the same way, the new draperies would lose much of their effectiveness if their outlines were not emphasized by the application of decoration. When neither drapery nor panel is introduced in a skirt, one or the other of these effects will frequently be simulated by means of garniture.

The tailor-made waist is the only style of bodice that is plain in design, but trimming is admissible even upon that. The various other bodices now in vogue include numerous fanciful adjuncts, which, of course, are rendered yet more ornamental by tastefully arranged decorations.

Mohair, soutache and silk braids are used upon the heavier woollens provided for early Spring wear. Mohair braid is obtainable in the plain, ribbed or fancy open-pattern varieties. Upon a skirt it may be applied rather high, or in deep Vandykes some distance above the hem, when drapery is omitted; and upon a waist the disposal depends entirely upon the style. Soutache braid is either plain or else is brightened by an admixture of metallic threads; and being quite narrow, it admits of very many different applications. Both plain and fancy silk braids are shown. The latter are composed of alternate bands of solid and open-patterned braid, and in some varieties tiny crochet buttons are applied at intervals upon the solid bands. Jet is often made up with these braids, being used as an edge or to form a tracery design upon the solid bands. Silk passementeries are still seen in very open devices, and when carefully sewed on, suggest rich embroideries.

A simple Easter church toilette of old-blue camel's-hair and black moiré antique is effectively adorned with black-and-silver soutache braid. The skirt is cut in a half-circle, and all its fulness is confined at the back, where it falls naturally in *godets*. Three rows of braid are applied at the bottom in an arabesque design. The basque fits very closely. In front a plastron is revealed between pointed lapels of moiré that lie flatly upon *bretelles*, which fall over the sleeves with a slightly waved effect, suggesting caps. The plastron is decorated with braid applied in arabesques as on the skirt. The sleeves are covered above the elbows with large puffs that widen considerably toward the bottom; and below the puffs they are made of moiré, which is also used for the standing collar. Peplums that flare at the front and back and undulate over the hips are added at the bottom of the basque, and the seam joining the basque and peplums is covered with a scroll arrangement of braid, the effect being both novel and pretty. The hat chosen to wear with this toilette is a black straw trimmed with black moiré ribbon and *bluettes*; and the gloves are black *Suèdes* with white pearl buttons. The braid could have been applied in a series of large scrolls or deep points at the bottom of the skirt, or in rounding outline above the knee in suggestion of a *tablier*; and it could have been arranged in pointed rows upon the plastron, and also upon the sleeves below the puffs.

Jets are almost as constant as the sun itself. This season they are offered in both very wide and very narrow varieties. The wide trimmings will be used for panels, yokes, vests and other parts of gowns, and the narrow ones will be chosen to outline similar accessories when cut from the dress goods, and will also be applied in conjunction with other garnitures. Indeed, there is scarcely a limit to the usefulness of these dainty narrow trimmings. Pointed effects are once more fashionable in jets and, for the matter of that, in most other decorations now in vogue. The designs in the jet garnitures are either floral or conventional and are very open, thus insuring the lightness of weight demanded by the season.

Exquisite jet passementeries are composed of small facets, seed-like cut beads, and large jet stones that impart a wonderfully brilliant glitter. Moiré antique, Bengaline and silk will be enriched by these trimmings, which are really too handsome for less sumptuous materials.

Band and edge decorations are equally popular in jet. The glitter of spangled bands continues to please the fashionable fancy. These trimmings are composed of alternate bands of jet beads and spangles, or of velvet and spangles, the two styles being equally attractive.

Fringes formed of plain or fancy jet strands are once more in favor and will be used in many pretty ways. *Epaulettes* or *bretelles* of jet fringe look well on a silk bodice, and a *tablier* effect may be very charmingly produced with fringe on the accompanying skirt.

Grenadine and net galloons with jet embroideries hold a prominent

place among the new garnitures. They are quite as appropriate as lace upon wool or silk grenadines, although they are by no means restricted to this class of materials, fancy silks, *crêpons* and other fine woollens being greatly improved by their dainty touch.

A novelty in net trimming is a circular ruffling of black Brussels net embroidered with jet beads and minute but very brilliant *paillettes*. The lower edge of the ruffling is scalloped and wrought with beads, and the upper edge has a band finish of beads. Jetted bands are supplied to match the ruffling.

A dressy afternoon toilette of black-and-green changeable silk-warp *crêpon* is richly decorated with jetted net ruffling and jetted bands to match. The skirt is overhung by a drapery that is smooth and pointed in front and hangs full and in two points at the back. A ruffle edges the drapery, and above it is applied a band. The basque-waist is made with fulness at the back and front and is lengthened by a slightly rippled peplum, over which falls a row of the ruffling that hangs with the same half-fluted effect as the peplum. A jetted band encircles the waist, and the standing collar is overlaid with a similar band, below which all round falls a net ruffle. The sleeves are puffed to the elbows and are smooth below, and a band encircles each wrist. These band trimmings look particularly well on panelled skirts, and they will often be applied over a contrasting color.

Another season of lace is inevitable. Net-top point de Gène and point de Venise lace edgings, and insertions to match are at this early date preferred to all others, but tastes are variable, and other varieties will later on be quite as popular as these heavy, handsome laces. Insertions will be abundantly used on silks and wools, and also on challies and cottons. Knife-plaited ruffles are predicted, and these will often be trimmed with narrow insertion instead of with edging. Insertions will be let into *bretelles*, yokes, sleeve-caps, peplums and other accessories, and on skirts they will be disposed above the knees in groups or in the outline of a round or pointed over-skirt. Sometimes a wide edging will be arranged below the lowest row of insertion to strengthen the over-skirt suggestion, and occasionally the edging will be used alone.

A cluster of three plaited ruffles of lace may border a draped skirt, and insertion may edge the over-skirt, this union of trimmings being especially attractive.

Pointed edgings are regarded very favorably and are either flatly applied some distance above the bottom of a skirt or else are arranged just at the bottom, with accordion plaitings between the points. Corselet or yoke effects are also successfully produced with pointed laces, which, by-the-by, must never be ruffled.

Dainty bands of Valenciennes lace provide a light and, therefore, wholly appropriate trimming for organdies, ginghams and other materials of the same class, and they are usually applied with great liberality.

Lace beading is a simple but surprisingly effective garniture and is used on both wash silks and fine cotton fabrics, in conjunction with narrow ribbon, which is run in and out through the openings in the beading in continuous lengths, or else is arranged at intervals in bows or rosettes.

Among the new ribbons the moiré variety is the most popular, and much originality may be shown in its disposal. It may be chosen for the adornment of all sorts of fabrics.

Young girls' dancing gowns of Canton or Japanese *crêpe* or silk will frequently be trimmed with accordion-plaited *chiffon*, which will be arranged in ruffles on skirts and in sleeve-caps or *bretelles* on waists. *Jeunesse* *crêpe* has the effect of accordion-plaiting and will be similarly used.

Striking contrasts are achieved on tinted *crêpe* gowns with trimmings of Olga lace insertion and edging. This lace is a black net not unlike the Russian variety and is at once stylish and pretty. The insertion is plain, but the edging shows narrow rows of Brussels net alternating with the Olga net, and a pointed edging of the latter. Accordion-plaited waists of *crêpe* or *chiffon* are often trimmed with vertical rows of Olga insertion, and the accompanying skirts are flounced with the edging, which is shown in various widths.

Embroideries for trimming cotton goods closely resemble laces, and no doubt before the season is very far advanced a rivalry will spring up between the two classes of decorations. Swiss and nain-sook Irish-point embroideries are open-patterned and especially lace-like, and the most popular designs are the wheel and star devices, edgings and insertions being shown to correspond. Pointed effects are also displayed in embroideries. Flounces are made with one or more rows of insertion above embroidered edges or hem-stitched hems.

Rocaille embroidery is very open and exceptionally artistic. Insertions and edgings of this embroidery were very successfully applied upon a Summer toilette fashioned from light-green cotton crepon showing white bourretted lines. The half-circle skirt is full only at the back and is trimmed near the bottom with a flounce of edging headed by a band of insertion, the two being arranged in a succession of deep points. The bodice is drawn smoothly over its lining at the top, and is laid in flatly stitched plaits at the bottom. A frill of edging headed by a row of insertion crosses the front, forming a point at the center; and insertion follows the rounding lower outline of the bodice, and also bands the standing collar. The sleeves have puffs that reach to the elbows, and are smooth-fitting below. Shirrings are made in the lower part of each puff, and over them is laid insertion, a double puff resulting from the arrangement. Each sleeve is encircled below the puff by a row of insertion, and over the top of the puff falls an epaulette, which is edged at the bottom and sides with insertion, a slightly rippled effect being produced by the peculiar shaping. Satin or moiré ribbon in some pretty contrasting shade could have been intro-

duced beneath the insertion, with eminently satisfactory results. Colored-and-white embroideries are pretty for trimming gingham and percale dresses. They are shown in scalloped patterns—that is, one or several rows of scallops, dots or small flower designs; and the colors, which are pink, heliotrope, blue and red, are fadeless, a fact which will greatly increase the value of these trimmings to practical women.

All-over embroideries in open and solid patterns on cambric, Swiss and nainsook are desirable for yokes, vests and other adjuncts. Entire sleeves, and sometimes entire waists are cut from these embroideries, which are invariably classed among trimmings; and embroidered beadings or insertions are employed to give a decorative finish.

A dressy cotton gown that is much frilled with lace or embroidery should be submitted to a professional scourer rather than to a laundress. The former will restore the dress to its original daintiness and will in no wise change its shape, while the latter will starch it and press it until it is no longer recognizable as the same stylish and graceful Summer toilette.



SEASONABLE MILLINERY.

ware and flutter above them, and laces, all spangled with minute jet or colored *paillettes* or patterned with floral devices like the old-time hand-made kinds, droop over the other decorations with their own peculiar grace.

The shapes are of moderate proportions, with crowns that are generally low and square, and brims of various patterns that are all more or less fantastic. Some brims are slashed and others convoluted, both styles showing effects that differ from those seen during the Winter; and others again are rolled deeply at the sides, while still others are straight and broad.

The Gainsborough shape is introduced as one of the season's novelties. Its crown is lofty, and its broad brim is rolled high at the sides in imitation of the historic original. There are also modifications of the Gainsborough, showing low crowns and wide, rolled brims; and these are often more becoming than the high-crowned hat of the same type. The Gainsborough hats are richly plumed with ostrich feathers, which seem, indeed, to be identified with the shape. Other *chapeaux* are adorned with flowers—primroses, cowslips, pansies, sweet-brier roses and, of course, violets; and frequently two kinds of blossoms are associated.

Moiré ribbon is far more popular than either satin or grosgrain, although both of these are still used to a considerable extent, as is also velvet ribbon. Bows, *choux*, pointed ends and streamers are made of ribbon. Streamers are always in vogue in early Spring on both bonnets and hats, but the fashion is usually short-lived.

Black and white laces and spangled nets are wrought into all sorts of shapes for trimming, and delightfully airy effects are obtained by their application.

Very many of the new hats are shown in chip and fancy straw, and also in straw cloth, which is a pliant, open fabric of straw that may be bent into any desired shape. Lace, net and jet hats are also stylish, being made over wire frames; and jet ornaments, wings and aigrettes lend their sombre brilliance to many hats and bonnets.

In the very early days of Spring, when the Winter *chapeau* is too heavy and straw is yet too light, a shape in moiré antique or moiré Français will be found an excellent choice. Hats of this kind are usually all-black, and their beauty and good style are beyond question. A small and compact but decidedly dressy turban admirably illustrates the effect of moiré antique as a millinery fabric. The frame is smoothly covered with the moiré, and about the top of the crown is a twist of the material, which is formed in a bunch of short loops and two pointed ends in front, and in a large bow of loops and ends at the back, where a frill of rather wide black lace falls upon the hair. At each side is a jet ornament. A chenille-dotted

veil would look well with this hat. Veils are worn with all shapes, but small hats especially require their finishing influence.

A Gainsborough of moiré antique is very stylish. The crown is high and is deeply banded with black velvet; and the brim is faced with similar velvet, which exerts a softening influence upon the face. The brim is caught to the crown at the left side with a large jet buckle over a velvet *pouf*. In front two black feathers rest upon the brim at the base of two standing feathers, and at the left side a single long plume is arranged to fall upon the hair. Although this hat is all-black, it is by no means sombre.

A charming hat of black moiré Français has a broad, straight brim, and a low crown, about which at intervals are disposed three large rosettes of black satin ribbon. In front rise three black feathers that nod in different directions. Underneath the brim at the left side is a half-band, and upon it is filled *écru* lace, which is formed in a rosette at each end. The tinted lace shows against the hair and effectually dispels the sombreness of the other materials.

In another stylish hat of moiré Français the brim is slightly rolled at the left side, where it is trimmed with a large, machine-stitched bow of the material consisting of standing loops and pointed ends. A three-quarter band is fitted underneath at the left side, and upon it are arranged, side by side, a number of very diminutive tips, while two larger tips at the center curl outward over the hair. The feather decoration is visible beneath the slightly raised brim and is a unique and charming feature of the hat.

A desirable head-covering for a middle-aged matron is a toque of net covered with riveted jet daisies. At each side in front is a cluster of five black tips, and in the center is a jetted aigrette caught with a buckle formed of interlinked Rhinestone ovals, which are extremely effective against the black background. At each side of the back a small jetted ostrich-tip curls over the coiffure.

A "winged" cap or bonnet that suggests Mercury's cap is apparently held in position by a black velvet bridle. It has a small crown of riveted jet, from which start two rather large jet wings in front, two smaller ones at the sides, and two more at the back. In front nestle three shaded pink velvet pansies and several buds, and above them rises a black aigrette. Of course, such a fantastic bonnet is only suitable for very dressy wear.

Exceptionally artistic is a hat with a brim of yellow straw cloth, and a crown of jet encircled by twists of black velvet and yellow satin ribbon. The brim is edged underneath with jet gimp, and in front it is caught up by two yellow satin rosettes that hold two black feathers. At the back are yellow streamers, which may be tied in front, or may be omitted if unbecoming.

A stylish turban has a crown of brown straw cloth, which is drawn somewhat full over the wire frame and rests upon a brim of twisted light-green velvet. At the left side rise a cluster of brown flowers that are held in place by a gold wing.

Small and dainty heliotrope blossoms form the crown of a pretty hat, and black lace covers the brim. In front are two jet wings, and at the back is a great bow of lace that sustains two black plumes.

Both the crown and the brim of a youthful-looking bonnet are composed of yellow primroses. In front is a fan-shaped ornament of jet, and on the crown toward the back is a large bow of leaf-green ribbon that ends in long strings. A notch is cut in the

brim at the back. Various other small flowers are used for the brims and crowns of bonnets of this kind.

A large hat of mode chip was designed to accompany a stylish Easter costume of mode crêpon. Upon the broad brim in front are arranged two twists of mode satin ribbon fastened with a Rhinestone buckle, and beneath the brim is a facing of golden-brown velvet. A cream plume tipped with mode is laid upon the brim at each side near the crown, and above the crown at the back rise two similar plumes that curl forward at the top.

A fancy black straw brim and a spangled net crown combine to make an exceptionally handsome hat. Over the brim falls a frill of spangled net, and in front green lilacs and green velvet sprinkled with jet stand against a bow of green moiré ribbon, which is supported by the crown. At the back rests a black satin bow.

The brim of a large hat of fancy yellow straw is trimmed with two frills of spangled net, each of which is raised in front to receive a pink rose. At the back stands a cluster of roses branched with jet and balanced against a bow of yellow moiré ribbon. A hat of this kind would look well with a gown of yellow-and-black changeable wool goods and an Incroyable scarf of black moiré antique edged with deep frills of black lace. The Incroyable scarf is of good width and is cut bias, and it is passed about the neck and simply knotted in front or tied in a large bow that suggests the Incroyable cravat which accompanied the original Directoire costume.

Very smart indeed is a hat of black chip having a high crown, and a brim that is rolled at the sides. Directly in front upon the brim rests a bunch of purple violets with moderately long green stems, and against the crown at each side are clustered yellow primroses, the stems of which are disposed to show prominently. At the back is a great bow of black satin ribbon which falls partly upon the hair.

Combination crowns and brims are very generally admired and are shown in many artistic varieties. A handsome hat illustrative of this idea has a soft crown of black moiré and a wide brim of spangled black net. The brim flares sufficiently in front to reveal a single white jonquil adjusted beneath it. In front stand three black feathers, and at the left side a single plume lies upon the brim, its top falling daintily upon the hair.

Yellow primroses are associated with bluettes on a hat having a fancy steel crown, and a brim of white lace that is raised in front by a bunch of the dainty yellow flowers. At the back is a spread bow of fancy yellow-and-blue striped satin ribbon, which upholds a bunch of silk bluettes that wave naturally upon their rubber stems.

Light-brown net spangled with shaded brown *paillettes* is used to cover a small and stylish bonnet frame. On the crown is fixed a bow of brown moiré ribbon, and on the brim in front are pink velvet roses speckled with brown and veiled by the net, which is adroitly drawn over them. Brown moiré strings are added.

An all-black bonnet has a riveted jet crown and a lace-covered brim. The lace is arranged at each side of the center at the back in

a pendant that falls upon the hair, and between the pendants stands an upright jet aigrette. In front are two rosettes of moiré, each supporting a jetted feather aigrette, and moiré strings complete the bonnet.

A delightful color harmony is produced with pink decorations on a hat of mode straw having a brim that is rolled at the sides. At the back of the crown is a pink moiré bow, and in front is a wreath of pink roses. The trimming is very simple, but the hat is remarkably dainty in effect.

Pink roses are used with equal success in the decoration of a stylish shape consisting of a crown of fancy blue-and-gold straw and a brim of rough yellow straw. In front a large bow of leaf-green moiré ribbon forms a tasteful background for a bunch of roses that are branched with scanty foliage, and at the back rests a similar bow.

A small bonnet that is certain to prove becoming to a youthful matron is made of jet and has a brim that is rolled back in front. A soft knot of jetted net is disposed in front, above it rises a jet aigrette, and at each side of this arrangement is a bunch of white and yellow primroses. At the back a Rhinestone pin secures a bow of fancy red-and-yellow striped ribbon. The brim is of black velvet ribbon about two inches wide.

The union of black and Magenta is once more regarded with especial favor by fashionable *modistes*. In a charming hat upon which this unique combination is effected the crown is of black rough straw and the brim is concealed by a graceful arrangement of Magenta moiré ribbon, the brightness of which is somewhat dimmed by a frill of spangled net that falls over the brim. At each side of the back falls a pear-shaped jet pendant, and between the pendants is adjusted a bunch of Magenta velvet pansies that are overshadowed by two standing black tips, while a third tip curls over the coiffure.

Appropriate only for ceremonious wear is a bonnet of white point Venise lace, the brim of which is wreathed with yellow velvet roses. At the back are a pair of lace wings and a large black aigrette, and black velvet strings are added.

The most important of the new colors in millinery are the following: *serpentin*, golden-yellow; Sarah, a deeper tone of yellow; Van Dyke, reddish yellow; *chrysanthème*, copper-red; *giroflée*, claret-red; Lucifer, dark-wine; *marcotte*, Nile green; *Dracena*, a darker shade of green; *roseau*, a still darker green; *palmer*, dark-réséda; sedum, a shade darker than the last; *Cycas*, a trifle lighter than Russian-green; *verveine*, light purplish pink; Ascanio, royal-purple; Aubusson, rose-pink; Walkyrie, old-rose; Olympia, deep greenish-blue; *libellule*, dark cornflower-blue; *pompon*, rose, light-crimson; Phlox, darker crimson; *Glancuse*, yellow-tan; Pygmalion, darker tan; Sumatra, light wood-brown; *caféine*, coffee-brown; *Trappiste*, dark wood-brown; Java, reddish brown; *prélat*, Eminence-purple; *fougère*, leaf-green; *myosotis*, a trifle darker than sky-blue. These shades will be produced in both flowers and ribbons for Spring and Summer wear.

(CHILD) LIFE.—SECOND SERIES.

THE PHYSICAL AND MENTAL DEVELOPMENT OF CHILDREN.—(CONCLUSION.)

THE RITE OF MARRIAGE.

Nearly all girls, whether they acknowledge it or not, eagerly look forward to marriage. In their imaginations they paint the rosiest pictures of the married state, and they usually enter into it without giving one sober thought to its realities and responsibilities. Their untrained fancies behold only the bright side—nothing but endless love and constant happy companionship; trials, disappointments, disagreements and other unpleasantnesses have no place in their joyous anticipations. That God intended the condition of matrimony to be one of peace and contentment is unquestioned, but it is equally certain that human imperfections often interfere to bring strife between those who are joined by this holiest of ties. Many women marry when wholly unprepared, and are so entirely ignorant of the requirements of wisdom and motherhood that misunderstanding, suffering and much needless bickering are but natural consequences. Having established the fact, therefore, that the happiness or unhappiness of husbands and wives is largely of their own making, it is plain that the young should give this subject the most careful consideration.

One of the most prolific causes of matrimonial infelicity is the marriage of the very young. It is true that persons of both sexes develop at different ages, so that every case should be judged on

its own merits; but certainly no girl should marry before she has acquired a good, practical education, or before she has fully arrived at womanhood. Marriage was not instituted by God and included among the sacraments of religion to be debased by the impulses of immature youths and maidens. The very young are neither mentally nor physically prepared to assume marital relations. Their minds and characters are unformed, their judgment is not to be relied upon, their affections are impulsive and usually untrustworthy, and, last but not least, Nature has not yet completed her work of developing their bodies.

The husband a girl would be likely to choose at sixteen would hardly meet with her approval at twenty-five. In fact, the great majority of girls under twenty are incapable of deciding this important matter wisely, because they have had little or no advice or instruction to counterbalance their inexperience. Of course, there have been girls who have chosen for themselves while still in their teens and have been happy in their choice, but such cases are very few in comparison with those in which matrimonial shipwreck has resulted from similar conditions. Very young girls, as a rule, understand little or nothing of life's practical side, having had no opportunities for studying it. They know nothing of its temptations, sorrows, disappointments, strivings, hopes and fears; and for this reason, if for no other, they are unfit to marry. If they would

enjoy a happy married life, they must wait until the years have brought them education, not only in the learning of the school-room, but also and more especially in the ways of the world and of men. They must know something of what their duties will be to their husbands, to their homes and to society.

The wives who are happiest in their home life, who make the wisest and most devoted mothers, who are most successful in society and who gain and retain the greatest love and admiration from their husbands, are almost invariably those who have married when not younger than twenty-five years of age. They have had time to become educated in all that makes a woman charming, and, knowing their power, they use it to advantage. The length of their girlhood so vitally affects their lives and their homes that too much stress cannot be laid upon it. Good wives make good husbands, good sons, wise legislators and great generals of men. Does it not follow that if we educate and dignify our women, we educate and dignify the whole race? Physiologists claim that sons inherit their minds from their mothers, and the correctness of this theory is more than hinted at by the fact that brilliant men have seldom produced sons who could approach them intellectually, and then only when the mothers were also mentally superior. Certainly this is a sufficient reason for giving girls every possible educational advantage as one of the most important steps toward marriage.

A girl should never enter the married state hastily or thoughtlessly. She should carefully weigh every argument for and against the step in her particular case. The intimate relations between a husband and wife naturally bring the two into close companionship. Their souls meet on a common level, and each soon learns the strength and weakness of the other's nature. Aspirations and ambitions are gauged at their true measure, and tastes and dispositions either harmonize or are forever discordant. Passions, abilities and feelings crowd upon each other and make or mar the happiness of the two. So very much depends upon a right understanding of all these facts before marriage, that it seems incredible that mothers can permit their daughters to marry blindly.

The acceptance or rejection of a lover's suit is the most important decision a girl will ever have to make; and to answer the great question wisely she requires calm judgment, clear discernment and deep thought. The happiness of her entire after life is probably at stake, and the power of choice usually lies wholly with herself. Men differ so widely in character and disposition that she must make a deliberate study of each individual who seeks her favor. She must bear one fact in mind—that no man is perfect, and neither is she. A perfect man would doubtless prove an intolerable bore as a husband, but he would, perhaps, be inexpressibly attractive as a lover.

Allowance must be made for a man's faults if they are not matters of principle. He will differ from his wife in many ways, and she cannot expect the contrary; but she can be patient and allow him a free expression of his opinions. She must look for times of abstraction, when business does not run smoothly, or when something of importance demands his entire time and attention. She must not weep and declare that he no longer loves her because he has forgotten for one day to tell her the full extent of his affection.

Woman, being by nature romantic, sheds more tears over the first awakening to the fact that her honeymoon is over, than she does in after years on account of open neglect, and her husband should respect this weakness. He should remember that

"Man's love is of man's life a thing apart—
"Tis woman's whole existence."

He finds much in the busy world to occupy his mind and time, but she lives within her home and for him. A smile or a frown from him can make or mar her happiness for an entire day. It costs him very little effort to remark at breakfast that she is looking as pretty as in the days when he was wooing her; and her bright smile and grateful glance will tell him that her heart has quickened at his innocent praise. If she is not beautiful, he can at least refrain from constantly praising the beauty of other women; and if she is inclined to *embarras*, he should be too considerate to say in her presence how much he admires slender women. If she has not as smart and stylish an air as other women, before he reminds her of the fact he should remember how much he allows her for raiment; it is not probable that she would dress shabbily if she had the means to procure pretty apparel. If the baby has kept her awake so many nights that her nerves are all unstrung and her face wears a haggard expression, with dark circles under the eyes, the husband will only arouse bitter resentment in her heart if he tells her she "looks like a fright." If it is true, she knows it, and the knowledge only adds one more care to her burden.

If men only knew the inner workings of the feminine heart, the number of really happy marriages would be largely increased. A husband should learn that his wife longs with her entire soul for a daily expression of his love. She ought, of course, to be sensible

and reasonable in marriage, but she is not always so, and he can make her supremely happy if he will only exert in this one respect the superiority he claims for his sex. If she is tender-hearted, it is cruel for him to tease her; if she is angry, he has only to take her in his arms and whisper to her his love, to dispel every trace of temper; if she is sensitive and shrinks from him, he will lose her love and respect if there is a suspicion of sensuality in his touch. He can wound all the delicate sensibilities of her womanhood by his manner of giving a caress or a kiss. Little things? Foolishness? Yes, but any wife will testify to their importance. The causes are insignificant, but the results are great and far-reaching.

The very intimacy of the marriage relation makes it the more necessary that the husband should be careful not to debase his wife or sully her pure young life by his own coarseness. Marriage is a holy institution designed by God, and it should be looked upon continually with the greatest respect. God has plainly stated his reason for instituting it, and men and women will be held accountable if they render it unholy. The world cannot be kept in subjection, except through the sacredness of the marriage relation; and as men and women value their happiness, they must not corrupt it.

A mother must not rear her daughter with the sole idea of making a brilliant marriage. Money and position are good things and smooth over many rough places, but they should not be counted sufficient to buy a girl's life and soul, which must go where her heart dictates. It is an undisputed fact that a girl sometimes wrecks her life by marrying a man with whom she fancies herself in love, but in such a case the girl is influenced by imagination rather than by sound judgment. She supposes she loves, but she has not given sufficient thought to the subject to be sure of it. To love a man sincerely, a woman must thoroughly understand his character and know that his principles are good, and she must also assure herself that he is industrious and capable of supporting her, and that he is a man whom she can fully respect. If he fulfils all these requirements, she can safely intrust her happiness to him.

Of course, some men and some women will continue to make foolish and unhappy marriages to the end of time, and the divorce courts will continue to set them free to repeat their mistakes because they will not look upon marriage as a divine institution. They will neither think seriously on the subject themselves nor read the thoughts of others. Nothing can be done with them but to let them drift along in their own way, suffering, perhaps, but believing that to be the common lot of humanity.

God has given grace and beauty to woman, and the world has come to regard her as a vain and idle creature, intended simply as a toy for man. She has so far forgotten her womanhood as to largely justify this belief. She has lost sight of the fact that there is something for her to attain besides beauty, personal adornment and a brilliant marriage. She throws off the dignity of her womanhood when she debases herself in the eyes of men, who flatter her to oppress her, and make love to her to degrade her. They may not intend to do this; it is simply the result of a cause. They do not demand that she shall broaden and deepen her opportunities to the fullest possible extent. They are satisfied with a narrow limit to her culture, preferring to have her consider them her intellectual superiors, and as her sole idea seems to be to please them, she is willing to remain within the prescribed bounds.

The one great fault of the woman of to-day is that she has not sufficient force of character. She does not make her power felt among men. Her opinions are not respected, and her moral feelings are not looked upon as the natural results of her sense of duty toward God and humanity. Woman must herself remove these doubts and command the confidence of the other sex. She must prove that her religion is more than a mere form, if she would have it fully respected. Her love must not be a blind passion, and it must not be wasted on an undeserving object. There are many men whom she can admire, but whom it would be unwise for her to marry. Their handsome persons, brilliant minds and courtly manners may be attractive, but they are unworthy of her love and her life if they do not possess the high principles which raise men nearer to her moral excellence. She cannot afford to stoop to them; she must so impress them with her true womanliness that they will aspire to higher things for her sake, knowing that only by so doing can they hope to win her admiration, respect and love.

M. C. MURRAY.

This paper brings to a close the series on "Child Life," which has been a valuable feature of the magazine for the past two years. That the author's practical advice and instruction have greatly benefited a large class of our readers has been abundantly proved by the numerous grateful and complimentary letters which have reached us during the progress of the series; and we take great pleasure in announcing that the first paper of a course entitled "Mother and Daughter," by the same writer, will appear in the April DELINEATOR.

THE ART OF NETTING.—No. 10.

NETTED MAT.

FIGURE No. 1.—This mat is made of blue single zephyr, and the figures in the points are darned in with white. Use a medium-sized mesh and another somewhat finer. Make 34 stitches over the foundation loop, using the large mesh; draw the foundation thread up and tie to form a circle; then continue by working round and round. Make 5 rounds with the fine mesh, then use the large mesh, and put 4 stitches in every other loop; but in 2 of the loops put 5 stitches, so as to make 70 loops in all. Next use the fine mesh and net 5 rows, putting 1 stitch in each loop; then make the points, of which there should be 7, thus: Work up 10 loops; turn, and work back in these loops, leaving the last one unworked; and continue in this way until there is but 1 loop, which will complete the point. Tie the worsted in the next loop, and make all the points in the same way. Darn in the figures in the points as shown in the picture.

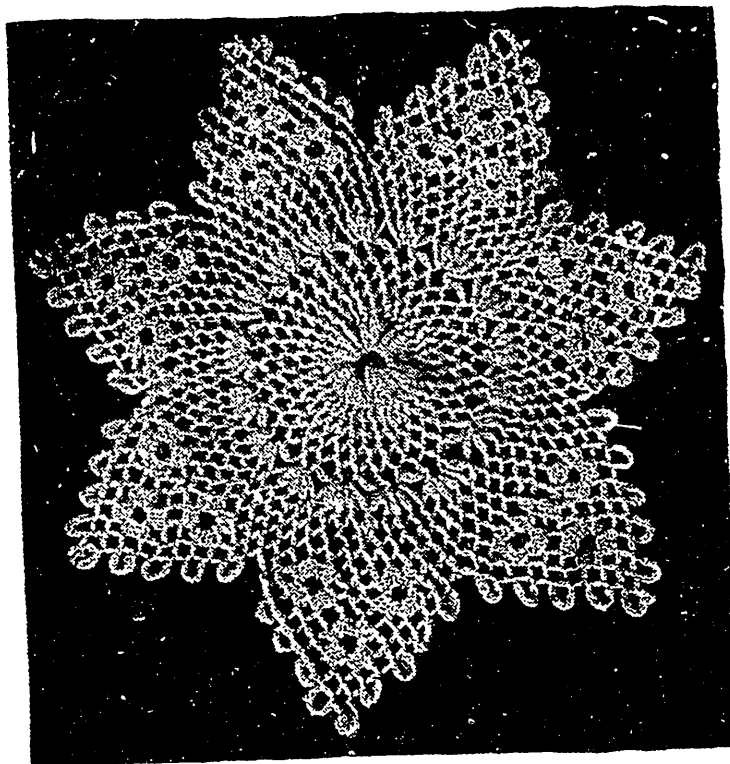


FIGURE No. 1.—NETTED MAT.

NETTED BORDER, WITH FRINGE.

FIGURE No. 2.—This

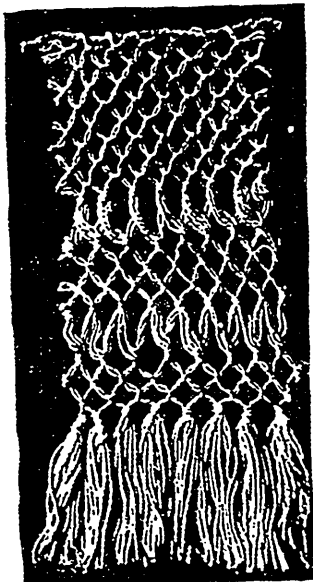


FIGURE No. 2.—NETTED BORDER, WITH FRINGE.

then 3 more with the narrow mesh; cut some of the cotton into the lengths desired for the fringe, and tie 3 strands into each loop. Crochet a cord and run it through the top row of loops. Kensington cord, silk or any preferred material may be used for this border.

NETTED LACE.

FIGURE No. 3.—This lace, as here pictured, is made of knitting foundation loop, then with a little smaller needle make 2 stitches in every loop. Next, make 3 rows with a rather coarse steel needle, then 1 row with the bone needle, but in every other stitch put the thread over the mesh twice. Next row, use the quarter-inch mesh, and make one in every stitch; then make 1 row with the largest bone needle, and make 2 stitches in every loop. Draw up the work with the foundation thread to form the scollop, and tie it tightly. The lace may be made of thread if preferred.

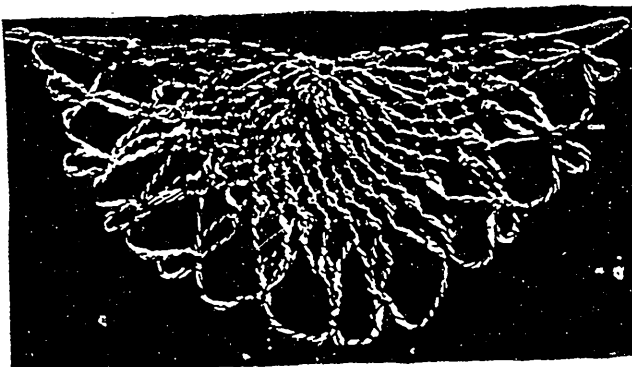


FIGURE No. 3.—NETTED LACE.

border is made of German knitting cotton, which is used double. Make 8 rows over a coarse bone needle; then, with the thread doubled again, use a wider mesh and make 1 row plain. Next, make 3 rows with the first mesh, but twist each stitch. Then make another row with the wide mesh,

Twelfth row.—Use the large mesh, and net 1 stitch in each loop.

Thirteenth row.—Use the middle-sized mesh, and work through all 3 loops on the hook at once.

Fourteenth and Fifteenth rows.—Use the same mesh, and work through each loop.

Sixteenth row.—Use the large mesh, and net 3 stitches into each loop.

Seventeenth and Eighteenth rows.—Use the finest mesh, and work in every loop.

NETTED EDGING.

FIGURE No. 4.—For this edging use 3 sizes of mesh-sticks, one large, one somewhat smaller, and the third very fine. First use the middle-sized mesh, and net 7 rows, putting 1 stitch in each loop. *Eighth row.*—Use the large mesh, and put 4 stitches in each loop. *Ninth, Tenth and Eleventh rows.*—Net plain, using the very fine mesh.

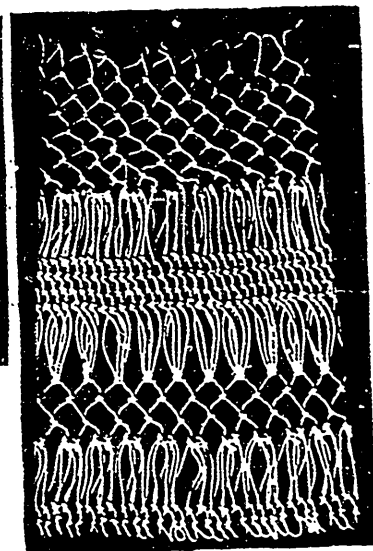


FIGURE No. 4.—NETTED EDGING.

CROCHETING.—No. 36.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.

h. d. c.—Half-double crochet.
 tr. c.—Treble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. In the next space and repeat twice more from * (or last *, means that you are to crochet as follows: 6 ch., 1 s. c. In the next space, 6 ch., 1 s. c. In the next space, 6 ch., 1 s. c. In the next space, thus repeating the 6 ch., 1 s. c. In the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED BIB.

FIGURE No. 1.—Knitting cotton No. 12 and a medium-size hook are required in making this bib.

Crochet a chain of 54 stitches. Turn, and in third stitch of chain

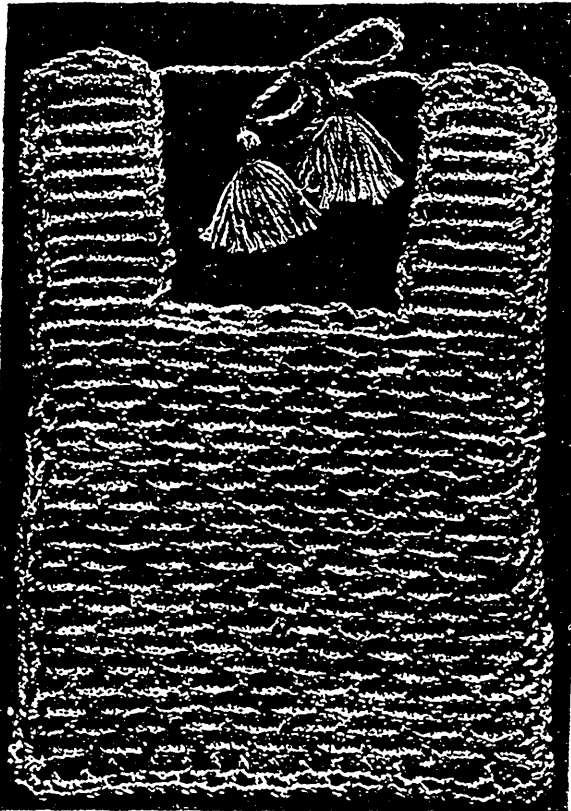


FIGURE No. 1.—CROCHETED BIB.

make a single crochet; work across the remainder of the chain in single crochet.

Second row.—* Work across in single crochet, taking the stitches in the back loops of the stitches of the preceding row. This forms the rib.

Third row.—Crochet 5 s. c. as in second row; catch every 6th stitch into top of the corresponding stitch of first row. Repeat from * until 22 ribs on each side, or 44 rows, are crocheted.

The bib will be in plain ribs on one side, and show long stitches alternating in the rows upon the other side.

To make the Narrow Pieces for the Neck.—Crochet 12 stitches back and forth in plain ribs, until 10 ribs are made on each side, or 20 rows are crocheted. Leave the thread at inner corner on each side, and with it crochet a chain about six inches in length and finish with a small tassel. Finish the edge thus: chains of 3 caught with s. c. to the edge of the bib in the loops. From tie to tie, on the outer edge, make a second similar row of loops, catching into the first row. (See engraving.)

Such bibs are soft and pretty and do not wet through as readily as quilted bibs.

CROCHETED WHEEL-AND-LEAF LACE.

FIGURE No. 2.—Make a chain of 19 stitches; * make 1 slip stitch in 13th stitch from hook to form a ring, 2 ch., 1 slip stitch in 3rd stitch of chain back of hook, 1 d. c. in ring; 4 ch., 1 slip stitch in top of last d. c. to form a picot, 2 d. c. in the ring, 1 p., 2 d. c. in the ring, 15 ch., turn. Make 1 s. c. in 2nd stitch of ch., 1 d. c. in the next one, 1 tr. c. in each of the next 10 stitches, 1 d. c. in the next one, 1 s. c. in the last, 1 slip stitch in the next d. c. in center ring, 2 d. c., 1 p., 2 d. c., all in the center ring; 19 ch., and repeat from * until the desired length is obtained; but in the last wheel, after making the last 2 d. c., make a picot. This forms the lower half of wheels.

Second row.—For the other half of wheel * make 2 d. c., 1 p., and repeat 4 times more from *, 2 d. c., 1 slip stitch in the stitch in front of the 3-ch. between the wheels, 3 s. c. over the 3-ch., and repeat from first * to end of work.

For the Lower Edge.—Fasten the thread in the second picot of wheel from the lower portion (see picture), make 7 ch., 1 d. c. in the 4th stitch of leaf (formed by tr. c.), * 1 picot made thus: 4 ch., 1 s. c. in 1st stitch of 4-ch., skip 1 stitch, 1 d. c. in the next one, and repeat 3 times more from *; * 1 p., 1 d. c. in the next stitch, repeat 4 times more from last *. * Make 1 p., skip 1 stitch, 1 d. c. in the next one, and repeat 4 times more from last *. Make 2 ch., 1 tr. c. in the d. c. between the 2 p. of wheel (see picture), keeping last 2 loops on the hook; then 1 tr. c. in the corresponding d. c. of next wheel, and work off the last stitches with those on the hook, 2 ch., and repeat from the beginning for the entire lower edge.

For the Heading.—Fasten the thread in the first p. at the other side of the wheel, 7 ch., * 3 d. c. in center picot, 2 ch., thread around the hook 4 times, put hook in d. c. before the last p. of wheel and draw up a loop, th. o., draw through 2, over, through 2 more; 1 tr. c. in the corresponding d. c. of next wheel, then work off all the stitches 2 at a time, 3 ch., 1 tr. c. in center of long treble just made, 2 ch., and repeat from * to the end.

To make a collar by this pattern, make 20 wheels; then, making the lower edge, make a row of tr. c. separated by 1 ch., and finish with any pretty scallop. Run ribbon under the row of tr. c.

CAP FOR LITTLE BOY.

FIGURE No. 3.
 —Use zephyr or Germantown yarn and a medium-size hook. The stitch is tricot or afghan. Commence at the side of crown with eighteen chain.

First row.—Work up two loops into one stitch and one into each of the other stitches except the last, in which work two. Work off in the usual way.
Second row.—One chain; this is to increase a stitch; draw up

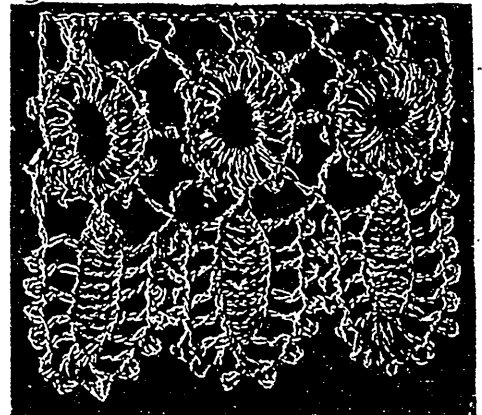


FIGURE No. 2.—CROCHETED WHEEL-AND-LEAF LACE.

one loop through each of the other stitches except the last; work up two loops through this, and work off in the usual way.

Third row.—Increase as described in second row, but work up the back instead of the front loops; work off in the usual way. The second and third rows are repeated, until the last-worked row measures about eleven inches; work about twelve rows without increase or decrease, then decrease in the same proportion as you increased by working up the first two and the last two stitches together.

For the head-band, work with the wool used double, in plain tricôt on twelve stitches, until you have the band the size required to fit the head of the wearer; this band is sewed to the crown, which should be slightly full in to make it set well; an outer band of ribbed tricôt, worked on seventeen stitches with single wool, is turned up over the head-band. This should be made a little larger than the head-band and crocheted to it; hold the outer band over the head-band rather loosely; work a double through the edge of the outer band, and through the edge of the head-band. A white silk pompon is fastened through the upper edge of the outer band to the side of the crown.

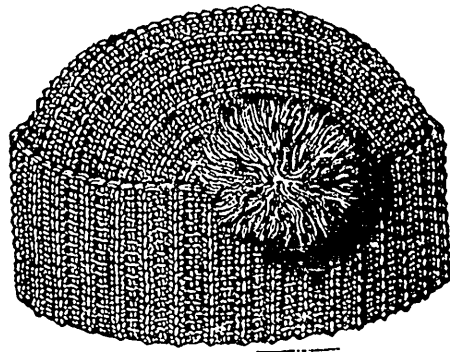


FIGURE NO. 3.—CAP FOR LITTLE BOY.

CROCHETED COLLAR.

FIGURE No. 4.—Feather-edge braid and bleached linen thread, No. 70, are required for this pretty yet simple and easily made collar. *First row.*—Holding the braid between the thumb and fingers of

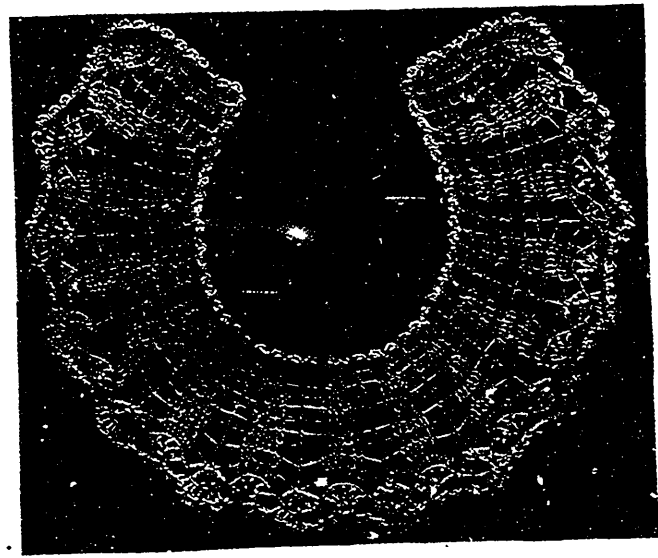


FIGURE NO. 4.—CROCHETED COLLAR.

the left hand, put a double crochet in each of 20 loops, with 1-chains between the doubles, beginning far enough from the end of the braid to permit of fastening it securely when the collar is finished; * 5 chain, skip 2 loops, and make a treble crochet in next loop, holding last stitch of chain and also last loop of the treble on the hook; put 2 more trebles in same loop, holding last loops of each on hook; skip 2 loops each time and repeat from * 4 times; then draw the thread through all the loops on the hook and catch with a slip stitch in top of last treble, which forms one leaf of five points; 5 chain, * 1 double in second loop of the braid from last one worked, 1 chain, repeat from last * 8 times, working 9 loops in all; then repeat from first * thirteen times, which forms one row, next to the last on the outer edge, as the collar must be crocheted up instead of down. Finish the end by skipping two loops of the braid and putting a double in each of next 20 loops, with 1 chain between every 2 of the doubles, and break off thread. The rows above are now worked as follows:

Second row.—Catch thread in third double at lower end. * 5 ch.,

1 tr. c. in center of five-pointed leaf, 5 ch., * d. c. in 2nd d. c. of cluster in first row, 1 ch.: repeat from last * six times, making 7 d. c. with 1 ch. between over the 9 of preceding row. Repeat from first * across, catch thread in 3rd d. c. at end, 1 ch., catch with sl. st. in next d. c., 1 ch., catch in next d. c.; turn.

Third row.—Repeat second row, putting 7 d. c. with 1 ch. between in top of 7 d. c. of second row. Turn as in second row.

Fourth row.—5 ch., 1 d. c. in top of tr. in third row, 5 ch., 1 d. c. in top of first d. c. in cluster, 1 ch., 1 d. c., 1 ch., 3 d. c., with no ch. between, 1 ch., 1 d. c., 1 ch., 1 d. c.; repeat from beginning of row across, and turn as in second row.

Fifth row.—4 ch., 1 d. c. in center d. c. of fourth row, 4 ch., 1 d. c. in first d. c., 1 ch., 1 d. c. in 2nd d. c., 1 ch., 1 d. c. in 4th d. c., 1 ch., 1 d. c. in 6th d. c., 1 ch., 1 d. c. in last d. c.; repeat from beginning of row across, and turn as in preceding rows.

Sixth row.—Same as fifth row, putting the 5 d. c. in 5 d. c. directly beneath.

Seventh row.—4 ch., 1 d. c. in center d. c., 4 ch., 1 d. c. in first d. c. beneath, 1 ch., 3 d. c., with no chains between in next 3 d. c., 1 ch., 1 d. c.; repeat from beginning of row across, and turn.

Eighth row.—Same as seventh row.

Ninth row.—4 ch., 1 d. c. in center d. c., 4 ch., 1 d. c. in first d. c. of cluster, 1 ch., 1 d. c. in third d. c., 1 ch., 1 d. c. in fifth d. c.; repeat from beginning of row across.

Tenth row.—3 ch., 1 d. c. in center d. c., 3 ch., 1 d. c. in first d. c. of cluster, 3 ch., 1 d. c. in last d. c.; repeat across.

Eleventh row.—This forms the last row of leaves around the collar. Begin at outside of end of collar and put 1 d. c. in each of 33 loops in the braid, with 1-chain between. * 5 ch., skip 2 loops, hold last stitch of chain on hook and form a five-pointed leaf, as in first row, 5 ch., skip 2 loops, and put 9 d. c. in next 9 loops, with 1 ch. between; repeat from * across, and finish last end of collar same as first.

Begin at upper corner of collar to put on the scollops which finish the edge. Tie the thread in stoutly at top of first d. c.; work a d. c. loosely into third d. c., which makes a stitch running lengthwise of collar; and into the space thus formed put 5 d. c. and slip stitch; work another d. c. in next third d. c., fill in the 5 d. c. and slip stitch, and so on around the collar. When the leaves are reached, work 3 d. c., forming 3 scollops across them, and work 1 d. c. and 1 scollop between every 2 d. c. across the top or neck.

DESIGN FOR BEAD CROCHET.

FIGURE No. 5.—The design here given may be applied to purses, shopping-bags or any crocheted article on which a bead design would prove suitable. Each row of squares represents a row of work in single crochet, and each bead represents a stitch. The arrangement of the design can be easily followed. As many of the beads as possible should be strung before the work is begun, in order to avoid breaking the silk to add more beads. Black silk with jet or steel beads is usually the combination preferred; but red, blue or any deep, rich color with steel or gilt beads will be handsome on purses for coins, etc. Clasps of various shapes and sizes, suitable for the tops of purses or shopping-bags, may be purchased at almost any large shop having a fancy-work or notion department.

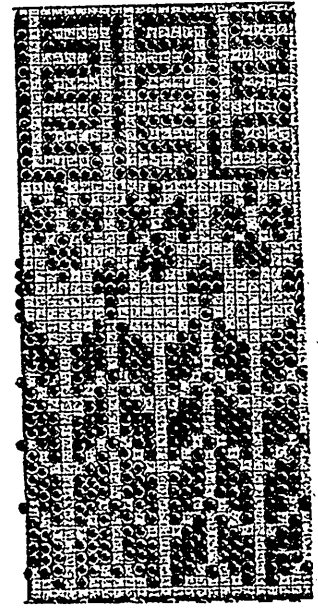


FIGURE NO. 5.—DESIGN FOR BEAD CROCHET.

THE ART OF KNITTING.—No. 34.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
 p.—Purl, or as it is often called, seam.
 pl.—Plain knitting.
 n.—Narrow.
 k 2 to.—Knit 2 together. Same as n.
 th o or o.—Throw the thread over the needle.
 Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
 Row.—Knitting once across the work when but two needles are used.
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED OCTAGON FOR COUNTERPANE.

FIGURE No. 1.—This design is very effective when knit with druggists' twine or fine carpet-warp in some delicate shade, and is

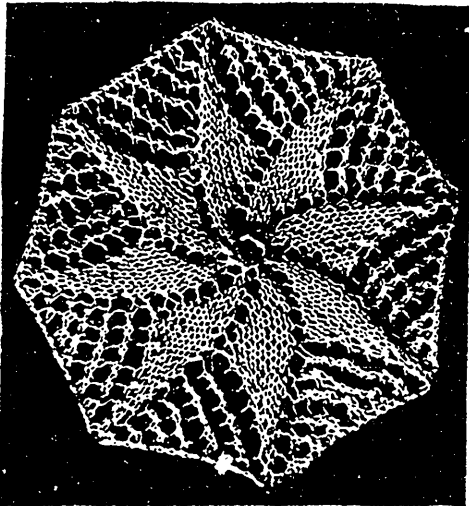


FIGURE No. 1.—KNITTED OCTAGON FOR COUNTERPANE.

Second row.—P 3 w, 6 d, 12 w, 8 d, 9 w.
 Third row.—K 7 w, 2 d, 2 w, 2 d, 18 w, 4 d, 3 w.
 Fourth row.—P 3 w, 4 d, 18 w, 2 d, 2 w, 2 d, 7 w.
 Fifth row.—K 5 w, 6 d, 20 w, 2 d, 5 w.
 Sixth row.—P 5 w, 2 d, 20 w, 6 d, 5 w.
 Seventh row.—K 3 w, 8 d, 20 w, 2 d, 5 w.
 Eighth row.—P 5 w, 2 d, 20 w, 8 d, 3 w.
 Ninth row.—K 3 w, 10 d, 16 w, 2 d, 7 w.
 Tenth row.—P 7 w, 2 d, 16 w, 10 d, 3 w.
 Eleventh row.—K 3 w, 12 d, 10 w, 4 d, 9 w.
 Twelfth row.—P 9 w, 4 d, 10 w, 12 d, 3 w.
 Thirteenth row.—K 3 w, 6 d, 2 w, 6 d, 21 w.
 Fourteenth row.—P 21 w, 6 d, 2 w, 6 d, 3 w.
 Fifteenth row.—K 3 w, 4 d, 6 w, 6 d, 19 w.
 Sixteenth row.—P 19 w, 6 d, 6 w, 4 d, 3 w.
 Seventeenth row.—K 5 w, 4 d, 2 w, 4 d, 2 w, 6 d, 15 w.
 Eighteenth row.—P 15 w, 6 d, 2 w, 4 d, 2 w, 4 d, 5 w.
 Nineteenth row.—K 7 w, 6 d, 6 w, 8 d, 11 w.
 Twentieth row.—P 11 w, 8 d, 6 w, 6 d, 7 w.
 Twenty-first row.—K 9 w, 6 d, 2 w, 4 d, 2 w, 6 d, 9 w.
 Twenty-second row.—P 9 w, 6 d, 2 w, 4 d, 2 w, 6 d, 9 w.
 Twenty-third row.—K 11 w, 8 d, 6 w, 6 d, 7 w.
 Twenty-fourth row.—P 7 w, 6 d, 6 w, 8 d, 11 w.
 Twenty-fifth row.—K 15 w, 6 d, 2 w, 4 d, 2 w, 4 d, 5 w.
 Twenty-sixth row.—P 5 w, 4 d, 2 w, 4 d, 2 w, 6 d, 15 w.

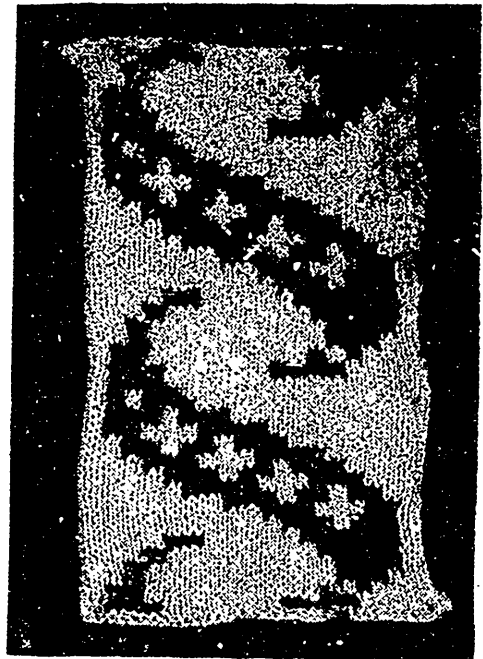


FIGURE No. 2.—KNITTED FANCY STRIPE.

KNITTED FANCY STRIPE.

FIGURE No. 2.—Cast on 38 stitches.

First row.—K 9 white (or light), 8 dark, 12 white, 6 dark, 3 white.

Twenty-seventh row.—K 17 w, 8 d, 6 w, 4 d, 3 w.
 Twenty-eighth row.—P 3 w, 4 d, 6 w, 8 d, 17 w.

also extremely pretty when made of very coarse unbleached linen thread.

Cast on 8 stitches with the thread doubled, putting 3 of these stitches on each of two needles, and 2 on the third, and tying the ends tightly; then knit every single stitch, thus making 16.

First round.—Th o, k 2, and repeat to the end of round.

Second and every alternate round.—Knit plain.

Third round.—Th o, k 3, and repeat to end of round.

Fifth round.—Th o, k 4, and repeat to end of round.

Seventh round.—Th o, k 5, and repeat to end.

Ninth round.—Th o, k 6, and repeat to end.

Eleventh round.—Th o, k 7, and repeat to end.

Thirteenth round.—Th o, k 1, o, n, k 5, and repeat to end.

Fifteenth round.—Th o, k 1, o, n, o, n, k 4, and repeat to end of round.

Seventeenth round.—Th o, k 1, o, n, o, n, o, n, k 3, and repeat for the entire round.

Nineteenth round.—Over, k 1, o, n, o, n, o, n, o, n, k 2, and repeat for the entire round.

Twenty-first round.—Th o, k 1, o, n, o, n, o, n, o, n, k 1, and repeat to end.

Twenty-third round.—Over, k 1, o, n, o, n, o, n, o, n, o, n, and repeat for the entire round; then bind off.

Twenty-ninth row.—K 21 w, 6 d, 2 w, 6 d, 3 w.
 Thirtieth row.—P 3 w, 6 d, 2 w, 6 d, 21 w.
 Thirty-first row.—K 25 w, 6 d, 2 w, 2 d, 3 w.
 Thirty-second row.—P 3 w, 2 d, 2 w, 6 d, 25 w.
 Thirty-third row.—K 27 w, 8 d, 3 w.
 Thirty-fourth row.—P 3 w, 8 d, 27 w.
 This completes the design. Begin again at the first row and repeat for each row.

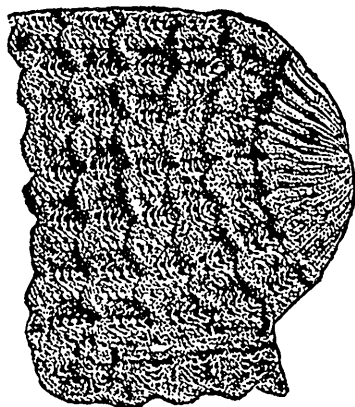


FIGURE NO. 3.—INFANTS' KNITTED SILK CAP.

INFANTS' KNITTED SILK CAP.

FIGURE NO. 3.—In knitting this cap use two needles of ordinary size. About one ball and a half of knitting silk will be needed. Cast on 141 stitches.

First row.—Sl 1, p across.

Second row.—Sl 1, k across.

you can; there will be 2 stitches left over at the end; k 1, th o, k last one. These last 2 stitches, with the first, will form a full scollop.

Second row.—Seam across, and thus alternate, 1 row of figure and 1 row of purling or seaming. Knit 4 times across with each color (that is, 2 figures and 2 seams); knit 3 colored patterns and 2 white ones; then knit with white 1 row of the figure, 1 seamed row, 1 plain and 1 seamed row.

Fifth row.—K 1, th o, n, k 1, th o, n; this makes a row of holes. Seam the next row and knit the next.

Commence ribbing, thus: 1 row plain, 1 seam, 1 plain, which makes 1 rib. Knit 10 ribs and 1 reverse rib; narrow 2 stitches every 6th row, that is, on the last row of every reverse rib, until there are 38 stitches; narrow 1 on the last needle.

Divide into 3 parts, thus: 12 stitches on the middle needle and 13 on each side. Knit up the middle part for 2 ribs, that is, 2 right and 2 reverse ribs; bind off for instep, and break off the thread.

Put the 13 stitches on the needle, holding the right side toward you. Then begin with the color. Knit 13 stitches; take up 8 stitches on side of instep and add 11 for toe, making 32 on the needle. Knit 2 ribs and 1 reverse rib. In the next reverse rib and the right rib narrow 6 at the toe, that is, once on the end of each needle for 6 times across. Narrow at the heel once in each rib. Bind off. Take up the 11 cast on for toe, and knit 5 ribs, 3 reverse and 2 right. Take up 8 on the instep and knit the other 13 stitches, 2 ribs and 1 reverse; then on next reverse rib narrow 6 at the toe, and one on each rib at the heel, and bind off and sew up.

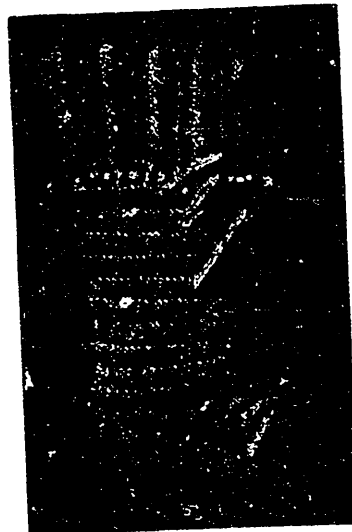


FIGURE NO. 4.—BABY'S COMBINATION SHOE AND LEGGING.

Third row.—Sl 1, p across.
 Fourth row.—Sl 1, p across.
 Fifth row.—Sl and b, k 3, th o, p 1, th o, * k 3, sl 1, n and b, k 3, th o, p 1, th o; repeat from * 12 times, then sl and b.

Sixth row.—Sl 1, p 4 (purl the thread thrown over in last row same as stitches), * k 1, p 9; repeat from * to end of row.

Repeat fifth and sixth rows 4 times. Then repeat the whole pattern 4 times. In the last purled row, in the last pattern, narrow 13 times at equal distances apart. In the next row * k 2, p 2, repeat from * across the row.

Continue to knit the knitted stitches and purl the purled stitches until you have knit about three-quarters of an inch.

Then narrow again by purling every two purled stitches together across the row. Knit again until you have knit about half an inch.

Then narrow by knitting every two knitted stitches together across the row. Then knit plain for half an inch. Then knit across plain, narrowing at every tenth and eleventh stitches. Then purl across, narrowing in between the narrowing of last row.

Now cut off your silk, leaving a long thread; thread this into a darning needle and pass the thread through the stitches to close the work together as tightly as possible. If the hole left is too large to look well, darn it with a lace stitch. Then sew the edges of the ribbed part and one of the patterns together, thus forming the crown of the cap. Now cast on 101 stitches, and knit as follows:

First row.—Sl 1, p across.

Second row.—Sl 1, k across.

Third row.—Sl 1, p across.

Fourth row.—Sl 1, p across.

Fifth row.—Sl and b, k 3, th o, p 1, th o, * k 3, sl 1, n and b, k 3, th o, p 1, th o; repeat from * 8 times, then sl and b.

Sixth row.—Sl 1, p 4, * k 1, p 9; repeat from * to end of row.

Then bind off.

Now sew this section (fulling it a little) across the neck of the cap for a curtain, sewing the ends to first pattern around the face of the cap.

BABY'S COMBINATION SHOE AND LEGGING.

FIGURE NO. 4.—Cast on 55 stitches, using zephyr or German-town.

First row.—Sl 1, th o, k 1, sl 1, n, pass slipped stitch over. Now * k 1, o, k 1, o, k 1, sl 1, u, pass sl st o. Repeat from * as far as

3, o, n, k 2, o, n, k 1, o, n, k 7.

Seventh row.—K 9, o, n, k 1, o, n, k 3, n, o, k 1, n, o, k 2, n, k 1, o, n, k 1, o, n, k 3, n, o, k 1, n, o, k 1, n.

Eighth row.—K 3, o, n, k 1, o, n, k 1, n, o, k 1, n, o, k 6, o, n, k 1, o, n, k 1, n, o, k 1, n, o, k 10.

Ninth row.—K 11, o, n, k 1, o, slip 1, n, pass the slipped stitch over, o, k 1, n, o, k 8, o, n, k 1. O, slip 1, n, pass slipped stitch over, o, k 1, n, o, k 2, n.

Tenth row.—N, k 2, o, n, k 3, n, o, k 10, o, n, k 3, n, o, k 12.

Eleventh row.—K 13, o, n, k 1, n, o, k 12, o, n, k 1, n, o, k 2, n.

Twelfth row.—N, n, o, k 3 to, o, k 14, o, k 3 to, o, k 14. Repeat from first row.

NORMANDY LACE.

FIGURE NO. 5.—Cast on 36 stitches. Knit across plain.

First row.—K 12, n, o, k 3, o, n, k 10, n, o, k 3, o, k 2.

Second row.—K 2, o, k 5, o, n, k 8, n, o, k 5, o, n, k 11.

Third row.—K 10, n, o, k 1, n, o, k 1, o, n, k 1, o, n, k 6, n, o, k 1, n, o, k 1, o, n, k 1, o, k 2.

Fourth row.—K 2, o, k 1, n, o, k 3, o, n, k 1, o, n, k 4, n, o, k 1, n, o, k 3, o, n, k 1, o, n, k 9.

Fifth row.—K 8, n, o, k 1, n, o, k 5, o, n, k 1, o, n, k 2, n, o, k 1, n, o, k 5, o, n, k 1, o, k 2.

Sixth row.—K 2, o, k 1, n, o, k 3, o, n, k 2, o, n, k 1, o, n, o, n, o, k 1, n, o, k

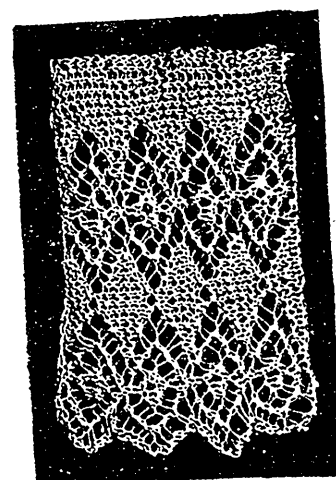


FIGURE NO. 5.—NORMANDY LACE.

HINTS TO HOUSEWIVES.

It is often the case in homes where the standard of housekeeping is really high and the most improved conveniences for performing the domestic work are always at hand, that certain common but very practical appliances are rarely to be seen. House-cloths, for instance, are not considered a necessity in all well regulated homes, and yet when they are not provided, the lack of them is daily felt. House-cloths, of course, include dusting cloths, scrubbing cloths, cloths for washing windows and wiping the bedroom crockery, etc., etc.

Many otherwise good housekeepers rely upon various makeshifts to supply these cloths, placing main dependence upon the worn-out flannels, sheets and pillow cases, which are, however, seldom equal to the demand. If a maid is employed, requests for "something to use on the windows," or for other work of a similar nature are of almost weekly occurrence and make sad inroads into the scanty available supply. Half a sheet, perhaps, is provided for the windows, and the housewife reflects with a feeling of relief that Mary Ann will not ask for another polishing cloth for some time to come; but herein she makes a mistake, for in some unaccountable way this really good and serviceable cloth disappears long before the end of its natural term of usefulness. The secret of the mysterious disappearance lies in the fact that Mary Ann looks upon such cloths as nothing but "old rags" and consequently makes no effort to preserve them. When they become blackened or grimy with use, they are consigned to the fire or the rag-bag and a demand is made for a fresh supply.

Perhaps the much-tried mistress knows of no better mode of operation, but there is a method that will effectually prevent future anxiety regarding these simple but highly necessary household appliances. This plan consists in providing a number of regularly made house-cloths for each kind of cleaning, and marking them plainly with numbers, and letters indicating their purpose. A dozen cloths may be quickly prepared, and they will be by no means expensive if made of the serviceable quality of cheese-cloth which costs a few cents a yard. Make each cloth a yard and a quarter long, hem both ends, mark the number and letter with a lead-pencil in one corner, and outline them with red embroidery cotton. There should be at least four cloths for drying windows, and these should be marked "W 1," "W 2," etc.; for dusting, three cloths will be amply sufficient, and should be numbered "D 1," "D 2," etc.; while four cloths will suffice for the daily wiping of the bedroom china and for drying it after its weekly washing, and should be distinguished as "C 1," "C 2," etc.

All house-cloths used during the week should be placed in the regular wash and sent up with the ironed clothes; and if they fail to appear, the servant should be compelled to find or account for them. The most careless maid will thus be brought to regard these marked cloths with wholesome respect and will care for them accordingly. In fact, they command by their very appearance a degree of consideration that no one would think of bestowing on fragments of worn-out sheets and pillow-cases. Housekeepers who have followed this plan can testify to its practical efficiency and to the convenience of having a constant supply of excellent house-cloths.

For cleaning silver, squares of cheap cotton flannel should be provided, four being an ample supply; and they should be marked "S 1," "S 2," etc., to agree with the other cloths. A large piece of fine charmois will also be needed to keep the silver in good order. Some housewives even go so far as to mark all their dish-towels, feeling that this attention will cause the servants to treat them with a little more consideration.

In a recent number of the DELINEATOR was given a method of making useful cloths or pads of worn-out table linen. This material, however, is usually so much weakened by wear that such cloths should be relied upon only for emergencies, as, for instance, when water has been spilled and an absorbent cloth is immediately needed, or in other accidents of a similar nature that are liable to occur in any kitchen.

The practical modern woman has learned to keep her household effects in such excellent repair that their durability is often increased to a surprising extent. In piecing and joining Brussels and other nap carpets she does the work so neatly that the seams are hardly noticeable. Having first carefully matched the parts to be joined, she trims the edges smoothly, following the line of the welt. Then she skillfully button-holes these edges with carpet thread in a color that corresponds as nearly as possible to that of the carpet. She takes the button-hole stitches evenly on the wrong side, passing them through at least four threads of the welt, and taking care not to catangle and flatten the wool in the carpet or to ravel the edges. Lastly she over-hands the button-holed

edges together on the wrong side; and the result of her careful work is that the seam is perfectly smooth. It is obvious that carpets pieced in this way should not be stretched too tightly when being laid, as the threads may pull apart under too great a strain. It is very easy by this method to insert pieces of carpet where holes or ineradicable spots have been, and that, too, in such a manner that the patches will almost defy scrutiny and the carpet will be rendered really presentable for some time to come. Stair carpets thus treated will show none of those thick, hard seams that are so disagreeable to the tread and so quickly show gray, faded ridges destitute of wool.

Not alone in the management of her house has the practical woman of the era become an adept; she is also well skilled in the care of her own and her family's clothing. She has learned that even when she has chosen a really good material her gown will not long retain its beauty unless she bestows constant attention upon it. So she brushes every particle of dust from its folds before hanging it away and cleanses it of the first suspicion of a spot or stain. On removing her dress at night she leaves the bodice to air by an open window and hangs the skirt on a hook placed nearby for the purpose. The gown is thus thoroughly ventilated and kept free from that unpleasant odor which so often clings to garments that are hung in a close closet while still damp with perspiration. The shields are changed as soon as necessary, or, if of the washable variety, they are cleansed and aired at suitable intervals.

Although crape has been worn for many years, there is, perhaps, no other material regarding which the average woman knows so little. English crape has always been regarded as standard, although there are a few good French makes. The material is produced in many widths and qualities, but few women can distinguish between the various weaves. English crape is made of the finest Italian raw silk, which is sent to England in its natural color and is there dyed the finest black and woven in single, double, triple or quadruple threads. Thus there are four weaves of different qualities, and it is easy to identify them by pulling the threads apart and ascertaining the number of strands of which they are composed. Single-thread crape, which is naturally the thinnest, lightest and cheapest, is used for trimming purposes, but is rarely satisfactory. The double weave has a good crimp and close texture and is well liked for dress and hat trimmings and for veils. Triple crape shows a very handsome crimp and is chosen for expensive veils, being deemed more desirable than the quadruple quality, which rarely has a good weave and is very heavy.

Crape is often badly handled, and many people do not know that it has a right and a wrong side. On the right side the crimp runs diagonally from left to right, giving the material a bias effect. Moreover, the right side is much smoother than the wrong, which is purposely made rough so it will adhere to the lining material. The lining, by-the-by, should never be smooth. A cheap, soft woollen is to be preferred, for a fine grade is not necessary, and the crape will attach itself to such a lining and will wear and look better than it would over the silk which many dressmakers insist upon using. In fact, a silk lining is an inexcusable extravagance, since the hard, smooth surface quickly wears the crape out, and at the same time permits it to slide or drag out of place and become anything but ornamental. Crape may be used either plainly or in folds, and the crimp should run in the same direction in all the trimmings on a gown.

A good crape that has seen much service and grown flimsy and gray can be renovated or re-dressed with little trouble and no expense. A smooth table covered with flannel, and a large piece of black wool goods are the requisites for the work. Shake the crape thoroughly, remove all dust with a soft brush, and lay the material wrong side up on the covered table. Wet the woollen cloth (old cashmere will answer very well), spread it over the crape, and go over it lightly with a very hot iron. Place little or no weight upon the iron, and move it as quickly as possible.

A simpler process that has produced excellent results is as follows: Roll the crape smoothly about a section of clean broom-handle that is six inches longer than the width of the wash-boiler, and fasten it in place with strings of old muslin, tying lightly so as to leave no marks. Nearly fill the boiler with boiling water, and lay the broom-stick across the top, placing it so the crape will receive the full benefit of the steam. Keep the water at the boiling point, turning the stick occasionally; and steam the material for four hours. If left on the stick until dry, the crape will be found to have regained its original freshness. This process is better for crape trimmings than for veils, for the material is inclined to curl after being dried on the round form.

W. S. E.

TATTING.—No. 22.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED TIDY.

FIGURE No. 1.—This showy tidy is easily made, its wheels being mainly formed of narrow edging, made with an inner row of

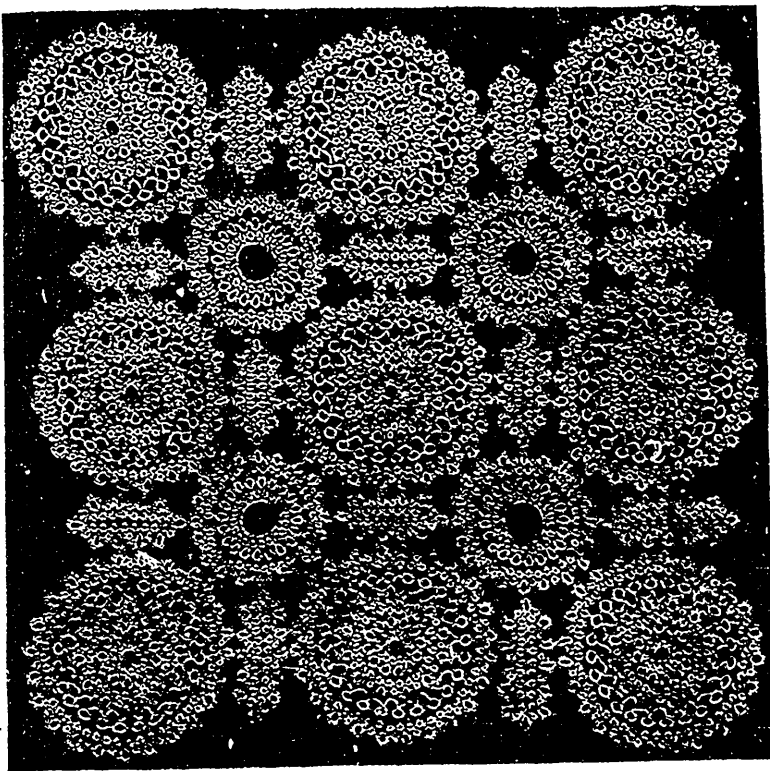


FIGURE No. 1.—TATTED TIDY.

small rings and an outer row of large and small rings. (See figure No. 3.) The center of each of the four small wheels is formed of a large ring of alternate doubles and picots—21 of the latter. The next round is made of large and small rings, the latter being joined by center picots to the picots of the center. Then follows a round like the outer edge of the large wheels, with every other one of the inner rings joined to the outer rings of the last round.

The large wheels are made on the same plan until they reach the third round which is made with two threads—chains of as many d. s. as necessary being joined by middle picots to the outer row of rings in the third round, and these chains alternate with rings which are joined by middle picots to the small rings of the outer round. The short strips are made like the outer rows of the wheels, the insertion being doubled and joined by the picots of the small row of rings. Regarding the number of rings in a wheel, make as many in each round as will be necessary to cause the wheel to be perfectly flat. The number will vary with the texture of the thread and the manner in which the stitches are made. The making of one wheel will decide this point.

to middle p. of braid, omitting 1 figure, 7 d. s., 1 p., 7 d. s., draw; repeat from *. This completes the trefoil.

Outer scollop worked with double thread and joined through the middle p. of each figure of the braid. To form the scollop, begin with p. of middle figure, 3 d. s., join to p. of next figure of braid, 7 d. s., 1 p., * 7 d. s., join to p. of braid, 3 d. s., 7 p., with 2 d. s. between, 3 d. s., join to p. of braid, 3 d. s., 7 p. with 2 d. s. between, 3 d. s., join to p. of braid, 7 d. s., 1 p., 7 d. s., join to p. of braid, 4 d. s., join to p. of braid, 4 d. s., join to next p. of braid, 7 d. s., join to last p. made, repeat from last *.

For Upper Edge.—Rings made of groups of 5 d. s. and connected by 5 d. s., 1 p., 5 d. s. worked with double thread.

TATTED EDGING.

FIGURE No. 3.—First ring (on upper edge).—1 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s.

* Second ring (the large one).—Make a ring of 9 p., with 2 d. s. between each, and 3 d. s. before the first and after the last picots; turn.

Third ring.—4 d. s., catch in last p., of 1st ring, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s.; turn.

Fourth ring (the small ring).—3 d. s., catch in the last p., of the large ring, 2 d. s., 1 p., 2 d. s., 1 p., 3 d. s.; turn.

Fifth ring.—4 d. s., catch in last p. of 3rd ring, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s.; turn.

Repeat from *, joining the first picot to last picot of small ring.

Draw each ring up close, but leave a short thread between each.

TATTED EDGING.

FIGURE No. 4.—The first row of this edging is worked alternately with one and with two threads, the other two rows with one thread only.

First row.—* With one thread only, work a ring of 5 times alternately 3 d. s., (double stitch), 1 picot, then 3 d. s.; turn the ring downward, and with both threads work a chain of 4 d. s., 1 picot, 4 d. s., turn the work up again and repeat from * for the length desired.

Second row.—In order to form the points, work on each 3 rings of the first row 2 rings, worked the same as the first row of rings, and join between two rings by the last picot of first ring and first picot of following ring, and also join to each other.

Third row.—Finally,

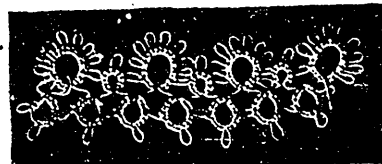


FIGURE No. 3.—TATTED EDGING.

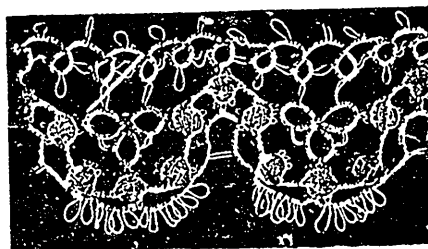


FIGURE No. 2.—EDGING OF BRAID AND TATTING.

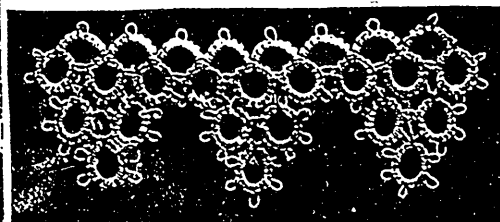


FIGURE No. 4.—TATTED EDGING.

EDGING OF BRAID AND TATTING.

FIGURE No. 2.—In working this edging use fancy lace braid. Begin with the trefoil; make 7 d. s., 1 p., 7 d. s., fasten to middle p. of braid, 7 d. s., 1 p., 7 d. s., draw. Second ring * 7 d. s., fasten to last p. of 1st. ring, 7 d. s., fasten

1 ring on each two rings of previous row, as shown by the illustration. To make the trimming more durable, run a strong thread through the picots of the scollops to sew on by.

THE SCARF DRILL.



THE *plastique* pose in a drill is an innovation. The word drill suggests something studied and regular, and the present adaptation is, therefore, somewhat paradoxical, since there is a charming abandon about the figure and a lightness and airiness in the movements that bring before the mental vision a picture of "L'Allegro" and the lines,

"Come! and trip it as you go,
On the light fantastic toe."

This swaying, tripping motion is, in fact, a distinct departure from the usual form of drill. The lithe and supple figures of the youthful company may assume any statu- esque pose, and will, when clothed in classic, flowing draperies, be a perfect embodiment of poetic harmony expressed by the graceful movements and attitudes that give this drill to a certain extent the nature of a dance.

Seven maidens of uniform height take part in the drill, and the

costume is a simple but artistic Greek gown that yields to every motion of the wearer, thus adding greatly to the beauty of the various figures and indi-

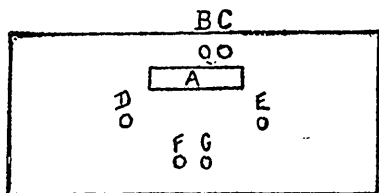


DIAGRAM I.

vidual postures. The style used in shaping the gown is known as the "Hermione," a name significant of harmony and, therefore, singularly appropriate to the occasion. A soft, clinging textile should, of course, be chosen for its

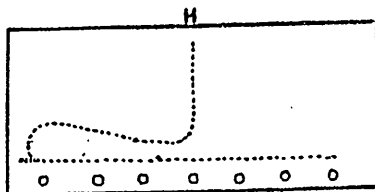


DIAGRAM II.

being well adapted for display by, either natural or artificial light.

The gown consists of a loose bodice and a flowing skirt. The bodice has an upper portion that opens in V shape both back and front, the fulness being caught in gathers on the shoulders under jewelled brooches; and an encircling band embroidered in a Greek design separates this portion from the blouse-like lower-portion. The sleeves are very full puffs that reach to the elbows. The skirt hangs from the bodice, and a scarf of Liberty or China silk or of some diaphanous material, such as *chiffon* or silk mull, accompanies the gown, which is shaped according to pattern No. 709, price 1s. 6d. or 35 cents.

A rainbow effect may be produced by selecting gauzy scarfs in giving every maid or, if preferred, the costumes in tint, slippers may be well as the hose, gown. The hair is bound with a may be of gold, sil-



FIGURE NO. 3.

ver or shell. Each wrist is encircled by a ribbon bracelet, to which a metal clapper, like those seen on a tambourine, is fastened on the under side of the arm.

A pretty tableau would make an

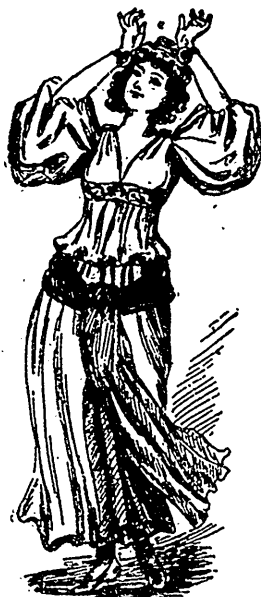


FIGURE NO. 1.



FIGURE NO. 2.

effective prelude for the drill proper. The curtain should be raised to display it, and then, after a few moments, should be lowered to allow the stage to be cleared for the drill.

A simple but pleasing tableau is arranged thus: A couch or divan is placed at the center of the stage near the back, as at A, diagram I; and over it is thrown a drapery of some delicately tinted fabric. One of the maids reclines upon the couch in a graceful attitude, and behind it stand two waids (B and C, diagram I), who hold feather or punco fans as though about to wave them over their reclining companion. Near the ends of the couch in front are two maids (D and E) in the attitude shown at figure No. 4; and further forward at the center the two remaining maids, (F and G) half recline upon rugs, which are chosen as being in conformity with the character of the tableau. Appropriate ideas for tableaux may be gained from pictures of classical or oriental subjects, and numerous suggestions as to costumes and modes of arrangement are offered in "Tableaux, Charades and Conundrums," a pamphlet published by us at 6d. or 15 cents.

The accessories used in the tableau having been removed, the curtain should rise on a clear stage, and at the same time the music for the drill should begin, a slow, dreamy movement, such as "Love's Dream After the Ball," being required. After the first few bars have been played, the maids enter the stage at the center of the back (H, diagram II), advance in single file and with a tripping or dancing step, and take the position shown at figure No. 1

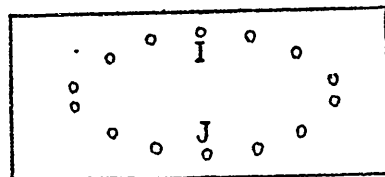


DIAGRAM III.

development, such as *crépon*, nun's-veiling, wool bastiste, cashmere or cheese-cloth; and it may be either cream-white or of some dainty hue, green, mauve, heliotrope, blue, yellow and pink

the maids standing one behind another at the center, as indicated by the vertical dotted line in diagram II. The scarf is passed

center maid places her right arm about the neck of the maid on her left, who leans her head upon the center maid's shoulder and places her left hand in that of the center maid; and the maid at the right places her right hand on her right hip. In this group, also, each maid knots her scarf about her hips.



FIGURE NO. 4.

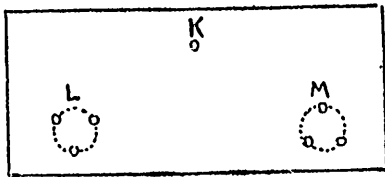


DIAGRAM IV.

about the hips and carelessly knotted in front near the top of the skirt. The arms are raised and the wrists held close to the head, with the palms of the hands forward. The maids execute the skipping movement in perfect unison during several bars (the number will have been decided upon, of course, beforehand), and the column then turns to

their bodies swaying slightly to the music. The artistic effect of this figure would be greatly enhanced if scarfs of *chiffon* in the prismatic colors were used. Rainbow-tinted *chiffon* may be purchased by the yard in many shops; but if it cannot be conveniently obtained, the rainbow effect may be produced with *chiffon* scarfs in the separate primary colors—red, orange, yellow, green, blue, indigo and violet.

The company now change the curved rank into a V-shaped



FIGURE NO. 6.

the left and then to the right until the maids reach the positions indicated by the circles in diagram II, all facing the audience. Figure No. 2 is a back view of the maid shown at figure No. 1.

A change of position is now made. Each maid lowers her hands, unties the scarf and holds it out almost at arms' length behind the body, as pictured at figure No. 3. The maids dance side by side with a swinging, pendulous motion, and the line curves inward, as denoted by the row of circles marked I in diagram III, and then outward, as indicated by the row marked J, the scarfs being still held at arms' length.

A charming tableau representing the Graces may now be



FIGURE NO. 5.

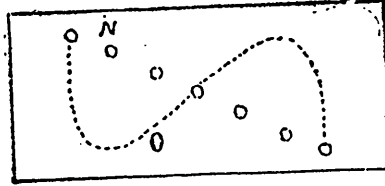


DIAGRAM VII.

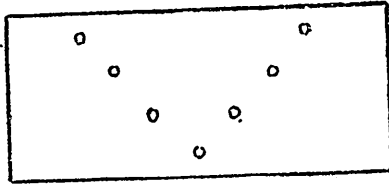


DIAGRAM V.

formed, the maids, who are constantly tripping to the measures of the music, group-

one, as shown by diagram V, and then form a complete circle, as in diagram VI. The scarf is lowered, as at figure No. 6, the arms being held out at full length and the scarf gracefully supported near each end.

The step being kept up without cessation, the maids form a line diagonally across the stage, as shown by the row of circles marked N, diagram VII, and then march in the winding course indicated by the dotted line O. They then range themselves once more in a curved rank; and each maid, taking backward and forward steps, holds her scarf in her right hand and waves it to produce the serpentine effect pictured at figure No. 7. All the maids face the audience, except the one at each end. The maid at the right-hand end turns and waves her scarf toward her neighbor, curving her left arm gracefully. The next maid returns the compliment by waving her scarf toward the end maid, her left hand being held out as if to clasp her neighbor's left. The third maid rests her left hand

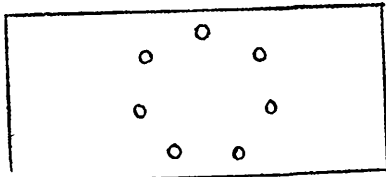


DIAGRAM VI.

ing themselves as follows: One takes the position shown at figure No. 4, standing near the back of the stage at the center (K, diagram IV). Three maids, having knotted their scarfs about their hips, form a ring in front (L); all face the audience, poise themselves upon their toes and join hands in a circle, the hands being held well backward. At M another group of three is formed, one maid being in the center and one at each side. The

of her hip, the fourth raises hers to the embroidered band encircling the bodice, and the fifth and sixth maids allow their left arms to



FIGURE NO. 7.

hang easily. The maid at the left-hand end turns her body toward her neighbor and her head over her right shoulder toward the audience, curving her left arm. The movements of the company give the scarfs the undulating motion which is such a charming feature of this figure.

The maids now trip alternately backward and forward, as indicated by the dotted lines in diagram VIII, waving the scarfs all the time; and they then fall into the postures portrayed at figure No. 8. The center maid quickly adjusts the scarf about her hips, steps backward to the point marked P, diagram IX, and then forward to Q, and falls upon her right knee, advancing the left foot. As she steps out of the group, she gathers up the ends of the scarfs held by the other maids, who stand as shown by the two

groups of circles marked R and S, each holding the end of her scarf in her right hand, and placing her left hand on her left hip. The kneeling maid, grasping three scarfs in each hand, holds them over her head, and the other maids dance gracefully, swinging the scarfs in unison with their motions.

The six maids now circle about the kneeling one, as indicated by diagram X, forming a sort of canopy over her with their scarfs. If preferred they could stand and kneel alternately in a whole or half circle about her, or the two lines could curve outward and inward about the kneeling maid.

Lastly, the seven maids assume the attitudes shown at figure No. 9, which will form the concluding tableau. The center maid rises with the six scarfs still in her uplifted hands; the two maids at each side kneel upon one knee,

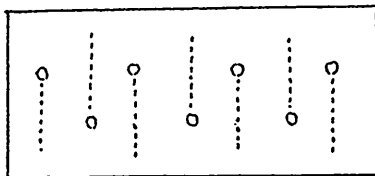


DIAGRAM VIII.

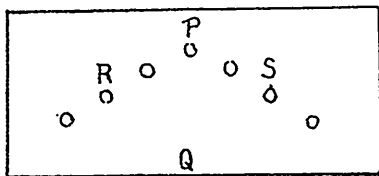


DIAGRAM IX.

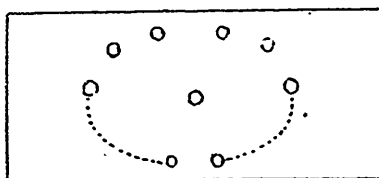


DIAGRAM X.



FIGURE NO. 8.

with their left hands resting upon the raised knees or at the side, and with their right hands raised to support the scarfs; and the maids at the ends stand facing each other, holding the scarfs in their

without losing the time or breaking the continuity of the drill. The entire performance must be accurately executed, for the slightest move in the wrong direction would create a most disastrous result.



FIGURE NO. 9.

extended right hands, and allowing their left arms to fall gracefully. The curtain descends upon this charming tableau. Considerable practice is necessary, not only to quickly assume the proper attitudes, but also to merge one movement into the next

The drill is, however, of such an interesting and artistic nature that those who take part will gladly concentrate their attention upon the director's instructions and endeavor to exactly express the poetic ideas designed to be conveyed by the various movements.

A SOCIAL CLUB.

Mrs. Willows had run over to borrow a pattern from Mrs. Green, Miss Thomas had come to obtain Mrs. Green's famous recipe for making chocolate cake, Mrs. May was paying a social call, while Ida and Lena Wilson had dropped in to learn when Mrs. Green expected her daughter Anna home from a visit in a distant city; and this accidental meeting of friends was really the beginning of the "Social Club," which afterward became a prominent source of entertainment. It all started from a remark made by Mrs. Green.

"A woman of moderate means cannot afford to entertain nowadays," said she in the course of conversation, "no matter how much she may desire to do so."

"That is very true," assented Mrs. May. "The few who have large houses, large incomes, numerous servants and any quantity of beautiful china, cut-glass and silver give such elaborate entertainments that the great mass of less fortunate folk hardly dare dream of bestowing formal hospitality."

"Indeed, one does dream of it, when one's mind is in an especially active and visionary mood, as I know from personal experience," laughingly remarked Miss Thomas; "but it is only a dream, for such flights of fancy never take a more definite shape, simply, as you have said, because it would be impossible to carry out one's wishes."

"Well," suggested Mrs. Willows, "why not inaugurate an inexpensive form of entertainment? One has quite as good a right to introduce a simple fashion as an extravagant one, and such innovations are always certain to gain the grateful approval of the great majority of womankind."

"Suppose you take the initiative," spoke up Miss Thomas. "I sincerely wish you would."

"I am not afraid to make the attempt, if you will all give me your assistance," declared Mrs. Willows bravely.

"We will stand by you to the end," promised the little group to a woman; and then there were numerous questions:—"When shall we begin?" "How shall we manage it?" "What is the first step?" "What will you have us do?"

"I will answer the last question first, if you will give me your attention," replied Mrs. Willows with such alacrity that complete silence actually fell upon the company. "My idea is this: I propose that we form an organization, to be known as the 'Social Club,' the principal object of which shall be to institute a custom of entertaining simply and cheaply, but pleasantly."

"May I speak, please?" asked Miss Thomas, holding up her hand in school-girl fashion; and at a nod from Mrs. Willows, she continued: "I endorse the proposition; all in favor of it hold up their right hand," whereupon five hands were raised in concert.

"Well, now, what do you mean by 'simply'?" interrogated Lena Wilson.

"By 'simply,'" said Mrs. Willows, "I mean that the invitations are to be verbal, that there is to be no ostentation, that the guests are to dress neatly but plainly, and that the hostess shall so arrange that she will be able to give a sociable and delightful evening to her friends without a severe tax upon either her purse or her strength."

"Your plan is excellent," remarked Mrs. Green, "and I think it would be a good idea to have it understood that the ladies are to walk to and from the place of entertainment whenever it is possible, thus saving the expense of carriages, and also that no costly flowers are to be worn. Let us give the poor young men a chance."

"I heartily endorse that," cried Ida Wilson. "Half the time, after you have gone to the expense and trouble of giving a party, you cannot get enough young men to attend to furnish partners for more than one girl in three."

"I don't blame them in the least," declared Mrs. Willows. "It's too much to expect a young man to purchase flowers and hire a carriage every time he is invited to an entertainment. Many young men who have just started in a business career cannot afford to provide such expensive and really useless luxuries, and they are compelled either to find some excuse for declining to attend the entertainment, or else to make expenditures that are a serious drain upon their slender incomes. Let us put it in the constitution of our club that neither carriages nor flowers are to be countenanced."

"The young men will rise up and bless us," declared Ida, "and we will receive the heartfelt gratitude of the girls as well, for I am sure they will find escorts much more numerous than they have been heretofore."

"And how about retrenchment in it and the mode of serving them?" questioned Miss Thomas. "That is a much more important matter of refreshments than the question of carriages and flowers."

"To be sure," answered Mrs. Green. "There must be very strict legislation on that subject, for without definite rules each hostess

will soon be endeavoring to excel her predecessors in the quality and length of her menu."

"Let us limit the bill of fare to three articles of food and drink," said Ida.

"But what sort of a spread could a hostess prepare with such a rigid limitation as to variety?" asked Miss Thomas.

"Each hostess must decide upon the nature of the refreshments for herself," responded Mrs. Willows. "Let us only insist that no one prepare a menu containing more than three items."

"Since you have originated the idea, Mrs. Willows, and have such sensible opinions on the subject, I think you should by all means give the initial entertainment," suggested Miss Thomas.

"Yes, do!" exclaimed the others promptly, and before Mrs. Willows could find any excuses to offer, it was unanimously voted that the "Social Club" should hold its first meeting at her house, and she was straightway made president of the organization.

It was agreed that both married and marriageable ladies should be eligible for admission to the club, but that the young men should not be members, but subject to invitation, as each hostess might see fit.

"I think it an excellent idea," said Mrs. Green, "to have the young folks and their elders meet frequently in a social way. The presence of youth keeps its romance yet alive in the hearts of those who have entered upon the prosaic existence of middle life, while association with the elderly is of great help to young folks in aiding them to form and develop their social qualities."

Very early in March Mrs. Willows gave verbal invitations for the initial meeting of the "Social Club," and as the advent of the club had been quite thoroughly discussed, a great deal of interest was felt regarding the success of the novel social departure.

There was no attempt at formal floral decoration, but a few pots of tulips and hyacinths placed here and there gave color and fragrance to the rooms.

The folding doors between the parlors were closed, and the cause was apparent a little later, when all the lights in the front parlor were turned out, with the exception of a shaded lamp placed on a small table near the folding doors.

The hostess sat at this table and, opening a book, announced that she would read some sketches, which would be illustrated from time to time by competent artists.

Then she began a quaint story about a Dutch boy who took his beloved fiddle and started out to seek his fortune. After many strange adventures, he was finally commanded to play before the king; but as he had lately passed through many rough experiences, his fiddle was a mere wreck of its former self, boasting only one string. The king would hear no excuse, however, and finally the young musician stuffed his ears full of cotton and began a horrible sawing and scraping, which so amused the king's daughter, who had long been a victim of deep melancholy, that she burst into a hearty laugh. This so delighted the king that he made the fiddler a prince upon the spot and gave him his daughter in marriage.

From time to time the reader paused, the folding doors were opened, and some incident of the story was illustrated by several clever young folks, who produced a shadow pantomime on a sheet stretched across the doorway. Other amusing sketches were read and pictured in the same way, and then there was an intermission, during which music, both vocal and instrumental, was very creditably rendered.

After the intermission the sheet was removed, and the doors were again opened, disclosing the interior of an Arcadian farm-house, in which were seen Benedict Bellefontaine seated in his favorite chair by the fireside, with a lighted pipe in his mouth, and Evangeline near by at her wheel. Then, as the poem was read, the living pic-

ture was enacted, from the passage where Basil and Gabriel enter and are followed by the notary, who draws up the marriage contract for the happy couple and blesses them, the scene ending with the lines:

"Till Evangeline brought the draught-board out of its corner. Soon was the game begun...."

Meanwhile apart, in the twilight gloom of a window's embrasure,
Sat the lovers, and whispered together, beholding the moon rise
Over the pallid sea and the silvery mist of the meadows.
Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels."

After this pretty scene refreshments were served. Each guest having been provided with a plate, a fork and a paper napkin, a large bowl of delicious salad and trays of beaten biscuit were passed, and this simple but very acceptable course was followed by coffee. Thus the guests were as satisfactorily refreshed as they were pleasantly entertained, and they all agreed that the first of the "Social Club's" hospitable efforts was a pronounced success.

Miss Thomas gave the second entertainment of the series some three weeks later, and it was fully as enjoyable as the first.

On the appointed evening a large blackboard occupied a prominent position in her back parlor, and as soon as the guests had assembled, a basket was passed among them containing cards on which various quotations and sentences were written, the idea being that each person should illustrate, by means of a drawing on the blackboard, the subject of the inscription upon his or her card.

A committee of six were chosen to pass judgment upon the drawing and award a prize to the artist who made the best and most appropriate illustration. The jury were permitted to freely remark upon the pictures as they were drawn; and as the hostess had taken care to select for this important body persons who were known to be bright and witty, much merriment was created by the criticisms, which were unsparingly bestowed, as well as by the laughable efforts at drawing made by many of the guests.

A young lady whose card bore the line, "A wandering minstrel, I," secured the prize by a very clever sketch of a cat on a back-garden fence.

Among the numerous subjects presented, the following were particularly amusing:

- "When the Lights are Low."—Two candles nearly burned out.
- "At the End of his Line."—A man hanging from a gallows.
- "Comrades."—A donkey's head beside a good profile of one of the artists.
- "After the Ball."—Boy running after a ball.
- "The Missing Link."—Dog with link of sausage.
- "The Bridge of Sighs."—Sketch of Brooklyn Bridge.
- "The High Sea."—C note above the staff.
- "A High Flyer."—A kite.
- "The End of the Tale."—Rat disappearing into a hole.
- "Woman in White."—Chalk drawing of a woman.
- "Voices of the Night."—Dog baying at the moon.
- "A Big Revolver."—Sketch of the Ferris Wheel.

In the dining-room were three small tables decorated with ferns and palms, at one of which sat the hostess, while the others were presided over by two of her girl friends. Orange cream, cake and meringues were served at these tables, and the guests sat or stood while partaking of the refreshments.

Thus was it again demonstrated that a company can be entertained simply, cheaply and pleasantly.

H. C. W.

AROUND THE TEA-TABLE.

The observant woman, my dears, takes careful note of the changes that are constantly going on about her in dress, manners and customs generally. One of the most felicitous changes now taking place is the passing away of the nickname and the sensible return to the

FASHIONS IN NAMES.

good old-fashioned cognomens of half a century ago. She who was baptized Elizabeth practically ignored that sterling name for years and was called Bessie, Lizzie, Libbie or some other weak and undignified "pet name"; but nowadays she signs herself "Elizabeth Stuart Brown" and takes pride in her pretty biblical name. So, too, that charming girl who was wont to be called Jennie now comes boldly forward and asserts herself as Jane; and the Carrie

or Nina of a few years since very properly writes herself Caroline.

Even the dear and blessed word, *mother*, was for a time counted unfashionable, but the mother of to-day first of all gives her children good, honest names and then teaches them to address her as "Mother." It is indeed a cause for congratulation that the little ones are being called Ruth, Esther, Rebecca and other names that have a meaning and a history; for at the present rate of advancement it will not be long before the use of nicknames will be wholly a thing of the past. There are really very few of them that are improvements on their originals. Would our little friend Dorothy gain anything by being called Dolly? and is not Harriet much more of a name than Hattie? The name Mary may be very plain-sounding, but it seems to have a great deal more meaning than

either Mollie or Mamie. The passing of the nickname is certain to cause nothing but satisfaction among sensible folk.

Did you ever pause to wonder, my dears, why some girls are very attractive to those who know them well, but make only an unfavorable impression upon those whom they meet occasionally? It is sometimes difficult to decide just why this is so, but in many cases the reason

SOME FEMININE TRAITS.

is obvious. She who is given to mannerisms, having one personality for friends with whom she is familiar and another and quite a different one for casual acquaintances, is sure to be voted unpleasant by those who do not know her. For want of a better expression, we say of such a girl that she "puts on airs" with strangers. She is glib and formal to an unpleasant degree when meeting new people, and is no more herself than she is you or I.

Oftentimes a young woman thus assumes another self as a cloak to cover her natural shyness and timidity. She knows it is bad form to be shy and frightened at the sound of her own voice, and she desperately puts on an air of bravado which, going to the other extreme, makes her perfectly ridiculous. Even the tones of her voice are "stagey," and you inwardly feel like crying out "false" at every look or gesture that so belies her really good and lovable nature. She deceives no one so much as herself, and her little social world calls her "queer" and "most unattractive." At a tea or a dance she is sure to be a "wall-flower," and she feels the neglect so keenly that she goes home and has a good cry over the injustice of the world in general and of her acquaintances in particular. Now all this is due to her silly mistakes. If she would be her own sweet self to every one she meets and would put on no mannerisms with her pretty gown, she would soon find that the number of her friends would increase, that the men would be eager to dance with her, and that, in short, the days of her mourning would be ended. We must always be natural and unaffected if we would do ourselves justice before our friends and the world at large.

The girl who laughs too much is another most unattractive person whom chance acquaintances do not care to know better. She imagines that people will believe her to be of a wonderfully sunny disposition because of her incessant giggling at everything that is said or done,

A VARIETY OF GIRLS.

but she could not well make a greater mistake. Men call her a bore when they reach the privacy of their dressing rooms, and pray to be delivered from meeting her again; and women shrug their shoulders and wonder how she can be so foolish. It is both easier and better to pursue a middle course. We should not appear to take life too seriously, but it is a much greater error to create the impression that no condition of affairs is sufficiently serious to keep us from laughing. This inclination is a great disadvantage to any girl and is often due to a nervous and hysterical constitution, for which reason anyone who is thus afflicted should take plenty of sleep, eat plain, nourishing food, and constantly hold herself in check until she has gained control over her risibilities.

Then there is the girl who talks too fast and who says too much—in a word, the bustling girl whom we all know so well. She is not likely to be considered particularly attractive, except by the silent few who dislike to converse and are pleased to meet someone who can talk enough for two. The great majority of those she meets are apt to call her tiresome and try to avoid her. If there is one duty that is peculiarly within the province of our sex, it is that of smoothing rough places; but she who talks too rapidly and too loudly never fails to weary her hearers and make them restless. She is generally classed among those who have come hither to "turn the world upside down." Such people take from us so much strength that we cannot readily fraternize with them as we go along. We are often quite out of breath with our own struggles, and we naturally shun the additional burden of coping with the conversational powers of these well meaning but mistaken souls.

It is not many years since it was considered truly feminine for a woman to faint away at the sight of a mouse, the display of such interesting weakness being deemed the proper mode of appealing to the admiration of the sterner sex and showing woman's need of protection. Nowadays, however, a weak woman is a subject of commiseration and pity, is advised to take the rest cure, and is generally pushed to the wall and out of the race by her strong, calm sister, who faints at nothing and keeps a cool head and a steady hand in every emergency. It is counted a certain indication of culture and strength of character when a woman is quiet and

self-contained in the sudden chances and mischances of this mortal life; but the hysterical woman involuntarily declares that she has not received the best modern training. The changes that I have mentioned are apparently trifling, but they show that our sex has made rapid strides toward sensible manners, sensible dress and sensible living generally.

An important place among the furniture of the modern house is held by the collection of candlesticks. The tinkling cut-glass candleabra of our grandmothers' time have been brought forth from their hiding-places and set once again in a position of honor; high brass or silver candlesticks, either real antiques or good imitations, are favored for use in the dining-room on state occasions; and, the bedroom candle being once more in vogue, it is considered correct to hand each of your guests a little brass hand candlestick when the good-nights are said. If the guest is a man who does not care to read in his room, or a woman who does not "do up" her tresses before she sleeps, the dim candle-light will be sufficient, but otherwise the visitor will surely wish for less style and a more generous supply of illumination. The thoughtful hostess, therefore, provides a gas or oil lamp to supplement the feeble "light of other days."

ABOUT CANDLESTICKS.

On my lady's dressing-table no such purely useful article as a nail-file, comb or scissors is now to be found, for the supposition is that the bureau is decorated only with the really handsome articles, like the silver-backed brush and hand-glass, the bolster pin-cushion, the silver pin-tray, etc. All the other articles are kept in what is called the dressing-mat, and they may be laid out for use without a moment's delay or the trouble of hunting among a multitude of small possessions for the articles desired. The dressing-mat is an oblong piece of brown linen provided with a variety of pockets for scissors, manicure implements and other adjuncts of the daily toilet; and when not in use it is laid in the bureau drawer.

THE DRESSING-TABLE.

The opal is now so popular that one can scarcely believe it was once regarded with superstitious dread as an unlucky stone. A few years ago this belief effectually kept the really beautiful gem from enjoying the favor it deserved from tasteful women, but now jewelers can hardly supply the demand for it. The newest finger-rings are set with opals, and there are few jewels that can surpass them for richness and brilliance. A love for pretty things is innate in the breast of the normal and truly womanly woman, and not the least of her desires is to have beautiful rings and plenty of them.

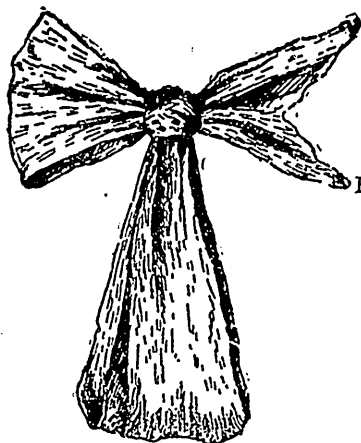
- By-the-bye, my dears, did you know — ?
- That you should eat olives from your fingers?
 - That you should take them with your fingers when there is no olive-fork provided?
 - That at a formal dinner you should never take a second helping?
 - That you should dip the spoon *from* you in your soup plate and should drink the soup from the side of the spoon *next* you, instead of from the end?
 - That it is bad form to make a bib of your napkin?
 - That bread should be broken into convenient morsels as needed, never *bitten* off?
 - That warm bread should be pulled apart, not cut?
 - That fish should be eaten with a fork and the aid of a bit of bread?
 - That spoons are used as little as possible, and never with vegetables?
 - That your knife and fork should be laid parallel with each other obliquely across the plate when the meal or course is finished?
 - That in case of an accident it is sufficient to express your regret at the time, and apologize later to the hostess?
 - That at a formal dinner the gloves should be removed as soon as you are seated at the table?
 - That it is just as easy to say pleasant things as to croak?
 - That if you wish to keep your friends you must be bright and cheerful?
 - That if you are not quite well, it is not necessary to inform everyone of the fact?
 - That it is as easy to be hopeful and enjoy life as to be *blasé* and consider everything tiresome?
 - That if you show a dislike for children, you are not the gentle woman you think yourself?
 - That if you devote half an hour daily to real study, you will be a well informed woman before many years have passed?

E. S. W.

In the QUARTERLY CATALOGUE FOR SPRING, 1894, appear illustrations of all the current and new fashions to date, the representations being in reduced size, making the pamphlet a convenient one for household reference. Should you not be able to obtain the catalogue through the nearest agency for the sale of our Patterns, we shall be pleased to forward it to your address on receipt of a two-cent stamp to prepay postage. — THE BUTTERICK PUBLISHING Co. [LIMITED].

SOME USES OF CRÉPE AND TISSUE PAPERS.— FOURTH PAPER.

NOVELTIES FOR FAIRS.



THE demand for attractive and inexpensive articles for charitable and church fairs is now greater than ever before, because the popular taste has during recent years been educated up to a high standard in the matter of deco-

with crépe paper can be made for a few cents apiece, and they can, therefore, be sold, empty, for almost any reasonable price, while full ones may be offered at a slight advance upon the price at which the candy alone would be sold. Many managers have found it most profitable in the end to arrange their boxes of

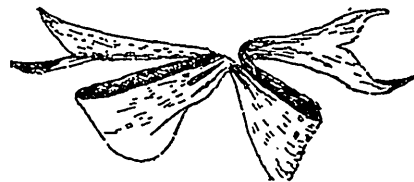


FIGURE No. 49.

rations and decorative or artistic furnishings. The practical utility of such pretty trifles is deemed of great importance, so that competition nowadays brings forth not only the most pleasing but also the most useful novelties.

The general effect produced by a table heaped with fancy articles made of crépe and tissue papers in numerous soft, bright tints or in a single well chosen hue is always highly artistic and never fails to attract crowds of purchasers and interested spectators. Moreover, the ornamental adaptability of these papers is a never-failing source of comfort to those who have in charge the trimming of the stands, tables and booths and the general arrangement of the



FIGURE No. 48.

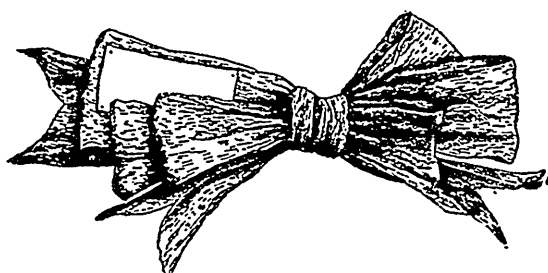


FIGURE No. 50.

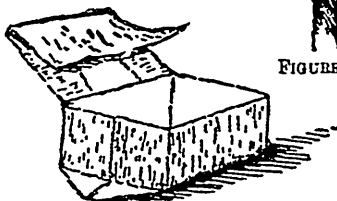


FIGURE No. 45.

candy so it would be possible to sell them for twenty-five cents apiece. The wisest plan is to purchase the plain boxes by the hundred from some paper-box manufacturer, ordering them the proper size to hold half a pound or a pound of candy, as may be desired. They should be made of white pasteboard, with or without hinged lids, and should be unfinished both inside and outside. Cut a piece of crépe paper as wide as the bottom and two ends of a box, and long enough to cover the inside and outside of the lid and the back, bottom and front of the box. Using good boiled flour paste, neatly fasten the paper in place, folding the extra fulness over the ends, as shown at figure No. 45, and turning in the paper that extends beyond the lid, so the edges will have a neat appearance and will require no other finish. If the box has a cover with sides, instead of a hinged lid, arrange the paper upon the ends of the cover the same as upon the ends of the box.

fair. The decorations at a fair or bazaar, however, are far less perplexing than the task of choosing wares that will be at once attractive, salable and profitable. "Something new!" is the cry of the anxious manager; but there is now nothing—only new ways of disposing or adorning old things.

Finish the upper edge, if the box has a hinged lid, or the lower edge of the cover, if the box is of the ordinary kind, with a cord of crépe paper.

Candy boxes may always be made ornamental, and they provide a simple and pleasing mode of offering the candy, which would not be nearly so tempting if displayed in a bowl or other large receptacle, since the quantity would not appeal to a person who was glancing casually about in search of something small and inexpensive. Boxes covered

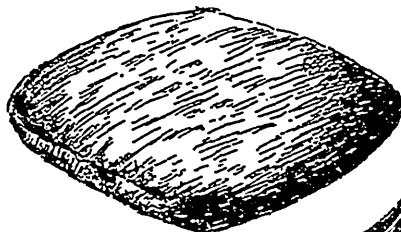


FIGURE No. 51

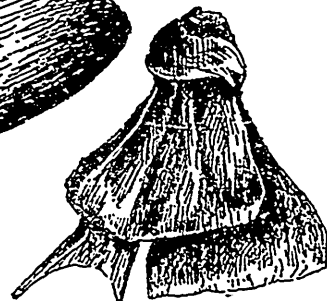


FIGURE No. 52.

To make the cord, shape a strip of paper two inches wide, cutting parallel with the crinkles, and twist it tightly as shown at figure No. 46. An equally satisfactory completion may be arranged by using small braids formed by plaiting three narrow strips of paper, and pasting a flat bow on the front or top of the box. A tiny loop should be neatly secured to the front edge of the hinged lid. Inside the box paste a ruffle one inch wide all round the upper edge, as illustrated at figure No. 47. This completes the box, which is pictured at figure No. 48.

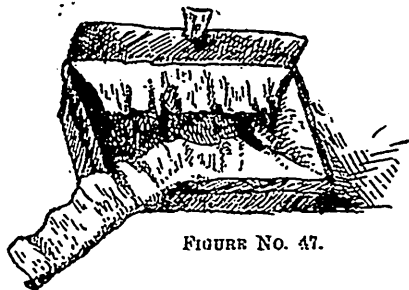


FIGURE No. 47.

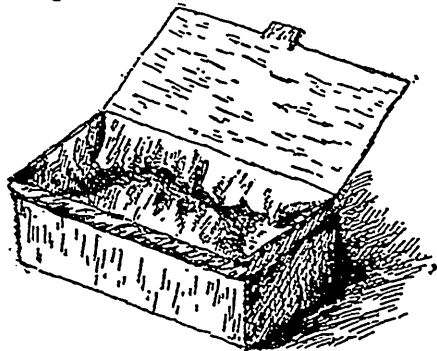


FIGURE No. 48.

the quantity would not appeal to a person who was glancing casually about in search of something small and inexpensive. Boxes covered

Of course, a box of this kind may be made much more elaborate by the addition of paper flowers (directions for which are given in the *DELINEATOR* for January, February and March, 1893), and bows of narrow satin ribbon matching the flowers or in the dainty shade of bright-green often seen in growing flower stems. A many-looped knot of the ribbon should be arranged to conceal the fastening of the flowers to the box. Such dainty boxes may be used in many ways. They may be made to harmonize with the bureau ornamentations, and may be employed as receptacles for the countless stray buttons, pins and odd articles of jewelry that so frequently give the bureau or dressing-table a most disorderly appearance.



FIGURE NO. 53.

first cover it with crêpe paper, sewing the paper in such a way that all joinings or seams will come at the sides where they will be concealed by the decorations. (See figure No. 51.) Cut a strip of paper across the crinkles an inch and a half wide and twice as long as the circumference of the cushion, carefully stretch one side of it to form a ruffle, and gather the other side with a small needle and silk or fine cotton, being very careful not to tear the paper. Sew this ruffle to the

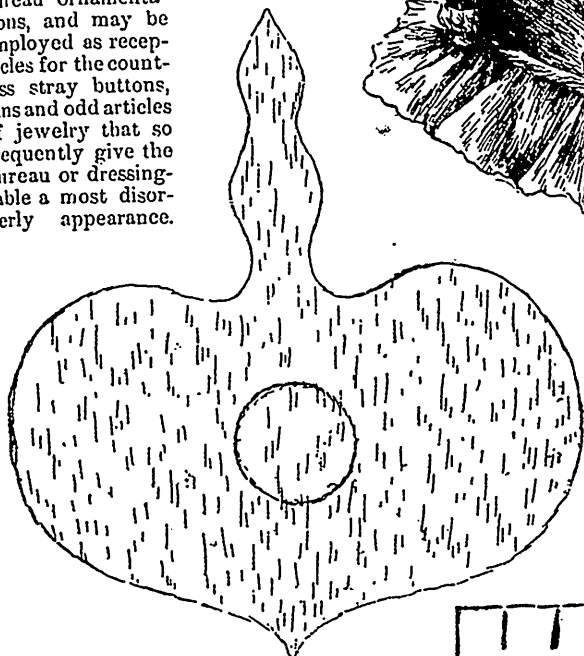


FIGURE NO. 54.

A very useful and decidedly unique match-scratcher is made of crêpe paper cut in strips three inches and a half wide and as long as the width of the paper. Form these strips into loops and ends to imitate a stylish bow of ribbon, as represented at figure No. 49; and on one of the longest loops, which should be not less than six inches in length, fasten a piece of sand-paper, sewing it securely through the double fold of paper, as at figure No. 50. Hang the completed article from a strong brass screw-hook secured in the side of the dressing-table or bureau or under the gas jet. A spray of pinks, bluettes or some other dainty flowers slipped under the tying loop would greatly increase the beauty of this useful novelty without greatly augmenting its selling price.

Small pin-cushions are now in very general favor, two being usually seen on my lady's dressing-table. Round, square, and long, narrow cushions are equally fashionable, but they are invariably small. Square cushions are most easily made to wear the "milliner" smartness, but cushions measuring seven inches in length and three inches and a half wide may be trimmed with flowers or lace. In dressing a cushion,

cushion half an inch above the side seams, apply a cord of paper to hide the gathers, and finish the corners with stiff Pompadour bows made thus: Cut a strip of paper eleven inches long, running the way of the crinkles. Mark a point four inches and a half from one end, and a

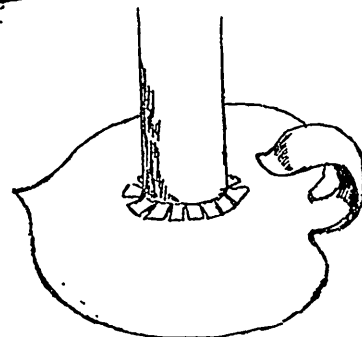


FIGURE NO. 56.

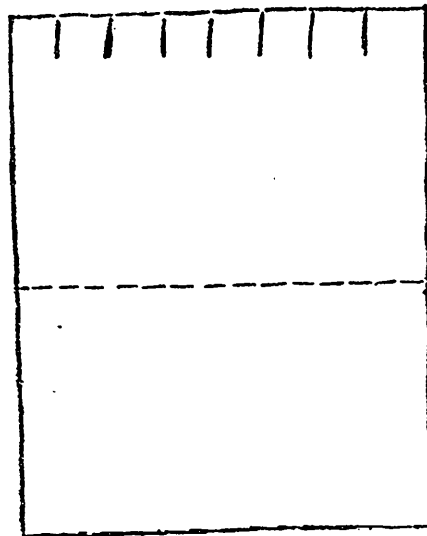


FIGURE NO. 55.

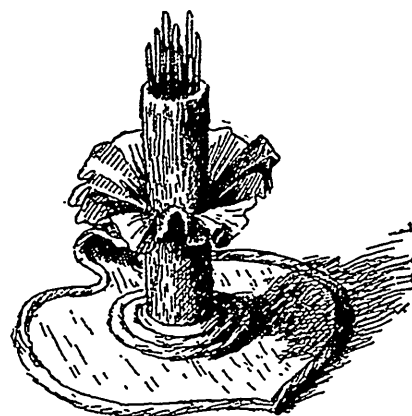


FIGURE NO. 57.

second point four inches from the first. Double the paper so as to join these points of division, thus forming two loops; and twist a loose knot to cover the ends of the loops, as seen at figure No. 52. Shape the remainder of the strip (two inches and a half) into a pointed end; and the bow, with its two upright loops and pert end, will then be ready to sew upon the cushion, as pictured at figure No. 53. Four of these bows complete the unique decoration, although lace could be gathered loosely about the bows or arranged

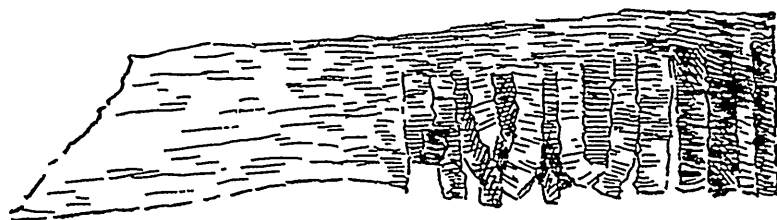


FIGURE NO. 58.

in a sort of jabot from one corner to the one diagonally opposite. Another novelty is a hairpin-holder in the shape of a candlestick.

The supplies needed to make this holder are a sheet of medium-weight cardboard, crêpe paper, some curled horse-hair and a candle-shade holder. Cut a piece of cardboard the shape shown at figure No. 54, making it six inches wide and seven inches and a half from the point to the tip of the handle. Cover it smoothly with crêpe paper, and finish the edge with cord. Shape a piece of cardboard four inches wide and five inches long, as at figure No. 55, and cover it with crêpe paper as far as the dotted line, and with plain white glazed paper above. Cut incisions half an inch deep from the lower edge of the end covered with crêpe paper. Curve this piece carefully to imitate a candle, spread the small square tabs formed by the incisions at the bottom, and glue them firmly to the stand or base, as depicted at figure No. 56. Ruffle a piece of crêpe paper ten inches long, and paste it round the candle at the joining of the white and crêpe paper, arranging the fringe so it will



FIGURE No. 59.

stand out stiffly. Fill the hollow candle with curled hair, pushing the latter down half an inch below the top of the candle. This forms a convenient cushion for the hairpins. (See figure No. 57.)

To complete the semblance, a candle-shade should be attached. A holder may be purchased at any lamp shop, and upon it a shade may be made to match the candle-stick. Cut a strip of crêpe paper fourteen inches long and three inches wide, gather it to fit the brass ring at the top of the holder, and paste or sew it firmly to the ring. Carefully stretch the lower edge of the paper, giving the shade the admired "spring"; and finish it with a fringe one inch deep, cut across the crinkles (see figure No. 58), and pasted neatly inside the shade so that only the fringed portion shows. Complete the top with a double ruffle formed by gathering a strip fourteen inches long cut across the crinkles. (See figure No. 59.)

T. R. LITTELL.

HOUSEHOLD RENOVATION.—No. 6.

FINISHES FOR FURNITURE.—TO PREPARE AND APPLY ENAMEL.—GILDING.

FINISHES FOR FURNITURE.—When old furniture is to be renovated, it not infrequently happens that the woodwork is found so badly marred that it is simply an impossibility to restore it to anything like its original freshness by the use of furniture polish or any such simple improver; and it is, therefore, necessary to resort to some other means. There are several methods of concealing such disfigurement, and the worker may choose the one that most pleases her fancy and seems best suited to the chair or other piece of furniture which she desires to renovate. Of course, the style of the furniture and the uses to which it will be put must be taken into consideration, and all ornamentation must be selected and applied accordingly.

The amateur should hesitate long before applying the enamel brush to handsome wood, for she would in most cases regret it. If furniture is of fine hard wood, it may be renovated and made equal to new, provided it bears nothing worse than bruises and scratches. If it is very badly marred, the first step should be to render the wood perfectly clean and smooth. On plain surfaces this is most satisfactorily accomplished by the use of sand-paper; but when there is much fine carving and turning, it is quite tedious to remove all traces of varnish or hard-oil finish in this way. There are several other methods of treating such surfaces, the best of which, perhaps, is to scour the furniture with a mixture of two parts of ammonia and one of turpentine. A hot solution of potash will also be found efficacious, but this fluid must be well washed off with hot soap-suds, and the article thoroughly dried, before a finish of any kind is applied.

Cabinet-makers prefer the use of sand-paper to any other method, as it is not injurious to the wood and removes the old varnish more thoroughly from the turnings than either of the more rapid processes. A small piece of sand-paper can be folded so that it may be satisfactorily used in curves and crevices. For the last rubbing a fine sand-paper should be used.

If the wood seems porous—though this is not likely to be the case with old furniture—it should be rubbed with a filler, which may be obtained at any painter's supply house, being produced in light and dark tones to suit different kinds of wood. The filler should be rubbed on and left for a few hours, and then rubbed off with a dry flannel cloth. Allow the article one day to dry, and then apply the final finish. This should be one of the good hard oil finishes (not a shiny varnish), unless the high polish seen on certain costly tables and other handsome articles of furniture is desired. If so, the household renovator must possess considerable strength and patience, as the work will require plenty of both. Several coats of fine, clear varnish must be applied, and when each coat is perfectly dry, it must be rubbed with finely powdered rotten-stone and oil and then allowed to dry thoroughly before the next coat of varnish is applied and rubbed in the same way. This treatment

must be continued until the desired finish is obtained. During the entire process the piece of furniture must be kept in a room absolutely free from dust. This precaution is needful in all work of this kind, but particularly so when such a fine finish is desired.

It is wiser, perhaps, for the amateur renovator to choose one of the less ambitious modes of finishing, all of which produce most attractive results and require much less time, labor and anxiety. An excellent finish may be obtained by simply applying several coats of good raw linseed oil and then polishing with the hand or a soft flannel, or by laying on several coats of oil and a final coat of hard oil finish, or by using two or more coats of hard oil finish only. Choose a medium-size brush of fine, long hair, and be careful to touch every spot, but do not take up so much varnish that it will run in ugly streaks and settle in the depressions. Be especially careful to protect the article from dust, also to allow sufficient time for one coat to thoroughly dry before applying another. If the hard oil finish or varnish is too thick to spread nicely, it may be thinned with a little turpentine.

If a sixteenth-century finish is desired, the dark tinting should be applied to the wood first, and then a second and a third coat of plain hard oil finish should be laid on. For the tintings, a stain of burnt-sienna will do nicely, although a darker tone may be obtained by mixing burnt-sienna and Vandyke-brown. The stain may be most satisfactorily applied with an old brush that is worn light and thin at the end. By beginning at the center of the spot and making long, light strokes, you will easily obtain the desired shadings; and similar strokes applied in the opposite direction will complete the effect in a very artistic manner. If you are not certain just where to place the heavy shadings, study a pretty piece of furniture that seems to be correct, and follow the suggestions thus obtained.

When willow or rattan chairs have become soiled or discolored by age, they may be tinted in the sixteenth century style, and then thoroughly varnished. Nearly all chairs of this kind are now tinted, enamelled, or painted in plain colors, so that the prevailing style may be closely followed and the old chairs renewed and freshened at the same time. In treating a wicker chair, first carefully remove all dust that may have settled in the crevices, and then apply the paint or varnish with a long-haired brush that will carry it into all the interstices, as it is necessary that every portion of the uneven surface should be well covered. A coat of good varnish over one or two carefully applied coats of paint will give a chair almost the appearance of having been enamelled. Willow chairs look well when simply stained, as the soft texture of the wood admirably adapts it to receive such a finish; but rattan will not take a stain upon its glossy surface and must, therefore, be painted or enamelled or finished in sixteenth-century style.

TO PREPARE AND APPLY ENAMEL.—Enamel, which on account of its beautiful hard surface is sometimes called porcelain finish, is one

of the most desirable agents for the freshening of old or soiled furniture. It may be purchased ready mixed in pint cans, and is obtainable in white, cream and a variety of delicate tints, and also in certain rich shades of terra-cotta, India-red and other dark colors, though the light hues greatly predominate. General directions accompany each can, and if these are carefully followed, failure will be impossible. In enamelling even more than in varnishing it is necessary to allow each coat to become perfectly dry before applying the next. In fact, unless the maker has sufficient patience to follow this rule literally, she should never attempt to enamel, as in all probability her desire to hasten the work would only result in aggravating disappointment.

The enamel sold in small cans is quite expensive, but a can will cover quite a large surface if the wood is first "sized" with a primary coat of common paint. This provides a smooth, hard surface upon which to apply the enamel, and fewer coats will thus be required to produce a beautiful, glossy finish.

When large surfaces are to be treated and economy must be considered, a very good quality of enamel may be prepared at home, the necessary ingredients being pure zinc-white and varnish, both of the best quality. These must be mixed until the proper consistency has been reached. It is impossible to give the exact quantities, as the varnish often varies in density, calling for more or less zinc-white. When the varnish is very thick and heavy, thin it with a little turpentine, and then add the zinc-white. The latter should be a fine powder and should be sifted through a coarse net to exclude all lumps and gritty particles. Zinc-white already prepared with varnish for making the porcelain finish may be obtained in large cans, and many painters prefer to purchase it in this way, sometimes finding it necessary to thin it by adding a small quantity of turpentine.

Enamelled furniture is particularly appropriate for a young girl's room, because of its daintiness and simplicity. A very pretty effect may be produced by enamelling an old suit that is sufficiently modern in style but somewhat out of date in the matter of finish; but it is a better plan to purchase a plain suit or the number of pieces needed, while they are in the unfinished state—that is, after the furniture has been put together, but before it has been varnished or otherwise finished. Of course, for this purpose it would be very foolish to select a fine quality of wood; but it is advisable to choose a pleasing design in one of the cheaper hard woods, such as certain varieties of elm or ash.

For a set of bedroom furniture ivory-white enamel is probably most pleasing. The small trimmings may be touched with gilt, if desired; and if the set is finished with small beadings, as is quite frequently the case, these also may be very effectively done in gold. The enamelling should all be finished before the gold is put on. All the furniture to be enamelled should be given a first coat of ordinary white paint, and then as many coats of enamel as are thought necessary. The gilding may be done with gold leaf or with any kind of gold paint. Gold paint of good quality produces quite as rich an effect as gold leaf, and a new coat may easily be applied when necessary.

With the ivory-white wood-work nothing could be prettier or cooler-looking in Summer than covers and cushions for divans and chairs made of the best quality of sateen showing a scattered design of daisies and grasses upon a light-blue ground. As blue is always cold in effect, such furnishings are especially suitable for warm weather; and, if desired, other colors, equally delicate, but of warmer tone, may be chosen for the Winter. Wild-rose designs are always pretty and are well suited to such an apartment, and there is a pattern of jonquils that is equally cheerful and artistic. The paper, paint and carpet or rugs should be considered in selecting the other furnishings.

If a blue or pink room is desired, the enamel may be purchased in either color, although a prettier effect may usually be obtained by using ivory-white enamel, with pink or blue material for the bed and window draperies, cushions, coverings, etc. Enamel in a special tint is often needed for a single article of furniture, and this may generally be obtained, as the range of shades is quite large.

Enamel is especially valuable for use upon fancy screens, small tables and odd chairs, for by its aid anyone can easily renovate such ornamental pieces when they have become disfigured or soiled, the

transformations that are thus effected being frequently surprising enough to suggest the work of fairy fingers. This finish is also pretty for rattan work. A few coats will transform a discolored rattan chair into a really handsome piece of furniture, the beauty of which may be greatly enhanced by the addition of a loose cushion of China silk in some pretty design, and a head-rest to match if the style of the chair will permit.

GILDING.—Gilding is very improving to badly marred chairs that are bright and graceful in design. When the woodwork of a chair is too much defaced to admit of its original surface remaining visible, it should be smoothed with sandpaper, and any bad indentations neatly filled with putty, which should be carefully levelled with the surrounding wood. Gilding should always be preceded by a coat of some light varnish of good quality that will dry nicely. Shellac varnish is excellent for this purpose. The object of this coat of varnish is to fill the pores of the wood and thus insure a smooth, hard surface.

There are many kinds of gilding, of various degrees of excellence, and put up in different ways. Perhaps the best is the variety that is sold in the form of a powder wrapped in papers, with an accompanying bottle of medium for mixing. This makes a very brilliant paint and is decidedly economical. No more of the gilding should be mixed than will be required for immediate application, as it soon becomes lumpy and unfit for use. Gilding should be applied with a camel's-hair brush, and when it is possible to use a large brush, as would be the case with a chair, it is advisable to do so.

Upon any large article, such as a chair or screen, it is wise to apply two coats of gilding. This may be quickly accomplished, since gilding dries rapidly, especially in warm weather. As much depends upon the kind of gilding used, the style of the chair and other circumstances, it is impossible to set a definite time, but it is absolutely necessary to have one coat entirely dry before putting on the next.

If gilding is to be applied to an upholstered chair, the upholstering should be finished first, except the row of gimp that is to cover the raw edges, which may with care be applied afterward without marring the gilding. A chair of pretty design that has a cane seat may be very nicely remodelled by gilding the wood and exchanging the worn cane for a seat covered with crimson plush or a handsome brocade in crimson and gold. This upholstery may be done according to the directions given in the preceding paper, and may be made a part of the chair; or, if preferred, a loose cushion of China silk may be made to fit the chair, and held in place by ribbon or cords. Small wicker chairs are very ornamental when gilded, and may be greatly improved by tasteful arrangements of bright-hued ribbons.

Lustra paints may be used for gilding chairs, some of them being exceedingly effective, especially when it is desired to have the gilding blend with a certain tint. The names of these lustra colors differ so widely in the various makes that it is rather difficult to identify them with any degree of certainty. There is a lovely shade among the lustras that has a pinkish tinge and blends beautifully with old-rose or old-pink plush; and another is gold with just a suggestion of green in it, and harmonizes admirably with any soft shade of green. There are other rich tints that combine very prettily with various colors, but the two mentioned are especially handsome.

A certain decorated chair lately produced by an ingenious woman is so odd and artistic that it deserves a detailed description. The chair itself is a very pretty, low, broad-seated rocker without arms and with a rather fancy back. It was first given a plain coat of white paint, and when this had dried, a very thick coat of paint was applied, which was gone over with a stiff brush and roughened as much as possible, the brush being brought in contact with the surface with quick, light touches. A few of the small turnings on the face and back were left plain and afterward gilded smoothly. The legs and back were left plain and afterward placed a loose cushion of seat was plainly painted, and upon it was placed a loose cushion of white corduroy, on which was painted a lovely spray of wild roses, with the loose petals of a fallen rose scattered about. A small, square head-rest corresponding with the cushion in material and decoration was made for the back, and both the cushion and rest were held in place by small gold cords. Dust is the worst enemy of such a chair, as it is quite difficult to remove it from the roughened surface.

M. M. M.

WEDDINGS AND WEDDING ETIQUETTE.—This is the title of an article which appears in the Spring number of the *Quarterly Report of Metropolitan Fashions*, and which is commended to the attention of prospective brides and their attendants, and also to dress-makers who have bridal outfits to prepare. A choice selection of toilettes for brides, bride-maids and maids of honor are presented, the latest customs for church and house weddings are described, and numerous hints are given regarding wedding anniversaries. The *Quarterly Report* is 5s. or \$1.00 per year.

THE SMALL CATALOGUE OF FASHIONS FOR SPRING, 1894.—This publication is now ready for delivery. It is a very handy book of reference for those who may have Spring clothing of any kind to prepare, consisting of a pamphlet of 32 pages, with cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our goods, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

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SUGGESTIONS FOR EASTER GIFTS.

The most characteristic Easter observance, and the one most widely practised, is the use of Easter eggs, which originally typified the reawakening of Nature and the resurrection of plant life in Spring. The custom of giving eggs as presents is of remote origin and is generally followed by the people of both hemispheres.

Eggs are colored or decorated for Easter offerings, and the egg shape is copied in various articles that are to be bestowed as gifts. Simple presents that combine the practical with the ornamental may be made

brass hooks, whereon to hang the buttoners. Suspension ribbons are fastened to the hooks at the sides, and at the top is arranged a many-looped bow. The ribbon may match or contrast with the flowers, and the egg may be left in its natural state or painted, as desired.

Figure No. 4 represents a series of novel frames for photographs. The frames, of which there are three, are cut from cardboard in egg shape and smoothly covered with cream China silk showing tiny blue blossoms. The photographs are slipped under the silk

before it is fastened to the cardboard foundations, and openings are made in the silk to show the portraits, the edges of the openings being cut irregularly. The frames are strung together with doubled ribbon, which is slipped through openings made at the top of the lowest frame and at the top and bottom of the middle and upper frames. If desired, plain silk or satin may be used to cover the frames, and floral designs may be painted upon them.

A very unique key-rack is portrayed at figure No. 5. A succession of egg-shaped sections of thin wood are fastened together invisibly so as to overlap one another. There are four sections painted light-green alternating with three unpainted sections. Each tinted section bears a different device. The word "Easter" is done in sepia on the left end section, on the next is painted a dove with spread wings, on the third is a

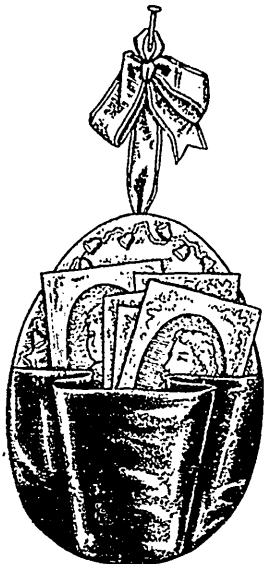


FIGURE NO. 1.—PHOTOGRAPH HOLDER.

for Easter, and the accompanying illustrations are offered as suggestions, which the inventive genius may dilate upon, and the woman of ordinary ability realize with little trouble and expense.

A dainty receptacle for photographs is illustrated at figure No. 1. Cardboard cut in egg shape and covered with old-rose silk forms the back, and upon it is painted a design of bells. A pocket of dark-green silk is arranged on the lower half of the back; a box-plait which widens toward the top is made at the center of the pocket, and the side and lower edges are sewed with invisible stitches to the back. The pocket may be slightly stiffened by an interlining of thin cambric, which will cause it to flare from the back. A suspension ribbon of old-rose grosgrain silk arranged in a bow at the top is secured to the center of the back. The pocket will hold a number of photographs.

An attractive pocket for trinkets or odds and ends is pictured at figure No. 2. Two discs of cardboard are covered with light-yellow silk under bolting-cloth, and between them is a puffing of red silk, which is discontinued at the top to form an opening. Suspension ribbons matching the silk are fastened at the back and front and arranged in bows at the top, where they are fastened together. Half an egg-shell is painted to represent a human face and fastened at the center of one of the discs, and below it "Easter Greeting" is painted in sepia. If difficulty is experienced in cutting the shell exactly in two, an egg may be painted upon the disc.

Figure No. 3 depicts an egg that is intended to do duty in the boudoir or dressing-room as a rack for button-hooks. The egg is of wood and of the kind used for darning stockings. Upon it are painted graceful sprays of morning-glories and foliage in natural colors, and at the center are adjusted a number of small

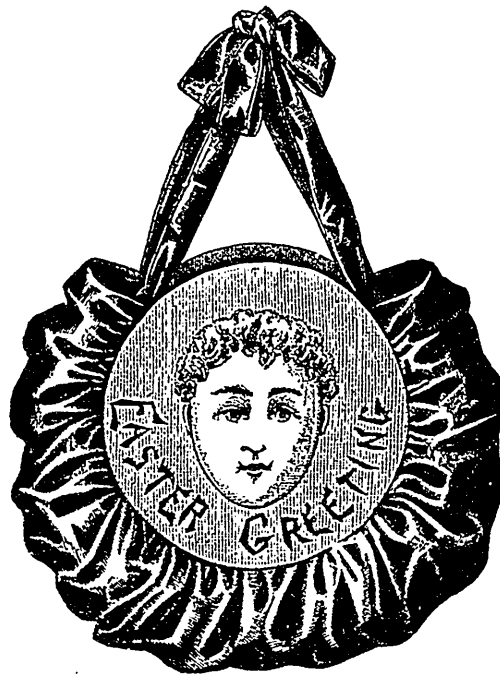


FIGURE NO. 2.—FANCY POCKET.



FIGURE NO. 3.—BUTTON-HOOK RACK.

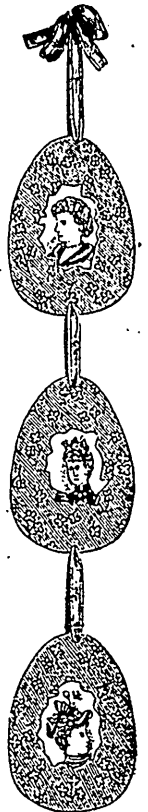


FIGURE NO. 4.—PHOTOGRAPH FRAMES.

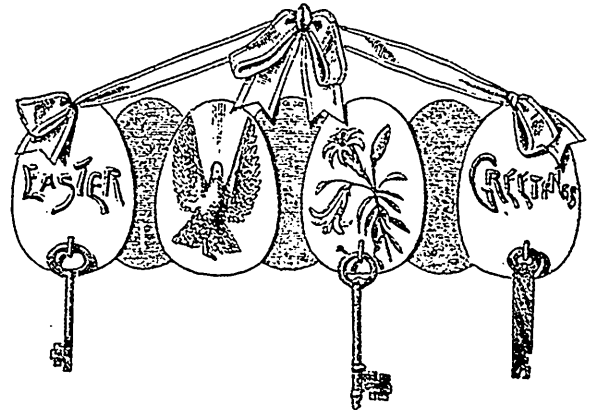


FIGURE NO. 5.—KEY RACK.

branch of Easter lilies, and on the last the word "Greetings" is inscribed in sepia. Small brass hooks are secured to the tinted sections at the bottom, for holding keys. The ends of a light-green grosgrain suspension ribbon are arranged in loops and ends and fastened to the top of the outside sections, and a large bow is tied at the point of suspension. The sections could be covered with plain satin or silk and embroidered in any pretty design, if this mode of decoration be preferred to painting.

GESTURE IN ELOCUTION.—No. 2.

Last month we presented several examples illustrating different forms of gesticulation, the selections chosen for the purpose being by authors representing contrasting styles. In the present lesson we will consider a short poem, by J. F. Waller, entitled "The Spinning-Wheel Song." It is a charming little piece for either public or drawing-room recitation, and is particularly excellent as a study, combining as it does descriptive gesticulation and impersonation. The directions given below are full and explicit and, if closely followed, will enable the student to properly interpret the poet's fancies as indicated by his lines.

THE SPINNING-WHEEL SONG.

Mellow the moonlight to shine is beginning;
Close by the window young Eileen is spinning;
Bent o'er the fire, her blind grandmother, sitting,
Is crooning, and moaning, and drowsily knitting.—
"Eileen, achorn, I hear some one tugging."
"Tis the ivy, dear mother, against the glass flapping."
"Eileen, I surely hear somebody sighing."
"Tis the sound, mother dear, of the Summer wind dying."

Merrily, cheerily, noisily whirring,
Swings the wheel, spins the reel, while the foot's stirring;
Sprightly, and lightly, and airily ringing,
Thrills the sweet voice of the young maiden singing.

"What's that noise that I hear at the window. I wonder?"
"Tis the little birds chirping the holly-bush under."
"What makes you be shoving and moving your stool on,
And singing all wrong that old song of 'The Coolun'?"

There's a form at the casement,—the form of her true love,—
And he whispers, with face bent, "I'm waiting for you, love;
Get up on the stool, through the lattice steep lightly,
We'll rove in the grove while the moon's shining brightly."

Merrily, cheerily, noisily whirring,
Swings the wheel, spins the reel, while the foot's stirring;
Sprightly, and lightly, and airily ringing,
Thrills the sweet voice of the young maiden singing.

The maid shakes her head, on her lip lays her finger,
Steals up from her seat—longs to go, and yet lingers;
A frightened glance turns to her drowsy grandmother.
Puts one foot on the stool, spins the wheel with the other.

Lazily, easily, swings now the wheel round;
Slowly and lowly is heard now the reel's sound;
Noiseless and light to the lattice above her
The maid steps,—then leaps to the arms of her lover.

Slower—and slower—and slower the wheel swings;
Lower—and lower—and lower the reel rings;
Pre the reel and the wheel stop their ringing and moving—
Through the grove the young lovers by moonlight are roving.

First of all, read the poem carefully two or three times to fix the characteristics and incidents firmly in the mind, and endeavor to form a picture of the scene described. To achieve success as a public speaker, and especially as a recitationist or actor, it is absolutely necessary to diligently cultivate the imagination. We must have not only the ability to conceive a character or scene within the mind, but also the power of outward expression, by which, entirely forgetting self through the strength of the imagination, we can depict the thought or scene in all its details, so that the audience will see it just as we do. Imagination also controls and modulates the voice by the viveliness with which we can call a scene to mind.

So, in the opening of this poem, if we are gifted with imagination and can fully realize the scene as described, we can enlarge upon the idea conveyed in the first three simple lines, and give them a descriptive and vocal beauty previously unsuspected. To thoroughly understand the meaning, let us go back about a century,

and with the mind's eye look upon a picture like the following: An old-fashioned, low-ceiled room with high, latticed windows opening from the center outward, their sills being about level with the chest when one is standing. Beneath one of these windows and, say, on the left side of the



FIGURE No. 22.

FIGURE No. 23.

room, is seated a pretty young girl clad in a quaint cap and gown. She is busily engaged in spinning, while a beautiful harvest moon is rising and beginning to shed its mellow glow just as the twilight is deepening into dusk—an evening scene peculiar to the month of August. Leaning upon the window-sill and looking down upon the girl from without is her lover, who is trying to entice her out into the sweet early evening air; and on the opposite side of the room, to the right, sits the old grandmother in her cap and apron, nodding over her knitting near the old-fashioned fire-place. Whatever your selection may be, always form a picture according to the scene portrayed; keep it firmly fixed in the mind, and as each incident appears before the mental vision, strive to present it exactly to your audience.



FIGURE No. 24.

You are now standing in a calmly reposeful position; the brain conceives the picture, and you can feel the beauty and calm of the lovely, homelike picture just at the close of day. The peacefulness of the dusky twilight hour is upon you, and your eyes glance obliquely to the left, as if gazing through the window above the maiden's head, where you seem to see the rising moon. Then say in clear, well modulated, mellow tones, "Mellow the moonlight to shine is beginning."

From the contemplation of this picture lower the eyes until they seem to rest upon Eileen sitting just beneath the window, and then say, "Close by the window young Eileen is spinning." You might raise the left hand with the palm turned upward, meaning simple indication, to show her position; but it is always advisable to use as little gesticulation as possible in delivering the first two or three lines of a selection. At the opening of a recitation the audience is generally engaged in studying the appearance and manner of the speaker; and the more reposeful the latter can consistently be, the more quickly will attention be gained. Besides, gesticulation at the beginning of a piece, unless very moderate, is inartistic and bewildering.

Having indicated the position of the young girl, the eyes now seek the opposite side of the



FIGURE No. 25.



FIGURE No. 26.

room until they apparently rest upon the old lady; and if you indicated the girl simply with the eyes, it would be quite appropriate, after seeing the grandmother, to indicate her with a gesture of the hand, as pictured at figure No. 22. Do not be afraid of the pauses in your reading caused by gesticulation, for we are only artistic when we do pause with meaning. Then repeat the line, "Bent o'er the fire, her blind grandmother, sitting"; and from contemplating the grandmother turn your eyes upon the audience, drop the right hand to the side, and



FIGURE No. 27.

FIGURE No. 28.

directly address your hearers with the words, "Is crooning, and moaning, and drowsily knitting—".

Now, having presented the scene to your audience, you must impersonate the old lady. The voice may be imitated from that of some very old person whom you may have heard, and there should be a slight quaver in it. Convey the weight upon both legs to represent old age, stoop the shoulders slightly, suspend the hands as the old lady very likely did when she paused in her knitting to listen, lean the head to the left in a listening attitude, and close the eyes to convey the ideas of blindness, unless you can successfully imitate the vacant stare of blind eyes. An illustration of the attitude is given at figure No. 23. Then say in a high-pitched voice, with the lips drawn inward to hide the teeth, and with a very slight querulousness in the tone to indicate annoyance at being disturbed: "Eileen, achora, I hear someone tapping."

Next imagine the timidity of the maiden caused by a fear lest her grandmother might discover that her lover was at the window; and from the attitude of the old lady, assume one of lightness and youth upon the retired foot to express timidity. Turn to the right with a startled gaze, as if looking at the old lady, and say in sweet, girlish tones, with a slightly stammering manner, "T-tis the ivy, dear mother"; then look up at the window, point to it with the hand, as pictured at figure No. 24, and say, "against the glass flapping," in a more confident tone to express satisfaction at having found an excuse for the sound.



FIGURE No. 29.

Resume the old lady's attitude and, using the mode of speech previously assumed for her, say in slower and more positive tones, "Eileen, I surely hear somebody sighing."

Change to the youthful attitude, cast a demure glance at the window, and raise the left hand as if to insure the silence of the lover, as shown at figure No. 25, thus conveying to the audience the idea that there is someone there. Then look at the old lady, carry the right hand toward her with a rather patronizing gesture of indication, but with some timidity still in the action, as if you would finally put her fears to rest (see figure No. 26), and say in rather demure tones, with a roguish glance or two

toward the window and retaining the gesture to the end of the line: "'Tis the sound, mother dear, of the Summer wind dying."

Now we should have an imitation of the sound of the spinning-wheel, which is produced by trilling the letter r (r-r-r-r-r) on the end of the tongue with a continuous buzzing sound, slightly increasing the volume of sound at each imaginary revolution of the wheel. While making this whirring sound with the tongue, hold one hand above the other, as though twisting threads, occasionally throw the right hand round in a circle to the right, as if to give extra impetus to the wheel, and move the right foot up and down as you would in working a treadle (see figure No. 27). Continue this action and the whirring sound for a few moments, and then cease the motion, and say very brightly, looking directly at your audience: "Merrily, cheerily, noisily whirring." Keeping the eyes still upon the audience, raise the right arm in front, as if unconsciously to explain your words, carry it in a circle to the right, and say, "Swings the wheel"; make the motion of drawing threads with one hand above the other, and say, "spins the reel"; then move the right foot up and down, being careful to obtain a graceful, easy poise on the left foot, and say, "while the foot's stirring."

Continuing this motion as before, again make the whirring sound



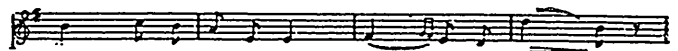
FIGURE No. 30.

FIGURE No. 31.

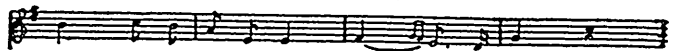
for a few moments by trilling the r at the tip of the tongue, and say to the audience with the same bright manner and sprightly tone:

"Sprightly, and lightly, and airily ringing,
Thrills the sweet voice of the young maiden singing."

Anyone who can sing may here introduce very effectively a few lines from some old Irish song. The writer has found "Aileen, Aroon!" by Charles C. Converse, well adapted for the purpose.



Girl of the fore-head fair, Ai- leen a- roon!...



Girl of the ra- ven hair, Ai- leen a- roon!



Girl of the laugh- ing eye, Blue as the cloud- less sky ...



For thee I pine and sigh, Ai- leen aroon!

Make the motions of spinning with the hands and right foot, and, as though the young girl were singing over her occupation to lull the

old lady's suspicions, sing the first three lines of the song mentioned:

"Girl of the forehead fair, Aileen, aroon!
 Girl of the raven hair, Aileen, aroon!
 Girl of the laughing eye—"

Here suddenly interrupt the song, assume the attitude of the old lady, but with more alertness than before, as though she were beginning to suspect that there is someone at the window; and hold this attitude while you say in the old lady's voice, and in quite a curious and excited tone, "What's that noise that I hear at the window, I wonder?"

Change to a startled attitude of the maiden, as if she had started back from her lover after being kissed, as pictured at figure No. 28; give a chirruping sound with the lips, and then, retaining the same attitude of the body and arms, stealthily turn the head toward the old lady, and say in a rather timid, demure and startled tone, "'Tis the little birds chirping the holly bush under." Keeping the eyes on the old lady until the end of the line, cast a half-roguish, half-reproachful glance at the lover, and at the same time lower the arms.

From this attitude change again to that of the old lady, and say quite impatiently and querulously,

"What makes you be shoving and moving your stool on,
 And singing all wrong that old song of 'The Coolum'?"

Now turn to the audience with a very knowing look, indicate the window with the left hand turned palm upward, as represented at figure No. 29, and say, "There's a form at the casement—." Keeping the hand and arm in the same position, turn the eyes to the window, obliquely to the left, following the direction of the arm, and finish the line, "the form of her true-love." Then drop the arm, turn to the audience once more, and say, "And he whispers, with face bent." Turn obliquely to the right, and, holding the body and face as though leaning over the window-sill and looking downward at the maiden (see figure No. 30), say in a half-whisper, "I'm waiting for you, love," being careful to have the voice carry far enough.

Indicate with the right hand the stool upon which she is sitting, and say, "Get up on the stool"; then fall back a step, extend the arms forward as if ready to assist her, with the eyes still turned downward upon her, and in the same modulated tone say, "through the lattice step lightly." This attitude is illustrated at figure No. 31. Now bend toward her, with the right arm against the chest,

as though you were leaning on the sill, and the left arm extended to the left, as though you were pointing toward the grove, and say, "We'll rove in the grove"; cast one upward glance over the left shoulder, and add, "while the moon's"; and then glance back at the maiden with the words, "shining brightly," being careful to hold the attitude and gesture throughout the line.



FIGURE NO. 32.



FIGURE NO. 33.

Recite the next stanza exactly as directed where it occurs above; but at its conclusion sing the entire last stanza of "Aileen, Aroon!"—

"By the strand of the sea, Aileen, aroon!
 Still I'll keep watch for thee, Aileen, aroon!
 There with fond love I'll lie,
 Looking with tearful eye,
 For thee, until I die, Aileen, aroon!"

Gradually stop the motion of spinning until the end of the second line of the stanza, when the hands should be allowed to fall

quietly to the sides; and as you sing the last line, glance stealthily in the direction of the old grandmother and then upward at the window, and allow the voice to gradually die away, thus suggesting to the audience that the maiden has finally soothed the old lady to sleep. As soon as you have uttered the last word of the song, shake your head from side to side, as if admonishing the young man to silence; and retaining the same attitude of the body, turn the eyes toward the audience and say, "The maid shakes her head." Then lay the index finger of the right hand upon the chin

just below the lip, so as not to interfere with your utterance; turn another stealthy look at the old lady, as pictured at figure No. 32; simply glance at the audience, and say, "on her lip lays her finger." These glances from the scene to the audience and back again keep up the sympathy and interest between the speaker and the audience.

Move one step backward with the retired right foot, holding the body in a slightly crouching position, as though you were rising stealthily from a seat, and keeping your eyes fixed upon the old lady, to be sure you do not waken her by your movement, all as pictured at figure No. 33; then say, "Steals up from her seat—." Throw the weight slightly forward upon the advanced leg, look obliquely to the left with an expression of longing, as pictured at figure No. 34, and add, "longs to go"; then sink back upon both feet in an attitude of hesitation, and say, "and yet lingers."

Retaining the same attitude, turn the eyes in a mildly fearful way toward the old lady, and recite the line, "A frightened glance turns to her drowsy grandmother." Next stealthily turn to the left, raise the left foot and place it daintily down, as though you were stepping on the stool, at the same time lifting the dress with the left hand, as pictured at figure No. 35; and say, "Puts one foot on the stool." Convey all the weight upon the advanced left foot, looking to the right at the grandmother; and then move the right foot up and down (see figure No. 36), and say, "spins the wheel with the other."

Step to the right, with the weight on the right leg; stand in easy normal position, looking at the audience; and again make the whirring sound by trilling the letter r, but a little more slowly than before, and rather unevenly, to indicate the unnatural way in which the wheel is being turned. Then in an intelligently descriptive manner, recite the lines:

"Lazily, easily, swings now the wheel round;
 Slowly and lowly is heard now the reel's sound."

With one more stealthy glance over the right shoulder, make preparation as before, as if about to take another step upward ob-



FIGURE NO. 34.

FIGURE NO. 35.

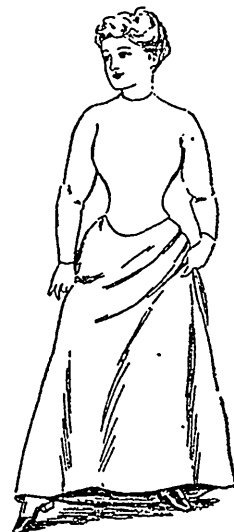


FIGURE NO. 36.

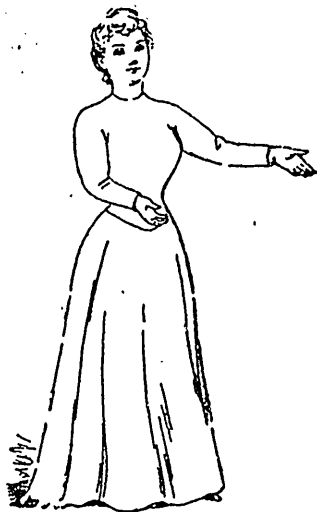


FIGURE NO. 37.

liquely to the left; and say, "Noiseless and light to the lattice above her." Project the weight upon the advanced foot with a springy action of the body, and say, "The maid steps—"; throw the arms outward in the same direction, as pictured at figure No. 37, and say, "then leaps to the arms of her lover."

Step to the right into a natural, easy position, and give the whirring sound of *r*, this time very slowly and with a great deal of breath in the sound, as though the wheel were running down; finally stop, and then say slowly and in expressively modulated tones to give full meaning to the lines:

"Slower—and slower—and slower the wheel swings;

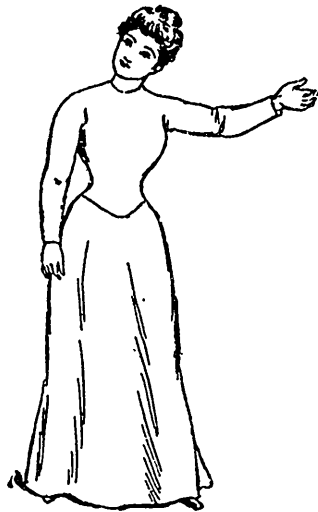


FIGURE NO. 38.

Lower—and lower—
and lower the reel-rings."

Now in sprightly tones and with a very knowing manner recite the line, "Ere the reel and the wheel stop their ringing and moving—." Glance obliquely to the left, throw the left arm out in the same direction in a gesture of indication, and hold it, as illustrated at figure No. 38, until you have said, "Through the grove the young lovers"; then look at the audience, lower the arm to the side, and finish with the words, "by moonlight are roving."

Incline the head pleasantly and brightly toward the audience, and make your exit quickly and gracefully.
ELEANOR GEORGEN.

HOW TO BE WELL AND LIVE LONG.

FIRST PAPER.—INTRODUCTORY.

Three-score and ten years is mentioned in sacred writ as the span of human life, but it must not be forgotten that this period is to be regarded only as the average term of man's existence upon the earth. Scientists who measure our longevity by the periods required for the various epochs of our development and decline, and also by the perfection and decadence of such animals as are within our constant observation, insist that when a man has reached the age of eighty years, one-fifth of a natural life ought to be still before him, and will be, provided he has no evil inheritances derived from ancestors who indulged their appetites to excess or weakened their constitutions by mental or bodily overwork.

That the sands of life were counted out to us at the beginning of our days has come to be a general and justifiable belief, and it is also a fact that we may hasten or retard their running. To win longevity requires reasonable processes throughout a lifetime, and the study of proper modes of living should be a branch of public education. Trustworthy statistics indicate that man reaches the perfection of reason and judgment between his fifty-fifth and sixty-fifth years, and that, having attained this level, he is not likely to deteriorate during the next thirty years, provided he lives properly. It is also shown that manual skill does not lessen with advancing years among men who have a proper inheritance of health and a sound moral sense, until long after the end of the three-score years and ten which is by many looked on as the natural limit of life.

Michael Angelo was doing some of his finest modelling when he was eighty-eight, and Milton, who had one less sense than most men with which to continue his vitality, did his best work at fifty-seven, while Johnson did his at seventy-two. So, too, one has but to consider the dates when many of the greatest philosophers and scientists performed their noblest achievements, to discover that they were at their best long after middle life—that is, if we accept seventy years as a basis of calculation. Darwin was sixty-two years old when his last work was completed, and Harvey was seventy-three; and all these great persons kept the freshness of youth in their sympathies and interests, bore no malice, and always cherished and practised good-will toward every living thing and every advanced theory. Gladstone, Bismarck and the present Pope are each beyond the four-score mark, and so is many another gladiator in the world's arena who proves how well life may be carried on by simple living and high mental and moral endeavor, which always includes self-forgetfulness.

Every one who does not waste his energies in youth is certain to have a store of them for future needs. Nearly all nervous waste is needless, although it may not seem so to those who squander their strength by non-essential overwork and avoidable exposure during inclement seasons. Trained athletes seldom or never reach the age of sixty, doubtless because their nervous force is seriously diminished by the rigorous exercise to which they subject themselves in youth. The noted Winship, one of the strongest men of whom we

know, died far on the hither side of the allotted limit to man's existence.

During our late war it was noticed that those soldiers who suffered least from exposure, fatigue, hunger, sleeplessness and poisonous atmosphere were men whose youth and early manhood had been passed in cities or towns, where they had enjoyed greater leisure, more moderate weather and better food than had been the lot of their country-bred comrades. The latter trusted to their apparent robustness to carry them easily and safely through the hardships included in active military life; but they succumbed most quickly and in the largest numbers, because the energy stored by Nature in their constitutions had been recklessly impaired early in life through their foolhardy belief that their strength was superabundant, even limitless. One's energy is never too plentiful, and it can never be restored when once it is wholly worn out.

The foundation of a long and happy life must be laid at the very commencement of existence, although nobody can say exactly where that is, since we are certainly largely affected by the condition and physical peculiarities of our ancestors. We ought to know that we can economize our vital forces and make the best of what we have and are, and we will do this as soon as we discover that the length of our years is in our own keeping, provided, of course, we are strong enough and valiant enough to be strict masters over our habits and resolve to make our own personal circumstances.

It is unnatural to be ill or even ailing. Nature always resists disease, and heals whenever the conditions which we ourselves make do not so seriously obstruct her workings as to defeat her curative intentions; and she does this in an orderly manner. No cure has ever been wrought by medicine alone, but certain drugs help Nature to heal, or to suspend suffering and prevent a wearing consciousness of pain while she is striving to restore the patient to health. Pain itself is a distinct evidence that Nature is trying to work a cure, and when pain ceases in serious sickness without the influence of opiates the case becomes hopeless.

If we would be happy and useful and reach a hearty old age, we must always live naturally—that is, we must eat only what Nature approves, following her simple rules as to quantity and mode of preparation; we must drink what she has provided, always in moderation; we must sleep as much as she directs, and no more; we must breathe as she meant we should; we must labor or exercise according to the laws which she has made clear to us; we must keep our bodies clean; we must wear such raiment as reason and experience declare to be most healthful; we must care more for others than for ourselves; and, last but by no means least important, we must seek out the most hopeful points of view that our circumstances will provide, and steadily avoid needless worry and care.

An indulgence of acquired appetites invariably shortens existence,

but natural appetites are never wrong. Now and then a constitution is so vigorous at the start and all conditions, mental, moral and physical, are so nearly perfect, that long life may be safely predicted and easily attained. In the later years of his existence the fortunate possessor of so exceptional an equipment may tell us in all truth that he has taken no thought regarding his food and exercise, and that he does not know how he has breathed, how much he has slept or exactly how he has been clothed; but if we inquire closely into his modes of satisfying the various needs of his body and mind, we will find that he has instinctively followed about the course that Nature intended every man and woman to pursue, and that those who have looked after his bodily welfare have directed his mode of life judiciously. His appetites have been normal, and he has been so situated that they have never been perverted by real want, untoward circumstances or the influence of an unhealthy climate. That which was best for him to live upon has always or nearly always been within reach, and his wholesome inclinations have led him to choose aright. When it was occasionally necessary for him to eat unwholesome foods, the store of health and strength which his previous natural method of living had left undiminished was called upon to avert or resist evil results, and almost if not quite spontaneously his system righted itself.

In the matter of raiment, it is always the case in such instances of unconsciously preserved health that there is an "angel in the house" who has stood guard and laid out clothing fitted to the seasons, which the almost perfected being in her charge has assumed with scarcely a thought as to the changes he was making. We can all recall examples of such faithful and efficient care-takers. It is known that Mrs. Gladstone personally selects and attends to her great husband's attire, regulating it by reference to the thermometer and barometer. Deliberation and simplicity in eating and drinking have been followed by him so long that his appetite and habits are firmly established, so that toothsome but unwholesome foods have not the power to tempt him. He sleeps a certain number of hours in every twenty-four, although the time of his repose is necessarily uncertain; and his periods of exercise and diversion are carefully parcelled out and strictly adhered to.

Of course, there are times and exigencies in which it is impossible to conform to the best systems for preserving health and strength, but every breaking of Nature's laws has its penalty, which must be paid sooner or later in our lives. Retribution may loiter, and very often it does; but it is sure. There have been many men and women who have performed and endured so much up to or even beyond the middle age (as we have been accustomed to reckon that period), that onlookers have been amazed and have, perhaps, applauded in foolish admiration; but in almost every case of this kind the end was sudden, swift, sharp, appalling. The sands of life were made to run too rapidly, and when they were gone, the brief term of life was finished, since the glass could never be turned over. Great athletes, are examples of this unwise class.

It is not because life is always a season of happiness that each of

us longs so eagerly to preserve it; but we have lately entered upon a new era in our world, having discovered that it is in what we give and not in what we get that we may find the truest happiness and the sweetest delight. As was stated above on high authority, the reason and judgment of man should reach their zenith between the ages of fifty-five and sixty-five years, and so continue until the decadence of the physical forces at the end of a century; and the incalculable usefulness that is possible to every individual who keeps all his faculties at their best by rational living should be an enchanting allurements. During immaturity there are the attractions of pleasure, the eagerness and unknowingness of an inexperienced period; and older persons should know how to genially restrain and agreeably direct the young about them and how to give them aid out of the riches of their own experience without reproaching them for their ignorance or for their unconscious or, perhaps, semi-conscious blundering.

An arbitrary leader or director of the young is unwillingly followed, especially when his rulings are directed toward physical development. It is the tyranny of authority that offends and stirs rebellion, while persuasion directed by trustworthy intelligence carries youth whithersoever it wills. Dogmatism, especially in the matter of eating and drinking, is an offense which really healthy-natured men and women try to wholly avoid, because it is both unwise and discourteous.

To be always young in feelings, in interests and in sympathies is possible to any person whose resolution to maintain this happy condition is early fixed and steadily adhered to. Jane Clermont, that beautiful woman who was beloved by Byron and adored by Shelley, lately died not far from ninety years of age. Her eyes, her figure, her color and her teeth remained perfect, her abundant hair, whitened by the years, only made her the lovelier, and she was charming in her manners always. Throughout her long life she invariably ate sparingly, and only simple foods, and she went out every day; but above all, she always maintained a keen interest in youthful persons and delighted in fresh and fine thoughts, whether they were expressed in books or in conversation. Indeed, she was to the very last a most fascinating companion for both the young and the mature. It never occurred to those about her that she was not as young as they. Her society was so eagerly sought that she was compelled to deny herself daily to an excess of visitors who were eager to enjoy her brilliant conversation, infectious laughter and graceful personality. She always reserved at least an hour in every day for solitude and absolute repose of mind and body. To the mind this is not always possible, but for the body a little rest and retirement is rarely beyond anyone's attainment.

To show how life may be prolonged and rendered happy, useful and as free as possible from pain, is the object of the present series of papers, which will present the latest and best ideas of the most respected medical writers and practitioners in Europe and America. Correct breathing, eating, sleeping, bathing, clothing and exercise are a few of the subjects that will be discussed. A. B. L.

FLORAL WORK FOR MARCH.

ANNUALS.

For a bright Summer display the garden is dependent to a great extent upon the class of flowers known as annuals, which are reared from seeds sown every Spring. There are thousands of varieties included under this general head; but while some of them are good and others of moderate excellence, the great majority are poor or in some respect unsatisfactory and not desirable for general cultivation. It is necessary, therefore, to use great care and discrimination in choosing flowers of this kind.

Those who live in rented homes and do not care to go to great expense in making lawns, walks, etc., or in purchasing the more costly bedding plants, can brighten their grounds wonderfully by means of a few tastefully arranged beds of well chosen annuals. When a great number of flowers are desired for cutting, annuals will always be found very useful; and when they are required for this purpose alone, they may be planted in the vegetable garden.

As a rule, annuals should not be sown in the open ground until the weather has become settled in the Spring; but they may be started earlier in the house or in hot-beds, and transplanted to the garden when all danger of frost is over. Seeds sown outdoors, however, make a much sturdier growth; and as the plants do not receive the check of transplanting, they will produce blossoms almost as soon as those that were planted some weeks previously in the house or hot-bed.

A rather light and moderately rich soil that has been thoroughly spaded is most desirable for annuals. The plants should not be allowed to grow too close to one another, the weeds should be kept down, and the surface of the soil should be well stirred with a hoe or rake during the Summer, especially when the weather is dry.

Sweet peas are among the loveliest of Nature's children, and they never go out of fashion. They are beautiful for garden decoration, and furnish exquisite cut flowers for vases, bouquets and floral pieces. The seed should be sown as soon as the ground can be worked, the earlier the better. If the largest and finest blossoms are desired, dig a trench six inches deep, put in two inches of well rotted manure and a little earth, sow the seeds upon this earth about three inches apart in the row, cover them



with an inch and a half of soil, and as the plants grow fill the trench with rich earth. This gives the roots the cool, deep setting which they most desire; and if the plants are not allowed to suffer from lack of moisture, they are certain to produce enormous quantities of flowers of the very largest size.

Pansies are loved by every one, and a pretty bed of them is an ornament worthy of any garden. They like a cool, deep, rich soil, and should be shaded from the afternoon sun. Given these conditions, they will yield great, velvety blossoms literally by the handful. The seed should be sown very early in the Spring for late Summer blooming, and in August or September for early Spring flowering.

Nasturtiums are greatly admired by artists, who find in their blossoms all the vivid tints of the Orient. They are beautiful on walls or rocky places, and should always be planted in thin soil.

Mignonette is a French word meaning "little darling," and no more appropriate name could be found for the sweet, homely flower to which the title has been applied. A sprig of this old favorite will add a peculiar charm to almost any bouquet, and for this reason every garden should contain a little plot of mignonette.

There are a number of annuals with fragrant foliage that are very useful in arranging bouquets. The ambrosia is an old-fashioned plant showing long, round sprays of highly odorous green foliage; and the artemisia is a tall growth and bears tiny green bud-like flowers that emit a strong perfume. The well known lemon verbena may be grown from seed, and so may the musk plant and apple geranium. The odor of the last-named plant is like that of rich, luscious apples, and the leaves are useful for all kinds of floral work.

Every garden should have a bed of evening-blooming flowers. Such blossoms are interesting as well as beautiful, for in the twilight it is simply fascinating to watch their swollen buds open one by one. Among the annuals that bloom in the evening are the *datura*, *mirabilis* *nicotiana* and moon-flower.

Vines are easily the daintiest and most artistic of vegetable creations, and they beautify whatever they cling to, whether it be a stately mansion or a dead or decaying forest tree. If it is desired to shade a window or piazza, decorate a Summer-house or hide an unsightly fence or stump, the most gratifying results may be obtained by planting a number of annual climbers, certain varieties of which grow very readily and are the perfect embodiment of airy grace and loveliness.

The *cobaea* is one of the finest climbers known, being equally good for outdoor and house culture. It has pretty foliage and beautiful, bell-shaped flowers that are of a clear green tint when they open, but turn to a lovely purplish-blue. The seeds should be planted edgewise in moist but not wet soil, which should be covered to prevent evaporation. The soil should not be watered until the plants are up, unless it becomes very dry; and when the seedlings appear, they should be watered with great moderation until out of the seed-leaf.

The canary-bird vine is a beautiful climber with prettily cut leaves and delicate flowers of a clear canary-yellow hue. The color of the blossoms and their fancied resemblance in shape to a bird with outstretched wings suggested the name by which this vine is commonly known.

THE SMALL CATALOGUE OF FASHIONS FOR SPRING, 1894.—This publication is now ready for delivery. It is a very handy book of reference for those who may have Spring clothing of any kind to prepare, being a pamphlet of 32 pages, with cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

THE BUTTERICK PUBLISHING Co. [LIMITED].

SHEARS AND SCISSORS.—The prices of our shears and scissors have been considerably reduced. These goods are all of the finest quality and have gained a high reputation wherever their merits have been tested. They have been before the public for many years and are universally acknowledged to be unrivalled for convenience, durability and accuracy of operation.

The little plant known as *gypsophila* (*elegans*) is one of the finest for cut-flower work, for its foliage softens all hard outlines and tones down all glaring colors. Everyone who is fond of bouquets should include this variety in the next order for seeds.

NEW PLANTS.

"Violet-scented" pansies are a new type offered for the first time this season. It is claimed that they are a cross between the pansy and the violet and that they possess the best qualities of both. The flowers resemble pansies in the matter of size and emit a delightful violet odor. They are quite free from central rays and markings, and the plants possess to a considerable extent the hardy and robust nature of the violet. This unique and most desirable strain originated with Dr. Stuart, of Chirnside, England, and was named by him "Violetta."

NOTES FOR THE MONTH.

The seeds of all annuals that enjoy the cold, wet weather of early Spring should be sown during March. Among these are the pansy, sweet-pea, sweet alyssum, candytuft, hellis poppy and *scabiosa*, for which beds should be made as soon as it is possible to work the ground.

Fine flowers cannot be produced without rich soil. When animal and vegetable fertilizers are used, a three or four inch layer is not too much to apply to a bed each season, provided it is well spaded in.

The beds should be carefully raked until perfectly fine and should then be creased or marked to form regular rows for the reception of the seed.

The depth at which seeds should be planted depends upon their size. It is a good rule to cover them to a depth equal to twice their thickness.

Roses should be planted outdoors early enough to allow them to make deep roots before the arrival of warm weather.

When plants are purchased from a florist, it must be remembered that they have very likely been kept all Winter in a warm greenhouse, so that even the hardiest varieties are quite tender when planted outside and exposed to the cold. For this reason, covers should be kept in some convenient place, in readiness to be slipped over the plants on frosty or chilly days.

Buy tools now; if you need them, that you may be prepared to go to work as soon as the weather permits. Every flower garden, especially if ladies and children work in it, should be supplied with a steel-toothed rake, and the convenient combination tool consisting of a rake and a light, narrow-bladed hoe.

Those who buy many plants and bulbs are often at a loss to identify them after the labels have been lost or become defaced by exposure to the weather. An excellent method of keeping a record of the plants in a garden is as follows: In each bed select some plant that you are certain to recognize by its appearance; number all the others in regular order from this as No. 1, and record the names of the plants in a note-book opposite the numbers assigned them. Thus, the record of a rose-bed could read as follows:

No. 1.—Maréchal Neil. (You would be sure to recognize this.)

No. 2.—Bride.

No. 3.—American Beauty, etc., etc.

When a particular plant is in bloom you can easily determine the variety by referring to the book; and if a plant should die, you can replace it with another of the same kind. A. M. S.

THE SPRING QUARTERLY REPORT.—The *Quarterly Report of Metropolitan Fashions* for the Spring of 1894 is now ready. Among its numerous attractive features is an illustrated article on "Weddings and Wedding Etiquette," in which is given full information regarding church and house weddings and their most approved formalities, together with the latest and most artistic gowns for brides, bridesmaids and maids of honor, and suggestions for the celebration of wedding anniversaries. The price of the *Quarterly Report* is 5s. or \$1.00 per annum.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.



HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

OPERA:—If the silk undergarment is fast-colored, we would suggest washing it with soap bark.

ELVIA:—To make a Spanish omelette: If six eggs are to be used, peel a large tomato and place it in a chopping bowl with a green pepper, a small onion, a sprig or two of parsley and a stick of celery. Chop all fine and place the mixture in a stewpan with a little salt and let it simmer over the fire for about two minutes. Beat the eggs as for a plain omelette, put them in the omelette pan, and as soon as they begin to cook add the chopped vegetables:

HELEN:—A few pieces of horseradish root placed among pickles will prevent the gathering of scum on top of the vinegar.

ALTHEA:—Tomato wine is made thus: Bruise a quantity of small tomatoes, measure the juice, add two pounds of sugar to every gallon, place the sugar and juice in a cask, and pour in two gallons of water to every four gallons of juice. Allow the liquid to ferment like blackberry wine.

MISS FAY:—An excellent scouring fluid may be made by thoroughly mixing a pound of sal soda and an ounce of oxalic acid with six gallons of water. To remove oil, ink, iron rust, etc., pour the fluid upon the fabric and expose to the air for a few minutes.

LYNN:—A very beautiful whitening for walls and ceilings may be made thus: Slake the best lime in hot water, cover closely to confine the steam, and strain the milk of lime through a fine sieve. To a pailful of the lime add half a pound of alum, two pounds of sugar, three pints of rice-flour made into a thin, well boiled paste, and a pound of white glue that has been slowly dissolved over the fire. The preparation should be applied with a paint brush while warm.

MISS L. A. H. M.:—The following recipe for baked Indian pudding is taken from "The Pattern Cook-Book," published by us at 4s. or \$1.00:

1 cupful of Indian meal.	1 cupful of molasses.
$\frac{1}{2}$ " " raisins.	$\frac{1}{2}$ tea-spoonful of salt.
1 quart of milk.	1 egg.
$\frac{1}{2}$ tea-spoonful of cinnamon.	$\frac{1}{2}$ tea-spoonful of ginger.

Place the milk in a double boiler, and when it is scalding hot, add the meal, and stir constantly until there are no lumps. Cook for twenty minutes, turn into a pudding dish, and add the other ingredients, except the egg. Stir well, and when the mass has cooled, add the beaten egg. Bake for an hour in a rather slow oven, and serve hot. Dumplings may be made by forming the mixture into smaller shapes.

FARAWAY:—Soap should not be used on oilcloth or linoleum, as it will cause the paint to crack or peel off. A soft cloth and warm, soft water will be found sufficiently cleansing, although a mixture of equal parts of soft water and skimmed milk is better than water alone. Having washed the oilcloth thoroughly, wipe it dry with flannel. The appearance of new oilcloth may be improved and its wearing quality greatly increased by the application of two coats of raw linseed oil and, when this has dried, a coat or two of varnish. This treatment renders the cloth more pliable and gives it a surface that resists both water and wear; and a coat of varnish added once or twice each year afterward will double its durability.

MRS. L. A. K.:—The flavor of smoked meat is often imitated by immersing meat for a few hours in diluted pyrolygneous acid, but this treatment is apt to harden or toughen the meat. Fish or meat may be given a smoky flavor by being dipped for a few minutes in water to which creosote has been added in the proportion of a drop to a pint of water. Boiled apple dumplings may be made thus: Add to two cupfuls of sour milk a tea-spoonful each of soda and salt, half a cupful of butter or lard, and flour enough to produce dough a little stiffer than that used for biscuit; or make a good baking-powder crust. Peel and core the desired number of apples, roll out the crust, fill the cavities in the apples with sugar, encase each apple in a coating of the crust, press the edges tightly together, and tie a cloth around each dumpling. Place the dumplings in a kettle of slightly salted boiling water, and let them boil for half an hour, taking care that they are constantly covered with water. They are also very nice when steamed. Any other kind of fruit may be substituted for apples.

MRS. T. H. Y.:—To exterminate flies, beat up the yolk of an egg with a table-spoonful each of molasses and finely ground black pepper, and set the mixture about in shallow plates. To clean and polish old furniture: In a quart of vinegar place a handful of common salt and a table-spoonful of muriatic acid, and boil for fifteen

minutes. Then cleanse the furniture thoroughly with soft, warm water, wash with the fluid while it is still warm, and then polish with any good furniture polish. The acid mixture may be kept in a bottle and warmed for use.

SUBSCRIBER:—Glucose, which confectioners use to keep candy from graining, cannot be made at home. If you cannot obtain it in your town, order it through a grocer.

M. E. S.:—The following recipe for spiced cake is from "The Pattern Cook-Book," published by us at 4s. or \$1.00:

1 cupful of sugar.	2 eggs.
$\frac{1}{2}$ " " butter.	1 tea-spoonful of cinnamon.
$\frac{1}{2}$ " " sour milk.	$\frac{1}{2}$ " " cloves.
$\frac{1}{2}$ " " flour.	1 " " soda.
1 " " raisins.	

Rub the butter and sugar to a cream and add the eggs, well beaten. Dissolve the soda in the milk, and add to the mixture. Seed the raisins, chop them rather coarsely and flour lightly. Sift the spice with the rest of the flour, and add this to the preparation, stirring it in well. Lastly add the raisins, stir thoroughly, turn into a buttered tin, and bake rather slowly for three-quarters of an hour.

OLD SUBSCRIBER:—To expel black ants, boil four ounces of quassia chips for ten minutes in a gallon of water, add four ounces of soft soap, and sprinkle the preparation in the places infested by the vermin.

GENTIAN:—We do not know the confections by the name you mention, but give the following recipe for *queso almendros*, which are among the most delicious of Cuban dainties: Beat to a paste in a stone mortar a pound of shelled almonds, mix with them the well beaten yolks of twelve eggs, and add the grated rind of an orange. Make a thick syrup with a pound of white sugar and a cupful of water, put in the almond mixture, and cook slowly, stirring constantly, until the preparation becomes a thick, smooth paste. Let it cool, shape the mass into small cones, and dust them with powdered cinnamon.

SALINA:—The process of drying bananas is simple but rather tedious. It is as follows: Peel fine, ripe bananas, and slice them thinly lengthwise. Place a layer of the slices on a tray, arranging them close together; place a second layer on the first, cover with a white cloth, lay a board on top, and on the board set a weight. Leave the tray in the sun and dew for a month, gradually increasing the weight, and carefully protecting the bananas from rain and insects.

SAN FRANCISCO:—Lemon crackers may be made by the following recipe:

1 pint of lard.	5 cents' worth of bakers' ammonia.
1 " " sweet milk.	2 eggs (whites only, stiffly beaten).
$2\frac{1}{2}$ cupfuls of sugar.	Pinch of salt.
5 cents' worth of oil of lemon.	

The ammonia should be rolled fine and put in the milk over night.

MAID MARIAN:—Chops, bacon, birds and fish are often broiled in paper. To broil in this way, proceed as follows: Take a large sheet of white letter-paper and rub it well with butter to keep out the air. Season the chop or bird with salt and pepper, place it near the center of the paper, and fold the edges of the latter over several times, pinching them together close to the meat. The paper will char a long time before it blazes, if care be taken not to break through the paper and thus admit the air and let out the fat and juice that have come from the meat. The meat will be basted in its own juice. A longer time is required for broiling in this way, but when the paper is well browned the meat is done. Birds that are to be broiled should be cut open and their inner sides laid to the fire first.

EMELINE:—"The Pattern Cook-Book," published by us at 4s. or \$1.00, gives the following recipe for white cake:

1 coffee-cupful of sugar.	$\frac{1}{2}$ coffee-cupful of corn-starch.
$\frac{1}{2}$ " " " butter.	2 tea-spoonfuls of baking-powder.
$\frac{1}{2}$ " " " milk.	3 eggs (whites).
1 " " " flour.	

Rub the butter and sugar to a cream and add the milk. Sift the flour, corn-starch and baking-powder together, and add them, beating well. Lastly stir in the whites of the eggs beaten to a stiff froth, and bake for half an hour in a well buttered tin and a moderately quick oven. A flavoring may be added in mixing, if desired.

How to Get a "Sunlight" Picture.

Send 25 "Sunlight" Soap wrappers (wrapper bearing the words "Why Does a Woman Look Old Sooner Than a Man?") to Lever Bros., Ltd., 43 Scott Street, Toronto, and you will receive by post a pretty picture, free from advertising, and well worth framing. This is an easy way to decorate your home. The soap is the best in the market; and it will only cost 1c. postage to send in the wrappers, if you leave the ends open. Write your address carefully.

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 ON
Washday
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THE CELEBRATED

COOK'S FRIEND
BAKING POWDER.

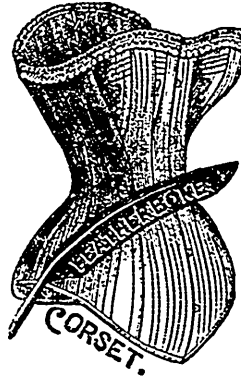
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—a big fire—a house full of steam
—the heavy lifting, the hard work



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all this muss and confusion. The clothes are sweeter, whiter
and cleaner than when washed the ordinary way.

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are bound to have the
best that can be had for
the money. That is why

EVERYBODY WEARS

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They give perfect satisfaction
in fit, style and finish, and
it has become a by-word
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“GRANBY RUBBERS Wear
Like Iron.”

SOLID SILVER SPOONS AND FORKS

Almost as cheap as the best
plated ones were formerly.

RYRIE BROS.

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ANSWERS TO CORRESPONDENTS.

NOTICE:—In regard to an answer in the February DELINEATOR referring the correspondent to The Young Women's Christian Association of the City of New York for home employment, we wish to state that the reference was made through a misunderstanding. The Young Women's Christian Association does not furnish home employment, and we regret that we so stated.

J. C. P.:—*The Voice: How to Train It, How to Cure for It*, is by E. B. Warnman, and is published by Lee & Shepard, Boston, Mass.

SUBSCRIBER:—Superfluous hair can be permanently removed by the electric needle in the hands of a dermatologist. Write to John Woodbury, 125 West 42nd Street, New York City, on the subject, mentioning the DELINEATOR.

FANNEE:—Cooper's "Leather-Stocking Tales" should be read in the following order: *The Deerslayer, The Last of the Mohicans, The Pathfinder, The Pioneers and The Prairie*. This arrangement is according to the order of events.

SUBSCRIBER:—Write to the Civil Service Commissioners at Washington, D. C., regarding an examination for a government clerkship.

Miss D. E. M.:—On your "At Home" days serve tea or coffee in the drawing-room, with such light accompaniments as wafers, bouillon and small, delicate sandwiches. Your material is fine French serge and may be trimmed with Bengaliac to match, and écriu point de Gène lace.

HARRIET:—Cut your black silk by pattern No. 6634, which costs 1s. 6d. or 35 cents, and is illustrated in the January DELINEATOR; and trim with circular ruffles of bead-embroidered net. The trimming can be purchased by the yard. Cover your steel silk with black net showing occasional silver spangles.

Sterling Soap.

TO the Lady sending us the
most "Sterling" Wrap-
pers from August 1st, 1893,
to August 1st, 1894, we offer
the following Cash Premiums,
viz.:

- First, - - \$50.00 in Gold.
- Second, - 25.00 "
- Third, - - 15.00 "
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Don't wait till end of year,
but send in wrappers and we
will acknowledge and credit
you with number sent.

WM. LOGAN,
St. John, N.B.

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Patterns for
APRONS, ETC.,
 For Ladies,' Misses' and Children's 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.
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6311



6311



3712



3712



3699



3699



3696



3696

Ladies' Circular Apron, with Bib and Bretelles (Copyright): 4 sizes. Waist meas., 20 to 32 ins. Any size, 7d. or 15 cents.

Ladies' Work-Apron (Copyright): 5 sizes. Bust meas., 20 to 46 ins. Any size, 10d. or 20 cts.

Ladies' Sack Apron (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Work Apron (Copyright): 5 sizes. Bust meas., 30 to 46 inches. Any size, 10d. or 20 cents.



4144



4144



4574



4574



4250



4250



3701



3701



6206



6206



4003



4003

Ladies' Apron (To be Made With or Without a Bib) (Copyright): 5 sizes. Waist meas., 20 to 36 ins. Any size, 7d. or 15 cts.

Misses' Apron (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Misses' Apron (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cts.

Misses' Sack Apron (Copyright): 8 sizes. Ages, 2 to 15 years. Any size, 10d. or 20 cts.

Misses' Apron (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.

Misses' Apron (Known as the Mother-Hubbard) (Copyr'd): 6 sizes. Ages, 10 to 15 years. Any size, 10d. or 20 cents.



6537



6537



3500



3500



4916



4916



2911



2911



6209



6209



6391



6391

Misses' Circular Apron, with Bib and Bretelles (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.

Girls' Apron (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Girls' Apron (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cts.

Girls' Yoke Apron (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cts.

Girls' Apron (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cts.

Girls' Apron (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cts.



4839



4839



4011



4011



6492



6492



6492



3310



3310



6283



6283

Girls' Apron (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.

Girls' Apron (Known as the Mother-Hubbard) (Copyright): 8 sizes. Ages, 2 to 9 years. Any size, 7d. or 15 cents.

Girls' Apron, with Fichu Ties (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Girls' Apron (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.

Girls' Empire Apron (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.



4225



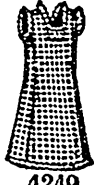
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6327



6327



4249



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6170



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4157



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4742



4742

Girls' Apron (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cts.

Girls' Apron (Copyright): 10 sizes. Ages, 3 to 13 years. Any size, 10d. or 20 cts.

Girls' Pompadour Apron (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 7d. or 15 cents.

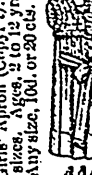
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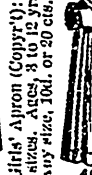
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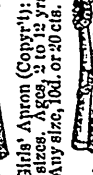


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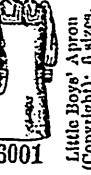


Girls' Apron (Copyright): 11 sizes. Ages, 2 to 12 yrs. Any size, 10d. or 20 cts.

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6001

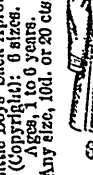


Little Boys' Sack Apron (Copyright): 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cts.

6001



6000



Little Boys' Sack Apron (Copyright): 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cts.

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LADIES AND GENTLEMEN who are bald or have thin hair should use my Wigs or Toupees. These goods are worn by some of the best people in Canada and United States, and are manufactured so finely, and are so natural, that no falseness whatever is observed.

Over 25,000 wear these Goods. Why not you?

They are sold according to quality of workmanship and material used.

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Ladies' Full and Open Wigs, with long back hair, short, curly or wavy fronts, also curly all over, at \$10, \$15, \$20, \$25, \$30 and \$35.



Switches of Best Cut Hair, all long hair, at \$1, \$2, \$3.50, \$7.50, \$10 and \$15.

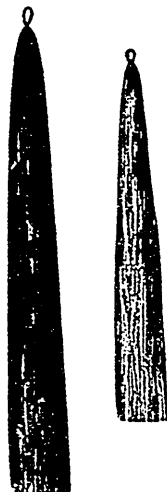
Natural Wavy Switches, at \$3, \$4, \$5, \$6, \$7.50 and \$10; beautiful effect when coiled.

Pin Curls, at 25c., 50c. and 75c.

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Parisian Bang Style Bang Front, with long back hair to twist in with your own hair; can be worn high or low, at \$7.50, \$9, \$10, \$12.50 or \$15.

Water Waves of Natural Wavy Hair, at \$2.50, \$3.50, \$5, \$7.50 and \$10.



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Old Ladies' Plain Fronts, with or without back hair, at \$2.50, \$3.50, \$5, \$6, \$7.50, \$10 and \$12.
The Wave Bangs, at \$3, \$5 and \$7.50.

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The above is a list of parties who have been tried, convicted and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, and taking subscriptions to our publications or establishing fictitious agencies for the sale of our patterns. In each of these cases we have paid the Reward of \$100, as advertised herewith, to the party or parties entitled to the same.

\$100 REWARD.

We will pay \$100 to any person securing the arrest, sentence and incarceration of any unauthorized party, who, claiming to be an agent for this company, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

Our Authorized Representatives.—There is no one of our Authorized Representatives who is not at all times able to produce abundant evidence of his authority to act for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen (we have no lady travellers), and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a Justice of the Peace or other magistrate.

SPECIAL WARNING:—We specially warn the Public against pretended canvassing agents operating under the names and in the States mentioned below, of whom we have received complaints most recently: H. A. Parsons, in Wisconsin; F. James, in Minnesota; W. L. Hayes, in Illinois; Mrs. L. E. White and C. H. Lewis, in Iowa; Chas. Adams, in Colorado; E. L. Rogers, in Michigan; W. D. Curry, Edward Phillips and G. H. Ives, in Maryland; J. F. Newman and E. H. Evans, in Indiana; Frank Reade and T. M. Dittman, in New Jersey; T. Jones, in New York; E. M. Miller, in Tennessee; Geo. P. Reynolds, H. B. Woodson, E. H. Curtis and S. T. Miller, in Pennsylvania; Mrs. Porter and H. M. Wallace, in Kansas; Paul Guerin, in Quebec, and George Byron, in Manitoba, Canada; F. A. Davis, in Nebraska; J. F. Abbott, C. H. Loomis, C. H. Reed, C. H. Davis and T. J. Ebbitt, in Ohio; W. F. Burton, F. A. Clark and F. A. Davis, in Texas.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th Street, New York.

ANSWERS TO CORRESPONDENTS,
(Continued).

WITHERED FLOWER:—Give directions regarding the funeral piece to the florist who is to fill the order, and leave your visiting card to be attached to the flowers.

R. G.:—The astringent lotion given "Miss L. C.," in "Answers to Correspondents" in the February DELINEATOR, is said to contract enlarged pores.

BLANQUE:—An effectual method of removing blackheads is given in "Around the Tea-Table" in the January DELINEATOR of 1893. Gold leaf is used for decorating the edges of books. Before the case or cover of a book is quite finished, the volume is struck forcibly upon the back to make the fore edge flat, and is then placed in a press, with the exposed edge uppermost. The edge is scraped smooth with a piece of steel and is coated with a mixture of red chalk and water. The gold is blown out from the small books in which it is sold, and is spread on a leather cushion, where it is cut the proper size with a smooth-edged knife. A camel's-hair pencil is dipped in white of egg mixed with water, and with this the partially dry edge of the book is moistened; and the gold is then taken up on the tip of a brush and applied to the moistened edge, to which it instantly adheres. When the three edges have been gilded in this way and allowed to remain a very few minutes, rub the gold forcibly with a burnisher formed of a very smooth piece of hard stone.

The Lewis Magnetic Corset is Superior to All Others.



It is mechanically constructed upon scientific principles, symmetric in shape and unique in design. Each section of the corset is so formed as to maintain the vertical lines of the body, and readily conforms to the figure of the wearer. It is stayed with strips of highly-tempered spring ribbon steel, which is superior to any other boning material owing to its flexibility, smoothness and durability. Each steel (or stay) is nickel-plated, highly polished, and guaranteed not to corrode, metal-tipped to prevent the ends cutting through the fabrics.

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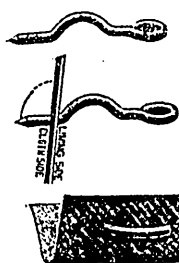
MANUFACTURED ONLY BY THE
Crompton Corset Co., 78 York St., Toronto, Ont.

No Woman Can.

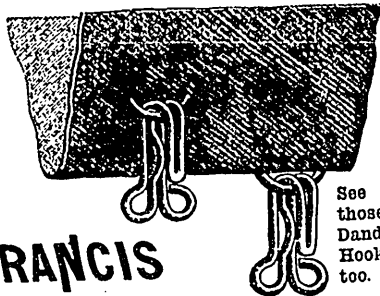


A man may afford to be ugly, but no woman can. **ST. LEON MINERAL WATER** has a marvelous effect upon the skin in removing wrinkles, blotches and pimples. It clears up the complexion left heavy and sallow from sickness or the excessive use of cosmetics.

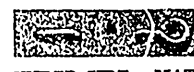
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FRANCIS PATENT HOOK AND EYE. See those Dandy Hooks too.



THEY MAY HAVE A STITCH OR TWO IN THE END LOOP ON UNDER SIDE. MATERIAL MAY BE THIN IF LINING IS GOOD.

SAVES SEWING. KEEPS HOOKED.



Edge Eye

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Edge Eye in Place

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PLAIN and FANCY.



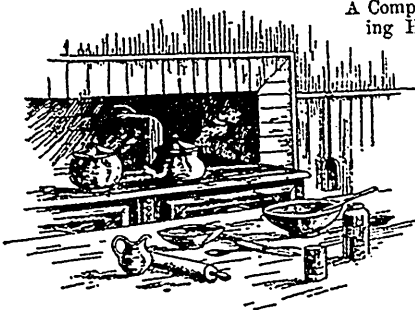
Every Housekeeper should possess a copy of "DAINTY DESSERTS: PLAIN AND FANCY," in which she will find directions for the preparation of Dainties adapted to the palate and means of the epicure or the laborer, and to the digestion of the robust or the feeble. There are also numerous recipes admirably suited to those occasions when unexpected company arrives "just in time" on that particular day when the busy housekeeper has not prepared any dessert. This little pamphlet, with its numberless recipes for *Puddings and Sauces, Pies, Creams, Custards, and French, Fancy and Frozen Desserts*, is invaluable to every housekeeper.

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ANSWERS TO CORRESPONDENTS.

(Continued.)

ELZEVIR:—Among the necessary qualifications for a position as proof-reader are a good general education, a wide knowledge of literature and some acquaintance with foreign languages.

SUBSCRIBER:—As you will not need your lace dress before Summer, we would advise you to postpone its making until more decided Summer styles appear.

M. E. S.:—Regarding rag-carpet weaving, write to Charles Gibbons, 406 West 18th Street, New York City.

X. Y. Z.:—Wedding rings are not usually worn by American men. "Good Manners," published by us at 4s. or \$1.00, contains a chapter on correspondence. Almond meal is beneficial to the complexion.

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ANSWERS TO CORRESPONDENTS.
(Continued.)

ROBIN:—Twelfth-night is the evening of the twelfth day after Christmas (the sixth of January), which is the feast of the Epiphany.

VIOLET:—Directions for crocheting an infant's sack-in afghan stitch are given in "The Art of Crocheting," published by us at 2s. or 50 cents.

O. H.:—A widow could be married in a travelling gown of gray cloth finished in tailor style.

MARGIE:—Spots caused by fruit may be removed by sulphurous acid or what is still better, by water acidulated with a little muriatic or oxalic acid or salt of lemon, but care must be taken not to apply the liquid to colors that it will injure. Try it on a small piece of the material before using. A lighted sulphur match held under the stain will produce sufficient sulphurous acid.

ANN:—The *Coin and Stamp Collector's Herald*, Boston, Mass., will give you information regarding the disposal of coins and stamps. Return your clergyman's call. You may remove your wraps when seated in church or any similar public place.

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Below are a few, of the thousand of testimonials, which we have the subscribers consent to use.

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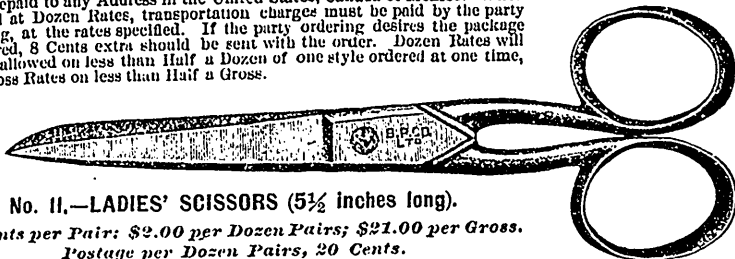
THE DELINEATOR

when writing about Goods advertised in this Magazine.

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The Lowest-Priced First-Quality Scissors ever placed on this Market. Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 Cents extra should be sent with the order. Dozen Rates will not be allowed on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

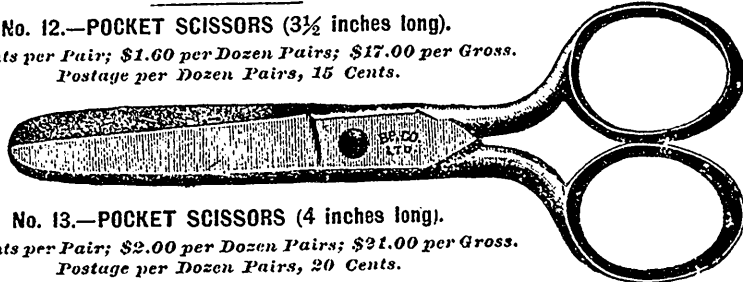


No. 11.—LADIES' SCISSORS (5½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross.
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No. 12.—POCKET SCISSORS (3½ inches long).

20 Cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross.
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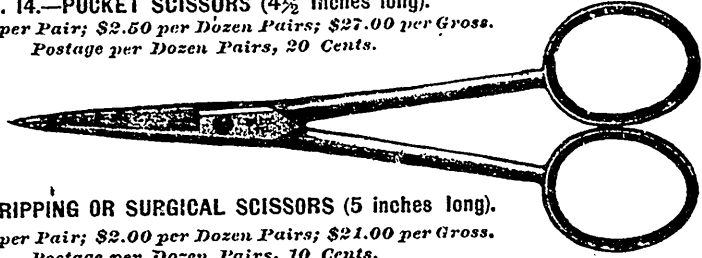


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(With Scissors Blades 1½ inch long, having File Force Points to catch and pull out thread ends.)



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No. 18.—TAILORS' POINTS AND DRESSMAKERS'
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Prospective Brides and all Housekeepers, young or old, will find "Home-Making and House-Keeping" filled with hints and instructions through which the commonplace may be made refined and beautiful, the beautiful, comfortable, and all surroundings harmonious.

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33 Richmond Street, West, Toronto.

ANSWERS TO CORRESPONDENTS, (Continued).

CHRISTINA:—Sail-cloth is a wool material resembling hupsacking and having a light nap.

A SUBSCRIBER:—Elder-flower water is an excellent plain wash for the skin, and is made as follows: Pluck the flowers, cut off the stalks quite close to the blossoms, and place the latter in an enamelled saucepan. Just cover them with water, heat to the boiling point, strain off the water, and bottle for use. Half an ounce of tincture of benzoin or two ounces of spirits of wine added to each quart of water will help preserve the preparation.

L. M. S.:—Write to Le Boutilier Bros., East 14th Street, New York City, regarding an infant's ready-made outfit.

RHINEGOLD:—"Birds and Bird-Keeping," published by us at 6d. or 15 cents, offers full instructions regarding the care, food, management, breeding and diseases of birds. Your dark sample is tricoot, and the red is serge. Use black satin to trim the serge.

SUBSCRIBER:—Directions for crocheting infants' booties are given in "The Art of Crocheting," published by us at 2s. or 50 cents.

LUCEY:—A book cover would be an appropriate gift for a physician. Make it of olive silk, and cut it the size desired in one piece, lining with quilted satin in the same shade. The lining and outside portion may be bound together with satin ribbon, and three ribbon ends may be tacked to the edge to be employed when the book is closed. Care should be taken to make the seam of liberal width, or the edges will soon protrude.

SOLDIER'S DAUGHTER:—Flowers may be preserved for many months by dipping them carefully as soon as gathered in perfectly limpid gum water. After allowing them to drain for two or three minutes, arrange them in a vase. The gum forms a complete coating on the stems and petals and preserves their shape and color long after they have become dry.

ANXIOUS MOTHER:—Dartmouth College is at Hanover, N. H., Bryn Mawr College at Bryn Mawr, Pa., Smith College at Northampton, Mass., and Radcliffe College at Cambridge, Mass.

MISS M. T.:—A costume for the character of Little Bo-Peep may include a skirt of pink quilted satin, drapery of pale-blue brocade and a bodice of plain blue satin. A white chemise may be worn, and the sleeves may be ornamented with blue cuffs. A straw hat trimmed with pink and blue, pink stockings and blue shoes would be appropriate. A shepherd's crook must be carried.

IDA:—Occasionally a bird seems to dislike his bath, and there are many that will not bathe at all. This is because they dread water, but their fears may often be overcome by lightly sprinkling their feathers with water by means of a small brush. If a bird's confidence cannot be restored in this way, remove the seed receptacles from the cage and place a few seeds on the surface of the bath. He will venture into the water when sufficiently hungry, and on finding no harm result from the wetting, he will soon take a bath as he should.

ARTIST:—The National Academy of Design, corner 23rd Street and Fourth Avenue, New York City, includes schools in which the principles and practice of art are taught, chiefly through a study of antique sculpture and living models, aided by lectures upon anatomy, perspective and other subjects; and there are portrait, sketch and composition classes. Write to the superintendent for particulars.

G. M.:—The articles entitled "Some Uses of Crêpe and Tissue Papers," in the January, February and March DELINEATORS of 1893 and in the present number, will give you information on the subject. You neglected to enclose a sample of your dress goods. A hat need not necessarily match a gown, but should harmonize with it.



Pastimes for Children.

A LARGE, Finely Illustrated Pamphlet for Children, containing Entertaining and Instructive Amusement for Rainy-Day and other Leisure Hours. It is filled with Drawing Designs and Games; Instructions for Mechanical Toys; Cutting out a Menagerie, Making a Circus of Stuffed Animals, and Constructing Dolls and their Houses, Furniture and Costumes; Puzzles, Charades and Conundrums; and also furnishes much other interesting matter.

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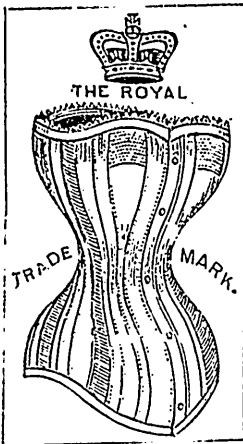
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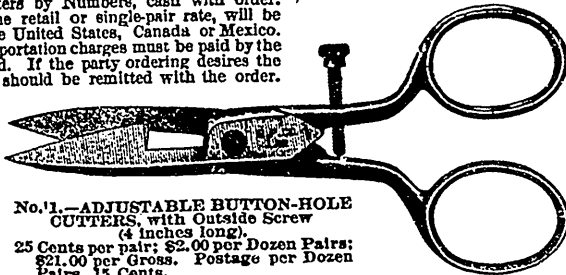
ANSWERS TO CORRESPONDENTS.
(Continued).

FALSTAFF.—The Schwenger System of reducing flesh is very well-understood by reputable physicians in general, and is practised by some of them. It is admirably adapted to cases where corpulence is of the class termed "doughy"—that is, where the complexion is "pasty" or colorless and the fat flabby. Other systems are better suited to the opposite (plethoric) kind of corpulence. The best practitioners do not apply the same treatment to or prescribe the same remedies for all of their corpulent patients. Each patient requires the treatment called for by his living habits, his accumulation of adipose tissue and the class of that tissue. Dr. Simon Baruch, of 61 West 70th Street, New York City, will give you the Schwenger treatment if you desire it, and if, upon a diagnosis of your case, he considers it the system best adapted to reducing your flesh. Treatment may be carried on by correspondence, but in that case the physician will require the minutest particulars regarding your case, and possibly an examination of your blood. It would be far better, if possible, to personally consult the physician named, or some other equally well known. The Schwenger System has been put into pamphlet form (in German of course) by Dr. O. Maas, of Berlin. The pamphlet is called *Die Schwengerkur*, and is published by H. Steinitz, of the same city. It is possible that P. Blakiston, Sons & Co., of 1012 Walnut Street, Philadelphia, Penna., publishers of medical books, will be able to supply you with an English translation of the pamphlet. *Die Schwengerkur* can be purchased at almost any first-class German book store. Gustav E. Stecher, of 810 Broadway, New York City, or of 30, Wellington Street, Strand, W. C., London, England, sells the German edition.

CYRIL.—The "Kit-Cat Club" was founded in London in 1688. Addison, Walpole, Marlborough and others of equal note were members. The club was named from Christopher Kat, a pastry cook, who supplied the club with pies.

The Banner Button-Hole Cutters!

Order these Button-Hole Cutters by Numbers, cash with order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw
(4 inches long).
25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 15 Cents.

No. 1.—In these Cutters the size of the Button-hole to be cut is regulated by an Adjustable Screw, so that Button-holes can be cut of any size and of uniform length. These Cutters are of solid Steel throughout and full Nickel-plated.

No. 2.—These Cutters are of the Highest Grade English Razor Steel, full Nickel-plated, and forged by hand. The Gauge-Screw being on the inside, there is no possibility of it catching on the goods when in use.

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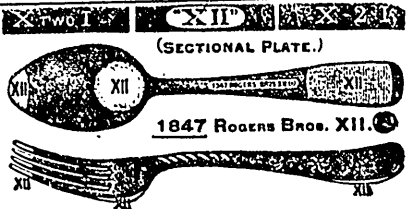
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(Continued).

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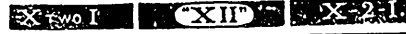
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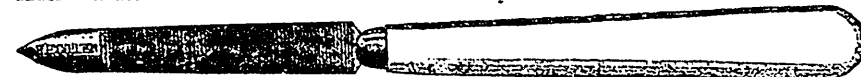
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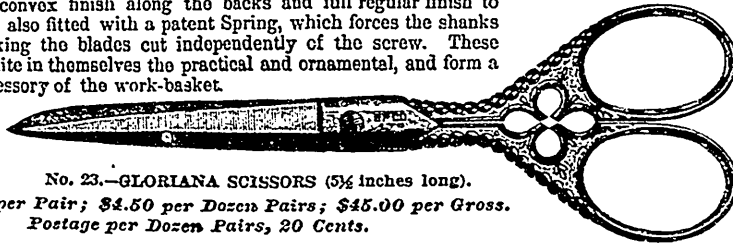
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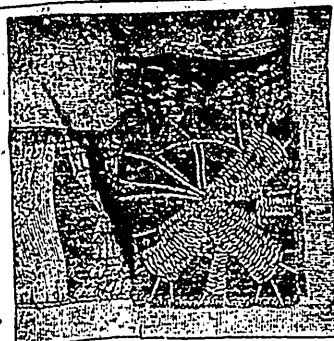
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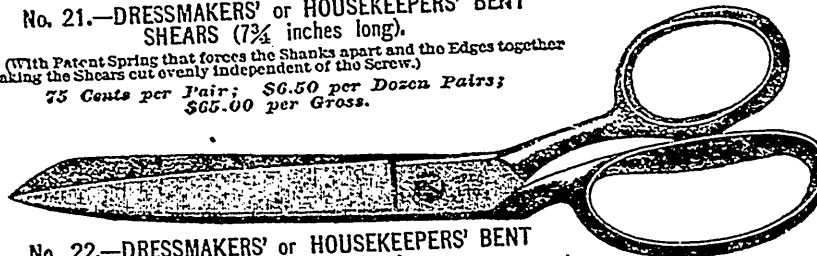
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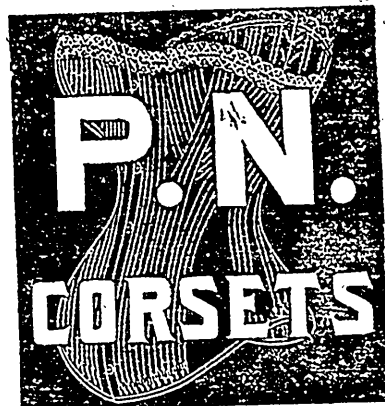
Order these Shears by Numbers, cash with order. When ordered at the Retail or Single Pair Rate, they will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen or Gross Rates, transportation charges must be paid by the party ordering. In lots of half a dozen or more, they can, as a rule, be more cheaply sent by express. If a package is to be sent by mail, and the party ordering desires it registered, 5 cents extra must accompany the order. We cannot allow Dozen Rates on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Dozen.

The Delineator Publishing Co. of Toronto (Limited), 33 Richmond St., West, Toronto.



LADIES! If you desire a transparent, CLEAR, FRESH complexion, FREE from blotch, blemish, roughness, coarseness, redness, freckles, or pimples, use VIENNA TOILET CREAM, the finest preparation for the skin, perfectly harmless, and delightfully perfumed. Very useful for gentlemen after shaving. Price 25c. Vienna Pharmaceutical Co. All Druggists. Flett & Co., Agents, Toronto.

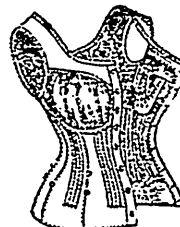
NOTICE Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the Delineator.



Highly Recommended. Made in a great many styles.

FOR SALE BY ALL LEADING RETAIL DEALERS

THE AMERICAN
CORSET and DRESS REFORM CO.
316 Yonge Street, Toronto.



SOLE AGENTS
Jennens-Miller and
Equipolse Waist.
Made to Order.
Puritan Shoulder Braces.
Abdominal Supporters.
Ypsalanti Union Suits.
FINE CORSETS
Made to Order.
Agents Wanted.

ANSWERS TO CORRESPONDENTS.
(Continued).

ADA E.—The article entitled "Coiffures à la Mode" in this DELINEATOR illustrates and describes the newest and most becoming styles of hair-dressing.

S. O.—Your suggestions regarding an accordion-plaited gown for dancing wear are very good. Felt is a very close-textured fabric and may be purchased in various weights and qualities at any dry-goods store. Dolls may be bought of H. C. F. Koch & Co., West 125th Street, New York City.

Mrs. G. R.—Cut your gray material for travelling wear by pattern No. 6657, which costs 1s. 6d. or 35 cents, and is illustrated in the JANUARY DELINEATOR; and use black Bengaline for the chemisette, sprung collar and shallow peplum and for facing the lapels.

DOROTHY Q.—Unless your room is furnished entirely in green, we would suggest having the tête-à-tête table enamelled in ivory-white, which harmonizes nicely with any color and is not a decided tint.

Mrs. H. L.—For the writing table in your guest-room make a portfolio of fine écaré linen stiffened with cardboard and lined with violet silk. The cover could be strewn with odd clusters of dainty violets caught together in the French style with bow-knots of ribbon wrought with fine Japanese gold thread.

JENNY C.—It is rather difficult to decide between the respective merits of china and silver for toilet articles; the former is at present much in vogue and is very beautiful, but as it is liable to be broken, we would decide in favor of silver or ivory.

NATIVE.—When posing for a photograph, wear a simple costume. The idea of dark gowns for photographs is now obsolete, contrasting backgrounds being seldom necessary. The photographer will decide upon the advisability of a profile picture.

On this and the succeeding three pages is illustrated an assortment of

PATTERNS FOR Costumes and Dresses

for Ladies' and Misses' Spring wear, which styles our readers will no doubt be pleased to inspect.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Butterick Publishing Co. (LIMITED).



Ladies' Costume, with Skirt having a Gored Upper Part and Circular Lower Portion (Copyright): 13 sizes. Bust meas., 23 to 46 ins. Any size, 1s. 8d. or 40 cents.

Ladies' Princess Costume, with Ruffled Neck having a Slight Train (Perforated for Round Neck) and with a Five-Gored Under-Skirt (Copyright): 13 sizes. Bust meas., 23 to 46 ins. Any size, 1s. 8d. or 35 cents.



Ladies' Trained Costume, Perforated for Short and Demi Train (Copyright): 13 sizes. Bust meas., 23 to 46 ins. Any size, 1s. 8d. or 40 cts.

Ladies' Costume, with Five-Gored Skirt (Copyright): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Costume, with Circular Skirt (Copyright): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 8d. or 40 cents.



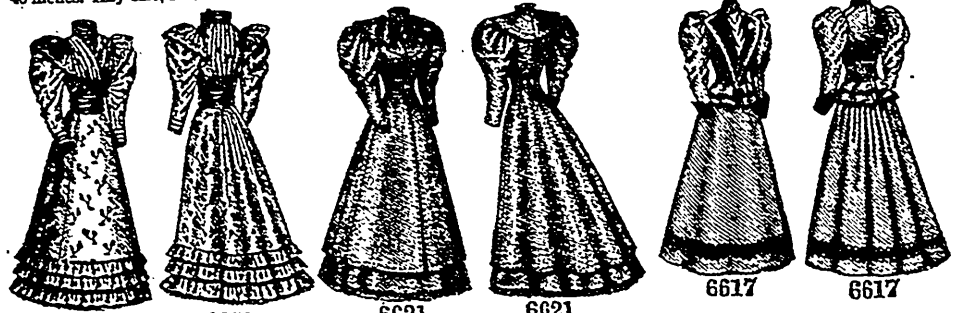
Ladies' Costume (Copyright): 13 sizes. Bust meas., 23 to 46 inches. Any size, 1s. 6d. or 35 cts.

Ladies' Costume, with Three-Piece Skirt (Copyright): 13 sizes. Bust meas., 23 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 23 to 46 ins. Any size, 1s. 6d. or 40 cts.



Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 23 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Redingote Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 23 to 46 ins. Any size, 1s. 6d. or 35 cts.

Ladies' Costume, with Circular Skirt (Copyright): 13 sizes. Bust meas., 23 to 46 ins. Any size, 1s. 6d. or 35 cts.



Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Empire Four-Gored Skirt (Copyright): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Three-Piece Skirt (Copyright): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Costume, with Three-Piece Skirt (Copyright): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 6d. or 35 cents.

SI A YEAR

POST-PAID, to any address in Canada or Newfoundland, is the subscription price of the DELINEATOR, the Canadian edition of which is identical with that published by the Butterick Publishing Co. Ltd., London, and New York.

DELINEATOR PUBLISHING CO.
of Toronto, Limited,
33 Richmond St. West, Toronto, Ont.



Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, Having a Princess Body with a Circular Skirt Sewed On (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



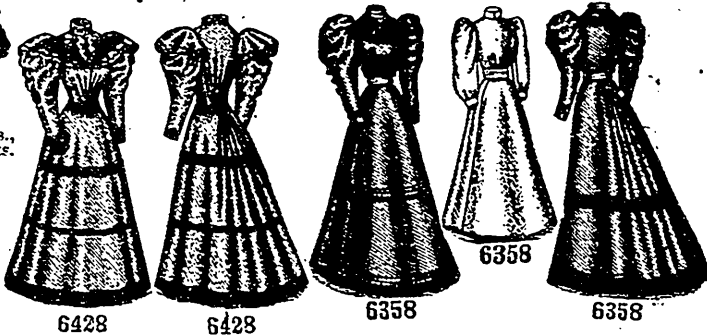
Ladies' Costume, with Five-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Costume (Copyright): 14 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Six-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cts.



Ladies' Costume, with Circular Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Reefer Eton Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



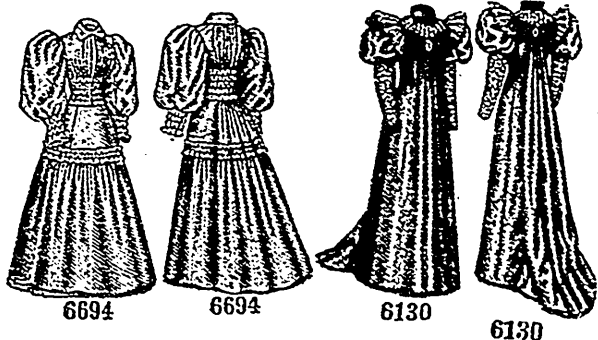
Ladies' Costume, with Empire Five-Gored Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume (Desirable for Tailor-Made Effects) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Empire Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Bicycle Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Dress, with Skirt having a Gored Upper Part and a Gathered Lower Portion (Copyright): 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Empire Gown, with a Short Train (Perforated for Round Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

Misses' Costume (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

THE DELINEATOR.



4481
Ladies' Princess Dress, with Short Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 48 inches. Any size, 1s. 6d. or 85 cents.

6594
Misses' Princess Costume (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 8d. or 80 cents.

6653
Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 8d. or 80 cents.

6699
Ladies' Princess Dress or Wrap, with Slight Train (Perforated for Round Length) (Copyright): 14 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 3d. or 80 cents.



6464
Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 85 cents.

6457
Misses' Costume, with Five-Gored Skirt having Three Circular Flounces (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 85 cents.

6453
Misses' Costume, with Gathered Empire Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 85 cents.

6484
Misses' Costume, with Four-Gored Empire Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 85 cents.

6619
Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 80 cents.



6490
Misses' Costume, with Four-Gored Empire Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 85 cents.

6609
Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 80 cents.

6700
Misses' Dress (To be Worn with a Glimpe) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 35 cents.

6542
Misses' Dress, with Straight, Full Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 80 cents.



6673
Misses' Gored Princess Dress, with Simulated Yoke (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 35 cents.

6129
Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 80 cents.

6518
Misses' Costume, with Removable Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 85 cents.

6630
Misses' Dress Having a Princess Body with a Circular Skirt Sewed On (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6424
Misses' Dress, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 80 cents.

6355
Misses' Eton Costume (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 85 cents.

4317
Misses' Silk Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 80 cents.

6300
Misses' Dress (Known as the Commodore Dress) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 80 cents.

ANSWERS TO CORRESPONDENTS.
(Continued).

ARTISTIC.—Padorowski has set to music a few songs written by the Polish poet Mickiewicz. These songs have been translated into English by Miss Alma Tadoina, and an American edition has recently been prepared.

MARGARET K..—The small unoccupied room adjoining the library would make a cosy smoking-room for the head of the house. Hang the walls with dark Indian-red cartridge-paper, paint a broad black dado at the top, and over this arrange a collection of Japanese plates or fans, or stencil Japanese letters and designs with gold paint. A couple of comfortable divans, an easy chair or two, and a large, open cabinet for the accumulation of masculine treasures, would be sufficient furniture. The floor could be covered with a Persian rug and the door and windows hung with olive-green double-faced velours.

TYREE.—To tie a do Joinville scarf, pass it around the neck with a long and short end, throw the long end over the other, bring it up underneath at the throat and carry it down under the loop formed by the first movement. The knot can be adjusted to the desired size by pulling the shorter end, holding the knot in place at the same time.

BEATRICE.—Washington, D. C., became the seat of the United States government in 1821. Yellow is becoming alike to blondes and brunettes, although it was formerly worn only by the latter type.

J. L. C..—Robert Browning is the author of the poem, "How They Brought the Good News from Ghent to Aix."

COUNTRY GIRL.—An excellent hair- tonic is given "A. B. C." in "Answers to Correspondents" in the February DELINEATOR.

MAINE.—The original painting of Beatrice Cenci was the work of Guido Reni, who also painted the head of the Mater Dolorosa. Edwin Lester Arnold, son of Sir Edwin Arnold, is the author of *Phra the Phœnician*.

B. W..—A cream for removing or lessening wrinkles is made of the following:

- Wool fat,.....1 ounce.
- White wax,.....1 ounce.
- Spermaceti,.....1 ounce.
- Olive oil,.....1 ounce.
- Camphor gum,....3/4 ounce.

Dissolve the gum in the oil, add the other ingredients, heat sufficiently to dissolve the mass, and beat it until cold. "Beauty," published by us at 4s. or \$1.00, contains a chapter which gives directions for increasing flesh.

E. C. C..—Insert brocaded silk sleeves in your grosgrain silk dress. We would not advise a gown of grosgrain silk for a very young lady, but jet trimmings would be appropriate for her dresses.

ADFLAIDE.—The pretty little candle-shades of crinkled paper would be effective. When the candles are to be lighted use shades of mica or asbestos paper underneath the light tinted shades.

MILLIE MAY.—If all-black is unbecoming, why not wear black and white or black and lavender? Cut your Henrietta cloth by pattern No. 6634, the Bedford cord by pattern No. 6657, and the albatross by pattern No. 6666. Each of these patterns costs 1s. 6d. or 35 cents, and is illustrated in the January DELINEATOR. Trim the Henrietta cloth with armure silk and the albatross with dull jet, and finish the Bedford cord in tailor fashion. Make a "Brownie" suit of brown cloth for the little man, using pattern No. 6074, which costs 1s. or 25 cents. A white linen shirt-waist having a broad collar and cuffs, an orange silk tie and brown stockings and shoes would look well with this novel little suit.

POETICA.—The lines—
"Ah, but a man's reach should exceed his grasp,
Or what's a heaven for?"
occur in a poem of Robert Browning's called "Andrea del Sarto."



6227 Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



4691 Misses' Josephine or Empire Dress (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents.



6546 Misses' Dress, with Straight, Full Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



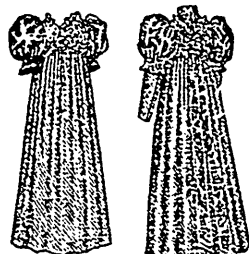
6614 Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



6558 Misses' Dress, with Straight, Full Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



6343 Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



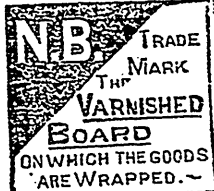
6160 Misses' Empire Dress (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents.



6237 Misses' Dress, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 20 cents.



6213 Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



Priestley's Dress Goods

A good name is more potent than thrones and kingdoms. In business a good name is vital. The name of Priestley is a synonym for what is delicate, durable and beautiful in Black Dress Goods. In England it is a household word. Priestley's dress fabrics are worn by the well dressed women of Great Britain, while on this side, they have attained to general favor. Ladies should buy no other black dress goods till they have seen Priestley's. They add to an unequalled durability, a beautiful draping quality. Women of taste understand what that means—the success of a costume.

EUREKA TAPES.

Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY!

NOTE THE PRICES!

No.	Material	Each	Per Doz.	Per Gross
1	Linen, Stitched	5c.	40c.	\$3.50
2	Super-Linen, Wide, Stitched	10c.	60c.	5.00
3	Satteen, Sewed	15c.	\$1.50	15.00
4	Super-Satteen, Sewed	20c.	2.00	20.00
5	Super-Satteen, Wide, Sewed	25c.	2.50	25.00

Order by Numbers. Cash to accompany all orders. Tapes ordered at the retail rates, will be sent by mail, prepaid, to any address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

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33 Richmond Street, West, Toronto.



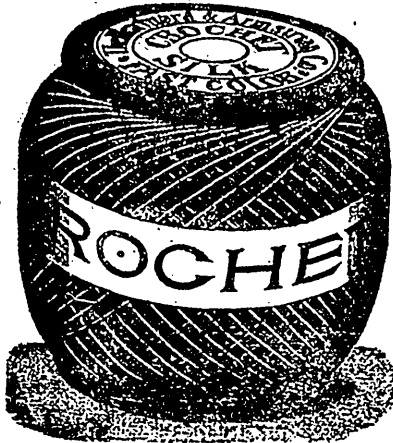
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VICTORIA KNITTING SILK

ASIATIC DYES

WASH
SILKS

WILL WASH

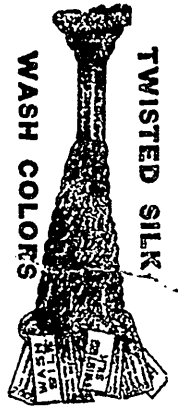


HIGHEST AWARDS

THE World's Columbian Exposition has given to THE BRAINERD & ARMSTRONG Co. the highest awards on their Absolutely Fast Color Wash Embroidery Silks, Crochet Silks and Knitting Silks.

While the superiority of our Silks has for years been acknowledged by all users of Embroidery or Sewing Silks, still it is none the less gratifying to have the general opinion so strongly endorsed as it is by these awards coming from the Commissioners of the greatest fair ever held in the history of the world.

These Goods are Sold by Leading Dealers all over the Continent.



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NEW GLASGOW, N.S.: LAYTON & RENNIE

TORONTO BUSINESS & SHORTHAND COLLEGE. REORGANIZED.

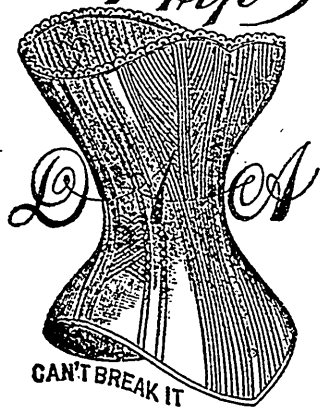
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5 GREAT DEPARTMENTS: BUSINESS. ENGLISH. SHORTHAND. TELEGRAPHY. Special Penmanship.

There is only one Toronto Business and Shorthand College, and it is the leading institution of its kind in Canada. Fall term opens August 25th. Enter any time. Write for information.

ADDISON WARRINER, Principal, 3 Shuter Street. Notice.—Applications received before September 30th, enclosing this advertisement, will be entitled to 10 per cent. reduction.

Reinforced Hip



CAN'T BREAK IT

Warranted not to break over the hip. Price, \$1.50.

ANSWERS TO CORRESPONDENTS. (Continued).

OLD-FASHIONED GIRL:—The broché shawl could be utilized to drape a door-way or as a covering for the drawing-room divan, its rich Oriental tones rendering it especially attractive for decoration.

A. C. T.:—To prevent your colored stockings fading, place a table-spoonful of black pepper in the water used to rinse them after washing.

META:—A very effective and inexpensive portière may be made as follows: Make one upper part, say about sixteen inches, of netting, which will have the effect of the lattice-work now so popular; and below this use China or India silk. If the colors are prettily blended, the result will be especially charming. The netting may be done with rococo yarn, which comes in a variety of delicate shades and is particularly well liked for such work.

COUNTRY GIRL:—The indications are that the long coat-basque with umbrella back will remain a prime favorite for tailor gowns. Over-skirts promise to be popular, especially for Summer dresses of gingham, percale, cotton crépon and chambray.

MINNIE S.:—Have a skirt and jacket of dark-blue serge or mixed cheviot for wear with your shirt-waist. Develop the skirt by pattern No. 6690, which costs 1s. or 25 cents, and is illustrated in the February DELINEATOR; and the jacket according to pattern No. 6723, which costs 10d. or 20 cents, and is illustrated in this DELINEATOR. A simple hat will be in best taste and most serviceable.

T. A. K.:—If you are uncertain about shading the flowers, why not embroider the doileys in pure white? The effect will be extremely delicate, and the absence of color is preferred by many to natural floral tintings.

LOVELY FACES! Nothing will cure, clear WHITE HANDS! and whiten the skin so quickly as DERMA-ROYALE.

Face Preparation, per bottle . . . \$1.25
Soap, per cake 0.35

MRS. S. FIEROE, SOLE AGENCY,
3 KING ST. E., TORONTO.

Botanic Golden Health Pellet!!!

THE GREAT BLOOD PURIFIER!!

Cleanse the Blood and Health will follow swiftly and surely!!

Invaluable in Indigestion, constipation, Piles, Sick Headaches, Salt Rheum, Pimples on the Face, Rheumatism, Kidney and Liver Troubles. Specific in Female Irregularities and Weakness of the Generative Organs. They regulate and tone up the system and renew lost vigor.

5 BOXES FOR \$1.00

Send for pamphlet (free) containing valuable information.

D. L. THOMPSON,
Homeopathic Pharmacist,
39 1/2 Yonge St., Toronto.

DR. COWLING'S DIGESTIVE PILLS

Their action on the Kidneys is remarkable. Pain or weakness in the back invariably attends any disorder of the Kidneys, which is quickly dissipated by Dr. Cowling's Digestive Pills.

Head Office: Room 9,

49 King St. West, - TORONTO.

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

WEBSTER'S

Magnificent collection of Hybrid Perpetual, Hybrid-Tea, Moss, Bourbon, Polyantha, Tea, tender and hardy climbing

ROSES

Is simply perfect, both in respect of vigorous health, quantity (our stock this Spring numbering some 200,000), and also as to new and desirable varieties. We can supply them in every variety and size, from 25 sturdy little plants (every one sure to grow) for \$1.00 to plants as large as currant bushes, that will blossom the same season, and not fail to

GROW

and flourish. We give our undivided attention to the production of flowering plants of every description; notably Roses, Carnations, Dahlias, Chrysanthemums, as well as Palms, Gladiolus, Gloxinias and Tuberos Begonias, which we offer of the very best quality, and at prices which will bear comparison with those of any firm on the continent. Our plants are favorably known

ALL OVER

The Dominion. We are located in the very flower garden of

CANADA

And have every facility favorable to the production of the sturdy, healthy, vigorous plants for which we have long been noted. Every order is filled with exactitude and despatch, and will reach the Canadian purchaser free of Custom House annoyances. Everyone who grows flowers should

SEND FOR

The beautiful new Rose, Prof. Ganivat, which we will forward, post-paid, together with our eighty-page illustrated

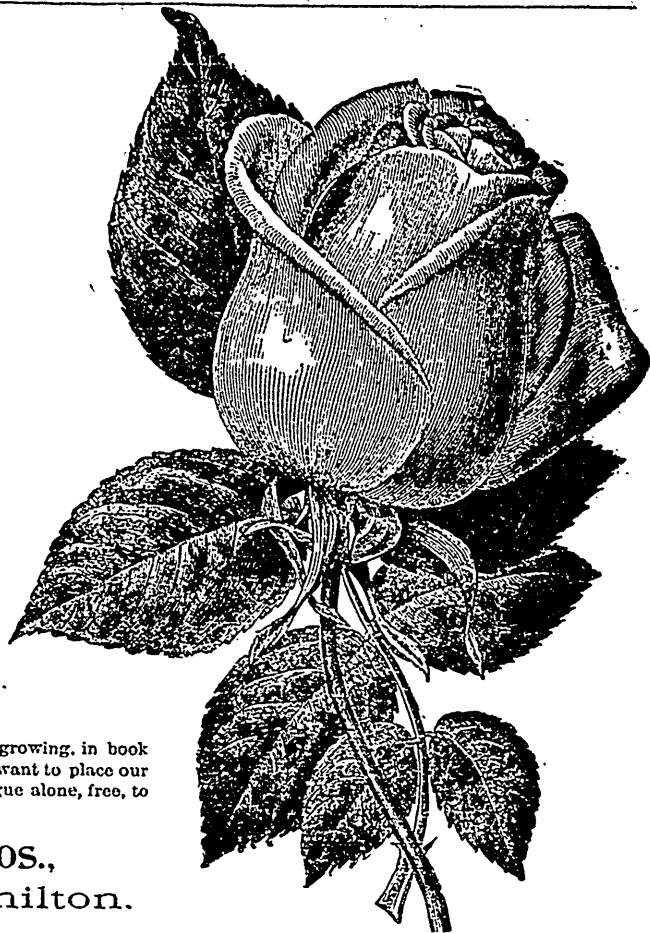
CATALOGUE

For the Spring of 1894, as well as our comprehensive pamphlet upon Rose growing, in book form, of eight pages, for 10 cents. This is really less than the cost, but we want to place our lists before the largest possible number this Spring; or we will send catalogue alone, free, to intending purchasers.

Write now, and address.

WEBSTER BROS.,
Hamilton.

Mention THE DELINEATOR.



To Advertisers!

Manufacturers and Dealers handling articles of household use or ornament can bring their goods prominently before the Buying Public by advertising them in the Canadian edition of

The Delineator

(identical with that published by the Butterick Publishing Co. Limited, 7 to 17 West 13th Street, New York).

Actual average sale during

1891, -	17,698	Copies per Month.
1892, -	22,844	
1893, -	25,814	

THE RATE for Advertising space is \$2 an inch per insertion, or \$20 a year, which is less than 1/2 a cent per agate line per thousand copies issued.

Remittances to Accompany all Orders.

ADDRESS—

The Delineator Publishing Co.

OF TORONTO, LIMITED

33 Richmond St. West, Toronto.

ANSWERS TO CORRESPONDENTS.

(Concluded).

MAY:—It would require too much space to answer your questions about Jennie Lind. Write to a daily newspaper on the subject.

ANXIETY:—Regarding the removal of superfluous hair, see answer to "Subscriber" elsewhere in these columns.

S. B. K.:—Black moiré can be combined with black Henrietta cloth. Use red broadcloth to trim your gray flannel. The color of the Henrietta cloth sample is eminence.

ANXIOUS SUBSCRIBER:—Select for your parlor a Wilton carpet with a cream ground and light-colored floral figures, and furniture covered with light satin damask.

A SUBSCRIBER:—Write to the Madison Art Co., Madison, Conn., for French transfer designs. They can be used on silk, satin and other fabrics, and on panels, lamp-shades, etc. Kindly mention the DELINEATOR in writing.

ARMÉ:—The usual form of introduction is, "Mrs. Blank, allow me to introduce my friend, Miss Dash." A bow is the only needful acknowledgment of an introduction.

JULIET:—So much depends on the nature of the original dye of a material that a list of shades that can be used in re-dyeing on any particular color cannot be given.

HARD TIMES:—Directions for cutting the circular skirt are given on the label accompanying the pattern.

A. S.:—Trim your steel-gray dress with gray moiré antique.

ADA:—For methods of serving dinner and setting the table, refer to "Good Manners," published by us at 4s. or \$1.00.

OLD SUBSCRIBER:—Small doilies are much used for bread-and-butter plates, glasses, individual butter-plates, etc.

HEALTH! STRENGTH! BEAUTY!

DR. SLOCUM'S COMPOUND PENNYROYAL TEA

cures all diseases and irregularities peculiar to women. As a tonic for females no better can be found, and we advise all delicate or debilitated women, whether suffering from any irregularities or not, to take it. Every ingredient entering Dr. Slocum's Compound Pennyroyal Tea possesses superb tonic properties for the female constitution, and exerts a wonderful influence in toning up and strengthening her frame. Sold by all druggists in 25 cent packages, or mailed to any address on receipt of 25 cents, or enclose 3 cents postage for sample.

T. A. SLOCUM & CO.,
186 Adelaide St. W., Toronto, Ont.

The Corset Specialty Co.

MANUFACTURERS,
AND DEALERS
IN ALL

Standard Makes
of Corsets and
Ladies'
Furnishings.

426 QUEEN ST. W., TORONTO

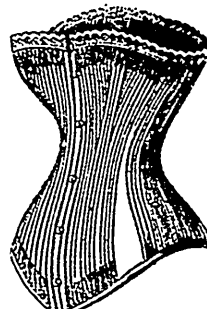
Near Spadina Avenue

All Corsets Fitted.

F. M. HOLMES.

Corsets made to order in best quality of Jersey Sateen and Coutell, all fashionable colors. Prices, \$2.00 upwards. Measure slips on application. Mail Orders get prompt attention. MISSES' CORSETS AND CHILDREN'S WAISTS A SPECIALTY.

Rollable Agents Wanted.





AND we're prepared in advance with the newest and best of everything for Spring and Summer wear. Stocks are larger, assortments greater, qualities finer, and values better than at any time heretofore. Sending buyers to Europe continually enables us to buy to best possible advantage, and saves all intermediate profits. Buying power means selling power. It has its effect on prices, and prices are the test of a business big as this.

New goods are ready in all departments, particularly Dress Goods and Wash Fabrics. You can judge the store by these things as well as anything:—

New Dress Goods.

- 46-inch heavy Cheviot Dress Serges, fast dye, 50c.
- 46-inch heavy Hopsacking Dress Serges, fast dye, 35c.
- 44-inch heavy Estamine Serge, 35c.
- 48-inch extra weight Cheviot Serge, fast dye, 75c.
- 44-inch all-wool Scotch Tweed, 35c.
- 44-inch all-wool French Traversi Cloth, new unique design, 75c.
- 42-inch all-wool French Dice Cloth, 75c.
- 46-inch all-wool Albia Cloth, new designs, 60c.
- 44-inch all-wool Boldi Cloth, a weather mixture tweed, 85c.
- 44-inch Mohair Meridon Cloth, a beautiful soft Matalasa effect in spring shades, 90c.
- Silk and wool Crepon Pelice, a novelty in spring goods, \$1.25.
- 42-inch all-wool Margot Weather Tweed, a very effective German production, 65c.
- 44-inch Ray-de-soie, a beautiful French mixture of silk and wool, \$1.25.
- 30-inch Printed Delaines, new designs, 20c.
- 30-inch all-wool French Delaines, 25c.
- 36-inch all-wool Colored Henriettas, 22c.
- 44-inch all-wool Fine French Henriettas, 30c.
- 44-inch Heather Tweeds, spring shades, 25c.
- 28-inch Scotch Gingham, in checks and stripes, 7c.
- 29-inch Zephyrs, in stripes and checks, 12½c.
- 28-inch English Sateens, in indigos, black and whites, 12½c.
- 32-inch Delainettes, all new designs, 10c.
- 28-inch Galateas, stripes and checks, fast colors, 10c.

31-inch Turkey Red Prints, guaranteed fast colors, 11c.

New Laces.

- Linen Torchon Lace, 1 to 3 inches wide, 5c.
- " " " 1 to 4 " " 8c.
- Irish Point Laces, and insertion in white cream beige and two-toned, 3 to 5 inches wide, 10c.
- Black Irish point edges, from 2 to 3 inches, 10c. to 65c.
- Black Russian Nets, 45 to 48 inches wide, from 50c. to \$2.
- Black Chantilly Skirting, 40 to 45 inches wide, from 85c. to \$2.

Embroidery.

- Cambric Embroideries, 3 and 4 inches wide, 5c.
- Cambric Embroideries, 7 to 9 inches wide, 10c.
- Nainsook, 3 to 4 inches wide, fine lace patterns, 10c.
- Nainsook, 7 to 9 inches wide, fine lace patterns, 15c.
- 27-inch Swiss Skirting, 25c. and 35c.
- 42-inch Swiss Skirting, 25c. to 50c.

New Linens.

- 58-inch Loom Damask, guaranteed pure linen, new designs, 22½c.
- 61-inch Loom Damask, new designs, 35c.
- 61 " " " " " 40c.
- 66 " " " " " 50c.
- 66 " " " " " new spring " 50c.
- 62 " Bleached " " " " 35c.
- 64 " " " " " " 45c.
- 66 " " " " " " 45c.

- 5/8 x 5/8 Bleached Damask Napkins, per doz., \$1.
- 3/4 x 3, 1 Bleached Damask Napkins, per doz., 85c.

Curtains.

- New Nottingham Lace Curtains, white or ecru, 3 yds. long, 65c. a pair.
- New Nottingham Lace Curtains, white or ecru, 3½ yds. long, \$1 and \$1.25 a pair.
- New Nottingham Lace Curtains durable, white or ecru, 3½ yds. long, \$1.50 and \$2 a pair.
- New Scotch Lace Curtains, fine, effective designs, white or ecru, 3½ yds. long, \$2.25 and \$2.50 a pair.
- New Swiss Irish Point Curtains, 3½ yds. long, rich and effective designs, \$5.50 and \$7 a pair.
- Fine Chenille Curtains, with fancy fringe and dala top and bottom, 3 yds. x 2.45 inches wide, full range of colors, \$4.27 a pair.
- Chenille Curtains, 36 inches wide, 3 yds. long, fringe and dado top and bottom, assorted colors, \$2.85 a pair.
- Fine Tapestry Covering, new designs and colorings, 45 inches wide, 50c. a yard.
- Colored Stripe Curtain Scrim, 38 inches wide, assorted patterns, 10c. a yard.
- Swiss Estamines (figured curtain muslin), 38 inches wide, entirely new, in assorted patterns, 20c. a yard.
- Decorated opaque Window Shades, 37 x 7 inches, complete with spring roller and pull, 50c. each.

SAMPLES SENT TO ANY ADDRESS! MAIL ORDERS FILLED PROMPTLY!

THE T. EATON CO., LIMITED

190 YONGE STREET

TORONTO, ONT.

Pears' Soap

No other soap
in the world is
used as much;
or so little of it
goes so far.

COLONIAL HOUSE

PHILLIPS' SQUARE, MONTREAL.



Staple and Fancy Goods
Carpets, Curtains and Upholstery Goods
Furniture, China, Glassware and Kitchen Utensils

Ladies' and Children's Boots, Shoes and Slippers
Stationery, Bric-a-Brac, Silverware,
Toys, Etc., Etc.

Experienced Dressmakers and Cutters for Ladies' and Gentlemen's Garments.

PARIS
HATS
AND BONNETS

Boys' and Youths'
READY-MADE
CLOTHING

We have every facility for doing a large Letter Order Business, and will be pleased to send Samples to any address on application. Customers need not have any hesitation in asking us to send Samples any number of times until suited, as we will use every effort to give them as thorough satisfaction as if they were buying at the counter. 5% discount for cash.

HENRY MORGAN & CO. - Montreal, P.Q.