

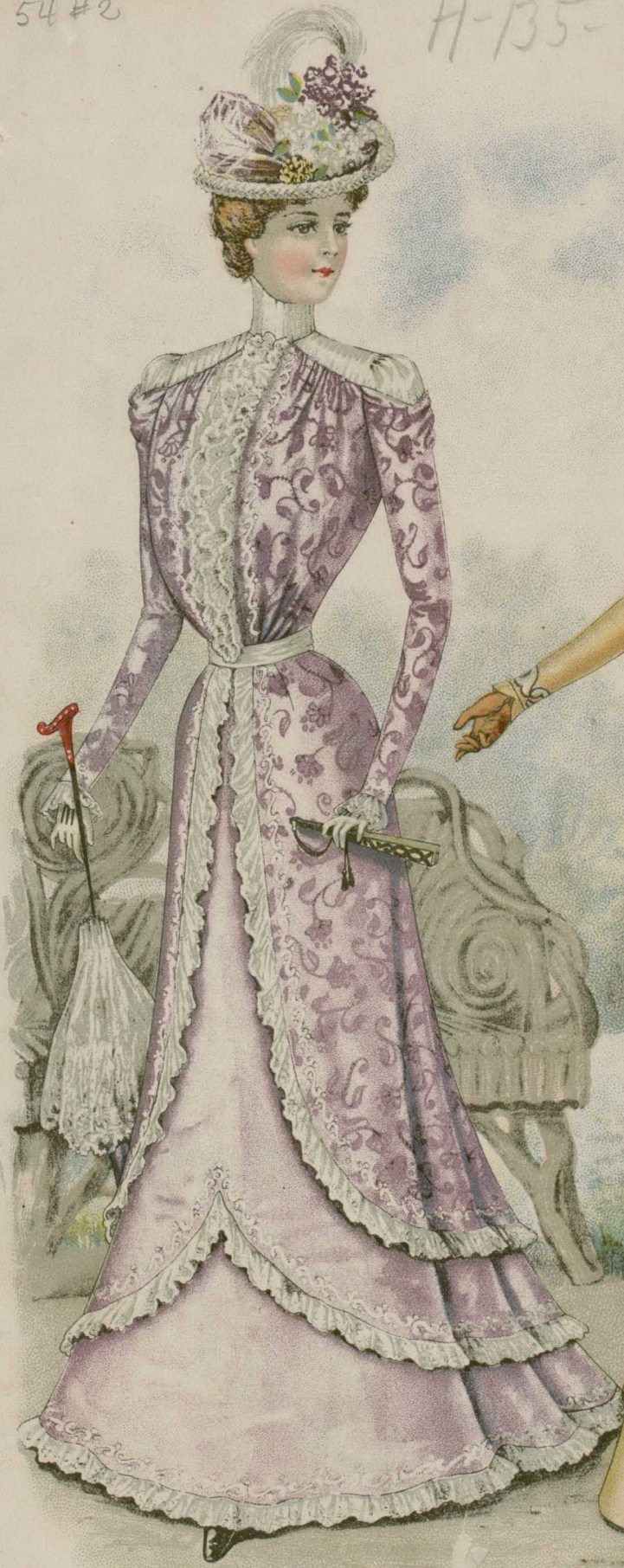
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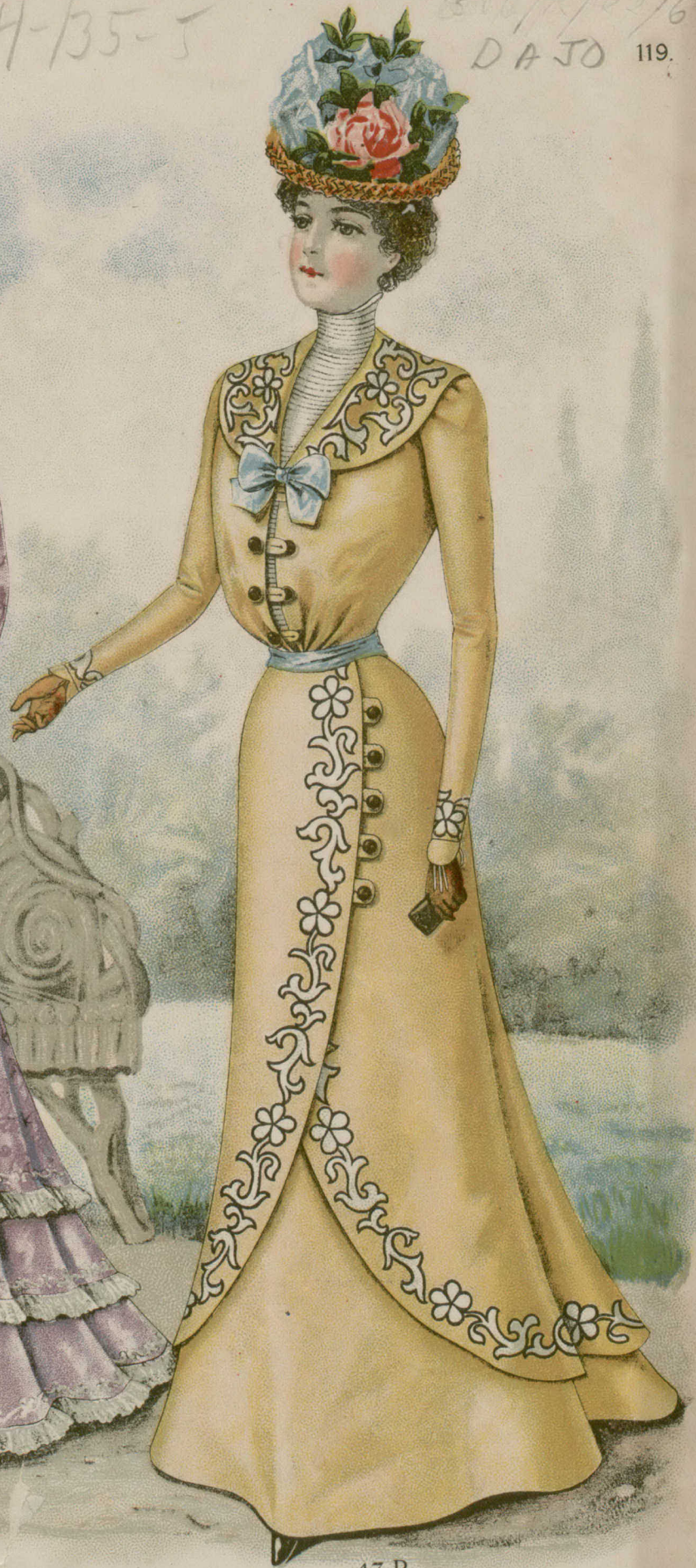
54 #2

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1546/12/02/6
DAJO 119.



46 P.



47 P.



FIGURE No. 48 P.—This illustrates Ladies' Morning Toilette.—The patterns are Ladies' Shirt-Waist No. 3017, price 10d. or 20 cents; and Skirt No. 3007, price 10d. or 20 cents. (Described on page 133.)



MONSOON

INDO-CEYLON TEA

Is as near perfection as it is possible to get.

**NO DUST
NO DIRT**

Nor foreign matter of any kind.

Every packet is guaranteed perfect, or you can get your money back.

MONSOON is sold by grocers in lead packets only.

25, 30, 40, 50 and 60 cts. per pound.

THE DELINEATOR FOR AUGUST.

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HOUSE FURNISHING AND DECORATION.



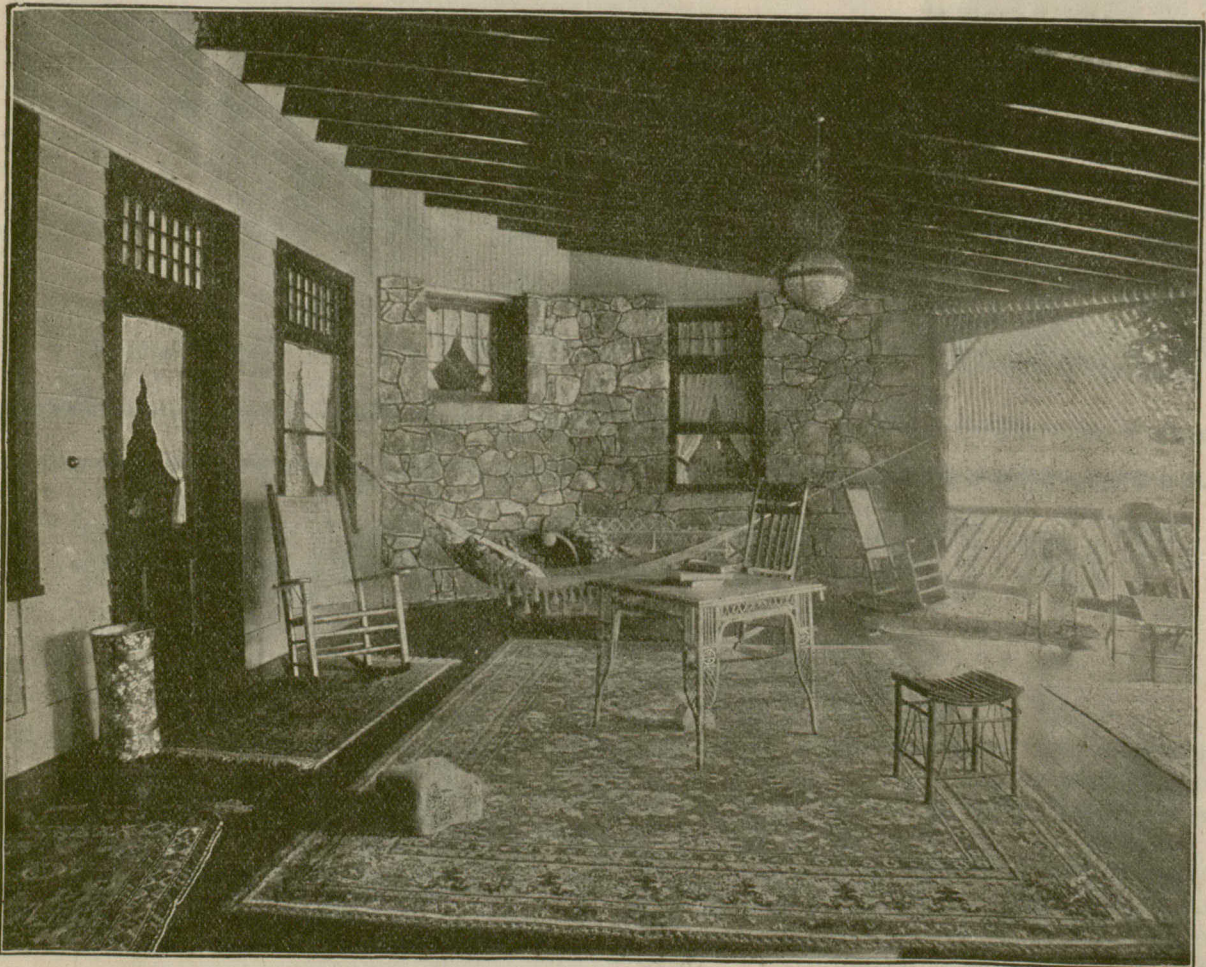
Outdoor living takes on a particular significance in tropical climates. The continuity of warm weather naturally im-

presses itself upon all the indoor fittings of the house, and many devices are resorted to for securing comfort. Furniture and hangings are now so extensively imported from the East that they can be readily used to supplement our own manufactures for the interiors of houses. Especially for the equipment of a piazza are these East Indian furnishings desirable. This portion of the house, if planned to

A comfortable foothold for a piazza floor can be given by the cotton rugs, always choosing the darker colorings. The Moodj mat can be used when the more delicate wood-fibre rugs are unsuitable.

Some kind of construction for holding a pitcher of water, fancy work and a magazine is essential in fitting out a veranda comfortably. A tray stand from the dining-room may often-times be pressed into outdoor service, or a tabouret may be spared from the parlor. A small kitchen table makes an admirable piazza convenience by covering it with two coats of varnish stain, lowering it three inches by cutting down the feet and laying a pretty cloth upon the top. A settle and table combined (the single size) is durable for out-of-doors, and its descent from the cabinet-makers of colonial times unites a historical value with the utilitarian. Tea tables of bamboo and matting are to be found this season with shelves and pockets of different sizes. The lightness of weight and quaint shapes commend them for a piazza property.

If space must be economized to the exclusion of a table, hanging shelves may in part take its place. For this purpose



A. COMFORTABLE PIAZZA.

meet the needs of the family in an attractive way, may become the most enjoyable sitting place downstairs.

The first quality to aim at is an appearance, if not the reality, of space. In the illustration one can almost feel the sweep of air across the wide piazza. Even its inclosure between side walls, and the solid architecture of the open-beamed ceiling, do not detract from this element. Furniture that is easily handled and cool-looking is a second requisite. Variety can be reached by the use of bamboo, splint-work, rattan, willow and reed. From amongst these materials there is a wide range for the lover of the picturesque who will wish to select one of the Portuguese seats that fits into a corner and is warranted rainproof, an hour-glass shaped chair in rattan and one of the high-back willow settees.

the better plan is to use any corner or niche in the line of the house for some built-in shelves that will resist the effect of sudden wind storms.

Awnings and Japanese shades form a pleasant screen from the sun's rays, and vines will prove an addition worth the care they demand to bring them to perfection. A trellis can sometimes be added to a small veranda to increase its size, and annual climbers be adopted for a temporary screen while the hardy vines are attaining their growth.

Ornamental lanterns for the piazza can be made by an amateur worker with bent iron, or lights may be supplied by the Japanese paper lanterns. Flags and pennants are a vivid decoration for the side walls if their colors do not conflict with cushions or hammock pillows.

ALICE M. KELLOGG.

Every Woman — Understands.



Every woman understands the meaning of the terrible headaches, backaches, pains in the shoulders and limbs, bearing down feelings, irritability, despondency and gloomy forebodings.

These are the symptoms of peculiarly feminine disorders which exhaust the nerve force of the body, and make women pale, weak and despondent.

Permanent cure can only be effected by restoring and revitalizing the nervous system, and there is no preparation known to science which will so effectually build up the system and create new nerve tissue as

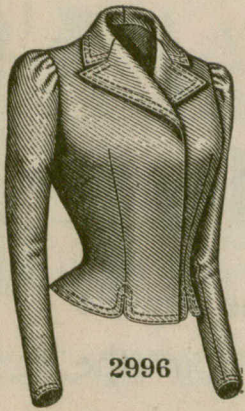
Dr. Chase's Nerve Food.

Thousands of women tell of new health and happiness obtained by the use of this great restorative. They tell of sufferings ended, of pale cheeks made rosy, of wasted forms rounded out, and of new vigor and vitality given to the whole system.

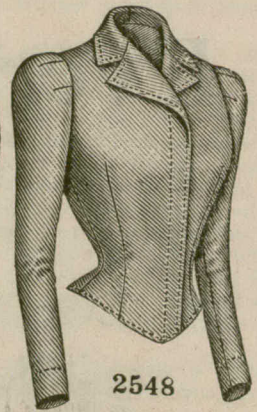
DR. CHASE'S NERVE FOOD, 50 cents a box, at all dealers, or by mail, along with a copy of Dr. Chase's new book, "The Ills of Life and How to Cure Them," by Edmanson, Bates & Co., Toronto.

Stylish Outing Garments.

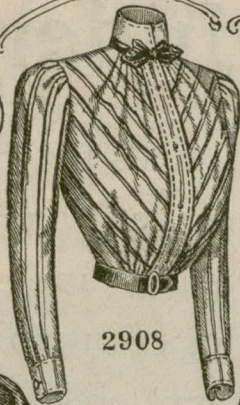
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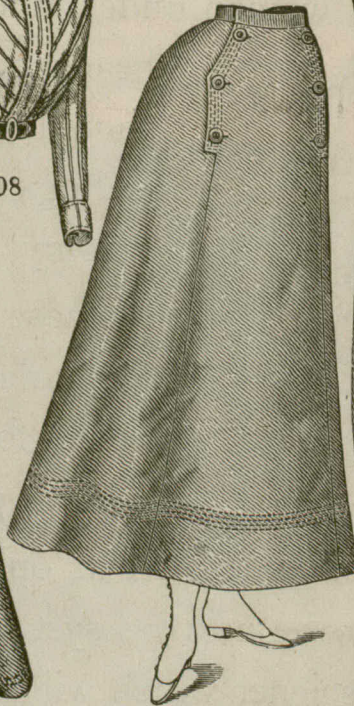
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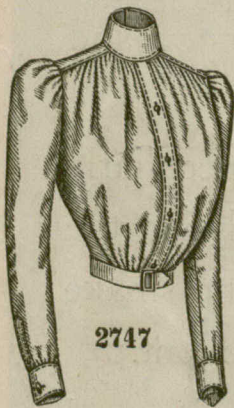
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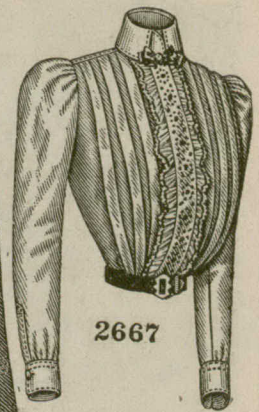
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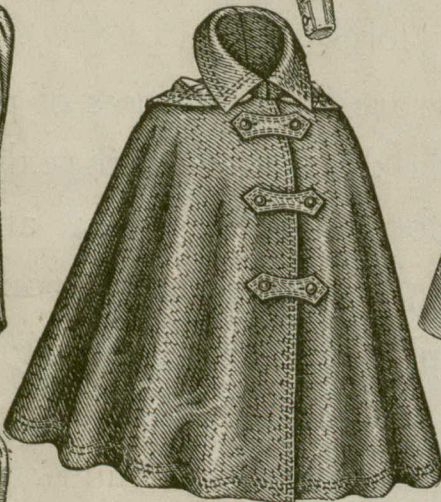
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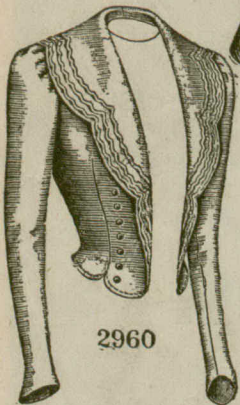
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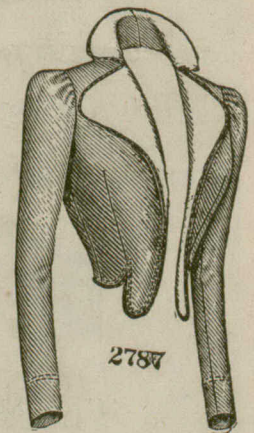
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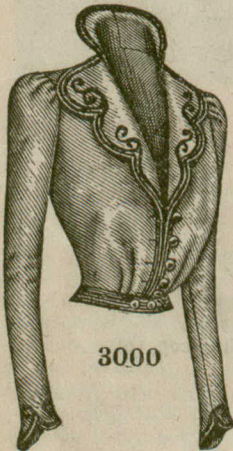
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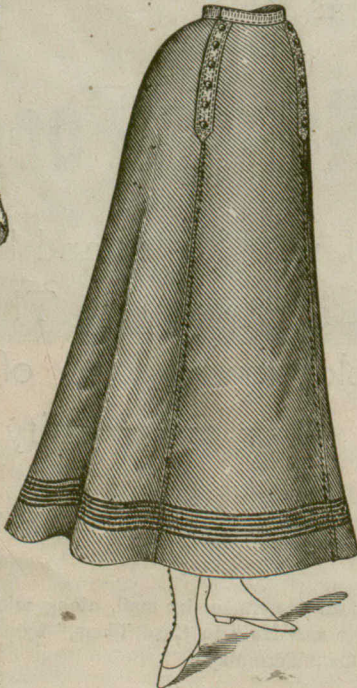
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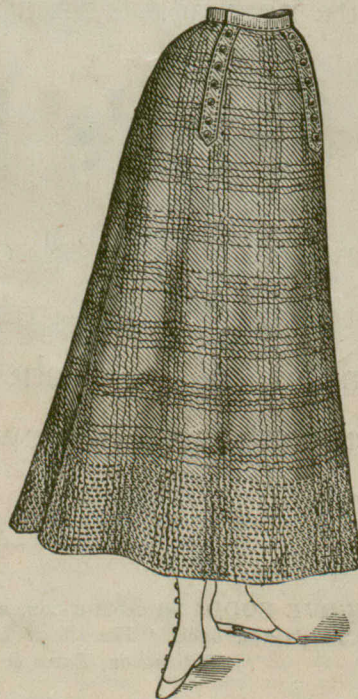
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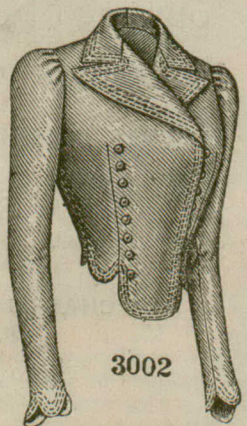
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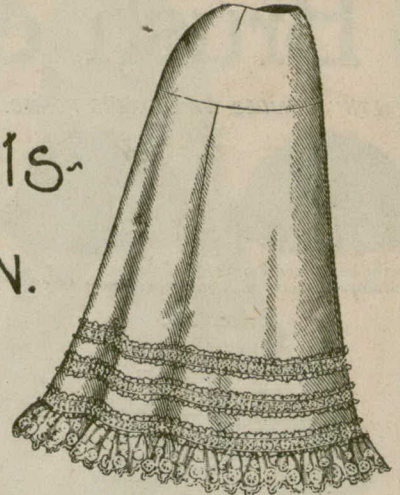
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Fanciful
Pelliccoat-Skirts
for the
SUMMER SEASON.

(Described on Page 167.)



2939



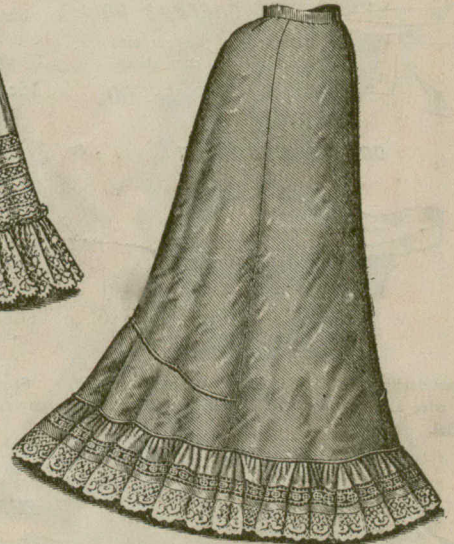
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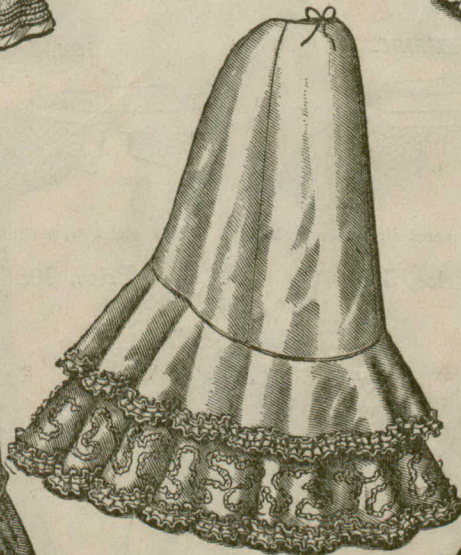
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2132

Brush & Co.'s Specialties

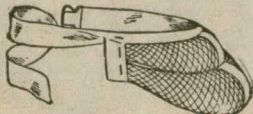
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Are the best round Form on the market. Light, cool and cleanly. Covered with fine knitted lace.

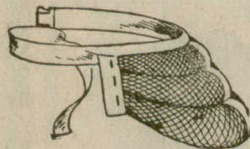
Price, 50c

QUEEN, 2 ROLL.



Fine white wire, our latest novelty.

Price, 40c

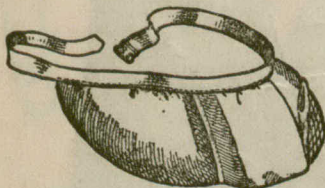


QUEEN, 3 ROLL,

Larger size than above.

Price, 50c

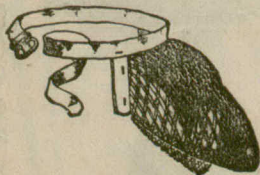
COMBINATION, No. 1.



Latest designed in Hip Pads, made of finest tempered braided wire and covered with white, brown or black material.

Price, 65c

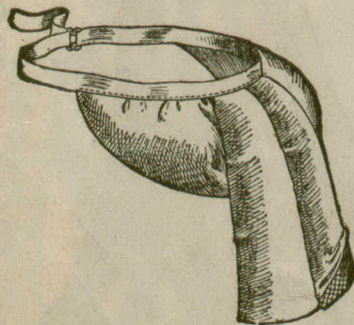
PRINCESS.



Fine black tempered steel wire, large size.

Price, 45c

IMP. RIAL HIP.



A very popular Bustle. Covered with white, brown or black material.

Price, 75c



THE BRAIDED WIRE HAIR ROLLS.

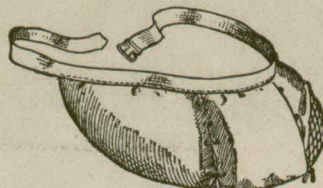
For the Latest Styles of Hair Dressing.

These Hair Rolls are most desirable for the "pompadour," "side roll" and "back puff" effects. They weigh less than half an ounce—are comfortable, cool and cleanly. Made of the finest tempered wire, covered with knitted lace to match any shade of hair. The hair cannot become musty or damp from perspiration if the Braided Wire Rolls are worn. No obstruction to hairpins.



Made in Six Lengths.

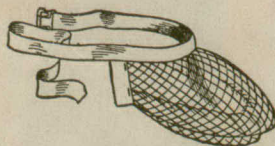
COMBINATION, No. 2.



Same as No. 1, but laced, making it adjustable, also covered with white, brown and black material.

Price, 65c

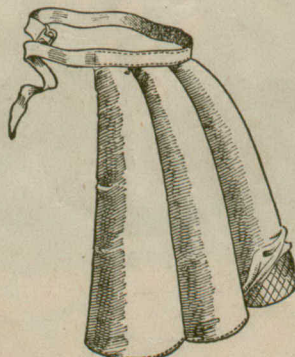
EMPIRE.



Fine black tempered wire, medium size.

Price, 35c

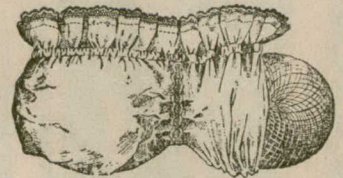
LA MODE.



Stylish and graceful, light and comfortable, made of finest quality tempered wire. Covered with white, brown and black material.

Price, 65c

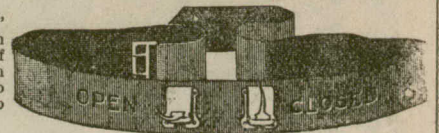
"HYGEIA" DRESS FORMS.



Oval in shape. Adjustable. Covered with fine lawn, which may be removed to allow covering to be washed.

Price, 50c

PEERLESS SKIRT and WAIST SUPPORTER



The only supporter made that is complete in itself; holding the skirt up and the shirt waist down, without the necessity of sewing attachments on to the garments. The supporter is concealed by waist and skirt, excepting small sections of the pins which the narrowest belt will cover. One supporter can be used with any number of costumes.

Price, 25c

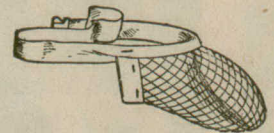
PEERLESS SANITARY SAFETY BELT.



The merits of this article will be appreciated by every woman. The belt is thoroughly well made on hygienic principles, the special point of merit being that our patented pin-clasp is permanently attached. Always ready, cannot come unfastened by accident. The only belt made that is a safety belt. Made in all sizes. Safety belt should be four inches larger than corset.

Price, 50c

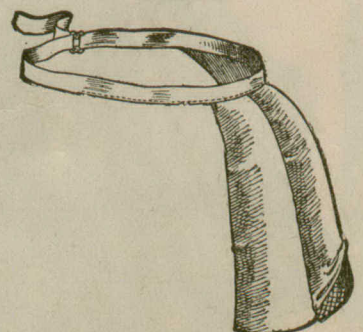
BEAUTY.



White steel wire, small size.

Price, 25c

GRECIAN.



Smaller than La Mode, with but two rolls.

Price, 50c

If your local Dry Goods Dealer cannot supply you we will send, postage paid, upon receipt of price.

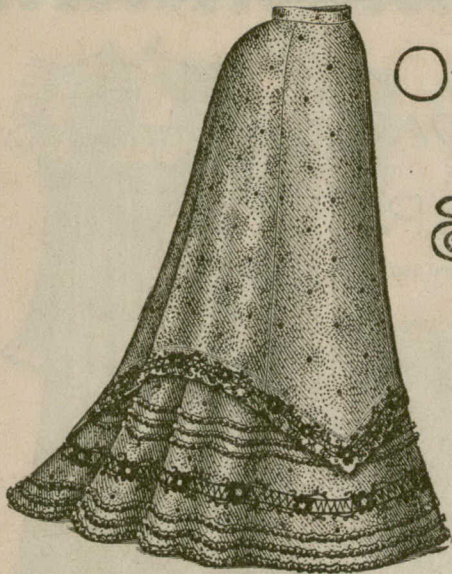
Brush & Co. Toronto.

Original Designs

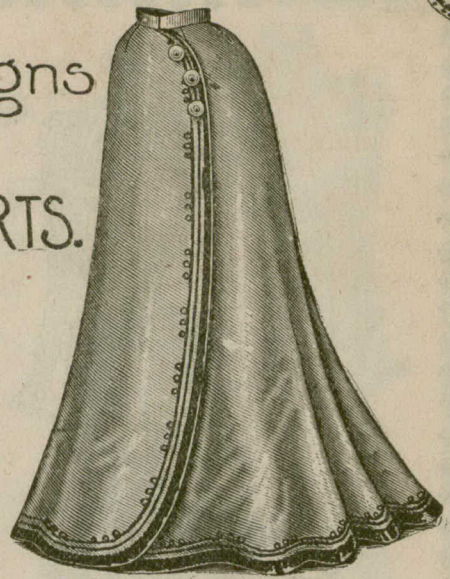
FOR

SUMMER SKIRTS.

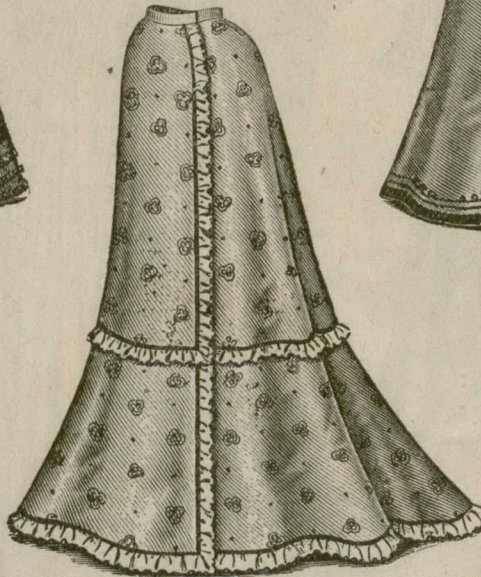
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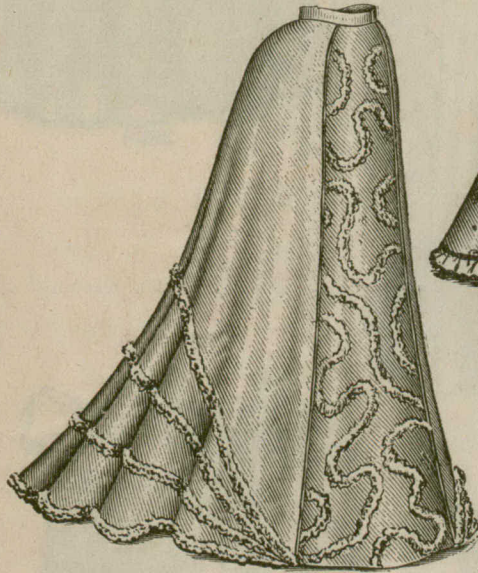
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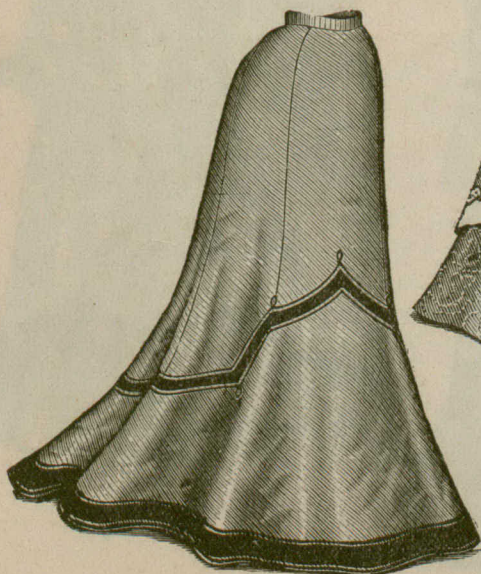
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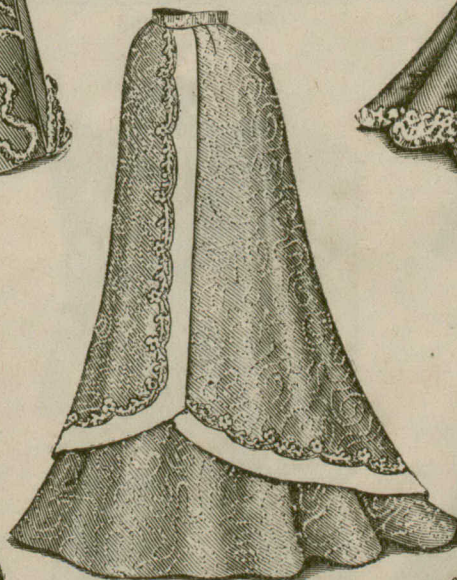
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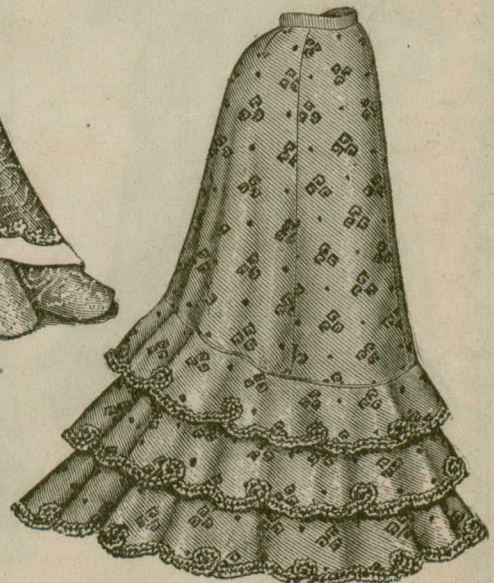
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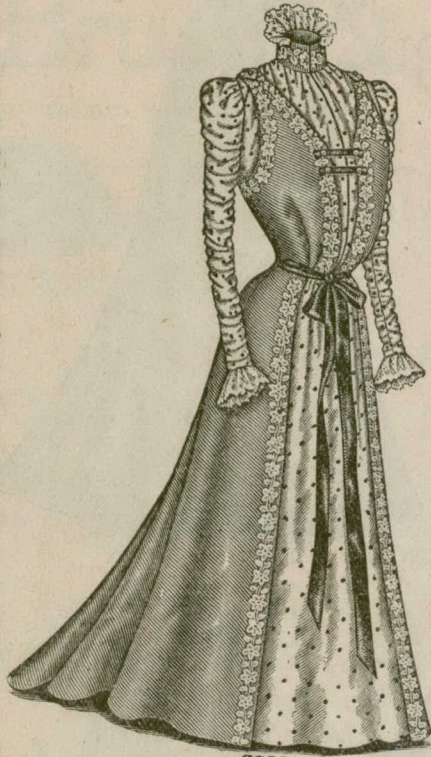
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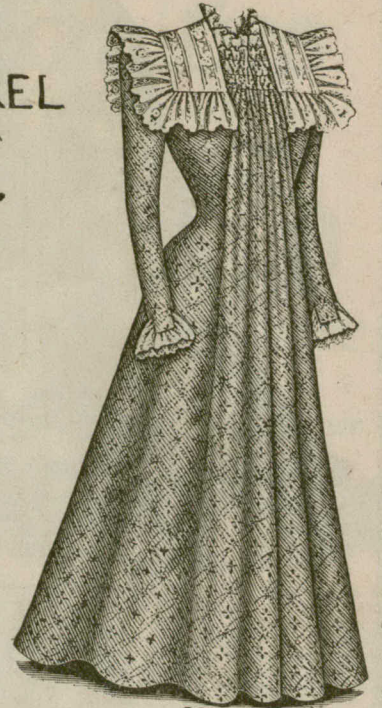
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NÉGLIGÉ APPAREL FOR THE SUMMER.

(Described on Pages 168 and 169.)



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1896



2119



2003



1997

NÉGLIGÉ APPAREL FOR THE SUMMER.

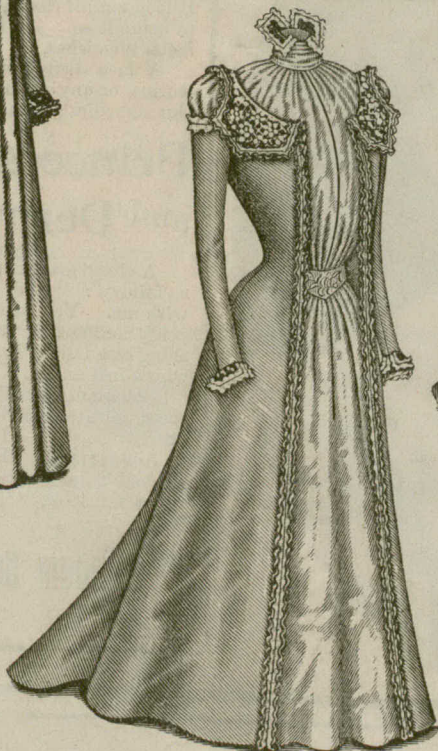
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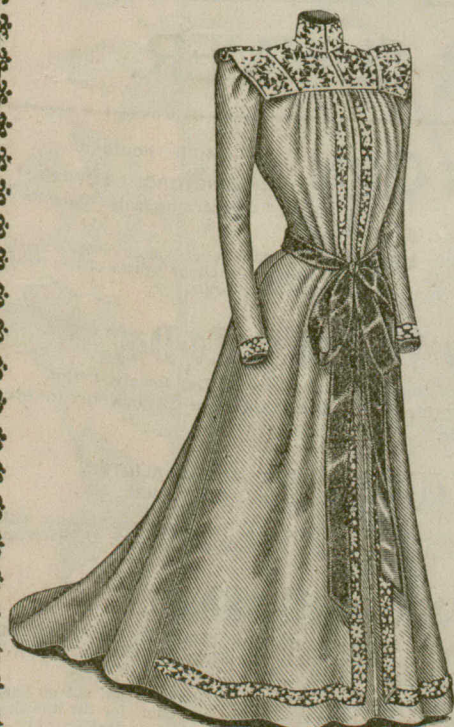
1851



2767



2793



2854



2549



9933



A Winsome Face

You always admire an attractive face, and should always desire your own complexion to be clear and fine. If it is not all that you wish it to be, it is our business to make it so. We have treatments and remedies for all facial blemishes.

A face disfigured with pimples, blackheads, flesh-worms, or any form of acne, is anything but winsome. Our remedies for curing these troubles are

Princess Acnetine and Dermo=Nervine.

A clergyman, cured of acne by these remedies, writes as follows: "Your treatment has been a great success with me. You are doing good work, and I wish you every success." These preparations cure when everything else fails. Price for both, \$2.50, express paid anywhere in Canada.

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David Harum. A Remarkable Book. In its 200th Thousand.

By EDWARD NOYES WESTCOTT. Paper, 75c.; Cloth, \$1.25

"His description of John Lennox's singing, 'The Lost Chord,' beats Mr. Torrington's musical criticism:

"Yes ma'am, I don't know much about music myself, but I c'n beat time, an' he's got a stack o' music more'n a mile high, an' one o' the songs he sings 'll jest make the windows rattle.

"It's about a feller sittin' one day by the org'n and not feelin' exac'ly right—kind o' tired an' out o' sorts an' not knowin' jest where he was drivin' at—jest joggin' long with a loose rein for quite a piece, an' so on; an' then, by an' by, strikin' right into his gait an' goin' on stronger 'n stronger, an' fin'ly finishin' up with an A-men that carries him quarter way round the track 'fore he c'n pull up. That's my fav'rit."—*Onward.*

The Cruise of the Cachalot.

Around the World after Sperm Whales.
By FRANK T. BULLEN. Paper, 75c.; Cloth, \$1.25.

"It is a personal narrative, abounding with incident, but of so similar a character that only an amazing human interest, the freest action, and intense color and atmosphere, prevent a suspicion of monotony. It is not invention; it is truth which occupies him. Every storm is an individual and particular storm; every whale is killed in different detail. He avoids rather than indulges in technical terms, and so increases the ease and wins the confidence of the reader."—*The Globe.*

The Cross Triumphant.

By FLORENCE MORSE KINGSLEY, the Author of the Popular Books, "Stephen," "Paul," and "Titus."
Paper, 60c.; Cloth, \$1.00.

A Double Thread. In its 40th Thousand. By ELLEN THORNEYCROFT FOWLER. Author of "Concerning Isabel Carnaby."

Paper 75c.; Cloth, \$1.25.

"In nothing does Miss Fowler's ability appear more conspicuously than in the tact with which she arranges the minor figures of her story, and works in her backgrounds."—*Methodist Recorder.*

Yesterday Framed in To-Day.

A Story of the Christ, and How To-Day Received Him.
By PANSY (Mrs. G. R. Alden). Author of "As in a Mirror," etc.
Cloth, 70c.

Clipped Wings. By LOTTIE McALISTER. Paper, 40c.; Cloth, 60c.

"It is written with brilliant literary skill, with force and vivacity, with wit and humor, and with some touches of tragic pathos."—*W. H. Withrow.*

The Miracle at Markham.

How Twelve Churches Became One. By CHARLES M. SHELDON. Author of "In His Steps," "Richard Bruce," etc. Paper, 30c.; Cloth, 50c.

"The story outlines the practicability of a Church Union, not on lines of doctrine, custom or creed, but on lines of common effort for the uplifting of humanity. The story is told in the usual entertaining Sheldon way."—*Hamilton Spectator.*

WILLIAM BRIGGS, PUBLISHER.

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THE DELINEATOR

VOL. LIV.

AUGUST, 1899.

No. 2.

PRINTED AND PUBLISHED IN TORONTO.



FIGURE No. 49 P.—This illustrates Ladies' Modish Gown.—The patterns are Ladies' Waist No. 3048, price 10d. or 20 cents; and Skirt No. 3069, price 1s. or 25 cents. (Described on page 133.)

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DESCRIPTIONS OF FIGURES IN COLORS, TINTS, ETC., SHOWN ON FIRST PAGE OF COVER, PAGES 117 TO 120, 131, AND 136 TO 146 INCLUSIVE.

FIGURE ON FIRST COVER PAGE.

This represents a Ladies' waist and skirt. The waist pattern, which is No. 3066 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also shown on page 157. The skirt pattern, which is No. 2870 and costs 10d. or 20 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

Lace is a feature of most of the season's gowns, being introduced either as a decoration or in combination with heavier fabrics for the dress itself. How pleasingly heavy Renaissance lace, pansy peau de soie and mauve crêpe de Chine may be associated is indicated in the illustration. The waist has full fronts that flare over a smooth vest which is framed by rippling Bertha-bretelles seamed at the back, where they outline a shallow round yoke. The bretelles, which are decorated with ruches of ribbon velvet, stand out over the rippling caps arranged at the top of the small sleeves that are completed by flaring cuffs. An immense tulle bow is placed coquettishly under the chin, and the waist is encircled by a shaped velvet girdle.

On the circular skirt an apron-shaped tunic is simulated by the artistic arrangement of the lace.

Cloth, soft woollens or silk may be selected for the toilette, which may be ornamented in any desired manner.

Yellow fleurs-de-lis and mauve mousseline de soie embellish the attractive hat.

FIGURES No. 43 AND 44 P.—DRESSY TOILETTES FOR SUMMER.

FIGURE No. 43 P.—This represents a Ladies' costume. The pattern, which is No. 3036 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be again seen on page 150.

Few styles are so generally becoming as the popular tunic skirt, as it gives to the figure the long, graceful lines so much desired this season. The one here shown is a five-gored mode on which is applied a circular flounce. Over the skirt is softly arranged the tunic drapery, the edges of which overlap at the front to within a short distance of the bottom, where they round away. Both the skirt and tunic are without fulness at the top and show the popular close adjustment about the waist.

The waist has a broad, seamless back, in low rounding outline at the top, where a shallow yoke appears. At the front is an oval yoke over which are arranged the full fronts that close in line with the tunic drapery, a Princess effect being induced; the fronts and back are not included in the arm-hole seams on the shoulders, where smooth epaulettes are formed and stand out over the gathered tops of the sleeves. The high stock is deeply pointed at the back, where it is closed. A ribbon belt closed at the left side completes the waist.

The costume is here shown made of white nun's-vailing, dotted silk and all-over lace and is decorated with quillings of ribbon.

The design may be duplicated in foulard, cloth, piqué, etc., and may be made of one fabric or several in combination, as individual taste decrees.

Velvet, flowers and lace ornament the oddly shaped hat.

FIGURE No. 44 P.—This illustrates a Ladies' costume. The pattern, which is No. 3065 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also pictured on page 149.

Satin foulard, the favorite silk of the Summer, was here selected for the costume, which is embellished with lace appliqué and jet buttons. The waist has a smooth stretched back, but the fronts are full at the waist-line and flare over a removable vest that is topped by a fanciful stock. A becoming feature of the waist is the large scalloped collar, the ends of which meet ornamental sections of black satin that give character to the design. Scalloped cuffs complete the sleeves, and with the costume are worn a black patent-leather belt, a chiffon stock and a graceful jabot of lace.

Two scalloped circular flounces are applied on the smart three-piece skirt, which has a shallow under box-plait at the back.

Guipure lace over white satin may be used for the large

collar and vest of a purple poplin dress made up by the mode. Smooth cloth and novelty weaves are also desirable for the costume.

The jaunty hat is decorated with quills, silk and flowers.

FIGURE No. 45 P.—LADIES' GARDEN-PARTY GOWN.

FIGURE No. 45 P.—This depicts a Ladies' waist and skirt. The waist pattern, which is No. 3092 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again pictured on page 156. The skirt pattern, which is No. 3070 and costs 10d. or 20 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be also seen on page 163.

The toilette is up to date in every respect and shows the popular drop effect in the waist and the close-fitting skirt. At the back and front the waist has a deep, square yoke of all-over lace topped by a fanciful stock also of the lace. The seamless back and full fronts are made of dark blue challis showing white polka-dots and are decorated with bands of white Liberty satin striped with black velvet ribbon, which also embellishes the lapels of white Liberty satin that the fronts are reversed to form. These lapels flare over a Liberty satin vest that is rather full and puffs out prettily. The sleeve is strictly *en règle* and shows a drop upper-portion in V outline at the top, where a cap facing appears.

The two-piece skirt is circular at the back and sides and has a narrow front-gore, a slight sweep being formed at the back. It is seamless at the center of the back, and is developed in challis and enriched by a band of white Liberty satin decorated with lace net and rows of velvet ribbon.

Tucked taffeta may be used for the yoke, cap facings and revers of a cloth waist made by the mode, which may also be developed in silk or cashmere. Cloth, serge, English Oxford and similar fabrics are suitable for the skirt.

Flowers, plumes, ribbon and a buckle trim the modish hat.

FIGURES NOS. 46 AND 47 P.—SMART MIDSUMMER GOWNS.

FIGURE No. 46 P.—This represents a Ladies' waist and skirt. The waist pattern, which is No. 3035 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also shown on page 156. The skirt pattern, which is No. 3030 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be again seen on page 159.

The tendency of the season is to use several materials in combination, and the dainty gown illustrated shows what charming results can be thus obtained. Tucked cream silk, plain and figured heliotrope silk are here associated in the gown, with frills of cream white lace and passementerie for decoration. The waist is elaborate at the front, where it has a small shoulder yoke that supports the full, gathered fronts which flare over a plain, narrow vest, the latter being concealed by a cascaded ruffle of lace. The low back is also shaped to accommodate a smooth yoke, and the small sleeves that droop below cap facings are modish features of the waist. A fancy stock is at the neck.

The skirt is in five-gored style and has a tunic drapery falling over a circular flounce extending to the belt in front. Both the skirt and tunic are without fulness at the top and a graceful sweep appears at the back.

Cashmere, nun's-vailing, etc., as well as crêpe de Chine, grenadine and similar materials are suitable for the gown.

Chiffon, flowers, a fancy buckle and an aigrette decorate the becoming hat.

FIGURE No. 47 P.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 3080 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be again seen on page 156. The skirt pattern, which is No. 3040 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is also shown on page 160.

A combination of simplicity and elegance is always desirable, and the gown here shown made of buff cloth is a particularly happy illustration of the rare charm and style resulting from

such a union. A shawl collar of perforated cloth lined with white satin is arranged on the blouse-waist, with which is worn a removable vest of tucked white silk finished with a fanciful stock. Below the collar the waist, which has a stretched back and full fronts, may be closed with buttons and small tabs if desired, but in this case it is left open to disclose the vest. The sleeves show the perforated design at the wrists, where flaring cuffs appear.

Over the three-piece skirt is arranged a circular over-skirt lined with white satin, the satin being pleasingly revealed by the perforated design following the outlines of the over-skirt. A charming bit of contrasting color is introduced by the blue ribbon bow and belt.

White and pink piqué or blue and red serge may be associated in the gown.

The dainty color scheme of the gown is reproduced in the buff straw hat, which is decorated with blue tulle and pink roses.

FIGURE NO. 48 P.—LADIES' MORNING TOILETTE.

FIGURE NO. 48 P.—This illustrates a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 3017 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 158. The skirt pattern, which is No. 3007 and costs 10d. or 20 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is pictured again on page 161.

Blue-and-white plaid piqué was here employed in developing the simple toilette. The shirt-waist has a smooth, pointed back-yoke, that is shaped with a center seam and supports the full back in which appear two backward-turning plaits at each side of the center. Under-arm seams connect the back with the full fronts, which may be bias or straight. Gathers regulate the fulness in the fronts, and the closing is made through a box-plait formed in the right front. The shirt sleeves are finished with link cuffs, and a leather belt encircles the waist. A removable stock and bow tie give a stylish completion to the neck.

The two-piece skirt is made without the least particle of fulness at the top and is dart-fitted over the hips. The placket may be made at the seam at the center of the front or back, as preferred. The shaping causes the skirt to ripple gracefully at the sides and back, and the garment is made with a slight sweep.

Silk, fine flannel and cotton fabrics will develop comfortable shirt-waists, and the skirt may be reproduced in tweed cheviot, serge, duck, etc., and decorated in any preferred way.

The straw hat is effectively decorated with flowers and their foliage.

FIGURE NO. 49 P.—LADIES' MODISH GOWN.

FIGURE NO. 49 P.—This depicts a Ladies' waist and skirt. The waist pattern, which is No. 3048 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also pictured on page 157. The skirt pattern, which is No. 3069 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be again seen on page 162.

This pleasing toilette shows two innovations of the present season, namely, the guimpe-waist and tunic skirt, that are highly approved of by Fashion's devotees. The skirt is here pictured made of apricot nun's-vailing and decorated with frills and rosettes of narrow white lace. The separate guimpe is developed in white Swiss and ornamented with overlapping frills of lace matching that on the dress itself. It is snugly fitted and is surmounted by a fanciful stock, the sleeves being in two-seam style.

A scooped Bertha is prettily arranged on the waist, which is becomingly smooth at the top and sides, and is fitted by shoulder and under-arm seams. There is plaited fulness at the bottom of the back, but the fulness at the front is gathered and allowed to pouch out stylishly. The closing of the waist is made at the left side to secure an unbroken line at the front.

The skirt is in five-gored style, and over it is arranged a scooped circular over-skirt, both the skirt and over-skirt being underfolded in a box-plait at the back. It is smoothly fitted about the hips and is gracefully trained at the back. A crush belt and a narrow black ribbon tie loosely knotted at the front complete the toilette.

The popularity of guimpes has obliged the manufacturers to exert their ingenuity to produce a sufficient assortment of fab-

rics suited to these convenient affairs. The result has been a bewildering variety of materials, tucked and corded silks, embroidered and shirred chiffons, spangled nets and fancy puffings being some of the many exhibited. *Peau de soie*, cashmere, organdy, poplin, fine cloth, *panné*, foulard, etc., may be selected for the waist and skirt, which are susceptible of much variety in the way of decoration. An attractive evening gown may be made up by the design if guipure over white satin be used for the waist, the lace being also employed for the over-skirt, while the skirt itself should be made of satin. Such a gown should be free from ornamentation, the materials being sufficiently dressy in themselves, and a jewelled belt should encircle the waist.

Pink roses, white chiffon and black ribbon carry out in the hat the color scheme of the dress.

FIGURE NO. 50 P.—LADIES' PRINCESS GOWN.

FIGURE NO. 50 P.—This illustrates a Ladies' Princess dress. The pattern, which is No. 3059 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is again pictured on page 152.

Few styles have met with more general approval than that accorded the graceful Princess designs. In this instance the Princess dress is shown developed in black and white dotted novelty goods of light weight. Fancy bands of black velvet and a handsome appliqué of white satin outlined with fine braid supply effective ornamentation. The perfect adjustment is secured at the front by side-fronts and a gored center-front which is closed invisibly at the left side. Under-arm gores and a center-back seam complete the adjustment. The gown is made with a sweep, and the shaping causes it to ripple prettily below the hips and at the back. A fancy stock pointed at the top and at the ends is at the neck, and the two-seam sleeves, which are pointed at the wrists, have the fashionable amount of gathered fulness at the top.

The gown could be stylishly developed in foulard silk or *crêpe de Chine*, with accordion-plaited chiffon and *passemen-terie* for decoration.

FIGURE NO. 51 P.—LADIES' POLONAISE TOILETTE.

FIGURE NO. 51 P.—This consists of a Ladies' polonaise and skirt. The polonaise pattern, which is No. 3073 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is also portrayed on page 153. The skirt pattern, which is No. 2929 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The Princess modes are the most popular innovations of the season, and are particularly becoming to tall, slender women. In this instance the polonaise is shown made of all-over Renaissance lace combined with blue silk for the yoke and cap facings, and ornamentation is given by bands of dark-blue ribbon and motifs of lace appliquéd on the scooped edges of the design. The polonaise follows closely the graceful curves of the figure, and the closing is invisibly effected at the left side. It has an applied yoke that is fancifully shaped at the front and closed at the left shoulder. The overlapping edge of the front, which is fitted by side-front seams reaching to the shoulders, is prettily scooped, as is also the lower edge. The small sleeves are shaped to accommodate cap facings, which give a becoming broad-shoulder effect and, with the yoke, suggest a guimpe. A scarf of chiffon bowed under the chin is at the neck.

The polonaise is worn with a skirt having a seven-gored flared upper part lengthened by a circular flounce.

Peau de soie, fine cloth or nun's-vailing will also pleasingly develop the polonaise, which may be decorated with quillings of ribbon or iridescent trimming. The skirt may be made of cheviot, cloth, etc.

The hat is a shepherdess shape and is trimmed with flowers, ribbon and chiffon.

FIGURE NO. 52 P.—LADIES' TAILOR SUIT.

FIGURE NO. 52 P.—This represents a Ladies' jacket and skirt. The jacket pattern, which is No. 3044 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be also seen on page 155. The skirt pattern, which is No. 3007 and costs 10d. or 20 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is again pictured on page 161.

A smart Eton jacket and a two-piece skirt are embraced in this modish tailor suit. The jacket, which is here shown made of dark-blue cloth combined with light diagonal and finished with machine-stitching, is in Eton style and is perfectly adjusted. The pointed lapels and velvet collar are attractive features of the jacket, the fronts of which flare stylishly over the tight-fitting vest-fronts of spotted piqué. The vest-fronts, which are also reversed in tiny revers, are quite deep at the center, where they are gracefully rounded; and a white linen chemisette, standing collar and a satin tie are worn with the design. The sleeves show the stylish amount of fulness at the top.

The two-piece skirt is made of light diagonal and is artistically decorated with braid. It is without fulness at the top, where it shows the fashionable close effect and falls in a slight sweep at the back.

The design will make an exceptionally effective jacket for riding or golfing. In the latter case golf-pink may be selected for it, and the club colors may appear on the vest, revers and collar. Cloth, serge, etc., are suitable for the skirt.

The natty hat is adorned with chiffon and a long feather.

FIGURE No. 53 P.—LADIES' REGATTA TOILETTE.

FIGURE No. 53 P.—This comprises a Ladies' jacket, basque-waist and skirt. The jacket pattern, which is No. 3058 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be also seen on page 155. The waist pattern, which is No. 2832 and costs 10d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 3070 and costs 10d. or 20 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is again pictured on page 163.

The pleasing effect that may be obtained by combining white and dark cloth is strikingly shown in this stylish toilette. The jacket and skirt are in this instance made of dark-blue cloth and enriched by quillings of ribbon and facings of white cloth, the latter being also used for the flaring collar and revers of the jacket. Single bust darts, under-arm and side-back gores and a center seam are introduced in the perfect adjustment of the jacket, which is in Eton style. The small sleeves flare in scollops over the hands. The fronts are reversed in tiny revers and flare to show the waist in a most effective way.

The basque-waist is made up in a combination of spotted silk and all-over lace. The draped back and front are short and gracefully disclose a deep, square yoke, and the stock closes at the back. Draped sections also cross the tops of the close sleeves, which have flaring cuffs.

A narrow front-gore is a marked feature of the two-piece skirt, which is seamless at the center of the back. The skirt ripples prettily below the hips and at the back and is made with a sweep.

Cheviot, serge or piqué will desirably develop both the jacket and skirt. Black taffeta is the latest material for making dressy Eton jackets, which are worn with very elaborate vests and waists.

The flaring hat is embellished with roses, chiffon and plumes.

FIGURE No. 54 P.—LADIES' ETON SUIT.

FIGURE No. 54 P.—This comprises a Ladies' jacket, shirt-waist and skirt. The jacket pattern, which is No. 3002 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure. The shirt-waist pattern, which is No. 3017 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is again pictured on page 158. The skirt pattern, which is No. 3041 and costs 1s. or 25 cents, is in six sizes from twenty to thirty inches, waist measure, and is also shown on page 166.

Pastel cloth in a delicate shade of tan was here selected for the jacket and skirt of the handsome toilette pictured, the beauty of which is greatly enhanced by the raised floral design done in heavy silk. The Eton jacket closely follows the curves of the figure at the sides and back, where it is prettily scooped. The double-breasted fronts have stylish revers extending in points beyond the ends of the rolling collar, and in front of the darts they are shaped to form deep rounding tabs that reach well below the waist-line. The two-seam sleeve is comfortably close and is scooped at the wrist to correspond with the lower edge of the garment. The fronts flare to reveal a pale-blue taffeta shirt-waist which has full

fronts and a short back supported by a pointed yoke. Black satin ribbon is wound twice around the neck and is tied in an artistic bow under the chin.

The five-gored skirt is particularly attractive and is without the slightest fulness at the top. It is characterized by three scooped circular flounces that lap at the left side, where the closing is made. The design, which at the back falls in soft folds below the hips, shows the graceful sweep that is a feature of this season's skirts.

Black taffeta is a popular fabric for developing dressy Eton jackets, which are then trimmed with lace appliqué or quillings of ribbon and frequently have revers of white satin or faille. Silk or soft woollens are appropriate for the skirt. A very dressy and useful skirt for wear with fancy waists may be made by the design of black crêpe de Chine and decorated with chenille fringe or ruffles of black Chantilly lace.

Grasses, an immense rose and a velvet bow were employed in the decoration of the straw hat.

FIGURE No. 55 P.—LADIES' OUTDOOR TOILETTE.

FIGURE No. 55 P.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 3018 and costs 10d. or 20 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is again shown on page 155. The skirt pattern, which is No. 3060 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be also seen on page 158.

The toilette comprises a dark-blue cloth jacket and a dressy skirt here shown made of flowered silk, trimmed with ruffles of striped silk and ruches of ribbon. The nobby jacket is in Eton style and is adjusted by single bust darts and wide under-arm gores, the smooth back being seamless. A fanciful collar completes the neck of the jacket, all the free edges of which are prettily scooped. An odd arrangement of narrow braid decorates the jacket, the sleeves of which fall well over the hands.

Unusually graceful is the five-gored skirt, which is trimmed with ruffles of striped silk and over which falls an over-skirt scooped at the lower edge, the front scollop being considerably deeper than those at the sides. Both the skirt and tunic are without the slightest fulness at the top, but below the hips they ripple symmetrically at the sides and at the back, where a graceful train appears.

If made of bright scarlet, this jacket will be very effective for golfing or yachting. A very handsome jacket may be made in the mode of pastel cloth and decorated with motifs of lace appliqué. With the design may be worn elaborate vests of chiffon, all-over lace, fancy puffings, etc. The skirt is especially desirable for narrow-width goods, but is also appropriate for cloth, organdy, etc.

The dressy hat is embellished with flowers.

FIGURE No. 56 P.—LADIES' PRINCESS DRESS.

FIGURE No. 56 P.—This illustrates a Ladies' Princess dress. The pattern, which is No. 3052 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again portrayed on page 151.

Nothing accentuates the graceful curves of the figure so admirably as a Princess gown, as is proved by the attractive example shown in the illustration. In this instance the dress is pictured made of pliant mastic cloth, and an elaborate touch is added by motifs of lace applied on the design. The absolutely snug adjustment is insured by the use of curved side-front seams and broad under-arm gores, and the mode has the sheath effect in the skirt, which is prettily trained at the back. The dress is faced with all-over lace to a considerable depth, a deep, round yoke being thus simulated both at the back and front. The dress, which may also be finished with a square or round-yoke outline or open neck, is closed invisibly at the back along the yoke facing, but below it is closed its entire length with buttons and button-holes. The sleeves, which on the upper side extend in rounding points well over the hands, are faced in V outline at the top with all-over lace, these facings, together with the yoke facings, giving a guimpe effect. The dress is made with a sweep, and a fanciful stock of all-over lace gives stylish completion at the neck.

Perforated cloth over white satin will develop a handsome dinner gown by the mode, for which heavy silk and cashmere are also appropriate. If desired, the dress and sleeves may be cut out at the top and filled in with spangled net, all-over lace

or some other diaphanous textile, the neck and shoulders being thus charmingly revealed.

FIGURE No. 57 P.—LADIES' TEA-GOWN.

FIGURE No. 57 P.—This portrays a Ladies' tea-gown. The pattern, which is No. 3047 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is also shown on page 154.

Soft, flexible crêpe de Chine was here selected for the becoming tea-gown, which falls in clinging folds about the figure. Quillings of ribbon supply the decoration to the mode, and a wrinkled stock of white satin and a fluffy jabot of white lace are worn. The gown is in Princess style, and at the back it is fitted by under-arm and side-back gores and a center seam. At the neck the gown has slight gathered fulness at each side of the center-front closing, the fulness being revealed in vest effect between the flaring Eton fronts, which are included in the shoulder and under-arm seams. Scooped revers turn back from the front edges of the Eton fronts, and the wrapper is gracefully trained at the back. The small two-seam sleeves are gathered at the top and are finished with soft frills of lace.

Nun's-veiling, cashmere, China silk, challis, etc., are suitable for the mode, which may be ornamented with lace appliqué, ruches of chiffon or braid. Guipure or Renaissance lace over white satin may be employed for the Eton fronts and revers, if the tea-gown be developed in white cashmere or silk. The pattern provides for fancy fronts that are prettily scooped, and the revers may be plain if scooped ones are not liked.

FIGURE No. 58 P.—LADIES' CALLING TOILETTE.

FIGURE No. 58 P.—This illustrates a Ladies' waist and skirt. The waist pattern, which is No. 3091 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again seen on page 157. The skirt pattern, which is No. 3069 and costs 1s. or 25 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is shown differently developed on page 162.

The beautiful toilette will appeal to those who admire simple effects. Pearl-gray silk was here used in its development, with mousseline de soie for the vest and stock and lace and narrow black satin ribbon for garniture, a black satin crush belt and buckle completing the waist. The fancy waist is distinguished by a stole sailor-collar, which falls deep and square at the back, and a full vest that has small tucks taken up at the top, the fulness at the bottom being gathered and allowed to blouse attractively. The back is broad and seamless and has slight gathered fulness at the waist-line, where the fronts are also gathered and puff prettily. Tucks also appear in the stock, which closes invisibly at the left side, and lace frills give a dainty touch to the two-seam sleeves, which have scanty gathered fulness at the top.

The skirt is a five-gored style with a circular over-skirt, and both the skirt and over-skirt are perfectly smooth at the top and arranged in an under box-plait at the back. The full, plaited lace frill gives a becoming finish to the bottom of the skirt, and the arrangement of the ribbon garniture is unique and effective.

Cashmere and silk will combine stylishly for the design, with appliqué lace for garniture and chiffon for the vest. A seasonable toilette could be made by the design of white piqué combined with pale-pink or blue piqué for the collar and over-skirt and white lawn for the vest, and decorated with piqué braid and embroidered edging. All-over embroidery or fancy tucking may also be used for the sailor collar of an organdy or dimity dress made up by the mode, with pleasing results.

The gray straw hat is ornamented with pink roses and a large white silk bow edged with black satin ribbon and lace and secured by a Rhinestone buckle.

FIGURE No. 59 P.—LADIES' PROMENADE GOWN.

FIGURE No. 59 P.—This portrays a Ladies' waist and skirt. The waist pattern, which is No. 3035 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again shown on page 156. The skirt pattern, which is No. 3070 and costs 10d. or 20 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be also seen on page 163.

The waist of the handsome toilette is unusually effective

and is here shown made of heliotrope cloth overlaid with white lace and trimmed with lace ruches, while the yoke, collar and cap facings on the sleeves are developed in white silk and made elaborate by a fanciful design done in silk gimp. It is fashioned with a seamless back which has plaited fulness at the bottom and full fronts that are gathered top and bottom and flare over a narrow vest. The vest is gathered top and bottom and is entirely concealed by a ruffle of lace that falls in graceful cascades. The back is in fancifully low outline, and is topped by a smooth yoke that is joined in seams to shoulder yokes supporting the fronts, lace frills decorating the front edges of the fronts. A dressy stock is at the neck, and the stylish sleeve droops at the top, where a cap facing appears. A gathered frill of lace softly finishes the sleeve at the wrist and a wrinkled belt completes the waist.

The skirt, which is in two-piece style, is exceptionally graceful. It is circular at the back and sides and is characterized by a narrow front-gore. At the top it is without the slightest fulness, but the shaping causes it to fall in deep flutes below the hips. The design is developed in smooth cloth in a rich shade of heliotrope and is ornamented with rows of velvet ribbon in a deeper tone of heliotrope arranged *en bayadère*.

The skirt is suitable for firmly woven materials and may be trimmed or left severely plain, as desired. The waist is susceptible of many pleasing variations, both in fabric and decoration. An extremely handsome waist may be made in the mode of white Liberty satin, the yoke and cap facings being overlaid with black net heavily jetted. Ruches of Brussels net should outline the yoke and full fronts, and deep ruffles of black Chantilly lace should be arranged on the vest, a pleasing touch being added to the waist by a belt and collar of flame-colored velvet.

Chiffon, flowers and a buckle embellish the large hat, which is of fancy straw.

FIGURE No. 60 P.—LADIES' ATHLETIC TOILETTE.

FIGURE No. 60 P.—This portrays a Ladies' jacket, skirt and shirt-waist. The jacket pattern, which is No. 3058 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again pictured on page 155. The skirt pattern, which is number 3085 and costs 10d. or 20 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be also seen on page 170. The shirt-waist pattern, which is No. 2908 and costs 10d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure.

Athletics are developing day by day and, in consequence, new designs for costumes to be worn while indulging in outdoor sports are eagerly sought. Such a toilette is here pictured made of dark-blue serge and decorated with wide and narrow white braid. The jacket is in Eton style and is correctly adjusted by single bust darts, under-arm and side-back gores and a center seam. All its free edges are gracefully scooped, but, if desired, they may be plain, in which case a jaunty flaring collar should complete the neck. The sleeves are comfortably small and are in two-seam style. At the wrists they are shaped to form rounding tabs that fall well over the hands. The front flares over the gingham shirt-waist, which has seven box-plaits in fan effect in the back below a pointed yoke. The full fronts puff out prettily, and in them backward-turning tucks are taken up at the top, while the fulness at the bottom is disposed of by backward-turning plaits at each side of the closing, which is made through a box-plait formed in the right front. A linen collar and large bow of blue silk are at the neck.

The circular skirt laps at the left side, where the closing is invisibly made, and at the top shows the snug hip adjustment that is so much in demand this season, but below the hips the graceful shaping causes it to fall in soft rolling folds. The skirt may be closed at the center of the front, and the lower front corner of the overlapping edge may be square.

The smaller illustration shows what an altogether graceful and desirable cycling suit the design will make.

The mode may be developed in piqué or crash and decorated with piqué braid and large pearl buttons, the result being an extremely comfortable toilette for warm days. Cloth in brown, red, green or purple, as well as cheviot, camel's-hair and cravenette will be suitable for the design. If the jacket be made of golf-pink cloth, a bright and attractive jacket appropriate for wear on the golf links will result.

White silk is softly folded about the crown of the gray felt hat, which is ornamented with jaunty coq plumes.

Fashions of To-Day

The latest novelty in cycling or golfing skirts is made circular in shape and without the slightest fulness at the top, and is closed all the way from the waist to the lower edge either in the center of the front or at the left side. This closing may be effected invisibly or with buttons and button-holes. The new knickerbockers which are worn under these skirts show a closer adjustment than formerly. They are fitted snugly all about the waist with darts, and the scanty fulness at the bottom may be held in place by elastics inserted in the hems or narrow cuffs fastened at the outside of the leg may be used.

Dress sleeves continue to be very fanciful, and those in drop style are considered particularly desirable. One new design shows a small cap at the top, and below it the sleeve is in one-seam mousquetaire style, a pretty flare cuff falling daintily over the hand.

Another graceful sleeve has a fancy cap-facing that is tucked all across the lower part. The sleeve is given a lapped effect along the outside of the arm, and stitching and buttons enhance the unique effect.

The smooth, tight-fitting circular skirts gain new advocates every day. The latest and most novel skirt consists of a narrow front-gore and a broad circular portion that fits about the waist without darts or fulness, while the shaping affords a graceful rippled effect about the bottom.

Over-skirts are noticed upon nearly every gown, whether a simple tailor effect or a dressy evening toilette. One of the most attractive designs consists of a three-piece skirt over which falls a tunic over-skirt that is without fulness at the back and lapped in front, the closing being effected a little to the left of the center with buttons.

The newest circular-flounce skirt is made with three closely fitting flounces, the upper one included in the belt, and without fulness at the back, the closing being at the left side.

The fad for wearing bonnets upon the golf field and for

country cycling has much to commend it, ample protection to the eyes and the skin being thus afforded. A bonnet known as the "peek-a-boo" is much in demand and is very becoming. It consists of a circular front to which is buttoned on a large, soft crown gathered at the back of the neck and extended to form a broad, full curtain.

The Eton effects are without exception the most popular jackets of the Summer, and those finished with scallops all round have been particularly favored. They flare all the way down the front and are both cool and dressy.

Princess gowns seem to grow even more popular as the season advances. One which is perfectly plain and accentuates every line of the figure is made with a slight sweep at the back and a gored center-front and closed down the entire left side with buttons and button-holes.

Another Princess gown, quite different from the one just described, will prove more generally becoming. The sheath effect is seen in the skirt part, and a fanciful yoke-facing is a feature of the mode, which is closed down the back from the neck to the lower edge with buttons and button-holes.

The separate piqué collars and revers which are now worn with dark coats add much to their general style and effectiveness and lighten an otherwise sombre appearance. These revers may extend to either the bust or to the waist-line and may be finished with scalloped or plain edges.

The effect of the present fad for circular shaping is now seen in another direction. A new dressing-sack with a square yoke has circular lower parts which are smoothly joined to the yoke and fall in pretty rippled effect to a little below the waist.

Fitting perfectly under the new sheath skirts is a novel petticoat-skirt in four-gored style in which the side-gores are extended in yoke effect across the back and smoothly fastened with buttons. To this yoke a full breadth is joined in gathered style and serves to hold the dress out satisfactorily about the bottom.

An original idea is embodied in an Eton jacket which is fashioned with very rounding fronts. Between these open and flaring portions are visible stylish vest-fronts made of some contrasting material; they extend in a deep downward curve below the waist. The jacket is finished with a rolling collar, and both the jacket fronts and vest-fronts are turned back in lapels. With a jacket of this description either a shirt-waist or chemisette may be worn with satisfactory results.

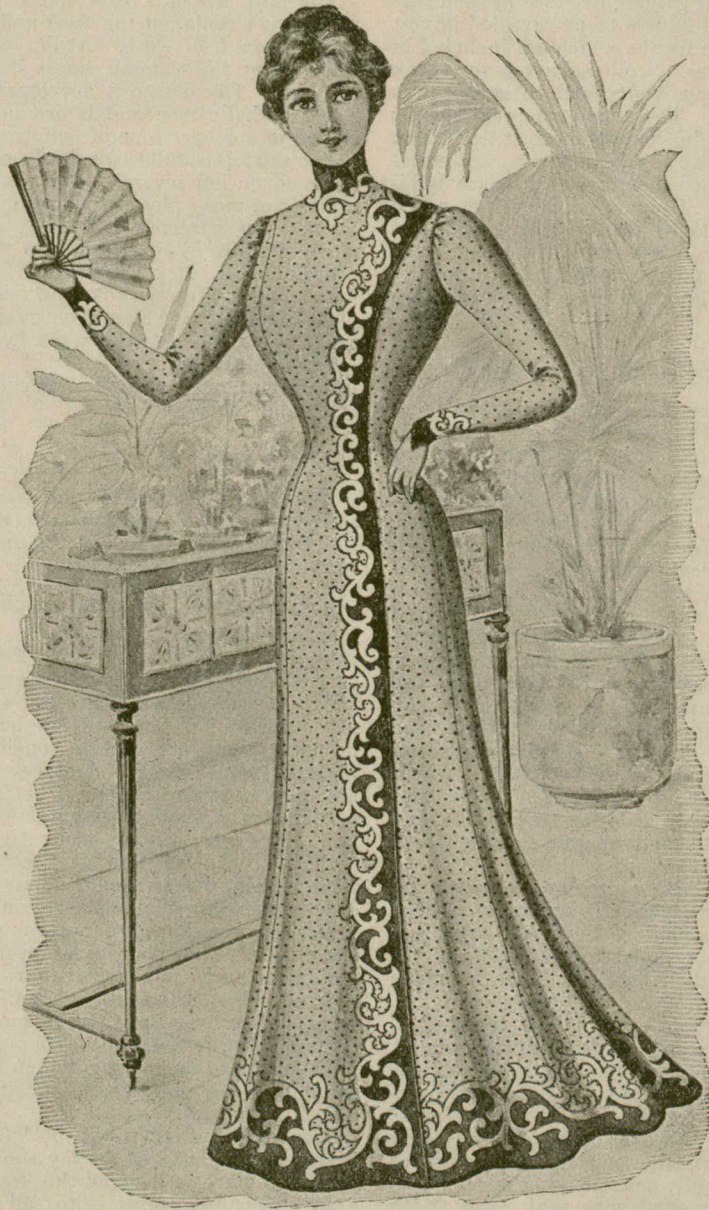


FIGURE No. 50 P.—This illustrates LADIES' PRINCESS GOWN.—The pattern is Ladies' Princess Dress No. 3059, price 1s. or 25 cents.

(For Description see Page 133.)



FIGURE No. 51 P.—This illustrates Ladies' Polonaise Toilette.—The patterns are Ladies' Polonaise No. 3073, price 1s. or 25 cents; and Skirt No. 2929, price 1s. or 25 cents. (Described on page 133.)



FIGURE No. 52 P.—This illustrates Ladies' Tailor Suit.—The patterns are Ladies' Eton Jacket No. 3044 price 10d. or 20 cents; and Skirt No. 3007, price 10d. or 20 cents. (Described on page 134.)



FIGURE No. 53 P.—This illustrates Ladies' Regatta Toilette.—The patterns are Ladies' Eton Jacket No. 3058, price 10d. or 20 cents; Vest No. 9774, price 7d. or 15 cents; and Skirt No. 3070, price 10d. or 20 cents. (Described on page 134.)

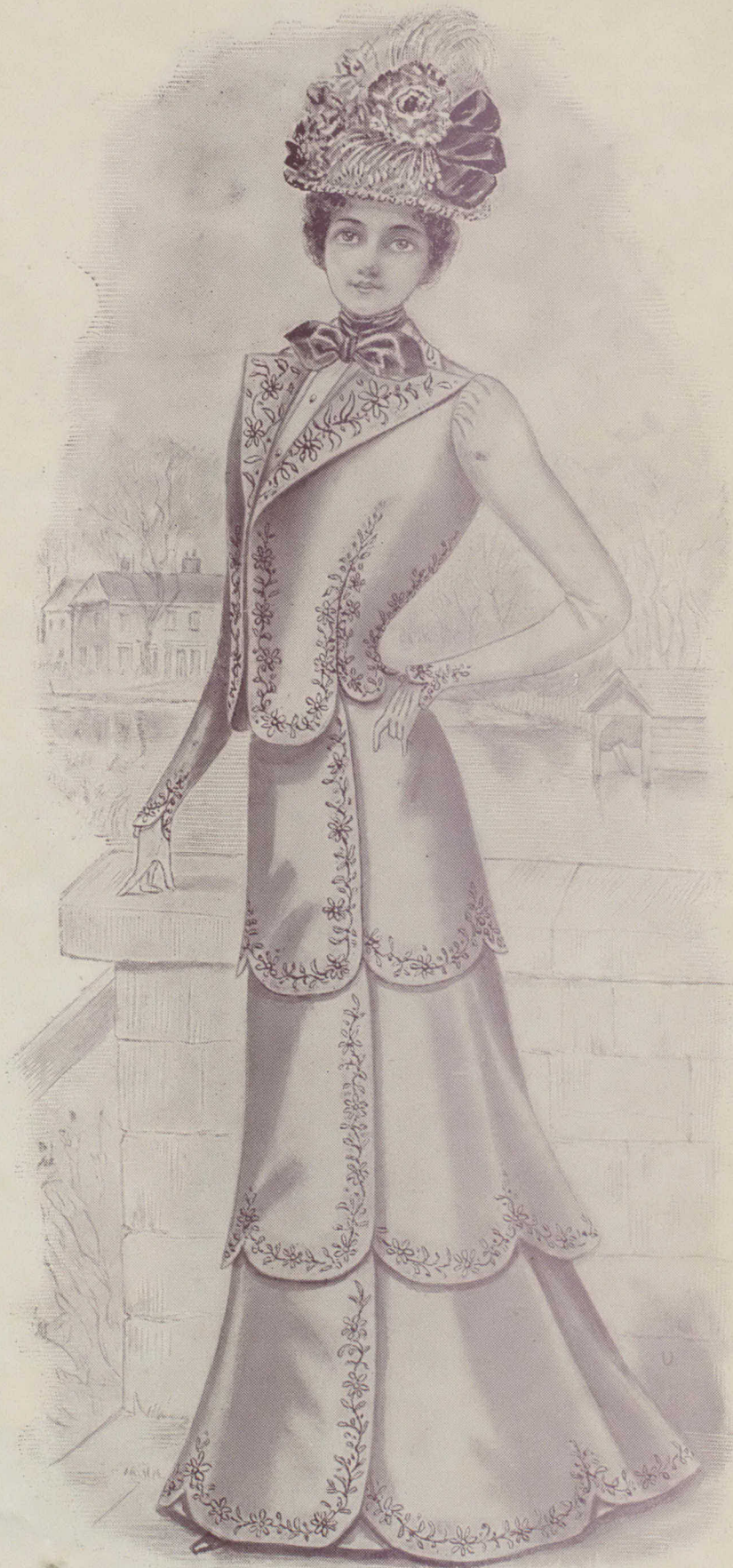


FIGURE No. 54 P.—This illustrates Ladies' Eton Suit. — The patterns are Ladies' Eton Jacket No. 3002, price 10d. or 20 cents; Shirt-Waist No. 3017, price 10d. or 20 cents; and Skirt No. 3041, price 1s. or 25 cents. (Described on page 134.)



FIGURE No. 55 P.—This illustrates Ladies' Outdoor Toilette.—The patterns are Ladies' Eton Jacket No. 3018, price 10d. or 20 cents; and Skirt No. 3060, price 1s. or 25 cents. (Described on page 134.)



FIGURE No. 56 P.—This illustrates Ladies' Princess Dress.—The pattern is No. 3052, price 1s. or 25 cents.
(Described on page 134.)



FIGURE No. 57 P.—This illustrates Ladies' Tea-Gown.—The pattern is No. 3047, price 1s. or 25 cents.
(Described on page 135.)



FIGURE No. 58 P.—This illustrates Ladies' Calling Toilette.—The patterns are Ladies' Fancy Waist No. 3091, price 10d. or 20 cents; and Skirt No. 3069, price 1s. or 25 cents.
(Described on page 135.)



FIGURE No. 59 P.—This illustrates Ladies' Promenade Gown.—The patterns are Ladies' Basque-Waist No. 3035 price 10d. or 20 cents; and Skirt No. 3070, price 10d. or 20 cents.
(Described on page 135.)



FIGURE No. 60 P.—This illustrates Ladies' Athletic Toilette.—The patterns are Ladies' Jacket No. 3058, price 10d. or 20 cents; Shirt-Waist No. 2908, price 10d. or 20 cents; and Skirt No. 3085, price 10d. or 20 cents. (Described on page 135.)

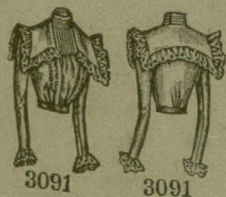
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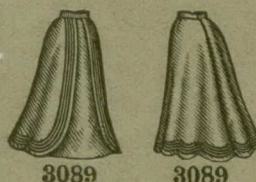
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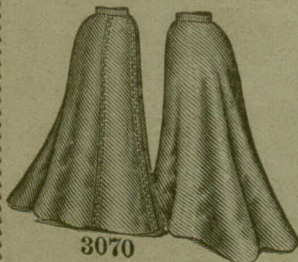
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LADIES' COSTUME, CONSISTING OF A REMOVABLE VEST, A WAIST WITH FITTED LINING THAT MAY BE OMITTED, AND A THREE-PIECE SKIRT WITH CIRCULAR FLOUNCES.

(TO BE SCOLLOPED OR PLAIN.)
(For Illustrations see this Page.)

No. 3065.—A different development of this costume is given at figure No. 44 P in this magazine.

Piqué gowns are always largely in demand during the Summer and possess a style and individuality all their own which renders them particularly admirable. The costume is here illustrated made of pink dotted piqué, while fine white tucking was used for the front of the removable vest; wide and narrow insertion, pearl buttons and numerous rows of machine-stitching give an unusually decorative finish. The waist, which may be made with or without the fitted lining, consists of a smooth back and graceful pouching fronts joined in shoulder and under-arm seams. Below the waist the back is slightly scalloped so as to give the necessary spring over the hips, and a small vent is also cut below each under-arm seam. At the top the fronts are smooth, but have gathered fulness at the waist that puffs out stylishly. Joined to the front edges of the fronts, which flare prettily to disclose the vest, are narrow rounding sections of the piqué; these sections are covered with rows and rows of machine-stitching and extend to the bust, where they are rolled back in a very effective manner. The sleeves are in two-seam style and are gathered at the top; they are made over linings, and a pretty wrist finish is given by a scalloped circular cuff. The large sailor-collar which falls so gracefully over the shoulders also shows the scalloped outline. A plain fitted belt of the material having rounding ends that lap broadly at the front gives completion to the waist.

With this waist is worn a removable vest, the front of which is formed of four sections cut bias and joined together so that the tucks form downward-turning points at the center seam and upturning points at the seam at each side. The vest is gathered at the bottom and puffs out prettily, and each seam is covered with a row of insertion. The vest is finished at the back with small cape-sections, and at the neck is a high standing collar shaped with a wide scollop at each side and having wide lapped ends that are also scalloped. The vest is closed at the back.

The skirt consists of a front-gore and two circular flounces and is smoothly fitted about the hips without the aid of darts, but has scanty fulness at the back underfolded in a shallow

box-plot. Two graduated circular flounces applied upon the bottom of the skirt are finished with cordings at the top. The flounces are seamed at the center of the back and ripple prettily. The skirt is fashioned with a slight sweep, and the lower edge measures three yards and a half in the medium sizes. A bustle will improve the appearance of a slender figure.

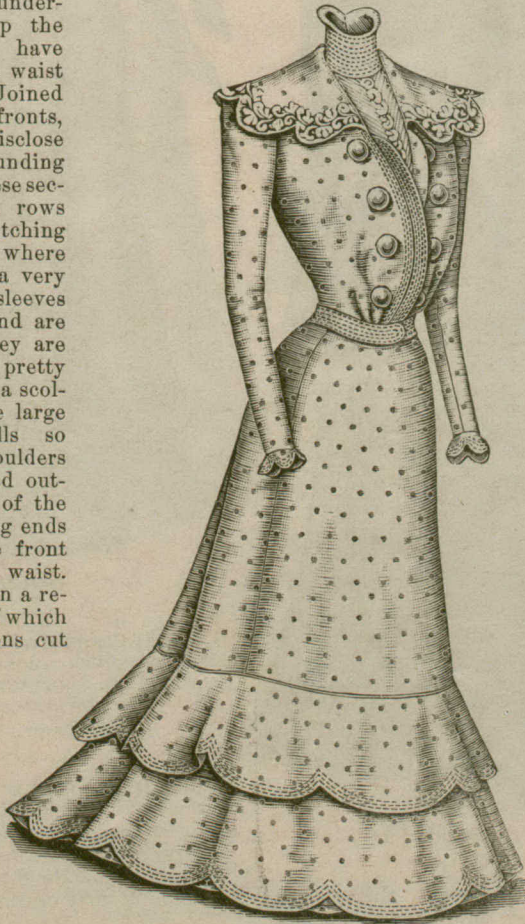
We have pattern No. 3065 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume needs eleven yards and three-eighths of goods twenty-seven inches wide, with a yard and three-eighths of plain tucking sixteen inches wide for the vest-front. Price of pattern, 1s. or 25 cents.



3065

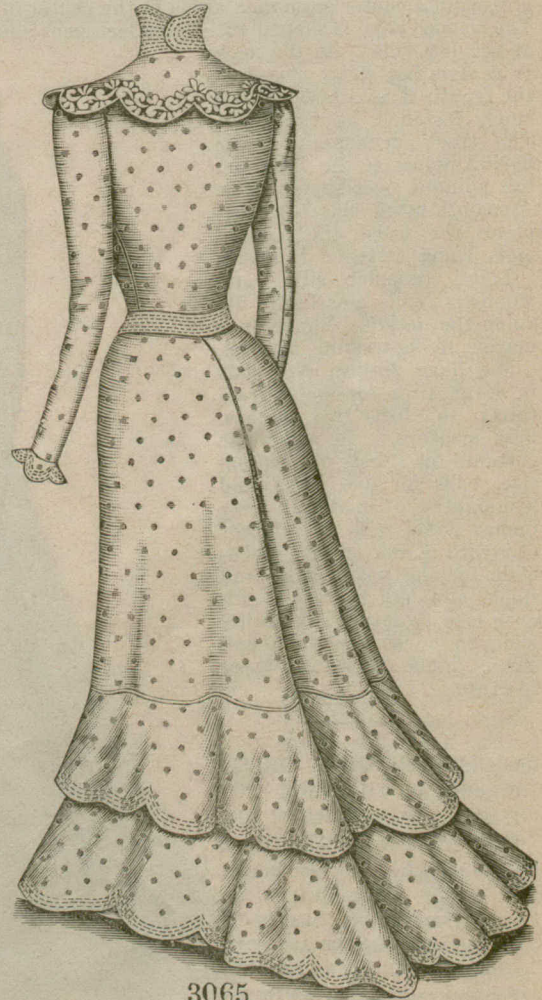


3065



3065

Front View.



3065

Back View.

LADIES' COSTUME, CONSISTING OF A REMOVABLE VEST, A WAIST WITH FITTED LINING THAT MAY BE OMITTED, AND A THREE-PIECE SKIRT WITH CIRCULAR FLOUNCES.

(TO BE SCOLLOPED OR PLAIN.)
(For Description see this Page.)

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING A CIRCULAR FLOUNCE AND TUNIC DRAPERY, THE SKIRT AND DRAPERY BEING WITHOUT FULLNESS AT THE TOP.

(For Illustrations see Page 150.)

No. 3036.—At figure No. 43 P in this DELINEATOR

this costume is shown differently made up.

The costume is here shown developed in Prussian-blue voile, with all-over lace for covering the stock and yoke and bands of appliqué lace and pipings of the voile for decoration. The skirt, which is in five-gored style with a circular flounce at the bottom, is without fulness at the top and has a tunic drapery that overlaps the smooth upper edge of the flounce. The drapery is also with-

out fulness at the top, where it is fitted perfectly smooth by three hip darts at each side, and is seamed at the back, the shaping causing the drapery and flounce to ripple stylishly at the sides and back. The front edges of the drapery overlap all the way at the center of the front, and the lower front corners are gracefully rounded. The placket is made at the left side-front seam, and when the figure is slight hip-pads should be worn to give desirable roundness. In the medium sizes the skirt measures three yards and a fourth round at the lower edge.

The waist has a perfectly smooth seamless back shaped low to reveal a shallow, round yoke and is joined to the fronts in shoulder and under-arm seams. The fronts are smooth at the top, where they are in low rounding outline, but have gathered fulness at the bottom, where they puff out attractively. The right front laps over the left front in double-breasted style, and the closing is made invisibly at the left side. The back and fronts are extended at the shoulders to form small rounding caps that rest on the gathered tops of the two-seam sleeves, which are arranged over smooth linings. The upper portions of the sleeves are finished at the bottom in points that fall over the hands. The waist is provided with a body lining fitted by double bust darts, under-arm and side-back gores and a center seam and closed at the center of the front. The smooth yoke is shaped with shoulder seams and is closed at the left side. At the neck is a standing collar closed at the front; it is concealed by a stock fastened at the back. The stock deepens to form flaring points at the back and has pointed, overlapping ends. A smooth-fitted bias belt completes the waist, the pointed ends being fastened in front.

Light Summer silks and woollens will pleasingly develop the design. The flounce may be of contrasting material.

We have pattern No. 3036 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, calls for five yards and five-eighths of material forty inches wide, with five-eighths of a yard of silk twenty inches wide for the yoke, collar and stock, and half a yard of all-over lace twenty-seven inches wide to cover the yoke and stock. Price of pattern, 1s. or 25 cents.

LADIES' PRINCESS DRESS, CLOSED AT THE BACK AND HAVING THE SHEATH EFFECT IN THE SKIRT. (TO BE FINISHED WITH A SQUARE, ROUND OR FANCY YOKE OUTLINE OR OPEN NECK AND WITH SLEEVES OF ANY DESIRED LENGTH AND WITH A SWEEP OR IN ROUND LENGTH.) (For Illustrations see Page 151.)

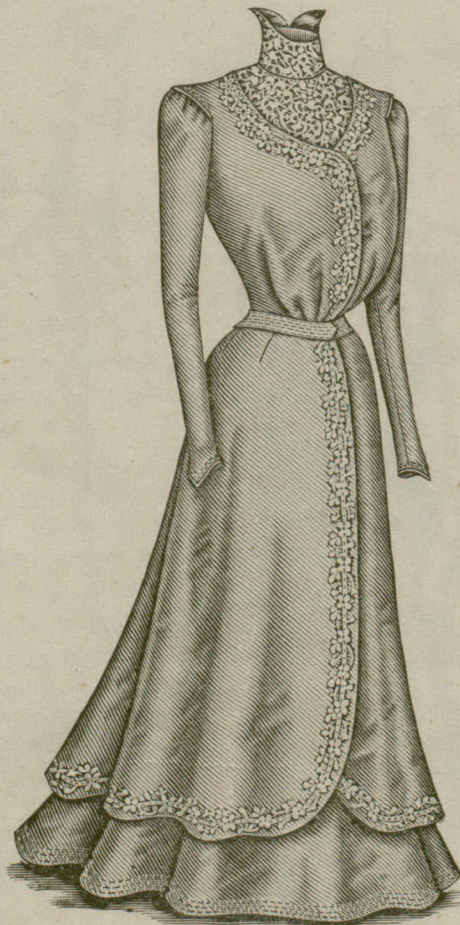
No. 3052.—This dress is again represented at figure No. 56 P in this magazine.

Princess gowns are greatly in demand; this simple design is here illustrated made of mode poplin and decorated with all-over lace and narrow braid. Curving side-front seams and under-arm gores are introduced in the absolutely snug adjustment of the design, which has the modish sheath effect in the skirt. At the top the dress is faced with all-over lace to simulate a fanciful pointed yoke, but it may be faced in square or round yoke outline or be made low-necked, as desired, provision being made in the pattern for the various changes. At the back the dress closes invisibly to yoke depth, but below the facing the closing is effected with buttons and button-holes down the entire length

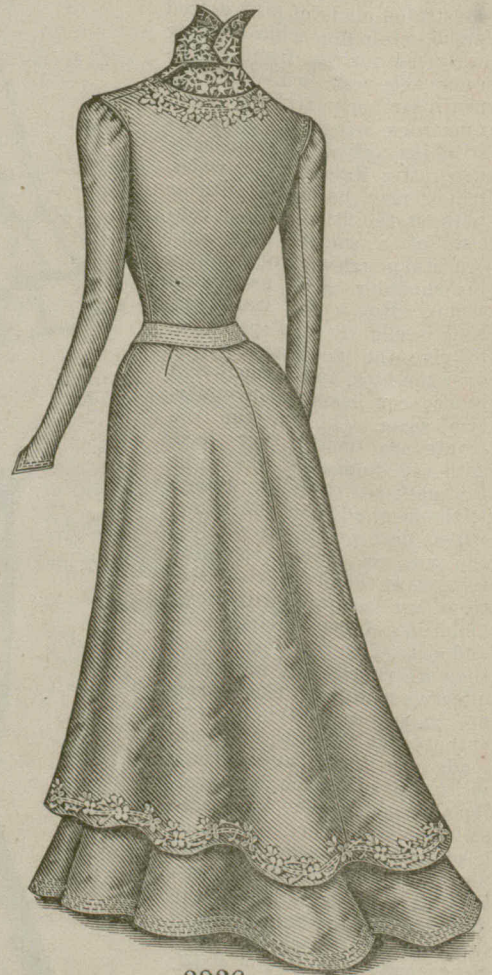
of the back, where the dress is gracefully trained. A fanciful stock, also closed invisibly at the back, is at the neck of the dress. The gathered two-seam sleeves are made over smooth linings; they are shaped to fall in rounding tabs well over the hands and may be faced in pointed cap effect at the top, perforations in the pattern indicating the proper outline. Hip conformers or pads should be worn with the design to insure a perfect fit.

A very handsome low-necked dinner gown for a slender matron may be made up by the mode if heliotrope or silver-gray peau de soie be selected for the dress; and lace appliqué or iridescent trimming may form the ornamentation. Cloth, cashmere and Bengaline are also suitable. A pretty device is to face the dress to yoke depth and the sleeves to cap depth with some sheer fabric.

We have pattern No. 3052 in seven sizes for la-



3036
Front View.



3036
Back View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING A CIRCULAR FLOUNCE AND TUNIC DRAPERY, THE SKIRT AND DRAPERY BEING WITHOUT FULNESS AT THE TOP. (For Description see Page 149.)

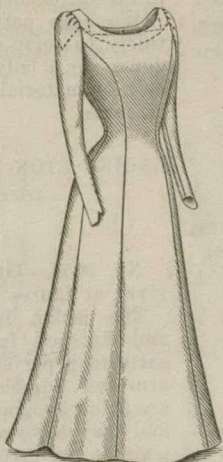
dies from thirty to forty-two inches, bust measure. For a lady of medium size, the dress needs seven yards and a half of goods forty inches wide, with five-eighths of a yard of all-over lace eighteen inches wide to cover the collar and for facing in yoke outline. Price of pattern, 1s. or 25 cents.

LADIES' PRINCESS DRESS, WITH GORED CENTER-FRONT CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) (For Illustrations see Page 152.)

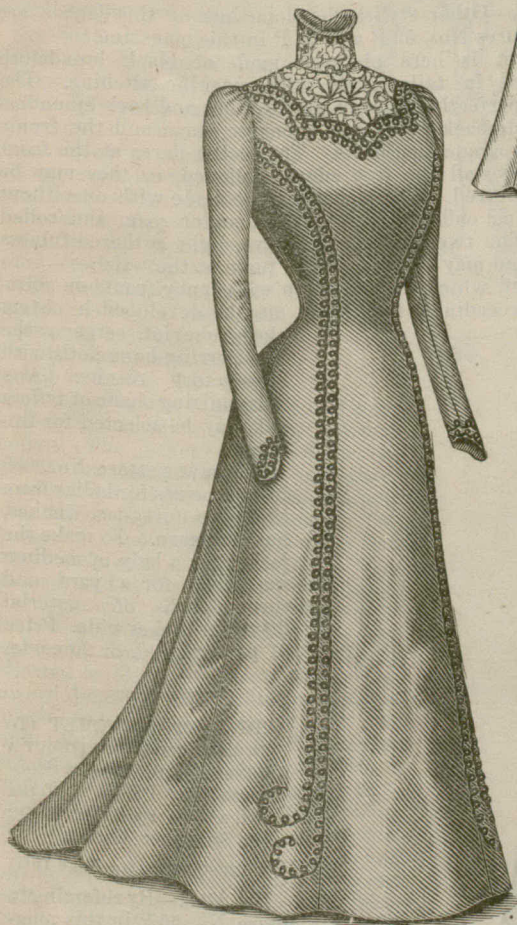
No. 3059.—At figure No. 50 P in this magazine this dress is again shown. The dress shows the close and perfect adjustment charac-

teristic of the Princess styles which are so popular this season. Light-weight sparrow-brown cashmere was employed in the present instance. The back is rather wide, being fitted with only a center seam, and is joined in shoulder seams to the front, which consists of side-fronts extending to the shoulders and a gored center-front, under-arm gores insuring close adjustment at the sides. The right center-front portion overlaps a narrow left center-front portion, and the closing is made to a desirable depth at the left side with buttons and button-holes arranged in groups of three. The

thirty to forty-four inches, bust measure. To make the dress for a lady of medium size, needs seven yards and three-fourths of material forty inches wide. Price of pattern, 1s. or 25 cents.



3052



3052

Front View.

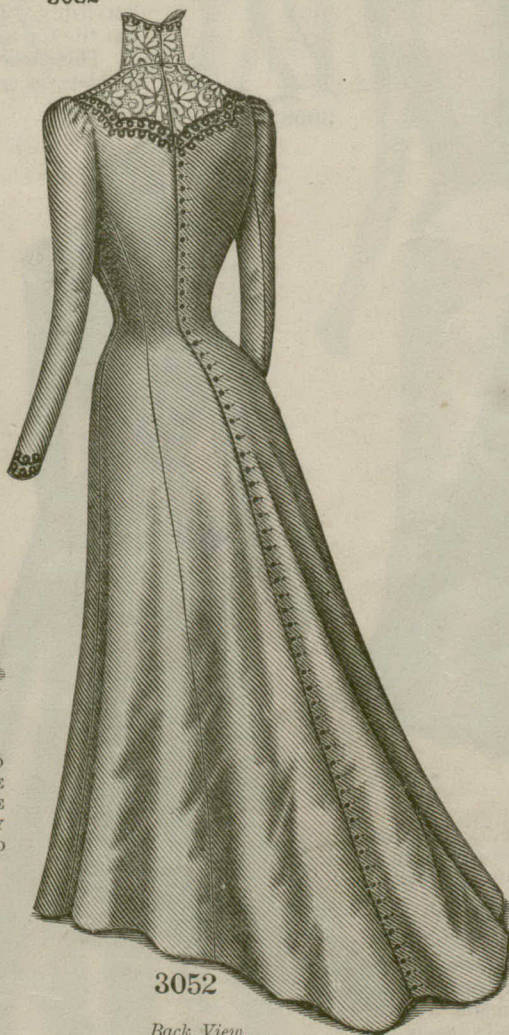
LADIES' PRINCESS DRESS, CLOSED AT THE BACK AND HAVING THE SHEATH EFFECT IN THE SKIRT. (TO BE FINISHED WITH A SQUARE, ROUND OR FANCY YOKE OUTLINE OR OPEN NECK AND WITH SLEEVES OF ANY DESIRED LENGTH, AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 150.)

dress ripples prettily at the sides and back below the hips and may be made with a sweep or in round length. Hip-pads should be worn to give becoming roundness to the figure. The neck is completed with a high standing collar that rises in a point back of each ear and closes invisibly at the back, where the ends are pointed. The two-seam sleeves are of the newest shaping, with slight gathered fulness at the top. They are made with smooth linings, and at the wrists the upper portions are shaped to extend over the hands in points.

Cornflower-blue silk poplin was used in developing an attractive dress of this style. The closing was concealed by guipure lace insertion, which also encircled the lower edge; and a handsome jabot of chiffon and lace falling from the neck relieved the severity of the design.

We have pattern No. 3059 in eight sizes for ladies from



3052

Back View.

for the sleeve facings, collar and yoke. Price of pattern, 1s. or 25 cents.

LADIES' TEA-GOWN OR WRAPPER, WITH FITTED FRONT BODY-LINING. (TO BE MADE WITH ETON FRONTS HAVING SCOLLOPED OR PLAIN LAPELS AND A STANDING COLLAR OR WITH FANCY FRONTS WITH TURN-DOWN COLLAR AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Illustrations see Page 154.)

No. 3047.—A different view of this graceful tea-gov. may

LADIES' PRINCESS POLONAISE, WITH APPLIED YOKE, AND SLEEVES THAT MAY BE MADE IN PLAIN OR DROP STYLE. (TO HAVE THE EDGES SCOLLOPED OR PLAIN.)

(For Illustrations see Page 153.)

No. 3073.—At figure No. 51 P in this magazine this polonaise is again represented.

Pale-lilac voile and fancy lilac and white silk are here united in the development of the polonaise, and guipure appliqué lace supplies the simple garniture. The polonaise extends nearly to the lower edge of the dress at the back and is shaped to be a trifle shorter at the front and sides; it is adjusted on the close and graceful lines which distinguish Princess styles. The back is perfectly fitted with a center seam, and under-arm gores give a smooth adjustment at the sides. The fronts consist of center-fronts and side-fronts smoothly fitted by seams extending from the shoulders

to the lower edge, and the invisible closing is made at the left side, the left center-front portions being narrower than the right and reaching only to the center. A smooth yoke, shaped by shoulder seams and in fanciful outline at the front and rounding at the back, is applied on the polonaise and closed along the left shoulder seam. A high, fancifully scalloped standing collar closed at the back is at the neck, but the pattern also provides for a plain standing collar. The sleeves are in two-seam style; they are gathered at the top and may be made plain or in drop style. The drop sleeve is arranged over a lining, and the upper portion is cut off at the top to reveal a smooth cap-facing arranged on the lining. The sleeves flare slightly at the wrists and extend over the hands in bell fashion. The edges of the polonaise may be plain or scalloped, both effects being illustrated.

We have pattern No. 3073 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the polonaise needs six yards and a fourth of material forty inches wide, with one yard of fancy silk twenty inches wide

be obtained by referring to figure No. 57P in this magazine.

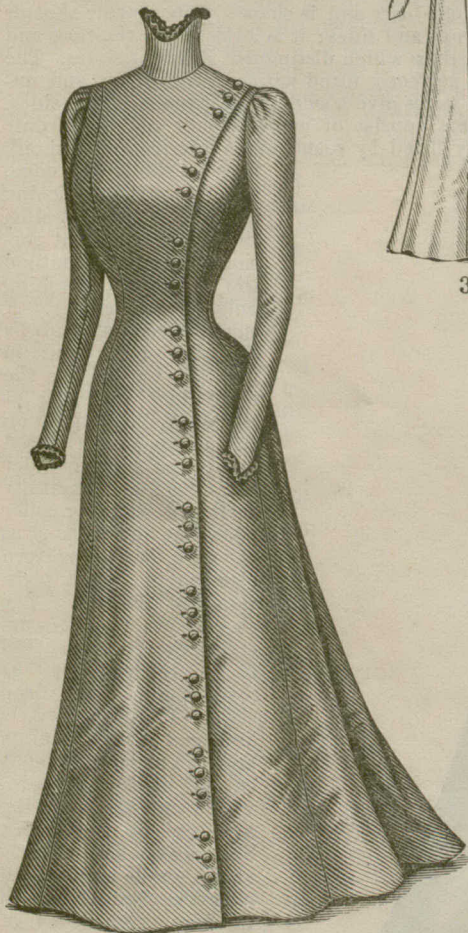
No woman's wardrobe is complete without at least one comfortable tea-gown or wrapper. Light-blue challis was here employed in developing the design, and shirred ribbon supplies the ornamentation. The perfect adjustment at the sides and back is secured by under-arm and side-back gores and a center seam, and below the hips the gown falls in ripples that are the result of the shaping. The loose fronts are gathered at the neck and may fall free over short dart-fitted lining-fronts closed at the center or

and insertion or appliques may be used for garniture with pleasing results. Braid and ruchings of chiffon are also appropriate for decorating the garment.

We have pattern No. 3047 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the tea-gown for a lady of medium size, calls for nine yards and a half of material thirty inches wide. Price of pattern, 1s. or 25 cents.



3059



3059

Front View.

LADIES' PRINCESS DRESS, WITH GORED CENTER-FRONT CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 150.)

be held in at the waist by belt straps included in the under-arm seams and crossed at the center. The garment may be made with Eton fronts having scalloped or plain lapels joined to their front edges and a standing collar, or with fancy fronts shaped to form a series of points and a turn-down collar. Both effects are shown in the accompanying illustrations. The two-seam sleeves have close linings and show the fashionable amount of gathered fullness at the top. The lower front corners of the Eton fronts may be square or round, and the gown may be made with a sweep or in round length.

Crêpe de Chine, cashmere, soft silk, fine dimité, lawn and other washable cotton fabrics will reproduce the garment attractively. If an elaborate tea-gown be desired, lace edging

LADIES' ETON JACKET. (TO BE MADE WITH PLAIN OR SCOLLOPED EDGES AND WITH OR WITHOUT THE FLARING COLLAR.)

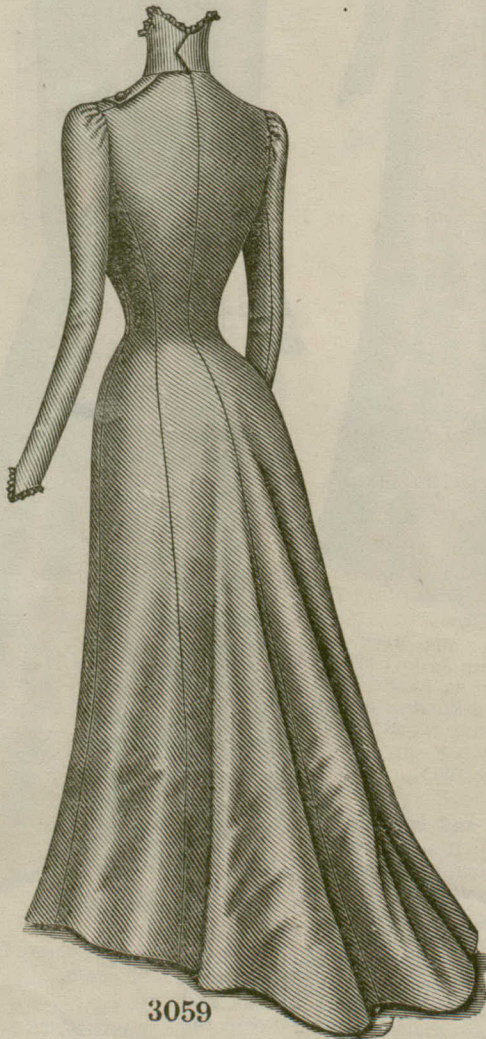
(For Illustrations see Page 155.)

No. 3058.—Other stylish developments of this jacket are given at figures Nos. 53 P and 60 P in this magazine.

The jacket is here pictured made of black broadcloth and finished in tailor style with machine-stitching. The garment is perfectly adjusted at the sides and back by under-arm and side-back gores and a center seam, and the fronts are fitted by single bust darts. The jacket flares at the front and may have all the free edges scalloped, or they may be plain if preferred. The jacket may be made with or without a high flaring collar shaped with a center seam and rolled stylishly. The two-seam sleeves have slight gathered fullness at the top and may be scalloped or plain at the wrist.

The jacket, which may be worn with fancy fronts or shirt-waists, is exceedingly nobby and may be developed in covert cloth, cheviot, serge or the new herring-bone cloth, with satisfactory results. Any harmonizing shade of taffeta silk may be selected for lining.

We have pattern No. 3058 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, calls for a yard and three-eighths of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3059

Back View.

LADIES' ETON JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, IN SCOLLOPED OR PLAIN OUTLINE AND WITH A FANCY OR PLAIN STANDING COLLAR.)

(For Illustrations see Page 155.)

No. 3018.—By referring to figure No. 55 P in this magazine, this jacket may be seen differently made up.

Roman-blue cloth was here employed in developing the stylish garment, and passementerie and rows of sou-tache braid supply the rich decoration. The jacket may be made with or without a seam at the center of the back and has dart-fitted fronts separated from the back by wide under-arm gores. The front and lower edges of the jacket are scalloped, and the high flare collar, which is seamed at the back, and the wrists of the two-seam sleeves are finished to correspond. The sleeves have slight gathered fullness at the top. If a scalloped effect be not desired,

the jacket may be made plain and have a plain standing collar. The fronts may be worn open or closed, as preferred.

All kinds of cloth will develop the jacket appropriately, and the finish may be in plain tailor style, or braid or appliqué

trimming may be added. A very stylish example of the mode is of biscuit cloth, with braid of a darker shade for trimming.

We have pattern No. 3018 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, calls for a yard and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' ETON JACKET, WITH VEST FRONTS. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM.) (For Illustrations see Page 155.)

No. 3044.—At figure No. 52 P in this number of THE DELINEATOR this jacket is shown differently made up.

Variety in the popular Eton styles is secured in this instance by the introduction of vest fronts. Rifle-green cloth was here selected for the jacket, with fancy vesting for the vest fronts and machine-stitching for a finish. The back may be made with or without a center seam and is connected with the dart-fitted fronts by wide side-back gores, and is extended slightly below the waist to form a scollop. The jacket reaches only to the waist at the sides and the side-back seams terminate a short distance above the lower edge, the corners being rounded. The fronts are becomingly curved away and flare widely over the vest fronts. They are reversed at the top in pointed lapels that form wide notches with the ends of the collar, which is shaped with a center seam. The vest fronts are perfectly adjusted by single bust darts and deepen toward the center in rounding outline below the waist; they are closed with buttons and button-holes at the center and are V necked and finished with a notched collar. The sleeves are in two-seam style and show the fashionable amount of gathered fulness at the top.

The design is exceptionally stylish and may be reproduced in all sorts of tailor cloths combined with fancy or plain piqué. A chemisette with standing collar will be worn with the jacket.

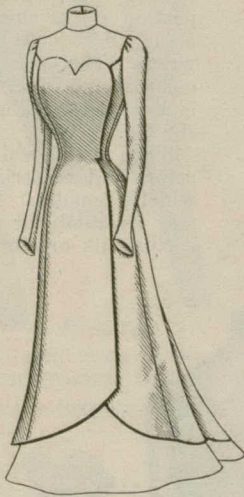
We have pattern No. 3044 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, calls for a yard and three-eighths of cloth fifty-four inches wide, with a yard and a fourth of fancy vesting twenty-seven inches wide for the vest fronts. Price of pattern, 10d. or 20 cents.

LADIES BASQUE-WAIST, WITH SMALL YOKE. (For Illustrations see Page 156.)

No. 3035.—Other views of this basque-waist are given at figures Nos. 46 P and 59 P in this magazine.

This dainty basque-waist is here illustrated made of bright-blue India silk and plain and tucked mousseline de soie, while a decorative finish is given by ruffles of the silk, ruchings, ribbon and bands of lace appliqué. The waist is made over a fitted lining and is shaped with a shallow back-yoke that points upward at the center and joins short shoulder yokes. At the back the waist is smooth below the yoke, with the slight fulness at the bottom collected in tiny plaits

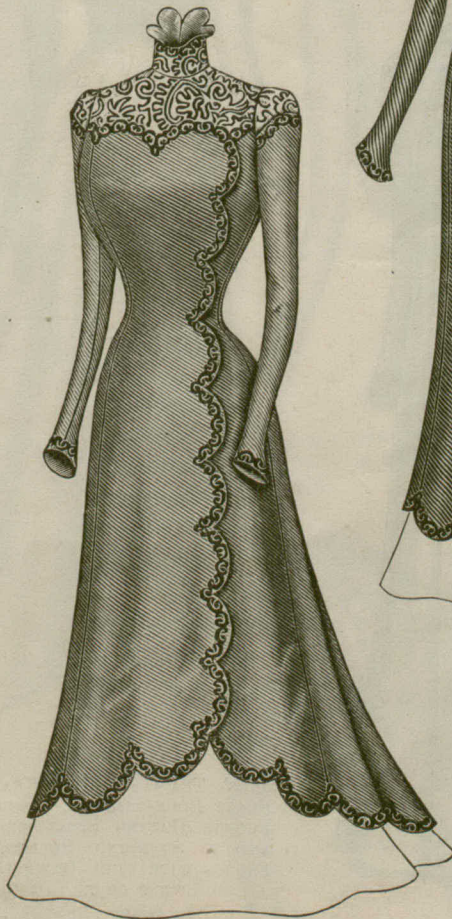
at the center. The back is joined to the fronts by under-arm seams, and the waist is smoothly fitted at the sides. The fronts are gathered at the top and bottom and puff out very slightly, and between their front edges a narrow vest is disclosed. The vest is gathered top and bottom, and the closing is made invisibly down the center of the front under a frill of the plain mousseline edged with silk baby-ribbon. The removable stock conceals the plain standing collar and is of the tucked mousseline; it is fashioned with a rounding scollop at each side and closes at the center of the back, the ends being pointed. The stock is softly edged with a ruching. The sleeve is very original, being in drop style. It is shaped with an inside and outside seam and has a



3073



3073



3073

Front View.



3073

Back View.

LADIES' PRINCESS POLONAISE, WITH APPLIED YOKE, AND SLEEVES THAT MAY BE MADE IN PLAIN OR DROPPED STYLE. (TO HAVE THE EDGES SCOLLOPED OR PLAIN.)

(For Description see Page 151.)

facing arranged on the upper side of the smooth lining, and below the facing the upper portion is gathered at each side, giving a draped effect. The wrists and the front edges of the fronts are decorated with

a ruffle of the silk. A crush belt completes the waist.

Batiste, lawn, crépon and all varieties of silk can be used to develop a basque-waist of this description, and lace, insertion, ribbon or passementerie will provide the decoration. A very dainty waist may be realized by combining mode nun's-vailing and apple-green silk, with cream appliqué for trimming,

We have pattern No. 3035 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, needs three yards of silk twenty inches wide, with three-fourths of a yard of tucked mousseline de soie eighteen inches wide for the yoke, stock and sleeve facings, and half a yard of plain mousseline de soie forty-five inches wide for the vest and frill. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE-WAIST, WITH YOKE.
(HAVING THE EFFECT OF A DROP BLOUSE AND SLEEVE WITH GUIMPE.)

(For Illustrations see Page 156.)

No. 3092.—At figure No. 45 P in this magazine this basque-waist is again represented.

There is a popular demand for waists with drop effects, and the example here shown is prettily developed in silk, all-over lace and velvet,

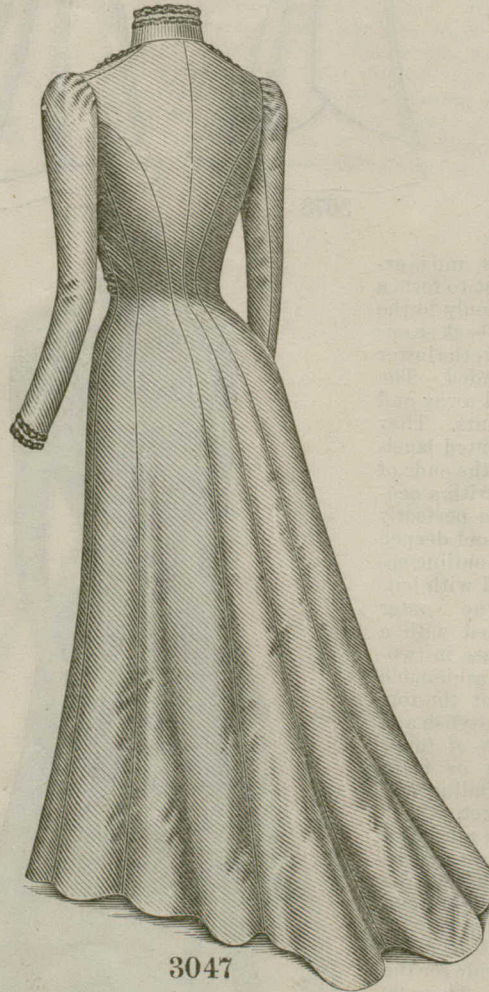
tom and puffs out prettily. The vest is tacked at the right side and closed at the left side. The full fronts flare broadly and are gathered at the bottom, where they pouch becomingly; they are extended to form pointed revers that are faced with velvet and ribbon-trimmed. The two-seam sleeves are in drop style, and the upper portion is cut off and deeply notched at the top to show a smooth facing applied to the upper portion of the close lining over which the sleeve is made; flare cuffs complete the sleeves about the wrists. The neck is finished with a fancy standing collar which is scooped about the upper edge and is deepest at the back, where it is closed. A crush belt is worn.

Since in this waist many pleasing combinations of colors and materials can be effected, it will prove widely popular. Fancy puffing, or spangled net may be used for the yoke and cap facing, while cotton, silk or cloth may be selected for the waist.

We have pattern No. 3092 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for four yards of material twenty inches wide, with seven-eighths of a yard of velvet twenty inches wide for the collar, for inside of cuffs and for facing the revers, and one yard of all-over lace eighteen inches wide to cover sleeve facings and yoke. Price of pattern, 10d. or 20 cents.

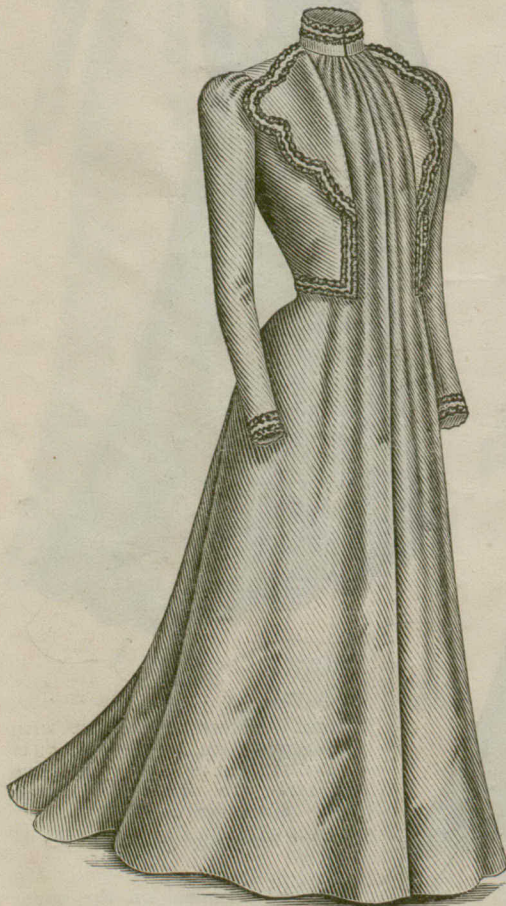


3047



3047

Back View.



3047

Front View.

LADIES' TEA-GOWN OR WRAPPER, WITH FITTED FRONT BODY-LINING. (TO BE MADE WITH ETON FRONTS HAVING SCOLOPED OR PLAIN LAPELS AND A STANDING COLLAR, OR WITH FANCY FRONTS WITH TURN-DOWN COLLAR AND WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 151.)

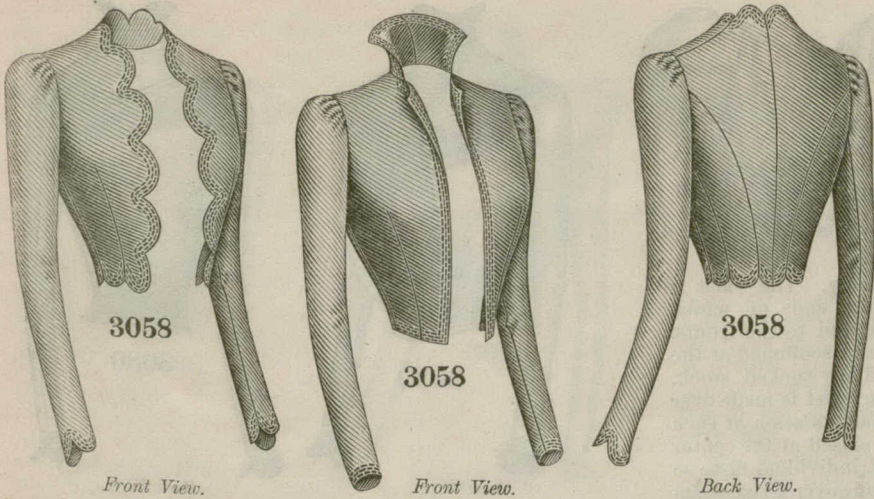
LADIES' BLOUSE-WAIST, WITH REMOVABLE VEST. (TO BE MADE WITH A SHAWL OR STOLE SAILOR-COLLAR.)
(For Illustrations see Page 156.)

No. 3080.—By referring to figure No. 47 P in this magazine, this blouse-waist may be seen differently made up.

Facings of blue piqué and narrow piqué braid decorate the trim waist, which in this instance is shown made of white piqué. The waist is adjusted by shoulder and under-arm seams and has a seamless back that is absolutely smooth at the top and bottom. The fronts are also plain at the top, but have gathered fulness at the lower edge, where it is allowed to blouse in a very attractive manner. On the waist is arranged a broad shawl-collar which extends to the bust in front, where it frames a removable vest that is perfectly plain and topped by a fanciful stock

while ruchings of gauze ribbon furnish a tasteful trimming. The waist is designed to give the effect of a drop blouse and sleeve with a guimpe. It is made over a fitted lining closed at the center of the front and shaped with a broad smooth yoke that closes invisibly along the left shoulder. The back is smooth at the top, but has slight fulness at the bottom laid in tiny backward-turning plaits at the center. Between the fronts is shown a full vest that is gathered at the top and bot-

closed invisibly at the back. The pattern also provides for a deep stole sailor-collar that may replace the shawl collar, if desired. Below the collar the waist closes with buttons and button-holes, the latter being made in small rounding tabs that are tacked underneath to the right front. The blouse-waist is lengthened by a narrow shaped belt seamed at the back and invisibly closed at the front. Rounding tabs of blue piqué complete the two-seam sleeves, which are gathered at the top.



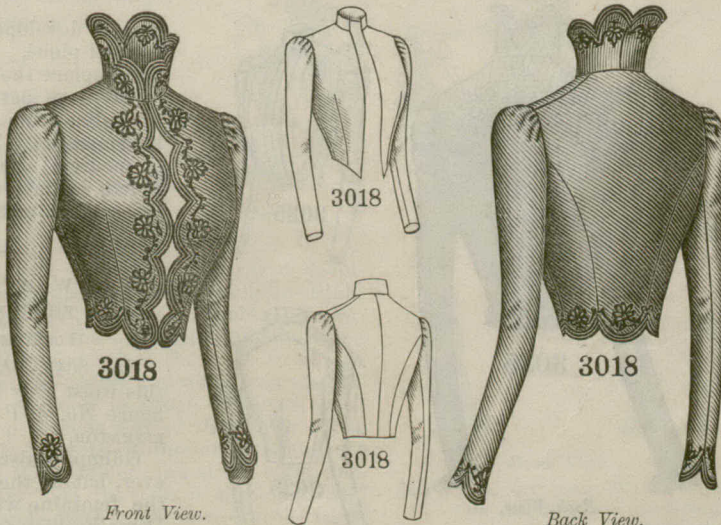
3058
3058
3058
Front View. *Front View.* *Back View.*
LADIES' ETON JACKET. (TO BE MADE WITH PLAIN OR SCOLLOPED EDGES AND WITH OR WITHOUT THE FLARING COLLAR.)
(For Description see Page 152.)

A jaunty ribbon bow appears at the front just below the collar.

A pretty touch may be added to a cloth waist made up by the mode by facing the entire collar with satin and ornamenting it with lace appliqué. Nun's-veiling, cashmere, etc., may be used for the design with admirable results.

We have pattern No. 3080 in seven sizes for ladies from thirty to forty-two inches, to bust measure. To make the blouse-waist for a lady of medium size, needs three yards and three-fourths of light piqué twenty-seven inches wide, with three-eighths of a yard of dark piqué in the same width for

the cuffs and a band to trim the sailor collar. Price of pattern, 10d. or 20 cents.

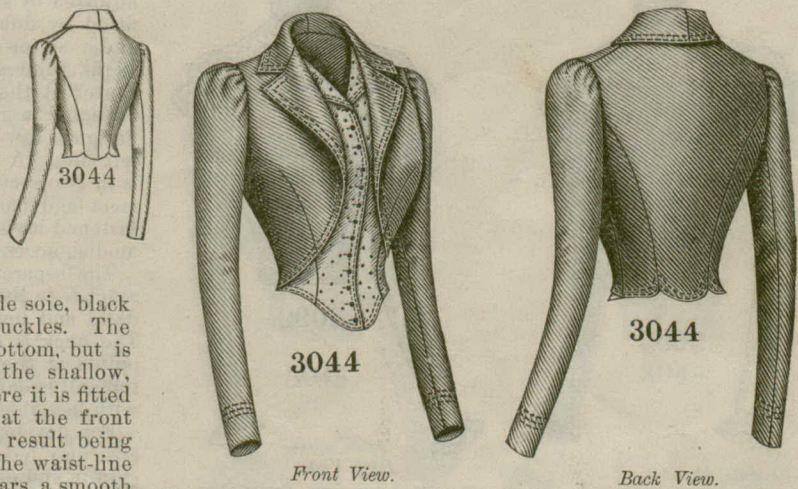


3018
3018
3018
Front View. *Back View.*
LADIES' ETON JACKET. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM, IN SCOLLOPED OR PLAIN OUTLINE AND WITH A FANCY OR PLAIN STANDING COLLAR.)
(For Description see Page 152.)

LADIES' BASQUE-WAIST.

(For Illustrations see Page 157.)

No. 3066.—Many of the most stylish waists of the season show a combination of heavy and sheer fabrics. How skilfully these can be associated is illustrated in the waist here pictured made of mauve crêpe de Chine and velvet in a deeper tone of the same color and decorated with ruches of mauve mousseline de soie, black velvet ribbon, bands of lace appliqué and gold buckles. The back of the waist has gathered fulness at the bottom, but is smooth at the top, where it is cut low to reveal the shallow, round yoke. The waist is plain at the sides, where it is fitted by under-arm seams, but has desirable fulness at the front which falls in diagonal folds over the bust, this result being obtained by the introduction of gathers both at the waist-line and at the arm-holes. Between the fronts appears a smooth pointed vest that extends almost to the waist-line and closes invisibly at the left side, as does also the plain standing collar. An elaborate touch is added by the rippling Bertha bretelles, seamed at the center, that outline the vest and smooth yoke at the back. They fall gracefully over the smooth sleeve-caps that stand out over the gathered tops of the two-seam sleeves,



3044
3044
3044
Front View. *Back View.*
LADIES' ETON JACKET, WITH VEST-FRONT. (TO BE MADE WITH OR WITHOUT A CENTER-BACK SEAM.)
(For Description see Page 153.)

which are made over two-seam linings. Fanciful cuffs complete the sleeves of the waist, which is adjusted over a short lining fitted by single bust darts, under-arm and side-back gores and a center seam. With the design is worn an odd girdle closed invisibly at the left side. The girdle, which is perfectly smooth, is wide at the front, where it is pointed at the upper edge, but somewhat narrow at the back and sides.

Liberty satin and tuck-shirred chiffon may be associated in the waist, for which flexible cloth, nun's-veiling, foulard, etc., are also appropriate.

We have pattern No. 3066 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, calls for a yard and seven-eighths of crêpe de Chine forty-five inches wide, with three-fourths of a yard of velvet twenty inches wide for the back-yoke, vest, girdle and collar. Price of pattern, 10d. or 20 cts.

LADIES' FANCY WAIST, WITH STOLE SAILOR-COLLAR TO HAVE THE EDGES PLAIN OR SCOLLOPED. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

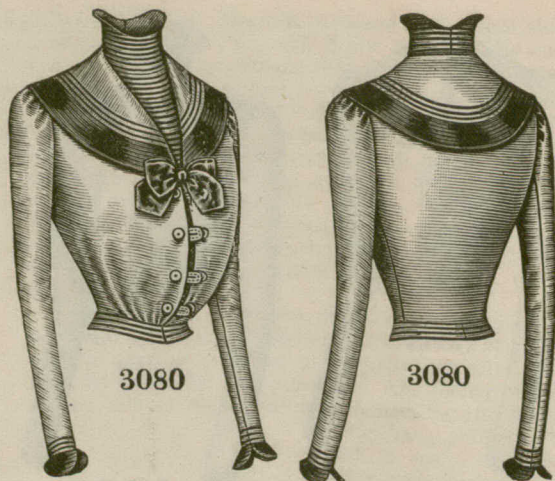
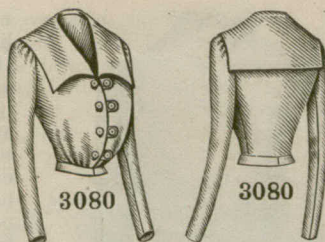
(For Illustrations see Page 157.)

No. 3091.—At figure No. 58P in this magazine this waist is again seen.

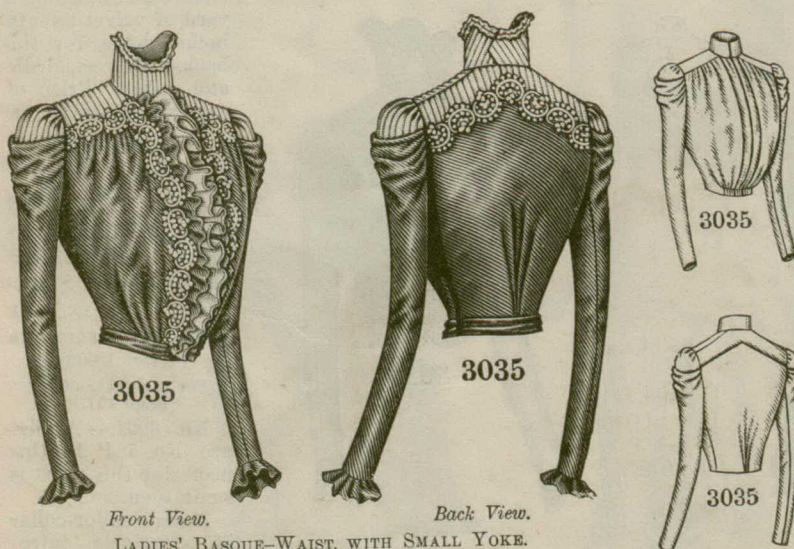
A stole sailor-collar is effectively introduced in the attractive waist here pictured made of pale

heliotrope lawn and embellished with embroidered edging and insertion. At the back the waist, which is adjusted by under-

arm and shoulder seams, is stylishly smooth, save for slight gathered fulness at the waist-line. At the front, however, the design is more fanciful and consists of a full vest that shows a cluster of fine tucks at the top and is sewed underneath to the right front and closed beneath the left front. At the waist-line both the fronts and vest are gathered and puff out modishly. The waist is distinguished by a broad sailor-collar, the ends of which extend to the bust in stole effect and are sewed to the fronts. At the back the collar, which may be plain or scalloped at the edges, is included in the seam with the finely tucked stock, which closes invisibly at the left side. The waist is made over a short lining that is fitted by single bust darts, a seam at each side and one at the center of the back and closed at the center of the front; the lining may be omitted, if individual taste so dictates. The two-seam sleeve, which is made over a two-seam lining, is comfortably small and is gathered at the top. A ribbon belt fastened with a fanciful buckle finishes the waist.



3080 3080
3080 3080
Front View. *Back View.*
LADIES' BLOUSE-WAIST, WITH REMOVABLE VEST. (TO BE MADE WITH A SHAWL OR STOLE SAILOR COLLAR.)
(For Description see Page 154.)



3035 3035
3035 3035
Front View. *Back View.*
LADIES' BASQUE-WAIST, WITH SMALL YOKE.
(For Description see Page 153.)

may be developed in all-over embroidery or colored piqué. A ribbon stock or lace scarf may replace the stock, if desired.
We have pattern No. 3091 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for two yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WAIST, WITH SEPARATE GUMPE THAT MAY BE OMITTED.
(For Illustrations see Page 157.)

No. 3048.—A different development of this waist may be obtained by referring to figure No. 49 P in this number of THE DELINEATOR.



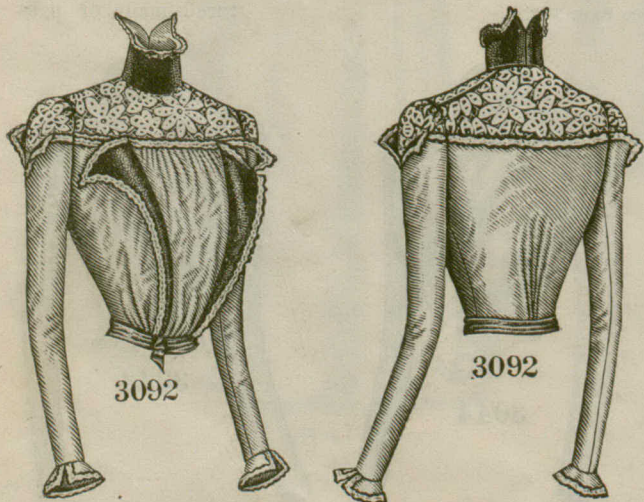
3035

Guimpe-waists are more in evidence than ever, but as they are decidedly convenient the feminine world will not quarrel with Dame Fashion for such an edict. The waist is here portrayed made of figured dimity and decorated with lace-edged self-ruffles, and the guimpe is developed in fancy white lawn tucking. The waist is simply constructed and is adjusted by shoulder and under-arm seams over a tight lining fitted by double bust darts, under-arm and side-back gores and a center seam. The waist is smooth at the top, but has slight fulness at the bottom which is drawn well to the center at the back by tiny plaits; at the front the fulness is collected in gathers and allowed to blouse attractively. The design is low-necked and sleeveless and closes invisibly at the left side. A feature of the mode is the smooth Bertha, which is in two sections; it may be plain or scalloped, and its ends meet and flare at the shoulders. A wrinkled belt of ribbon fastened invisibly at the left side and a jaunty ribbon bow are modish accessories of the design.

The separate guimpe is absolutely smooth and plain and reaches to the waist-line. It is simply adjusted by single bust darts and under-arm gores and closes invisibly at the back. The neck is completed by a fanciful stock that rises in high points at the sides. The two-seam sleeve is gathered at the top and is daintily trimmed at the wrist by a self ruffle edged with lace that falls softly over the hand.

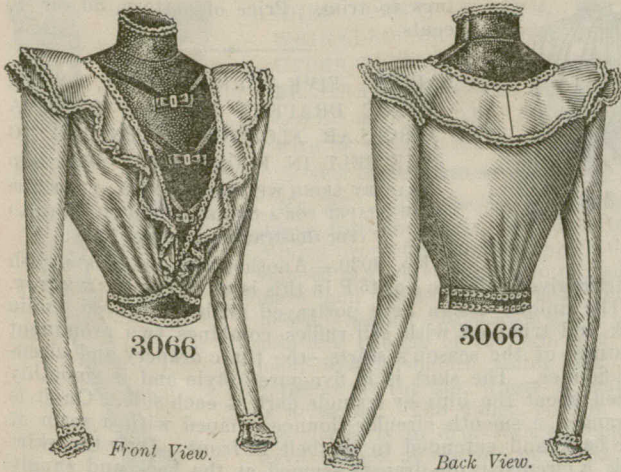
For developing such a waist cloth, Liberty satin, foulard, etc., may be employed, while tugged silk, mull, all-over lace, chiffon and other sheer fabrics are appropriate for the guimpe. The Bertha of an evening waist of corn-colored silk was composed of rows of fine white insertion.

We have pattern No. 3048 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for a yard and five-eighths of material thirty inches wide. The guimpe needs a yard and



3092 3092
Front View. *Back View.*
LADIES' BASQUE-WAIST, WITH YOKE. (HAVING THE EFFECT OF A DROP BLOUSE AND SLEEVE WITH GUMPE.)
(For Description see Page 154.)

The mode may be duplicated in nun's-veiling, foulard, dimity, etc. The collar of a piqué waist made up by the design



3066

3066

3066

Front View.

Back View.

LADIES' BASQUE-WAIST.

(For Description see Page 155.)

the slightest fulness at the top, where it is adjusted by three darts at each side. The back-gores are very narrow at the top, and over the skirt is arranged a graceful tunic over-skirt consisting of a narrow front-gore and two wide circular sections which are scalloped at the lower edge, the front scallop being deeper than the side scallops, though it may be of the same depth if desired. At the top the over-skirt fits without a wrinkle, the snug adjustment being insured by the use of two darts at each side. At the back the skirt, which is made with a slight sweep, falls in folds, and in the medium sizes measures about three yards and a fourth at the lower edge. With this type of skirt a hip conformer or pad should be worn if the figure be slight. Four deep ruffles trim the bottom of the skirt, and a narrow ruffle follows the edges of the over-skirt.

The design may be reproduced in crêpe de Chine, foulard and other soft, flexible materials, and decoration may be provided by ruches of chiffon, ribbon, quilling, etc.

We have pattern No. 3060 in seven sizes for ladies from

seven-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

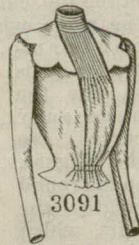
LADIES' SHIRT-WAIST, WITH REMOVABLE STOCK. (TO BE MADE WITH THE FRONTS BIAS OR STRAIGHT.)
(For Illustrations see Page 158.)

No. 3017. — Another view of this stylish shirt-waist is given at figure No. 48 P in this number of THE DELINEATOR.

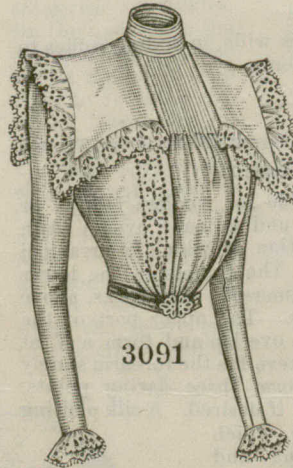
The fronts of the trim shirt-waist here portrayed developed in striped percale and finished with machine-stitching may be made bias or straight, both styles being popular. It is adjusted by under-arm and shoulder seams and is closed with studs through a box-plait formed in the right front. A pointed, bias yoke seamed at the center and made over a seamless lining supports the short back, in which two backward-turning plaits are taken up at each side of the center. The waist is smooth at the sides, but the fronts are full and are gathered at the neck, along the shoulders and at the waist-line, where they puff out slightly. At the neck is a shaped band over which is worn a removable stock-collar closed at the back. The customary slash finished with an underlap and pointed overlap is made in the one-piece sleeve, which is gathered at the top and bottom and completed by a straight link cuff. A leather belt fastened with an oval buckle encircles the waist.

Any of the new shirtings, such as dimity, lawn, cheviot, linen, etc., are appropriate for the design, with which may be worn a white linen collar.

We have pattern No. 3017 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, calls for two yards and a half of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

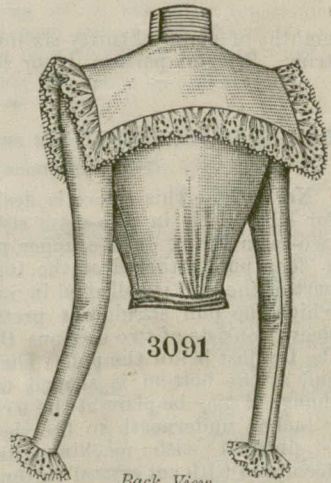


3091



3091

Front View.



3091

Back View.

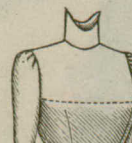
LADIES' FANCY SHIRT-WAIST, WITH STOLE SAILOR-COLLAR TO HAVE THE EDGES PLAIN OR SCOLLOPED. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

The price of the pattern is 10d. or 20 cents. By using the Pattern Check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

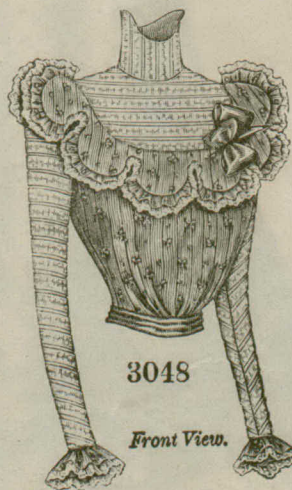
(For Description see Page 155.)



3048

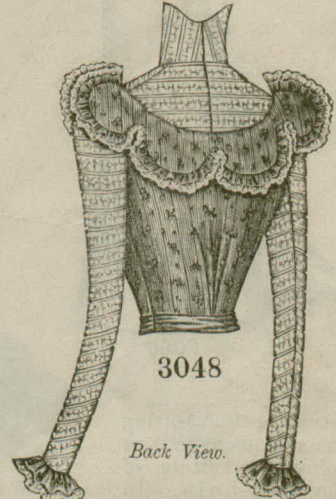


3048



3048

Front View.



3048

Back View.

LADIES' WAIST, WITH SEPARATE GUIMPE THAT MAY BE OMITTED.

(For Description see Page 156.)

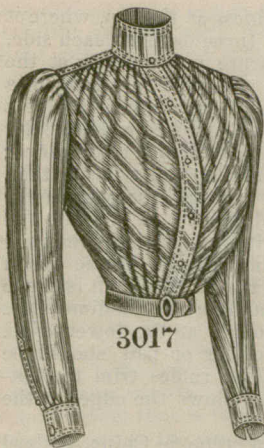
LADIES' FIVE-GORED SKIRT, WITH SCOLLOPED OVER-SKIRT (BOTH WITHOUT FULNESS AT THE TOP). THE FRONT SCOLLOPS BEING PERFORATED FOR SHORTER DEPTH.

(For Illustrations see Page 158.)

No. 3060. — A different view of this skirt is given at figure No. 55 P in this magazine.

A novel modification of the tunic skirt, which is more and more in evidence as the season advances, is here pictured made of white Swiss showing a tiny black dot and decorated with self-ruffles edged with black baby-ribbon. The skirt is in five-gored style and is without

twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, needs twelve yards and five-



3017

Front View.



3017

Back View.

LADIES' SHIRT-WAIST, WITH REMOVABLE STOCK. (TO BE MADE WITH THE FRONTS BIAS OR STRAIGHT.)

(For Description see Page 157.)

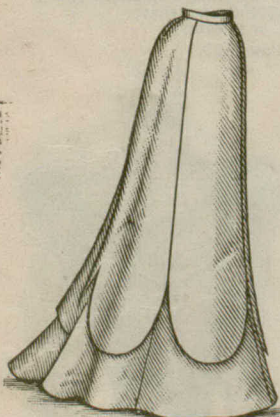
eighths of material thirty-six inches wide, including ruffles to trim. Price of pattern, 1s. or 25 cents.

LADIES' DRESS SLEEVE. (TO BE PLAIN OR FANCY AT THE WRIST.)

(For Illustrations see Page 159.)

No. 3078.—This sleeve is desirable for woollen fabrics or for silk. It is in two-seam style and is made over a plain two-seam lining on the upper portion of which is arranged a deep puff gathered at the top. The fulness in the lower part of the puff is collected in innumerable tiny tucks, above which the puff stands out prettily. The upper part of the sleeve consists of two sections that overlap and form a V at the top just below the puff. The sleeve fits the forearm snugly and at the bottom is shaped to form three flaring points, though it may be plain at the wrist, if desired. A silk plaiting is tacked underneath to the sleeve, which is finished with machine-stitching and decorated with cut crystal buttons arranged in groups of three.

We have pattern No. 3078 in seven sizes for ladies from ten to sixteen inches, arm



3060

measure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches, as described, needs a yard of dress goods forty inches wide, with a yard of silk twenty inches wide for the puffs and for plait-



3060

Side-Front View.



3060

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH SCOLLOPED OVERSKIRT (BOTH WITHOUT FULNESS AT THE TOP), THE FRONT SCOLLOPS BEING PERFORATED FOR SHORTER DEPTH.

(For Description see Page 157.)

at the lower edge in the medium sizes. Soft flexible cloth, foulard, organdy and similar fabrics will desirably develop the design, which may be decorated with lace appliqué, ribbon, ruches of chiffon, etc.

We have pattern No. 3030 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, calls for ten yards and three-eighths of material twenty inches wide, including for ruffles two inches wide to trim. Price of pattern, 1s. or 25 cents.

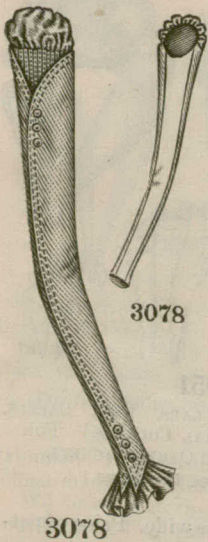
ings to trim. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, WITH TUNIC DRAPERY FALLING OVER A CIRCULAR FLOUNCE EXTENDING TO THE BELT IN FRONT. (THE SKIRT AND DRAPERY BEING WITHOUT FULNESS AT THE TOP AND SHAPED FOR A SWEEP OR ROUND LENGTH.) (For Illustrations see Page 159.)



3017

No. 3030.—Another view of this stylish skirt is given at figure No. 46 P in this issue of THE DELINEATOR. The unique design here portrayed made of figured India silk and trimmed with self-ruffles combines two prominent features of the season's skirts—the tunic drapery and circular flounce. The skirt is in five-gored style and is smoothly fitted about the hips by a single dart at each side. On it is arranged a smooth circular flounce, shaped with a seam at the back and extended to the belt in front. Over the skirt falls a circular tunic-drapery seamed at the back and snugly adjusted at the top by hip darts. The drapery meets at the belt in front and rounds away prettily toward the back; both the skirt and the drapery are without the slightest fulness at the top, but fall in soft graceful folds below the hips. With the mode, which is made with a sweep, should be worn hip conformers or pads to give the necessary curves to the figure. In the round length the skirt, which closes invisibly at the left side under the tunic, measures about three yards and a fourth, round



3078

LADIES' DRESS SLEEVE.
(TO BE PLAIN OR FANCY
AT THE WRIST.)

(For Description see
Page 158.)

rics are suitable, and all-over lace, plain or fancy tucking may be used for the facing.

LADIES' DRESS SLEEVE, WITH WRINKLED OR SMOOTH DROP UPPER-POR-TION, THE LATTER TO BE STRAIGHT ACROSS OR SCOLLOPED AT THE TOP. (TO BE MADE WITH OR WITHOUT THE FLARING CUFF)

(For Illustrations see this Page.)

No. 3071.—This perfectly adjusted sleeve introduces the new and becoming drop effect and is shown developed in a combination of blue cashmere and white corded silk. The sleeve is shaped with a seam at the inside and outside of the arm and is made over a smooth lining that is gathered at the top, where a facing is arranged. The upper portion of the sleeve is in drop style and may have fulness at the top collected in gathers at the side edges above the seams to produce a draped effect, or it may be smooth and straight across at the top or scooped. A band of appliqué lace decorates the sleeve, and the wrist may be completed with a circular cuff that ripples over the hand.

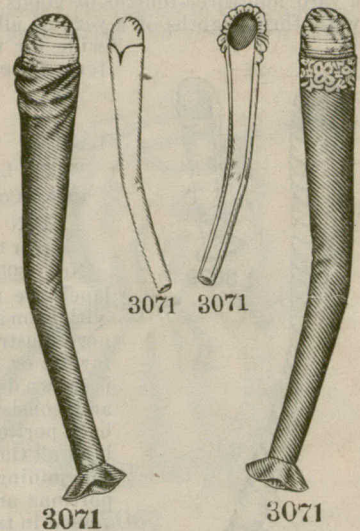
The sleeve should correspond with the dress of which it is to comprise a part. Silk, woollen and cotton fabrics are suitable, and all-over lace, plain or fancy tucking may be used for the facing. The cuff may be trimmed if liked.

We have pattern No. 3071 in seven sizes for ladies from ten to sixteen inches, arm meas-

LADIES' DRESS SLEEVE, HAVING A ONE-SEAM MOUSQUETAIRE OVER-POR-TION IN DROP STYLE. (TO BE MADE WITH OR WITHOUT THE CUFF AND IN FULL OR ELBOW LENGTH.)

(For Illustrations see Page 160.)

No. 3079.—This unique and becoming sleeve is pictured made of a combination of blue chiffon and white lace over silk. The one-seam mousquetaire over-portion has abundant fulness that is collected in gathers along the seam edges and forms becoming crosswise wrinkles. On the upper side the over-portion is shaped low at the top in drop style to reveal a cap facing arranged on the close-fitting two-seam lining, which is gathered at the top. The full-length sleeve is finished at the wrist with a smooth circular cuff that is the back of the wrist over the hand. The rated with a frill of a ribbon bow is tacked at the back of the sired, the sleeve may to the elbow and be



3071 3071

3071

3071

LADIES' DRESS SLEEVE, WITH WRINKLED OR SMOOTH DROP UPPER-POR-TION, THE LATTER TO BE STRAIGHT ACROSS OR SCOLLOPED AT THE TOP. (TO BE MADE WITH OR WITHOUT THE FLARING CUFF.)

(For Description see this Page.)

deepest at and flares cuff is decorated with ribbon, and to the sleeve wrist. If extend only finished with a deep frill. The sleeve may be reproduced in any soft silk, woollen or cotton goods combined with lace net.

We have pattern No. 3079 in seven

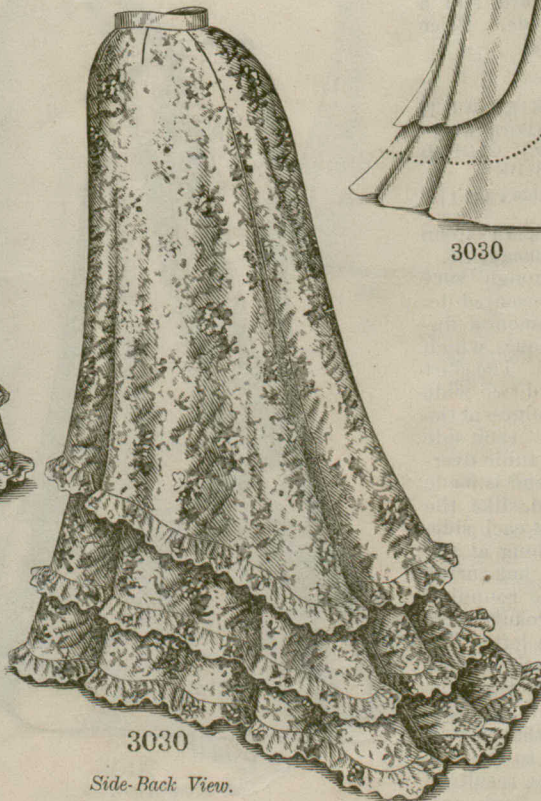


3030

Side-Front View.

LADIES' FIVE-GORED SKIRT, WITH TUNIC DRAPERY FALLING OVER A CIRCULAR FLOUNCE EXTENDING TO THE BELT IN FRONT. (THE SKIRT AND DRAPERY BEING WITHOUT FULNESS AT THE TOP AND SHAPED FOR A SWEEP OR ROUND LENGTH.)

(For Description see Page 158.)

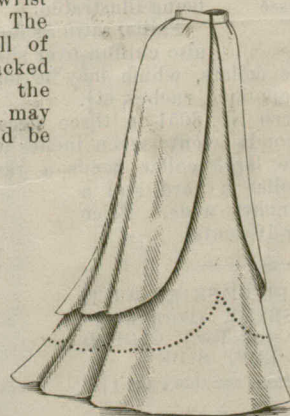


3030

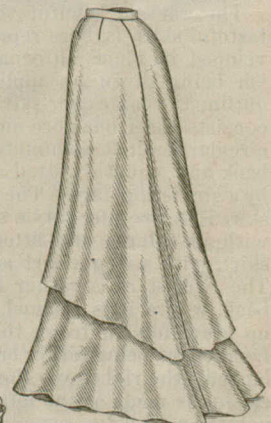
Side-Back View.

ure, measuring the arm about an inch below the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven ins., as described, needs three-fourths of a yard of goods forty ins. wide, with half a yard of silk twenty ins. wide for the facing and to line the cuffs. Price, 5d. or 10 cents.

the bottom of the arm-hole. To make a pair of sleeves for a lady whose arm measures eleven inches, as described, needs



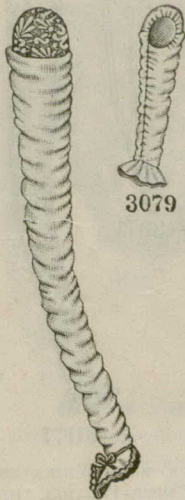
3030



3030

sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below

a yard and three-fourths of goods twenty-seven inches wide, with three-eighths of a yard of all-over lace eighteen inches wide for the facings. Price of pattern, 5d. or 10 cents.



3079

LADIES' DRESS SLEEVE, HAVING A ONE-SEAM MOUSQUETAIRE OVER-PORTION IN DROP STYLE. (TO BE MADE WITH OR WITHOUT THE CUFF AND IN FULL OR ELBOW LENGTH.)

(For Description see Page 159.)

LADIES' LAFAYETTE COLLARS, WITH LAPELS. (KNOWN AS THE ADMIRAL COLLARS.) FOR WEAR WITH ETON AND OTHER JACKETS.

(For Illustrations see this Page.)

No. 3051.—Separate collars and lapels are now very popular for wear with Eton and other jackets, and those here illustrated are known as the Lafayette or Admiral. The large collar is shown developed in light-blue piqué and consists of two front and two back portions. White lawn is used to bind all the edges and also to conceal the joining of the parts. The front portions are deeply notched and reversed in tapering lapels, above which the collar is fancifully scalloped and the outer edges gracefully rolled.

The smaller collar is made of white silk and trimmed with black silk-and-tinsel cord and finished with machine-stitching. It is also in four joined sections and corresponds in style with the larger collar, but the revers are shallower and have rounding upper corners. Both collars may be deeply rolled if desired, the different effects being illustrated.

Faille, satin or fancy reversing and also chiffon over silk or satin are appropriate for the collars, which may be made elaborate by spangled or lace appliqué, ruches, etc.

We have pattern No. 3051 in three sizes; small, medium and large. Of goods twenty-seven inches wide for a lady of medium size, the large collar needs a yard and a fourth; and the small collar a yard and a fourth twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' THREE-PIECE SKIRT, WITH TUNIC OVER-SKIRT. (BOTH WITHOUT FULNESS AT THE TOP.) CLOSED AT THE LEFT SIDE.

(For Illustrations see this Page.)

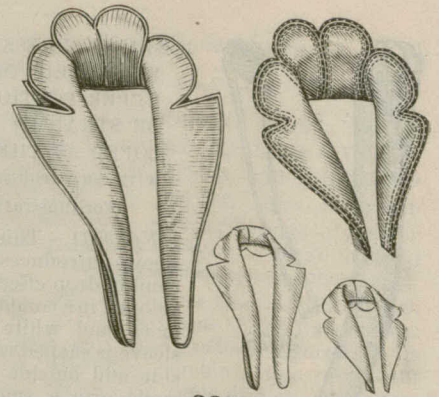
No. 3040.—This skirt is again shown at figure No. 47 P in this magazine.

The rather fanciful though very tasteful skirt is here represented developed in piqué, an ornamental finish being given by appliqué which outline the tunic over-skirt. The skirt consists of a front-gore and two wide circular sections without fulness at the back and smoothly fitted at each side by a single hip dart. The tunic over-skirt is in two-piece style and is made without fulness and fitted, like the skirt, with a single dart at each side. The over-skirt is rather long at the back, where it is seamed, but curves up gracefully in front, the rounding front edges being rather broadly overlapped—the right over the left. The closing is made at the left side, small pointed tabs being sewed to the right edge of the over-skirt, and in them button-holes are worked that fasten over pearl buttons sewed to the left side. Ripples that are the result of the shaping appear at the back and side of the skirt. With a skirt that is so smoothly fitted it is a good idea to wear a skirt extender or small bustle to secure the correctly rounded outline. The skirt

in the medium sizes measures three yards and a half round at the foot.

This style of skirt will develop well in cotton, silk or woollen fabrics, and any style of trimming may be added.

We have pattern No. 3040 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt will need seven yards of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



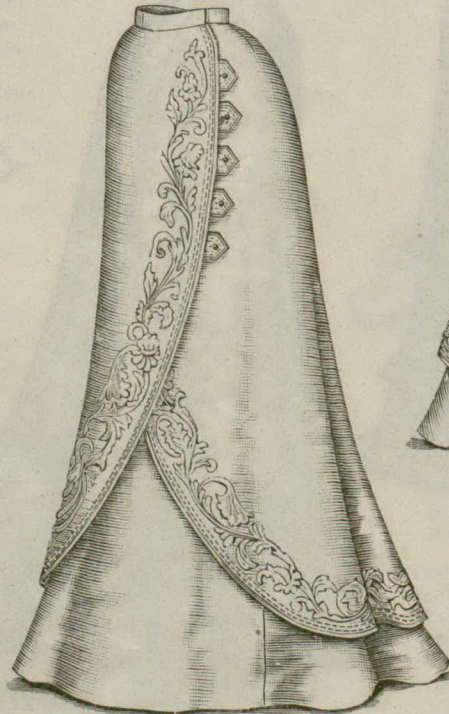
3051

LADIES' LAFAYETTE COLLARS, WITH LAPELS. (KNOWN AS THE ADMIRAL COLLARS.) FOR WEAR WITH ETON AND OTHER JACKETS. (For Description see this Page.)

LADIES' NOTCHED COLLARS AND LAPELS, EXTENDING TO THE WAIST OR BUST. (TO BE USED FOR SHAPING BASQUES, WAISTS, ETC., IN LAPELS.)

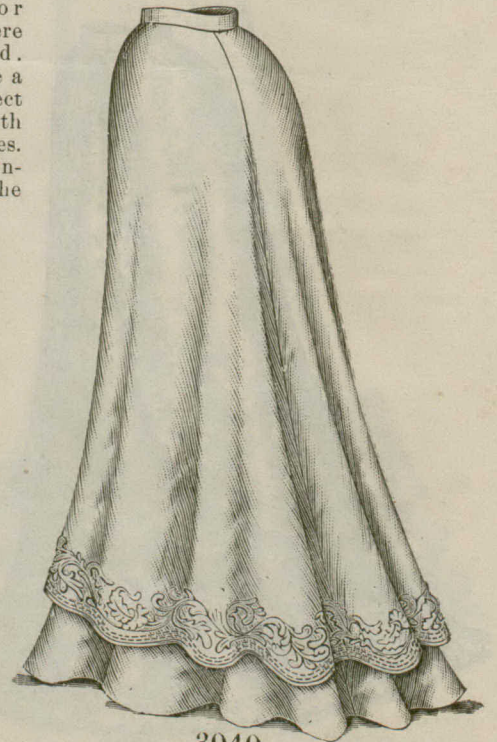
(For Illustrations see Page 161.)

No. 3050.—Two stylish examples of notched collars and lapels for single-breasted basques or waists are here illustrated. They produce a dressy effect when worn with simple bodices. One style is finished about the



3040

Side-Front View.



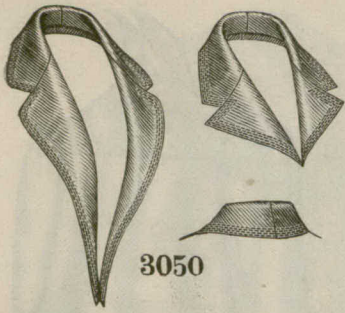
3040

Side-Back View.

LADIES' THREE-PIECE SKIRT, WITH TUNIC OVER-SKIRT. (BOTH WITHOUT FULNESS AT THE TOP.) CLOSED AT THE LEFT SIDE.

(For Description see this Page.)

outer edges by several rows of machine-stitching and consists of a small rolling collar seamed at the center and having rounding corners that form wide notches with the ends of the lapels, which extend to the waist-line. The upper corners of the revers are also rounding to correspond with the collar, and the revers taper almost to



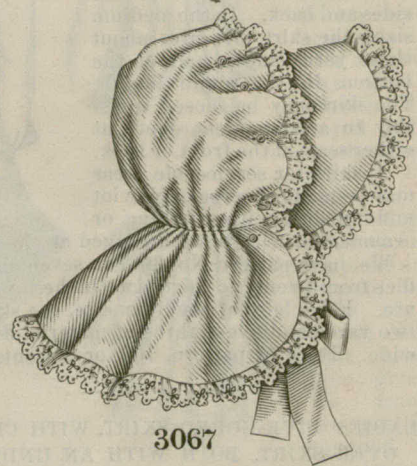
3050

LADIES' NOTCHED COLLARS AND LAPELS, EXTENDING TO THE WAIST OR BUST. (TO BE USED FOR SHAPING BASQUES, WAISTS, ETC., IN LAPELS.)
(For Description see Page 160.)

trimmed with braid, passementerie, ribbon or embroidery. Those made of white or tinted piqué are particularly pleasing. We have pattern No. 3050 in three sizes, small, medium and large. The quantities for these collars and lapels are not given because the amount required for them varies according to the way the collars and lapels are made up. Price of pattern, 5d. or 10 cents.

points at the lower ends, where they meet. The other style shows a rolling collar, also seamed at the back, but shaped with pointed corners that form small notches with the ends of short pointed revers that only reach to the bust. Stitching also finishes the edges of this collar and lapels. These adjuncts will be used for remodelling and will be of some color or material which will contrast effectively with the waist or basque. They may be simply finished as in the illustrations or

wearer a coquettish appearance. The fulness in the crown and curtain is regulated by a draw-string run through a casing formed at the neck. The curtain is deep and protective, and the crown is attached to the front by buttons and button-holes arranged at equal distances, and between the buttons the crown stands out in fluted effect. This style is appropriately designated the peek-a-boo bonnet, and individual taste may be indulged in in regard to the color and decoration.

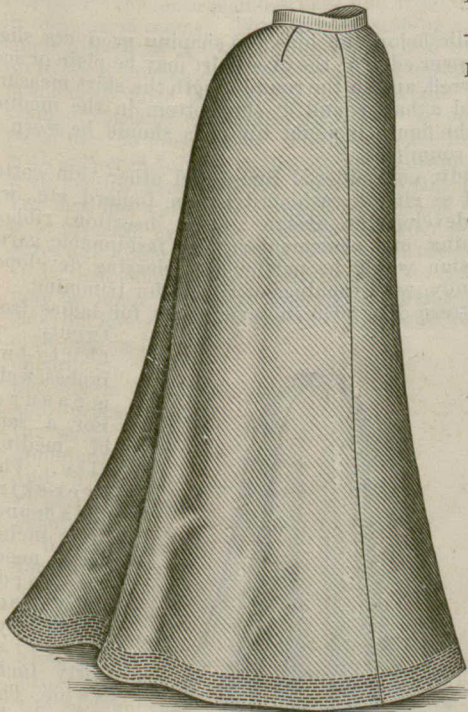


3067

LADIES' TWO-PIECE SUN-BONNET. (KNOWN AS THE PEEK-A-BOO BONNET.)
(For Description see this Page.)

Chambray, linen, lawn and muslin will also develop this design satisfactorily, and frills of lace edging are desirable if sheer textiles be employed. A pretty and novel bonnet would result if white piqué combined with light-blue or pink piqué for the under side of the front be used for the mode, which may in this case have white ties of sheer lawn. If a very fanciful bonnet be desired, the ties may be of satin or taffeta ribbon. Pattern No. 3067 is in one size only. To make the sun-bonnet, needs a yard and three-eighths of goods twen-

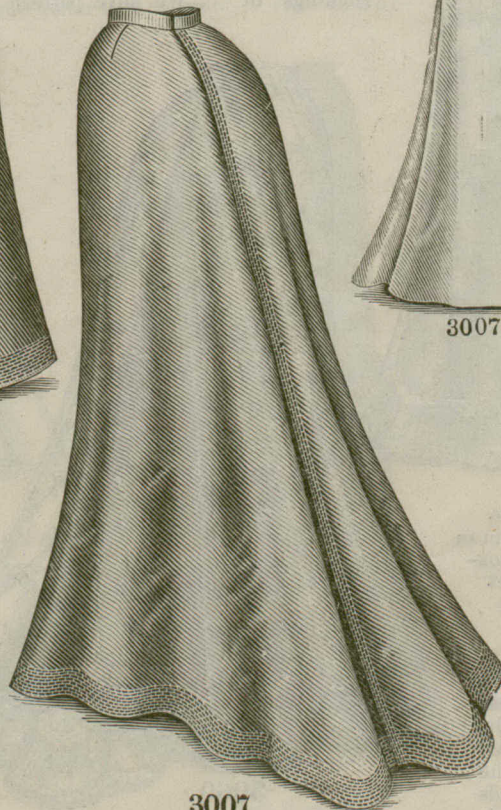
LADIES' TWO-PIECE SUN-BONNET. (KNOWN AS THE PEEK-A-BOO BONNET.)
(For Illustration see this Page.)
No. 3067.—



3007

Side-Front View.

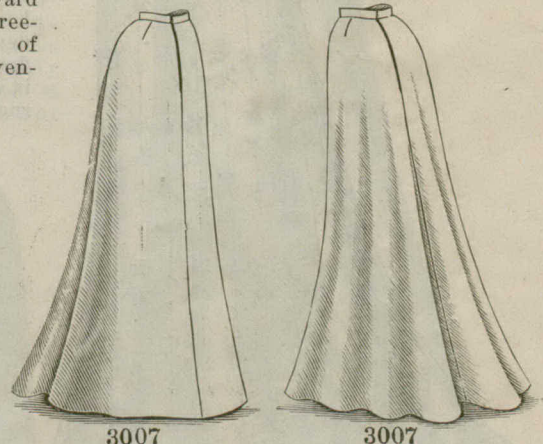
LADIES' CLOSE-FITTING TWO-PIECE SKIRT, WITHOUT FULNESS AT THE TOP. (TO BE CLOSED INVISIBLY AT THE CENTER OF THE BACK OR FRONT AND MADE WITH A SWEEP OR IN ROUND LENGTH)
(For Description see this Page.)



3007

Side-Back View.

The sun-bonnet has been adopted by the majority of the fair sex and is now considered one of the necessities of a woman's Summer wardrobe. It is portrayed made of pink gingham and trimmed with embroidered edging. The bonnet is in two sections and consists of a front and a crown and curtain cut in one piece. The broad, rounding front is folded double and extends well over the face; and to it are tacked tie-strings that are prettily bowed under the chin, giving the



3007

3007

ty-seven inches wide. Price of pattern, 5d. or 10 cents.

LADIES' CLOSE-FITTING TWO-PIECE SKIRT, WITHOUT FULNESS AT THE TOP. (TO BE CLOSED INVISIBLY AT THE CENTER OF THE BACK OR FRONT AND MADE WITH A SWEEP OR IN ROUND LENGTH.)
(For Illustrations see this Page.)

No. 3007.—At figures Nos. 48 P and 52 P in this number of THE DELINEATOR this skirt is again shown.

The skirt is a graceful two-piece design and is here illustrated made of dove-gray cloth, with rows of machine-stitching for a finish. It is shaped with a seam at the center of the front and back, and the fashionable close adjustment is shown at the top, where every particle of

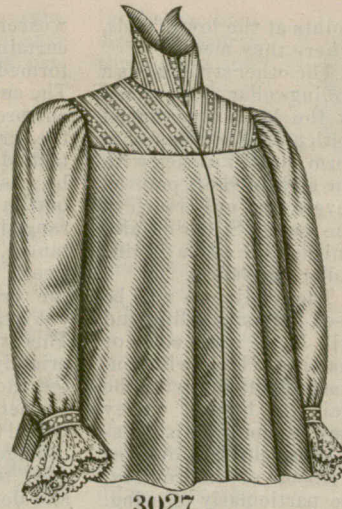
fulness is removed by two hip darts at each side. The shaping causes the skirt to flare at the bottom and ripple at the sides and back. In the medium sizes the skirt measures about three yards and a half at the bottom in the round length. The skirt may be closed invisibly to a convenient depth at either seam at the front or back.

A skirt for serviceable wear may be made of serge or cheviot and finished with stitching or ornamented with braid arranged at the bottom.

We have pattern No. 3007 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt needs two yards and five-eighths of material fifty inches wide. Price of pattern, 10d. or 20 cents.

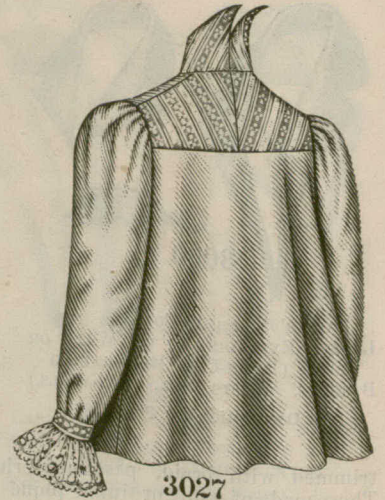


3027



3027

Front View.



3027

Back View.

LADIES' CIRCULAR DRESSING-SACK, WITH SQUARE YOKE. (TO BE MADE WITH A FANCY OR ROLLING COLLAR, WITH FULL-LENGTH OR SHORTER SLEEVES, AND WITH OR WITHOUT THE FITTED BODY-LINING. (For Description see this Page.)

LADIES' FIVE-GORED SKIRT, WITH CIRCULAR OVER-SKIRT, BOTH WITH AN UNDER BOX-PLAIT AT THE BACK AND TO BE MADE WITH A SWEEP OR IN ROUND LENGTH. (For Illustrations see this Page.)

No. 3069.—By referring to figures Nos. 49 P and 58 P in this number of THE DELINEATOR, this

skirt may be again seen. The design possesses an attractive feature in the over-skirt and is here shown developed in figured dimity, with ruchings of

at the top, while below the hips the shaping produces slight ripples. The lower edge of the over-skirt may be plain or scalloped, as preferred, and in the round length the skirt measures three yards and a half round at the bottom in the medium sizes. When the figure is slight hip-pads should be worn to give becoming roundness.

Lawn, organdy, embroidered Swiss and other thin cotton fabrics, as well as challis, cashmere, poplin, foulard, etc., will appropriately develop the design. Lace, insertion, ribbon, appliqué trimming, and passementerie are fashionable garnitures. The design would be particularly pleasing developed in figured organdy, with ruchings of ribbon for trimming.

We have pattern No. 3069 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the over-skirt and a flounce (nine inches deep), needs five yards and three-fourths of material thirty inches wide. The gores will need four yards and five-eighths of goods in the same width. Price of pattern, 1s. or 25 cents.



3069

Side-Front View.

LADIES' FIVE-GORED SKIRT, WITH CIRCULAR OVER-SKIRT, BOTH WITH AN UNDER BOX-PLAIT AT THE BACK AND TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.)

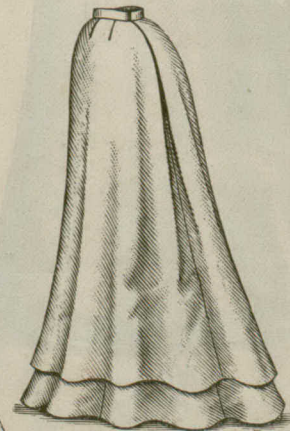
(For Description see this Page.)

mousseline de soie and a ruffle of the material for decoration. The skirt has five gores and is fitted over the hips by a single dart at each side and decorated at the bottom by a gathered ruffle of the material. The circular over-skirt extends nearly to the bottom of the skirt and is seamed at the back, where the fulness in both the skirt and over-skirt is taken up in an under box-plait that falls in rolling folds. Three darts at each side remove every particle of fulness in the over-skirt



3069

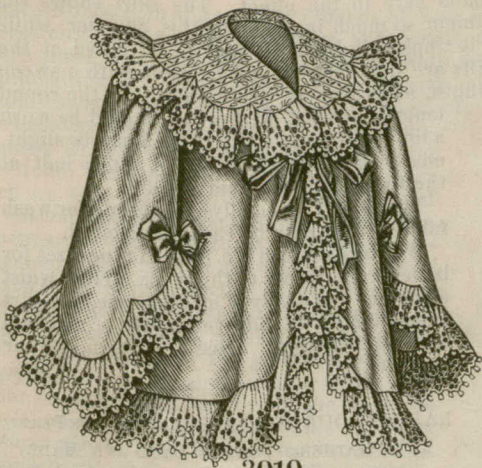
Side-Back View.



3069

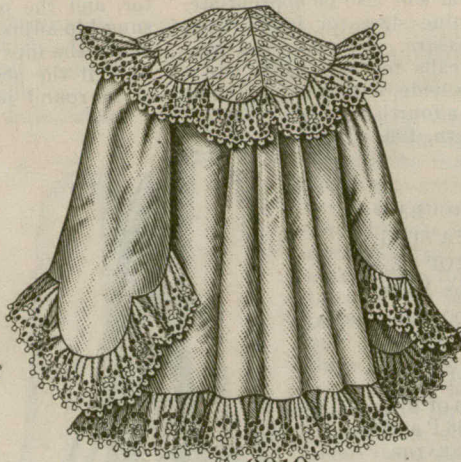
LADIES' CIRCULAR DRESSING-SACK, WITH SQUARE YOKE. (TO BE MADE WITH A FANCY OR ROLLING COLLAR, WITH FULL-LENGTH OR SHORTER SLEEVES AND WITH OR WITHOUT THE FITTED BODY-LINING.) (For Illustrations see this Page.)

No. 3027.—A becoming shade of blue cashmere was selected for this dressing-sack. Ribbon and insertion were used for overlaying the yoke and



3010

Front View.



3010

Back View.

LADIES' DRESSING-SACK, WITH OPEN NECK.

(For Description see this Page.)



3010



3010

under-arm seams. At the back a forward-turning plait is arranged at each side of a narrow box-plait which is stayed only at the top, while in each front two backward-turning plaits are formed, the effect of a double box-plait being thus given. The fronts are prettily rounded at the lower

collar in bias effect and lace edging and insertion decorate the sleeve. The yoke is square and is shaped with shoulder seams. It supports the loose seamless back and fronts, which are joined in under-arm seams. The circular shaping causes the sack to ripple gracefully at the front and back, and the closing is made invisibly at the center of the front. A high standing collar that deepens to form two flaring points at the back, where it is seamed, stylishly completes the neck. If preferred, a rolling collar may be substituted. The sleeves are in full bishop style, with gathered fulness at the top and bottom, and are finished with narrow bands. They may be in full length or shorter. The sack has a short body-lining, the use of which is optional; it is adjusted by single bust darts, under-arm and side-back gores and a center seam and is closed at the center of the front.

An extremely pretty dressing-sack for warm-weather wear may be made of dainty lace-striped nainsook, with all-over lace or fancy tucking for the yoke and collar and embroidered edging for decoration. India silk is also appropriate for the sack, with appliqué lace and chiffon ruchings for garniture.

We have pattern No. 3027 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, needs two yards and seven-eighths of material forty inches wide.

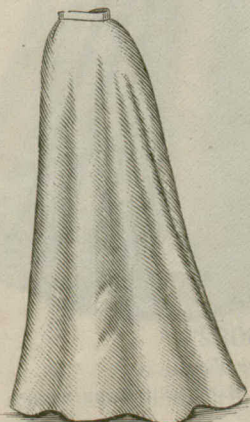
Price of pattern, 10d. or 20 cents.

LADIES' DRESSING-SACK, WITH OPEN NECK.

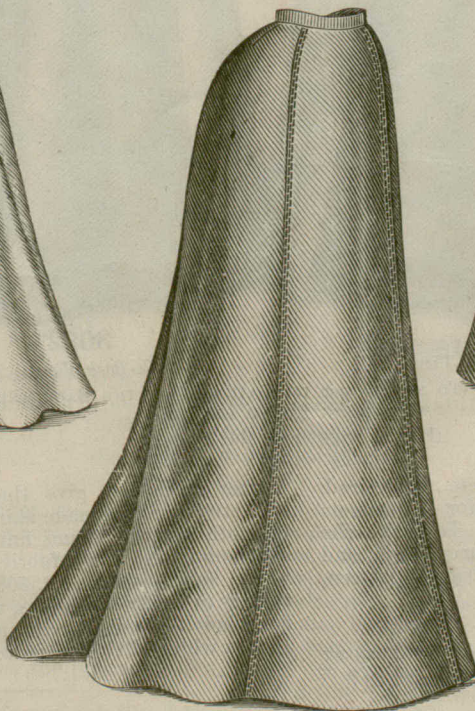
(For Illustrations see this Page.)

No. 3010.—An elaborated dressing-sack is here shown developed in white nainsook and decorated with ribbon bows and nainsook edging, the collar being made of joined rows of insertion seamed together under fancy-stitched band. From a square yoke seamed at the shoulders depend the loose back and fronts, which are joined in

edge, and the sack extends a short distance below the waist-line. At the front the yoke is in V outline, and at the neck is a scalloped circular collar shaped with a center seam. The sack is closed just below the collar with broad ribbon ties. The oddly designed one-piece sleeve, which is gathered at the top and hangs loosely about the arm is gracefully scalloped at the lower

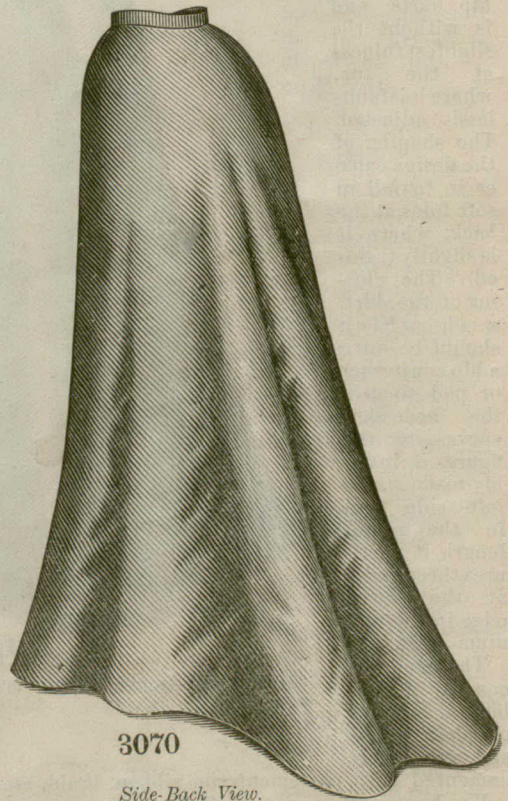


3070



3070

Side-Front View.



3070

Side-Back View.

LADIES' TWO-PIECE SKIRT, CIRCULAR AT THE BACK AND SIDES AND HAVING A NARROW FRONT-GORE, THE TOP BEING WITHOUT FULLNESS. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR CHECKS OR PLAIN GOODS.)

The price of the pattern is 10d. or 20 cents. By using the Pattern Check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

(For Description see Page 164.)

edge and finished with a frill of edging. It reaches just to the elbow at the inside seam, but is rather deep at the outside of the arm. A handsome sack will result if China silk be chosen for the

design. Any light woollen material will also be appropriate. We have pattern No. 3010 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, calls for two yards and a fourth of nainsook thirty-six inches wide, with four yards and an eighth of insertion one inch and a fourth wide for the collar. Price of pattern, 10d. or 20 cents.

LADIES' TWO-PIECE SKIRT, CIRCULAR AT THE BACK AND SIDES AND HAVING A NARROW FRONT-GORE, THE TOP BEING WITHOUT FULNESS. (TO BE MADE WITH A SWEEP OR IN ROUND LENGTH.) DESIRABLE FOR CHECKS OR PLAIN GOODS.

(For Illustrations see Page 163.)

No. 3070.—Different developments of this skirt are given at figures Nos. 45 P, 53 P and 59 P in this number of THE DELINEATOR.

This up-to-date skirt is here pictured made of serge and finished with machine-stitching, showing the smooth effect at the back and sides that is strictly *en règle*. It is in two-piece style and is circular at the back and sides, the front-gore being exceptionally narrow. The skirt is fitted at the sides by single hip darts and is without the slightest fulness at the top, where it is faultlessly adjusted. The shaping of the design causes it to fall in soft folds at the back, where it is slightly trained. The closing of the skirt, with which should be worn a hip conformer or pad to give the necessary curves to the figure, is invisibly made at the left side, and in the round length it measures three yards at the lower edge in the medium sizes.

The mode is equally desirable for checks or plain goods and may be ornamented with passementerie, ribbon, braid, etc., if desired.

We have pattern No. 3070 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, calls for three yards and seven-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

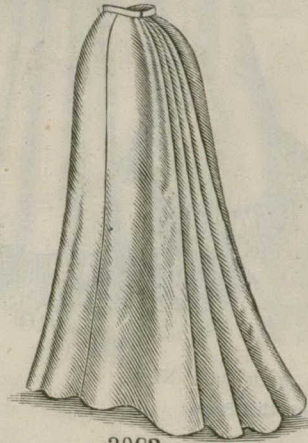
LADIES' SIX-GORED SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.) (For Illustrations see this Page.)

No. 3082.—The severity of the cheviot skirt here illustrated makes it particularly desirable for wear with shirt-waists and basques showing tailor effects. It consists of two gores at each side, a narrow front-gore and a back-gore. At the back two backward-turning plaits appear at each side of the cen-

ter, and the plaits flare in fan effect. The skirt shows the snug hip adjustment so much in evidence this Summer, while below the hips it ripples slightly. It may be gathered at the back if the plaits are not desired, and be made with a sweep or in round length, according to preference. In the round length the skirt, with which should be worn a hip conformer or pad if the figure be slight, measures about three yards and a half at the foot in the medium sizes.

The skirt is especially appropriate for wash fabrics, as it may be easily laundered.

We have pattern No. 3082 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs five yards and five-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

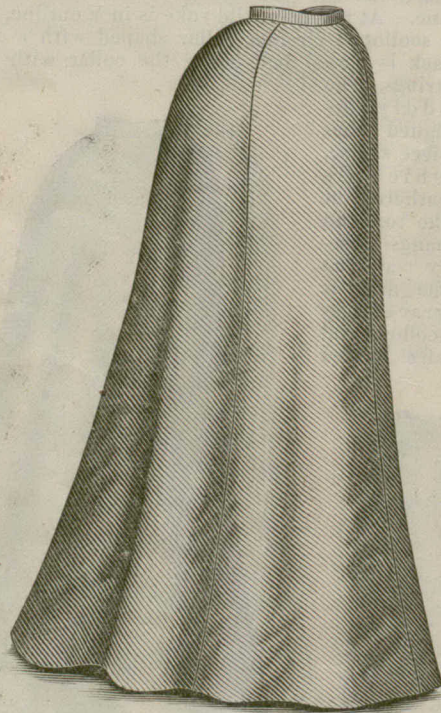


3082

LADIES' FOUR-GORED SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR ROUND LENGTH.) (For Illustrations see Page 165.)

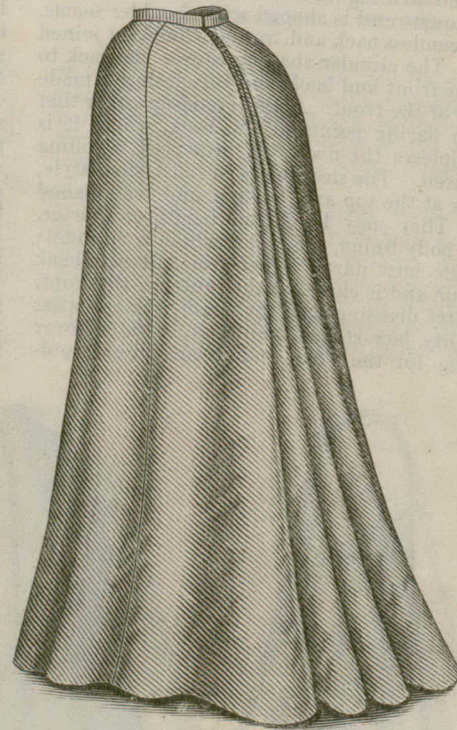
No. 3081.—This well-shaped four-gored skirt is of the latest style and is shown developed in serge. It consists of a narrow front-

gore, a wide gore at each side and a back-gore. The skirt is smooth about the hips, being fitted by two darts at each side, and below it ripples prettily. The fulness at the back may be folded in two backward-turning, overlapping plaits at each side of the center; the plaits are close together at the top, while below they flare in fan fashion. Gathers may replace the plaits at the back if desired, and the skirt may be made with a sweep or in round length. In the round length the skirt in the medium sizes measures three yards and three-fourths at the lower edge, and with it is usually worn a hip conformer to the figure.



3082

Side-Front View.



3082

Side-Back View.

LADIES' SIX-GORED SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.) (For Description see this Page.)

A strictly tailor-made skirt could be fashioned by the mode of cloth and the seams finished with self-strappings. Lawn, gingham or any wash fabrics may be utilized for the design.

We have pattern No. 3081 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for five yards of material forty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' FIVE-GORED SKIRT, WITHOUT FULNESS AT THE TOP AND HAVING THREE CIRCULAR FLOUNCES TO BE SCOLLOPED OR PLAIN. (CLOSED AT THE LEFT SIDE.) (For Illustrations see Page 166.)

No. 3041.—A different development of this skirt is shown

at figure No. 54 P in the present number of THE DELINEATOR. Three circular flounces distinguish the modish skirt, which is here illustrated made of cloth and finished with rows of machine-stitching. The skirt is a five-gored mode and is without the slightest fullness at the top, single hip darts being introduced at the sides to insure the perfect adjustment. The skirt will usually be of silk, and over it are arranged three circular flounces which are each shaped with a center seam and may be scalloped or plain at the lower edges. The flounces are sewed on without fullness, and the highest one is adjusted at the top by three darts at each side; they lap broadly at the left side of the front, where the closing of the skirt is invisibly effected; and the placket is made at the right side-front seam. The skirt is made with a very slight sweep, and with it a hip conformer or pad should be worn if the figure be undeveloped. In the medium sizes the skirt measures about three yards at the lower edge.

Foulard, silk, cashmere, nun's-veiling, challis, canvas, etc., may be selected for this skirt. We have pattern No. 3041 in six sizes for ladies from twenty to thirty inches, waist measure. To make the skirt for a lady of medium size, calls for four yards and a fourth of material fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' FOUR-GORED PETTICOAT-SKIRT, WITH DEEP POINTED YOKE. (TO BE MADE WITH A SPANISH FLOUNCE OR A NARROW RUFFLE.)

(For Illustrations see Page 167.)

No. 3026.—This petticoat-skirt is made of cambric and may be fashioned with a deep Spanish flounce or a narrow ruffle of embroidery headed by a row of insertion. The upper part of the petticoat-skirt is a smooth yoke circularly shaped and deepest at the center of the front, where it is pointed.

The yoke is fitted perfectly smooth without the aid of darts and narrows gradually toward the back, where the closing is made with three buttons and button-holes. The lower part of the petticoat-skirt consists of a front-gore, a back-gore and two side-gores, and the upper edge of the back-gore is gathered, while the front and side gores are plain. The deep Spanish flounce reaches to the knee, and both it and the ruffle are gathered at the top. In the medium sizes the petticoat-skirt measures about three yards at the foot.

We have pattern No. 3026 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the garment needs four yards and a half of cambric thirty-six inches wide, with four yards and a half of flouncing seventeen inches wide for the Spanish flounce, or four yards and a half of edging six inches wide for the narrow ruffle. Price of pattern, 10d. or 20 cents.

LADIES' FOUR-GORED PETTICOAT-SKIRT, HAVING THE SIDE-GORES EXTENDED IN YOKE EFFECT AT THE BACK.

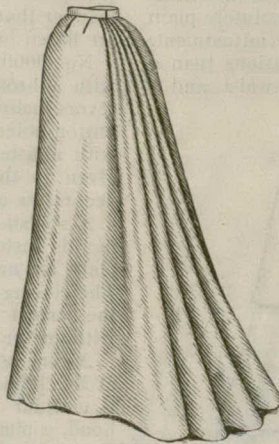
(For Illustrations see Page 168.)

No. 3025.—This petticoat-skirt is liked for wear with the close-fitting skirts now in vogue. White taffeta was selected for the making, and the ornamentation consists of a wide and a narrow ruffle of the material, the fulness of which is regulated by cords. The petticoat-skirt consists of a front-gore, back-gore and two side-gores. The side-gores are extended to form a deep yoke at the back, and to the lower edge of the yoke the gathered upper edge of the back-gore is joined. The upper part of the petticoat-skirt is fitted smoothly by three darts at each side, and the placket is made at the back the length of the yoke and closed with three buttons and button-holes. In the medium sizes the petticoat-skirt measures about three yards and a half at the lower edge.

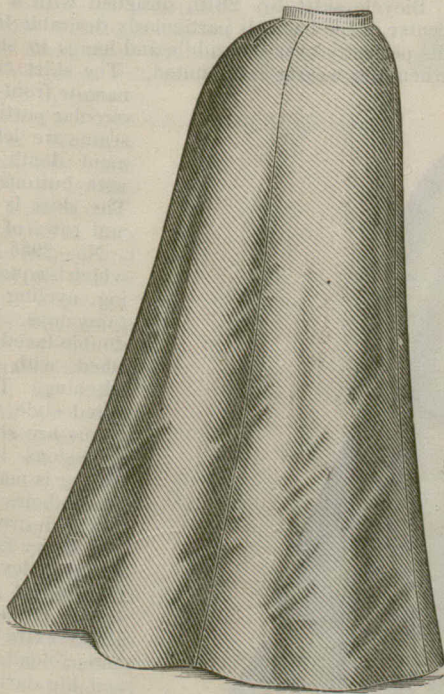
Moreen, sateen and mohair, cambric or lawn may be used for the garment, with ruffles of lace or embroidery for decoration.

We have pattern No. 3025 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the

petticoat - skirt calls for eight yards of material twenty inches wide, including ruffles to trim. Price of pattern, 10d. or 20 cents.

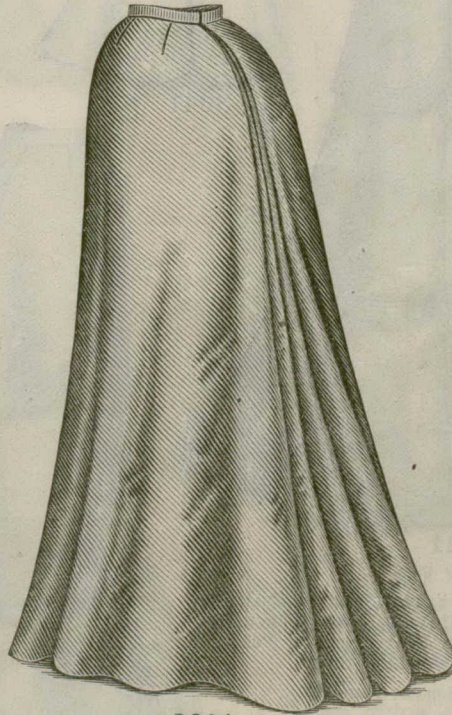


3081



3081

Side-Front View.



3081

Side-Back View.

LADIES' FOUR-GORED SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK AND MADE WITH A SWEEP OR IN ROUND LENGTH.)

(For Description see Page 164.)

LADIES' KNICKERBOCKERS, FITTED SMOOTHLY WITH DARTS AT THE TOP. (TO BE MADE WITH OR WITHOUT THE BELT AND DRAWN IN WITH ELASTIC AT THE KNEES OR FINISHED WITH CUFFS.)

(For Illustrations see Page 169.)

No. 3083.—Black China silk was selected for the knickerbockers here illustrated. The design is without the slightest fullness at the top, where it is fitted by four darts

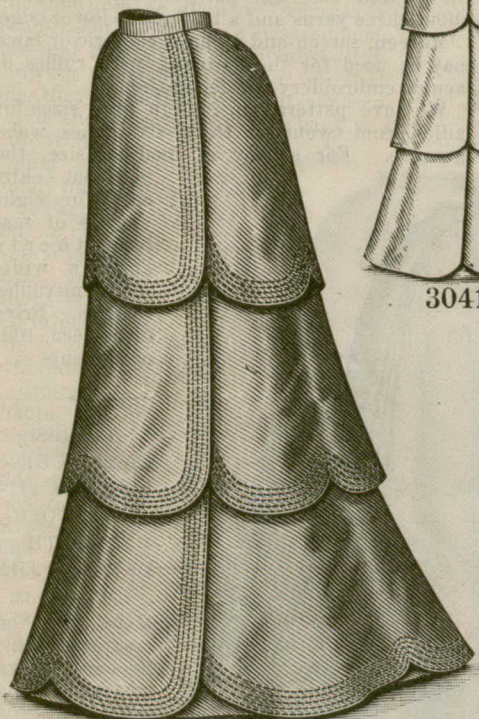
both back and front. The knickerbockers are shaped by inside and outside leg seams and a continuous center seam, and the top may be finished with a belt or simply faced, the closing in either case being made with a button and button-hole at each side. The knickerbockers droop at the bottom, where they may be gathered and completed by straight cuffs closed with buttons and button-holes; or the fulness may be regulated by elastics inserted in hems, according to individual preference. Extensions are allowed on the upper part of the fronts of the knickerbockers above the outside seams and on the lower part of the backs below these seams, the latter extensions being cut off when the legs are finished with elastics.

We have pattern No. 3083 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the knickerbockers for a lady of medium size, needs four yards of goods twenty inches wide. Price of pattern, 7d. or 15 cents.

DESIRABLE STYLES IN OUTING GARMENTS.

(Illustrated on Page 123.)

There is no time of the year in which outing garments are so much in demand as at this season. A few suggestions in this general line will, therefore, not prove amiss. The first and most important requisite for garments of this description is that trimness which can be obtained only by securing an absolutely plain and correct tailor finish and a becomingly close adjustment. Nothing can be more appropriate for outing occasions than a perfect-fitting short skirt, a carefully made shirt-waist and a natty jacket; among jackets the Etons are, perhaps, the most popular. The patterns of all the garments illustrated cost uniformly 10d. or 20 cents. The skirt patterns are in nine sizes for ladies



3041

Side-Front View.

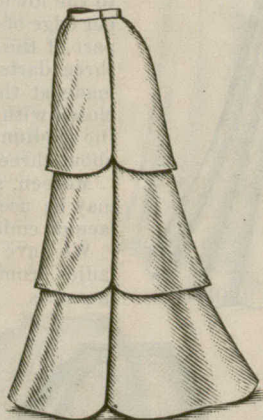
LADIES' FIVE-GORED SKIRT, WITHOUT FULNESS AT THE TOP AND HAVING THREE CIRCULAR FLOUNCES. (TO BE SCOLLOPED OR PLAIN.) CLOSED AT THE LEFT SIDE.

(For Description see Page 164.)

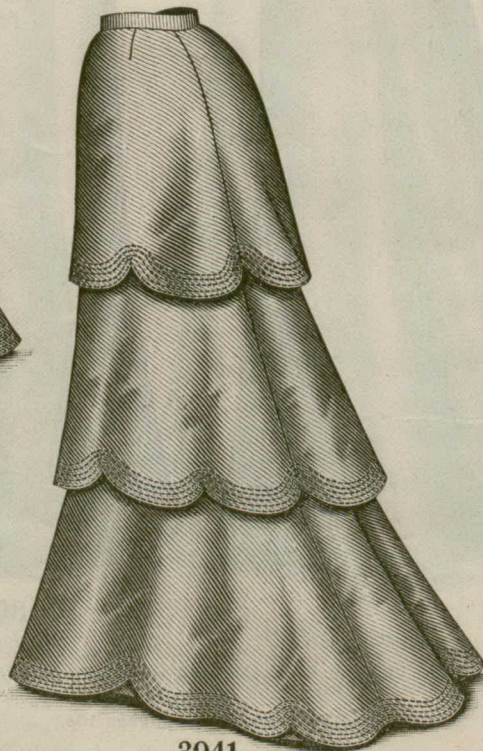
from twenty to thirty-six inches, waist measure; the cape and shirt-waist patterns are also in nine sizes for ladies from thirty to forty-six inches, bust measure. Of the jackets, Nos. 2996, 2548 and 2787 are in nine sizes for ladies from thirty to forty-six inches, bust measure, and Nos. 2960, 3000 and 3002 are in seven sizes for ladies from thirty to forty-two inches, bust measure.

At No. 2996 is shown an unusually smart jacket having a fly closing. Here the collar and revers are finished square, but they may be rounding if preferred. It is cut medium short, and small vents are left at the bottom of the single bust darts. The sleeves are cut stylishly small, and a correct tailor finish is given by rows of machine-stitching.

The shirt-waist No. 2747 is represented made of soft French flannel and will be found very comfortable for either golf or cycling. It may be made with or without the fitted lining and worn with a stock or linen collar. The back is box-plaited and is separated from the fronts, which are in full, gathered style, by short shoulder yokes. The closing is made down the center of the front through a box-plait, and the shirt sleeves



3041



3041

Side-Back View.

have the regulation laps. Link cuffs complete the sleeves.

A stylish example of a piqué jacket is shown at No. 2960. It may be cut off just even with the waist-line or extended a little below and finished with either plain or scalloped edges. The back of the jacket may be shaped with the usual seams, or a wide back with only a center seam may be used. A decorative feature is the large collar, which reverses the fronts in such a manner that the effect of a shawl collar is obtained. The sleeves are flared over the hands.

No. 3000 shows a new Eton blouse-jacket. It is adjusted with a broad seamless back, and the fronts turn back in large revers below which the closing is effected with buttons and button-holes. The jacket is drawn in snugly about the waist with a fitted belt. Either a plain or scalloped finish may be given to the sleeves and revers. In this instance a slightly decorative effect is added by rows of braid.

A stylish striped shirt-waist is shown at No. 2908, the fronts in this instance being cut bias. In the back seven small box-plaits are arranged in fan effect below a smooth, pointed yoke. The closing is made through a box-plait, and the sleeves are of the correct size and shaping. The waist may be made with or without the fitted lining and is finished with a removable collar.

A very useful and stylish article for outdoor wear is illustrated at No. 1888 in a golf cape. It is made of double-faced cloth and is circular in shape. A high flare collar is at the neck. The hood, a pleasing addition, is in rounding outline and the cape is closed in front with pointed straps of the material buttoned on.

Bicycle skirt No. 2810, designed with a saddle-gore at the center of the back, is particularly desirable from the fact that it fits perfectly over the saddle and hangs in straight folds over it when the wearer is mounted. The skirt consists of a rather

narrow front-gore and two wide circular portions. The side-front seams are left open to a convenient depth and are fastened with buttons and button-holes. The skirt is finished with several rows of machine-stitching.

No. 2936 illustrates a skirt which is equally suitable for golfing, cycling or for wear upon rainy days. It is made of heavy double-faced cloth and neatly finished with rows of machine-stitching. The skirt is in five-gored style, and both side-front seams are shaped with pointed extensions through which the closing is made with buttons and button-holes; it may be finished in any desired length.

A heavy Scotch plaid was selected to develop the outing skirt represented at No. 2998. The skirt is circular in shape and has all the extra fulness at the back underfolded in a wide box-plait, and hip darts fit it smoothly at the sides. Pointed straps are sewed at the front, and through them the closing is made. Rows and rows of machine-stitching afford an appropriate finish.

No. 2548 is a smart dip fly-front jacket. It is fashioned of blue serge and neatly finished in tailor style with rows of stitching. The fulness at the top of the two-seam sleeves is removed

by darts, and a cuff effect is given by stitching.

The white linen shirt-waist illustrated at No. 2667 is given a decorative appearance by the band of embroidery which covers the closing and is edged with soft narrow frills. The fulness in the front of the waist is laid in three box-plaits at each side of the closing, and a slight blouse is allowed. The waist may be made with or without a lining and the removable standing turn-down collar.

No. 2787 portrays a new Eton jacket, which may be in either of two lengths and is extended in front in deep tongue-shaped scollops. The collar and revers in this instance are faced with contrasting material and may be either rounding or square, as individual taste directs.

The Eton jacket pictured at No. 3002 is one of the latest and jauntiest designs. It is fashioned in double-breasted style and finished with a tongue-shaped extension. A rolling collar forms notches with the pointed revers, and the sleeves and lower edge of the jacket may be finished in scalloped effect or plain.

FANCIFUL PETTICOAT-SKIRTS.

(Illustrated on Page 125.)

There is no single article of a woman's wardrobe, perhaps, which is more fully appreciated than a dainty, stylish petticoat-skirt. The examples pictured on page 125 in the front of this magazine will, therefore, appeal to every one. A petticoat-skirt to be satisfactory must show the most accurate adjustment, as upon it depends to a large extent the style and fit of the close-fitting dress skirt. These models, which are all cut according to the latest and most approved lines, suggest rich and novel ways of trimming that are calculated to produce unusually satisfactory results. The eight separate patterns upon this page are all graded in nine sizes for ladies from twenty to thirty-six inches, waist measure, and cost uniformly 10d. or 20 cents.

The skirt shown at No. 2939 is in five-gored style; it is made of fine lawn and effectively trimmed with three gathered flounces of embroidery, each neatly headed with a row of feather-stitched band. The skirt is smoothly fitted about the waist by darts in the front and side-gores, with the slight fullness at the back collected by gathers.

No. 2677 pictures a simple but stylish design developed in taffeta. The skirt consists of a six-gored upper part lengthened by a bias flounce finished along its lower edge by a gathered bias ruffle. Both the flounce and ruffle are joined on with a silk-covered cord, which furnishes the neatest imaginable finish for a skirt of this description. Several cord tucks are taken up in the ruffle, which are both decorative and useful, as they serve to hold the skirt out prettily along the lower edge. About the sides the skirt is smoothly fitted by hip darts, while the back is drawn in upon a ribbon, which is brought forward and tied securely in front.

The black taffeta skirt pictured at No. 2136 is unusually attractive and is decorated with frills of ribbon arranged in an artistic scroll design. The skirt is in six-gored style and is smoothly joined at the front and sides to a circular yoke; at the back the fullness is collected and held in place by a ribbon-run casing. On the skirt is arranged a full Spanish flounce in graduated style which holds the skirt out effectively about the feet.

At the top the ruffle is turned in to form a full heading, which furnishes a suitable completion.

At No. 2777 is shown a close-fitting five-gored petticoat-skirt which is lengthened by a narrow gathered ruffle and has a deep gathered flounce set on; this in turn is lengthened by a narrow ruffle. The skirt is made of fine Oriental lawn and trimmed with lace insertion caught together with rows of feather-stitched braid and lengthened with a handsome lace ruffle headed by a ruching of lace.

The handsome skirt represented at No. 2150 is made of turquoise-blue silk and trimmed with ribbon-edged ruffles of the material and narrow insertions of black lace arranged in a fanciful scroll design. The skirt consists of a narrow front-gore,

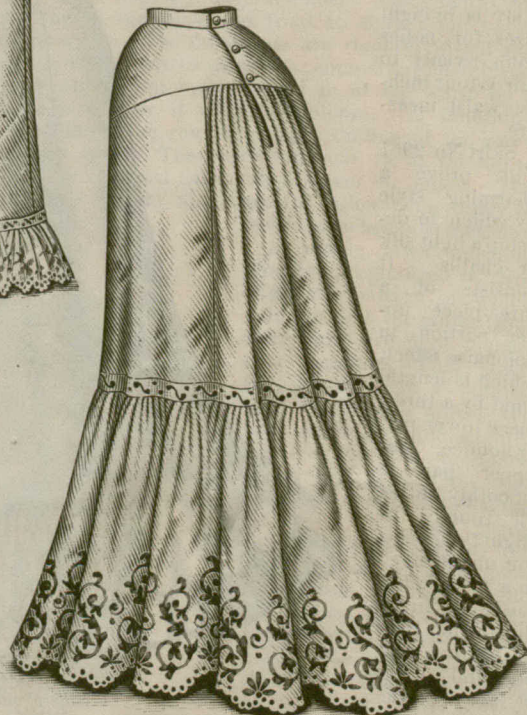
two gores at each side and a straight back-breadth drawn up on a ribbon-run casing. Both the flounces are circular in shape and in graduated style. They are applied upon the skirt and finished at the top with small cords.

A design which will fit perfectly under the present tight skirts is shown at No. 2937 developed in nainsook and trimmed with embroidery and lace. The skirt is in four-gored style and is perfectly tight-fitting at the top, where it is fashioned with a darted circular yoke that is fastened at the center of the back with buttons and button-holes. Three bands of embroidery edged with narrow frills of lace are arranged about the lower part of the skirt, and a full embroidery ruffle gives completion about the lower edge.

No. 2386 is known as the tulip petticoat and is much in requisition now for the late eel-skin dress skirts. It is



3026

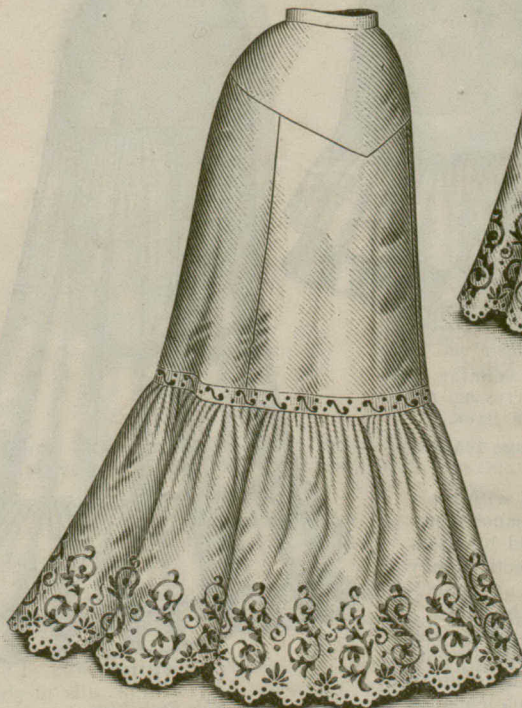


3026

Side-Back View.

LADIES' FOUR-GORED PETTICOAT-SKIRT, WITH DEEP POINTED YOKE. (TO BE MADE WITH A SPANISH FLOUNCE OR A NARROW RUFFLE.)

(For Description see Page 165.)



3026

Side-Front View.

shaped with a full-length narrow front-gore and two wide circular portions lengthened by a graduated circular flounce. The skirt is made without a particle of fullness at the back and is smoothly fitted at the sides by double hip darts and fastened in front at the left side. In the illustration the skirt is made of violet taffeta and is finished at the bottom with a gathered ruffle set on with a cord. Lace edging and insertion were selected to give a decorative finish. The graduated flounce is also joined to the skirt with a silk-covered cord.

Rich and effective is the handsome skirt pictured at No. 2132, made of heavy watermelon silk and trimmed with black lace and insertion. The petticoat-skirt consists of a four-gored upper part, which is joined at the front and sides to a smooth pointed yoke, and a graduated-flounce lower part. The skirt is shaped with a front-gore, a gore at each side and a straight back-breadth, which is drawn up by ribbons. The circular flounce is joined to the skirt by a silk-covered cord and is trimmed with ruffles of the material and a single ruffle of lace. The black insertion is arranged to form deep pointed scollops above the foot ruffles.

ORIGINAL DESIGNS FOR SUMMER SKIRTS.

(Illustrated on Page 127.)

Nowadays one seldom sees a simple skirt; all are more or less fancifully shaped and elaborately decorated. It requires considerable study to select a skirt perfectly suited to one's individual style, and upon the cut and arrangement of the trimming depend the grace and style of the figure. Both plain and dressy effects are shown in the skirts pictured on page 127 in the front of this magazine. With the exception of No. 2987, which costs 10d. or 20 cents, the uniform price of the patterns is 1s. or 25 cents. The skirts Nos. 2961, 2962 and 2929 are graded in nine sizes for ladies from twenty to thirty-six inches, waist measure; Nos. 2971, 2926, 2987 and 2970 are in seven sizes for ladies from twenty to thirty-two inches, waist measure, and No. 2967 is in eight sizes for ladies from twenty to thirty-four inches, waist measure.

Skirt No. 2961 will prove a charming style by which to develop a light silk or challis. It consists of a three-piece upper portion in polonaise effect, which is lengthened by a three-piece lower part or flounce. The upper part is smoothly fitted all round, the slight fulness being underfolded in a box-plait at the back. In the illustration frills of narrow ribbon and bands of lace appliqué are used for trimming.

No. 2962 illustrates a unique style. As here represented the skirt is made of satin and effectively trimmed with ruchings of chiffon. The skirt is shaped with a panel front-gore and two circular back-portions lengthened by circularly cut lower portions. These two circular sections may be seamed plain, as here shown, or finished under scooped edges. An under box-plait appears at the back.

A stylish serge skirt decorated with velvet bands and very narrow silk braid is pictured at No. 2929. It consists of a seven-gored, flared upper part lengthened by a circular flounce of very original shaping which lends an individual character and charm to the skirt.

A challis skirt, No. 2971, is in this instance tastefully ornamented with frilled ribbon set on under a row of narrow ribbon. The skirt is composed of a circular-sheath upper part without fulness at the top and lengthened by a circular flounce which gives a stylish flare about the bottom. The skirt may be either closed at the left side or in full fall style at the center of the back.

Circular skirts are always graceful and are largely in demand this season. A stylish example is illustrated having over it a tunic over-skirt or polonaise-drapery, which has the fulness removed by hip darts and an underfolded box-plait at the back. The skirt itself is fashioned without any fulness at the top. This illustration shows the effect of the skirt when made of figured foulard, the tunic over-drapery being edged with a fold of satin headed with a band of lace appliqué. The pattern is No. 2926.

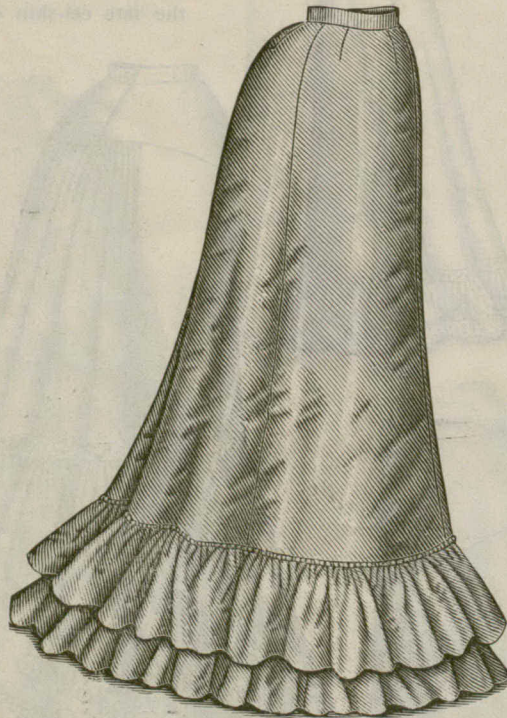
No. 2987 is a suitable design by which to develop a plain cloth or tailor skirt. It is a two-piece skirt fashioned without fulness

at the top, the right edge broadly overlapping the left and effecting a closing at the left of the center. Braid in graduated widths and large buttons were selected to trim the skirt, which is made of satin-faced cloth.

For a dressy calling or evening skirt No. 2970 will prove admirable. It may be made of satin or soft Liberty silk. The skirt consists of two circular portions shaped without fulness at the top and flaring broadly in front to show a full petticoat-front which is drawn in with tuck-shirings; rows of insertion and a full lace flounce combine to give an elaborate effect. Motifs of lace trim the outer edges of the satin skirt. If a full petticoat-front be not desired, a plain one may be substituted.

At No. 2967 is shown a new five-gored skirt decorated with three graduated circular ruffles. The skirt is of figured organdy trimmed with shirings of the material. It is closely adjusted at the sides by hip darts, and the fulness at the back is underfolded in a box-plait.

All the skirts described above, with the exception of 2970, can be made with a graceful sweep or finished in round length, as preferred.

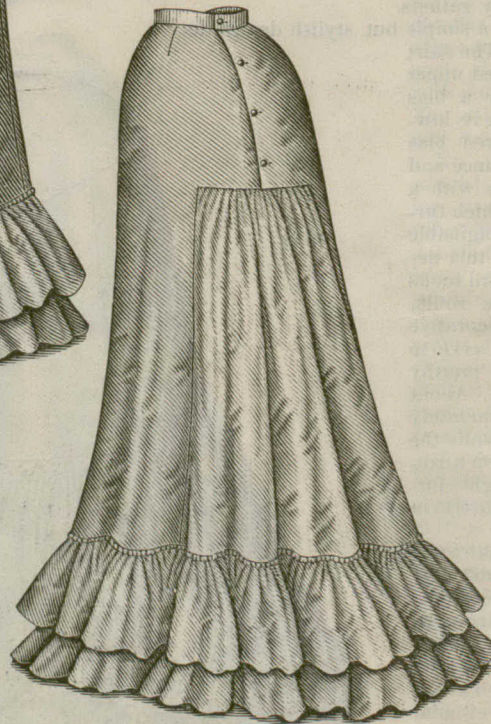


3025

Side-Front View.

LADIES' FOUR-GORED PETTICOAT SKIRT, HAVING THE SIDE-GORES EXTENDED IN YOKE EFFECT AT THE BACK.

(For Description see Page 165.)



3025

Side-Back View.

2854 and 2549, which cost 10d. or 20 cents, the price is uniformly 1s. or 25 cents.

The beautiful Princess dress or tea-gown shown at No. 2752 is an example of the popular pinafore style. It is pictured developed in cashmere or polka-dotted silk, while rows of lace appliqué, ribbon and soft lace frills combine to form a garment of unusual grace. It is shaped with a smoothly fitting body-lining over which is arranged a full, gathered guimpe which extends to the waist in front but is short at the back and sides. The back is shaped low and pointed at the top and is cut with a pretty amount of fulness below the waist. The fronts are cut off at the waist-line and are joined to extensions of the under-arm gores that flare over a full petticoat-front. The sleeves are in soft mousquetaire style. The pattern of this gown is in eight sizes for ladies from thirty to forty-four inches, bust measure.

NÉGLIGÉ APPAREL FOR THE SUMMER.

(Illustrated on Pages 128 and 129.)

It would certainly be difficult for one to find a more attractive group of gowns than those illustrated on pages 128 and 129 in the front of this number of THE DELINEATOR. The garments are designed after the

latest modes and combine grace and beauty with comfort in a decidedly original and pleasing manner. Provision is made in most of the patterns for a slight train or for a round length finish, as preferred. In the illustrations the various artistic effects that can be produced by the association of different materials are shown, and numerous tasteful trimmings which could suitably be employed to give a correct and dressy appearance are suggested. The patterns are graded in various sizes and, with the exception of Nos. 1851 and 9933, which cost 1s. 3d. or 30 cents, and Nos.

No. 2119 is a charming wrapper shaped with a yoke upper part, a circular back and full front, both lengthened by a prettily rippled circular flounce. The wrapper is made of gray nun's-voiling, with a yoke of all-over lace; bands of heavy lace appliqué, lace edging and ribbon are used to give a decorative finish. The sleeves are here shown extending only to the elbow, but they may be made long if preferred; they are in bishop style and finished with large, flaring circular cuffs that are rolled back at the inside of the arm. Broad ribbon ends are brought forward from under the arms and daintily tied in front. The pattern of this gown can be obtained in eight sizes for ladies from thirty to forty-four inches, bust measure.

Plain and figured taffeta are tastefully associated in the tea-gown pictured at No. 1896. The gown is shown finished with a slight train, the use of which, however, is optional; provision is also made in the pattern for round length. The pattern is in nine sizes for ladies from thirty to forty-six inches, bust measure. The back of the gown is closely fitted above the waist, as are the side-fronts; the center-front falls in full soft folds, and large pointed revers give a decorative effect. Lace outlines the revers and falls in full jabot effect down each side of the center-front. A stock collar is at the neck, and the closing is effected invisibly down the center of the front.

Simple, yet dainty and comfortable is the challis wrapper illustrated at No. 2003, the pattern of which is in nine sizes for ladies from thirty to forty-six inches, bust measure. This wrapper may be made with or without the fitted body-lining, and the full Spanish flounce can be in graduated style or straight around. Over the tops of the two-seam sleeves fall graceful gathered sleeve-caps, and small frills softly complete the top of the standing collar. The closing is made down the center of the front to a convenient depth with buttons and button-holes, and broad ribbon strings hold the gown in securely about the waist. Frills of ribbon were used to decorate this tea gown.

Cool and summery in appearance is the batiste gown illustrated at No. 2859. The adjustment is close at the back and sides, while the front falls loosely below shirrings made to yoke depth. The broad bretelles which lend such attractiveness to the tea-gown are fashioned from bands of embroidery and plain white batiste, and a full embroidered ruffle furnishes the completion. The neck is cut slightly low and square, but provision is also made in the pattern for a high standing collar. The pattern of this tea-gown is in nine sizes for ladies from thirty to forty-six inches, bust measure.

The light, fluffy effect produced by gown No. 1997 will render it generally becoming, particularly to slim figures. As represented it is developed in figured and plain India silk and tastefully ribbon-trimmed. The tea-gown is fashioned with a graceful Watteau back and a full, gathered front. The smooth, square yoke of lace is outlined with a full, gathered silk ruffle that stands out prettily over the shoulders. The sleeves are in desirable mousquetaire style, but they may be made plain if preferred. A ruche is used to complete the neck, though a rolling collar may be substituted. Ribbon strings are tacked under each arm and bowed in front. The pattern of this gown is in nine sizes for ladies from thirty to forty-six inches, bust measure.

At No. 1851 is shown an original tea-gown fashioned with a graceful Watteau plait at the back. In developing the gown soft crépon and taffeta are combined, with the boleros, tabs, sleeve caps and cuffs of all-over lace, frills of ribbon giving the completion. The under-arm sections and the side-fronts are closely adjusted, while the center-front is allowed to fall in loose folds. The boleros, which may be omitted if a plainer effect be desired, are

rounding in outline and turned back in hatchet-shaped revers that are tastefully faced with silk to correspond with the center-front. The pattern of this gown is in eight sizes for ladies from thirty to forty-four inches, bust measure.

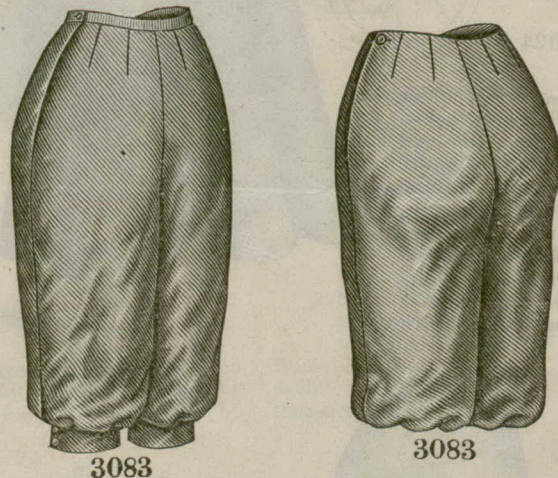
Cashmere and all-over lace were selected to develop the wrapper illustrated at No. 2354, the pattern of which is in nine sizes for ladies from thirty to forty-six inches, bust measure. The smooth, square yoke is of the lace, and strips of lace insertion are arranged near the loose edges of the full fronts, producing a very ornamental effect. The sides are gracefully curved in to fit the figure exactly, and broad ribbon streamers are tied in a knot at the center of the front. Over the tops of the two-seam sleeves fall circular caps of lace. A standing collar encircles the neck.

The thoroughly stylish and up-to-date appearance of tea-gown No. 2793 will make it extremely popular. The gown is fashioned of nun's-voiling, velvet and soft Liberty silk, and all-over lace and frills serve to give a tasteful finish. The gown is cut low and rounding at the back and front to show a full back-yoke and center-front. The side-fronts are smoothly fitted and are open all the way down to show the center-front effectively. If desired, the center-front may be held in at the waist by a pointed girdle-section or it may hang loose. A fancifully shaped Bertha follows the rounding upper outline of the gown at the back and front. The sleeves are cut off at the top to show full puffs, and pointed flare cuffs fall over the hands. The pattern of this gown is in nine sizes for ladies from thirty to forty-six inches, bust measure.

A simple lawn morning wrapper is pictured at No. 2549, the pattern of which is in ten sizes for ladies from thirty to forty-eight inches, bust measure. This gown is fashioned with a pointed shirt-waist yoke across the back which extends slightly forward over the shoulders. To it are joined the full back and front sections, the fulness at the back being collected in gathers at the waist-line and in front held in position by two pointed straps that are fastened together with a button and button-hole. The closing is made to a convenient depth at the front with buttons and button-holes through a box-plait. The sleeves are shaped with only an inside seam and are finished about the wrists with rolling cuffs. Narrow lace frills give completion to the cuffs and turn-over collar.

The wrapper No. 2767 is fashioned becomingly full at both the back and front, being gathered along the shoulder seams and at the neck. At the back the fulness is collected and drawn well to the center at the waist-line by a double row of shirrings, while in front it is allowed to fall free. The gown is shaped with a smooth body-lining in which the side-front seams are left open for some distance and laced so as to secure either a close or loose adjustment. The side portions are fitted in to the figure and rippled circular bretelles give a pretty breadth to the shoulders and fall gracefully over the tops of the two-seam sleeves. The closing is effected invisibly down the center of the front. The pattern of this gown is in nine sizes for ladies from thirty to forty-six inches, bust measure.

A dainty house-dress of figured challis and velvet is pictured at No. 9933. A pointed velvet yoke-facing appears above the fronts and back, which are in full gathered style. The closing is made invisibly down the front and velvet ties conceal the shirrings, which draw the gown in about the waist. Smooth, pointed bretelles trimmed with narrow velvet ribbon outline the yoke, and sleeve caps fall over the tops of the bishop sleeves. These sleeves are finished with a full lace ruffle. The pattern of this dress is in seven sizes for ladies from thirty to forty-two inches, bust measure.



LADIES' KNICKERBOCKERS. FITTED SMOOTHLY WITH DARTS AT THE TOP. (TO BE MADE WITH OR WITHOUT THE BELT AND DRAWN IN WITH ELASTIC AT THE KNEE OR FINISHED WITH CUFFS.)

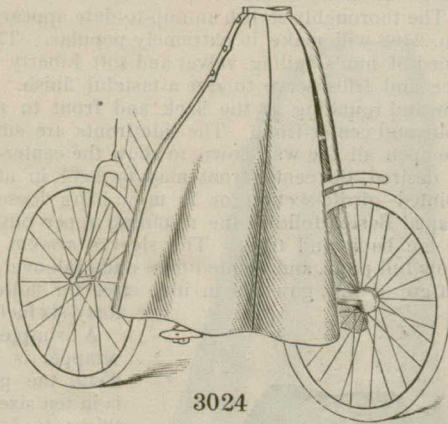
(For Description see Page 165.)

THE LATEST STYLES FOR BICYCLING, ETC.

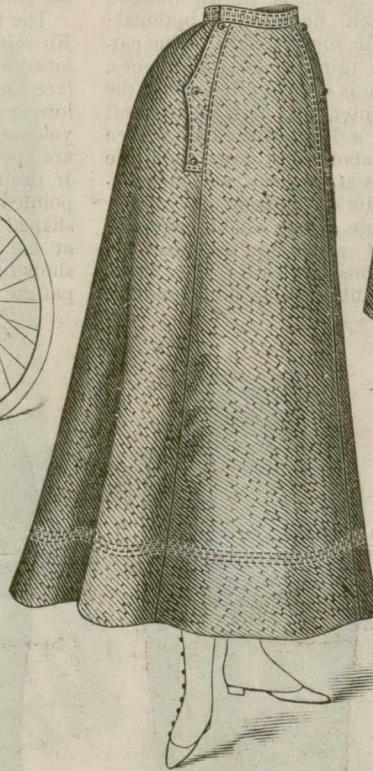
LADIES' SIX-GORED SKIRT, HAVING THREE OF THE GORES AT THE BACK FORMING AN UNDER BOX-PLAIT. (TO BE OF ANY DESIRED LENGTH.) FOR CYCLING, GOLFING, RINKING, STORMY WEATHER, ETC.

No. 3024.—The stylish design here shown made of mixed cloth and finished with machine-stitching will be found most convenient for wear in stormy weather or when indulging in outdoor sports. The skirt, which consists of six gores—a front-gore, two gores at each side and a back-gore, is arranged at the back in a wide under box-plait. The outer folds of the plait are tacked together for a short distance from the top and then flare slightly. The smooth adjustment over the hips is due to a single dart at each side, and the side-front seams terminate below placket openings finished with

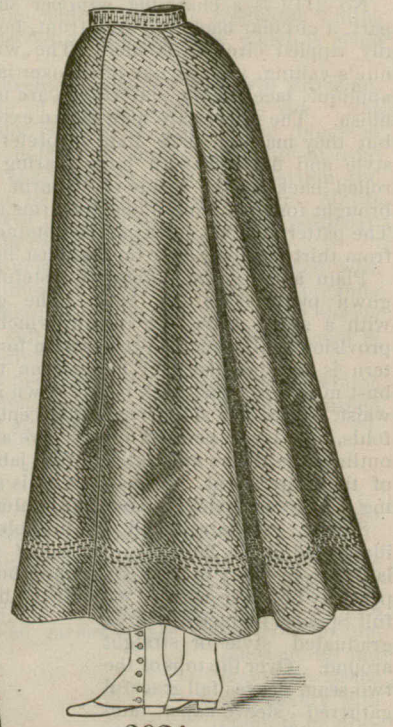
The design will be especially attractive for cycling, as when the wearer is mounted much the effect of a divided skirt is given



3024



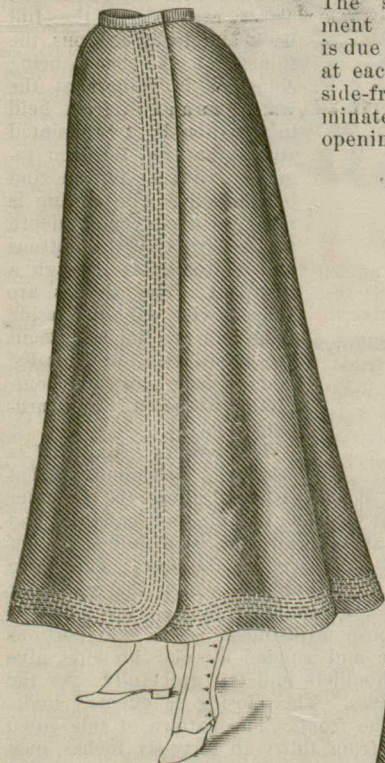
3024



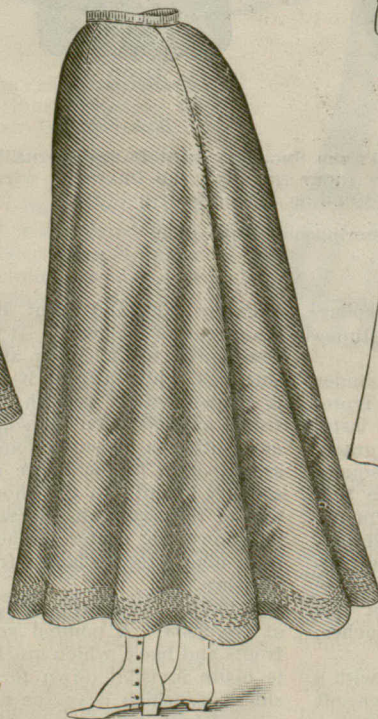
3024

at the back. Double-faced cloth, chevot, homespun, mohair, crash, piqué, etc., are also suitable for developing such a skirt, which may be ornamented with braid, if desired. For wear during warm weather linen, duck and crash are most suitable.

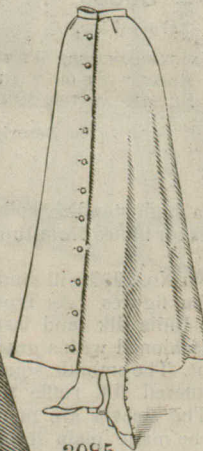
We have pattern No. 3024 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for three yards and one-fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3085



3085



3085



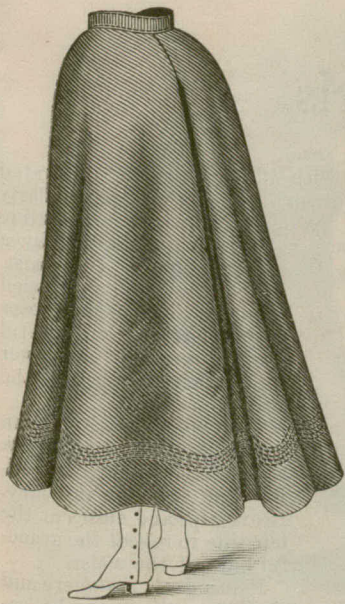
3085

LADIES' CIRCULAR SKIRT, WITHOUT FULNESS AT THE TOP AND CLOSED AT THE LEFT SIDE OR CENTER OF THE FRONT. (FOR CYCLING, GOLFING, RINKING, STORMY WEATHER, ETC.)

No. 3085.—This skirt is characterized by graceful lines and stylish simplicity and is portrayed made of gray double-faced cloth, machine-stitching providing a desirable finish. It consists of two circular portions that are seamed at the center of the back and fashioned in the latest style without a particle of fulness at the top, where it is snugly fitted by two hip darts at each side. Below the hips the skirt ripples symmetrically, and the clever shaping causes it to fall in stylish, rolling folds at the

pointed laps and closed with buttons and button-holes, pockets being inserted beneath the openings. The skirt may be of any desired length and at the lower edge measures about four yards and a fourth in the medium sizes. The effect of the skirt on a bicycle is shown in the small illustration.

back. The skirt laps widely at the front, and the closing is effected at the left side. The lower corner of the overlapping



3023

portion may be square or rounded, and the closing may be made at the center of the front with buttons and button-holes the entire length of the skirt, if preferred. In the medium sizes the skirt measures about three yards and three-fourths at the lower edge.

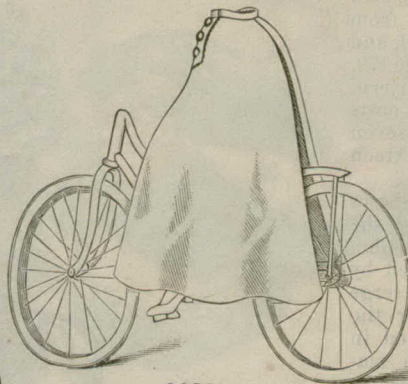
This design, which is desirable for wear in stormy

to sixteen years of age. To make the skirt for a miss of twelve years, calls for a yard and a half of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' DIVIDED CYCLING SKIRT, CIRCULAR IN EACH LEG AND HAVING AN ADDED FRONT-GORE, AND AN UNDER BOX-PLAIT AT THE BACK TO GIVE THE EFFECT OF A ROUND SKIRT WHEN STANDING.

No. 3022.—This practical cycling skirt is illustrated made of cheviot and finished with machine-stitching. It is designed to be extremely graceful both on and off the wheel. The

skirt consists of two circular divided-portion joined in a center seam and a seam at each side at the front. An underfolded box-plait is formed at the back to hide the separation and to give the effect of a round skirt when standing, and the



3023

division is concealed at the front by an applied front-gore that is stitched to the divided portions along the leg seams. Above the seams extensions are allowed on the divided portions, and a fall closing is made with buttons and button-holes. A pocket is inserted at the right side above the seam, and the front-gore is finished with a band, the belt finishing the rest of the skirt extending entirely around the waist. If desired, the skirt may be faced with chamois or leather as shown in one of the small illustrations. In the middle sizes each divided portion measures a yard and three-



3023

weather, as well as for cycling, golfing and rinking, could be satisfactorily developed in linen, crash or brilliantine for the Summer months. Hercules or soutache braid and self-strappings are appropriate for decorating this style of skirt. A stylish skirt is of gray light-weight suiting with narrow black braid for decorating the bottom and the overlapping edge. With it may be worn an Eton jacket and gingham shirt-waist.

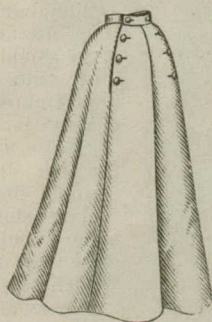
We have pattern No. 3085 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, will require two yards and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' CIRCULAR SKIRT, WITH UNDER BOX-PLAIT AT THE BACK. (FOR CYCLING, GOLFING, RINKING, STORMY WEATHER, ETC.)

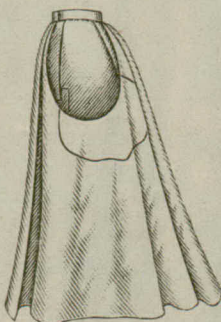
No. 3022.—Gray double-faced cloth was chosen for this serviceable skirt, with machine-stitching for a finish. The skirt, which is of circular shaping, is fitted smoothly all round at the top but falls in pretty ripples below the hips, and at the back it is arranged in an underfolded box-plait, the outer folds of which meet for a short distance from the top and then flare gracefully. The skirt is seamed at the back and slashed at each side of the front for plackets, which are closed with buttons and button-holes through pointed laps stitched to position. Pockets are conveniently inserted beneath the laps. The skirt is the correct width and in the middle sizes measures about two yards and three-fourths around at the lower edge.

Linen, crash or cotton homespun are desirable materials for developing the skirt for Summer wear, and brilliantine, mohair, cheviot, serge and cloth for colder weather.

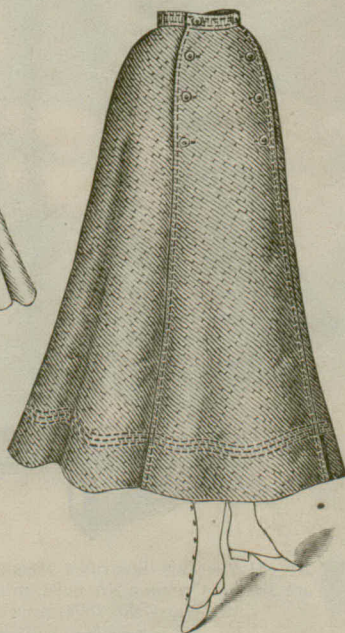
We have pattern No. 3023 in seven sizes for misses from ten



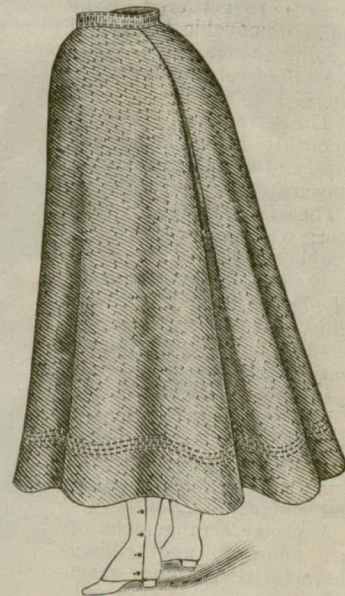
3022



3022



3022



3022

fourths round at the lower edge. Double-faced cycling cloth is particularly desirable for developing the skirt, machine-stitching or rows of braid providing an approved finish.

We have pattern No. 3022 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the skirt needs two yards and seven-eighths of goods fifty-four inches wide. Price, 10d. or 20 cents.

Styles for Misses and Girls.

FIGURE No. 61 P.—MISSSES' TAILOR SUIT.
(For Illustration see this Page.)

FIGURE No. 61 P.—This comprises a Misses' costume and shirt-waist. The costume pattern, which is No. 3064 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is pictured again on page 179. The shirt-waist pattern, which is No. 2894 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age.

This natty costume shows a smart modification of the becoming Eton jacket which is now so much affected by young and old. White serge was here chosen for the mode, which is finished in trim tailor style with machine-stitching and buttons. The jacket has a smooth, seamless back and is adjusted by under-arm gores and single bust darts. The flaring fronts, which are reversed in lapels that extend in points beyond the ends of the rolling collar, are shaped in front of the darts in rounding tabs that extend well below the waist-line. The small sleeves are gathered at the top. Removable lapels and a rolling collar of blue piqué are effectively arranged on the jacket.

The five-gored skirt is smoothly fitted about the hips, and an under box-plait appears at the back.

The white lawn shirt-waist worn with the costume has five box-plaits in fan effect in the back below the yoke. The full fronts puff out modishly, and a natty satin tie, a white linen collar and a leather belt are appropriate accessories of the waist.

In white piqué, with the removable collar and lapels of pale-pink piqué, the costume will be very pleasing and delightfully cool.

A pretty arrangement of lace, flowers and ribbon characterizes the fancy straw hat.

FASHIONABLE TOILETTES FOR YOUNG PEOPLE.

(For Illustrations see Page 178.)

FIGURE No. 62 P.—MISSSES' DRESSY COSTUME.—This illustrates a Misses' costume. The pattern, which is No. 3028 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be again seen on page 178 of this issue of THE DELINEATOR. The simplicity of the costume, here shown made of pale-

pink nun's-veiling combined with all-over lace and decorated with gilt buttons and narrow frills of lace, is particularly pleasing. At the top the waist is in low, square outline to reveal the smooth square yoke which is topped by a fanciful stock. The waist, which has pretty bloused fulness at the front, closes at the left side. Fanciful epaulettes stand out over the gathered tops of the two-seam sleeves.

The two-piece skirt has an under box-plait at the back and shows the snug hip adjustment so much in vogue. It overlaps and closes at the left side to repeat the graceful lines of the waist.

Piqué, duck, cashmere and similar textiles may be selected for the costume, which may be ornamented with braid, lace appliqué or ribbon ruches.

Flowers attractively garnish the round straw hat.

FIGURE No. 63 P.—GIRLS' BLOUSE-DRESS.—This represents a Girls' dress. The pattern, which is No. 3014 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is also shown on page 184 of this magazine.

There are few styles so becoming to the average girl as the sailor blouse, a pretty modification of which is shown at this figure. In this instance figured French flannel and plain blue flannel are united in the dress, the shield of which is made of white piqué and shows an embroidered star. The waist is shaped to accommodate a large sailor-collar which frames a smooth shield that is topped by a plain standing collar. At the shoulder four tucks are taken up in each front, which at the bottom has gathered fulness at each side of the closing that is made with buttons and button-holes. Straight wristbands complete the full one-piece sleeves, and to the waist is attached the four-gored skirt, which has its fulness laid in backward-turning plaits at the back. With the design are worn a silk tie knotted loosely at the front and a leather belt.

The mode may be duplicated in piqué, cloth, lawn, etc., and ornamentation may be supplied by braid, buttons

or self-strappings if cloth be selected for the dress. The hat is garnished with quills and a large bow of ribbon.

(Descriptions Continued on Page 177.)

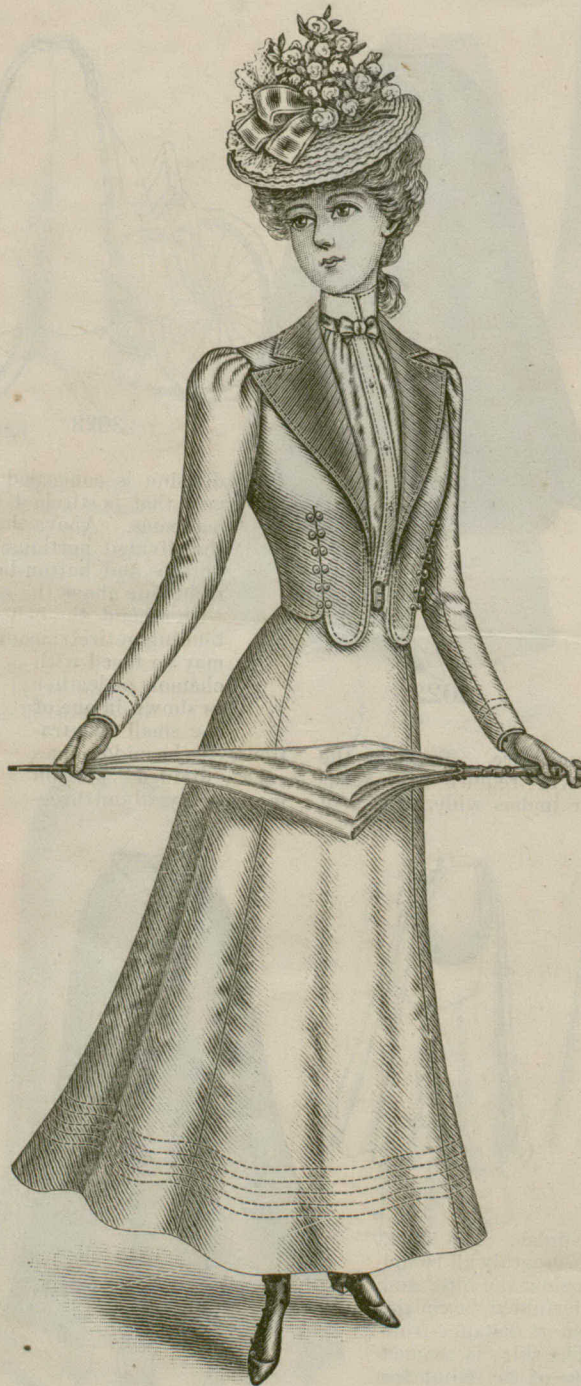
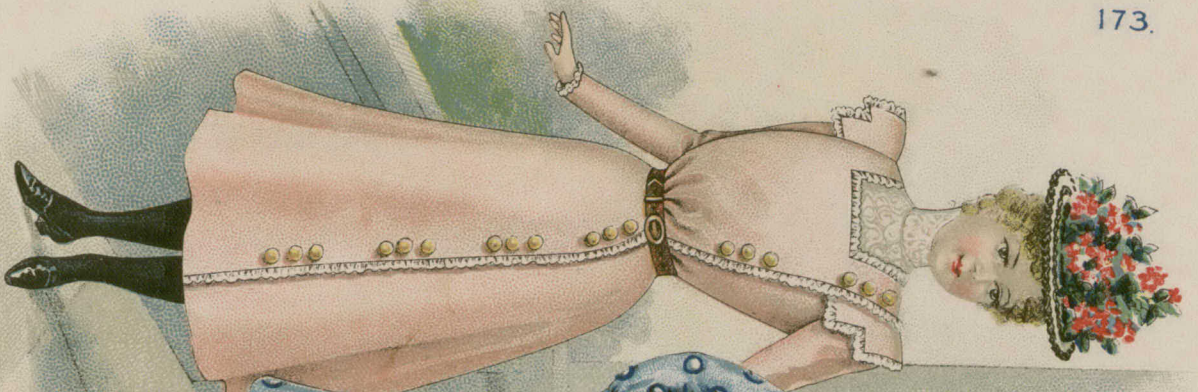
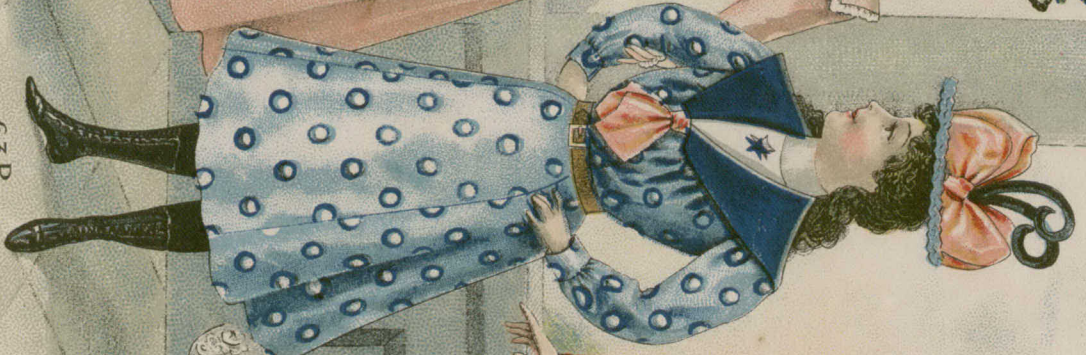


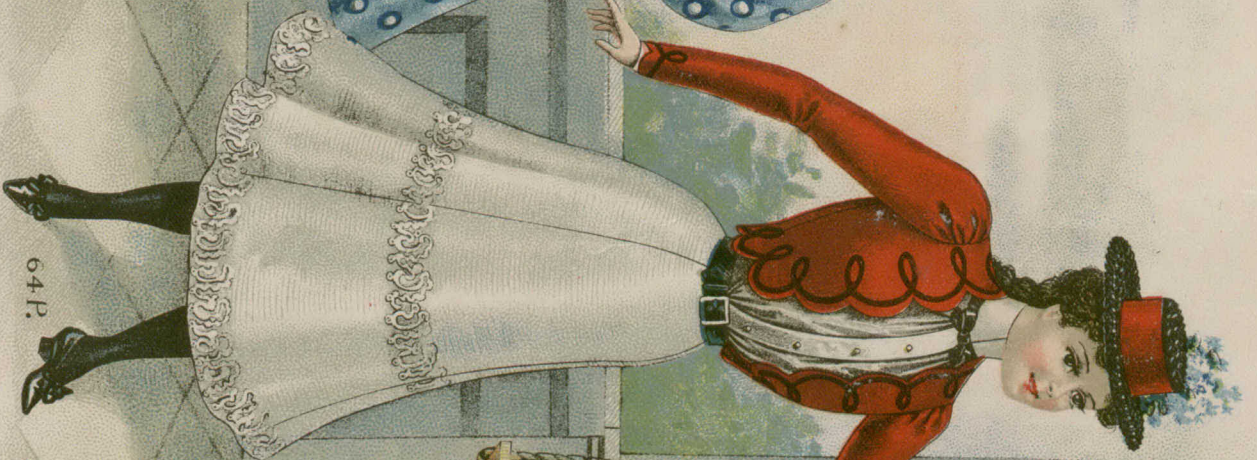
FIGURE No. 61 P.—This illustrates MISSSES' TAILOR SUIT.—The patterns are Misses' Costume No. 3064, price 1s. or 25 cents; and Shirt-Waist No. 2894, price 10d. or 20 cents.
(For Description see this Page.)



62 P.



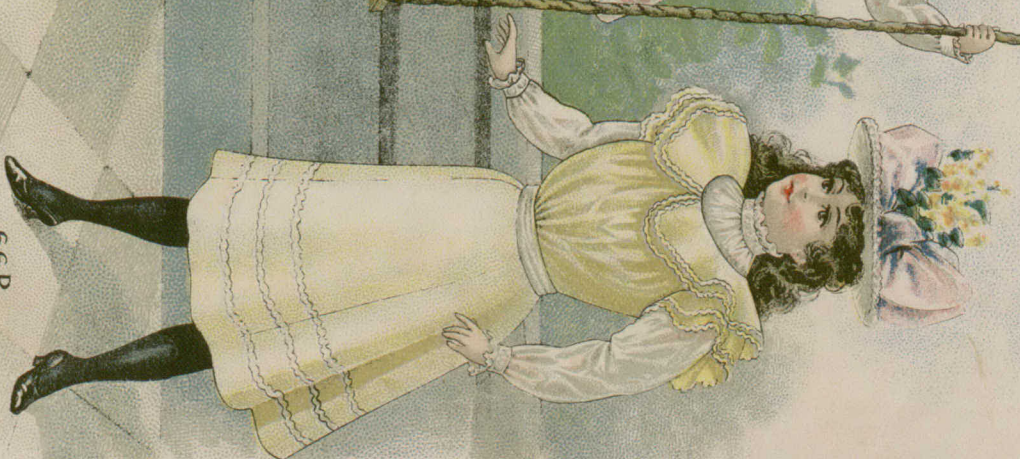
63 P.



64 P.

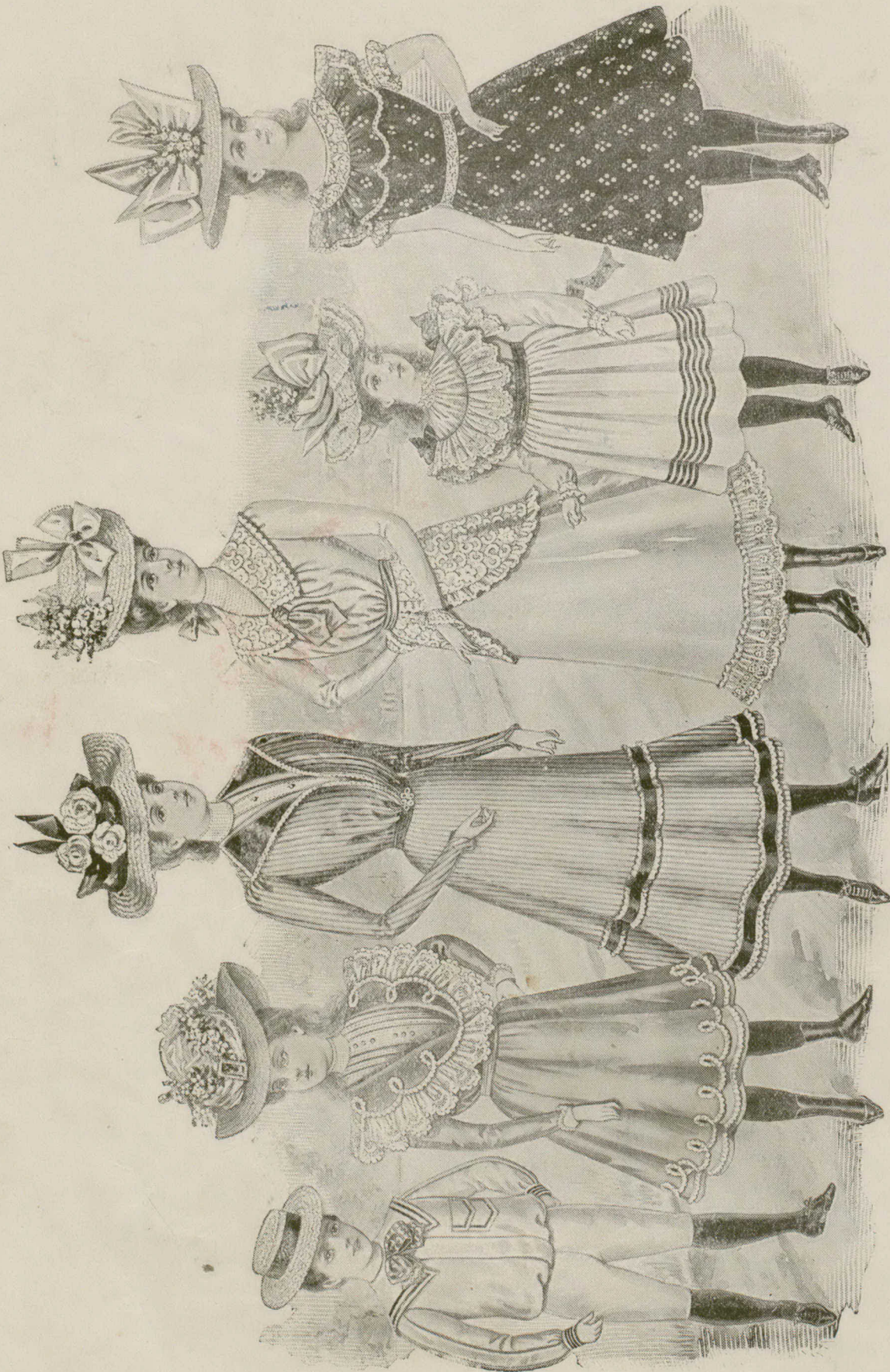


65 P.



66 P.

Fashions for Young People.



67 P.

68 P.

69 P.

70 P.

71 P.

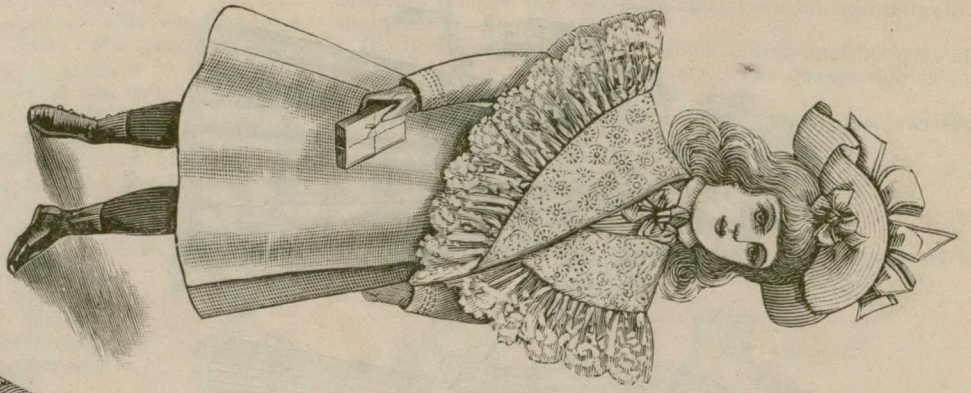
72 P.

Modish Outdoor Styles for Young Folks.

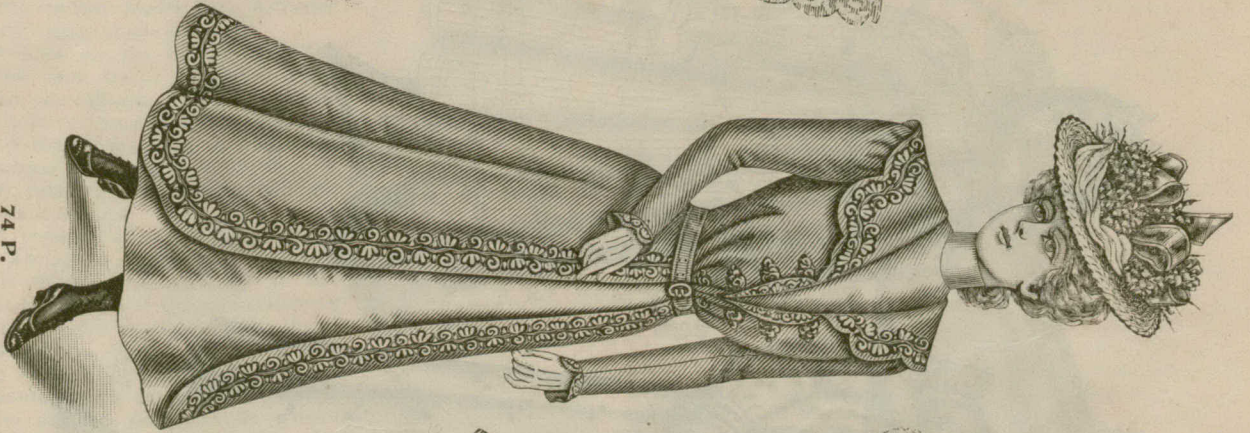
THE DELINEATOR.

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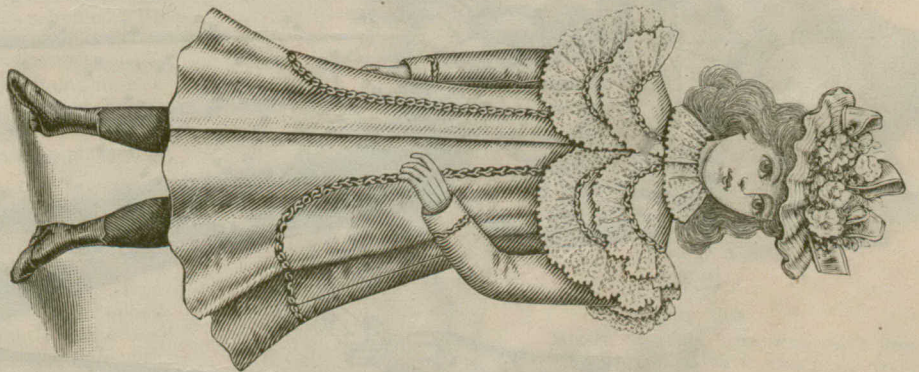
AUGUST, 1899.



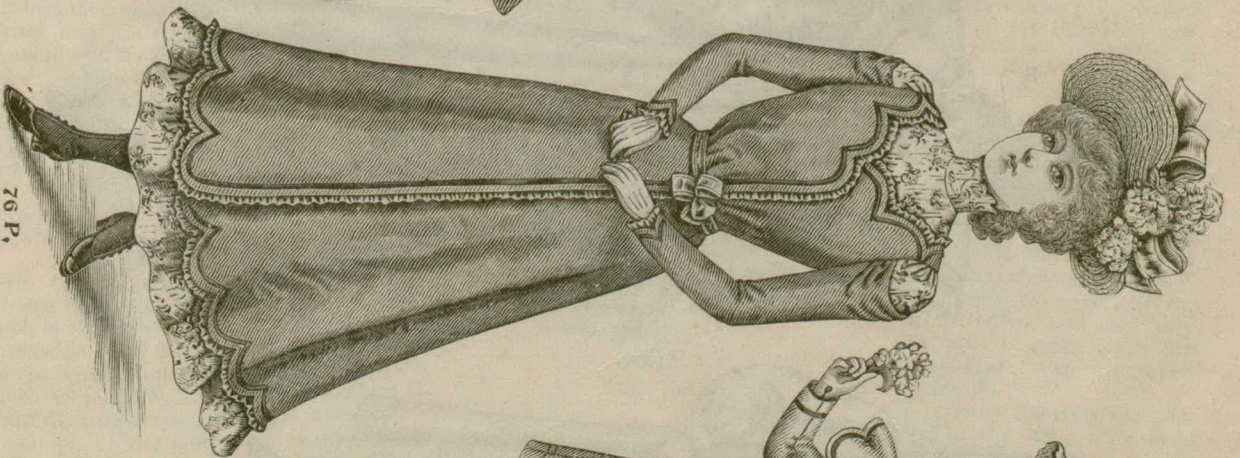
73 P.



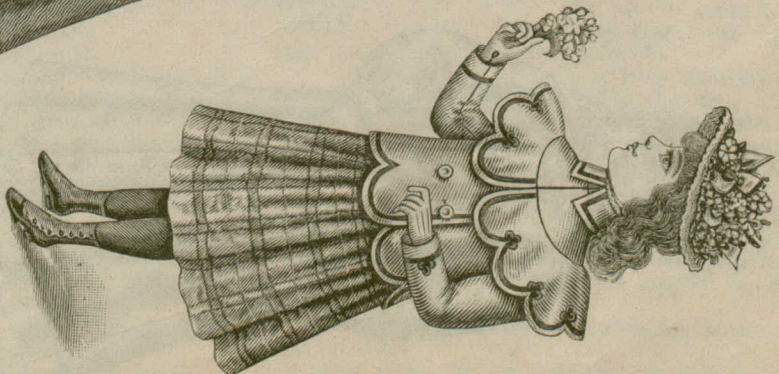
74 P.



75 P.



76 P.



77 P.

Dressy Designs for Late Summer.

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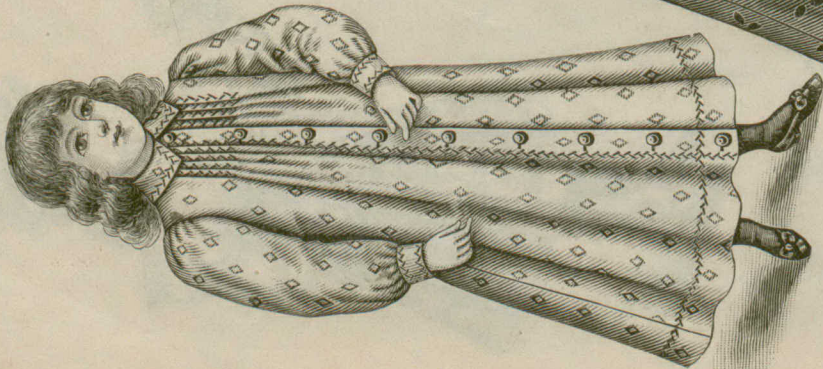
THE DELINEATOR.

AUGUST, 1899.

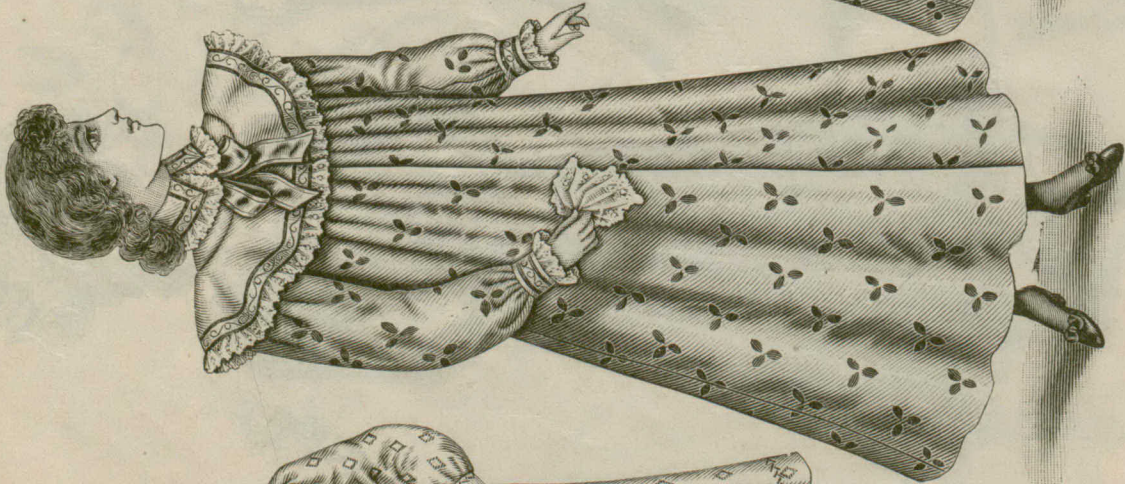
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THE DELINEATOR.

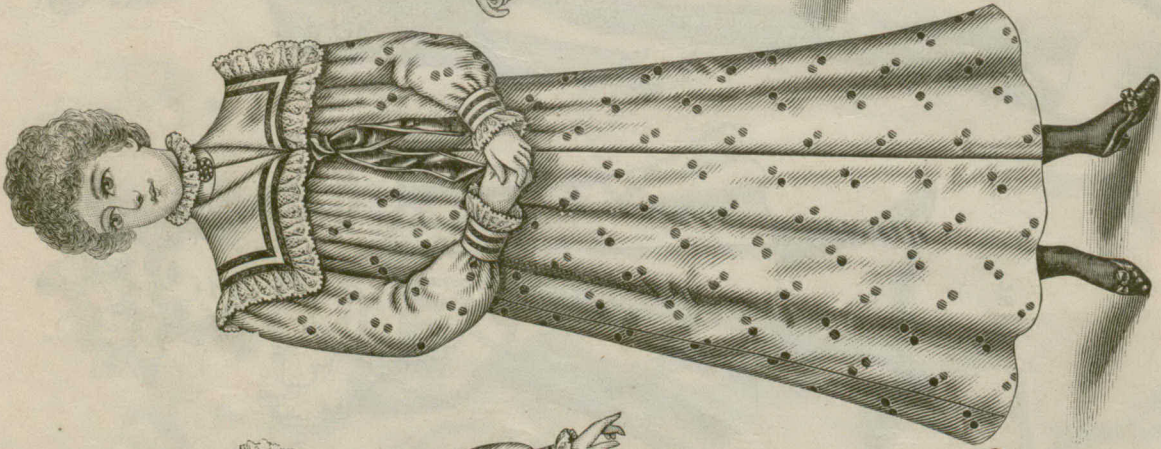
AUGUST, 1899.



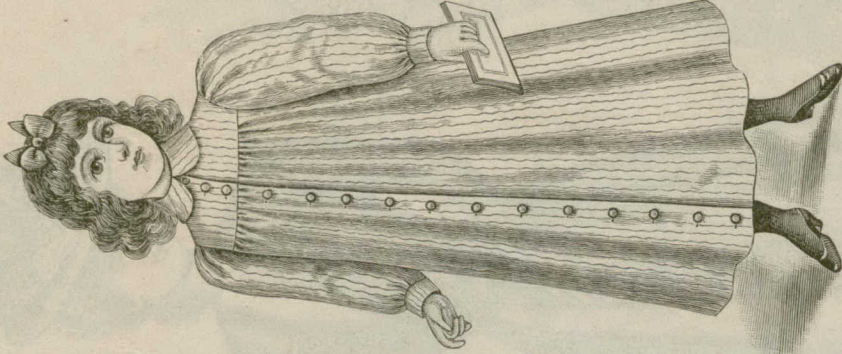
78 P.



79 P.



80 P.



81 P.



82 P.

(Descriptions Continued from Page 172.)

FIGURE No. 64 P.—MISSSES' TOILETTE.—This consists of a Misses' jacket, shirt-waist and skirt. The jacket pattern, which is No. 3019 and costs 7d. or 15 cents, is in seven sizes for misses from ten to sixteen years of age, and is again pictured on page 186. The shirt-waist pattern, which is No. 2894 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old. The skirt pattern, which is No. 2959 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age.

This effective toilette comprises a red cloth Eton jacket decorated with black braid, a white cloth skirt and a shirt-waist made of white lawn. Under-arm and side-back gores and a center seam are introduced in the adjustment of the jacket, all the free edges of which are gracefully scalloped. The two-seam sleeves are the correct size for Summer jackets. The jacket fronts flare to reveal the trim shirt-waist worn beneath.

The shirt-waist has five box-plaits in fan effect in the back below a pointed yoke. At the front the fulness at the top is collected in backward-turning tucks, but that at the waist-line is disposed in plaits, the fronts pouching out prettily between. A linen collar, satin tie and leather belt are appropriate accessories.

The skirt consists of a five-gored upper part and a five-gored circular lower part or flounce. It ripples symmetrically at the sides and at the back and is made elaborate by two bands of lace appliqué.

A very attractive jacket and skirt may be made up by the design of pale-pink piqué and ornamented with fancy piqué braid. Dimity, wash cheviot, etc., are suitable shirt-waist materials.

The stylish hat is a sailor shape and is trimmed with flowers and ribbon.

FIGURE No. 65 P.—LITTLE GIRLS' FRENCH DRESS.—This shows a Little Girls' dress. The pattern, which is No. 3054 and costs 7d. or 15 cents, is in five sizes for little girls from two to six years of age, and is also portrayed on page 193.

Fanciful bretelles are arranged on the dainty frock, which is here shown made of spotted organdy associated with all-over lace for the yoke and collar and trimmed with frills of narrow lace and rows of pink baby-ribbon. The waist has short backs and a short front that are gathered top and bottom and topped by a shallow, round yoke. At the neck is a standing collar. The bretelles extend to the waist-line both back and front and are pointed at the shoulders, where they stand out broadly over the gathered tops of the full sleeves, which are completed with narrow bands. The straight skirt, in full gathered style all round, is attached to the waist.

All washable fabrics, as well as cashmere, China silk, etc., may be utilized for the dress with pleasing results.

The hat droops at the sides and is garnished with flowers and ribbon.

FIGURE No. 66 P.—GIRLS' FROCK AND GUMPE.—This comprises a Girls' dress and gumpe. The dress pattern, which is No. 3008 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is again depicted on page 183. The gumpe pattern, which is No. 1864 and costs 5d. or 10 cents, is in six sizes from two to twelve years old.

A pretty example of the convenient gumpe dress is here illustrated made of pale-corn organdy and decorated with quillings of white ribbon. It is simply constructed and has gathered fulness at the top and bottom both front and back. An effective touch is added to the design by the fanciful double Bertha, which at the shoulders ripples gracefully over the circular cap sleeves. The three-piece skirt is smooth at the front, ripples prettily below the hips and has an under box-plait at the back. It is attached to the waist, the joining being concealed by a wrinkled belt of silk.

The separate gumpe is gathered at the neck, where it is finished by a tiny band. It has full bishop sleeves that are completed by wristbands. The gumpe is made of white lawn,

with insertion for the neck-band and wristbands and embroidered frills for ornamentation.

The Bertha and cap sleeves of such a dress may be made of fancy tucking or all-over embroidery. The gumpe may be of silk, mull, chiffon or fine nainsook.

A tasteful arrangement of ribbon and flowers characterizes the straw hat.

MODISH OUTDOOR STYLES FOR YOUNG FOLKS.

(For Illustrations see Page 174.)

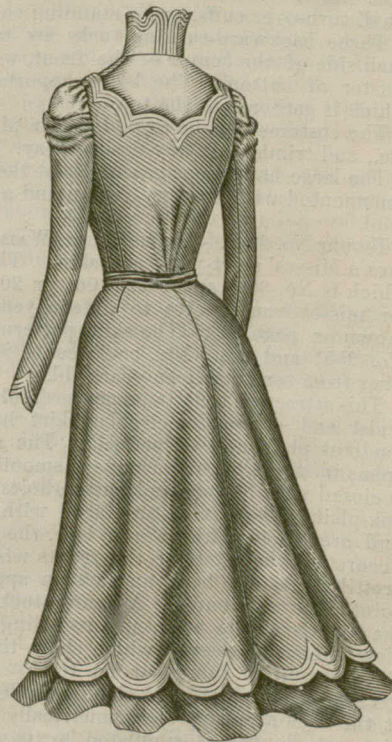
FIGURE No. 67 P.—BOYS' SAILOR SUIT.—This represents a



3093



3093

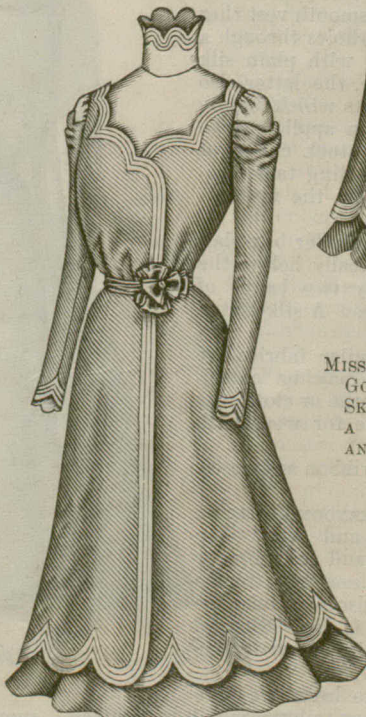


3093

Back View.

MISSSES' COSTUME, CONSISTING OF A FIVE-GORED SKIRT WITH CIRCULAR OVER-SKIRT LAPPED AT THE LEFT SIDE, AND A WAIST HAVING AN OVER-BLOUSE AND A DROP SLEEVE PRODUCING A GUMPE EFFECT.

(For Description see Page 181.)



3093

Front View.

Boys' blouse and trousers. The blouse pattern, which is No. 6979 and costs 7d. or 15 cents, is in ten sizes for boys from three to twelve years of age. The trousers pattern, which is No. 2691 and costs 5d. or 10 cents, is in six sizes from two to seven years old.

A truly nautical air pervades the trim suit here shown made of white flannel and pleasingly ornamented with rows of narrow blue braid. The blouse droops in sailor fashion and is closed under a box-plait at the front. A deep sailor-collar with flaring ends appears at the neck of the design, with which is worn a Windsor tie bowed at the front. The sleeve is completed by a straight wristband and is characterized by a box-plait that extends from the shoulder to the lower edge. A breast pocket finished with a pointed lap is conveniently applied on the left front.

The trousers are fitted by the customary seams and are closed at the sides.

Duck, piqué, serge, etc., are suitable materials for develop-

ing a suit of this kind. The blouse may be made of percale, lawn, wash cheviot, etc.

A rough straw sailor is appropriately worn with the suit.

FIGURE No. 68 P.—GIRLS' COSTUME.—This portrays a Girls' costume. The pattern, which is No. 3057 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is also pictured on page 180.

As here shown the unique costume is charmingly developed in blue lawn combined with white lawn and trimmed with quillings of ribbon and frills of lace. On the blouse over-waist, which droops all around and is finished with a belt, is arranged a scooped shawl-collar that frames a plain body in vest effect. The sleeves of the over-waist are completed by small turn-over cuffs, and a standing collar is at the neck.

Three backward-turning tucks are taken up in the body at each side of the center of the front, which is decorated by a cluster of buttons. The body supports the five-gored skirt, which is gathered at the top.

The costume may be reproduced in piqué, duck, serge, cloth, etc., and trimmed in any desired way.

The large hat droops gracefully at the front and back and is ornamented with flowers, chiffon and a fancy buckle.

FIGURE No. 69 P.—MISSSES' SHIRT-WAIST TOILETTE.—This pictures a Misses' shirt-waist and skirt. The shirt-waist pattern, which is No. 3029 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is again shown on page 188. The skirt pattern, which is No. 2551 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years old.

This attractive toilette comprises a blouse shirt-waist and a graceful circular skirt here shown made of plain and striped silk. The shirt-waist opens in revers to the bust over a smooth vest that is closed with buttons and button-holes through a box-plait. The revers are faced with plain silk and are edged with frills of lace, the latter also decorating the edges of the fronts which blouse prettily. At the back appears an applied yoke pointed at the center. A fancy stock closed at the back is at the neck, and rounding tabs complete the small sleeves, which show the fashionable amount of fulness at the top.

The circular skirt has a shallow under box-plait at the back and ripples symmetrically below the hips. A flounce is simulated by two bands of plain silk outlined by frills of lace. A silk belt is worn.

Piqué, cashmere, lawn and similar fabrics are suitable for the design, which may be embellished with braid. If made of serge or cloth, the skirt will be especially attractive for wear with plain cotton shirt-waists.

The large hat is adorned with ribbon and roses.

FIGURE No. 70 P.—MISSSES' AFTERNOON TOILETTE.—This illustrates a Misses' waist and skirt. The waist pattern, which is No. 3061 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and may be also seen on page 187. The skirt pattern, which is No. 2852 and costs 10d. or 20 cents, is in five sizes from twelve to sixteen years of age.

All-over embroidery and white lawn are here charmingly associated in the dressy toilette, which is trimmed with frills of embroidery. The waist closes invisibly at the back and has a full front which is shaped to accommodate a shallow yoke. The front is gathered top and bottom and puffs out modishly, while the back is gathered at the bottom only. On the waist is arranged a broad Rubens collar, which is in two sections and outlines the yoke at the front in shield effect. A standing collar completes the waist, and tie-ends knotted in sailor fashion appear at the front ends of the Rubens collar. The two-seam sleeve is finished by a flaring cuff that falls well over the hand. A silk belt fastened at the back is worn.

The circular skirt consists of a circular upper section in tunic style lengthened by a circular flounce extending to the belt in front.

Plain and colored piqué may be combined for the toilette with pleasing effect. Silk and woollens are also appropriate. Ribbon and flowers garnish the rough straw hat.

FIGURE No. 71 P.—LITTLE GIRLS' DRESS AND GUMPE.—This depicts a Little Girls' dress and guimpe. The dress pattern, which is No. 3015 and costs 7d. or 15 cents, is in five sizes for little girls from two to six years old, and is also seen on page 192. The guimpe pattern, which is No. 1864 and costs 5d. or 10 cents, is in six sizes from two to twelve years old.

In this instance bands of ribbon and a ribbon sash decorate the China silk dress, with which is worn a separate guimpe of white silk trimmed with lace and insertion. The guimpe is full back and front and has bishop sleeves finished with narrow bands. A standing collar is at the neck.

The dress is fashioned with a short body that is gathered top and bottom both front and back. A square yoke that is low and rounding at the neck tops the body, which in turn

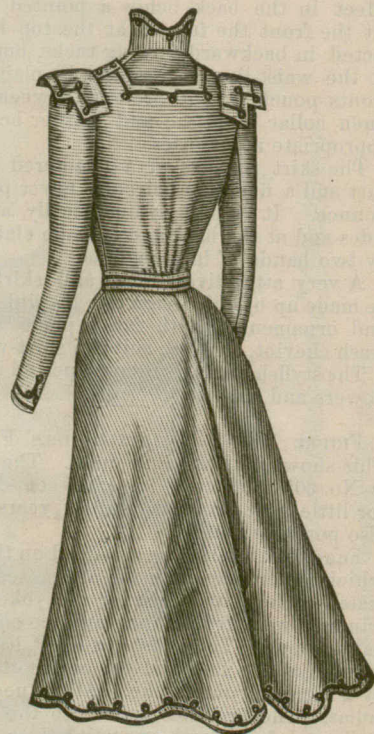


3028



3028

Front View.



3028

Back View.

MISSSES' COSTUME, CONSISTING OF A WAIST WITH OVER-BLOUSE AND A TWO-PIECE SKIRT WITH AN UNDER BOX-PLAIT AT THE BACK AND THE CLOSING AT THE LEFT SIDE. (TO BE MADE WITH A FANCY OR PLAIN STANDING COLLAR.)

(For Description see Page 182.)

supports the full, gathered skirt. A continuous ruffle of deep lace is artistically arranged about the neck and shoulder edges and about the arm-holes of the design, which is held in place at the shoulders by ribbon tie-strings gracefully bowed. A ribbon sash is wound around the waist and tied at the back.

The dress could be made of Swiss and worn with a guimpe of fine nainsook. Lace and ribbon will provide the decoration.

The straw hat is a becoming shape and is adorned with ribbon and flowers.

FIGURE No. 72 P.—GIRLS' LOW-NECKED FROCK.—This shows a Girls' dress. The pattern, which is No. 3013 and costs 10d. or 20 cents, is in 8 sizes for girls from five to twelve years of age, and may be again seen on page 184.

An originally designed Bertha is the distinguishing feature of the smart little dress, here shown made of spotted challis combined with all-over lace and trimmed with insertion and

lace frills. The waist is low and rounding at the neck and has gathered fulness at the top and bottom both at the back and front, the latter puffing out attractively. From the neck falls a smooth, circular Bertha, to the lower edge of which is joined a gathered ruffle that stands out effectively over the gathered tops of the short puff sleeves. A belt conceals the joining of the straight, full skirt with the waist, and bands complete the sleeves.

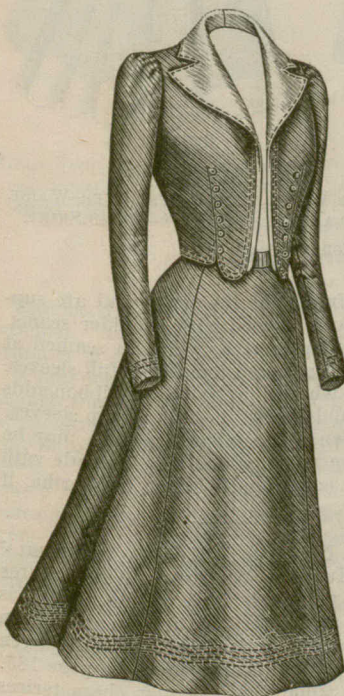
The design may be duplicated in India silk, nun's-veiling, organdy, gingham, etc., and may be worn with separate guimpes made of all-over embroidery, mull, etc., if desired.

A large bow of ribbon and a cluster of flowers embellish the dainty hat.

DRESSY DESIGNS FOR LATE SUMMER.

(For Illustrations see Page 175.)

FIGURE No. 73 P.—CHILD'S LONG BOX COAT.—This pictures a



3064

Front View.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT WITH AN UNDER BOX-PLAIT AT THE BACK, AND AN ETON JACKET WITH PERMANENT AND REMOVABLE COLLAR AND LAPELS. (TO HAVE THE LOWER EDGE SCOLLOPED OR PLAIN.)

(For Description see Page 182.)

Child's coat. The pattern, which is No. 3053 and costs 7d. or 15 cents, is in seven sizes for children from two to eight years of age, and may be seen differently developed by referring to page 193.

Long coats are extremely stylish and protective. An admirable example is here shown made of white piqué, with all-over embroidery for the shawl collar and edging for the deep frill outlining the collar. The coat is fitted by shoulder and under-arm seams and consists of smooth fronts and a smooth back, the latter being supported by a short, square yoke. The fronts are shaped to accommodate a deep shawl-yoke. The fronts lap in double-breasted style, and the closing is made with a single button and button-hole just below the shawl collar. The two-seam sleeves are gathered at the top. The pattern includes a removable shield.

For chilly days at the seaside or mountains a very useful little coat may be made of dark-blue serge, the shawl collar and shield being developed in bright-red or white serge.

The becoming hat is tastefully trimmed with ribbon.



3064



3064



3064

Back View.

FIGURE No. 74 P.—MISSES' TOILETTE.—This illustrates a Misses' waist and skirt. The waist pattern, which is No. 3090 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and may be also seen on page 187. The skirt pattern, which is No. 3089 and costs 10d. or 20 cents, is in seven sizes from ten to sixteen years of age, and is again pictured on page 189.

Light-gray nun's-veiling was here associated with white silk in the development of the dainty toilette, which is ornamented with guipure appliqué. The waist has a short back cut low at the top, where it reveals a shallow, round yoke, and full fronts that flare to disclose a smooth vest closed at the left side. On the waist is arranged a scalloped collar, the ends of which meet small, rounding ornamental sections sewed to the front edges of the fronts and rolled back stylishly. A standing collar finishes the neck, and fanciful cuffs complete the fashionable two-seam sleeves. A leather belt is worn.

The three-piece skirt has two circular portions with rounding lower front corners overlapping a narrow front-gore in panel effect.

Cloth, wash fabrics, soft wollens, etc., are desirable for such a toilette, which may be decorated with ribbon quillings, braid or milliners' folds.

The effective hat is embellished with silk, ribbon and flowers.

FIGURE No. 75 P.—CHILD'S LONG COAT.—This depicts a Child's coat. The pattern, which is No. 3062 and costs 7d. or 15 cents, is in seven sizes for children from two to eight years of age, and is also portrayed on page 194.

A large double cape-collar and a circular flounce are the distinguishing features of the attractive coat here pictured made of light cloth and adorned with lace appliqué and frills of lace. A smooth, square yoke supports the full back and full fronts, which are lengthened by a circular rippling flounce extending to the yoke in front. The yoke is entirely concealed by two circular cape-collars, the deeper one being prettily scalloped at the lower edge, and a standing collar covered with a frill of lace is at the neck. The two-seam sleeves are rather small.

A very dainty coat may be made up by the mode of white serge, decorated with gilt gimp and lined with white China silk. Flannel, piqué and duck may also be used.

Ribbon and flowers tastefully trim the straw hat.

FIGURE No. 76 P.—MISSES' COSTUME.—This shows a Misses' costume. The pattern, which is No. 3093 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years old, and may be again seen on page 177.

The guimpe effect produced by the over-b blouse and drop sleeves seen in this costume is particularly fetching. The design is here shown developed in blue cloth combined with figured white silk and ornamented with braid and frills of ribbon. The waist has a deep yoke both at the back and front that is disclosed by the over-b blouse which is in low, scalloped outline at the top. The over-b blouse, which puffs out attractively at the front, closes invisibly a little to the left of the center. The small sleeves are prettily wrinkled at the top, where they droop to show a cap facing. The high scalloped collar closes at the back.

The five-gored skirt has a circular over-skirt lapped at the left side to harmonize with the graceful lines of the waist. On the skirt is arranged a circular flounce of silk that is revealed by the scalloped over-skirt, which is without the slightest fulness at the top. Ribbon is wound about the waist and softly bowed at the left side.

Foulard, cashmere, piqué and similar materials are suitable for the costume, which may be decorated with lace appliqué. The straw hat is adorned with ribbon and flowers.

FIGURE No. 77 P.—CHILD'S OUTDOOR TOILETTE.—This consists of a Child's jacket and dress. The jacket pattern, which is No. 3039 and costs 7d. or 15 cents, is in seven sizes for children from one half to six years old, and is also shown on page 195. The dress pattern, which is No. 3015 and costs 7d. or 15 cents,

is in five sizes from two to six years of age, and is again pictured on page 192.

A light cloth jacket trimmed with braid and a dress of plaid camel's-hair are here comprised in the serviceable little toilette. The jacket is rather loose and is shaped by broad under-arm gores and a center seam, the lower edge being prettily scalloped. It closes to the throat in double-breasted style with button-holes and large pearl buttons, and on it is arranged a large cape-collar consisting of a circular yoke and a scalloped circular ruffle that stands out over the tops of the small sleeves. A rolling collar is at the neck.

The dress has a short, sleeveless body held in place on the shoulders by ribbon tie-strings. The body supports a full skirt, and a continuous ruffle of silk is arranged about the arm-holes and neck of the body, which is in low, rounding outline at the top. A full lawn guimpe is worn with the dress.

If piqué or duck be selected for the jacket, the cape collar may be made of all-over embroidery or fancy tucking. The dress may be developed in China silk or wash fabrics.

The straw hat is decorated with flowers and ribbon.

COSY WRAPPERS FOR MISSES AND CHILDREN.

(For Illustrations see Page 176.)

FIGURE No. 78 P.—GIRLS' WRAPPER.—This shows a Girls' wrapper. The pattern, which is No. 1860 and costs 7d. or 15 cents, is in nine sizes for girls from four to twelve years of age.

Feather-stitching adds a dainty touch to this trim wrapper, here shown made of figured challis. Tucks extending to yoke depth are taken up in the design both front and back, and below the tucks the fulness falls free. A turn-over collar with flaring ends is at the neck, and the closing is made with buttons and button-holes down the entire length of the front. The sleeves are in bishop style and finished with wristbands.

The attractiveness of this wrapper may be greatly enhanced by decorating the design with rows of satin ribbon.

The wrapper here pictured combines comfort and daintiness. It is pictured made of figured and plain French flannel and ornamented with lace edging and insertion. The back and fronts



3057

Front View.



3057

Back View.

GIRLS' COSTUME, CONSISTING OF A WAIST, WITH BLOUSE OVER-WAIST, HAVING A SHAWL COLLAR, AND AN ATTACHED FIVE-GORED SKIRT.

(For Description see Page 183.)

of the wrapper have gathered fulness at the center and are supported by a smooth, round yoke shaped with shoulder seams. The yoke is outlined by a rippling Bertha, which is seamed at the back and stands out over the gathered tops of the full sleeves. A rolling collar is at the neck, where a pretty bow of ribbon adds a decorative touch. Wristbands finish the full bishop sleeves.

Cashmere, nun's-veiling, lawn and similar materials may be used for the mode, which may be made with a standing collar and without the Bertha, if desired.

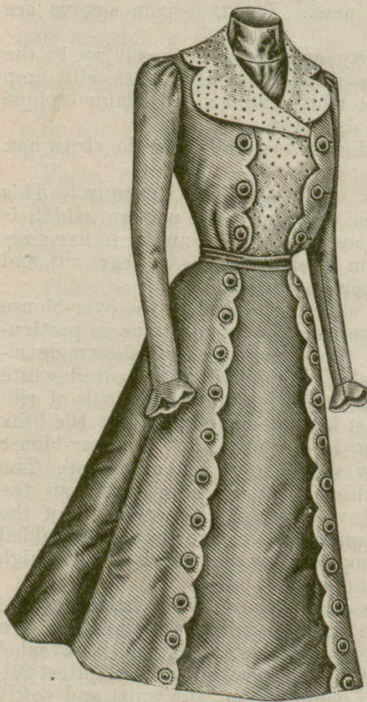
FIGURE No. 80 P.—MISSES' AND GIRLS' MOTHER HUBBARD WRAPPER.—This pictures a Misses' wrapper. The pattern, which is No. 3020 and costs 10d. or 20 cents, is in seven sizes for girls from four to sixteen years of age, and is also shown on page 185.

A deep, square sailor-collar characterizes the graceful wrapper, which is in Mother Hubbard style. For it figured challis and plain silk were associated, braid and lace edging providing dainty decoration. The wrapper is made with a square yoke that tops the full back and full fronts, which are joined in under-arm seams. A deep sailor-collar is a pretty accessory of the wrapper, and at the front it shows the yoke in shield effect. A ribbon is knotted in sailor fashion at the ends of the sailor collar, and a trim standing collar is at the neck. The closing is made invisibly at the front. Wristbands complete the full sleeves.

The mode may be duplicated in India silk, nun's-veiling, organdy, lawn, etc. This wrapper will prove a very comfortable affair if included in the boarding-school outfit of a young girl.

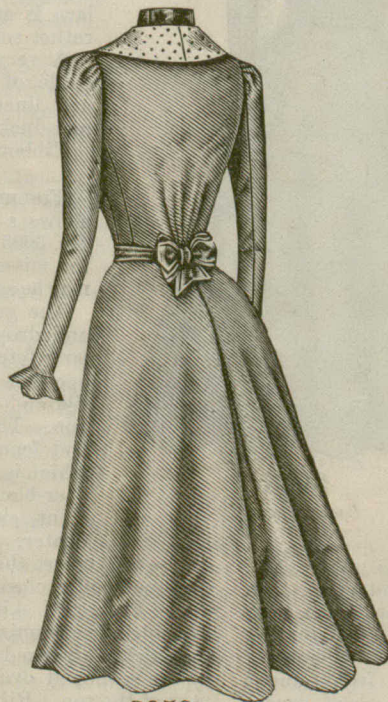
FIGURE No. 81 P.—GIRLS' MOTHER HUBBARD WRAPPER.—This illustrates a Girls' wrapper. The pattern, which is No. 7894 and costs 10d. or 20 cents, is in ten sizes for girls from one-half to nine years of age.

The simplicity of this striped flannel wrapper makes it desirable for a small girl. It is fashioned with back and fronts which are gathered at the top and supported by a smooth square yoke. The closing is made at the front with buttons and button-holes, and the rolling collar has rounding ends. The full bishop sleeves are finished by wristbands.



3056

Front View.



3056

Back View.

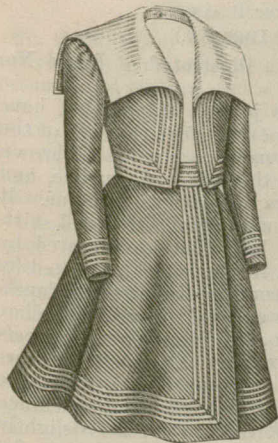
MISSES' COSTUME, CONSISTING OF A WAIST AND A SEPARATE THREE-PIECE SKIRT, HAVING THE SIDES LAPPED OVER THE FRONT-GORE, THE CLOSING BEING MADE AT THE LEFT SIDE OR AT THE BACK.

(For Description see Page 183.)

FIGURE No. 79 P.—MISSES' YOKE WRAPPER.—This portrays a Misses' wrapper. The pattern, which is No. 2934 and costs 10d. or 20 cents, is in seven sizes from four to sixteen years of age.

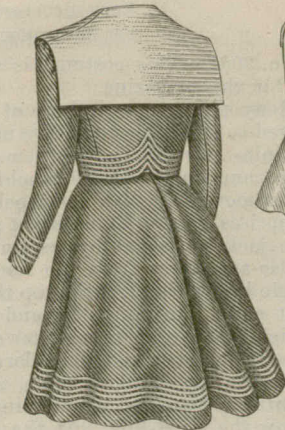
Frills of lace or quillings of ribbon will prettily decorate the wrapper, which may be suitably developed in fine cashmere, gingham, lawn, cambric, nun's-vailling and challis.

A fanciful stock completes the neck and is fastened at the back. A crushed belt of ribbon encircles the waist and is artistically bowed at the left side. The two-seam sleeve is in the popular drop style and, with the yoke, produces a guimpe effect. The upper portion of the sleeve has slight fullness gathered at each side below a cap facing arranged at the top of the coat-shaped lining over which the sleeve is adjusted. It extends well over the hand and is scalloped at the bottom. If preferred, the collar may be plain, and so may the wrists and the upper edge of the over-blouse.



3037

Front View.



3037

Back View.

GIRLS' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET HAVING PERMANENT AND REMOVABLE SAILOR COLLAR, AND A CIRCULAR SKIRT WITH AN UNDER BOX-PLAIT AT THE BACK AND THE CLOSING AT THE LEFT SIDE.

(For Description see Page 183.)

FIGURE No. 82 P.—CHILD'S WRAPPER.—This shows a Child's wrapper. The pattern, which is No. 2162 and costs 7d. or 15 cents, is in eight sizes for children from one to eight years old.

A practical little wrapper is here shown made of plaid outing flannel, tiny frills of lace supplying ornamentation. It is fitted by shoulder and under-arm seams and reaches to the instep, and may be made with or without a short body-lining. A rolling collar finishes the neck, where the wrapper, which is closed with buttons and button-holes down the entire front, has gathered fullness both back and front. Narrow wristbands complete the one-piece sleeves.

Such a wrapper may be developed in French flannel, percale, lawn, etc., and trimmed with ribbon or embroidery.

MISSES' COSTUME, CONSISTING OF A FIVE-GORED SKIRT WITH CIRCULAR OVER-SKIRT LAPPED AT THE LEFT SIDE, AND A WAIST HAVING AN OVER-BLOUSE AND A DROP SLEEVE, PRODUCING A GUIMPE EFFECT.

(For Illustrations see Page 177.)

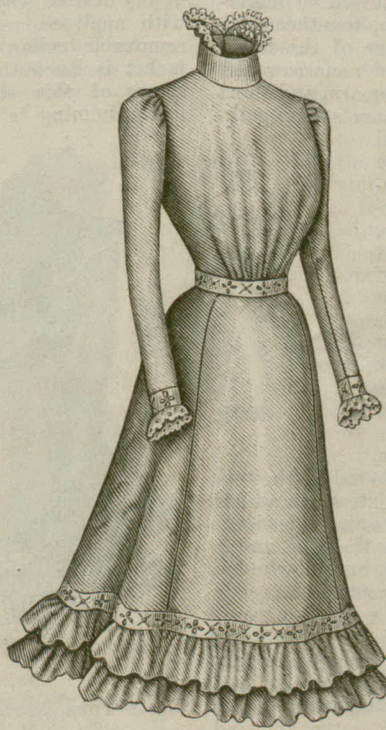
No. 3093.—Another view of this costume is given at figure No. 76 P in this number of THE DELINEATOR.

Mauve poplin was here combined with white glacé silk in the development of the costume, which is elaborately trimmed with white silk braid. The waist, which is made over a plain lining fitted by single bust darts, under-arm and side-back gores and a center-back seam, is designed with an over-blouse that is seamed on the shoulders and adjusted by under-arm gores. The over-blouse is plain at the top, where it is in scalloped outline, but has scanty plaited fullness at the waist-line of the back, the fullness at the front being gathered and allowed to pouch prettily. The fronts lap broadly and the closing is invisibly effected. The over-blouse is cut low at the top to show a smooth pointed yoke that is seamed on the shoulders and closed invisibly at the left side.

The five-gored skirt is fitted smoothly at the top, and the placket is made at the right side-front seam. A circular rippling flounce is applied on the bottom of the skirt, and over it is arranged the scalloped circular over-skirt, which is fitted by two darts at each side and seamed at the center of the back, the closing being invisibly effected at the left side, where the over-skirt laps broadly. The skirt and over-skirt are made without fullness at the top. The over-skirt may be plain if desired. In the middle sizes the skirt measures two yards and three-fourths at the bottom.

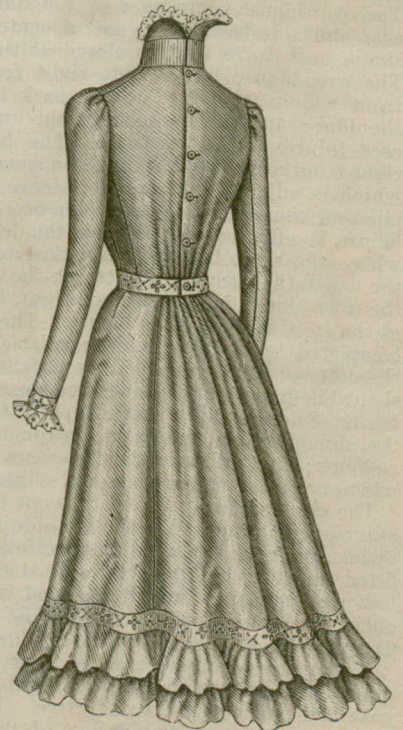
Green cloth combined with white moiré or tucked lisse, a very popular material at present, will attractively develop the mode, which may be decorated with lace appliqué. The costume could also be stylishly made of white or colored piqué, gingham or chambray, with tucked muslin and insertion or all-over embroidery for the yoke and cap facing. A very dainty costume for a fair miss is of mode nun's-vailling, with apple-green taffeta for the yoke, collar and cap facings and lace appliqué and quillings of narrow white ribbon provide a most artistic decoration.

We have pattern No. 3093 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, calls for three yards and five-eighths of dress



3068

Front View.



3068

Back View.

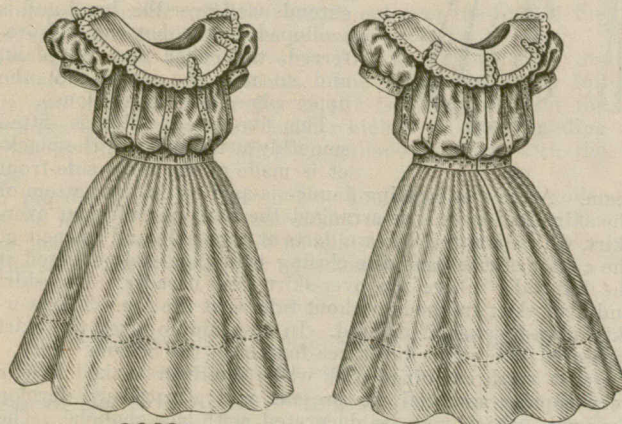
MISSES' DRESS, CONSISTING OF A SPENCER WAIST AND A FOUR-GORED SKIRT SEWED ON.
(For Description see Page 184.)

goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide for the yoke, collar and sleeve facings. Price of pattern, 1s. or 25 cents.

MISSES' COSTUME, CONSISTING OF A WAIST WITH OVER-BLOUSE, AND A TWO-PIECE SKIRT WITH AN UNDER BOX-PLAIT AT THE BACK AND THE CLOSING AT THE LEFT SIDE. (TO BE MADE WITH A FANCY OR PLAIN STANDING COLLAR.)

(For Illustrations see Page 178.)

No. 3028.—By referring to figure No. 62 P in this number



3063

Front View.

3063

Back View.

GIRLS' BLOUSE-DRESS (TO BE WORN WITH A GUIMPE.)

(For Description see Page 184.)

of THE DELINEATOR, this costume may be seen differently made up.

The costume is designed in the severely plain style that is always tasteful and generally favored. In this instance piqué was selected for the costume, with braid for trimming. The over-blouse is arranged over a lining adjusted by under-arm and side-back gores and a center seam, together with single bust darts, and is closed at the center of the front. The over-blouse has a wide right front and a narrow left front which are joined to the back in under-arm and short shoulder seams and are plain at the top but have stylish gathered fulness at the waist-line. The back and right front are shaped to display a square yoke which is adjusted by shoulder seams and applied on the lining. The closing of the over-blouse is effected invisibly at the left side, where the smooth yoke is also fastened. At the waist the gathered fulness at the back of the over-blouse is drawn down tight, but that at the front is allowed to blouse. The neck is completed by a plain standing collar closed at the left side and concealed by a fancy stock shaped in scollops at the sides and closed at the back. Smooth oddly shaped epaulettes cross the shoulders and add a pretty touch to the costume; they fall over the two-seam sleeves, which are made over linings and slightly gathered at the top.

The circular two-piece skirt is one of the latest cut and is overlapped and closed at the left side of the front. It is tight-fitting about the top, rippling gracefully below the hips, and is fitted smoothly by hip darts; and at the back an underfolded box-plait appears. A belt fastened invisibly at the left side encircles the waist, and in the middle sizes the skirt measures two yards and a half at the lower edge.

If the mode be developed in lawn, duck, gingham or any washable fabric, finely tucked muslin and insertion for the yoke and collar would be effective. The costume would also be charming in a combination of dark-blue serge and red broadcloth, the latter being used for the yoke and stock, a youthful appearance being given by the use of the red, and black soutache braid would be suitable for ornamentation. The epaulettes and yoke may be overlaid with lace net or with appliqué lace.

We have pattern No. 3028 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, calls for four yards and three-fourths of material, twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A FIVE-GORED SKIRT WITH UNDER BOX-PLAIT AT THE BACK, AND AN ETON JACKET WITH PERMANENT AND REMOVABLE COLLAR AND LAPELS. (TO HAVE THE LOWER EDGE SCOLLOPED OR PLAIN.)

(For Illustrations see Page 179.)

No. 3064.—This costume is again illustrated at figure No. 61 P in this magazine.

Many pleasing variations of the jaunty Eton jacket have served to keep this attractive mode ever before the eyes of the feminine world. The costume is here shown made of brown serge and finished with machine-stitching and buttons, and the removable collar and lapels are made of white piqué. It comprises a trim Eton jacket and a graceful five-gored skirt. The jacket has a broad, seamless back that is separated by under-arm gores from the smooth fronts, which are fitted by single bust darts. At the top the fronts are reversed in lapels that extend in points beyond the ends of the rolling collar, which is shaped with a center seam, and just below the lapels the fronts meet and then flare prettily. The bust darts terminate above shallow vents, and in front of the darts the fronts are extended in rounding tabs that fall a short distance below the waist-line. At the back the lower edge is slightly curved up to form a tiny V, but the jacket may be plain at the bottom and have pointed front corners, if preferred. Gathers collect the fulness at the top of the two-seam sleeve. The removable collar, shaped with a seam at the back, and lapels are made all in one and are notched in line with the permanent collar. The lapels extend to the lower edge of the jacket beneath the fronts and are shaped to exactly fit the fronts.

A shallow under box-plait disposes of the fulness at the back of the five-gored skirt, which is snugly adjusted about the hips, below which it falls in soft folds. In the middle sizes the skirt measures three yards at the bottom.

Removable collars are very smart this Summer and contribute a dressy touch to many of the plainest jackets. They are made of fancy tucking, all-over embroidery and other sheer fabrics that are designed expressly for the purpose. The costume may be made of cheviot, duck, piqué, etc., and trimmed in any desired way with braid, pipings of contrasting color or with appliqué. A light-brown broadcloth costume has a removable collar and lapels of heavy white silk and the jacket is lined throughout with white silk. Washable costumes of this style are made of crash, duck and linen, and trimming is supplied by buttons and washable braid.

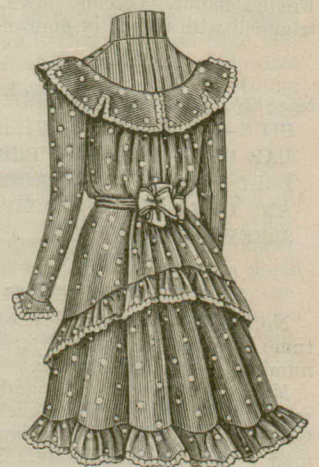


3072



3072

Front View.



3072

Back View.

GIRLS' YOKE DRESS, WITH THREE-PIECE SKIRT SLIGHTLY GATHERED. (TO BE MADE WITH OR WITHOUT THE BODY LINING.)

(For Description see Page 184.)

We have pattern No. 3064 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, calls for three yards and a half of material forty inches wide, with five-eighths of a yard of goods twenty-seven or more inches wide for the removable collar and lapels. Price of pattern, 1s. or 25 cents.

MISSES' COSTUME, CONSISTING OF A WAIST AND A SEPARATE THREE-PIECE SKIRT HAVING THE SIDES LAPPED OVER THE FRONT-GORE, THE CLOSING BEING MADE AT THE LEFT SIDE OR AT THE BACK.

(For Illustrations see Page 180.)

No. 3056.—Blue poplinette and blue-and-white polka-dot and plain blue silk are associated in the development of this costume, and buttons and a ribbon belt supply the ornamentation. The waist is made with a seamless back that is smooth at the top, but has fulness at the waist-line drawn down close to the center by gathers. Under-arm gores give smooth adjustment at the sides, and the fronts have gathered fulness at the waist-line and separate all the way to reveal a smooth vest that is sewed to a close body-lining. The lining is closed at the center of the front, while the vest is lapped in double-breasted style and fastened invisibly under the left front. A rolling collar that is shaped to form large scalloped lapels finishes the low, rounding neck of the vest and laps with the vest. Between the collar is shown a chemisette that is arranged on the lining and is sewed at the right side. The standing collar is closed invisibly with the chemisette at the left side. Below the rolling collar the front edges of the fronts are scalloped and secured to the vest under buttons that ornament each scallop. The two-seam sleeves are gathered at the top and arranged over smooth linings; they are finished with scalloped circular cuffs that fall over the hands. A ribbon belt and bow provide the waist completion.

The skirt consists of a narrow front-gore and two wide circular portions, the front edges of the latter being prettily scalloped and lapped over the front-gore, and each scallop is ornamented with a button to correspond with the waist. The skirt is perfectly smooth at the top, an underfolded box-plait being formed at the back. In the middle sizes the skirt measures two yards and three-fourths round at the bottom. The placket may be made at the left side in front or at the back.

Combinations of piqué and foulard or soft woollen material and silk will stylishly develop the costume. Soutache braid will supply appropriate decoration. This costume offers opportunities for combinations of fabrics and colors and the ornamentation may be simple or elaborate, according to individual taste. A challis costume made up by the mode shows a vest and rolling collar of fancy vesting and ribbon for decoration.

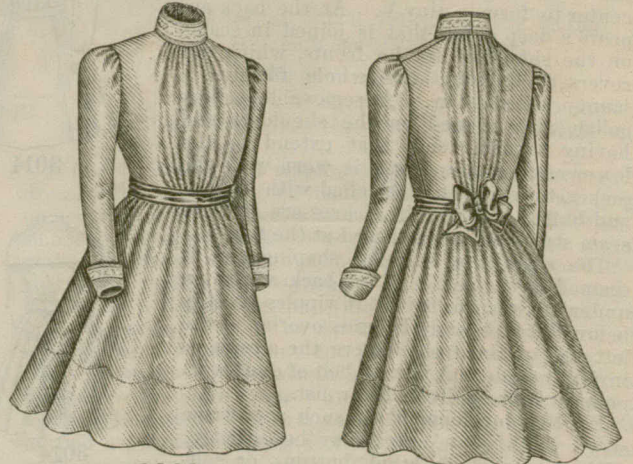
We have pattern No. 3056 in five sizes for misses from twelve to sixteen years of age. To make the costume for a

GIRLS' COSTUME, CONSISTING OF A WAIST WITH BLOUSE OVER-WAIST HAVING A SHAWL COLLAR AND AN ATTACHED FIVE-GORED SKIRT.

(For Illustrations see Page 180.)

No. 3057.—At figure No. 68 P in this magazine this costume is pictured differently made up.

A scalloped shawl-collar is the distinctive feature of the



3009

Front View.

3009

Back View.

GIRLS' DRESS.

(For Description see Page 183.)

fanciful little dress here portrayed made of pale-blue piqué, with embroidered edging for the frill and insertion for decoration. The waist is fashioned with a smooth body, which at the front is made over a dart-fitted lining. The front is also fitted by single bust darts and is joined to the back in under-arm and shoulder seams, the closing being invisibly effected at the back. A row of buttons affords decoration down the center of the front, at each side of which three backward-turning tucks appear, and a standing collar is at the neck.

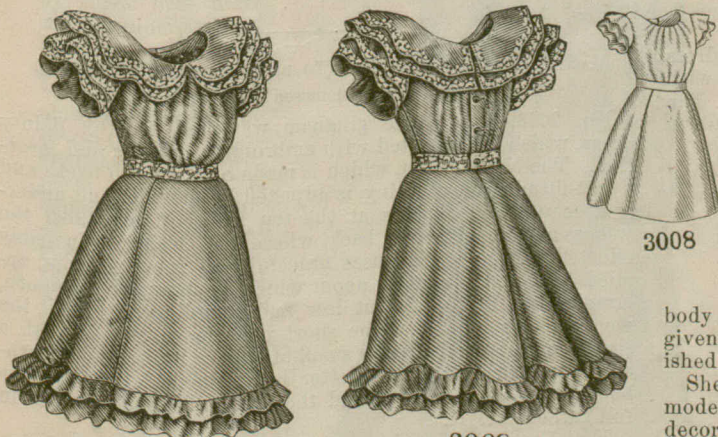
The prettily shaped five-gored skirt, which is sewed to the body, has slight gathered fulness at the front and sides, the fulness at the back being more pronounced.

Over the body is arranged a blouse over-waist adjusted by under-arm and shoulder seams. It is shaped to accommodate a deep shawl-collar scalloped at the outer edge which extends almost to the waist-line at the front and shows the body in chemisette effect. The over-waist is smooth at the top, but is gathered at the bottom both front and back and blouses becomingly all round over a belt which is concealed by a separate belt of the material fastened in front. The back is slightly low and rounding at the top, and above it the

body appears, the effect of a shallow, round yoke being thus given. The two-piece sleeve is gathered at the top and finished by a turn-over cuff.

Sheer lawn, organdy or Swiss could be selected for the mode, Valenciennes insertion and edging supplying dainty decoration. The dress could also be developed in wool goods.

We have pattern No. 3057 in eight sizes for girls from five to twelve years of age. To make the costume for a girl of nine years, calls for four yards and three-fourths of material twenty-seven inches wide, with four yards of edging four inches and three-fourths wide for the frill. Price of pattern, 10d. or 20 cents.



3008

Front View.

3008

Back View.

GIRLS' DRESS, WITH THREE-PIECE SKIRT. (TO BE WORN WITH A GUIMPE.)

The price of the pattern is 10d. or 20 cents. By using the Pattern Check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

(For Description see Page 185.)

GIRLS' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET HAVING A PERMANENT AND REMOVABLE SAILOR-COLLAR, AND A CIRCULAR SKIRT WITH AN UNDER BOX-PLAIT AT THE BACK AND THE CLOSING AT THE LEFT SIDE.

(For Illustrations see Page 181.)

No. 3037.—Among the season's jackets the becoming Eton

miss of twelve years, calls for three yards and a fourth of dress goods forty inches wide, with seven-eighths of a yard of figured silk twenty inches wide for the rolling collar and vest, and three-eighths of a yard of plain silk in the same width for the chemisette and standing collar. Price of pattern, 1s. or 25 cents.

still holds its own and is much worn by young and old alike. The costume pictured, which consists of an Eton jacket and circular skirt, was here made of dark-blue duck combined with white piqué for the removable collar and ornamented with white braid. The jacket is simply constructed and consists of flaring fronts that are separated by under-arm gores from a seamless back, which may have the lower edge slightly rounded up at the center to form a tiny V. At the back appears a deep collar that is joined in seams on the shoulders to the fronts, which are reversed broadly, the whole forming a jaunty sailor-collar. A removable sailor-collar, also seamed on the shoulders and having tapering ends that extend to the lower edge at the front, is worn with the jacket, to which it is attached with buttons and button-holes. The sleeves are in two-seam style and are gathered at the top.

The skirt is of circular shaping and is seamed at the center of the back, where an under box-pleat is laid. It ripples prettily below the hips, and the ends overlap at the left side of the front, where the closing is invisibly made. A narrow belt of duck with pointed ends encircles the waist.

For the development of such a costume serge, cloth, piqué, etc., may be selected, with gilt or black braid, buttons or self-strappings for decoration. For young girls there is nothing more stylish than the Eton styles, and as they are suitable for woollen and cotton fabrics alike they are always in favor. The removable collar may be covered with lace net or trimmed with insertion.

We have pattern No. 3037 in eight sizes for girls from five to twelve years of age. To make the costume, except the removable collar, for a girl of nine years, calls for five yards and five-eighths of material twenty inches wide; the removable collar will require seven-eighths of a yard twenty inches wide. Price of pattern, 10d. or 20 cents.

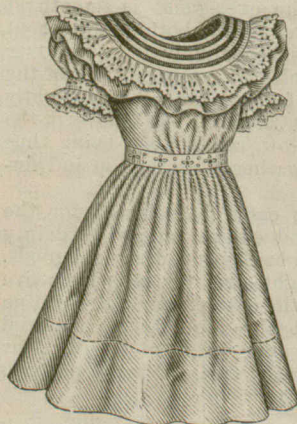


3013

MISSES' DRESS, CONSISTING OF A SPENCER WAIST AND A FOUR-GORED SKIRT SEWED ON.

(For Illustrations see Page 181.)

No. 3068.—This simple style of dress is shown made of zephyr gingham, with insertion and edging for decoration. The Spencer waist is fitted with under-arm



3013

Front View.



3013

Back View.

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

(For Description see Page 186.)

gores and is perfectly smooth at the top, but has fulness at the bottom drawn down close by gathers at the center of the front and at each side of the invisible closing at the back. The

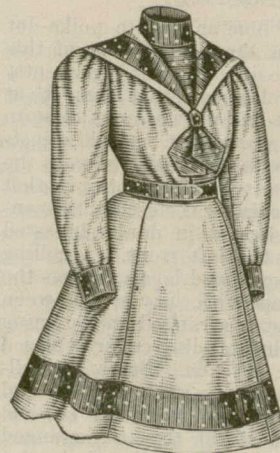
waist is made over a close lining having under-arm gores and single bust darts. The neck is completed with a standing collar having flaring ornamental portions, and the two-seam



3014

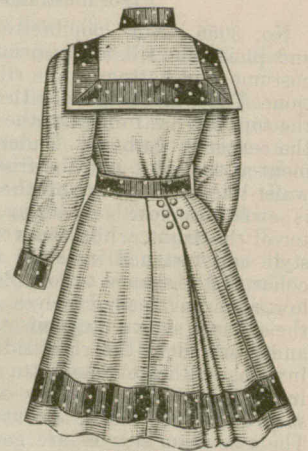


3014



3014

Front View.



3014

Back View.

GIRLS' DRESS, CONSISTING OF A BLOUSE-WAIST, AND A FOUR-GORED SKIRT TO BE PLAITED OR GATHERED AT THE BACK.

(For Description see Page 186.)

sleeves have close linings and are gathered at the top. The skirt is a four-gored design fitted by hip darts, and the back-breadth is gathered at the top. It is joined to the waist under an applied belt and is relieved of plainness by two ruffles of the material, the upper ruffle being headed by a band of insertion. The skirt in the middle sizes measures about two yards and a half at the lower edge.

A stylish dress may be made of blue duck or Galatea, with bands of insertion or white braid for decoration.

We have pattern No. 3068 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, it calls for four yards and a half of goods twenty-seven inches wide, with a yard and an eighth of material in the same width extra for ruffles to trim. Price of pattern, 10d. or 20 cents.

GIRLS' BLOUSE-DRESS. (TO BE WORN WITH A GUIMPE.)

(For Illustrations see Page 182.)

No. 3063.—Light-blue gingham was used for this dainty dress, which is decorated with embroidered edging and insertion. The blouse-waist, which is made over smooth backs and a dart-fitted front of lining, is adjusted by shoulder and under-arm seams, and gathers at the top and bottom collect the fulness at the front and back, where the closing is invisibly effected. The waist blouses gracefully all round over an applied belt, and the neck, about which is arranged a smooth, circular tab Bertha, is cut low and rounding to permit the wearing of a guimpe. The short puff sleeve, shaped with a single seam, is made over a small one-piece lining and is gathered top and bottom, the latter being finished by a narrow band. To the body is joined the straight skirt, which is in full gathered style.

With the design a guimpe made of finely tucked lawn, Swiss, etc., may be worn. A charming little frock made up by the mode could be developed in sheer-white lawn and ornamented with lace insertions and edgings. Rows of lace appliqué and quillings of ribbon would be suitable ornamentation if challis or China silk be employed for the design.

We have pattern No. 3063 in eight sizes for girls from three to ten years of age. To make the dress for a girl of nine years, calls for four yards and seven-eighths of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' YOKE-DRESS, WITH THREE-PIECE SKIRT SLIGHTLY GATHERED. (TO BE MADE WITH OR WITHOUT THE BODY LINING.)

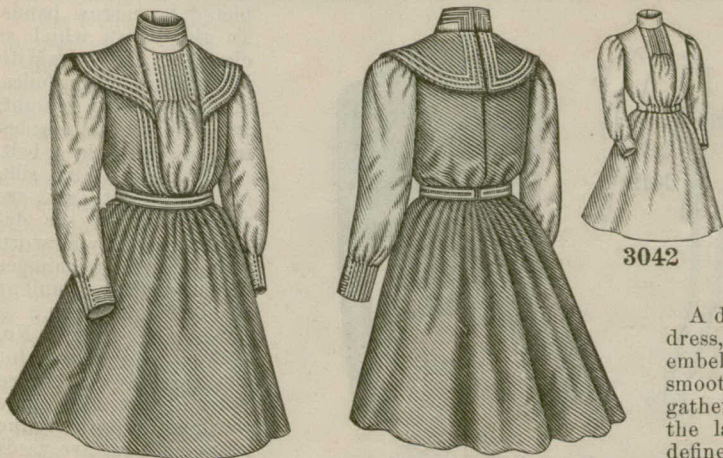
(For Illustrations see Page 182.)

No. 3072.—Red dimity spotted with white and white dimity.

that is in this instance tucked, were utilized for developing this dress, and red baby-ribbon, self ruffles and frills of white ribbon edged with red baby-ribbon provide the decoration. The

dark-blue cloth, with white taffeta for the yoke, collar and Bertha, quillings of ribbon adding a pretty decoration.

We have pattern No. 3072 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, needs four yards and an eighth of polka-spotted dimity thirty inches wide, including ruffles to trim, with three-eighths of a yard of white dimity in the same width for the yoke and collar. Price of pattern, 10d. or 20 cents.



3042

Front View.

3042

Back View.

GIRLS' DRESS, CONSISTING OF A WAIST HAVING A GUMPE EFFECT AND A CIRCULAR SKIRT SLIGHTLY GATHERED TO THE WAIST.

(For Description see Page 187.)

GIRLS' DRESS, WITH THREE-PIECE SKIRT. (TO BE WORN WITH A GUMPE.)

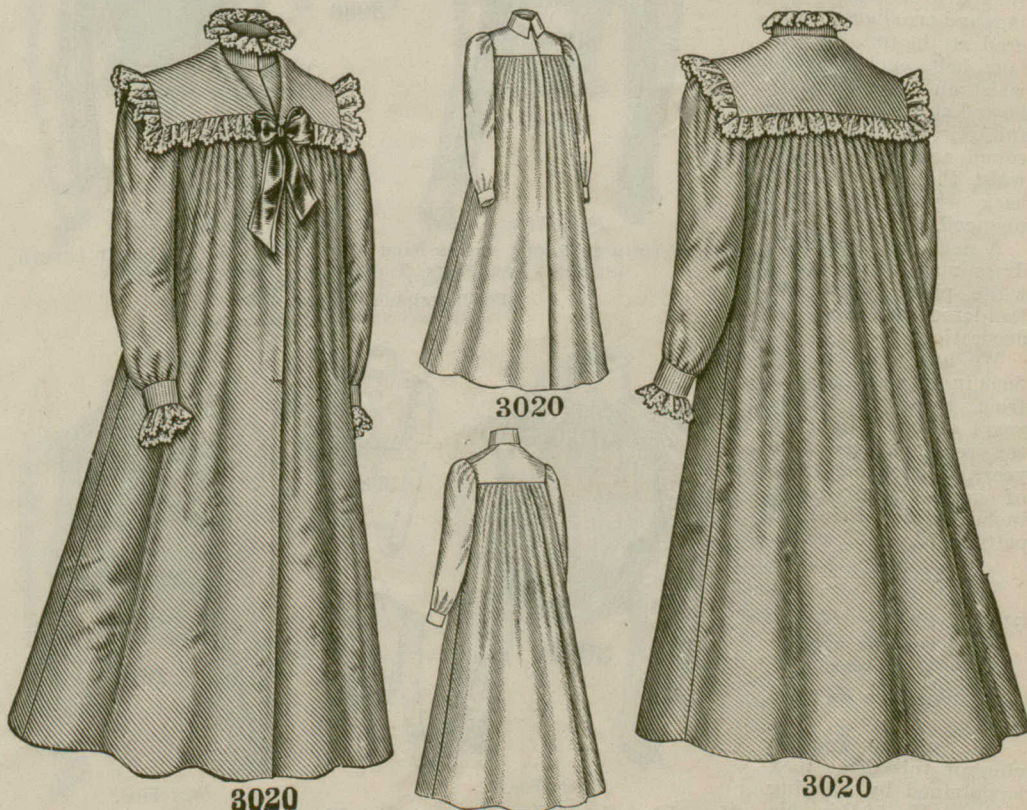
(For Illustrations see Page 183.)

No. 3008.—At figure No. 66P in this number of THE DELINEATOR this dress is depicted differently made up.

A double Bertha and rippling cap sleeves characterize the dress, which is here shown made of brown nun's-veiling and embellished with self-ruffles and lace appliqué. The waist is smoothly adjusted at the sides by under-arm seams, but has gathered fulness at the top and bottom both back and front, the latter puffing out stylishly. The low, round neck is defined by a double Bertha, which is of circular shaping and made in two sections. The flaring front ends of the Bertha sections are rounded, but the back ends are square. The waist closes at the back with buttons and button-holes and is made over a plain lining which is fitted by single bust darts and shoulder and under-arm seams. The cap sleeve consists of two graduated circular sections, both of which are shaped with seams under the arms. They ripple symmetrically all round and are deep on the shoulders, but narrow gradually until they are rather shallow under the arm. The skirt is composed of a narrow front-gore and two wide circular portions and is smoothly fitted about the hips, a shallow under box-

waist consists of a full front in which a box-plait is made at the center, and full backs joined in under-arm and short shoulder seams and is gathered at the top, where it is cut low and rounding to accommodate a round yoke that is seamed on the shoulders. The yoke is topped by a standing collar and outlined by a smooth tab-Bertha which is circular in shape and is in two sections. At the front and back the waist, which may or may not be made over a plain lining fitted by single bust darts and shoulder and under-arm seams, has gathered fulness at the bottom, where it blouses all round. The two-seam sleeve is arranged over a two-piece lining; it is completed by a pointed, flaring cuff that ripples prettily over the hand. A folded ribbon belt bowed at the back gives the finishing touch to the waist, which is invisibly closed at the back. The graceful skirt is sewed to the waist and consists of a narrow front-gore and two wide circular portions. It is smooth at the front and sides, but has slight gathered fulness at the back, where a placket is made. A tunic is simulated on the skirt by a clever arrangement of the ruffles.

This design could be suitably developed in any of the light Summer fabrics, and Valenciennes edging and insertion will provide desirable ornamentation. An attractive dress is of



3020

Front View.

3020

3020

3020

Back View.

MISSSES' AND GIRLS' MOTHER-HUBBARD WRAPPER. (TO BE MADE WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT THE SAILOR COLLAR.)

(For Description see Page 187.)

plait appearing at the back, where the skirt falls in soft folds. An applied belt conceals the joining of the waist and skirt.

For the mode, which is intended for wear with separate

guimpes made of lawn, fancy tucking, etc.. India silk, organdy, point d'esprit and similar textiles may be chosen. The dress is susceptible of much variety in the way of decoration.

We have pattern No. 3008 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, requires two yards and seven-eighths of goods forty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS.

(For Illustrations see Page 183.)

No. 3009.—This serviceable little dress is pictured made of zephyr gingham and trimmed with Hamburg insertion. The waist is made over a plain lining, fitted by single bust darts. The full front and full backs are gathered top and bottom and are joined in under-arm and shoulder seams, the closing being invisibly made at the back. A standing collar is at the neck, and shapely cuffs finish the two-seam sleeves, which are arranged over smooth linings and are slightly gathered at the top. A ribbon belt encircles the waist and is artistically bowed at the back. The full skirt is gathered all round and sewed to the waist, the fulness at the back being more pronounced.

A neat and becoming dress may be made of white piqué, with embroidered insertion for decoration.

We have pattern No. 3009 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of nine years, calls for four yards of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

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

(For Illustrations see Page 184.)

No. 3013.—Another view of this dress may be obtained by referring to figure No. 72 P in this magazine.

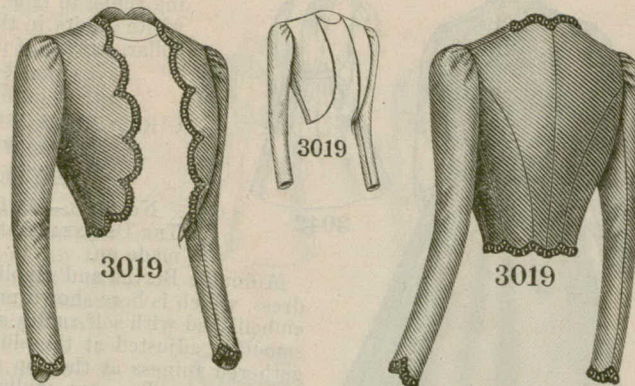
Braid, embroidered insertion and edging render the little gingham frock here pictured very dressy. The waist, which is made over a plain lining fitted by single bust darts and under-arm and short shoulder seams, consists of full backs and a full front that are smooth at the sides but gathered at the front and back both top and bottom, the fulness at the front puffing

out modishly. An effective Bertha, consisting of a smooth, seamless circular section that supports a full gathered ruffle, defines the low, round neck. The Bertha falls softly over the full puff sleeves, which are gathered top and bottom and completed by narrow bands.

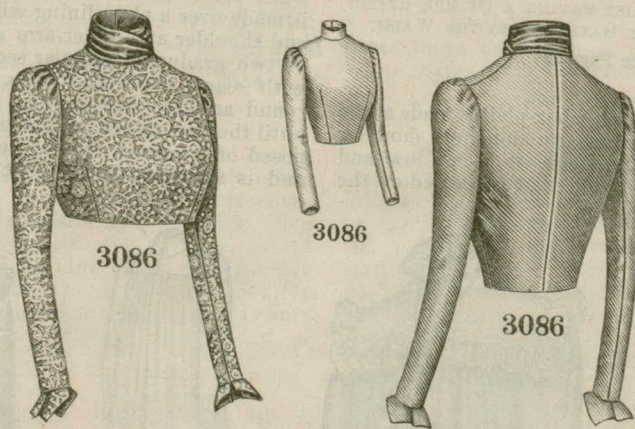
To the waist, which is closed at the back with buttons and button-holes, is attached the straight, full skirt, the joining being concealed by a belt.

Cashmere, China silk, organdy, dimity, etc., are appropriate for the design, which may be worn with or without guimpes of fancy tucking, mull or all-over embroidery.

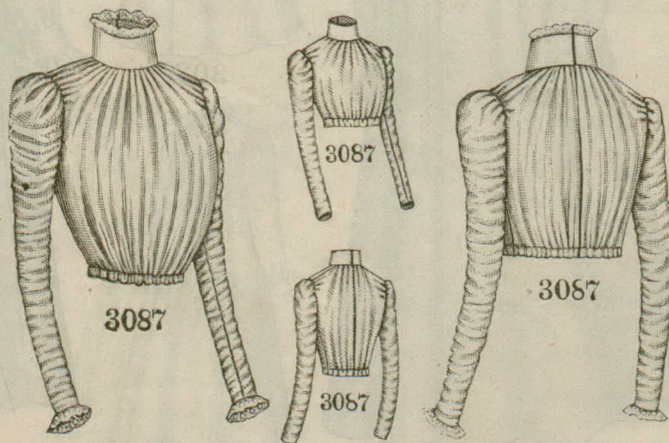
We have pattern No. 3013 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for five yards of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



3019
3019
3019
Front View. *Back View.*
MISSSES' ETON JACKET. (TO HAVE THE EDGES PLAIN OR SCOLLOPED.)
(For Description see Page 188.)



3086
3086
3086
Front View. *Back View.*
MISSSES' GUIMPE, CLOSED AT THE BACK AND PERFORATED FOR SHORT LENGTH.
(SUITABLE FOR PLAIN, TUCKED AND FANCY FABRICS.)
(For Description see Page 188.)



3087
3087
3087
Front View. *Back View.*
MISSSES' AND GIRLS' FULL GUIMPE. (FOR WEAR WITH JACQUETTES AND LOW-NECKED SLEEVELESS WAISTS.) PERFORATED FOR SHORT LENGTH.
(For Description see Page 188.)

GIRLS' DRESS, CONSISTING OF A BLOUSE-WAIST AND A FOUR-GORED SKIRT TO BE PLAITED OR GATHERED AT THE BACK.

(For Illustrations see Page 184.)

No. 3014.—A different development of this dress is shown at figure No. 63 P in this magazine.

White and dark-blue piqué dotted with white were here selected for the attractive little dress, which is decorated with buttons and bands of the dotted piqué. The blouse-waist is adjusted by shoulder and under-arm seams, and at the back it is smooth at the top but has scanty gathered fulness at the bottom. At the front the gathered fulness at the bottom is more pronounced and is allowed to blouse modishly. Four forward-turning tucks are taken up in each front at the shoulder, and the waist is shaped to accommodate a smooth shield, which is topped by a narrow standing collar and closed invisibly at the back. On the waist is arranged a deep sailor-collar, the ends of which frame the shield at the front, and below the collar the waist closes with buttons and button-holes. The full one-piece sleeve is gathered top and bottom and completed by a cuff. The four-gored skirt, which is smooth about the hips but ripples symmetrically below, is sewed to the waist, the joining being concealed by an applied belt. At the back the fulness of the skirt is disposed in two backward-turning plaits at each side of the

placket; the outer folds of the plaits meet a short distance from the top, where they are held in place by buttons and below the buttons they flare. The plaits may be replaced by gathers, if preferred. Tie-ends knotted in sailor fashion appear at the front just below the ends of the sailor collar, and a narrow belt fastened under pointed ends encircles the waist.

The mode may be duplicated in serge, flannel, cloth, duck, crash or lawn and trimmed with braid, insertion, etc. If lawn be selected, the collar, cuffs and shield may be of all-over embroidery.

We have pattern No. 3014 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for four yards and three-fourths of plain piqué twenty-seven inches wide, with a yard and a fourth of polka-spotted piqué in the same width for the standing collar, shield, cuffs, ties, a belt and for bands to trim. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS, CONSISTING OF A WAIST HAVING A GUMPE EFFECT AND A CIRCULAR SKIRT SLIGHTLY GATHERED TO THE WAIST.

(For Illustrations see Page 185.)

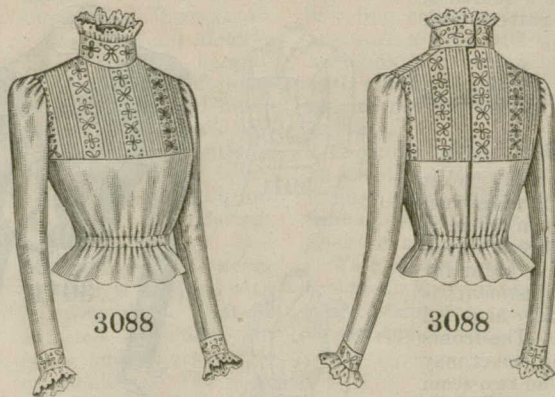
No. 3042.—Pale-blue cashmere and white silk are united in this attractive frock, and effective decoration is supplied by rows of white satin ribbon. The sleeves, vest and standing collar are made of the white silk to give a guimpe effect. The fronts separate all the way to disclose the vest and have gathered fulness at the bottom; they are joined in shoulder and under-arm seams to the backs, which also have fulness at the bottom regulated by shirrings at each side of the invisible closing; and the fronts and backs blouse stylishly over a belt. The waist is arranged over a smooth body-lining having single bust darts and under-arm and shoulder seams and closed at the center of the back. A group of tucks is taken up in the vest at the center to yoke depth,

the resulting fulness puffing out becomingly with the fronts and being drawn in by shirrings at the bottom. The deep cape-being drawn in by shirrings at the bottom. The deep cape-being drawn in by shirrings at the bottom. The deep cape-being drawn in by shirrings at the bottom. It has a rounding lower outline at the front and sides, while at the back the ends,

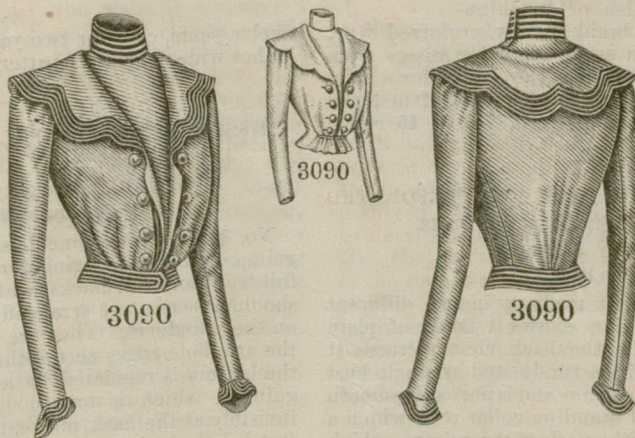
which are square, meet over the closing. A standing collar is at the neck. The full one-seam sleeves are made over coat-shaped linings and are gathered at the top and have a group of tucks taken up to cuff depth at the back of the wrist. The circular skirt is joined to the waist with slight gathered fulness and falls in ripples all round as a result of the shaping.

A serviceable dress may be made of serge, with braid for ornamentation. Duck, piqué, cashmere and a variety of light-weight woollens will stylishly develop the mode.

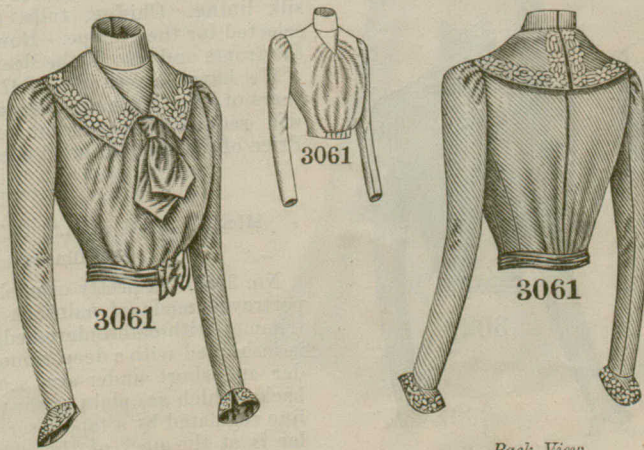
We have pattern No. 3042 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of nine years, calls for two yards of dress goods forty inches wide, with a yard and five-eighths of silk twenty inches wide for the vest, standing collar and sleeves. Price of pattern, 10d. or 20 cents.



3088 Front View. 3088 Back View.
MISSSES' AND GIRLS' GUMPE, WITH DEEP YOKE.
(For Description see Page 188.)



3090 Front View. 3090 Back View.
MISSSES' BASQUE-WAIST.
(For Description see Page 189.)



3061 Front View. 3061 Back View.
MISSSES' WAIST, WITH RUBENS COLLAR.
(For Description see Page 189.)

MISSSES' AND GIRLS' MOTHER-HUBBARD WRAPPER. (TO BE MADE WITH A STANDING OR ROLLING COLLAR AND WITH OR WITHOUT THE SAILOR COLLAR.)
(For Illustrations see Page 185.)

No. 3020.—Another view of this wrapper may be obtained at figure No. 80P in this number of THE DELINEATOR.

A becoming shade of light-green cashmere was here selected for the wrapper, and éceru lace edging and a ribbon bow supply the simple ornamentation. The garment is made with a square yoke seamed on the shoulders, to which are joined the full back and full fronts that are shaped with under-arm seams and gathered at the top. The fulness falls gracefully, and the wrapper is closed invisibly to a convenient depth at the center of the front, below which the edges are lapped and tacked. An attractive feature is supplied by the sailor collar. It has stole ends which meet in a point at the front and reveal the yoke between in pointed chesette effect. The neck may be completed with a standing or rolling collar, as preferred. The

full, one-seam bishop sleeves are gathered top and bottom and are finished with wristbands.

Very dainty and comfortable wrappers may be made of dimity, with fine embroidered insertion and edging for ornamentation. Challis, nun's-veiling and soft silk are also desirable

materials with which ribbon or lace may be used as garniture. The sailor collar may be of a contrasting color or material, if desired.

We have pattern No. 3020 in seven sizes from four to sixteen years of age. To make the wrapper for a miss of twelve years, calls for four yards and a fourth of material forty inches wide. Price of pattern, 10d. or 20 cents.

and so will joined strips of Valenciennes insertion or plain or fancy tucked muslin.

We have pattern No. 3086 in seven sizes for misses from ten to sixteen years of age. To make the guimpe for a miss of

MISSES' ETON JACKET. (TO HAVE THE EDGES PLAIN OR SCOLLOPED.)

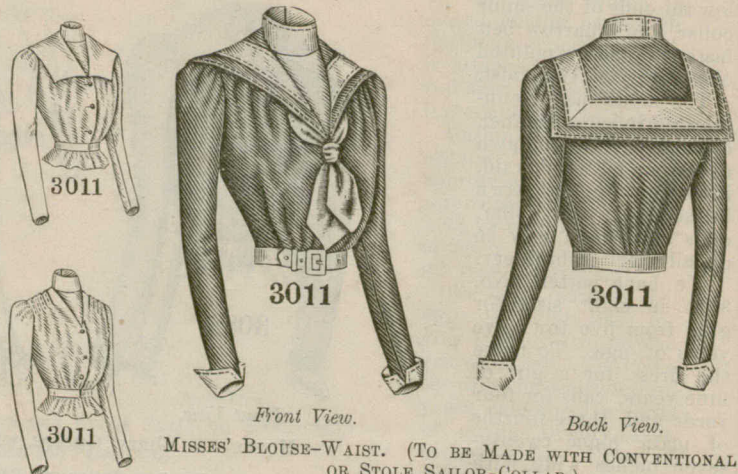
(For Illustrations see Page 186.)

No. 3019.—A different view of this natty jacket is presented at figure No. 64P in this magazine.

The jacket, which is made without a collar, is a becoming style and is here illustrated developed in green cloth, with fancy black braid for decoration. A perfectly smooth, adjustment is secured at the sides and back by under-arm and side-back gores and a center seam. The fronts flare becomingly, and the edges of the jacket may be plain or scolloped, as preferred. The two-seam sleeves, which are gathered at the top, may be finished plain or in scollops at the wrists to correspond with the edges of the jacket.

The garment will prove very convenient for wear with shirt-waists and may be developed in serge, cheviot, etc., with a finish of machine-stitching or ornamented with braid in any preferred way.

We have pattern No. 3019 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, calls for seven-eighths of a yard of material fifty-four inches wide. Price of pattern, 7d. or 15 cents.



MISSES' BLOUSE-WAIST. (TO BE MADE WITH CONVENTIONAL OR STOLE SAILOR-COLLAR.) (For Description see Page 190.)

twelve years, calls for two yards and a half of material twenty inches wide. Price of pattern, 7d. or 15 cents.

MISSES' GUMPE, CLOSED AT THE BACK AND PERFORATED FOR SHORT LENGTH. (SUITABLE FOR PLAIN, TUCKED AND FANCY FABRICS.)

(For Illustrations see Page 186.)

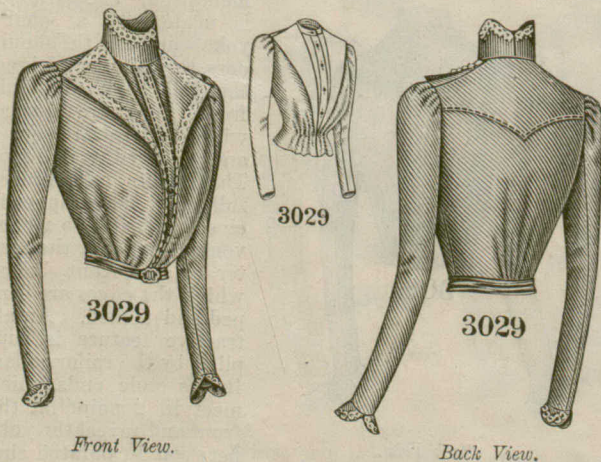
No. 3086.—This guimpe is shown made up in two different developments. The large front view shows it made of plain silk overlaid with lace net, while the back view pictures it developed in plain silk. The guimpe is adjusted by single bust darts and under-arm and shoulder seams and is perfectly smooth both front and back. A shaped standing collar over which a ribbon stock is arranged finishes the neck of the guimpe, which is invisibly closed at the back. The guimpe may extend to the waist-line or terminate just below the bust, as desired. A pointed flaring cuff in which a tiny box-plait is laid at the back of the

MISSES' AND GIRLS' FULL GUMPE, FOR WEAR WITH JACQUETTES AND LOW-NECKED, SLEEVELESS WAISTS. (PERFORATED FOR SHORT LENGTH.) (For Illustrations see Page 186.)

No. 3087.—Mousseline de soie was utilized for this attractive guimpe, and lace edging furnishes a decorative touch. The full front and full backs, which are joined in under-arm and shoulder seams, are arranged over a yoke-stay that is seamed on the shoulders. They are gathered at the neck and along the arm-hole edges across the shoulders, while the fulness at the bottom is regulated by a tape inserted in a casing. The guimpe, which is topped by a standing collar and closes invisibly at the back, may extend to the waist-line or terminate just below the bust, as desired. The one-piece mousquetaire sleeve is gathered at the top and along the edges of the single seam, which is at the inside of the arm, and is made over a two-seam lining.

This design would be very effective made over a colored silk lining. Chiffon, tulle, Swiss or organdy may also be selected for the guimpe. Rows of fine insertion may be let in the fronts and also in the sleeves with very dainty results.

We have pattern No. 3087 in six sizes from six to sixteen years of age. To make the guimpe for a miss of twelve years, will require two yards of material forty-five inches wide. Price of pattern, 7d. or 15 cents.



Front View.

Back View.

MISSES' BLOUSE SHIRT-WAIST, OPENING IN REVERS TO THE BUST OR WAIST OVER A VEST AND HAVING AN APPLIED BACK-YOKE AND A REMOVABLE STOCK-COLLAR.

(For Description see Page 189.)

wrist completes the two-piece sleeve, which is gathered at the top and made over a smooth lining.

All-over embroidery or lace will richly develop this design,

MISSES' AND GIRLS' GUMPE, WITH DEEP YOKE. (For Illustrations see Page 187.)

No. 3088.—A pretty example of the popular guimpe is here portrayed made of nainsook and fancy nainsook tucking and trimmed with embroidered edging and insertion. The guimpe is fashioned with a deep, smooth yoke that is shaped by shoulder and short under-arm seams and supports the front and backs, which are plain at the top but have fulness at the waist-line regulated by a tape inserted in a casing. A standing collar is at the neck of the guimpe, which is invisibly closed at the back with buttons and button-holes. The two-piece sleeve is gathered at the top.

Finely tucked white taffeta with silk lace insertion and edging could also be used for the mode. A very dainty affair will result if all-over lace be selected for the guimpe.

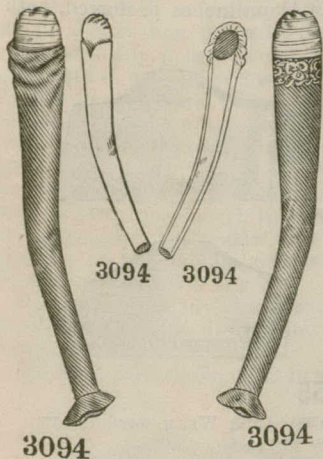
We have pattern No. 3088 in eight sizes from two to sixteen years of age. For a miss of twelve years, the sleeves and collar need three-fourths of a yard of nainsook thirty-six inches wide, with five-eighths of a yard of fancy tucking twenty inches wide for the yoke. Price of pattern, 7d. or 15 cents.

MISSES' BASQUE-WAIST.

(For Illustrations see Page 187.)

No. 3090.—A different view of this basque-waist may be obtained by referring to figure No. 74 P in this issue of THE DELINEATOR.

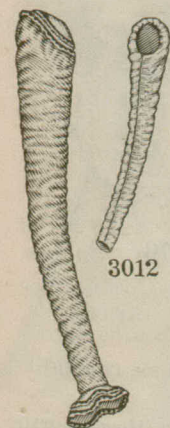
The novel and effective basque-waist is here illustrated made of dove-gray cashmere and decorated with silk braid and smoked pearl buttons. The waist, which is arranged over a short lining fitted by single-bust darts, under-arm and side-back gores and a center seam, is designed with an over-blouse that is adjusted by under-arm gores and short seams on shoulders. The back has plaited fulness at the waist-line, but is plain at the top, where it is cut low to reveal a smooth, shallow round yoke. On the waist is arranged a scolloped circular collar that outlines the yoke and extends down the edges of the fronts to the bust, below which appear



MISSES' DRESS SLEEVE, WITH WRINKLED OR SMOOTH DROP UPPER-PORTION, THE LATTER TO BE STRAIGHT ACROSS OR SCOLLOPED AT THE TOP. (TO BE MADE WITH OR WITHOUT THE FLARING CUFF.)
(For Description see Page 190.)

ornamental sections that are rather narrow and cut with rounding ends. The ornamental sections are prettily reversed, and their use is optional. The fronts are gathered at the waist-line, where they blouse and flare to disclose a smooth vest that is sewed to the lining at the right side and closed at the left side. The standing collar is fastened at the left side. A narrow belt with pointed ends encircles the waist, and the two-piece sleeve, which is made over a plain two-seam lining, is gathered at the top and finished with a scolloped cuff that flares over the hand.

White moiré silk or any of the new materials used for facing revers and collars could be utilized in this instance for facing the circular collar. The mode would also be attractive developed in white piqué, with a vest of tucked muslin and insertion. A ribbon stock would appropriately be worn, and piqué braid and cut crystal buttons would be suitable for ornamentation.



MISSES' MOUSQUETAIRE SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAP AND CUFF.) KNOWN AS THE BERNHARDT SLEEVE.
(For Description see Page 190.)

We have pattern No. 3090 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, calls for a yard and three-fourths of material forty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' WAIST, WITH RUBENS COLLAR.

(For Illustrations see Page 187.)

No. 3061.—This waist is shown developed in other materials at figure No. 70 P in this number of THE DELINEATOR.

The design represents a neat waist here pictured made of blue silk, appliqué lace band giving a decorative touch to the cuffs and Rubens collar. The waist, which consists of full backs and a full front that are separated by under-arm gores, is adjusted over a closely fitted lining. The full front is gathered at the top, where it is supported by a shallow pointed yoke, and also at

the bottom, where the fulness pouches out prettily. The backs are plain at the top, but have gathered fulness at the bottom drawn down trimly at each side of the closing, which is invisibly made at the center. The Rubens collar is a stylish accessory; it is made in two sections and is arranged on the waist to outline the yoke. At the neck is a plain standing collar invisibly closed at the back, and with which are worn a white silk tie artistically knotted at the front and a ribbon belt bowed at the left side. A flaring cuff faced with silk gives a pretty finish to the two-piece sleeve, which is gathered at the top and arranged over a plain two-seam lining.

Organdy, taffeta or any light-weight woollen material may be selected to develop the mode, to which rows of soutache braid, quillings of ribbon, etc., will supply desirable ornamentation. For the yoke and standing collar of a piqué waist finely tucked muslin may be employed.

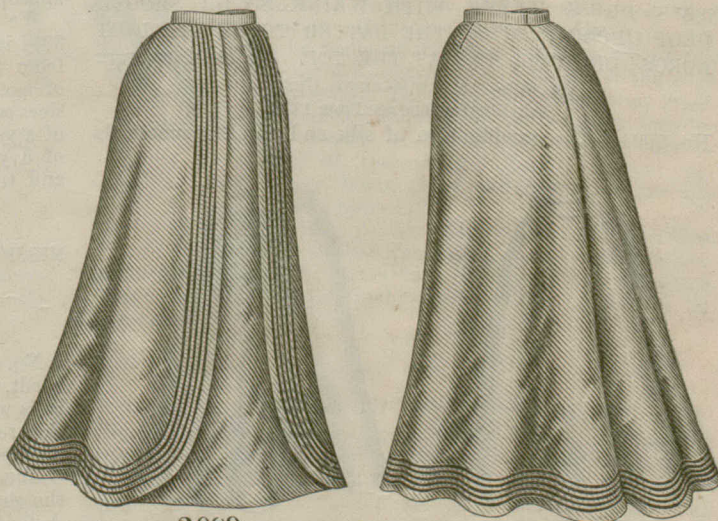
We have pattern No. 3061 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, calls for two yards and seven-eighths of material twenty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BLOUSE SHIRT-WAIST, OPENING IN REVERS TO THE BUST OR WAIST OVER A VEST AND HAVING AN APPLIED BACK-YOKE AND A REMOVABLE STOCK-COLLAR.

(For Illustrations see Page 188.)

No. 3029.—Another view of this shirt-waist is given at figure No. 69 P in this magazine.

Red silk was here used for the charming shirt-waist, with white appliqué lace band for ornamentation. The waist is adjusted by shoulder and under-arm seams and is made over a short lining, which is fitted by single bust darts, shoulder and under-arm seams and a seam at the center of the back. Between the fronts a vest appears which is plain at the top and gathered slightly at the bottom to pouch prettily, the closing being effected with buttons and button-holes through a box-plait made in the right vest-portion. The full fronts are plain at the top, but are gathered at the waist-line, where they also blouse. They are reversed in pointed lapels which may extend to the bust or waist, as preferred. The back has an applied pointed yoke and slight gathered fulness drawn well to the center at the waist-line, and the neck is finished by a shaped band over which is worn a fanciful stock-collar invisibly



3089

Side-Front View.

3089

Side-Back View.

MISSES' THREE-PIECE SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK AND THE CIRCULAR PORTION OVERLAPPING A NARROW FRONT-GORE.

The price of the pattern is 10d. or 20 cents. By using the Pattern Check from this issue of THE DELINEATOR the purchaser can get the pattern for 6d. or 10 cents.

(For Description see Page 191.)

closed at the back. The two-piece sleeve, which is made over a two-piece lining, is gathered at the top and completed with a flaring cuff in two sections. A ribbon belt with a fancy

clasp finishes the waist. A linen collar may replace the stock. The mode would be very elaborate if developed in velvet or cloth and the revers faced with white satin or heavy Bengaline silk. White piqué could also be appropriately used, with piqué braid for decoration.

We have pattern No. 3029 in five sizes for misses from twelve to sixteen years of age. To make the shirt-waist for a miss of twelve years, calls for three yards and three-fourths of material twenty inches wide. Price, 10d. or 20 cents.

MISSES' BLOUSE-WAIST. (TO BE MADE WITH CONVENTIONAL OR STOLE SAILOR-COLLAR.)
(For Illustrations see Page 188.)

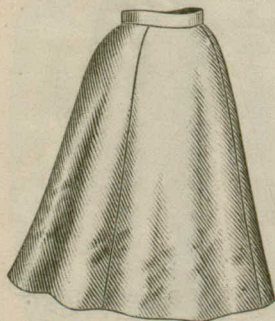
No. 3011.—This trim blouse-waist is made extremely attractive by the combination employed in its development, dark-blue and white duck being effectively associated. The full fronts and seamless back are joined in shoulder and under-arm seams. The back has slight fulness at the waist-line drawn down close to the center by gathers, but is perfectly smooth at the top. The fronts are shaped in V outline at the top to reveal a buttoned-in shield that is topped by a high standing collar and closed at the back. Four forward-turning tucks are taken up in the fronts for a short distance at the shoulders, below which the resulting fulness puffs out modishly and is drawn in at the waist by gathers. An applied belt conceals the gathers in the waist, which is closed at the center of the front with buttons and button-holes. The deep sailor-collar may have the conventional tapering ends which meet in a point at the center, or it may have, broad stole ends, as preferred. The plaited ends of ties are secured under the ends of the sailor collar and knotted in sailor fashion at the front. The two-seam sleeves, which have the stylish amount of gathered fulness at the top, are completed with flaring turn-up cuffs.

Serge, fine flannel, piqué, linen and other washable fabrics will appropriately develop the design, and braid or insertion will form attractive decoration.

We have pattern No. 3011 in seven sizes for misses from ten to sixteen years of age. To make the blouse-waist for a miss of twelve years, calls for two yards and five-eighths of dark-blue duck thirty inches wide, with seven-eighths of a yard of white duck in the same width, for the cuffs, shield, tie and a band to trim. Price of pattern, 10d. or 20 cents.

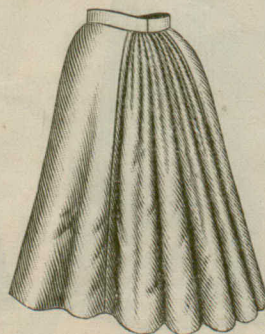
MISSES' DRESS SLEEVE, WITH WRINKLED OR SMOOTH DROP UPPER-PORTION, THE LATTER TO BE STRAIGHT ACROSS OR SCOLLOPED AT THE TOP. (TO BE MADE WITH OR WITHOUT THE FLARING CUFF.)
(For Illustrations see Page 189.)

No. 3094.—The combination of silk and woollen materials



3049

Side-Front View.



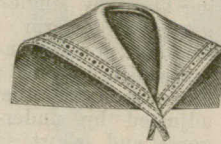
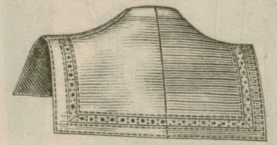
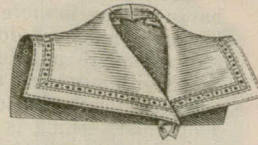
3049

Side-Back View.

GIRLS' FOUR-GORED SKIRT.
(For Description see Page 191.)

has again been reinstated in feminine favor, and the sleeve here illustrated shows how successfully dress goods and corded silk unite. The sleeve is in two-seam style and is mounted on a plain lining that shows a pretty cap-facing at the top on the upper side. Below the facing appears the drop

upper-portion, which is smooth save just at the top, where it has slight fulness collected in gathers at each side edge, thus giving an artistically draped effect. The design may be made with a smooth drop upper-portion straight across at the top, in which case decoration may be supplied by lace appliqué, or it may be cut out in V outline, as preferred, both



3055

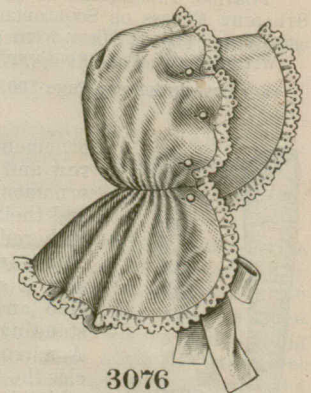
MISSES' AND CHILDREN'S COLLARS. (FOR WEAR WITH COATS, JACKETS, ETC.)

(For Description see Page 191.)

effects being illustrated. A circular flaring cuff, the use of which is optional, is faced with silk and falls becomingly over the hand.

Tucked muslin and insertion could be used for the facing if any of the thin fabrics be selected for developing the mode; the sleeve must in all cases correspond with the dress for which it is intended. A pretty effect would be produced by making the lining of colored silk, which could be revealed by the outside of all-over lace. All sorts of silks and soft woollens are appropriate for the mode.

We have pattern No. 3094 in four sizes for misses from ten to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will require three-fourths of a yard of dress goods forty inches wide, with three-eighths of a yard of corded silk twenty inches wide for the facings and to line the cuffs. Price of pattern, 5d. or 10 cents.



3076

MISSES' AND GIRLS' TWO-PIECE SUN-BONNET. (KNOWN AS THE PEEK-A-BOO BONNET.)

(For Description see Page 191.)

MISSES' MOUSQUETAIRE SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAP AND CUFF.) KNOWN AS THE BERNHARDT SLEEVE.

(For Illustrations see Page 189.)

No. 3012.—This graceful sleeve, which is called the Bernhardt, will be especially becoming to girls having slender arms. It is wrinkled from top to bottom in full mousquetaire style, this result being obtained by the use of gathers at each edge of the single seam which comes at the inside of the arm. Gathers at the top make the sleeve stand out prettily from the shoulder; the sleeve is made over a plain two-seam lining. A decorative touch is added to the design by a smooth circular cap and a rippling cuff, also of circular shaping, which falls well over the hand. Both the cap and cuff may be omitted, as shown in the small illustration.

The mode is particularly desirable for such soft flexible materials as all-over lace, nun's-veiling, foulard, India silk, etc., but is also appropriate for washable fabrics. Rows of insertion or ribbon may encircle the sleeve with very dainty effect.

We have pattern No. 3012 in four sizes for misses from ten to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for a yard and three-eighths of goods forty inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' THREE-PIECE SKIRT, HAVING AN UNDER BOX-PLAIT AT THE BACK AND THE CIRCULAR PORTIONS OVERLAPPING A NARROW FRONT-GORE.

(For Illustrations see Page 189.)

No. 3089.—By referring to figure No. 74 P in this number of THE DELINEATOR, this skirt may be seen differently made up.

This stylishly shaped skirt is here portrayed made of navy-blue poplin and decorated with rows of soutache braid. It is fashioned with two circular portions that are seamed at the back and have rounded lower front corners; the circular portions overlap a narrow front-gore, the effect of a panel being thus given. The skirt is smoothly fitted about the hips by a single dart at each side, and the scanty fulness at the back, where the placket is formed, is disposed in a shallow under box-plait. The skirt falls in becoming ripples below the hips and in the middle sizes measures two yards and three-fourths at the lower edge.

Serge, cheviot, lady's-cloth or novelty goods are also suitable for developing this design, and machine-stitching will give a desirable finish.

We have pattern No. 3089 in seven sizes for misses from ten

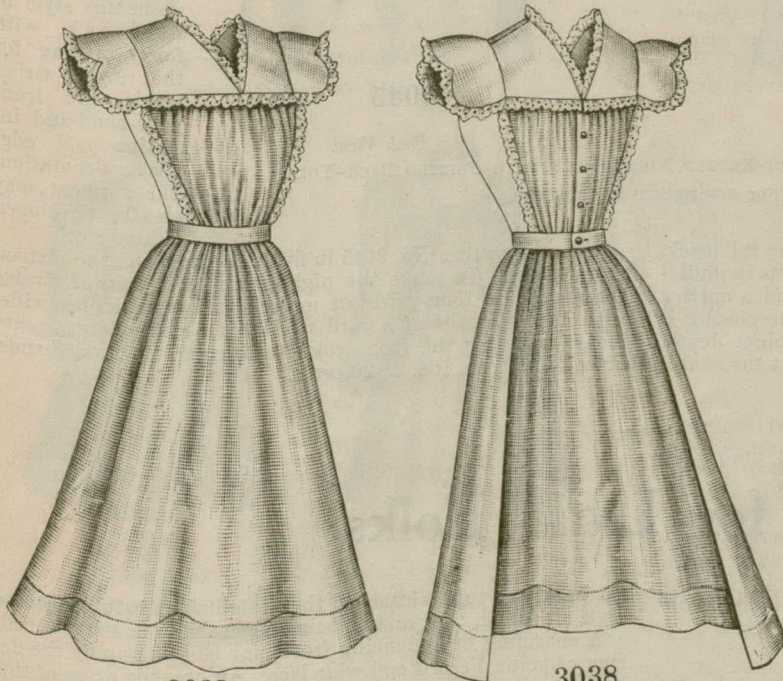
MISSSES' AND CHILDREN'S COLLARS. (FOR WEAR WITH COATS, JACKETS, ETC.)

(For Illustrations see Page 190.)

No. 3055.—These collars are of the latest cut and are made of white piqué and decorated with insertion. Both collars are shaped so as to disclose the neck in V effect at the front. The collar having broad ends is shaped with a center seam and deeply curved shoulder seams. It falls square at the back and extends well over the shoulders to give a broad effect. The collar is rolled all round and is shaped with short extensions for attaching it to the coat at the shoulders and front ends with buttons and button-holes. The smaller collar is seamless and falls square at the back, its tapering ends meeting in points at the front. It is finished at the neck with a narrow band through which it is attached to the coat or jacket.

The collars may be suitably developed in white, red or blue piqué or duck and finished with rows of machine-stitching, braid or insertion.

We have pattern No. 3055 in seven sizes from three to fifteen years of age. To make either collar for a miss of eleven years, calls for a yard and three-eighths of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



3038
Front View.

MISSSES' APRON.

(For Description see this Page.)

3038
Back View.

MISSSES' AND GIRLS' TWO-PIECE SUN-BONNET. (KNOWN AS THE PEEK-A-BOO BONNET.)

(For Illustrations see Page 190.)

No. 3076.—This bonnet is very simply constructed and is designed to give protection from the sun's rays; it is shown made of pink gingham and trimmed with frills of narrow embroidered edging. The broad, stiff front is made double and extends far out over the face, and the lower front corners are nicely rounded. The full crown and curtain are cut in one and are drawn in at the neck by a cord run in a casing formed underneath. The front edges of the crown and curtain overlap the front and are secured with buttons and button-holes, and between the buttons the crown forms pretty flutes. Tie-strings are attached to the front for securing the bonnet.

These bonnets this season are very popular for misses' wear, while playing golf or tennis and also when climbing mountains. They are also much worn for bathing and some very elaborate affairs are seen. A dainty bonnet may be made of flowered organdy, with a full ruching of the organdy as a finish for the edge of the brim. The brim should have an interlining of crinoline, and the ruching may be made double of the material or it may be pinked at the edges. Dimity, all-over embroidery, lawn, piqué and chambray are also desirable materials.

We have pattern No. 3076 in eight sizes from two to sixteen years of age. To make the sun-bonnet for a girl of ten years, calls for a yard and an eighth of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' APRON.

(For Illustrations see this Page.)

No. 3038.—Nainsook was used for this apron, and narrow embroidered edging supplies the dainty decoration. The apron is made with a square yoke that is shaped with shoulder seams and in V-neck outline at the front and back. Full front and full back portions are gathered at the top and bottom and joined to the yoke, the closing being made with buttons and button-holes at the center of the back. The full portions are shaped narrow at the bottom, where they are drawn in close to the center and joined to a belt. A broad-shoulder effect is produced by fancy scalloped shoulder-caps that are perfectly smooth and joined to the side edges of the yoke. The full skirt-portion extends well toward the back and is gathered and joined to the lower edge of the belt.

The apron may be attractively developed in gingham, cambric, dimity, lawn, Swiss, etc., with fancy tucking or embroidery for the yoke and edging or self ruffles for decoration.

to sixteen years of age. To make the skirt for a miss of twelve years, calls for two yards and three-eighths of material forty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' FOUR-GORED SKIRT.

(For Illustrations see Page 190.)

No. 3049.—A graceful and becoming skirt for girls is here illustrated developed in blue serge. The skirt has a smooth front-gore, a circular-shaped gore at each side and a full gathered back-breadth. It is shaped to be perfectly smooth at the top at the front and sides but ripples below the hips, and at the back it falls in full folds. The placket is made at the center of the back-breadth and a belt completes the top.

A dressy skirt may be made of silk, organdy, fine lawn, etc., with ribbon-edged ruffles of the material for decoration. Piqué, linen, duck, Galatea, etc., will also develop the skirt attractively, with insertion or braid for ornamentation.

We have pattern No. 3049 in ten sizes for girls from three to twelve years of age. To make the skirt for a girl of nine years, calls for a yard and seven-eighths of material forty inches wide. Price of pattern, 7d. or 15 cents.

We have pattern No. 3038 in four sizes for misses from ten to sixteen years of age. To make the apron for a miss of

the right front has becoming fulness gathered at the top, where it is shaped to accommodate a shallow pointed yoke-band that appears

MISSES' AND GIRLS' OPEN-NECKED NIGHT-GOWN, WITH POINTED BACK-YOKE.

(For Illustrations see this Page.)

No. 3045.—Fine embroidered edging, ribbon-run beading and a ribbon rosette provide the garniture for this comfortable night-gown, which is shown made of cambric and all-over embroidery. It is low at the neck in

front. A smooth, pointed back-yoke supports the full back, which is gathered at the top and joined to the fronts in under-arm seams. The gown has a wide right front and a narrow left front which meet at the left side, where the closing is made with buttons and button-holes to a convenient depth, below which the edges are lapped and tacked. At the center

where it is shaped to accommodate a shallow pointed yoke-band that appears between triangular revers that are joined to the fronts and frame the low, square neck. The lace frill which edges the revers is continued around the neck at the back to give a becoming finish. The sleeves are in full one-seam style, gathered at the top and bottom and completed with narrow wristbands.

A dainty night-gown may be made up in this style of nainsook, with fancy tucking for the revers, wristbands and front yoke-band and insertion and edging for decoration. The garment may also be developed in long cloth.

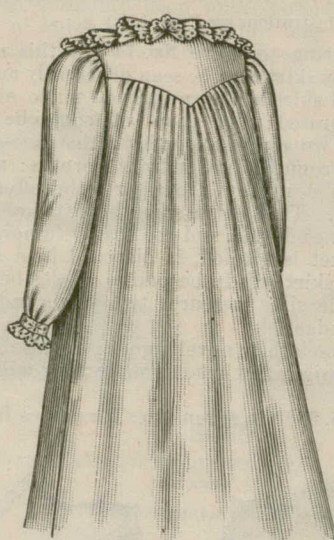


3045

Front View.



3045



3045

Back View.

MISSES' AND GIRLS' OPEN-NECKED NIGHT-GOWN, WITH POINTED BACK-YOKE.

(For Description see this Page.)

We have pattern No. 3045 in five sizes from eight to sixteen years of age. To make the night-gown for a miss of twelve years, calls for four yards of material thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty inches wide for the front yoke-band, revers and wristbands. Price of pattern, 10d, or 20 cents.

Styles for Little Folks.

LITTLE GIRLS' DRESS, WITH SHORT BODY TIED ON THE SHOULDERS. (TO BE WORN WITH A GUIMPE.)

(For Illustrations see this Page.)

No. 3015.—Other views of this dress are given at figures Nos. 71 P and 77 P in this issue of THE DELINEATOR.

A novel arrangement of the ruffle of embroidery characterizes this dainty dress, which is shown made of nainsook and ornamented with embroidered insertion and ribbon bows. It is simply fashioned with a short body, having under-arm seams and is plain at the sides but gathered top and bottom both front and back. The body is supported by a shallow square yoke that is low and rounding at the neck. A continuous ruffle is arranged about the neck, shoulders and arm-holes of the design, to which it adds a becomingly fluffy touch. The yoke flares at the shoulders, where ribbon tie-strings prettily bowed are arranged to hold the dress in place. The body closes with buttons and button-holes at

the back, and to it is attached the straight skirt in full gathered style all round, the joining being concealed by a narrow belt.

A charming little dancing frock may be made up by the design of point d'esprit and wide lace. An organdy dress of this type may have the ruffle and tie-strings developed in the same material, and worn with a plain or full guimpe.

We have pattern No. 3015 in five sizes for little girls from two to six years of age. For a girl of five years, the dress requires two yards and three-eighths of nainsook thirty-six inches wide, with three yards and a half of edging four inches and three-fourths wide for the frill. Price of pattern, 7d. or 15 cents.



3015

Front View.



3015



3015



3015

Back View.

LITTLE GIRLS' DRESS, WITH SHORT BODY TIED ON THE SHOULDERS. (TO BE WORN WITH A GUIMPE.)

(For Description see this Page.)

LITTLE GIRLS' FRENCH DRESS.

(For Illustrations see Page 193.)

No. 3054.—By referring to figure No. 65 P in this magazine, this dress may be again seen. The dress is exceedingly dainty as here pictured made of spotted dimity combined with fancy tucking for the yoke and

lace insertion and edging for ornamentation. The dress is made with a smooth body-lining fitted by under-arm and shoulder seams, over which are arranged the full front and full backs that are seamed at the sides and on the shoulders. Gathers collect

CHILD'S DRESS, WITH JACQUETTE.

(For Illustrations see this Page.)

No. 3016.—An oddly shaped jacquette characterizes this quaint little dress, which is illustrated made of light-blue cashmere trimmed with baby ribbon. It is fashioned with a plain yoke which is seamed on the shoulders and topped by a standing collar. The yoke supports the full front and full back, which are seamed at the sides and gathered at the top both at the center of the front and back, the closing being invisibly effected at the back. The scalloped jacquette consists of front and back portions that are joined in under-arm and short shoulder seams. On the shoulders smooth scalloped caps are joined to the jacquette, which is included in the arm-hole seams with the one-piece sleeves, that are gathered at the top and bottom and completed by narrow wristbands.

The mode may be selected for making up all soft woollens, China and India silks, as well as Swiss and other sheer fabrics. White piqué with finely tucked muslin for the yoke would make a pleasing dress by the design, which in this case may be decorated with piqué braid. A red cashmere dress made up in this way may have the jacquette of a darker shade of red poplin and narrow black velvet ribbon for garniture.

We have pattern No. 3016 in six sizes for children from one to six years of age. For a child of five years, it calls for two yards and three-eighths of goods forty inches wide. Price of pattern, 7d. or 15 cents.



3054
Front View.



3054
Back View.

LITTLE GIRLS' FRENCH DRESS.
(For Description see Page 192.)



3054



3016
Front View.



3016
Back View.

CHILD'S DRESS, WITH JACQUETTE.
(For Description see this Page.)



3016

CHILD'S LONG BOX-COAT, WITH SHORT BACK-YOKE. (TO BE WORN WITH OR WITHOUT THE SHIELD AND BELT.)

(For Illustrations see this Page.)

No. 3053.—At figure No. 73 P in this magazine this coat is again illustrated.

The dainty long coat is in box style and is here illustrated made of light-weight cloth, with lace edging for the frill and all-over lace for covering the shawl collar. The back and fronts are connected by under-arm seams, and the square yoke which supports the back is joined to the fronts in shoulder seams. The coat is without a particle of fulness, but its graceful cut causes it to fall in ripples at the back and flare at the bottom. The fronts lap in double-breasted style and are shaped to accommodate a large shawl collar which is finished with a lace frill. Between the collar is disclosed a removable shield that is made with a cape back and is topped by a standing collar. The shield is closed



3053
Front View.



3053



3053



3053
Back View.

CHILD'S LONG BOX-COAT, WITH SHORT BACK-YOKE. (TO BE WORN WITH OR WITHOUT THE SHIELD AND BELT.)

(For Description see this Page.)

the fulness at the top and bottom of the backs and front, the latter puffing out slightly. The front and backs are supported by a shallow round yoke shaped with shoulder seams and topped by a small standing collar. The dress is made fanciful by smooth bretelles which extend to the waist-line, and on the shoulders they are quite broad and form points. They are free save at the waist-line and shoulders, where they are tacked to position. The sleeves are gathered at the top and bottom and finished with wristbands. The straight full skirt is gathered all round and joined to the body.

Lawn, organdy, India and China silk are particularly appropriate for the dress, and narrow ribbon or embroidery may be used for decoration.

We have pattern No. 3054 in five sizes for little girls from two to six years of age. To make the dress for a girl of five years, calls for three yards and an eighth of material thirty inches wide, with a fourth of a yard of fancy tucking twenty inches wide for the yoke. Price of pattern, 7d. or 15 cents.

at the back, and the fronts are fastened below the shawl collar with a button and button-hole. A leather belt which is

passed through a narrow strap sewed to each under-arm seam may encircle the waist if desired. The two-piece sleeve is slightly gathered at the top.

This coat would be very handsome made of white piqué, with the shawl collar of all-over embroidery, edged with a frill of embroidery.

We have pattern No. 3053 in seven sizes for children from two to eight years of age. To make the coat for a child of five years, calls for a yard and five-eighths of material fifty-four inches wide, with three yards and a half of edging five inches and three-fourths wide for the frill and five-eighths of a yard of all-over lace twenty-four inches wide for overlaying the shawl collar. Price of pattern, 7d. or 15 cents.

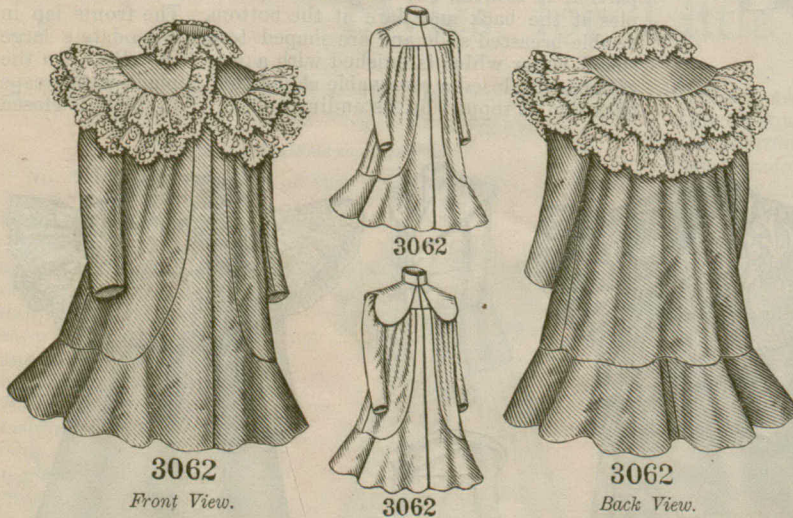
CHILD'S LONG COAT, LENGTHENED BY A CIRCULAR FLOUNCE EXTENDING TO THE YOKE IN FRONT.

(For Illustrations see this Page.)

No. 3062.—Another view of this coat may be obtained by referring to figure No. 75 P in this number of THE DELINEATOR.

Pale-gray cloth was here utilized for this charming little coat, which is trimmed with frills of heavy é cru lace edging. The coat is fashioned with a square yoke seamed on the shoulders, and to the yoke are attached the full fronts and full back, which are gathered at the upper edges and joined in side seams. The coat is lengthened by a circular rippling flounce, which is seamed at the back and is quite narrow at the front, where it extends to the yoke. The sleeve is shaped by an inside and outside seam and is slightly gathered at the top. The yoke is entirely hidden by two graduated circular cape-collars, the lower one being scooped at the bottom. The coat is invisibly closed at the front to a convenient depth. Both cape collars are included in the seam with the standing collar.

This mode could be handsomely developed in piqué, with embroidered edging for ornamentation, or heavy bengaline silk may be employed if desired. A red poplin coat made



CHILD'S LONG COAT, LENGTHENED BY A CIRCULAR FLOUNCE EXTENDING TO THE YOKE IN FRONT.

(For Description see this Page.)

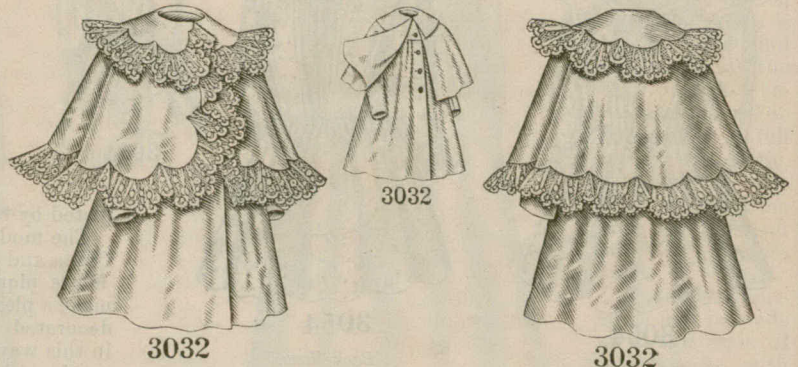
up in this way has the cape collars overlaid with all-over lace and black velvet baby ribbon supplies the garniture.

We have pattern No. 3062 in seven sizes for children from two to eight years of age. To make the coat for a child of five years, calls for a yard and seven-eighths of goods fifty inches wide, with six yards and five-eighths of edging four inches and a fourth wide for the cape collar frills and for a frill to trim the standing collar. Price of pattern, 7d. or 15 cents.

CHILD'S LONG COAT, CONSISTING OF A STRAIGHT SKIRT GATHERED TO A YOKE, AND A CAPE AND COLLAR THAT MAY BE SCOLLOPED OR PLAIN.

(For Illustrations see this Page.)

No. 3032.—Frills of fine lace decorate the dainty little white silk coat here pictured. It is simply fashioned and consists



Front View.

Back View.

CHILD'S LONG COAT, CONSISTING OF A STRAIGHT SKIRT GATHERED TO A YOKE, AND A CAPE AND COLLAR THAT MAY BE SCOLLOPED OR PLAIN.

(For Description see this Page.)

of a smooth yoke shaped with shoulder seams from which depends a straight skirt that is plain at the sides but is in full gathered style at the front and back. On the coat, which is closed down the front with buttons and button-holes, is arranged a deep circular cape that ripples gracefully below the shoulders. The cape is included in the seam with the becoming rolling collar, the free edges of both the cape and collar being prettily scooped. The two-seam sleeves are large enough to slip on easily over the dress sleeve and are gathered at the top.

Coats of this type may be made of Bengaline, cashmere, piqué or duck. For the cape and collar of a piqué coat made up by the mode, all-over embroidery or fancy tuckering may be selected.

We have pattern No. 3032 in five sizes for children from one-half to four years of age. To make the coat for a child of four years, calls for five yards and five-eighths of material twenty inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S REEFER, WITH REMOVABLE WASHABLE COLLAR AND CUFFS. (TO BE WORN WITH OR WITHOUT THE SHIELD.)

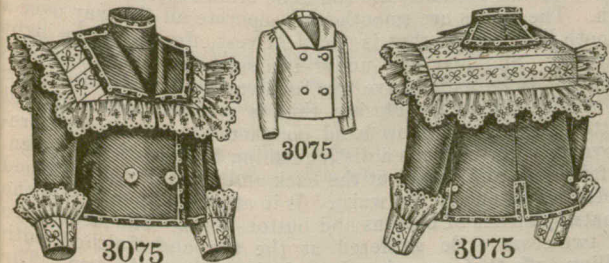
(For Illustrations see Page 195.)

No. 3075.—This jaunty reefer is appropriate for children's wear, as it leaves the body entirely unconfined. A large sailor-collar and fancy cuffs of white lawn decorated with insertion and edging elaborates this reefer, which is shown made of blue military cloth and trimmed with white braid and white pearl buttons. The garment is adjusted by under-arm and shoulder seams and a center seam which terminates above a shallow vent, and the under-arm seams end at the top of narrow extensions allowed on the front edges of the back. The fronts are shaped in V outline at the top to accommodate a fanciful collar made in three sections, the back section being shaped with a center seam; and below

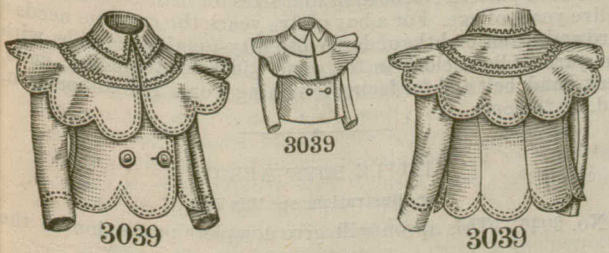
the collar the jacket closes in double-breasted style with buttons and button-holes. With the design is worn a removable shield that is topped by a standing collar and closed at the back. A pretty feature of the mode is the large removable sailor-collar which is arranged on the jacket under the permanent collar and is finished with a band. The two-seam sleeves are gathered at the top and completed by deep, removable turn-over cuffs, which, like the sailor collar, are finished with a band. The cuffs and collar may be used or not, as desired, and are

edged with frills of embroidery and trimmed with insertion. White piqué is admirably adapted for developing this design, as is also serge, cheviot and other firmly woven materials. Military-blue cloth or such shades as tan, green, red and gray are popular for coats of this style, with braid for trimming.

We have pattern No. 3075 in six sizes for children from two to seven years of age. To make the reefer and shield for a child of five years, calls for one yard of material fifty-four inches wide; the removable collar and cuffs need five-eighths of a



3075
3075
3075
Front View. *Back View.*
CHILD'S REEFER, WITH REMOVABLE WASHABLE COLLAR AND CUFFS.
(TO BE WORN WITH OR WITHOUT THE SHIELD.)
(For Description see Page 194.)



3039
3039
3039
Front View. *Back View.*
CHILD'S JACKET. (TO HAVE THE EDGE SCOLLOPED OR PLAIN.)
(For Description see this Page.)

yard of goods twenty-seven or more inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S JACKET. (TO HAVE THE EDGES SCOLLOPED OR PLAIN.)
(For Illustrations see this Page.)

No. 3039.—A different development of this jacket is given at figure No. 77 P in this magazine.

Piqué was selected for the jacket in this instance, and piqué braid and machine-stitching furnish the trimming. Under-arm gores and a center seam were introduced in the adjustment of the jacket, which is comfortably loose both front and back. The lower edge of the design is scalloped, and the closing is made to the throat in double-breasted style with buttons and button-holes. A distinctive touch is given the jacket by the large cape-collar, which consists of a circular yoke that supports a rippling circular ruffle, seamed at the back. The lower edge of the ruffle is scalloped to correspond with the bottom of the jacket. The cape collar is included in the seam with the trim rolling collar. The two-seam sleeves are of correct size and are gathered at the top.

For jackets of this type, duck, linen, cloth, serge or flannel are suitable. The cape-collar of a dressy piqué or duck jacket may be developed in all-over embroidery or fancy tucking.

We have pattern No. 3039 in seven sizes for children from one-half to six years of age. To make the jacket for a child of five years, calls for two yards and five-eighths of material twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

THE GRAND ALBUM OF METROPOLITAN FASHIONS.
—The present form of *The Grand Album* makes it more practical and, therefore, more widely useful than ever before. A Number of Small Plates in Half-Tone are given with two or more Large Plates in each issue. The Reading Matter in the Descriptive Book is, as before, in Three Languages—English, Spanish and German. Of the Plates there are usually included in each Number: One Large and Ten Smaller Plates of Ladies' Fashion,

CHILD'S HOUSE-SACK.

(For Illustrations see this Page.)

No. 3021.—The comfortable little garment is shown made of blue French flannel and decorated attractively with feather-stitching. It is simply adjusted by shoulder and under-arm seams which connect the seamless back with the loose fronts and is secured at the neck by ribbon tie-strings. A fancifully shaped, pointed cape-collar completes the neck, and the sleeves are in full bishop style, gathered at the top and shirred at a sufficient depth above the lower edge to form a frill at the wrist.

Cashmere and other light-weight woollens will appropriately develop the sack, which may be ornamented with ribbon.

We have pattern No. 3021 in seven sizes for children from one half to six years of age. To make the sack for a child of five years, calls for a yard and three-fourths of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

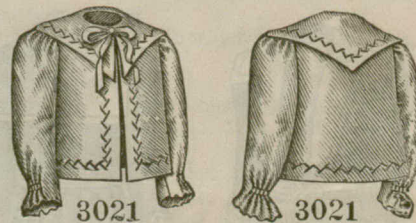
LITTLE GIRLS' OVERALLS.

(For Illustrations see this Page.)

No. 3084.—Overalls for wear when at play are constantly increasing in popularity for little girls as well as for boys. They are decidedly comfortable and offer thorough protection to the clothing worn beneath. The illustrations portray this practical little garment developed in blue and red denim and finished with machine-stitching and buttons. The adjustment is simply secured by inside leg seams and a center seam. The garment is shaped to fit smoothly about the arms, and a smooth pointed yoke is applied at the top of the front and back. The overalls are supported by shoulder straps secured to the back of the garment at each side of the shoulders and buckled at the front. A slash is made to a convenient depth at each side and finished with a pointed overlap through which the closing is made with buttons and button-holes. A side pocket is applied to the right front.

Denim and jean, because of their durable qualities, are usually selected for developing garments of this kind, but duck, Galatea or crash may also be employed with satisfactory results.

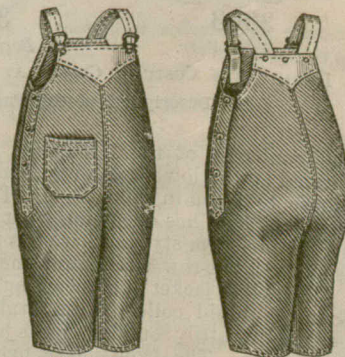
We have pattern No. 3084 in four sizes for little girls from two to eight years of age. To make a pair of overalls for a girl of eight years, needs two yards and an eighth of blue denim thirty-six inches wide, with half a yard of red denim in the same width for the straps and facings. Price of pattern, 7d. or 15 cents.



3021
3021
Front View. *Back View.*

CHILD'S HOUSE-SACK.

(For Description see this Page.)



3084
3084
Front View. *Back View.*

LITTLE GIRLS' OVERALLS.

(For Description see this Page.)

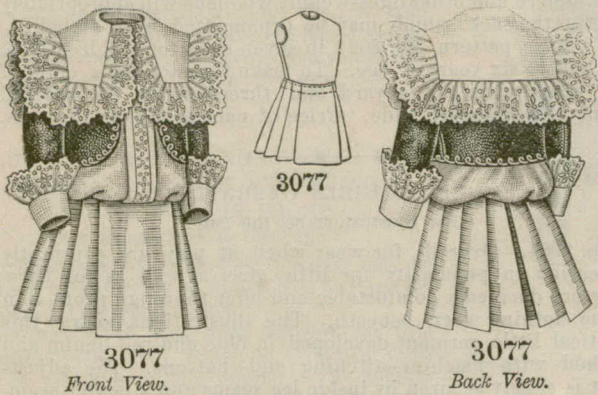
ions, One or more Small Plates of Misses', Boys' and Children's Fashions, Plates Illustrating the Latest Ideas in Millinery, a Plate exhibiting the Newest Styles in Shirt-Waists, Basques or Skirts, etc., as may be most seasonable, and a Plate representing Styles from Twenty to Thirty Days in Advance of all our other issues. Subscription price, 12s. or \$2.00 per year. Single copy, 1s. (by post, 1s. 3d.) or 25 cents. THE BUTTERICK PUBLISHING Co. (LIMITED).

Styles for Boys.

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

No. 3077.—In this dressy costume velvet was used for the

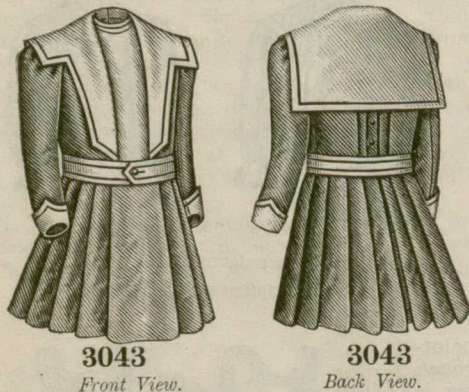


3077
Front View.

3077
Back View.

LITTLE BOYS' COSTUME.

(For Description see this Page.)



3043
Front View.

3043
Back View.

LITTLE BOYS' COSTUME, CLOSED AT THE BACK.
(For Description see this Page.)

the front edge of the left front. A tape inserted in a casing formed at the lower edge regulates the fulness and causes the blouse to droop in sailor style. The sailor collar is square at the back and has deep ends that flare stylishly. The sleeves are in one-seam style gathered at the top and bottom and finished with narrow wristbands and turn-back cuffs.

The velvet jacket is a becoming style and is trimmed with soutache braid coiled at intervals. It has a short, seamless back and prettily rounded fronts joined in shoulder and under-arm seams. The fronts flare over the blouse, which is also disclosed effectively below the jacket at the sides and back. The sleeves have two seams and are given a fanciful appearance by the cuffs of the blouse, which are turned back over them. The sailor collar is also worn outside the jacket.

The skirt is arranged in kilt-plaits that form a box-plait at the front and meet at the back. It is supported by a smooth, sleeveless, high-necked body adjusted with shoulder and under-arm seams and closed with buttons and button-holes at the back. The skirt may be attached to the body with buttons and button-holes or stitched permanently to place, as desired.

For cool days the skirt would be serviceable made of serge, the jacket being of the same material and the blouse of linen or soft flannel.

We have pattern No. 3077 in four sizes for little boys from two to five years of age. For a boy of five years, the skirt needs a yard and seven-eighths of piqué twenty-seven inches wide, with a yard and five-eighths of velvet twenty inches wide for the jacket; the blouse requires a yard and three-fourths of lawn thirty-six inches wide. Price of pattern, 10d. or 20 cents.

jacket and piqué for the skirt, while the blouse is of lawn and decorated with insertion and deepembroidered edging. The blouse is simply shaped with shoulder and under-arm seams and is closed invisibly under a box-plait formed at

LITTLE BOYS' COSTUME, CLOSED AT THE BACK.

(For Illustrations see this Page.)

No. 3043.—A combination of dark and light cloth was selected for this costume, and soutache braid supplies the decoration. The fronts are smooth and separate all the way over a smooth lining-front that is faced in vest effect with the light material. Shoulder and under-arm seams connect the fronts with the backs, which have two backward-turning plaits taken up at each side of the closing, that is made with buttons and button-holes. A narrow band completes the neck. The removable sailor-collar is a distinguishing feature of the design. It falls deep and square at the back and has fancifully shaped ends that extend to the waist. It is attached invisibly to the fronts by means of buttons and button-holes. The sleeves are in two-seam style gathered at the top and finished with rolling cuffs that are pointed at the outside of the arm. The skirt is arranged in backward-turning plaits that form a broad box-plait at the center of the front and meet at the center of the back. The skirt is joined to the waist under a belt of the material buttoned at the front.

We have pattern No. 3043 in four sizes for little boys from two to five years of age. For a boy of five years, the costume needs a yard and seven-eighths of dark cloth fifty-four inches wide, with one yard of light cloth in the same width for the collar, cuffs, neck-band, belt and for facing the lining front. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' APRON.

(For Illustrations see this Page.)

No. 3046.—This apron will give complete protection to the



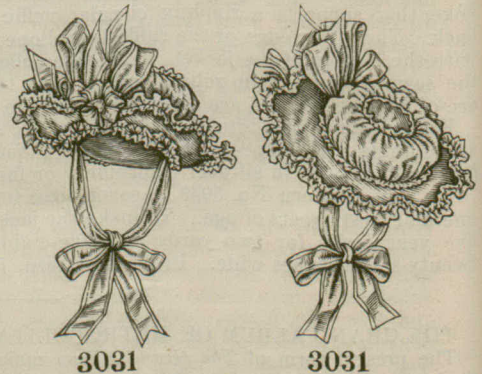
3046
Front View.

3046
Back View.

LITTLE BOYS' APRON.

(For Description see this Page.)

garment worn beneath and is shown developed in blue gingham. The full front is gathered at the neck and shoulder edges and falls free to the lower edge. Under-arm seams connect the front with the full backs, which are gathered at the upper edges and topped by a square yoke that extends slightly forward. At the neck is a rolling collar in



3031

3031

BABY BOYS' HAT.

(For Description see Page 197.)

two sections that flare at the front and back and the apron is closed at the center of the back. The full one-seam bishop sleeves are finished with cuffs.

Linen, percale and cambric are also suitable for the apron.

We have pattern No. 3046 in five sizes for little boys from one to five years of age. To make the apron for a boy of five years calls for two yards of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

BABY BOYS' HAT.

(For Illustrations see Page 196.)

No. 3031.—White silk was used in the development of this dainty hat, with ribbon for the ties. The hat has a circular crown that is gathered at the edge and joined to the inner edge of a smooth seamless brim that is prettily scalloped. A full bias puff gathered at each long edge to form a frill finish

is arranged on the crown, with its seam at the center of the back. The outer edge of the brim is finished with a puffing of the material, and a full ruche arranged underneath along the inner edge of the brim across the front provides a pretty framing for the face. A bow of wide ribbon is tacked to the front of the crown and a bow of narrow ribbon to the front of the brim, which is rolled becomingly. The plaited ends of ribbon ties are tacked underneath to each side of the brim and bowed beneath the chin. The hat has a lining of silk gathered along its upper edge, the lower edge being sewed over the edge of the brim.

A dainty combination of lawn and embroidery would develop the hat attractively. Dimity and organdy are also used.

We have pattern No. 3031 in three sizes for baby boys from one half to two years of age. For a boy of one year, the hat needs a yard and an eighth of goods thirty-six inches wide, with two yards and three-eighths of ribbon two inches and three-fourths wide for the tie and to trim. Price of pattern, 5d. or 10 cents.

TWO ENTERTAINING MIDSUMMER GAMES.

A PROVERB PARTY.

There was a pleasant party of Summer guests at the small hotel in the mountains. Many were the pleasant excursions to points of interest in the neighborhood, and on rainy days, of which there were not a few, merry card-parties and entertainments of various kinds were enjoyed. Returning to the hotel on one of these foggy, drizzly days, I was greeted the instant I stepped inside by Mrs. Willis, a small, bright-eyed lady, who was the life of our little festivities.

"Oh, Miss Penney, I am so glad you have come. You are just in time. We are having a proverb party in the parlor. Do hurry down and I will give you a proverb."

When a little later I entered the hotel parlor I found a scene of pleasant excitement, and my curiosity was aroused at the sight of the unique ornaments which some of the ladies wore as a part of their costumes.

Mrs. Willis came up to me and pinned a beautiful red rose on my dress. "I will give you the prettiest proverb we have," she said. Then she gave me a slip of paper with numbers from one to twenty on it, and told me that I was to guess the proverbs represented by the different ladies and write the proverbs against the proper numbers.

"It is on the same idea as the 'book socials' we used to have, you know," explained Mrs. Willis.

I was soon interested in trying to guess the riddles before me. One lady wore a pretty apron with a long, ragged rent in it, while she carried a glove in one hand and occasionally took stitches in the finger-ends, which showed a few tiny rips. Of course, that was quickly set down as, *A stitch in time saves nine.*

The next one puzzled me for some time. The lady wore a necklace of several small objects hung upon a ribbon. I noticed a small, bright tin cup, a tin cake-cutter, a brass door-key, a silver napkin-ring and various other articles. At last I said to myself, "Ah, *All is not gold that glitters.*"

One lady wore a ch atelaine watch hung over a card on which were some pen-and-ink sketches of the common house-fly. "*Time flies,*" I murmured.

Mrs. Willis wore a tiny china cup suspended from her neck by a ribbon on which were pinned a number of library slips. After some puzzling I decided that she represented, *There's many a slip 'twixt the cup and the lip.*

One of the most puzzling of all was an old saying which was represented by two sisters who kept side by side all the afternoon. One of them carried a small pair of scales; the other had a curious document pinned to her dress. A careful reading of the paper (which was signed "Epaphroditus Bushel" and witnessed by "John Quart" and "Nebuchadnezzar Pint") showed that it was evidently intended for a will. After wasting a good deal of brain power on the subject it suddenly dawned upon me that, *Where there's a will there's a way (weigh).*

There were many other familiar sayings, but it would take too long to explain them all. Every proverb had been guessed by the same one, but no one had guessed all aright. It was not the custom to give prizes of much money value, and on this occasion

the quick-witted winner was awarded a beautiful bunch of roses. What did my proverb represent?—*There is no rose without its thorn.*

Here are a few more of the proverbs which were represented and which will give an idea of the variety that may be used:

A rolling stone gathers no moss.

—(A lady carries a small box in which a round, smooth stone rolled about.)

There's luck in odd numbers.

—(The word "luck" printed on a small card, surrounded by a circle of odd numbers, 3, 11, 7, 9, 13, 5, etc.)

Fine words butter no parsnips.

—(Two or three parsnips are tied with a ribbon and worn on the dress like a bouquet; a card is also worn with a few "fine words" written on it, such as refinement, *s'il vous plait*, congratulations, finesse, etiquette, diplomacy, etc.)

'Tis love that makes the world go round.

—(A lady carries a small geography globe and twirls it occasionally with a small stick marked "love.")

A new broom sweeps clean.

—(A lady carries a new broom and occasionally makes a pretence of using it.)

IDA KENNISTON.

A PSYCHOLOGICAL GAME.

A new game lately invented by a teacher of psychology is interesting for the family circle or for a small company. For want of a better name it may be termed "Thought Sequence."

Each person is provided with pencil and paper, and the name of some object is chosen and written at the head of each paper. Starting from that, the players write the names of the things suggested by the given object in the order in which they come into the mind. The number of names to be written is agreed upon—usually ten or a dozen. When all have finished each player reads his list, explaining the thought connection when necessary.

A sample paper will give a clear idea of the game. The word chosen was "cat." One list read: Black Cat—Poe's Story—The Raven—McIlvaine—Burial of Sir John Moore—Elocutionists. Being interpreted, this list meant that the word cat called to the writer's mind a large black cat belonging to one of his neighbors; that led him to think of Poe's story "The Black Cat"; Poe suggested "The Raven"; that in turn recalled an elocutionist by the name of McIlvaine who recited "The Raven"; that also brought to mind the peculiar manner in which the same man recited "The Burial of Sir John Moore." From that the writer's mind reached the subject of elocutionists, and he was unable longer to keep up with its rapid transitions.

The interest in the game lies in seeing what different trains of thought will be started in different minds by the same object. The players must be strictly honest, not forcing the mind in the least, but letting it wander freely. To do this, one must write rapidly, putting down the thoughts as fast as they come. To write slowly and stop to think will spoil the natural working of the mind and make the result artificial, so that the whole point of the game will be lost.

EDITH DICKSON.

THE DRESSMAKER

CLOSE-FITTING BASQUES—(Concluded).

Try on the waist a second time; make alterations at the basted seams; regulate the length, the size of the neck and also of the right arm-hole. Hold the body erect, with the right arm close to the side, and if the basque wrinkles under the arm, cut notches at the bottom of the arm-hole the depth of the wrinkles.

shoulder blades, and those under the arms may extend to within two inches of the arm-holes. Whalebones should be soaked in warm water before using, to soften them.

To finish the bottom, turn up the lower edge of the basque about an eighth of an inch and baste perfectly flat. Then take a bias strip of light-weight canvas about an inch and a quarter

to give spring to the bones and fasten them with cat-stitching to the edges of the seams, allowing an inch of the bone to stand loose at the top so that the end will not be visible on the outside. (Illustration 37.) When silk galloon is used as a casing for whalebones, put it on full and stretch the bone in the casing, fastening down the top and bottom through the hole in the bone. (Illustration 38.) The bones in the back seams may reach the

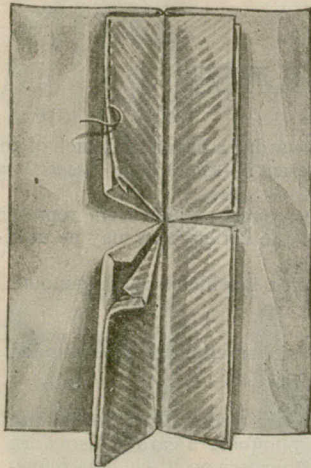


ILLUSTRATION 34.

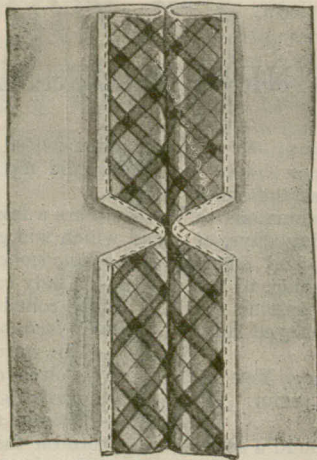


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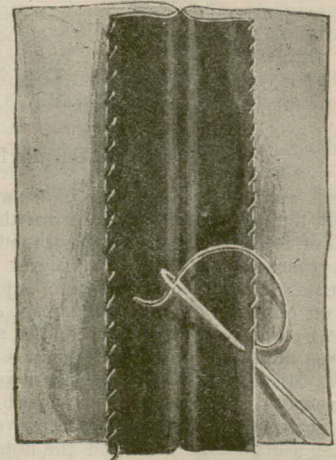


ILLUSTRATION 36.

Remove the basque and pin both sides together at the corresponding seams and edges, cutting out the left arm-hole like the right to the bottom of the notches. Stitch all the remaining seams; trim the edges to about half an inch, cut a notch at the waist-line of each seam and dart and finish the edges. Then press the seams apart, and when the goods have been shrunk, dampen the seams and press with a hot iron; if not shrunk, press them dry. Pass the seams of velvet quickly over an upright iron. The edges may then be turned in and stitched together in thin materials (illustration 34) or bound with galloon, in cloth and other heavy materials (illustration 35) and overcast in velvet (illustration 36).

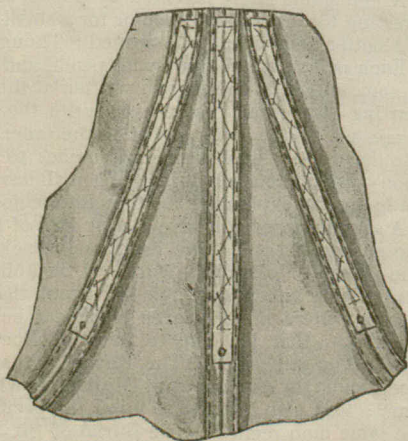


ILLUSTRATION 37.

wide and slip-stitch firmly along the inside edge of the basque, being careful to stretch the canvas slightly. To give a neat suitable finish, take a bias piece of silk just a trifle wider than the canvas and slip-stitch to position along the upper and lower edges. If a basque is finished in this manner, stretching and

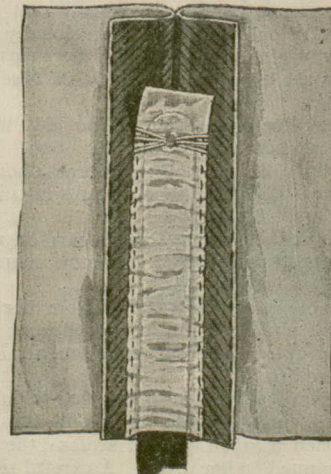


ILLUSTRATION 38.

losing shape will be effectually prevented. (Illustration 39.) Press on the wrong side. Cut the standing collar like the pattern and the interlining a quarter of an inch less at each edge, using one layer of tailors' canvas and two of thinner interlining material. Turn the edges of the outside over the interlinings and sew them together with cat-stitching. (Illustration 40.) Then fit the collar around the neck and pin the lower

After the seams have been finished and pressed the waist is ready for boning. Covered bones are put in thus: Place the center of the bone over the center of the seam, allowing the bone to extend to within a quarter of an inch of the bottom. Stretch the basque

edge to the waist when trying on. Slip-stitch the collar to the waist. Machine-stitch, if necessary, and fasten the ends with hooks and eyes and line the collar with light-colored silk.

Adjust the belt tape with cat-stitching to the back and under-

arm seams at the waist-line, the lower edge of the belt coming directly at the line of the waist, and fasten the ends with books and eyes. The belt tape should be a trifle tighter than the waist.

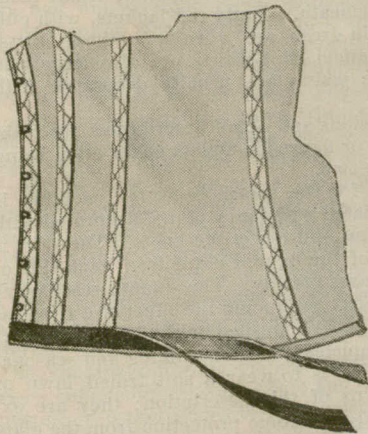


ILLUSTRATION 39.

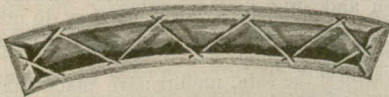


ILLUSTRATION 40.

Baste the sleeve; try it on when trying on the waist and have a care that the elbow is in correct position. Mark the correct length for the wrist, cover the lining with the goods and treat the sleeve as directed in the label of the pattern. Overcast the seam edges together and press the sleeve in its correct shape. A rolling-pin may be covered with cloth and the seams of the sleeve pressed over it. This will be found more practical for the purpose than a sleeve-board. When sewing the sleeve in the arm-hole stitch it on the in-

side so that the gathers or plaits may be evenly distributed. The arm-holes may be overcast if the material is heavy; or they

may be finished with a bias strip of the lining material, one edge of which may be sewed in with the sleeve, while the other edge is turned over and hemmed to the sleeve. (Illustration 41.) To prevent the arm-hole from stretching, as it is likely to do in loosely woven fabrics, sew in a linen tape with the sleeve, placing it on the arm-hole edge of the waist and overcasting it with the edges. (Illustration 42.)

Hang a basque on wooden or wire shoulders or sew hangers

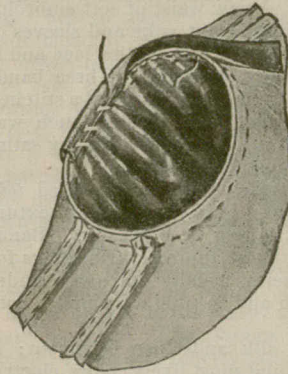


ILLUSTRATION 41.

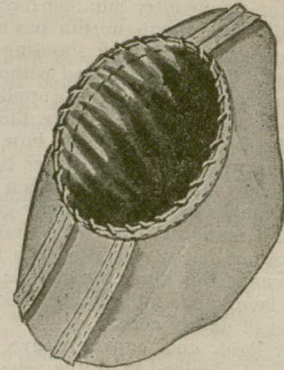


ILLUSTRATION 42.

at the back of the arm-holes, so that the back may be spread when hanging the waist. Tack shields at their folds to the arm-hole edges, bringing the front end to the inside seam of the sleeve. Tack one half at the center to the body and the center of the other half to the sleeve. When pressing light-colored fabrics, the ironing board should be covered with a white cloth; a dark cloth should, however, take its place when pressing dark-colored materials.

LATE SUMMER DRESS FABRICS AND TRIMMINGS.

Whatever may be said about the fashions this season, they surely cannot be criticised as lacking either in variety or decorative effects. The means by which a gown may be given an artistic individuality certainly absorbs a large amount of time and energy in the feminine world. It is the ambition of the average woman to have her apparel at all times express correctly the latest advances of Fashion, and no matter how irrational the newest mode may be there will always be women ready to adopt it. To be up to date is well enough, but extreme styles should be treated with extreme caution. "Alike fantastic if too new or too old" is a good axiom to be remembered. Moderation is generally the safest course for the majority of people. Fads are at best short-lived and few can afford to indulge in or follow every vagrant fancy of Fashion.

Gowns this Summer are peculiarly well adapted to slender figures. The Princess dress, which is now so particularly favored, requires a long, slender waist to render it becoming, so women are now endeavoring almost to remodel their figures to meet the demands of this fascinating and exacting mode. Lacing is not considered comfortable, but it will be endured by many if necessary.

There has seldom been a season in which light gowns were so extremely popular—light not only in coloring but in texture; and a noticeable feature is the dainty and clever combination of colors that are seen in all the latest creations.

Notwithstanding the beauty and delicacy of lace such a lavish use of it could hardly have been predicted. It has an important place upon every article of woman's attire. The hats show masses of filmy laces, gowns and waists are often entirely composed of it, and even the hosiery is decorated with fanciful insertions. Lace is really the refinement of decoration, a crowning and enduring charm to almost any garment, and it is, perhaps, one of the most becoming accessories that a woman can choose. The numerous real laces, such as Duchesse, point

de gaze, point de Venise, Honiton, lierre, Renaissance and Chantilly are exquisite and may be handed down from generation to generation; but for those who can ill afford such expensive fancies there are numerous imitations that are becoming and really very artistic.

Lace and net robes are shown in innumerable variety in all the leading shops, the skirts all ready to hang over pretty silk slips. These robes are often made up separately from the taffeta or satin under-dress, so that they can be worn over several different colors and thus produce the effect of a varied wardrobe with little additional expense. The majority of these robes are also made up with separate guimpes and can be worn for either afternoon or evening occasions. These guimpes are developed in a number of different materials—chiffon, lace, plain and fancy silks or some of the new sheer yoke materials now so much in vogue.

Many of the new lace robes are applied upon a soft, filmy ground of mousseline de soie or chiffon and are exquisite in effect. As all sorts of thin, transparent effects are now sought, point d'esprit has been reinstated and received Fashion's stamp of approval. A novel idea is to decorate these gowns with appliques of real lace, thus rendering them unusually charming. If so rich an effect is not desired, dainty gowns can be trimmed with lace-edged plaitings and frills of satin ribbon. India, taffeta and lawn are accepted linings, while handsomer effects can be obtained by using satin for the foundation.

Richly jewelled net gowns are much affected by matrons both young and old, and surely nothing could be more attractive. Gold, silver and colored paillettes are strewn upon the nets together with bright jewels, producing a rich and brilliant appearance. These jewelled embroideries are often associated with motifs of Renaissance, guipure or Duchesse lace with excellent results. Another fancy for a transparent robe is a gown of heavy net upon which are applied cut-out designs in satin fastened on with

fancy embroidery stitches. Cut-out cloth is also used in the same way and sewed upon the net with a large silk chain-stitch.

The latest lace novelty is found in the guipures, which are now tinted in soft tan and gray shades and made up over silk foundations, usually of the same color. If a contrast is desired, it is most often introduced in the velvet collar and narrow stitched belt.

The fad for separate waists continues, and beside the rich lace blouses are those of dainty batiste, silk, mull and sheer lawns, all of which develop so satisfactorily and are fully appreciated upon sultry Summer days. A new waist of soft embroidered white Pekin muslin has a transparent yoke and sleeves of deep-écreu lace. The standing collar is also of the lace and is closely fitted and finished without any stiffening. Three bands of narrow black velvet are applied upon this collar, and a stitched black satin belt completes the waist. An artistic touch was added by a large butterfly bow of turquoise-blue Liberty satin, which was tacked just above the bust at the left side.

A new linen material which is widely popular is called *toile* and makes exquisite Summer gowns. It is very sheer in texture and is made up over soft nearsilk, taffeta or India silk. Bands of rather heavy insertion are the most approved trimmings for gowns of this kind, the material being usually cut away under the lace to show the lining beneath and so produce a pretty contrast of dainty colors.

A light, cool canvas weave in silk and linen is shown; it may be obtained in all the newest and most lively colors, electric and Yale blue being particularly favored.

The combination of foulard and smooth cloth or foulard and piqué is a novelty of this season. Economy and good style are both found in this new fad. For instance, a dark-blue figured foulard was made with a tunic over-skirt that fell in deep points over a drop skirt of light-green piqué. The smooth yoke and upper part of the sleeves were of the piqué, and stitched piqué bands were used for trimming.

The satin foulards have usurped to a large extent the place held so long by the silk foulards. They are extremely soft and clinging and adapt themselves very easily to the present draped effects. A charming satin foulard gown is of a cool, dainty green-and-white stripe, tiny pink rosebuds just appearing at intervals throughout the whole band. The skirt is fashioned with a very short circular yoke to which is attached the accordion-plaited lower part. The bodice has the yoke and upper part of the sleeves of guipure lace, while the rest of the waist is of the plaiting to correspond with the skirt. Open bands of guipure insertion run with narrow black velvet ribbon give a decorative finish.

Upon the white ground of many of the late Summer foulards are shown unique designs, both the colorings and patterns being strictly Oriental in character. Black is generally introduced in some manner, this sombre touch only serving to bring into stronger relief the bright and varied tints of the material itself.

Plain effects of every kind seem to be completely neglected. Even the old-time severity of the shirt-waist is greatly modified, nearly all of them showing more or less decoration. The white shirt-waists are, perhaps, the most popular and are made up in all varieties of materials—fancy, open taffeta, soft French flannel, piqué and sheer lawn and linen. For the plainer waists a very popular fabric is found in the new perforated piqués, which are very cool as well as dressy and launder beautifully. The majority of the linen and lawn waists are made with clusters of tucks or have bands of lace and embroidered insertion, many of the newest waists having both front sections composed entirely of alternate rows of Valenciennes and Swiss embroidery arranged diagonally.

Summer gowns of soft, fine voile, which is really another and more exquisite weave of nun's-veiling, grow in popularity. One of the new, dainty gray voiles had a skirt of accordion-plaiting, over which fell a smoothly fitting over-skirt that sloped up very short in front and was extended in a deep scollop at the center of the back. The yoke was of white taffeta embroidered with large silver bow-knots, and below it the material was softly arranged in a graceful crosswise drapery. Pippings of blue velvet and a stitched velvet collar and belt gave a unique air to this gown.

The demand and necessity for a variety in dress is really greater at this season than at any other time; but Fashion is ever provident, and this season numerous useful and picturesque gowns for outdoor amusements and sports are exhibited and are smarter than ever before. For golf, cycling, boating, etc., one is not bound to accept any particular style, but may pick and choose to her heart's content. For golf and cycling the double-

facéd materials are as popular as ever and are now shown in many original and artistic blendings. For golf the plaids are very large and exceedingly bright in character, while for cycling quieter effects prevail. The golf skirts are usually plaid upon both sides, the most popular being the old Highland Stuart plaid with a bright-red ground beneath. Natty red jackets, with cuff and collar facings of a vivid green, are worn with these skirts.

Bright-red and green flannel shirt-waists are also largely in demand for golfing; these waists are usually decorated with bright brass buttons.

Outing suits for all occasions and of all descriptions are fashioned of piqué either plain or figured, a stylish effect often being obtained by combining the two.

A pretty morning dress for the sea-shore or for yachting is made of white piqué associated with fancy piqué, decorated with tiny old-fashioned moss roses and forget-me-knots. The skirt is shaped with a panel front of the figured piqué from each side of which the plain material flares prettily. The smooth vest carries out the panel style of the skirt, producing the effect of a Princess front. A short scolloped jacket finished with flowered revers and large flaring cuffs completes a most becoming and seasonable costume. A pretty idea is to wear a soft frilled lawn or organdy bonnet with gowns of this description; they are extremely youthful and afford a welcome protection from the glare of the Summer sun.

The fancy for combining plaid and plain materials in tailor suits continues, and during these warm days, when a coat proves quite a nuisance, the checked or plaid skirts are highly satisfactory for wear with wash and silk shirt-waists, as they do not crease or soil easily and retain a fresh appearance long after a smooth, plain cloth is decidedly shabby.

Challis gowns will never lose the safe, unobtrusive place that they have acquired by years of satisfactory service. Challies are easily packed and are light and durable, qualities which endear them to the Summer girl. The majority of the new challies are woven with perpendicular satin stripes and show either an unusually large or a very small design, there seemingly being no happy medium in this instance.

Guipure is much used to trim these challis gowns, another idea being to use narrow ruffles of plaited lawn. Ruffled and shirred ribbons are also much in demand and produce very dressy results.

The robe dresses made of white and colored lawns and prettily trimmed with lace and embroidery are largely in requisition. They are delightfully simple and are really economical, as they need little extra trimming to give them an elaborate appearance. Some of the robes have the skirts gored, with rows of lace to join each section, while a pretty, soft ruffle usually completes the lower edge; others are circular in shape, and a third variety is finished with circular ruffles, either graduated or straight around. Both black and white Valenciennes laces are selected for these gowns, white lawn and black lace being a favorite combination this season. The gowns are really more effective when made with simple baby waists that button down the back and worn with dainty ribbon collars and belts than when developed in more fanciful and complicated styles.

The fertile imagination of the dressmaker seems to have been given full play this Summer, for there is no end or limit to the variety and striking diversity shown in the latest dress garnitures and accessories. The universal use of lace which has been indulged in this season upon all kinds and conditions of gowns seems almost to preclude any new or fanciful method of using it that has not been seen before and almost renders the mention of lace itself superfluous. However, as it is without doubt the most important material of the season for entire gowns or for trimming, it cannot be overlooked. Many of the new waists are made of guipure, Chantilly, Renaissance and Duchesse laces, and usually satin is used for the foundation, pure white under deep cream, écreu and black being particularly effective, serving as it does to bring into relief the delicate design of the lace.

The greatest novelty of the season, perhaps, is shown in the stitched bands of plain satin-finished cloth used to trim the new corded taffetas and foulards. A pleasing example of this style was shown in a novel red foulard which was fashioned with a deep, pointed tunic over-skirt. Three cut-out wavy cloth bands in a pale shade of fawn were used to trim the lower edge of the skirt, being held in position by many rows of machine-stitching. The same effect was repeated upon the over-skirt and completely encircled the closely fitting bodice and sleeves, being arranged only a few inches apart. The good style of this dress

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CROCHETING.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	s. c.—Single crochet.	h. d. c.—Half-double crochet.	p.—Picot.
ch. st.—Chain stitch.	d. c.—Double crochet.	tr. c.—Treble crochet.	sl. st.—Slip stitch.
Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.			

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED TRIANGLE DOILY.

FIGURE No. 1.—This dainty doily is composed of small wheels made separately and joined with needle and thread. Twenty-one wheels are required to make it.

For Wheel.—Make a chain of 6 stitches and join in a ring.

First row.—18 d. c. in ring.

Second row.—* 2 knot stitches, fasten with sl. st. in 3rd d. c. from hook; repeat from * around the wheel.

Third row.—* 6 d. c. in knot between knot stitches of last row, 2 ch. stitches; repeat from * 6 times; sl. st. in first shell.

For Border.—After the wheels are joined fasten thread in shell of corner wheel.

First row.—* 7 ch., sl. st. in next shell of same wheel, 8 ch., sl. st., in shell on next wheel; repeat from * around the doily.

Second row.—5 ch., 1 d. c. in 3rd st. * 2 ch., 1 d. c. in 3rd st.; repeat from * around, joining the last 2 ch. in 3rd st. of 5 chain at beginning of row.

Third row.—2 knot st., sl. st. in 1st d. c., * 2 knot st., sl. st. in next d. c.; repeat from *.

Fourth row.—* 2 knot sts., sl. st. in the knot between the knot sts. of last row; repeat from *.

Fifth row.—Like fourth row.

Sixth row.—* 3 d. c., 2 ch., 3 d. c. in first knot, sl. st. in next knot; repeat from * to corner, then make 6 shells, fastening the sl. st. between the shells between the knots instead of in next knot as before. The other corners are made the same way. Baby ribbon of any desired color should be run through the open work next the wheels and tied in a bow at one corner.

CROCHETED LACE.

FIGURE No. 2.—Chain 50.

First row.—1 d. c. in the 4th stitch from hook, d. c. under next ch., ch. 5., skip 4 ch., 1 d. c. under each of the next 2 ch., * ch. 2, skip 2 ch., d. c. under next ch. * repeat between stars 11 times, ch. 2, skip 2 ch., s. c. under next, turn.

Second row.—* 4 ch., tr. c. under the next d. c., ch. 3, work 6 tr. c. under tr. c. just made, fasten with s. c. under next d. c.; repeat twice more from *; ch. 2, d. c. under next d. c., ch. 2, repeat 6 times; every row is finished as follows and not mentioned again; 1 d. c. under each of the next 2 d. c., 6 d. c. under next space, 1 d. c. under next d. c., and one d. c. next to it, ch. 3, turn.

Third row.—1 d. c., under second d. c., ch. 5, skip the 6 d. c., and make a d. c., under each of the next two d. c.; this is the beginning for each row and is not mentioned hereafter; * ch. 2, d. c. under next d. c. ch. 5, skip 1 d. c., and d. c. under next d. c.; repeat once more from *; 2 ch., d. c. under next s. c., ch. 2 and fasten with s. c., under 3rd tr. c., ch. 3, turn.

Fourth row.—1 d. c., under second d. c., 10 d. c., under ch. 5 next to it, 10 d. c. under next ch. 5, ch. 2; make the edge.

Fifth row.—Make the edge, then ch. 2, d. c., in the first of the 10 d. c., ch. 2, skip 2 d. c., d. c. under the third d. c., ch. 5, skip 4 d. c., and d. c., in the fifth d. c., ch. 2, d. c. in the second d. c., of the the next 10 d. c., ch. 5, d. c. in the last of the cluster of d. c., ch. 3, d. c. in the point of scollop, ch. 2, d. c. in same place as last d. c., ch. 3, turn.

Sixth row.—6 tr. c. under ch. 2, skip the ch. 3, 1 d. c. under next d. c., 10 d. c., under ch. 5, 10 d. c. under next ch. 5; ch. 2, d. c. under second d. c., ch. 2, make edge.

Seventh row.—Make edge, * ch. 2, d. c. under d. c., ch. 2, d. c. under the first of the 10 d. c., ch. 2, skip 2 d. c., d. c. under the third d. c., ch. 5, skip 4 d. c., 1 d. c. in the fifth d. c., ch. 2, d. c. in the second d. c. of next 10 d. c., ch. 5, d. c. in the last of the cluster of d. c., ch. 2, d. c., in the first tr. c., ch. 2, d. c., in the same as last d. c., ch. 3, turn.

Eighth row.—6 tr. c. under 2 ch., ch. 2, d. c. under second d. c., 10 d. c. under 5 ch., 10 d. c. under next ch. 5, ch. 2, d. c. under 2nd d. c., ch. 2, make the edge.

Ninth row.—Make the edge; ch. 2, d. c. under d. c., work rest of row like 7th row from *.

Tenth row.—Like 8th row, except that there is one more square after the last group of 10 d. c.

Eleventh row.—Make the edge; 2 ch., 1 d. c., under second d. c., ch. 2, d. c. under d. c., work rest like 7th row from *.

Twelfth row.—Work like 8th row until the two groups of 10 d. c. are finished then ch. 2; d. c. under second d. c., ch. 2, d. c. under next d. c., ch. 2, d. c. under d. c., ch. 2, d. c. under d. c.; make the edge.

Thirteenth row.—Make the edge, ch. 2, d. c. under each d. c. with 2 ch. between, also make 8 d. c. with 2 ch. between under the two groups of 10 d. c., making a d. c. under the first and one under the last d. c., 2 ch., s. c. under first tr. c.; there should be 13 small open squares in this row. Repeat from second row.

CROCHETED LACE.

FIGURE No. 3.—Make a chain of 16 stitches. Turn.

First row.—Now make an open shell of 4 d. c. each separated by 2 ch. in the 6th ch. from hook, 1 knot st., skip 4 ch., catch in next ch. with 1 s. c., 1 more knot st., skip 4 ch., then 1 open shell in the next ch. Make 2 more knot st. Turn.

Second row.—Make 1 shell in middle of shell below, 2 knot st., skipping the ones below, 1 shell in middle of next shell below. Make 5 ch. stitches. Turn.

Third row.—One shell in middle of shell, 1 knot st., catch with 1 slip st. in middle of the 2 knot stitches below, 1 more knot st., then 1 shell in middle of shell below, 1 knot st., 1 d. c. in the first d. c. of shell below; 1 knot st., 1 d. c. in the middle of the 2 knot st. below. Make 2 more knot stitches. Turn.

Fourth row.—Skip knot st., then make 1 d. c. in d. c., 1 knot

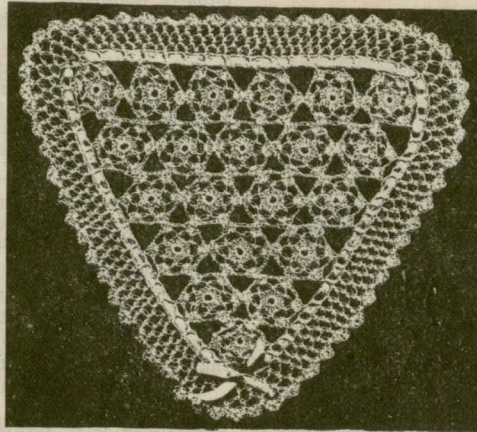


FIGURE No. 1.—CROCHETED TRIANGLE DOILY.

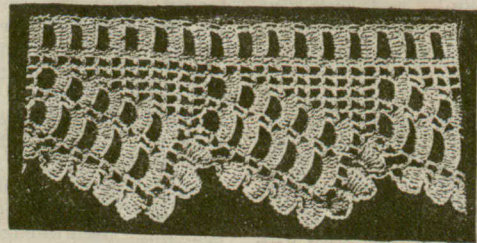


FIGURE No. 2.—CROCHETED LACE.

st., 1 d. c. in first d. c. of shell below, 1 knot st., 1 shell in middle of shell, 2 knot st., 1 shell in middle of shell. Make 5 ch. Turn.

Fifth row.—One shell in middle of shell below, 1 knot st. (catch as in 3rd row), 1 more knot st., then 1 shell in middle of shell, 1 knot st., 1 d. c. in d. c. of shell below, * 1 knot st., 1

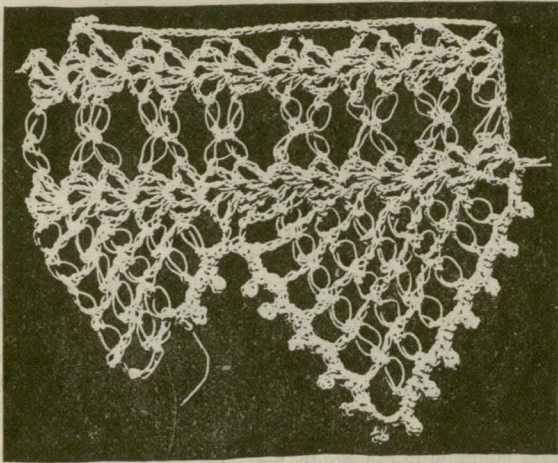


FIGURE NO. 3.—CROCHETED LACE.

d. c. in d. c.; repeat once more from * then 1 knot st., 1 d. c. in the middle of the 2 knot st. below. Make 2 knot st. Turn.

Sixth row.—Make 1 d. c. in d. c. (as in 4th row), * 1 knot st., 1 d. c. in next d. c. below, repeat twice from last *; 1 knot st., 1 shell in middle of shell below, 2 knot st., 1 shell in middle of the next shell. Make 5 ch. and turn.

Seventh row.—One shell in middle of shell below, 1 knot st., catch, 1 more knot st., then 1 shell in middle of shell, 1 knot st., 1 d. c. in d. c. of shell below, * 1 knot st., 1 d. c. in next d. c.; repeat 3 times from last *; 1 knot st., 1 d. c. in middle of the 2 knot st. below. Make 2 knot st.; turn.

Eighth row.—One d. c. in d. c. * 1 knot st., 1 d. c. in next d. c., repeat four times from last *; 1 knot st., 1 shell in middle of shell, 2 knot st., 1 shell in middle of next shell. Make 5 ch. Turn.

Ninth row.—One shell in middle of shell below, 1 knot st., catch, 1 more knot st., then 1 shell in middle of shell. Make 2 knot st. Turn, repeat from first row for the length required.

Edging for the Point.—Make 2 s. c., 1 picot (made of 4 ch, caught back into first of 4) 2 s. c., in first space; repeat the same in the next 5 spaces; then in next space; 2 s. c., 1 p., 2 s. c., 1 p., 2 s. c., 1 p., 2 s. c.; now * 2 s. c. 1 p., 2 s. c. in next space; repeat 3 times from last *; 2 s. c. in next space, catch the next point with 2 s. c. in the first space, then in 2nd space: 2 s. c., 1 p., 2 s. c., etc. for length required. Now, for the upper edge: 1 s. c. in middle of the 5 ch., 6 chain, 1 s. c. in the next 5 ch., etc.; repeat this for length required.

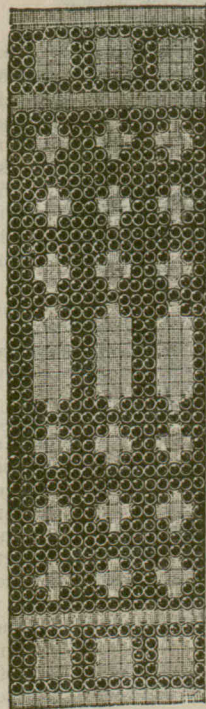


FIGURE NO. 4.—DESIGN FOR BEAD CROCHET.

DESIGN FOR BEAD CROCHET.

FIGURE NO. 4.—The design here given may be applied to purses, shopping-bags, opera-glass bags or any crocheted article in which a bead design would be 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. 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. Steel beads and black crochet silk or coarse twist are handsomely combined in this pattern. Black beads and the same variety of silk is a rich combination but rather sombre in effect. Indian bead-work effects may be produced by using beads of bright colors and laying the pattern out in sections of the different colors.

CROCHETED BOOTEE.

FIGURE NO. 5.—This bootee is made with blue and white Saxony yarn.

To Make the Star Stitch.—Having made a ch., take up 6 sts. one after the other as for Afghan stitch; this gives you 6 loops on the needle; wool over, draw through all, over, draw through; now put the needle, with one loop already on, through the loop formed by drawing together the last star; draw the wool through, pick up another loop under the back part of last loop of last star, another through the chain in which the last star ended, 2 more in the next 2 ch. and draw together same as last.



FIGURE NO. 5.—CROCHETED BOOTEE.

For all other rows.—Take up the first four loops as before, the 5th from the back long loop on top of under star, and the 6th in the eye. With white ch. 12, make 4 stars into it, turn, 1 ch., 2 d. c. in each eye and 1 d. c. in ch. at end; ch. 3, 3 stars in last row, turn and work back as before; next row, 2 stars, next, d. c., next, 1 star, break off. Now with a sl. st. fasten the wool to one point of wide end and ch. 35.

First row.—S. c. all round ch. and point, putting 3 st. in the very point.

Second row.—With blue, one row of star st.

Third row.—With white, 2 s. c. into every eye.

Fourth, Fifth and Sixth rows.—S. c. into every stitch.

Seventh row.—Work off 16 st. at the toe and 12 at the heel, 2 as one.

Eighth row.—Work off 8 at the toe and 6 at the heel, 2 as one.

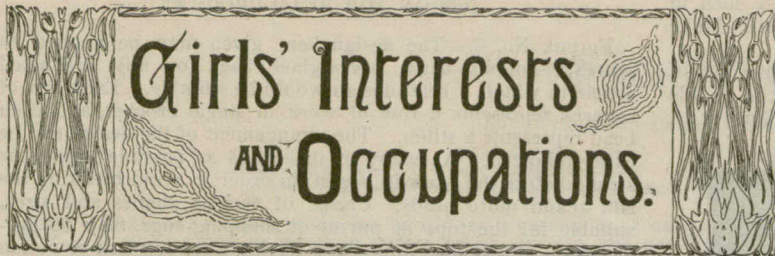
Ninth row.—Work off 6 at the toe, 2 as one; 3 as one at the heel; then break off yarn, leaving an end to sew the two sides together.

For the Leg.—One white row of stars; one row, 2 s. c. into every eye; d. c. all round; s. c. all round; 4 rows of stars; with blue 2 s. c. into every eye; 1 row of white d. c.

Finish with a blue scollop, thus: ch. 3 * make a star st. and fasten down with a sl. st., ch. 3 *; repeat between stars to the end. Pass a blue cord and tassels under the d. c. round ankle and tie.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once accurate and legible, for upon it, as much as upon any other implement she uses, depends the success of the garments. On another page we publish an advertisement of tape-measures, which are manufactured expressly for us and which we guarantee superior in every particular. THE BUTTERICK PUBLISHING Co. (Limited).

BUTTERICK'S CORRECT COOKERY.—We have just prepared a new cook-book to meet the wants of a large number of our patrons for a simple, reliable kitchen guide and companion. It contains over 2000 practical recipes and menus for every occasion, and is the most complete and satisfactory work ever offered. At the price of 1s. (by post, 1s. 2d.) or 25 cents it is a marvel.



Girls' Interests AND Occupations.

TWENTY GIRLS IN A WELL-KNOWN CONNECTICUT TOWN have formed what appears to be one of the most sensible and improving of clubs. They have named it the Worth-While Circle, and each member pledges herself to cultivate her talent so that she may be worth while in company. If she can sing ever so little, then must she have ready some simple little song and render it willingly and at once when called on. If she can play on any instrument even the most unpretentious of airs, she must do it cheerfully and without urging. If she can recite, then she is pledged to hold herself in readiness to respond to a call at any time; while if she has none of these talents, they claim she can at least join in a chorus, learn to tell fortunes, be a good conversationalist or an interesting listener. "We had such a pleasant entertainment the other day," one of them told me. "There was absolutely no programme. We sent out invitations asking our friends to spend the evening at the home of our president. We told them they were expected to arrive at 8 o'clock, but nothing else, and we members of the club knew in addition that strawberries and cream would be served. Of course, we knew we were expected to live up to our pledge, and I wish all girls with no especial talent could have been with us to witness our success. All the girls who could sing did so at once when asked. You see, we all realize that none of us is sufficiently endowed to be called talented, so we don't start out to set the world on fire. Well, of the girls who sang one gave an old-fashioned ballad, one a "coon" song, another a popular coster song which she had heard at a New York vaudeville, and the others any song they chanced to fancy. All of them responded to encores except the coster singer, who admitted we had heard her stock in trade, so we had her repeat it. We had several piano solos, a lot of dance music, of which the dancers took advantage, a selection or two on the violin and some half dozen on the banjo. Two girls recited and one read the negro dialect to perfection—so our Southern guests assured us—and she certainly was amusing. One girl told fortunes with cards, and another was a palmist; the twentieth claims only to be a good listener—and do you know, although she is quite the plainest one of us, she won the affection of a very desirable young man simply by sitting listening to him and looking entertained. Some one who was seated near them told me she was sure that girl did not make a single remark during the entire conversation beyond some questioning yes or no. Of course, a girl with a decided talent is not eligible for membership, and the reason is at once apparent. Our members are all of the class of girls who feel they have no claims for distinction and who are, as a rule, crowded into a corner by their more showy sisters; but once they taste the pleasure of being worth while in company it is really wonderful to see how they improve and what pains they take to make themselves agreeable. Our plan is to keep up this club during the Summer and next Winter to split into twenty new clubs, taking in the younger girls who have no talent, who are too timid and who entertain such an humble opinion of themselves that they never think it worth to try to be agreeable."

SOME GIRLS WHO WOULD BE SELF-SUPPORTING seem to fancy that a willingness to work is all that is necessary for success. Now, I have had a good many letters from such girls recently, and I wish to say a few words to them collectively and to three in particular. To the first—a girl who wrote asking my advice about writing topical verses for entertainments, etc., after the original idea of a young woman living in New York, and requesting addresses of prominent society women in that city—I must emphatically say: "Try some other means for earning a living. If in the Canadian city where you live you can find no market for your verses and ideas, you would hardly be able to sell them elsewhere by correspondence; and you must see for yourself that the field is not large enough nor the demand sufficient to warrant your coming to New York to live." The

second girl asked about basket-weaving, and as she lives in a county in Georgia which is untouched by railroads I must say: "Don't waste your time trying to weave baskets, for, unless you have marvellous talent, you could not possibly make such as would be thought of by any reputable florist; simply because you have no conception of what such baskets look like, never having been to a larger city than Augusta, and there only twice during the eighteen years of your life." Now, the third girl wishes to learn about the growing of bulbs, and as she writes from the northern part of Vermont

I fancy after reminding her of the difference between the climate of Maine and Georgia she will understand why I cannot advise her to follow the Georgia woman's example and use her land as a bulb farm. Girls' willingness is all very well and important, but to succeed nowadays one must have coupled with willingness training in some particular branch of work, or at least capability for the work, and equally as necessary is it to select the work according to one's surroundings and the demand for it.

A Southern girl came to New York City more than a year ago to struggle as a journalist. She failed to find an opening in that field, and after looking around she decided to try the homely occupation of preserve and pickle making. She succeeded in securing some good orders for certain varieties of pickles and preserves common in the South but seldom to be had elsewhere. Then she branched out into making cordials, then to making waffles, waffles and numerous other Southern dishes. She has worked hard and is now adding to an already generous bank account. But other girls when thinking of her success must remember that beside her willingness to work she was well equipped, for Southern girls who support themselves have all had to work at home. They know how to cook, as a rule, from actual experience.

GIRLS HAVE DISCOVERED NO NEW outdoor entertainments this Summer, unless the open air chafing-dish suppers may be so considered. They are very popular just now and certainly are a pleasant end to a moonlight bicycle trip or straw-ride. There are many delicious and dainty dishes which may be prepared on the chafing-dish, and everyone is not contented with a supper of ices, fruits and cakes after the vigorous exercise of bicycling. These chafing-dish dishes, however, do not do away with the necessity of having ices and fruits at such informal little outdoor entertainments, but only make it possible to have another and more substantial course. The chafing-dishes used on such occasions are usually the ordinary tin ones, which answer the purpose in every way, and also have the advantage of being much lighter, a valuable consideration when all supper supplies are carried by the bicyclists themselves.

GIRLS WHO ARE THE LUCKY POSSESSORS of old lace handkerchiefs and collars have every reason to congratulate themselves just now. Some one set the fashion by tucking a handkerchief in one side of the front of her waist, and now all the girls are doing it. The handkerchief is folded and basted into the front of the waist in such a manner as to form a jabot from the throat to the belt. The effect is extremely dressy and a pretty addition to almost any of the Summer waists. I have seen only wide lace collars used, and while the jabot is neither so long nor so full as that formed by a handkerchief it is effective enough to make it a pretty and popular fashion. Beside old lace handkerchiefs fresh new ones of dainty embroidery and drawn-work are much used on thin cotton waists.

SHIRT-WAIST PARTIES ARE THE LATEST entertainments among girls who are tired of golfing, bicycling or swimming. It is a pleasant way to pass either the morning or afternoon with one's girl friends and has become quite popular at several well-known Summer resorts. Chatting, the needles fly, and one girl is always delegated to run the machine and do what stitching seems absolutely necessary. Of course, each girl brings her own work-bag, which is oftenest of some dainty silk drawn into a pouch and carried on her arm. They resemble so closely opera bags that one would never imagine they contained emeries, needle-cases, scissors, thread and even patterns. The waists are made as plain or elaborately as the owner wishes, but she is often asked to have the color match the confectionery of the day, which the hostess generally furnishes to the sewing circle.

LAFAYETTE MCLAWS.

THE MILLINER

LADIES' SHEPHERDESS HAT.

A thoroughly tasteful blending of the red poppy shades is achieved in the hat shown at illustration 32. The hat is of silver-gray fancy straw braid of a very flexible character and satiny lustre and is in the new shepherdess shape. The crown is banded with black velvet ribbon arranged in two ends at the left side,

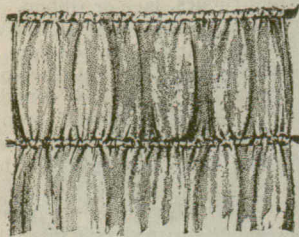
side a jet pin catches the twist to the crown, a second pin of the same sort being fastened

side and cut aslant, a yard of ribbon being required. Accordion-plaited chiffonette in the shades of red described is twisted round the crown (illustration 36) and at the left side is arranged in a frill (illustration 37) and in a fan effect (illustration 38). At the right



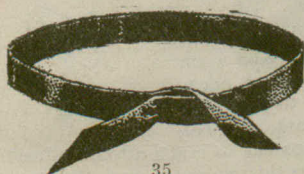
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and above the band is a soft twist of accordion-plaited chiffonette in shades that deepen from faint rose-pink to deep-coquelicot, the twist being caught at the right side with a round, riveted jet pin. At the left side height is attained by a tall, fan-like arrangement of the chiffonette, with a jet pin at the inside and two tall black spangled quills edged all round with black lace. The brim is faced with shirred white chiffonette, and at each side of the back on



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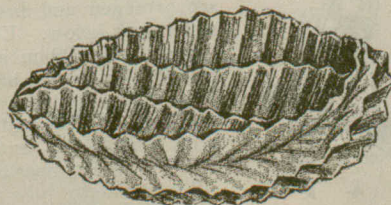
tabs are fixed rosettes with ends of the shaded chiffonette having jet pins in the center, the disposal suggesting poppies and the effect being emphasized by the jet centers. The shape has a bell crown, and a broad brim bent over at the edge to droop (illustration 33). The brim is faced with white chiffonette shirred twice (illustration 34) on wires placed a little more than



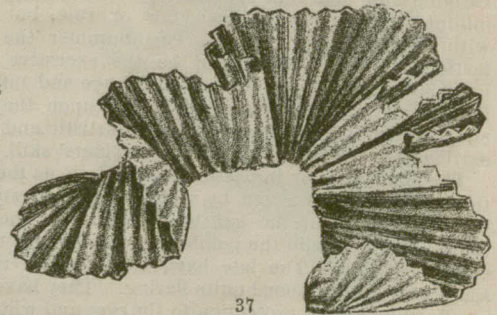
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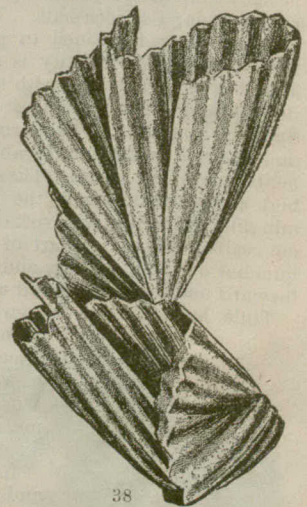
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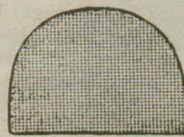
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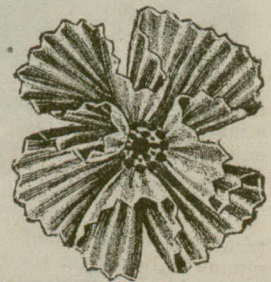
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inside the fan trimming, which, by-the-way, is made to stand erect by wires inserted at the ends and in the center, the material being used double both in the fan and frill. Two quills are thrust among the fluffy side trimmings.

Under the brim at each side of the back is fastened a buckram tab (illustration 39), and upon it is fixed a rosette of doubled accordion-plaited chiffonette with ends (illustration 40), a flower effect being suggested by the shape. In the heart of each rosette sparkles a jet pin matching the others.

an inch apart, half a yard of material being required for the facing, the ends of which are seamed neatly at the back. A band of inch-wide velvet ribbon (illustration 35) is then adjusted about the base of the crown, and the ends are crossed at the left

The plaited silk gauze is used in strips three-eighths of a yard wide; two yards of material will be required for the entire trimming, which may be obtained in the shaded colors, accordion-plaited.

THE LATE SUMMER MILLINERY.

There is, perhaps, nothing in the whole realm of Fashion as variable and unaccountable as woman's head-gear. Modes in millinery run by no known law or rule, but come and go without rhyme or reason. This Summer the distinguishing feature of the hats seems to be the excessive ornamentation indulged in, and tulle, feathers and huge and unnatural-looking flowers are apparently carelessly piled upon the same hat; the effect so produced, however, is often artistic and original in the extreme and speaks much for the milliners' skill.

The shapes are as impossible and unique as the trimmings, so that no rule can be given by which the latest style of hat may be identified; that the hat becoming is the only absolute requirement. Upon the point of becomingness too much stress cannot be laid. The late hats, however, are rather larger in shape and are fashioned quite flaring. They have the advantage of affording ample protection to the eyes and will be fully appreciated for this feature.

Shown upon every side and in wonderful profusion are the ever popular Leghorn hats. They are originally twisted, dented and variously fashioned to produce such essentially different results that their identity is almost lost. These Leghorn hats are all lavishly trimmed with tulle, ribbon, lace and flowers of all descriptions. For instance, what more dainty suggestion of Summer than a large Leghorn turned up sharply across the back and massed with innumerable bunches of shaded pink and heliotrope sweet peas! These small blossoms were arranged high above the crown in the back, drooping well forward and mingling gracefully with soft choux of soft green tulle. Entirely concealing the under part of the brim across the back were bunches of the blossoms, and green tulle strings were brought forward and loosely knotted under the chin.

Tulle hats also are shown in very large shapes, which add wonderfully to their attractive appearance. More elaborate trimmings can now be used upon them, and often a touch of a heavier or more sombre material only serves to bring into stronger relief their extreme daintiness.

In direct contrast to the elaborate and dressy effects elsewhere described is a new sailor. It is fashioned of the coarse heavy English straw now so much in favor, and a simple yet tasteful trimming is given by large choux of satin ribbon that extend far out at each side, being caught together across

the front by a ribbon band, each end of which is pulled through a fancy gilt and steel buckle. Under the brim and extending entirely across the back are dark-green ivy leaves.

In a new tulle hat fashioned upon shepherdess lines every particle of the tulle used in the formation of the hat was narrowly tucked and shirred; consequently little additional trimming was required. Two long and broad white ostrich plumes fell one over the other far back at the left side; they were held in place by a few white water-lily blossoms, the buds of which were tucked in under the brim and fell down upon the hair.

One of the newest of the season's outing hats is made of felt and rows of silk are stitched about the outer edge and around the crown. In shape the hat is a rather broad Alpine which will be very becoming to full, round faces. At the left side a dainty effort at decoration is made with soft choux of dark and light colored taffeta silks. Rising high above the silk and curling gracefully over the crown are graceful tips and coq feathers. This hat possesses an individual charm which will add much to its popularity.

Tulle is also used as a foundation for all the lace hats. It is faintly suggested between the open meshes of the lace and adds greatly to the generally soft appearance which is now considered so desirable.

At this time the most popular hats, perhaps, are cream, butter-

colored or white fancy straw. A stylish example is of deep-cream Manila straw, with a high bow made of white satin antique ribbon arranged at the left side. The hat is worn rather forward and turned down directly at the center of the front and back. At the left side shaded pink roses are massed and extend over and under the brim below the bow. Two large black plumes curve back gracefully and rest upon the hair.

Hats made of Renaissance lace are now widely popular and are among the most expensive styles that can be obtained at this time of expensive hats. These lace affairs require very little ornamentation, being usually simply and rather severely trimmed, and show to the greatest advantage the beautiful texture of the lace. In a Renaissance lace hat made upon the lines of a walking hat and worn well forward over the eyes the only attempt at decoration was a long white osprey plume that was fastened just to the left of the center-front with a handsome Rhinestone buckle.

A popular style is a bonnet which is largely used for cycling and upon the golf field. One of the most acceptable of these bonnets (see pattern No. 3067, price 5d. or 10 cents,) is shown made of fine sheer linen lawn and has a smooth, rounding front section edged with a lace frill. The large circular-shaped crown is gathered at the back of the neck and extended to form a rather long curtain which furnishes ample protection to the neck. The crown and curtain are also lace-edged, and strings are tied under the chin. These bonnets are most often made up in either figured or plain organdy or dimity and are finished with hemstitched or pinked ruffles and ruches, lace or ribbon.

Another Renaissance lace affair was fashioned into rather a large toque, the under part of the broad, rolling brim being of soft butter-colored straw over which the lace fell gracefully. The low, rounding crown was of tulle overlaid with lace, the lace being brought rather forward at the left side and piled up to form a rosette beside a chou of wide yellow moiré ribbon, a band of which outlined the low crown.

Soft felt Alpines and large sombreros will be chosen for outing wear throughout the Summer, and they are given a pleasingly feminine touch by the bright plaid draperies and shaded quills with which they are usually adorned.

For general wear, yet producing a very smart effect, is a dainty little toque of purple fibre which possesses a certain amount of body and elasticity. It is worn far back from the face and is twisted and dented in a highly original yet becoming manner. At the left side high standing loops of heliotrope Liberty satin ribbon are arranged and fashioned into a soft, small bow below. Under the brim short loops of the ribbon are crushed in and rest softly upon the hair.

In connection with the subject of simple hats that can with propriety be worn with shirt-waists and for outing occasions, it will be worth while to devote a little space to this important subject. Never in the history of fashions has so much attention been paid to walking and outing hats as this Summer, and the unusually stylish results that have been shown fully warrant the care bestowed. One of the most popular hats that has appeared for a long time is a rather large sombrero made of the finest and softest Panama straw. It can be obtained in white, in various shades of tan and gray and also in a pretty dark-blue. This



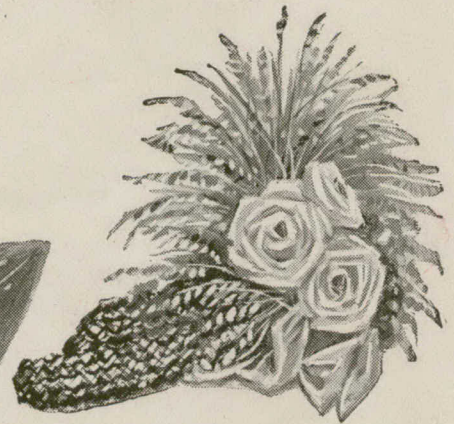


LATE SUMMER MILLINERY.

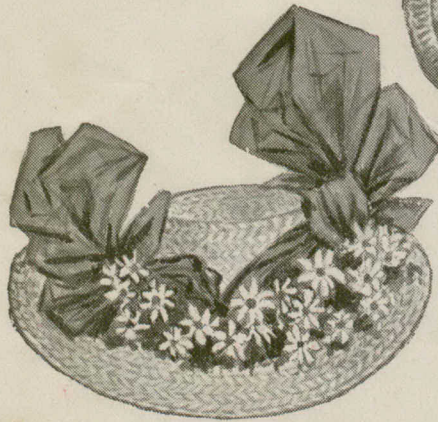
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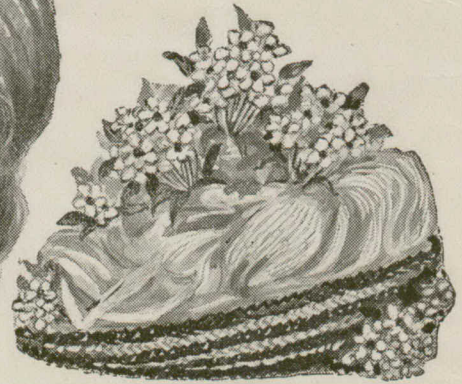
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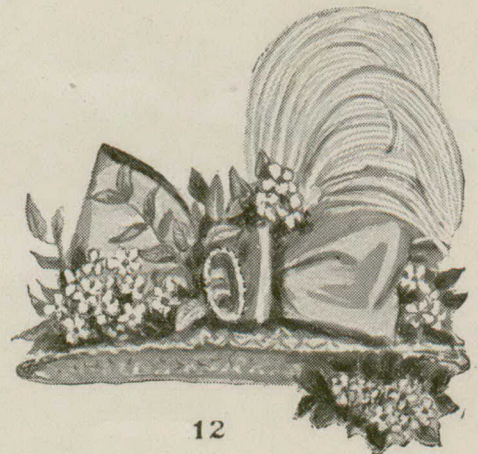
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LATE SUMMER MILLINERY.

style of hat is usually trimmed with a soft folded drapery of white crêpe de Chine that is fashioned into a flat knot at the left side; through the knot is carelessly thrust an extremely long pelican quill deeply notched toward the pointed end.

Heavy two-toned straws are also much used for the formation of outing hats in the Alpine, outing and sailor shapes, and one of the accepted trimmings of the season is formed of gayly colored kerchiefs that are simply twisted about the crowns, with the three-cornered ends often tacked up against the crown at the sides in dog-eared effect; or sometimes the kerchief is loosely knotted at the back, with pendant ends.

The plain straw sailors are of about the same size and shape as those which appeared last Summer. They are rather small, with fairly low crowns, and those fashioned of very coarse straw are, perhaps, most popular. Sailors always have a large following, but they are less generally worn this season, so many new plain effects having been introduced to take their place.

The turned-up bolero shape or Spanish turban is much worn, particularly when made of flowers or tulle. Shapes of this kind may have very low, flat crowns, though rather high, conical effects are as much used. A late novelty in a toque has a triple crown or three crowns plaited together in one.

For wear with light lawn and organdy gowns large white hats simply trimmed with bows of crêpe in any soft color caught

through with a fancy gilt or oxidized silver buckle are very effective. Ruchings of mousseline or net give a pretty finish to the edge of the brim and add greatly to the soft, fluffy appearance of the hat.

A feature which is both new and serviceable is the use this season of bows and loops of soft, wide straw braid. This trimming is seen upon many of the late hats, particularly upon the various sailor shapes, and if present expectations be fulfilled, it will also adorn many of the early Autumn creations.

In a fashionable cerise hat rather upon the sailor shape a huge straw bow extends across the entire back, being tacked to the crown, while in front at the base of the crown is a bow of narrow black velvet ribbon run through a richly jewelled buckle. This was the only trimming upon the top of the hat, though full bunches of pink and deep-red geraniums were arranged under the brim at the back, and as the hat was tilted well forward, they formed quite a prominent feature.

The mention of geraniums recalls a little floral toque which to see is to appreciate fully; its general utility and dressiness is at once apparent. The crown of the toque is formed entirely of shaded-pink geraniums, while the small rolling brim is of the rich green leaves. A bunch of the flowers nods gracefully at the left side beside two dainty lace butterflies mounted upon spirals and sparkling with myriads of tiny brilliants.

DESCRIPTIONS OF MILLINERY PLATES. (PAGES 207 AND 208.)

FIGURE No. 1.—Perhaps there is no more popular hat with the Summer girl than the Leghorn—the straw is so pliable and can be twisted into such a variety of becoming shapes. At this figure the Leghorn is worn over the face and is bent down at the center of the front and back so that it rather resembles a shepherdess hat. Soft choux of chiffon and graceful bunches of primroses are used to trim it, the effect being light and summery in the extreme.

FIGURE No. 2.—A hat fashioned with a rather broad flaring brim and high crown is here represented made of fancy straw. It will be fully appreciated upon bright Summer days, as it affords welcome protection to the eyes. The trimming is simple yet very tasteful, being composed of large soft silk bluet poppies and masses of tender green foliage. The poppies are massed toward the left side and tacked in under the brim at the back.

FIGURE No. 3.—Large black picture hats are so rich and dressy that they always remain in fashion. The model illustrated is made of coarse, dull straw and flares well back from the face. Rich broad black plumes are stylishly arranged, and a half wreath of pink roses extends from under the brim back to the crown. Roses are also crushed under the brim at the back and nestle upon the hair.

FIGURE No. 4.—Few colors have received such universal commendation as the new shades of red, harmonious tones of which are stylishly combined in the hat here illustrated. The hat is a short-back sailor shape and is simply massed with rich American Beauty roses. An artistic upstanding chou of velvet is arranged at the left side with very pleasing effect.

FIGURE No. 5.—Toques are generally becoming, particularly when worn pushed back of a large fluffy Pompadour. The example illustrated is of deep-heliotrope satin straw and is fashioned with a low crown and small rolling brim. To the left of the center two graceful heliotrope plumes nod prettily, and soft crush roses are artistically disposed under and just above the brim in front.

FIGURE No. 6.—The fad for hats made of a combination of chiffon and straw continues and a very dainty one is here pictured. The crown is of réséda-green satin straw, and the brim of shirred green chiffon edged with a double row of the straw braid. The hat is worn tilted rather forward and is a sailor shape. Artistic bunches of small flowers with their foliage are arranged at the left side, and lace and plumes give a decora-

tive finish. A large bunch of the blossoms is also tacked under the brim at the back and rests prettily on the hair.

FIGURE No. 7.—A very stylish broad effect is produced by this hat which is designed to be worn well forward to shade the face. It is of cream Manila straw and trimmed with graceful bows of brown Liberty satin ribbon, which stand upright at each side, and a half wreath of black-eyed Susans extends across the front and trims the back under the brim.

FIGURE No. 8.—A short-back butter-colored sailor is here represented almost entirely concealed by a soft drapery of white chiffon overlaid with éru lace. At the left side are massed large roses with daintily tinted salmon-pink centers shading to yellow, backed by sprays of green foliage which serve to bring into more prominent relief the artistic shading of the roses.

FIGURE No. 9.—There is a furor this season for extremely large quills, and they are so effective that their extensive popularity is not to be wondered at. The toque here illustrated is of light-bluet straw and is worn decidedly back upon the head. Soft satin ribbon is tied into an unusually stylish bow, and small loops of dark-bluet velvet rest upon the hair. In an apparently careless manner two long, broad pelican quills are thrust through the bow; they show harmonious shades of tan and brown with dainty touches of white.

FIGURE No. 10.—This illustrates a medium-size rough straw hat in a soft golden-brown. The brim rolls back gracefully, and a loose bunch of golden grasses waves high above the low crown at the left side. Nestling among the grasses are soft pink roses, and pink ribbon loops are tucked in under the brim.

FIGURE No. 11.—Dainty shades of pink, heliotrope and soft corn-yellow are associated in this hat, which is worn over the face, with the brim rolling up rather high at the back. A drapery of yellow chiffon encircles and entirely conceals the low crown, and bunches of English primroses are used to trim it, extending in a thick half-wreath about the left side, while an extra bunch or two of the blossoms are arranged across the back.

FIGURE No. 12.—The sailor pictured at this figure is rather elaborately trimmed with a broad satin bow arranged across the front and caught together at the center with a fancy buckle. Artistically disposed about the hat are bunches of small flowers and sprays of foliage. A large white aigrette waves far back and gives height and finish to a very pleasing creation.

MODERN LACE-MAKING.

POINT LACE HANDKERCHIEF.

FIGURE No. 1.—A very handsome design for a point lace handkerchief is shown in this engraving. Very little braid is used, most of the work consisting of fine filling-in stitches. Carefully executed this design is exquisite in effect. It can be made any size desired by the addition of extra scolops; but a large lace handkerchief is not good style.

DESIGN FOR A YOKE IN MODERN LACE.

FIGURE No. 2.—A yoke of much beauty may be made by this design, which can be enlarged for wear by adults or children. Fine Honiton, point or Battenburg braid may be used in making it, according to the texture desired. It closes on the shoulders, where it may be fastened with tiny gold safety-pins or with lace buttons, as preferred.

DESIGN FOR A BODICE FRONT IN MODERN LACE.

FIGURE No. 3.—A bodice front or plastron of lace is always a dressy possession, since it will transform a plain waist into one elaborate enough for wear at a dinner, the theatre or any

or pure white tint. Sleeve decorations and a stock collar-band may be made to match it, thus completing a full set of lace. For the illustrations and information contained in this article

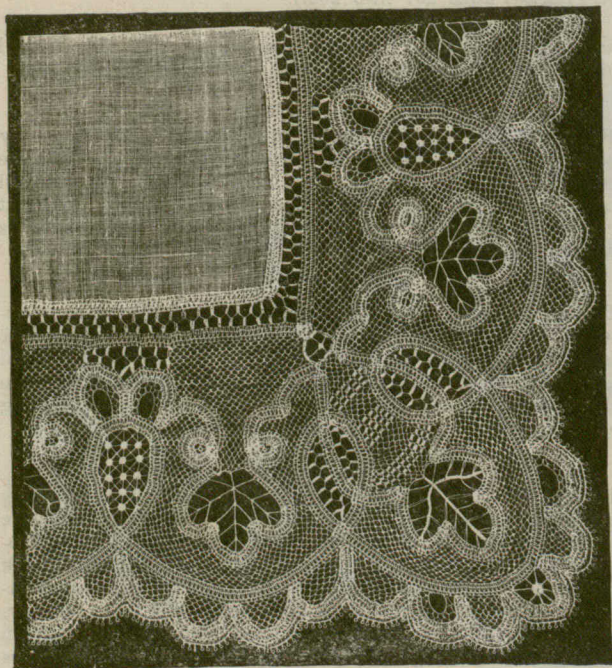


FIGURE No. 1.—POINT LACE HANDKERCHIEF.

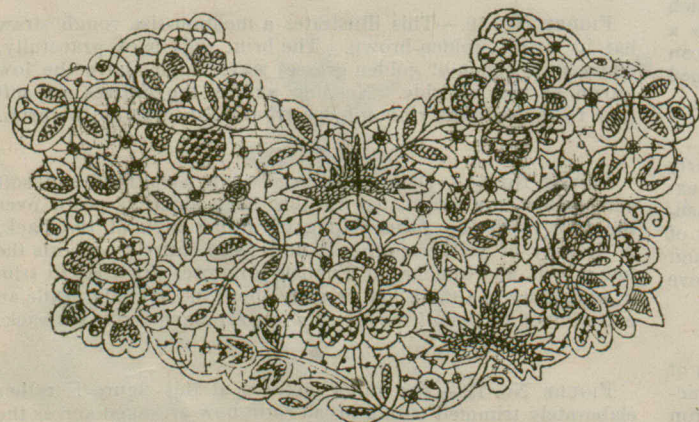


FIGURE No. 2.—DESIGN FOR A YOKE IN MODERN LACE.

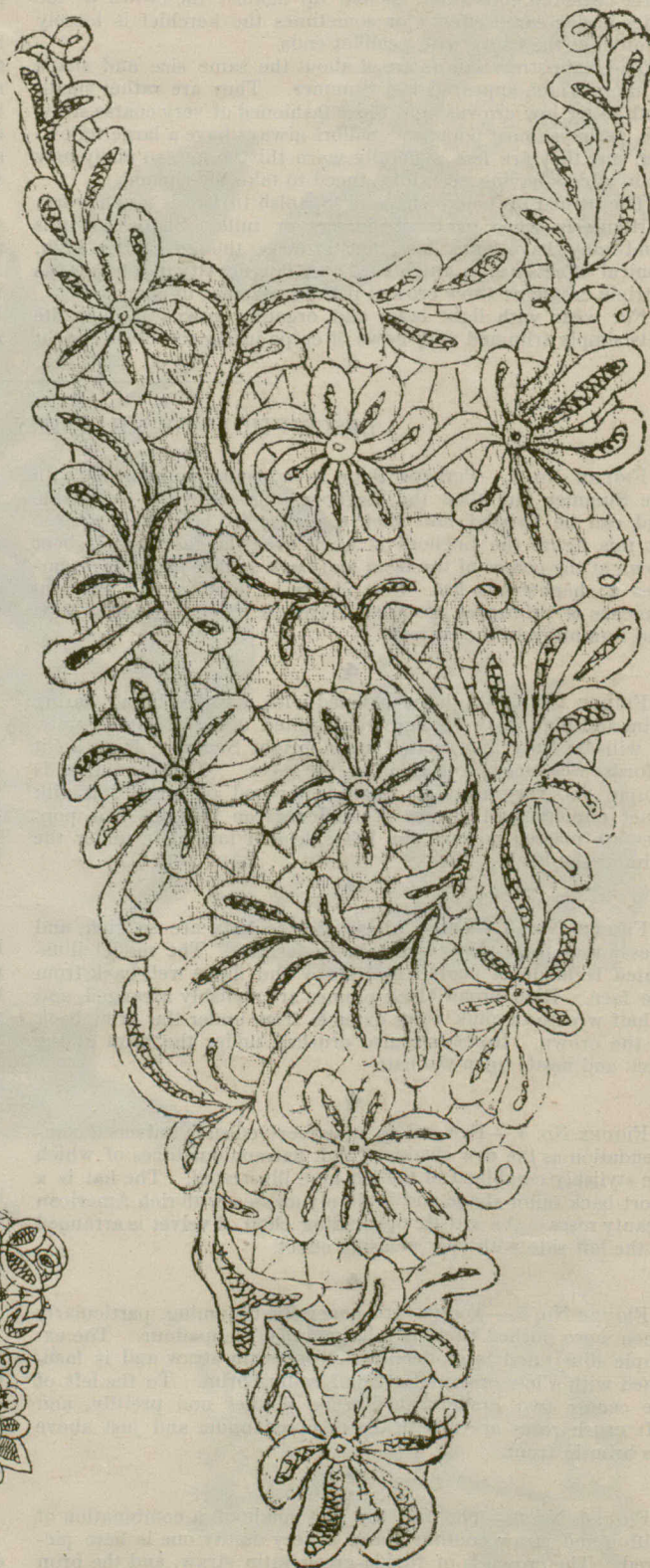


FIGURE No. 3.—DESIGN FOR A BODICE FRONT IN MODERN LACE.

similar place of entertainment. The design illustrated may be developed in fine or coarse braid of a cream, ivory, butter, écreu

thanks are due Sara Hadley, professional lace-maker and importer of lace braids, threads, etc., 923 Broadway, New York.

TURNPIKE STORIES.

By SARAH NORCLIFFE CLEGHORN.

I.

A LADY OF PERU.

Summer was at its prime, and the scent of sumach and wild grapes mingled with spruces in the mountain village of Peru. The air was both fragrant and tonic. The whole mountain on whose hip this village sat was covered with a forest of maples spotted with crimson sumach and streaked with dark groves of spruce. Above gleamed the quarries of Salem and the tiny steeple of the meeting-house of Zion—twin villages on the mountain top; below, to the southward, lay the bustling valley town Damascus.

Claricy Sparrow took her piecing and went to sit with her crony, Anstice Toplin. As she walked down the turnpike dappled with sunshine the pomp of the August woods began to play upon her feelings—to remind her of the Summers of her antique youth, how long past! and of her sisters, Eunice and Leonora, with their ringlets, polonaises and delicate long necks and faces. Here was the pasture where they had used to play with their Toplin cousins—here the tiny school, and here the mossy trough. "Oh, was we ever young, Eunice, Anstice!" cried she, as the spicy breezes blew back her youth.

Anstice, carrying a nightcap to scollop and wearing a long dressing-jacket of white linen quaintly trimmed with fringe, came out to meet her. She had a delicate oval face like Claricy's, and they spoke the same quaint language, interspersed with tiny notes of laughter. Claricy sat in the parlor, which was dark but for a pitcher of scarlet poppies on the melodeon, and pervaded with a faint odor of old linen, old curtains and counterpanes. Across the table Anstice drooped her head, like a daffodil, over her scolloping. She looked the very picture of peace, but Claricy was flushed, and kept turning her gaze away from the parterre of quilting pieces spread about her toward the turnpike dipping to the southward. The sights and sounds of the late Summer afternoon continued to entice and enchant her, and filled her mind's eye with pictures of the Springs and Summers of her girlhood. She saw herself dabbling in the trough, or strawberrying, with her pinafore stained and torn; and again, a tall girl wearing her blue calash to meeting or playing kissing games at huskings in October. Anstice roused her from these memories.

"Is it some cooler outdoors?"

"Real cool," said Claricy, and relapsed into her thoughts.

"Where did you come across that lute-string piece?"

"Up garret," said Claricy. "Anstice! Do you remember my blue calash?"

"O, dear me, sauce-a-day!" cried Anstice, dimpling. "You carry me back! Yours was blue and mine was drab, and we appeared out the same Sabbath. O, Claricy Sparra, how old we be, how old we be!"

"You had a poplin that season—"

"And two delaines. I wore 'em by turns to sings and quilt-ins," Anstice sighed, and Claricy twittered her ladylike laugh.

"Mis' Mallory made up a verse about your poplin once. I don't know as you'd think it was very delicate of her—I don't know as I better tell you."

"You may's well!" cried Anstice, bridling.

"I don't know as I better."

"Tell me, Claricy Sparra!"

"Here comes Anstice Toplin,
For to show her beau her poplin,"

recited Claricy bashfully.

"It wa'n't a very delicate speech for her to make," Anstice replied, blushing in her ivory cheeks. "But it was a great while ago. Do you wish you was a girl again, Claricy?"

"Do you, Anstice?"

Anstice nodded solemnly.

"I do—by spells," said Claricy. "But we may wish—we may wish! If wishes was horses, beggars would ride." At that moment she heard wheels, and looking out between the shutters saw her nephew, Franklin Carter, pass in his buggy, with a pansy in his button-hole, going courting. She turned on Anstice with a sob in her throat. "O! I wish I was a girl again!" she cried. "So's to show these bold pieces—these

fauntin' baggages—these tom-boys, down the valley, their manners!" She choked with sobs; and, laying her head on the table, sank down among her quilting pieces. Anstice ran to her and patted and purred over her. "Was it him?—goin' to see her?" she whispered.

"Caroline—Applegate," panted Claricy, through her sobs. "Flauntin' baggage!"

"There, there, there, there," said Anstice, softly.

"O, my boy!" mourned Claricy. "She'll keep him to tea with her, bold piece! She's his Delilah! O, my boy! O, my lamb! I shall eat my tea alone again to-night, as I do Sabbaths."

"There, there," murmured Anstice, patting her crony's silver puffs of hair.

"O, my boy!" sobbed Claricy. Her head lay on a square of crimson rep, which as her tears dabbled it dyed her cheek a fierce red. So was her afternoon's pleasure stained red with anger at sight of Franklin driving past to court his Caroline.

Franklin was the apple of his Aunt Claricy's eye. She was his foster-mother. They had lived together in peace and plenty from his babyhood. Caroline Applegate was a young amazon from the valley, teaching school in Peru. She had the head of a Diana, crowned with russet braids, a joyful blue eye and a full red cheek. To these quaint ladies of a departing generation, nourished for so many years in the seclusion of this mountain hamlet, Caroline appeared a monstrous hoyden, with her springing gait and air of freedom. They looked in vain in her manners for the "retiring courtesy," the fluttering maidenliness of their youth; as they looked in vain in her beauty for the pearly cheek and drooping ringlet. Caroline was odious, beautiful athlete, to the ladies of Peru.

The sun dropped, and Anstice drew her curtains apart. There ran the stream under the bridge, with the moss-grown trough beside where Claricy and she had used to play—pictures all seen through an atmosphere of change and mellowing years. As Anstice stood there pondering a curious whim came into her head.

"Claricy," said she.

"What say?" asked Claricy, faintly, her head still lying on the table.

"Let's play we're little girls again and you've come to spend the afternoon and stay to tea. Pretend it's Saturday and you've got a stint of piecing to do before Sabbath."

The fancy pleased Claricy and she presently dried her eyes, sat up and began to piece her quilt. Her mind became gradually busied with old days, and she saw herself an obedient child, piecing her weekly stint, while Anstice set out the tinkling china and spoons for tea. Indeed, she tried, with a flood of reminiscences, to wash away Franklin and Caroline from her thoughts. Yet images of them pierced through and distressed her harmless Paradise—images of Franklin galloping down the dangerous turnpike, the mare plunging into gullies while he whistled—of Caroline parading the streets of Damascus on his arm, or looking at him with her sword-blue eyes wide open. . . . Girls used to shrink from "giving a man their eyes" in the days when she and Anstice were young.

After tea the old ladies wandered down the turnpike in the clear evening light. From willow and blackberry thicket, orchard and maple and spruce groves on each hand the birds chirped and summery scents exhaled.

"I smell the choke-cherries!" cried Anstice. "I must go pick some to-morrow for cordial."

Claricy awoke from her reverie.

"O, Anstice! I guess you'll think it's dreadful silly—"

"I shan't neither," said Anstice.

"You will, too— I was goin' to say, let's . . . let's set down on the bridge and wait—"

"Wait for a buggy to jounce over! O massy!" cried Anstice, longing, yet afraid, to attempt the old pastime. "Dast you, Claricy?"

"I dasn't alone."

"Ain't the timbers soggy?"

"I don't know as they be."

"Stomp on 'em."

Claricy stamped cautiously.

"I should feel pretty silly if we was to be caught," said Anstice.

"There ain't a soul in sight. O, do let's set there a little spell! There'll be some buggies up towards dark."

"Our heads 'll show."

"There ain't a soul in sight; and we can squeeze right in behind the bushes."

Willows on the banks branched quite across both ends of the bridge. The old ladies pushed through and sat down gingerly on the jutting planks. They drew their shawls up, for the air grew sharp.

"We shall ketch cold, Claricy."

"Not if we drink a cup of ginger tea."

"Claricy!"

"What say?"

"Did you ever walk down this way a Sabbath evenin's?"

"A few times," murmured Claricy. "Did you ever?"

"A few times," assented Anstice. "Claricy!"

"Well, what say?"

"Who was your company?"

"Who was yours?"

"Will you tell if I will?"

"Maybe."

"You tell first."

"No, you tell first."

"Mine was . . . Timothy Dove."

Claricy was silent.

"You may's well tell!" cried Anstice. "I presume to say you held hands!"

"We did!" cried Claricy in a sharp and swelling voice. "But it wa'n't a beau, Anstice Toplin; it wa'n't a beau. It was a little boy in petticoats—and I wisht I had him here this minute, no bigger than he was that Sabbath night." Her plangent cry echoed back from the mountain side, against which she reared her head and heaving shoulders.

Anstice sat silent, half in awe and half on account of secret rites in her own heart, where she was conjuring back her bygone hours of love-making, tasting over again the salt and honey of it with a curious bliss. In the midst of this delicious employment, and while yet Claricy sat heaving with sighs beside her, she heard the beat of hoofs sound up from the green gloaming distance. She caught her crony's hand. Presently the horse appeared, bridle-led by a young man walking, with a girl, whose head lay on his shoulder while his arm supported her. The old ladies gazed enchanted. This page, fresh from the Summers they had been assiduously reviving, this portrait from the happy past, set all their delicate nerves in titillation.

"O, Anstice!"

"O, Claricy!"

Love like a pageant approached, until they could hear the girl's soft panting above the stream's plashing, the wheels and the hoofs. Was it Caroline? It was she, with her head on Franklin's shoulder. When Claricy saw the russet braids pillowed on that bright-blue coat, she turned faint and shrank among the willows. Caroline was milky pale and her firm mouth was a-tremble. Franklin kept gazing at her sidewise, while he rallied her with endearments. The old ladies could hear some of the sweet nicknames he showered upon her—"You lady-apple! you lady-bird! you peony! you pansy!" from their nest in the willows. Anstice heard them with sisterly thrills for Caroline. But Claricy was the prey of fiercer emotions. She saw Franklin through a mist of affection; Caroline through a blaze of anger. Across these passions blew the magic breezes of bygone Augusts, reviving Youth, recalling Love to her mind; and attuning her spirits, willy-nilly, to the enchanting picture that had already set Anstice a-sighing. Her eyes were fountains of tears of anger, yearning and melting sympathy by turns. Now the sweethearts came abreast of the boulder where she had used to rest with Franklin on her knees on those Sabbath evenings long ago. . . . She could bear no more. She sprang up and showed her blazing face above the willows. Anstice pulled at her skirts.

"Leave go my petticoats, Anstice Toplin!" she whispered fiercely.

"O, do set down! O, do set down!" pleaded Anstice.

Claricy strained and Anstice pulled. The couple had paused at the trough, and Caroline was dipping up a cupful of water for Franklin. Neither of them saw the delicate, fierce face of Claricy thrust out of the bushes. Caroline held up the cup to Franklin. "Sweeting!" cried he, and with that he kissed her on both cheeks. Claricy burst out weeping and sank back on her crony's lap, who began to soothe and hush her. Her pas-

sion was quite broken and gone. Those kisses which she had seen had shown her suddenly to what a height, how far beyond her reach, Franklin had grown. His twenty years assumed the toga in her eyes at that moment when she saw him kiss Caroline. And the same moment of hot feeling had seemed to turn her young, like a bubble of the magic fountain. She felt more akin to young Caroline than to placid Anstice, huddled here in her shawl.

"Anstice!"

"Well, what say?"

"I liked her complexion real well; did you?"

"Real well."

"And her manners was modest."

"Real modest."

"I didn't know but what . . . I'd invite her to tea . . . a-Sabbath evenin'." said Claricy—and burst out weeping afresh.

"There, there," murmured Anstice. "You're all wrought up."

"O, Anstice! we mustn't meddle with true love." She dried her eyes and began to plan her baking for the morrow; but broke off suddenly, crying in a voice between tears and laughter,

"O, Anstice, a girl's a girl, and a boy's a boy, the same as ever!"

"How old we be!" sighed Anstice.

"Old? I feel as spry as a girl!" cried Claricy.

II.

OLIVIA IN DAMASCUS.

Cups and saucers were set out for the last tea Olivia Mallory was to drink with her grandmother Partridge on the mountain-top. The dozen lights of the tiny town of Zion encircled the house; at the head of the valley Damascus village shone like a constellation. Olivia eyed it from the window; it was a fairy town to her. Her grandmother Partridge had carried her away from Damascus in her ninth year, when her mother died. She had grown to seventeen here in the mountain hamlet; nor had she ever gone back but twice to visit her four bouncing sisters on the farm where they lived with their grandmother Mallory.

Olivia was slender in figure, with an oval pink face in which her eyes shone blue as little wells. Her black ringlets were bunched behind her ears. She spoke the delicate language of past generations of country ladies and wore their clothes creamy with age. From antique chintz and delaine her young face looked out quaintly as a flower in a teacup.

Zion was a tiny hamlet. In the middle a patriarchal house long overgrown with blackberries, nettles, grapes and hops kept the toll-gate; round it sat eight or nine white cottages. To east and west the mountain turnpike ran down through vine, fern and birch to the populous valleys, from which these houses of Zion looked each no bigger than a daisy. Yet there were tea-parties and bees here in the Spring and Autumn of the year; nor was Olivia the only lily of a girl raised in the hamlet.

Now as the sweet smell and gurgle of the boiling tea enticed her, Olivia called her grandmother down from the upstairs chambers. She came down flushed, a flowered polonaise on her arm, which smelt of the cedar chest.

"Here's your Aunt Claricy Pa'tridge's silk," cried she, bringing it to Olivia. "Your countenance becomes it. But O, my lamb! pretty is as pretty does; pretty is as pretty does!"

Olivia's eyes twinkled with wonder. The pattern was a trellis and roses; across the bosom ran a carmine fringe.

"The petticoat's green," cried the little old lady. "Put it on, dear child, put it on!" Olivia threw it over her head, trailed it about, courtesied and pirouetted, under her grandmother's bright and yearning eyes. A bashful question sprang to her lips.

"O, grandmother, what must I say—how must I behave—before the young men in Damascus?"

"Modest as a mouse," said the old lady. "Be an example to Claricy and Eunice. I warrant you're slimmer than any of your sisters. O, my lamb, O, my lamb, how can I spare you to 'em!" She drew Olivia down on her knees and rocked and wept.

"The tea's colding," whispered Olivia.

They sat down and daintily ate their meal of toast, tea and baked sweet apples.

"You may take a basket of pound sweets down to your grandmother Mallory," sobbed the old lady. While she sobbed Olivia's heart was bounding. She saw through the windows the

lights of Damascus twinkling and beckoning her. Excitement brought her heart into her mouth; her happy smile and relish of her baked apple were sweet to see, even in the eyes of her weeping grandmother.

"Well, well, well, well," murmured she over her teacup. "It's pleasant to be young. I warrant she's better completed than her sisters."

* * *

Claricy, Eunice and Cassandra streamed down the path to meet the stage, from which as Olivia stepped down she cast a glance toward Zion, and was shocked to see it look so tiny on the mountain top. This was a mellow day in Indian Summer. The barns, sheds, coops and cornfields were hazy in bonfire smoke, but the square farm-house beamed to receive her. Up the road came her little sister Thrift, driving the cow. Her grandmother Mallory ran out of the pantry with a goose under each arm, patted Olivia, and fixed upon her a keen black eye.

"Your grandmother Pa'tridge has kep' you lean's a fish," said she. "Turn round. Well, you're a good girl; you've learnt to hold your head up. Here's your sister Thrift, hefty as Eunice. Your sisters air all hearty."

The sisters stood in a ring about Olivia, and she surveyed them by turn: swarthy Claricy, bouncing Eunice, kissable freckled Cassandra and honest little Thrift; all buxom girls, among whom she stood quaint and slender. The yellow kitchen, strung with mint, corn and onions, swam about her, so foreign she felt in this swarm of people. But her heart beat high, her spirits soared like a balloon to heaven; the Scripture ran in her ears, "Are not Abana and Pharpar, rivers of Damascus, better than all the waters of Israel?" Her grandmother sat down to pick the cackling geese, and sent Cass and Claricy to their brooms, Thrift to show Olivia her chamber. As they went Thrift picked out a sweetening from the basket and began to eat it with smacking lips while she chattered.

"I'm goin' to be let to stay up to the huskin' to-night," said she, "and I shall set between Claricy's beau and Eunice's beau, then Cass can't keep her eye on me."

"O, little sister!"

"If they get a red ear," Thrift began afresh, "O, my!—What shall you wear to the huskin', sister?"

"Grandmother Pa'tridge gave me a silk," Olivia answered staidly (but her heart danced). "Is the huskin' here?"

"In our barn loft," cried Thrift, in a transport. "There's a *hunderd* gallons of cider! there's a thousand pies!"

Olivia's head whirled with pleasure as she saw herself at this gay bee, queening it among the dandies of Damascus. That quilted petticoat of apple green! That flowered polonaise! Would the boys come that had used to draw her sled to school? Julius Peploe . . . Daniel Lamb . . . Julius was the handsomest, Daniel the tallest. . . . All of a sudden she saw herself a grown girl, and not a mere tall child. At home in Zion, at the tea-parties of old ladies, she had sipped her peach butter with a child's simple gusto; but now youth enticed, shy thoughts of love bewitched her. In a word, she was grown up suddenly out of her chrysalis. Thrift sprang up from the floor where she sat.

"The Speddin's are comin', the Battles are comin', the Sparts and Peploes and Lambs are comin'!" she sang. "Sister, you can taste a cookie if you like; but grandmother's kep' a list of all the pies."

* * *

Lanterns in the great loft of the barn lighted the middle but left the corners dusk. There courting couples babbled and laughed their tender laughs, while bevy on bevy trooped upstairs. Old Mrs. Mallory entered at last bearing cookies and cider, Thrift at her heels in a starched tucker, spinning round and round with joy. They saw Olivia, in her silk dress, standing beside the heap of corn.

"Too spindlin'," murmured old Mrs. Mallory, "but pretty as a pink in the face. Thrift, go tell your sisters to start 'em huskin'."

The bashful couples came out of their corners blinking, and the whole throng sat down in a ring around the corn. Olivia, settling in her place next Cassandra, began with the shy glances of a rabbit to pick out the faces she recollected. These boys eyed her boldly, she thought. A boy near the stairhead was leaning to look at her; his ear of corn dropped on his neighbor's knee, and she looked away, smiling faintly. This was Julius Peploe, grown a man, with what compelling and magnetic eyes!

The talk all round her going on loudly, she ventured to look his way again and met a hundred darting glances, but not his; whereat she fell to husking her corn busily, repeating under her breath her grandmother's saying: "Be modest as a mouse." Yet her glance stole toward Julius again, and meeting his earnest look she blushed, which was like flying a flag to him. This thought covered her with confusion sweet as honey. Forgetful now of her grandmother, her sisters and the whole company, she began to speak the felicitous language of eyes with Julius across the ring, sighing with admiration, and catching her breath with bliss. From the peak of this delightful moment she looked back with wonder at her Quakerish girlhood, for here sat Julius in his coat of army blue, and this was the hour for which she had been born.

The yellow ears were piling up, and now the girls began more narrowly to watch the boys—green little Thrift peering frankly on all sides. When she caught sight of a red kernel in the ear Julius was husking she gave a little shriek and clapped her hands to her mouth.

"He's a bold hand to a huskin'," whispered Cass to Olivia, who turned pink.

Julius brandished the red ear aloft.

"He brought it up his sleeve!" cried one girl.

"O, sly!" sighed Eunice Mallory.

"Raskil! It's mine by rights!" called the loud voice of Eunice's beau. Olivia stared in amazement—the custom of the of the red ear was new to her. Thrift was jumping up and down, and old Mrs. Mallory leaned to see, her black eyes snapping.

It was she who sat next Julius, and whom he kissed first. Olivia stared, slowly turning pale. He came round the ring, each girl submitting her cheek to him after some fluttering and outcry. Now it was Nancy, now Eunice, whose cheek he smacked; now Sarah Lamb, now Ann, now Cass. . . . Olivia sprang up with a cry and ran into the corner; thence, as he pursued, downstairs, her dress catching and ripping, her grandmother Mallory calling her back; and out into the starry evening. O, cool! As her feet touched grass she heard scuffling in the barn. It was Thrift hanging to Julius's coat-skirts, dragging him back.

"Run, sister, run!" cried Thrift.

Olivia ran through the orchard into the moonlit kitchen, and sank into a rocker, panting and sobbing.

"O, grandmother Pa'tridge, come fetch me home!" Zion appeared a paradise to her, with its toll-gate house the size of a bean and the specks of cottages round it. Her youthful spirits, lately pirouetting so high, ached and yearned. "Grandmother Pa'tridge, grandmother Pa'tridge!" she wailed.

She heard fiddling in the barn, and caught her breath. They were dancing. . . . Julius was leading Sarah Lamb, or Nancy Spedding, up the middle. Olivia choked with sobs and doubled her fists. Only the strings of popcorn and peppers kept her company in the moonlit kitchen. Was this Damascus, she asked herself, that had looked so cheerful from the windows in Zion? She wailed for Zion; and yet her heart was not there, but in the Mallory barn, where Julius was dancing in his blue coat. . . . Her thoughts turned to sighs.

He was not dancing with Sarah, nor yet with Nancy; but was seeking Olivia in orchard and cornfield in a fit of pride and chagrin. As she looked out she saw him returning from his search and joyfully pressed her face, all dabbled with tears, against the window for him to see. The moon was bright. He saw, and walked like a lord to the kitchen door.

"Why, why, why, why!" said he. "Your hands are cold as little teeny frogs. What you up to? Poppin' corn? Come back to the barn—What!" his voice fell grave. "Why—you've—be'n—cryin'!"

She drooped her face aside.

"Homesick?"

"I guess—not—now," she sighed.

His heart jumped.

"You can't abide me, can you?" he cried, playing a game. "I wist you could. I'd go to war, or go to sea, or go to the moon—"

"O!" breathed Olivia.

"But you won't even set still to be kissed, when it's mine by rights of the game," he went on. He was longing to kiss that pink-and-pearl cheek, yet not as he had longed in the barn an hour ago. The flesh then, the spirit now, was touched. Piqued at her flight, he had given up the supper and the dance to chase her; and now that she sat beside him, so timid and so fond, his hot fit gave way to yearning. Before he had fancied her shame-

facely yielding him a kiss; now he seemed to see her sitting by his hearth, wearing the white apron of a housewife, pouring his tea, knitting his mittens and going to meeting on his arm. If the first picture had been more enticing, this one roused all the man in him.

"I used to ride you on my sled—but you're such a lady now," he mused aloud, playing no game now. "You've shot up tall, you've stuck a comb in your hair—my! But I think you're all the sweeter. You're sweet to your slippers and your mitts. Little Quaker! I guess I'm pretty wicked. I've drank hard cider election night, and played cards, and been to travellin' shows; I ain't fit to speak to little Quakers. There ain't a girl in Damascus can say I've never—squeezed her hand." Olivia

blushed scarlet. "But, if you'll believe me, I've never forgot you and your baby-talk years and years ago. I'd give half the farm to—own you, little Quaker!" he cried in a poignant voice. "When you're as old as your grandmother Pa'tridge, if I get a red ear, may I kiss you?" he pleaded softly.

Olivia put up her cheek without a word.

"What, now!" he murmured, and took the kiss. "Amen! I'll never kiss another girl."

"I'll never kiss another boy!" cried she quaintly.

"You pink! you bird! you sweetin'!"

"O, I've tore my dress, that was my Aunt Claricy's!"

"Kiss it and make it well."

SARAH NORCLIFFE CLEGHORN.

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

[MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.]

DESSERT DOILEYS.

The accompanying illustrations present an extremely dainty novelty in dessert doileys; indeed, they are quite unique. Apart

from their intrinsic merit, they should prove especially attractive to the ordinary embroiderer, because they present little or no difficulty in execution; they are carried out almost entirely in outline, albeit the outline must be neat and clear. Again, a frame not being required, these charming doileys can be undertaken for pick-up work, for which there is always a great demand in the Summer.

If a set of six only is needed, the designs can be exactly repeated, but for a set of twelve, while the ground work is repeated the required number of times, the designs within the circles are varied so that they are repeated only twice; that is to say, they can be obtained ready stamped in this way.

As to the material for working on, either the usual quality of linen may be employed, or for the daintiest effect quite a sheer linen can be substituted. It must be noted, however, that it is not quite so easy to work satisfactorily on a sheer linen, because on so delicate a fabric great care is required to avoid puckering the work. A hint in this connection may be acceptable. To avoid puckering the work when done in the hand—that is, without the aid of a frame—the golden rule is never to hold the work on the bias, no matter what the direction of the line that one is following. Always be sure that the material laid over the fingers of the left hand is absolutely on the straight. I have often

noticed in teaching that amateurs are very apt to hold the linen according to the direction of the lines and I suppose it would be the natural impulse; but the result is disastrous.

Another useful hint may be taken with reference to the needle

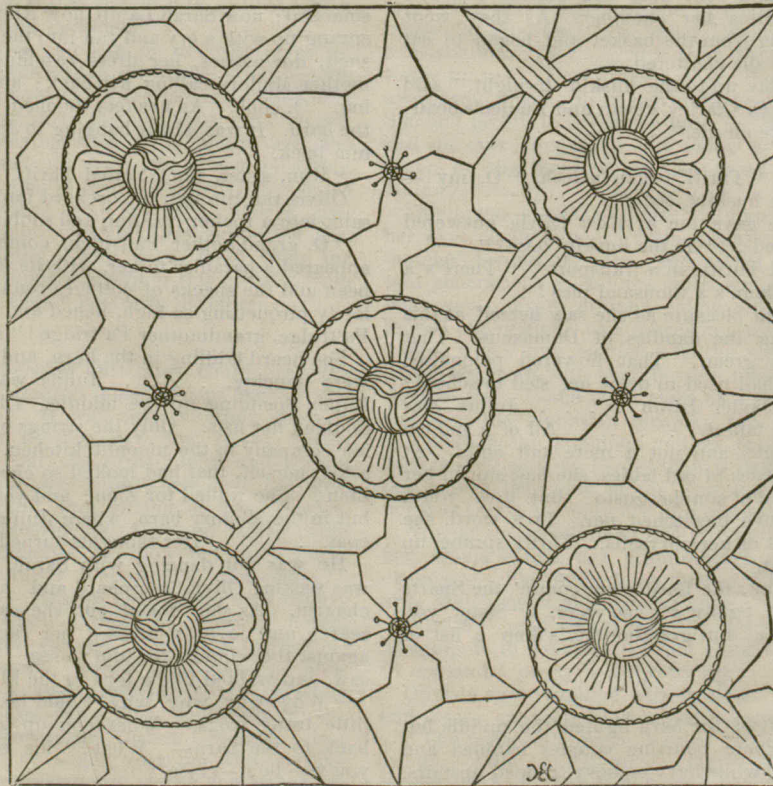
employed. Always see that the eye is large enough to carry the silk comfortably through the material. Otherwise, not only does the pulling through drag the material, but it also wears on the silk, impoverishing it and thereby spoiling its gloss.

The outline work should be fine, so that one strand of filo floss will be amply thick. Be sure to keep the floss at its normal twist. In some hands the silk in working is apt to become twisted until it is a wisp; in others untwisted so that the work is very unequal. All that is needed is a little careful watching; by rolling the needle occasionally between the fingers either way, as the case requires, the silk may be kept in proper working order.

With regard to the method of working the outline stitch, I would advise

always bringing the needle in and out exactly on the line; if the needle is slanted ever so little, the clearness of the line is lost. For these particular designs take rather small stitches and be especially careful to make the angles sharp. Do not on any account carry the silk across at the back from place to place, for it will surely show through, even on the stouter make of linen. In describing a circle always work it so that the silk when pulled through lies towards the inner curve when one is about to take the next stitch.

It will be observed that the outlines of the circles are heavier than any of the other outlines. This is effected by the method



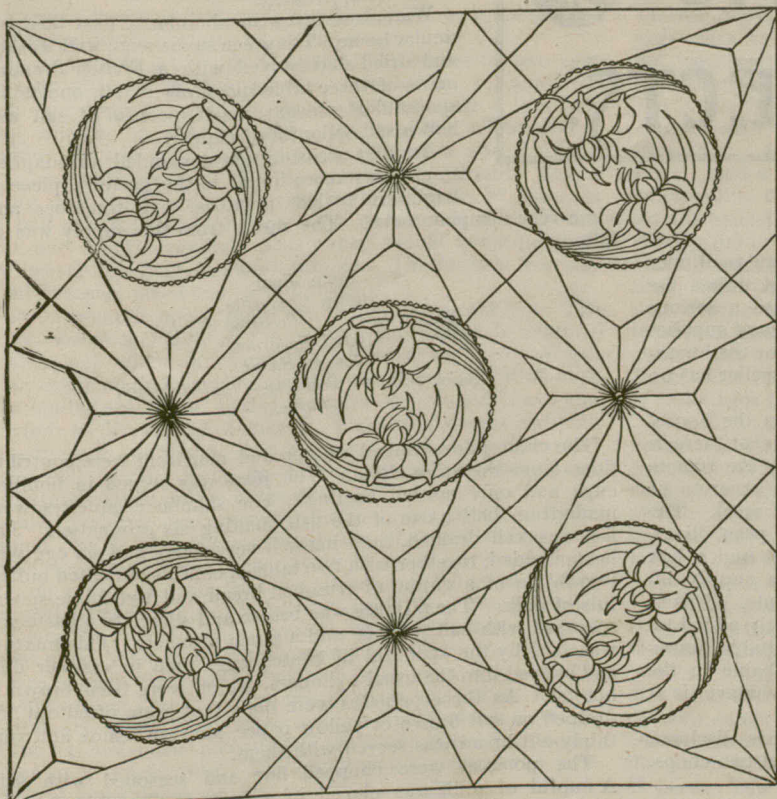
DESSERT DOILY.

of making the stitch. Either a double row of fine outline stitch is put in, or else a cable-chain stitch is employed, as shown in

as touching the arrangement or choice of color. First, then, these designs may be worked in any one color sufficiently strong to bring the design out properly. The whole set can be worked in one color or each doily may be different. Although the colors must be somewhat strong, they should not be crude. Another plan is to work all in white except the circles and the forms that join the sections, these being put in with yellow as near a golden shade as possible. This same plan may be carried out with extremely attractive results by using a pale shade of any preferred color in place of the white outlines.

Quite a different treatment for these doileys, but one that gives excellent results, is to omit the designs within the circles, work the edge of them in button-hole stitch, making the stitches long and short with the edge on the inner curve, then fill the spaces with lace stitches of different kinds, being careful not to take them through the linen, so that it may afterward be cut away from beneath them. When worked in this way the doileys might be lined with a thin colored silk, but it is not absolutely necessary to do this to secure a satisfactory effect.

It now only remains to suggest a finish for the edge, and here again there is a choice. Some still cling to a fringe, but this treatment is not at all popular at present—perhaps on account of the difficulties of keeping it in order. A narrow hemstitched hem is always nice, though somewhat severe. A narrow lace is lighter and easy to launder. Perhaps the greatest novelty is a pearl edging that can be bought by the yard, but it is essential to obtain a kind sufficiently heavy and not the sort that one buys to finish doileys made of Honiton lace braids. The make to which I



DESSERT DOILY.

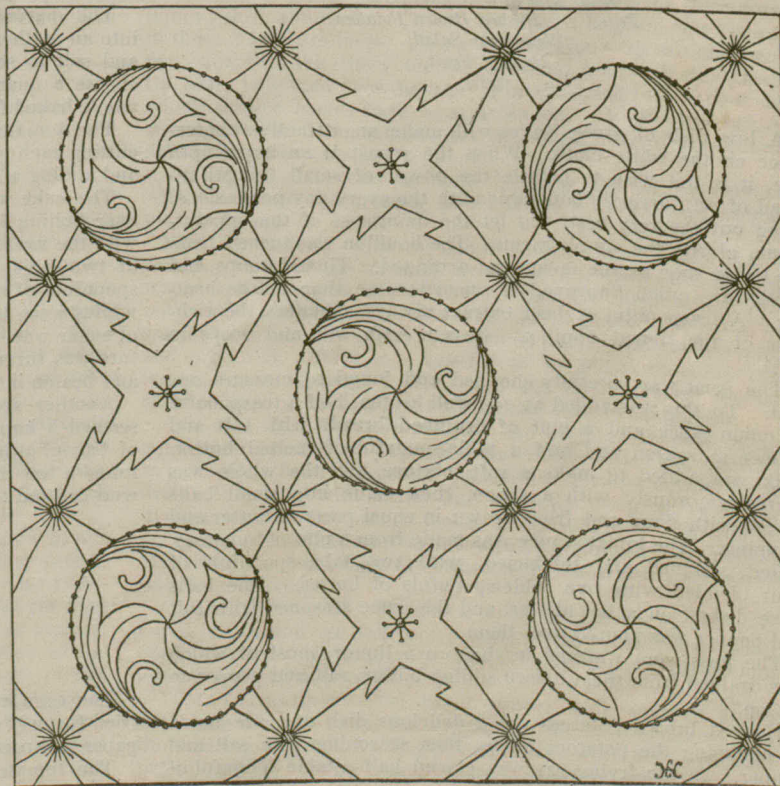
two of the illustrations. Cable-chain stitch is a slight variation of the ordinary chain stitch, but it looks quite different. Instead of putting the needle through the last stitch made, it is put in just outside of it. This gives a much richer, more raised effect and is hardly recognizable as a chain stitch.

Some of the dots uniting the sections of the designs are worked in satin stitch; others are merely large French knots. Both have straight lines radiating from them in a circle. In one of the designs small wheels are put in place of the dots, the lines starting from them being finished with small French knots.

One of the designs suggests a different stitch for outlining the circles, giving a pleasing variety—namely, an old-fashioned German knot stitch, which is made thus: Bring the silk up from the wrong side, hold it down on the line with the thumb of the left hand; put the needle in outside of it slanting towards you, picking up only a thread of the material beneath and bringing it up on the inside of the line; draw the silk tight, at the same time releasing it from under the thumb. This makes the knot on the line of silk. Proceed as before, placing the knots sufficiently close to look rich. It is a good plan to make or obtain a sample of the different kinds of outline and other stitches so that one can judge of the effect beforehand and choose those best suited to the work in hand.

It may now be well to consider schemes of color. Here there is much opportunity for individual choice, but a few suggestions may be helpful to the average worker, for, as is always the case with embroideries, the very best of designs can be easily spoiled by the method of carrying them out, especially

refer is on the market, but is not so well known as the finer kinds of pearl edging.



DESSERT DOILY.



EMERGENCY DINNERS.

While it is a pleasure oftentimes to ask to stay to dinner friends who may have come from a distance, yet unless the hostess is thoroughly prepared for all emergencies a serious problem is at once presented, especially if the source of supplies is at all remote. In the city it is an easy matter for the housewife to procure any necessity, but the country dweller has no such resource.

In the city home a store-closet is not needed in the house-keeping arrangements; indeed, in the usual apartment there is no place for extras. Housekeepers, however, who are remote from supplies should never allow the emergency corner to be empty of the essential elements for an impromptu meal. The store closet should embrace canned tomatoes and peas, olives, sardines, salmon, clam broth, bouillon, beef extract and a box of grated cheese, while every well-equipped home supply includes rice, macaroni, spaghetti, raisins and currants. This is not an expensive stock of supplies and may be greatly added to, but even this will often save the day for the hospitable housewife. Unexpected company is much more probable in the Summer, and a clever cook should be able to use whatever is at hand.

An inspection of the larder at one of these times disclosed four cold boiled potatoes, a tough end of steak and two chops, and the menu was quickly made out as follows:

*Bouillon,
Meat Balls, Tomato Sauce,
Peas, Hashed Brown Potatoes,
Watercress Salad,
Canned Fruit,
Coffee.*

A low dish of green leaves will make an attractive centerpiece on the white cloth. When the repast is an impromptu one, it is not wise to belittle the power of small things; instead of an hurriedly laid table with the every-day possessions, bring out the very best, and let the daintiness of the appointments glorify the simple menu. The bouillon was turned from the tin as soon as the menu was arranged. Tinned soups and broths are much improved if opened some time before heating. A teaspoonful of beef extract always enhances the richness of the tinned bouillon. Season with salt and serve in cups.

The meat was carefully chopped and found to measure one pint. To this was added an egg well beaten, half a teaspoonful of onion juice and a pint of crumbed bread, with salt and pepper to season and half a table-spoonful of melted butter. Milk was added to make a soft mixture, and the whole was stirred vigorously with a spoon, then made into small balls dusted with flour and fried brown in equal parts of butter and dripping. The tomato sauce was made from a pint of tomatoes, boiled, strained and thickened, with two table-spoonfuls of flour blended with two table-spoonfuls of butter. The balls were dished on a hot platter, and the sauce seasoned with salt and pepper was poured over them.

The peas were warmed in their own liquor, most of which was drained from them before adding butter, salt and pepper to season.

Hashed brown potatoes are a delicious dish and are made by chopping the potatoes finely, then seasoning with salt and pepper. In the frying-pan was placed half a table-spoonful of butter and an equal quantity of dripping, and when very hot the potato was stirred in and whisked about with a knife until the oil had permeated every part. The vegetable was then packed in the pan, covering half of the space, and pressed down with the back of a spoon. The whole was then covered and left for twenty minutes in a moderate heat, but was not again

stirred. A platter was used in serving, the potato being turned out with the bottom or browned side uppermost. The potato was very brown and most appetizing.

Watercress grew in abundance near this particular home. The green stems were well washed and dried and served with a French dressing made of three table-spoonfuls of oil, one table-spoonful of vinegar, a salt-spoonful of salt and half a salt-spoonful of pepper.

Another occasion that demanded an adaption to circumstances found in the larder a piece of ham, six boiled potatoes, five tomatoes and some very dry plain cake. The menu from this supply was as follows:

*Clam Juice,
Salmon Croquettes,
Broiled Ham, Creamed Potatoes,
Baked Macaroni,
Tomato Salad,
Quick Steamed Pudding—Vanilla Sauce,
Coffee.*

The clam juice, canned salmon and macaroni were contributions from the store-closet. The juice was served in bouillon cups and only needed heating. The salmon croquettes were made from half a can of the fish, making six croquettes. The fish was well drained, then mashed very finely and an egg well beaten added, together with two table-spoonfuls of melted butter, two-thirds of a cupful of crumbed bread and two table-spoonfuls of milk. The mixture was beaten and stirred to a paste and seasoned with salt, pepper and a pinch of mace. This mixture was laid by the spoonful in beaten egg, then in cracker dust and shaped into the usual cylinders, which were fried brown in hot fat. As the croquettes were done they were lifted out and drained on soft brown or yellow paper, and cut lemon and very thinly cut bread was served with them.

The potatoes were chopped fine and seasoned with salt. A cupful of milk was placed in a frying pan, a bit of butter added and when the whole was boiling the potato was stirred in and allowed to simmer for fifteen minutes. Pepper was dusted over the vegetable in the dish, but not stirred into it.

The macaroni was boiled until tender, drained and turned into an earthen baking-dish. Milk was added nearly to cover, and salt to season, the whole being stirred well; then grated cheese a quarter of an inch deep was laid on the top and the whole baked for half an hour.

The tomato salad was made by peeling the vegetable and cutting each tomato crosswise, serving with the cut side upward and adding a French dressing.

The cake was cut into squares, laid into a steamer and set over boiling hot water for fifteen minutes. It was served hot with the vanilla sauce, which was made as follows: The yolks of two eggs were well beaten and stirred into eight table-spoonfuls of milk, a teaspoonful of vanilla being added. The whites were beaten until firm and dry; two-thirds of a cupful of sugar was then gradually beaten into them. The milk mixture was turned into the serving dish and the whites laid on top and beaten in just before serving.

Another appetizing menu was evolved from what at first seemed a hopeless supply. There was no meat except a piece of bacon, although there were eggs in plenty; there were also found a few tomatoes and a cupful of apple sauce. The guests were treated to the following:

*Bouillon,
Poached Eggs, Fried Bacon,
Boiled Potatoes,
Panned Tomatoes, Cream Sauce,
Apple Float, Custard Sauce,
Coffee.*

The eggs were daintily poached, the bacon cut very thin and fried for only a minute in a hot pan, then drained on soft yellow paper and used as a garnish about the eggs.

The tomatoes were not peeled, but were cut in halves and laid in a granite pan with the cut side uppermost. They were sprinkled with salt and pepper, a dot of butter added to each slice, then baked in a moderate oven for forty-five minutes. The cream sauce was made from a pint of milk thickened with two table-spoonfuls of flour and one of butter, with salt to season. When the tomato was tender each half was lifted to a

serving platter and laid on a slice of golden-brown toast. The toast was cut round and the crust removed before toasting. The pan from which the tomato had been taken was then set on the top of the stove, and the cream sauce well stirred into the juices; then the whole was strained over the tomatoes and toast and a dusting of pepper added to taste.

The apple float was made by beating the whites of two eggs dry and stiff and adding three table-spoonfuls of powdered sugar and four of the apple sauce, beating until a fork will stand upright in the mixture; this requires about fifteen minutes. It was then heaped in a glass dish and set in a cold place until wanted. The sauce was made from a pint of boiling milk thickened to a cream with the yolks of the eggs and half a teaspoonful of cornstarch, and seasoned with salt, sugar and a little vanilla. This sauce should never be made very sweet; the float is sweet enough. The custard was also placed in a cool place and served cold.

For impromptu meals there are many dishes possible. The can of cheese included in the store-room supply is often a valuable help when an extra dish must be supplied. Welsh rarebit easily made may be evolved by heating a cupful of milk to the boiling point, and adding a cupful of crumbed bread and three-fourths of a cupful of cheese. Six toasted crackers should be ready on a hot platter, and as soon as the cheese is melted an egg well beaten should be added, with salt to season, and the mixture heaped on the crackers.

A nice pudding was recently the outcome of an extreme situation, the chief materials consisting of a few raisins and English walnuts. There were plenty of eggs, but no milk to spare, no cream or fruit, and the case seemed hopeless. But the ingenious cook evolved a delicious pudding. The raisins—half a cupful—were coarsely chopped, as was also half a cupful of meat nuts; the two were then stirred together. To this mixture was added the grated rind and juice of a lemon and a table-spoonful of brandy. The whites of six eggs were beaten stiff and dry, a cupful of sugar was gradually added to them, then the nut-and-raisin mixture and the whole baked for twenty minutes in a quick oven. The result was a creamy kiss puff which was voted delicious.

When living at a distance from supplies it is wise to make cake that will keep fresh a long time. A molasses fruit-cake will retain its freshness for weeks if placed in a stone jar in a cool place; it may also be utilized as a steam pudding. The recipe is as follows:

$\frac{3}{8}$ cupful of butter,	1 table-spoonful of ginger.
1 cupful of sugar,	$\frac{1}{2}$ table-spoonful of grated nutmeg,
2 cupfuls of molasses,	1 table-spoonful of cinnamon,
1 cupful of milk,	1 cupful of raisins,
5 cupfuls of flour,	1 cupful of currants,
4 eggs,	1 teaspoonful of soda.

Cream the butter and sugar together, add the eggs well beaten, then the other ingredients, stirring in the flour by degrees. Flour varies so much in quality that less will sometimes suffice. The batter before adding the soda should be so thick that the track of the spoon is retained slightly. Dissolve the soda in a little warm water and add it after the flour, flavoring the fruit slightly and beating thoroughly as the cake batter is finished. Bake for an hour in a moderate oven.

Broiled sardines make a good emergency dish, and sardines in lemon cases are another dainty course. For the latter, free the fish of skin and bones, chop coarsely and season with lemon juice. Cut lemons in halves lengthwise, remove the pulp, notch the edges if the lemons are large and fill with the fish.

The value of a well-made omelet is well recognized in the gastronomic world, and this dish may play an important part in emergency meals. With jelly or some sweet it makes an excellent entrée or a dessert for a dinner. Almost any left-over food may be utilized in an omelet—half a cupful of peas or tomato, a chop or a bit of chicken makes an effective addition to the dish. An omelet with peas is made by heating a can of the vegetable in its own liquor, then seasoning with salt, pepper and butter. In another pan place a spoonful of butter, and when melted add the egg mixture, which has been made of six eggs and six table-spoonfuls of milk and water, with a little salt. Shake the pan to prevent the eggs from sticking, and lift the edges as the omelet cooks to allow the soft portion to run under. When set place a few well-drained peas in the center and turn out on a heated dish, folding in the usual way. Drain off part of the liquor from the peas and serve them around the omelet.

EDNA S. WITHERSPOON.

SALADS WITHOUT OIL.

The following salads will recommend themselves to busy women for the ease with which they may be prepared. Their success depends upon the use of good materials—fresh crisp vegetables, the best of condiments and ingredients, and last, but not least, on being put where they will get very cold for some time before serving.

A GOOD SALAD DRESSING.—Heat eight table-spoonfuls of vinegar until very hot, but not boiling. Beat four eggs until very light. Pour the hot vinegar into these, stirring all the time. Add a piece of butter the size of a walnut. Turn this mixture into the saucepan in which the vinegar was heated; then set the saucepan into a basinful of boiling water on the stove, stirring until the sauce has thickened. Remove from the stove and stir until cold. Then add a teaspoonful of dry mustard, a teaspoonful each of salt and sugar and pepper to taste. Just before using add to this sauce a quantity of whipped cream equal to its own measure. This dressing, if put into a bottle, tightly corked and kept in a cold place, will keep a week or ten days. In this case the cream must be added to that portion only which is desired for immediate use.

CHICKEN SALAD.—Cut in pieces the meat from a cold boiled chicken. (The boned chicken in cans, which is to be bought in all large cities, may be used.) Then cut crisp white celery in pieces half as large as the dice of chicken. Put a layer of chicken in the salad dish, then a layer of celery, and so on until all has been used. Spread a layer of dressing over each layer of celery, reserving enough to cover the top of the salad. About half as much celery as chicken will be needed. Garnish with hard-boiled eggs cut in slices, or boiled beets in fancy shapes or with lettuce leaves put into the bowl before arranging the salad, after the usual manner.

VEAL SALAD may be made by substituting for the chicken dice of cold roast or boiled veal. It is almost as good as the chicken salad. French peas and celery may be used in the chicken salad instead of celery only; or for the sake of variety the meats of English walnuts may be added to the celery instead of peas. The proportions should be the same as when celery only is used—twice as much chicken as other material.

OYSTER SALAD.—Use a quart of oysters to a pint of celery cut in small pieces or dice. Scald the oysters in their own liquor; skim and drain. Cut each oyster, if large, in two pieces, in three if they are large. When cold, season with salt and pepper; mix with the celery and the dressing, reserving enough of the latter to spread over the top. Put the salad into a bowl in which lettuce leaves have been arranged. Do this just before serving, and in the meantime set the salad where it will get as cold as possible.

SALMON SALAD may be made by using the canned salmon with celery and the dressing given above. Cold boiled salmon may be used.

SHRIMP SALAD.—Use one can of shrimps for a family of five or six. Remove the shrimps from the can, wash them in cold water and dry with a soft towel. Cut the shrimps in small pieces with a silver knife; mix with half as much celery, cut in small pieces (or with celery and canned peas); add the dressing and mix well. Serve in a salad bowl or put a spoonful into lettuce leaves, arranged as a cup, for each person. Boiled shrimps may be used, but it takes a long time to shell them.

PEA SALAD.—For this use one can of the best peas or an equal quantity of green peas which have been boiled and allowed to get cold. Turn the canned peas into a colander and let them drain; then mix with nearly half as much crisp celery cut in dice or with tender lettuce leaves finely shredded. It will be necessary probably to use the lettuce with green peas not canned. Mix the peas and celery or lettuce with the dressing and serve on lettuce leaves.

CABBAGE SALAD.—Choose a fine, solid head of cabbage. Cut it in two and use half for a salad. Remove the "heart" and chop the remainder until very fine. Mix with the dressing and set away to get very cold.

TOMATO SALAD.—Peel the tomatoes with a sharp knife, without scalding. Slice the tomatoes; put both tomatoes and the dressing away on ice to get very cold. Just before serving put into a dish around which lettuce leaves have been arranged a layer of tomatoes, then one of the dressing, and so on until the dish is full.

BEAN SALAD.—Boil young string beans—either the green or, preferably, the wax—until tender. Put them in boiling salted water. When done drain and throw them into cold water. When very cold dry them on a towel; cut each in four pieces

lengthwise and mix with the dressing. Let them get very cold before serving on lettuce leaves.

POTATO SALAD.—Boil some medium-sized potatoes with the skins on. Peel and when cold cut in slices about as thick as a silver dollar. Shred some onions and mince some parsley very fine. Over each layer of potatoes sprinkle some of the parsley and the shredded onion, seasoning very lightly with pepper and salt. Over this put a layer of the dressing, proceeding in this way until the material has been used. This salad, like all the others for which recipes have been given, should be put where it will get very cold. The colder it is the better, and for this reason it should be made several hours or more before it is served. Celery cut in small pieces may be used instead of the parsley and onion; or fresh cucumbers cut in dice may be used with the shredded onion. Cucumbers are very good in this salad. Many people regard them as equal or superior to celery in any salad and substitute them for that article.

GERMAN POTATO SALAD (KARTOFFEL SALAD).—For this arrange the potatoes, parsley and shredded onion in layers in the salad dish, as directed in the foregoing recipe. Cut some bacon in dice and fry them until the fat is tried out. In a saucepan have two-thirds of a cupful of vinegar heating. Add to it pepper and salt to taste. Pour the hot fat into the hot vinegar, rejecting the bacon; pour the mixture over the potatoes, and serve immediately. This dressing is an appetizing one for dandelion or endive.

Wax beans may be served with a dressing somewhat similar. Prepare the beans as for the string-bean salad, except in respect to throwing them into cold water; they should be kept hot. Substitute butter in which one or two onions, sliced, are fried to a delicate yellow and add these to the hot vinegar instead of the bacon.

AN ENGLISH SALAD DRESSING.—Rub the yolks of two hard-boiled eggs smooth with the back of a wooden spoon; add a salt-spoonful of salt, sugar and made mustard, a table-spoonful of vinegar, a little pepper and four table-spoonfuls of cream. This may be served with a green salad composed of lettuce, mustard and watercress, freshly gathered, carefully washed and shaken dry in a salad basket or clean towel. Arrange the green things in a salad dish; garnish with some slices of cold boiled beets and a little horse-radish finely shredded. Pour over the salad the sauce given above, or serve the dressing from a salad bottle.

NINA GORDON.

THE CHILDREN IN SUMMER.

Mothers should remember that it is easier to keep children in good health at this season than it is to cure them after they become ill. A few simple rules, faithfully carried out, would banish much sickness among children. They should have plenty of fruit and only healthful food, and that at regular hours. If the child is hungry between meals, it will relish a slice of plain bread and butter, and this should be given rather than cake or other sweets; constant nibbling between meals should never be allowed. Never force a child to eat anything it has a positive dislike for; when plain food is declined because of a tempting dessert ahead it is a different matter.

THE BEST VERMIFUGE.—Suppose the child has worms. There is no great harm in that; it is not unusual at this season. Instead of giving powerful medicines to expel the worms, give the child the right kind of food and improve its health and there will be no further trouble in that way. The child's digestive powers being impaired, the worms appear as a consequence and probably relieve the system of what would otherwise be a dangerous condition. Cleanse the bowels with injections of water, give proper food in moderation, avoid sweets, enjoy healthy habits in all respects and the worms will depart—to come again when needed.

WHEN BABIES ARE IRRITABLE.—Are the babies restless and cross and troublesome during this trying weather? Try cooling baths and loose, comfortable clothing, watching for signs of chafing and heat rash on the body and cooling and healing it with soothing powders. Mothers should remember that many persons are disfigured and have to endure the consequent discomfort through life in consequence of having been allowed to suck their thumbs or fingers or a bag of sugar, because of the quieting effect this occupation produces in restless infancy. It often results in overlapping or protruding jaws and crowded teeth. Better let the child fret or try other means of soothing; and if it insists on forming this bad habit of putting its thumb in the mouth as soon as it goes to sleep,

have its night-dress made without sleeves, like a pillow-case, and simply fastened at the neck, rather than tolerate a habit that will give future trouble. With a little care and patience on the part of the mother it may be cured before fairly formed.

CARE OF THE EARS.—During this "moist weather" dirt will accumulate in the ears of the little tots old enough to play out of doors. It must be remembered that ear-wax is not dirt, and in cleaning children's ears mothers should not gouge out the wax with sharp-pointed instruments. The wax is intended to protect the ear and should not be disturbed, except that part which has already worked its way out. The ears never should be pulled and boxed. Perhaps this may seem the most convenient and convincing mode of punishment when a child is naughty and the mother is tired and cross, but it should never be indulged in. Both pulling and boxing may inflame the tissue that holds the auricle in place and induce hardness of hearing and even complete deafness. The drumhead or elastic membrane just within the ear has often been seriously injured and severe illness caused by the thoughtless boxing of the ears in anger by the ignorant nurse or the still more blameworthy mother.

FOR DELICATE STOMACHS.—The food for the tiny morsels of humanity must also be given special care at this season while catering to the demands of the older children. An excellent food formula for the tender stomachs which do not seem to digest food readily is as follows: Boil a teaspoonful of powdered barley and half a pint of water with a little salt for fifteen minutes, then strain. Mix with half as much boiled milk, add a lump of white sugar, and give lukewarm from the nursing bottle. When not in use keep the bottle and the mouthpiece in a bowl of clean water to which a little soda has been added.

For infants five or six months old give half barley-water and half milk. Increase the milk and decrease the barley-water, as the baby grows older; and remember that at this season unless the bottle is kept perfectly clean and the food sweet and fresh, even the most carefully prepared diet will not agree with baby.

PEEBE WESTCOTT HUMPHREYS.

REPLIES TO CORRESPONDENTS.

E. K. :—For chicken tamales, use half a cupful of cold boiled chicken chopped fine, the same of chopped veal and half as much ham. Moisten with the liquor in which the chicken and veal were boiled, and season with salt, pepper and the slightest bit of parsley. The quantities of meat may be increased to suit individual needs. Make a dough by pouring a cupful of boiling water upon a quart of very fine fresh corn-meal; work in a lump of butter the size of a walnut and add water as necessary until the paste is the consistency of biscuit dough. Have ready a pile of the soft inner leaves or husks of green corn. Take a lump of dough the size of a walnut; pat it out into a thin, flat cake, put a spoonful of meat on it, roll together and then roll tightly in the corn husk; tie the ends of the husk in a knot to keep the tamale from coming open. Boil for twenty minutes in a pot of hot water containing a few red peppers. Serve hot, with the husks slightly opened and the tamales piled on a napkin.

F. L. :—For camphor water take a quarter of an ounce of camphor and enclose it with a glass marble in a muslin bag; put this into a wide-mouthed bottle, such as is used for preserved fruit, and fill the bottle with water that has boiled a few minutes and has been allowed to become cold. The glass marble will keep the camphor from floating. After about three days the water will be saturated with the camphor and may be poured off as required. A wine-glassful is a dose. It is very useful as an anti-spasmodic in hysteric and nervous affections. To prepare fish réchauffé, heat the fish in a frying pan, removing the large bones if the fish is broken or has been cut, but if a pan fish and whole, do not break them. While heating prepare the dressing. To each pound of fish allow:

1½ cupful of tomato,	1 egg (yolk),
½ teaspoonful of salt,	Pepper to taste.

Stew the tomato until soft; strain through a coarse sieve to remove the seeds and skin, return to the stew pan and add the salt and pepper; beat the yolk of the egg in two table-spoonfuls of cold water; when the tomato is boiling hot, set the pan in a mild heat and add the yolk, stirring well. Do not boil the sauce after the egg is added, as it is likely to break. The heat should be just sufficient to cook the egg and thicken the tomato to the consistency of cream.



SOCIAL OBSERVANCES

CONDUCTED BY MRS. FRANK LEARNED.

HINTS ON LEAVING AND SENDING CARDS.

Inquiries are so constantly made in regard to the proper use of visiting cards that a few general rules are briefly given. The subject is not complicated when one remembers that a card represents its owner, and that women leave cards for women, and leave their husbands', sons' or brothers' cards, because men are usually too busy to make calls and it is understood that their cards are left by the women of their family. A married woman calling on another married woman leaves one of her own and two of her husband's cards, one of his cards being for the hostess and one for her husband. Calls should be made after any entertainment to which one has been invited, such as a wedding breakfast, an evening party, a dinner, theatricals or a card party. This should be done whether the invitation has been accepted or not and after the event has taken place, not before, and within a week, at latest. On going to an afternoon reception it is customary to leave cards on the hall table. This ensures that the names of those who were present will not be forgotten by the hostess. If one cannot go, cards should be sent on the day of the reception. Cards should be sent in acknowledging an invitation to a church wedding, to the bride and groom and to the bride's parents or relative in whose name the invitation was sent out. This applies also to marriage announcements. When people are in mourning it is proper for them to acknowledge invitations by sending cards by mail. When people are leaving town for a long absence they send cards with P. P. C. written on the lower edge, these letters being an abbreviation of the French phrase *Pour prendre congé*, meaning "To take leave."

REPLIES TO CORRESPONDENTS.

Mabel.—It is proper to write a note acknowledging a gift, but the verbal message you sent was well expressed.

F. S. G.—One should drink soda water or phosphate from a glass, not through a straw and not with a spoon. With ice-cream soda a spoon is necessary.

Maida.—1. A woman should precede a man going up stairs. 2. You are not obliged to ask a man to your house for a special occasion after accompanying him to a whist party. If a friend asks when he may find you at home, you can mention an evening; otherwise it is best not to take the initiative in naming any special evening.

Ophelia B.—1. It would not be proper for a man to have a key of the house unless he is a boarder. 2. A color is usually chosen as a class color.

Gitana.—1. It is correct to say the Mayor of New York. 2. It is customary in speaking to a member of the President's Cabinet to say, "Mr. Secretary." It is proper to say Mr. Senator or Mr. Commissioner. 3. It is not necessary to place quotation marks in writing *The New York Times*. 4. The correct word is "therefore," not "therefor." 5. It is correct to write 9 A.M. 6. A letter to a widow should be addressed Mrs. John Smith. 7. Knives and forks and a soup spoon are placed for each guest at dinner when the table is set. A fork and spoon for dessert are brought when that course is to be served. 8. The reply to your query is embodied in the hints at the beginning of this page.

Marie.—1. When a man thanks you for dancing with him and you have enjoyed it, you may tell him so. 2. You should call on your friend whose mother has died and express your sympathy.

Youthful.—1. You need not ask a man in after returning from a drive. If he has walked home with you, you might say, "Will you come in?" 2. If a girl is musical, she may sing or play for a friend who calls to see her, or if she talks to him on subjects which he specially cares for, such as golf, travelling or books, he will doubtless be interested.

Pearl.—1. It would not be appropriate for a bride to wear her white wedding dress, even if it is a simple one, to church on the Sunday after her marriage or at any other time. One should never be dressed

conspicuously in church. 2. White shoes or slippers should not be worn except in evening or bridal dress.

N. D. A.—When women are introduced to each other and they are seated it is not necessary for them to rise. They merely bow. It is not necessary to say, "I am glad to meet you," but if they have heard much of each other from a mutual friend, it is pleasant for one of them to say so and thus begin an easy conversation. 2. It makes no difference which one starts a conversation when two women are presented, but if a young girl is presented to a woman much older than herself, the elder might best begin. 3. A man is presented to a woman, never the reverse. 4. A young girl should present the man to whom she is engaged to all her relatives. 5. At a tea a guest should speak first to the hostess. 6. At a reception given for a young woman every-one should be presented to her.

J.—It is not good form for a man to take a woman's arm or to take her by the arm to help her up a hill or across a street. A man might offer his arm to an old lady to help her up a hill, but a young girl would not require assistance.

Myrtle.—You could wear a white wedding dress. Invite your friends to the church and have two "At homes" when you return from your wedding trip. 2. At an evening wedding the bride's mother does not wear a hat.

A Sincere Admirer.—If you apply to the choir-master of St. John's Church, Trinity parish, Varick Street, New York City, he might try your voice, and if there is a vacancy for a woman in the choir, you might be able to get a position.

H.—1. You need not hesitate to send more inquiries. 2. The hostess should enter the dining-room before the guest, if a man, and she should be served first at dinner. If a guest is a woman, she should be served before the hostess. 3. Finger-bowls are brought with the dessert plates. 4. When one is living at a hotel and has a guest to dine, the dinner is sometimes ordered by the host before the arrival of the guest, so that there may be no delay in serving it. If the order is not given until going to the table, the host looks over the menu, courteously asking the guest if he has any preference for this or that; but the host assumes the duty of ordering and should not trouble the guest with details, and it is polite in a guest not to exhibit any decided preference. 6. Cheese is sometimes served at dinner with the salad or as a separate course, or it is served with the coffee.

Dorothy.—1. The toasts at a wedding breakfast are very informal, and of necessity are of a personal nature. The best man may propose the health of the bride and groom. This should be responded to by the groom, who proposes the health of the bridesmaids; this is responded to by the best man. 2. Tea, chocolate, thin sandwiches, little cakes and bonbons are served at an afternoon "At home."

Litchfield.—At an evening reception the hostess stands near the entrance door of the room. The host does not stand with her, but goes about among the guests, who should speak to him when they have the opportunity. If a daughter is being introduced to society, she should stand beside her mother, or, if the reception is given for a friend who is visiting the hostess, she should stand beside her; but if some friends are asked merely to "come and receive," it really means that they are expected to move about among the guests and help to entertain them.

M. F.—1. It is very kind of your friend to be willing to sing at your reception. If you have any other friends who sing, play or recite, you might ask them to promise to help you during the evening. In that way you would have more variety, and, beside, you will not make your musical guest feel that she has to do all the entertaining. 2. The letters R. S. V. P. on an invitation stand for the French *Répondez s'il vous plaît*, meaning, "Please reply."

P. W.—The bride's parents bear the expense of wedding invitations and announcements.

Rosa.—1. It is pleasant to know that the replies were of service to you. 2. It would not be necessary to send presents to both sisters at a double wedding, but to your special friend. 3. It is customary to wear a pretty walking dress and hat at a wedding reception in the daytime. 4. A letter of condolence must be from the heart; try to write as you feel. If you are distressed to hear that your friend has had such a sorrow, say so, and say that she may feel sure of your affection and sympathy. A woman does not remove her glove in shaking hands with anyone and should not make an apology for keeping it on. 6. When someone thanks you for singing or reciting it is polite to say, "I am so glad you enjoyed it," or "I am glad if I have given you pleasure," or "You are very kind to say you liked it."

M.—1. Piano keys are of ivory and they turn yellow if washed with water. They should be wiped with a cloth wet with alcohol. 2. In offering congratulations to a graduate who has taken honors you might say, "I congratulate you on your graduation, and wish you success in your future career."

THE VEILED WOMEN OF THE EAST.

By LAURA B. STARR.

There has always been a halo of romance and mystery about the veiled women of the Orient. That tantalizing strip of cloth or square of gauze that covers but in no wise conceals their attractions has aroused the curiosity of the men of all ages; it is so human to wish to see that which is hidden, to burn with the desire to do the one thing forbidden—*vide* the story of Adam and Eve.

The *yasmak* of to-day is a "coquettish reticence" and not a disturbing mystery; there is not enough left to the imagination to create disturbance in the mind of any man. The *yasmak* has grown shorter and narrower, the face-veil thinner and smaller, until the faces of the women of the Sultan's seraglio or those of the Khedive's harem are no more hidden from view when they go abroad than are the faces of European women surrounded by great fluffs of hair and covered with the ordinary strip of dotted lace.

The *yasmak* is a narrow strip of black or white cloth of varying thickness and length, sometimes reaching to the hem of the dress, frequently half a yard or a yard in length, with open embroidery or drawn-work across the lower end. It is fastened to a corrugated tube two inches and a half or three inches long which rests on the nose and is called an *asaba*; the tube, which is sometimes gold, but more often brass, is held in place by small cords which run through it and are fastened to the band of silk on the forehead.

The cords and bands required to keep the *yasmak* in place are like a small harness and to one unaccustomed to them would seem unbearable, and how the women manage to wear the metal tube without constant abrasion of the skin is certainly a mystery. As the *yasmak* is not more than a quarter of a yard wide, it will be seen that it covers but a small portion of the face; the brilliant black eyes, which are always an Eastern woman's greatest beauty, are uncovered, and there is little they do not see.

Over the ordinary house-dress is worn an outer garment of black silk which envelops the wearer and entirely conceals her figure. In Turkey this is called a *feridjee*; in Egypt an *habara*. It is a great square of silk measuring two yards and a half, perhaps, each way, and is so arranged as to meet the band on the forehead and fall thence to the feet, being caught by ribbons which tie around the waist. With this garment a woman may entirely conceal her identity so that her own husband would be unable to recognize her, thus defeating the end which Mahomet of blessed memory had in view when he laid down the law which commanded women to cover their faces when going

abroad. When a woman of the middle or lower class goes abroad she rides a donkey, making a most grotesque figure. She is enveloped within the folds of her *habara*, which fills with air as soon as she starts and makes her look like a huge baboon with bloomers on its short legs.

There is no costume in the world which so readily lends itself to disguise and thence to intrigue. Thus appressed, a woman may walk where she pleases and, if she can manage to escape the watchful eye of her eunuch, carry on as many flirtations and affairs as she likes. Of course, she runs the risk of being discovered and of being made to drink a cup of poisoned coffee,

or of being sewn up in a bag and dropped into the Bosphorus; but in these days even the women of the harem take good care to keep the Eleventh Commandment—not to be found out—though they may break all the others.

The face veil worn by the Turkish women and the better class of Egyptians consists of two squares of white tulle folded cornerwise; the first is laid in soft folds across the forehead and fastened in the back like a turban; the second covers the mouth, chin and throat and is brought up and fastened to the turban at the back with a tiny bow or rosette.

Not so very long ago the folds of the two squares were brought so close together that only the dark, flashing eyes of the wearer were visible, but by degrees reef after reef has been taken in them, until they are now veils only in

name. The soft folds of the tulle are wonderfully becoming, in reality enhancing the beauty of the dark-eyed, olive-skinned women. I have noticed that it is the old and very plain women who most rigorously adhere to the letter as well as the spirit of the law with regard to covering the face.

White veils are usually worn when driving, but I have seen many a colored turban, matching the costume, worn indoors. The ladies-in-waiting to Khedeviah and Khedeviah-mere, in Cairo, on reception days usually wear French costumes, with nothing Egyptian save the little colored turban. Upon one occasion I saw the princesses belonging to the late Ishmael Pasha's harem while they were in mourning, and they wore bunches of violets coquettishly fastened within the white folds of their tulle turbans.

The Abyssinian women carry the whole wealth of the family in their personal adornments. Coins, gold and silver necklaces, massive anklets and bracelets, with rings on every finger, give them a barbaric splendor. Long flowing veils of the same material as their blue cotton dresses float from their heads and



TURKISH LADY IN INDOOR DRESS.

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shoulders. These are drawn forward to cover the face only upon the approach of strange men.

The ordinary dress of the Egyptian woman who has not



TURKISH LADY WITH VEIL.

adopted European costumes consists of a gown which hangs from the neck like the Mother Hubbard gown. The material may be the richest brocade or white linen, but in either case the garment is cut in the same fashion and fastened around the waist with a jewelled cincture. All Eastern women are very fond of diamonds and other precious stones, and upon the occasion of marriage or fête they wear all they possess; or, as is sometimes the case, they will load a slave with all the family jewels and take her to the fête, while they themselves are devoid of any ornament.

Within doors the costume of a Turkish woman is extremely picturesque; it consists of a pair of long, full silk or satin trousers banded at the ankle—our Oriental sisters settled the question of skirts, divided or flowing, long before we dreamed of it—and a handsomely embroidered zouave jacket worn over a full-sleeved muslin bodice. In some parts of the country curious brocaded leggings are brought up over the knee and secured with ribbon draw-strings. Again, instead of the zouave, a long, loose, heavily embroidered garment is sometimes worn, the folds caught here and there, to fit the figure a little more than the ordinary bath-robe.

In *mufti* the women wear all sorts of little smoking caps trimmed with gold lace or braid. Sometimes there is a fringe of ribboned coins all round it; again, the coins are made into a triangular breastplate or hang in bangles from the multitude of bracelets—for the wealth of many a family is kept secure in this way. Favorite wives wear great ropes of pearls around the head and neck, and in the dark hair gleam diamond crescents and stars.

The Turkish ladies are justly very proud of their long, beautiful hair and spend no end of time and money on their adornments for it; frequently a tasselled cap is set jauntily on one side of the flowing tresses and is changed with each costume. On their feet they wear sandals and a curious kind of patten most

beautifully and artistically inlaid with mother-of-pearl and sometimes with precious stones.

The *mandil* worn by the Moslem women of Damascus is a large white or colored handkerchief with embroidered flowers and figures so thickly laid on that recognition is impossible. How the women can see enough through the thick folds to find their way it is difficult to conceive; but they do, and an amusing thing about their costume is that when they have on an *izar* (outer cloak) and *mandil* they seem to be walking backward. The *izar* is of flowered material, which somehow gives these women a far more shut-in appearance than any other Oriental garment.

The women of the Bedawi fellahin in Palestine wear nose-bags; they are sometimes triangular, sometimes oblong, but always decorated with coweries, coins and beads. The fellahin women of Egypt wear a slimy *yasmak* and a thin blue cotton *habara*, and all the wealth the family possesses is hung about her person in strings of coin. The very poor go about their work with uncovered faces, and only withdraw into the folds of the *habara* if a strange man appears.

In Palestine will be found probably a greater variety of head and face covering than in any other country in the world. The blue-veiled women of Lebanon stalk solemnly through the markets and streets with pointed horns near a yard high on their foreheads. For thousands of years, since the time of the Hebrew prophets, these horns have been exalted in Lebanon. Later on we read that Charlotte of Savoy wore a curious sort of head-dress with a horn from which floated a veil. And Mary of Burgundy, wife of Maximilian of Austria, wore a similar arrangement on her head, the horn and veil being more erect and striking in appearance.

The married Greek orthodox of ancient days wore a head-dress of two horns of silver on a cushion of blue placed on top



YOUNG NATIVE WOMAN, CAIRO.

of the head. The horns were large at the bottom, tapering toward the top. They were covered with coins and weighed

sometimes fourteen pounds. Behind the cushion or pad was worn a little green-and-red striped cap shaped like a modern net, with lappets of green silk. The Athenian ladies in olden times frequently wore the *himation* over the face, but in the most remote periods the Greek women wore veils which covered the face up to the eyes and fell over the neck and back in large folds so as to cover, if necessary, the whole upper part of the body.

The horn, or *tantour*, as it is sometimes called, is the special badge of the Druse women who have entered matrimony. It is the wedding gift of the Mt. Lebanon Druse and is worn night and day. The *tantour* is in the form of a tapering tube and is usually made of gold, silver or tin, though among some tribes a gilded buffalo horn is used. It is half a yard or more long and about two inches in diameter. It rests upon a small cushion and is fastened to the head by a number of silken cords which are crossed under the chin and carried up to the top of the head. The cords are finished with silver knobs, which help to balance the *tantour* and keep it in place. Over the horn is thrown a long white veil of muslin, which hangs down behind and is brought forward to conceal the face when in the presence of



GIRL OF BOZDOGAN TRIBE, TURKEY. (SEEN IN DAMASCUS.)



WOMEN OF NAZARETH.

men; the left eye only is left uncovered. The narrow end of the *tantour* commonly projects over the forehead at an angle

of 45°; in some districts it is worn tilted to one side.

No Druse maiden is allowed to wear the *tantour*, except occasionally the daughter of a noble family; and then it is worn "with a difference," so that to the initiated she would never be mistaken for a matron. Like all national costumes, the *tantour* is fast disappearing, and a tarbush or turbaned handkerchief is taking its place.

Neither the Jewish women nor those of the Capt's are compelled by their religion to cover their faces, but, as a rule, those who live in Moslem countries wear both the *habara* and *yasmak* in deference to the universal custom. There is a long, narrow scarf woven of black and sometimes of white silk, with gleaming beads, which is worn over the head by some of the women in Jerusalem. This makes a most striking and picturesque head covering. The young girl of Bethlehem wears a thickwadded cap adorned with coins. Over this she throws a long cotton veil when walking in the street.

Although the women of South America do not wear veils, without exception they do wear a rebozo of a texture suitable to their rank and wealth. It is not considered

proper to expose their faces in public. The scarf is generally drawn over the face so as to conceal all but the ravishing eyes.

The Abyssinian women cover their faces from the sight of strange men with blue cotton veils. The women of Nazareth

shroud themselves from head to foot in a garment made of strips of woven camel's-hair, using the folds to conceal their faces when necessary. Occasionally this garment is of brown-and-white stripes, but more often is of a solid brown in color. The pictures showing the dress of the Parsee lady and the Marwaree women of Bombay do not differ in essentials. The Parsee lady wears a most exquisitely embroidered *sarong* about a yard wide and five or six yards long. This she disposes in sweeping folds of drapery graceful and artistic, the one piece making skirt, bodice and a portion of her head covering.

The Marwaree women, with their curious nose ornaments, massive bracelets and anklets and toe ornaments, arrange their cheaper *sarong* with all the grace of the



PARSEE WOMAN WITH SARONG, BOMBAY.

Begum's gold-embroidered satins. With these people fashions do not change, and the *sarongs* which were a part of a woman's wedding dowry will be worn by her until as a widow she strips herself of all signs of feminine adornment and vanity.

Although the better class of Chinese women do not actually wear veils, they lead secluded lives in the *Zenana*, going abroad only in closed sedan chairs. The Winter costume of the Japanese woman is such that she may actually conceal her face all but her eyes, if she likes, with the folds of the *zukum*, a capacious hood made of yards of soft silk and crêpe.

The ancient Maltese women wore a costume which originally came from Sicily. It reached from the head to the feet, the forehead and eyes alone being visible. The upper part of the mantle, covering the head, was cut round for the maiden, while wives wore pointed ones. Today the women of Malta wear a penitential hood—*faldetta*—of black silk, which makes them look like so many crows stalking about. The foundation is made of cardboard shaped like the Shaker bonnet. Several widths of silk are sewn together, and all the fulness of one side is gathered as compactly as possible; then the silk is thrown over the foundation, hanging like a cape over the shoulders far below the waist. The women hold the protecting flaps of the hood together



MALTESE WOMAN WEARING THE FALDETTA.

the *faldetta* and look not unlike the fashionable widow of to-day shrouded in folds of crape or gresadine.

at the throat, thus effectually concealing their faces unless one is directly in front of them. Gossip hath it that these hoods were imposed upon the women of the island by the priests to punish them for their frailty and to protect them from the gaze of the French soldier at the time of Napoleon's incursion into the island. To the penalty was added the command to wear them one hundred years. The time has nearly expired and I am curious to know if the Church will really set the women free. There are few but old women who wear the *faldetta* to-day, and the majority of them don it only for going to mass. Occasionally there is seen a young woman enveloped in its multitudinous black folds, but she is undoubtedly a farmer's daughter or a lace-maker from Gozo, across the straits.

The women of Macao, a Portuguese town in Southern China, wear a black silk hood similar to the *faldetta*, but differing in that there is not so much material in it, and the folds hang alike on both sides. They are weirdly fascinating things—but not a woman can be persuaded to allow herself to be photographed in one.

Widows in the Basque provinces differentiate themselves from their sisters by a head covering very like

AT THE REUNION.

BY JEANIE DRAKE, AUTHOR OF "IN OLD ST. STEPHEN'S," "THE METROPOLITANS," ETC.

"This one," said she, looking from a little printed slip in her hand down upon a grizzled rider beneath, who to much cheering waved a rather shabby hat right and left regardless of his animal's plunging, "is—is—let me see, Major Custis Blobsb. A pleasant face, but certainly a queer name."

"He may not mind it," said the New Yorker, mildly; "he has probably grown up with it."

"Of course," said Rob Fitzallan, staring surprisedly, "he had to, didn't he?"

Then the eyes of the two others met in a sudden joy of sympathy. For the girl, having a keen relish of humor, hardly knew, herself, how much she was wearied at times by the literalness of a people taking themselves too seriously. But the band below the hotel piazza was playing "Dixie" and troops of veterans were falling into line, and an enthusiastic devotion to these and her father's teachings and traditions pricked her into renewed attention. Along the broad piazza and all around them surged waves of talk and laughter. Bebies of "sponsors" and "maids of honor" and "chaperons" in white or rainbow-tinted Summer gowns fluttered up and down attended by cavaliers, making love or flattering them in the direct, somewhat inflated style not yet obsolete in parts of the country. Rob Fitzallan, viewing as much of his former playmate's profile as her great plumed hat would allow, regretted, perhaps, having presented his college friend, the tall New Yorker at her other elbow. All the more when he himself was called away.

"Here, Fitzallan, you Son of a Veteran, don't you know your troop is forming?"

"Better stay with Kitty and me," cried a sponsor from the Mississippi, all in pale pink with parasol to match, "we're not goin'."

"Why not?"

"We don't like the team they've sent for us to go drivin' with. We'll do any amount of workin' and talkin' and travellin' for the

veterans, but we won't go ridin' with those old nags. Why didn't they give us horses like that lovely one Governor Gordon's on? We're not goin' paradin' with tuese!"

"Do you know the 'Dolly Dialogues'?" Lucy asked the New Yorker.

"Well enough," he replied, with a delicately responsive touch of comradeship, "to be sure that you cannot make a horse go without 'Gees.' Shall I offend a Daughter of the Confederacy if I ask whether these reunions were meant primarily for the enjoyment of the charming sponsors and maids?"

"You know better than that," she answered, with a little flash of spirit. "I should have been a sponsor myself—my father fought with Hampton, you know—but I heard people talk as you do at the last reunion; so I declined and just helped with—well, with everything I could for the comfort of the dear old men."

"The only time," said he, reflectively, "that I was ever entrusted with the comfort of any one was when, at the age of ten, I was with my mother on a visit out West. The ways were primitive, and a neighbor calling brought her baby, which was given into my uncertain care. My playmates' voices tempted from an adjoining field, and the baby was hastily dumped behind a coal-heap, to be rescued later in a sweep-like condition. The memory of that whipping"—dreamily—"remains with me still."

"Well," she said, showing a dimple or two, "there was great excuse for your misdeed. The sending of babies around visiting is a flagrant thing. If they could come alone, they might be safely ignored; but a keen-eyed, relentless nurse usually goes with them, who tells on you if you fail to dandle or rhapsodize sufficiently, and thus are feuds created. Oh!"—her tone changing—"look, look at these veterans!"

The band still playing "Dixie" around the corner marched what the casualties and hardships of war and the scythe of Time

in the long years since had spared of a battalion. Old men, gray and worn, dressed in the very same Confederate uniforms, tattered now, soiled and moth-eaten, which they had carried through the smoke of battle. Some of them limped along on crutch or cork or wooden leg or carried empty sleeve pinned flatly. The standard-bearer's left arm was gone, the flag-staff being strapped around his body; and over them hung, bullet-pierced and defaced, the remains of their battle-flag held together by a netting. The young man's attention being fixed on these, he did not glance at his companion until a faint sound recalled him. Then he saw that her lips quivered uncontrollably and tears rolled slowly down her cheeks. Under pretext of shutting off the sun, he so held his hat that together with his arm against a pillar, it screened her from observation, but spoke not a word until, with the passing of the tattered ensign down the street, she regained composure. Then he said, gently:

"It is, indeed, a most pathetic thing. Even I am deeply moved to reflect upon the blighted hopes and shattered lives laid vainly on the altar of a Cause. But"—still more gently—"we may remember that in such marches of long ago these veteran heroes were full of youth and life and confidence, and needed then, for gray hairs at least, no pity."

She bent her head, and he went on, lightly now: "I ought to throw myself on your mercy and confess at once that I am the son of a veteran of the G. A. R. If any sort of bodily harm wreaked upon me would seem some slight atonement, I am entirely at your service."

A smile, still a little tremulous, rewarded this and impelled him to wonder what would happen to a man rash enough to touch the slender hand lying on the stone balustrade. The parade was over, but the bands still played "Dixie," and the crowds still cheered, and carriages with elderly governors and majors and fluffy, laughing sponsors whirled by.

"Now, it is my privilege," said she, "to go into the parlors and help entertain the veterans' families."

"As I understood Fitzallan, I am still on escort duty."

"Ours is a feminine committee; but as we shall be here all the afternoon, I might introduce you to the whole—"

"Boiling, I hope you were not going to say. I am a timid man—a very timid man. More than one woman at a time alarms me greatly."

"Well, here is one disengaged."

She presented him to the gladsome sponsor in rose and white, who, after a moment of appraisal, bent her battery of rippling laughs and coquettish wiles upon him and bore him off.

Some hours after, as Lucy, in course of hospitable duties, crossed a dim and distant corridor, she beheld the New Yorker, his passive hand encircled by the sponsor's, while various impatient youths stood about awaiting their turn. She might have thought he had not seen her, but later he strolled up to her in the parlor and observed:

"After my allusion to my morbid timidity, I feared you might misunderstand that little tableau in the hall."

"Oh, I think one who ran might read."

"Pardon me, it was she that sat still who was to do that. She claimed to be able to read any one's thoughts after holding his hand for two minutes. Mine must have displeased her, for after only one minute she said rather pettishly, 'Oh, what are you thinking of, anyhow?' and I replied, 'That when you give me back my hand I will go and have a quiet smoke.'"

"It was your quite unmoved countenance that amused me," said the girl.

"That is the kind of countenance that I have," he assured her, earnestly. "It is very much attached to me. I can never induce it to leave me at all."

Their engagements kept the girl and her aunt at the hotel to dinner, and the New Yorker happened to be seated at a long table near them whose other guests were evidently detained elsewhere. After a course or two, during which his errant glances proclaimed his wishes, he resolutely moved over to them, seating himself beside Lucy.

"I will not," he declared, "remain alone at that great table, like the father of a family waiting for his family to assemble. Have you ever," persuasively, "enjoyed a progressive dinner? I assure you it is quite nice when you get accustomed to it. I see that I am a course ahead, but I do not intend to duplicate."

The next day the New Yorker passed in an unattached and perfunctory sort of way, listening to the strains of "Dixie," evading hospitable acquaintances, viewing the crowds hurry hither and thither and jostle each other in theatre and hall, and all the while his eyes alert for a tip-tilted hat with snowy plumes framing a face which yet he could not have described. Its owner, intent at present on indoor cares for the veterans, he never saw until that evening at a dinner at the Fitzallan's. And then he was allotted to the pink-and-white sponsor, and Lucy at his other side was monopolized by Rob Fitzallan. So, as needs must under certain circumstances, he gave himself with an appearance of serenity to the nods and becks and wreathed smiles of his siren from the Mississippi, who urged him to spend the ensuing Summer at the White Sulphur and tempted him by recounting without undue reserve her easy triumphs over young and old there. If corroborative testimony were needed, it was furnished in the half-paternal, wholly admiring way in which, after dinner, numerous gallant veterans suspended all rational talk to crowd around her with their homage. This gave the New Yorker at last his chance to lure his other neighbor on to the wide piazza, whence could be seen dimly discerned white-gowned forms wandering through the park and the waters of the bay waving and sparkling under the starlight.

"Out here," said he, "I feel a little safer from two dangers: the wrath of my host for what seems base ingratitude after much kind attention on his part, and the necessity—which was fast undermining my constitution—of explaining my jokes to that very pretty girl. When she commented on the fact of my eyes being gray, I ventured to tell her, out of 'The Lark,' that they were prematurely so; and she said, 'You must mean your hair.' And in a story where a restaurant and a fatal card figures she persisted in supposing it to be the menu card, and I had not the heart to undeceive her."

A party of lads with tinkling mandolins passed and saluted the girl where she leaned in pale draperies. Faintly the night air bore to them in gusts the sound of a distant band serenading. From some neighboring home a male quartette began to sing in rich harmonies.

"I carry away," he went on, "an impression that this is a place whose people neither toil nor spin, but talk and make music and wander about in the starlight."

She laughed a little. "This is Reunion Week. You should see us on work days. I have worked even to-day and am tired, but am so glad to hear the week has been a success and the old heroes are all content. So we are content, too."

"You have reason to be. If numbers, arms and resources gave us of the North a temporary victory years ago, yet Southern courtesy, grace and charming hospitality have been gaining victories ever since."

With such evident sincerity was this spoken that she said as simply, "I must thank you, for the South."

"And I must thank you for—well, it was a mere whim, my coming over. I have never been to a reunion before, North or South, and was inclined to believe them, perhaps, a mistake. Now I think they have but one defect. They are too infrequent. The reunion fever is upon me. I cannot wait a whole year for another. If I should come again soon and often, would you object to such minor reunions?"

"We should always be glad to see you."

"What does 'we' mean?"—daringly and coming somewhat closer. "Unless you are royalty or an editor, you have only the right to say 'I.'"

"Oh," airily, though her eyelids drooped a little, "you objected once to the Southern accent, and now it is the diction."

"I assure you," he said, "I am perilously near to believing something in the South absolutely perfect."

RECITATIONS AND HOW TO RECITE.—This pamphlet (already in its second edition) consists of a large collection of famous and favorite recitations, and also includes novelties in the way of dialogues and monologues sure to meet general approval. It is an eminently satisfactory work from which to choose recitations. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

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THE BUTTERICK PUBLISHING Co. (Limited).

COLLEGE NEWS

BY CAROLYN HALSTED.

COMING EVENTS.

September sees the college world once again in working trim, with everybody refreshed by the long vacation and eager for the fray. Several of the colleges will reopen under new leadership, for rumor says that Barnard is to have a second dean, the first official one, Miss Emily James Smith, having laid aside her scholastic duties for matrimony. With her husband, Mr. George Haven Putnam, the New York publisher, she has spent the Summer abroad.

As president of Wellesley College Miss Caroline Hazard, of Peace Dale, Rhode Island, comes to fill the chief office held since 1894 with signal success by Mrs. Julia J. Irvine, whose resignation has brought sincere regret. Under Mrs. Irvine's wise guidance the college has witnessed many improvements, including the transition from curriculum largely prescribed to one mainly elective, with advanced entrance requirements; the establishing of departments in applied mathematics, pedagogy and Biblical history, literature and interpretation; and the organizing into departments the former Schools of Art and Music. The administration of the money matters has been placed upon a strictly business basis, the domestic service system among the students has been abolished, and many other advances made.

Miss Hazard, who is forty-two years of age and in the zenith of her powers, enters her new career with a record for scholarly attainments and administrative ability. She comes from a well-known family, being a daughter of the late Rowland Hazard; and though not strictly a college-bred woman, she has taken advantage of the opportunities offered by Brown University. Her writings, too, have added to her reputation.

Wellesley is to commence the season with a new dean as well as president, as former Dean Margaret E. Stratton has a sabbatical leave, and Miss Katharine Coman, professor of economics, will assume her duties.

Vassar came very near having a new leader, but President Taylor was finally persuaded to remain; and great was the rejoicing thereat in Vassar circles, as his popularity extends far beyond the immediate classic halls. His staying has put fresh



STUDENT'S ROOM, BALTIMORE.

zest into alumnae efforts, and the forthcoming results are being watched with keen interest. Already the graduates have signi-

fied their intention of raising a million dollars to extend the work of the college, and the announcement that Mrs. Mary Morris Pratt of '80 and Mrs. Mary Thaw Thompson of '77 had presented a new chapel proved how immediate was the response to the call for action.

Mount Holyoke is joyful over the thought that the long-desired gymnasium is so soon to be an accomplished fact. It will be a handsome edifice standing between Porter and Wilder Halls, equipped with all the most improved appliances.

Smith has more students than any of the other woman's colleges and finds it hard to keep pace with them in the way of accommodations. Beside the new chemistry building and Seelye Hall that is to be devoted to recitations a new dormitory will be built, and two smaller houses recently purchased have been put in order for occupation this Autumn.

In the Far West the Leland Stanford, Jr., University, whose long name is being more and more abbreviated to simply Stanford University—is rapidly adding to its structures, the chapel, which will cost \$275,000, promising to be without a rival in California as regards beauty. The new library and its neighbor, Assembly Hall, are two of the six buildings of the façade and have only lately reached completion. Two others will be devoted to botany, physiology, geology, zoölogy and entomology, while economics, history, English, philosophy, education and psychology will occupy the remaining two.



CORRECT COOKERY.

An innovation in the movement toward the higher education for women is about to take form in a Catholic college to be named Trinity College and to serve as an annex to the Catholic University in Washington, D. C. It will be under the management of the Sisters of Our Lady of Namur. Forty acres of ground have been secured near the University, and the evident enthusiasm in all quarters bids fair to make the project an accomplished fact of the near future.

Oberlin College has been enlarged by the gift of a fine chemical laboratory. From the number of new college structures devoted to this branch it might be inferred that the sciences were growing in popularity.

The Women's College of Brown University, Providence, Rhode Island, is to open with increasing signs of the marvellous growth of this annex, now an integral part of Brown. It is only three years ago that it became established on this equal footing; before that all instruction given to women by the University authorities was unofficial. Its beauti-

ful appearance is a result of the

ful building, Pembroke Hall, was erected through the labors of the Rhode Island Society for the Collegiate Education of Women.

Wells is another one of the colleges which will have a new science building, this time to be devoted to physics as well as chemistry.

This is about the time that the fellowship and scholarship girls are beginning to plan and prepare for study and research. The facilities of the different seats of learning in respect to opportunities for scholarly young women are continually being enlarged, but even yet do not begin to meet the demand. Bryn Mawr is rich in resident and foreign fellowships, in graduate and travelling scholarships and in undergraduate scholarships. A new fund for this benevolent purpose has been donated by Miss Maria Hopper, of Philadelphia, whose father was the noted lawyer Edward Hopper of the Quaker City. The present of \$10,000 is without restrictions. Many of the graduate fellowships and scholarships are open to competition from graduates of other institutions beside Bryn Mawr, a noticeable number of them this year being the reward of Vassar alumnae.

Barnard has four new scholarships, making in all now thirty-nine—twenty-seven endowed and twelve furnished by the Students' Committee. This seems a good supply for so young a college, but as the new freshman class is fifty per cent. larger than last year's, the applications for aid have increased proportionately.

Mrs. Phebe A. Hearst is founding a museum for the University of California. This simple, modest, altogether charming

and attractive woman has made herself one of the most generous educational benefactors of the age.

About four hundred and fifty colleges are now open to feminine students, and new ones are being contemplated, showing the steady onward trend of the higher education.

It is interesting to note the expenses to be paid at the different seats of learning by this season's undergraduate. All catalogues give the actual price of board and tuition—and usually laundry charges—but it is always safe to add from fifty to one hundred dollars for incidental matters such as club, fraternity and social life, church, charity and "fudges." This does not include books, clothing or travelling expenses. Inclusive of this extra one hundred, the minimum cost at Vassar is five hundred dollars, and at Wellesley and Smith the same; the Woman's College of Baltimore comes a little less—four hundred and seventy-five dollars; Mount Holyoke, three hundred and seventy; while at Radcliffe, where as yet there is no dormitory, five hundred and fifty to six hundred dollars is considered economical. At the University of Chicago three hundred and twenty-five dollars is the lowest rate, five hundred being considered liberal.

Here is a suggestion for money-making to the many poor but ambitious girls who are eager to gain funds to go to college. An enterprising young lady living in a university town tried the experiment of placing for sale in a drug-store a few boxes of "fudges" of her own make. Her success is proved by the fact that she now employs an assistant, is over-worked to fill her orders and is opening new agencies. "Fudges" are the chocolate bonbons supposed to have originated among Vassar girls. Other goodies may be made to yield the same profit.

BEATA—A ROMANCE OF EARLY CALIFORNIA.

By S. E. A. HIGGINS.

"Concepcion Arguello was my mother's aunt," said my pretty pupil one day. "Come and see us and we will show you some of her needle-work."

No second invitation was necessary, for I was fond of Miss Bella and her mother, to say nothing of my interest in one who had lived, loved and died so many years ago.

The time selected for my visit was propitious. The fog, which was only perceptible at the base of the mountains or as it drifted along the cañons, imparted an invigorating freshness to the air. The sea seemed at peace with the islands of the harbor slumbering upon its bosom. Occasional clouds tempered the sunshine and sent their shadows scurrying along the foothills. As I reached my destination I found at the gate the happy children gathered around their sister, whose supple fingers saddled a pet pony and tightened its girth—no uncommon accomplishment among a people who have ever excelled in horsemanship.

Mrs. Den received me cordially. She is the granddaughter of the first Commandant of the Presidio of California and niece of the lady whose sad but heroic history is the subject of this sketch. The hour, which passed all too quickly, was not entirely given to reminiscences, for, though the fire gleams in the dark, lustrous eyes of my friend as she speaks of her grandfather and she glories in the breeding and piety of her honored ancestry, yet she is a devoted mother and the necessities of practical education, of accomplishments, of everything pertaining to the higher culture and real welfare of her family are ever things of absorbing interest.

During the absence of the daughters who have been bidden to bring the cherished heirlooms which I so much desire to see, my thoughtful hostess presents for my refreshment a pomelo, or grape fruit, somewhat rare here but highly prized in Mexico.

First among the things exhibited I examine the prayer-book which was once the property of my heroine; and this is the mantilla, once so radiantly white, still soft and sheer. Its folds drape artistically, while the embroidered leaves and flowers in old-time satin stitch filled in with fascinating point lace would be the envy of many an accomplished needle artist of to-day.

I wonder as I take the dainty fabric in my hands, priceless because the work of one whose name is connected with the history of our beloved State, if the fair seamstress intended it as a

part of her wedding trousseau and if she began it while listening to the whispered words of love and tenderness breathed by her Russian suitor. Can we not fancy the sweet hopes woven in the outset, and the heartaches that attended her industrious efforts as months grew into years and years rounded into decades and yet the loved one loitered? Do we not see her lifting her eyes seaward and intently gazing thereon, lest haply some returning sail might show on the distant horizon and bring relief to her suspense? Did she while away the weary waiting in taking these infinitesimal stitches, and as she evolved the intricate pattern did she measure the passing hours until her lover's return by the progress made week by week toward the completion of the beautiful garment?

Here, too, is the bead-bag, also her work. Does it not recall the days of our foremothers, bringing recollections of rosemary and lavender? The days when Aunt Elizabeth took her sewing or knitting and "stayed to tea"? O those deft fingers and their wondrous skill which have left such traces of their patient employment! We weave a chaplet to their memory in the inmost shrine of our hearts.

From the treasure house of family tradition, from the records of Church and State shall we gather more minutely the story of this life that it may be written for reference and remembrance? *

From the Argonauts who came to our inviting shores in the early part of the century the name of Von Resanoff, although Chamberlain of the Emperor of Russia, would have passed into oblivion save for its association with that of Concepcion Arguello. He was returning from an embassy to Japan, having under instructions from the Russian Court inspected all the possessions of the Russian-American Fur Company, comprising those of the Northern Asiatic and the Northwestern American Coast. He had, also, failed to secure an entrance into the Columbia River, and therefore extended his voyage southward, anchoring in May, 1807, in the port of San Francisco. As he desired to purchase supplies for Sitka and also to lay the foundations of a regular intercourse between America and the California settle-

* 1. Bancroft's Histories. 2. *Historical Reminiscences of One Hundred Years Ago*, compiled by Mary Graham for the Centennial Exposition at Philadelphia, 1876. 3. Mrs. N. C. Den of Santa Barbara—née Isabel Arguello—and Miss Manuela Cota, also of Santa Barbara.

ments, he immediately sought the Commandant of the Presidio, Don Jose Dario Arguello, and began negotiations for the establishment of permanent friendly relations.

In the society of the Commandant's lovely daughter, Maria de la Concepcion Arguello, the foreign Ambassador soon found other attractions than those pertaining to his diplomatic duties. "Amiable in manner, artless and beautiful," she won an admiration that ripened into love. His affection was reciprocated, and they took sweet counsel together. Individual interests, in this instance, were not considered inimical to the affairs of the state, but rather hastened such deliberations to a speedy conclusion.

On account of differences in religion there could not be an immediate marriage, and the Chamberlain must consult his imperial master at St. Petersburg and also secure the approval of the Sovereign of Spain before the wedding ceremony could be performed. So Von Resanoff, with fond and tender adieus, sailed away, the proud bearer of a two-fold proposition which was expected to cement the bonds of friendship between the Russian Colonies and these far-away new settlements. His contemplated alliance with the charming daughter of the Commandant was an inducement of no slight significance.

Alas! he never returned. He was killed by a fall from a horse while on his way from Siberia to St. Petersburg. Bret Harte in his pathetic poem (which should immortalize the story and himself) thus depicts the weary watching and waiting of the sweetheart whose fidelity never faltered, but ever continued steadfast:

"Long beside the deep embrasures where the brazen cannons are,
Did they wait the promised bridegroom and the coming of the Czar.

* * *

"So each year the seasons shifted, wet and warm and drear and dry,
Half a year of clouds and flowers, half a year of dust and sky;

Still it brought no ship nor message, brought no tidings, ill or meet,
For the statesmanlike Commander, for the daughter fair and sweet.

* * *

"Every day some hope was kindled, flickered, faded and went out.

* * *

— "with patient mien

The Commander and his daughter each took up the dull routine.
Each took up the petty duties of a life apart and lone,
Till the slow years wrought a message in its dreary monotone."

How passed the interval since the woman's heart acknowledged the destruction of her hopes? It is said that once convinced of the death of Von Resanoff she never alluded to her disappointment. Strong in the integrity of her nature and in the depths of her affection, she also possessed unflinching resolution. If her anticipations for life had been rudely shattered, she would at least find content in contributing to the well-being of others and devote herself to the instruction of youth and the comfort of those in sorrow. She joined the Third Order of the Franciscans, who were bound by no vows and were not required to relinquish their usual avocations. Because of their grey robes they were called the Grey Friars.

History records that she came about this time to Santa Barbara and that later there occurred a little break in the monotony of her life by a sojourn in the City of Mexico, but she pined for her native home and was allowed to return to her family.

And now we learn that she had made her life so much a benediction to others that the people called her Beata—one who blesses others, whose religion is practical as well as spiritual.

Forty years after the Russian Eagle flew northward upon leaving California, St. George's Cross was lifted in Monterey. The citadel was illuminated and decorated in honor of Sir George Simpson, an English baronet, a distinguished traveller and also Governor-in-Chief of the Hudson Bay Company's territories. Amid the gayeties given in his honor some one spoke of Von Resanoff. The baronet checked the thoughtless speech with, "Speak no ill of him, I pray. He died, poor fellow, forty years ago this day," adding, they say, "He left a sweetheart; lives she yet?" Can you feel the hush and see the embarrassment that fell upon the assembled guests as Concepcion Arguello

quietly arose in their midst and, drawing her nun's attire still more closely around her, broke the painful silence with, "Pardon, Señor, she died, too!"

The noted traveller afterward visited Santa Barbara and met the lady more intimately at a dinner party given by Capt. John Wilson, and thus testified: "Notwithstanding her conventional costume and the ravages of an interval of time which had tripled her years we could still discover in her face, figure and in her manner and conversation the remains of those charms which had won Von Resanoff's devoted love and the enthusiastic admiration of Langdshof."

When the Right Reverend Bishop Alemany preached at Santa Barbara soon after his advent upon this coast, in 1850, Beata, long a religious in spirit, eagerly expressed her desire to enter a convent as soon as one should be established. In accordance with this request she took the vows of a nun (being the first to

do so on these Western shores) at the new convent in Monterey, April 11, 1851. As a novitiate she was robed in white serge, with the white veil, and received the name of Sister Maria Dominica. The following year she assumed the black veil with its perpetual obligations.

In 1853 the quiet of her retirement was somewhat broken by the removal of the convent to Benicia, where, December 2, 1857, at the age of sixty-six, this noble life terminated. On Christmas Eve, with solemn and sacred ceremonies, she was borne away to the rest which she had so thoroughly earned.

Rare are the footprints of the saintly devotee upon which the children of the present day may cast a tender glance of appreciation. Her birth is recorded February 11, 1791, in the archives of the Mission Dolores in San Francisco. There are a few of the old houses still extant that were hallowed by her presence and ministrations, and in the cemetery of the "Monastery of Saint Catherine," at Benicia, California, there is a simple brown-stone cross which marks her grave, bearing this inscription:

SISTER MARIA DOMINICA

O. S. D.



MANTILLA AND BEAD-BAG OF CONCEPCION ARGUELLA. HER OWN WORK.

THE ART OF KNITTING.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
 p.—Purl or, as it is often called, seam.
 pl.—Plain knitting.
 n.—Narrow.
 k 2 to.—Knit 2 together. Same as n.
 th o or o.—Throw the thread over the needle.
 Make one.—Make a stitch 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, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED TIDY.

FIGURE No. 1.—For each square of center cast on 4 stitches.

First row.—Sl 1, k 1, o, k 2.
Second row and all even rows, plain, except that you make 2 stitches of "o 2," each time.
Third row.—Sl 1, k 1, o, k 1, o, k 2.
Fifth row.—Sl 1, k 1, o, k 3, o, k 2.
Seventh row.—Sl 1, k 1, o, k 5, o, k 2.
Ninth row.—Sl 1, k 1, o, k 7, o, k 2.
Eleventh row.—Sl 1, k 1, o, k 3, n, o, k 4, o, k 2.
Thirteenth row.—Sl 1, k 1, o, k 3, n, o, k 1, o, n, k 3, o, k 2.
Fifteenth row.—Sl 1, k 1, o, k 3, n, o, k 3, o, n, k 3, o, k 2.
Seventeenth row.—Sl 1, k 1, o, k 3, n, o, k 5, o, n, k 3, o, k 2.
Nineteenth row.—Sl 1, k 1, o, k 3, n, o, k 2, n, o 2, k 3, o, n, k 3, o, k 2.
Twenty-first row.—Sl 1, k 1, o, k 3, n, o, k 10, o, n, k 3, o, k 2.
Twenty-third row.—Sl 1, k 1, o, k 3, n, o, k 1, n, o 2, n, k 2, n, o 2, n, k 1, o, n, k 3, o, k 2.
Twenty-fifth row.—Sl 1, k 1, o, k 3, n, o, k 5, n, o, n, k 5, o, n, k 3, o, k 2.
Twenty-seventh row.—Sl 1, k 1, o, k 3, n, o, k 1, n, o 2, n, n, o, k 1, o, n, n, o 2, n, k 1, o, n, k 3, o, k 2.
Twenty-ninth row.—Sl 1, k 1, o, k 3, n, o, k 5, n, o, k 3, o, n, k 5, o, n, k 3, o, k 2.
Thirty-first row.—Sl 1, k 1, o, k 3, n, o, k 1, n, o 2, n, n, o, k 5, o, n, n, o 2, n, k 1, o, n, k 3, o, k 2.
Thirty-third row.—Sl 1, k 1, o, k 3, n, o, k 5, n, o, k 7, o, n, k 5, o, n, k 3, o, k 2.
Thirty-fifth row.—Sl 1, k 1, o, k 3, n, o, k 1, n, o 2, n, n, o, k 3, n, o 2, k 4, o, n, n, o 2, n, k 1, o, n, k 3, o, k 2.
Thirty-seventh row.—Sl 1, k 1, o, k 3, n, o, k 5, n, o, k 2, n, o 2, n, n, o 2, n, k 2, o, n, k 5, o, n, k 3, o, k 2.
Thirty-ninth row.—Sl 1, k 1, o, k 3, n, o, k 1, n, o 2, n, n, o, k 5, n, o 2, n, k 5, o, n, n, o 2, n, k 1, o, n, k 3, o, k 2.
Forty-first row.—Sl 1, k 1, o, k 6, o, n, k 5, o, n, k 1, n, o 2, n, o 2, n, k 1, n, o, k 5, n, o, k 6, o, k 2.
Forty-third row.—Sl 1, k 1, o, k 8, o, n, n, o 2, n, k 1, o, n, k 2, n, o 2, n, k 2, n, o, k 1, n, o 2, n, n, o, k 8, o, k 2.
Forty-fifth row.—Sl 1, k 1, o, k 10, o, n, k 5, o, n, k 6, n, o, k 5, n, o, k 10, o, k 2.
Forty-seventh row.—Sl 1, k 1, o, k 12, o, n, n, o 2, n, k 1, o, n, k 1, n, k 1, n, o, k 1, n, o 2, n, n, o, k 12, o, k 2.
Forty-ninth row.—Sl 1, k 1, o, k 14, o, n, k 5, o, n, k 1, n, o, k 5, n, o, k 14, o, k 2.
Fifty-first row.—Sl 1, k 1, o, k 16, o, n, n, o 2, n, k 1, o, k 3 to., o, k 1, n, o 2, n, n, o, k 16, o, k 2.

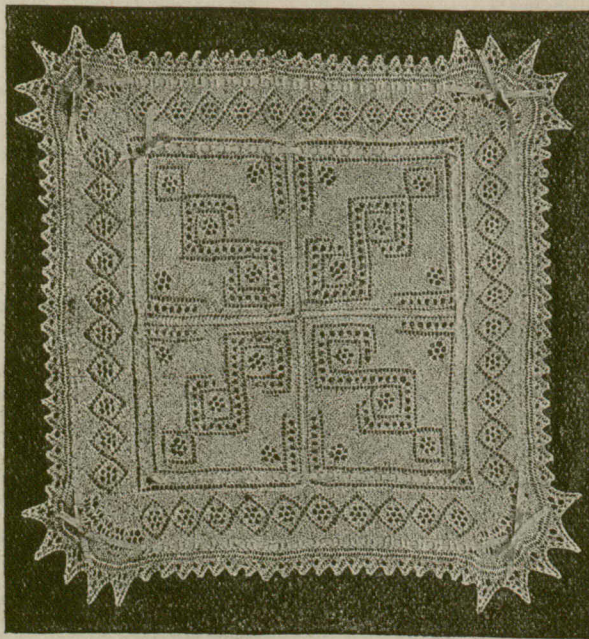


FIGURE NO. 1.—KNITTED TIDY.

Fifty-third row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 11, o, n, k 5, o, n, k 17, o, n, n, o 2, n, k 1, o, k 2.

Fifty-fifth row.—Sl 1, k 1, o, k 5, n, o, k 13, o, n, n, o 2, n, k 1, o, n, k 17, o, n, k 5, o, k 2.

Fifty-seventh row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 15, o, n, k 5, o, n, k 17, o, n, n, o 2, n, k 1, o, k 2.

Fifty-ninth row.—Sl 1, k 1, o, k 5, n, o, k 17, o, n, n, o 2, n, k 1, o, n, k 17, o, n, k 5, o, k 2.

Sixty-first row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 19, o, n, k 5, o, n, k 17, o, n, n, o 2, n, k 1, o, k 2.

Sixty-third row.—Sl 1, k 1, o, k 5, n, o, k 21, o, n, n, o 2, n, k 1, o, n, k 17, o, n, k 5, o, k 2.

Sixty-fifth row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 23, o, n, k 5, o, n, k 17, o, n, n, o 2, n, k 1, o, k 2.

Sixty-seventh row.—Sl 1, k 1, o, k 5, n, o, k 25, o, n, n, o 2, n, k 1, o, n, k 17, o, n, k 5, o, k 2.

Sixty-ninth row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 17, n, o, k 5, n, o, k 1, o, n, k 5, o, n, k 17, o, n, n, o 2, n, k 1, o, k 2.

Seventy-first row.—Sl 1, k 1, o, k 5, n, o, k 17, n, o, k 1, n, o 2, n, n, o, k 3, o, n, n, o 2, n, k 1, o, n, k 17, o, n, k 5, o, k 2.

Seventy-third row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 17, n, o, k 5, n, o, k 5, o, n, k 5, o, n, k 17, o, n, n, o 2, n, k 1, o, k 2.

Seventy-fifth row.—Sl 1, k 1, o, k 5, n, o, k 17, n, o, k 1, n, o 2, n, n, o, k 7, o, n, n, o 2, n, k 1, o, n, k 17, o, n, k 5, o, k 2.

Seventy-seventh row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 3, n, o 2, n, k 10, n, o, k 5, n, o, k 3, n, o 2, k 4, o, n, k 5, o, n, k 10, n, o 2, n, k 3, o, n, n, o 2, n, k 1, o, k 2.

Seventy-ninth row.—Sl 1, k 1, o, k 5, n, o, k 2, n, o 2, n, n, o 2, n, o, k 1, n, o 2, n, n, o, k 2, n, o 2, n, n, o 2, n, k 1, o, n, k 7, n, o 2, n, n, o 2, n, k 2, o, n, k 5, o, k 2.

Eighty-first row.—Sl 1, k 1, o, k 1, n, o 2, n, n, o, k 5, n, o 2, n, k 8, n, o, k 5, n, o, k 5, n, o 2, n, k 5, o, n, k 5, o, n, k 8, n, o 2, n, k 5, o, n, n, o 2, n, k 1, o, k 2. The square is now half done and there should be 86 stitches. In working the second half decrease as directed in the following rows to perfect the pattern and square:

First row of Second Half of Square.—Sl 1, n, o, n, k 5, o, n, k 1, n, o 2, n, n, o 2, n, k 8, o, n, n, o 2, n, k 1, o, n, k 1, n, o 2, n, n, o 2, n, k 1, n, o, k 1, n, o 2, n, o, k 8, n, o 2, n, k 1, n, o, k 5, n, o, n, k 1. Second and all even rows, plain.

Third row.—Sl 1, n, o, n, o 2, n, k 2, n, o 2, n, k 11, o, n, k 5, o, n, k 2, n, o 2, n, k 2, n, o, k 5, n, o, k 11, n, o 2, n, k 2, n, o, k 1, n, o 2, n, n, o, n, k 1.

Fifth row.—Sl 1, n, o, n, k 5, o, n, k 17, o, n, n, o 2, n, k 1, o, n, k 6, n, o, k 1, n, o 2, n, n, o, k 17, n, o, k 5, n, o, n, k 1.

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Seventh row.—Sl 1, n, o, n, o, 2, n, k 1, o, n, k 17, o, n, k 5, o, n, k 1, n, k 1, n, o, k 5, n, o, k 17, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Ninth row.—Sl 1, n, o, n, k 5, o, n, k 17, o, n, n, o, 2, n, k 1, o, n, k 1, n, o, k 1, n, o, 2, n, n, o, k 17, n, o, k 5, n, o, n, k 1.

Eleventh row.—Sl 1, n, o, n, o, 2, n, k 1, o, n, k 17, o, n, k 5, o, k 3 to., o, k 5, n, o, k 17, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Thirteenth row.—Sl 1, n, o, n, k 5, o, n, k 17, o, n, n, o, 2, n, k 1, o, n, n, o, 2, n, n, o, k 17, n, o, k 5, n, o, n, k 1.

Fifteenth row.—Sl 1, n, o, n, o, 2, n, k 1, o, n, k 17, o, n, k 9, n, o, k 17, o, k 1, n, o, 2, n, n, o, n, k 1.

Seventeenth row.—Sl 1, n, o, n, k 5, o, n, k 17, o, n, n, o, 2, n, k 1, o, 2, n, n, o, k 17, n, o, k 5, n, o, n, k 1.

Nineteenth row.—Sl 1, n, o, n, o, 2, n, k 1, o, n, k 17, o, n, k 6, n, o, k 17, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Twenty-first row.—Sl 1, n, o, n, k 5, o, n, k 17, o, n, n, o, 2, n, n, o, k 17, n, o, k 5, n, o, n, k 1.

Twenty-third row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 17, o, n, k 2, n, o, k 17, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Twenty-fifth row.—Sl 1, n, o, n, k 5, o, n, k 17, o, n, n, bind one over, o, k 17, n, o, k 5, n, o, n, k 1.

Twenty-seventh row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 17, o, n, k 16, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Twenty-ninth row.—Sl 1, n, o, n, k 5, o, n, k 14, n, o, k 1, o, n, k 14, n, o, k 5, n, o, n, k 1.

Thirty-first row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 12, n, o, k 3, o, n, k 12, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Thirty-third row.—Sl 1, n, o, n, k 5, o, n, k 10, n, o, k 5, o, n, k 10, n, o, k 5, n, o, n, k 1.

Thirty-fifth row.—Sl 1, n, o, n, o, 2, n, k 1, o, n, k 8, n, o, k 7, o, n, k 8, o, k 1, n, o, 2, n, n, o, n, k 1.

Thirty-seventh row.—Sl 1, n, o, n, k 5, o, n, k 6, n, o, k 3, n, o, 2, k 4, o, n, k 6, n, o, k 5, n, o, n, k 1.

Thirty-ninth row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 4, n, o, k 2, n, o, 2, n, n, o, 2, n, k 2, o, n, k 4, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Forty-first row.—Sl 1, n, o, n, k 5, o, n, k 2, n, o, k 5, n, o, 2, n, k 5, o, n, k 2, n, o, k 5, n, o, n, k 1.

Forty-third row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 3, o, n, k 1, n, o, 2, n, n, o, 2, n, k 1, n, o, k 3, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Forty-fifth row.—Sl 1, n, o, n, k 5, o, n, k 3, o, n, k 2, n, o, 2, n, k 2, n, o, k 3, n, o, k 5, n, o, n, k 1.

Forty-seventh row.—Sl 1, n, o, n, o, 2, n, k 1, o, n, k 3, o, n, k 6, n, o, k 3, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Forty-ninth row.—Sl 1, n, o, n, k 5, o, n, k 3, o, n, k 1, n, k 1, n, o, k 3, n, o, k 5, n, o, n, k 1.

Fifty-first row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 3, o, n, k 1, n, o, k 3, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Fifty-third row.—Sl 1, n, o, n, k 5, o, n, k 3, o, k 3 to., o, k 3, n, o, k 5, n, o, n, k 1.

Fifty-fifth row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 3, o, n, k 2, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Fifty-seventh row.—Sl 1, n, o, n, k 5, o, n, k 5, n, o, k 5, n, o, n, k 1.

Fifty-ninth row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, n, k 3, n, o, k 1, n, o, 2, n, n, o, n, k 1.

Sixty-first row.—Sl 1, n, o, n, k 5, o, n, k 1, n, o, k 5, n, o, n, k 1.

Sixty-third row.—Sl 1, n, o, n, n, o, 2, n, k 1, o, k 3 to., o, k 1, n, o, 2, n, n, o, n, k 1.

Sixty-fifth row.—Sl 1, n, o, n, k 5, o, n, k 4, n, o, n, k 1.

Sixty-seventh row.—Sl 1, n, o, n, n, o, 2, n, k 1, n, o, 2, n, n, o, n, k 1.

Sixty-ninth row.—Sl 1, n, o, n, k 7, n, o, n, k 1.

Seventy-first row.—Sl 1, n, o, n, k 1, n, o, 2, n, n, o, n, k 1.

Seventy-third row.—Sl 1, n, o, n, k 3, n, o, n, k 1.

Seventy-fifth row.—Sl 1, n, o, n, k 1, n, o, n, k 1.

Seventy-seventh row.—Sl 1, n, o, k 3 to., o, n, k 1.

Seventy-ninth row.—Sl 1, n, n, n.

Eightieth row.—Bind off 4.

Four squares are required, joined as shown in cut, and a border is added.

BORDER FOR TIDY.

Cast on 26 stitches.

First row.—Sl 1, k 7, o, n, k 7, n, o, 2, n, o, 2, p 2 to., k 1, o, k 2.

Second row.—Knit 4, o 2, p 2 to., k 2, p 1, k 18.

Third row.—Sl 1, k 5, n, o, k 1, o, n, k 10, o 2, p 2 to., k 2, o, k 2.

Fourth row.—Knit 5, o 2, p 2 to., k 21.

Fifth row.—Sl 1, k 4, n, o, k 3, o, n, k 5, n, o, 2, n, o, 2, p 2 to., k 3, o, k 2.

Sixth row.—Knit 6, o 2, p 2 to., k 2, p 1, k 18.

Seventh row.—Sl 1, k 3, n, o, k 5, o, n, k 8, o 2, p 2 to., k 4, o, k 2.

Eighth row.—Knit 7, o 2, p 2 to., k 21.

Ninth row.—Sl 1, k 2, n, o, k 2, n, o, 2, k 3, o, n, k 3, n, o, 2, n, o, 2, p 2 to., n, o, 2, n, k 1, o, k 2.

Tenth row.—Knit 6, p 1, k 1, o 2, p 2 to., k 2, p 1, k 10, p 1, k 8.

Eleventh row.—Sl 1, k 1, n, o, k 1, n, o, 2, n, n, o, 2, n, k 1, o, n, k 6, o 2, p 2 to., k 8.

Twelfth row.—Bind off 5, k 2, o 2, p 2 to., k 11, p 1, k 3, p 1, k 6.

Thirteenth row.—Sl 1, n, o, k 4, n, o, 2, n, k 4, o, n, k 1, n, o, 2, n, o, 2, p 2 to., k 1, o, k 2.

Fourteenth row.—Knit 4, o 2, p 2 to., k 2, p 1, k 10, p 1, k 8.

Fifteenth row.—Sl 1, k 2, o, n, n, o, 2, n, n, o, 2, n, n, o, k 7, o, 2, p 2 to., k 2, o, k 2.

Sixteenth row.—Knit 5, o 2, p 2 to., k 11, p 1, k 3, p 1, k 6.

Seventeenth row.—Sl 1, k 3, o, n, k 1, n, o, 2, n, k 1, n, o, k 4, n, o, 2, n, o, 2, p 2 to., k 3, o, k 2.

Eighteenth row.—Knit 6, o 2, p 2 to., k 2, p 1, k 10, p 1, k 8.

Nineteenth row.—Sl 1, k 4, o, n, k 4, n, o, k 9, o 2, p 2 to., k 4, o, k 2.

Twentieth row.—Knit 7, o 2, p 2 to., k 12, n, k 8.

Twenty-first row.—Sl 1, k 5, o, n, k 1, n, o, k 6, n, o, 2, n, o, 2, p 2 to., n, o, 2, n, k 1, o, k 2.

Twenty-second row.—Knit 6, p 1, k 1, o 2, p 2 to., k 2, p 1, k 18.

Twenty-third row.—Sl 1, k 6, o, k 3 to., o, k 11, o 2, p 2 to., k 8.

Twenty-fourth row.—Bind off 5, k 2, o 2, p 2 to., k 21.

Repeat for length required for sides of tidy.

For Corner with same stitches.—*First row.*—Sl 1, k 12, n, o, 2, n, k 4, o 2, p 2 to., k 1, o, k 2.

Second row.—Knit 4, o 2, p 2 to., k 6, p 1, k 12, leave 2, turn.

Third row.—Sl 1, k 8, n, o, 2, n, n, o, 2, n, k 2, o 2, p 2 to., k 2, o, k 2.

Fourth row.—Knit 5, o 2, p 2 to., k 4, p 1, k 3, p 1, k 8, leave 4.

Fifth row.—Sl 1, k 8, n, o, 2, n, k 4, o 2, p 2 to., k 3, o, k 2.

Sixth row.—Knit 6, o 2, p 2 to., k 6, p 1, k 8, leave 6.

Seventh row.—Sl 1, k 4, n, o, 2, n, n, o, 2, n, k 2, o 2, p 2 to., k 4, o, k 2.

Eighth row.—Knit 7, o 2, p 2 to., k 4, p 1, k 3, p 1, k 4, leave 8.

Ninth row.—Sl 1, k 4, n, o, 2, n, k 4, o 2, p 2 to., n, o, 2, n, k 1, o, k 2.

Tenth row.—Knit 6, p 1, k 1, o 2, p 2 to., k 6, p 1, k 4, leave 10.

Eleventh row.—Sl 1, k 10, o 2, p 2 to., k 6, o, k 2.

Twelfth row.—Knit 9, o 2, p 2 to., k 9, leave 12.

Thirteenth row.—Sl 1, k 8, o 2, p 2 to., n, o, 2, n, o, 2, n, k 1, o, k 2.

Fourteenth row.—Knit 6, p 1, k 2, p 1, k 1, o 2, p 2 to., k 7, leave 14.

Fifteenth row.—Sl 1, k 6, o 2, p 2 to., k 9, o, k 2.

Sixteenth row.—Knit 12, o 2, p 2 to., k 5, leave 16.

Seventeenth row.—Sl 1, k 4, o 2, p 2 to., k 1; o, n, 5 times; k 1.

Eighteenth row.—Knit 12, o 2, p 2 to., k 3, leave 18.

Nineteenth row.—Sl 1, k 2, o 2, p 2 to., k 12.

Twentieth row.—Bind off 9, k 2, o 2, p 2 to., k 21. Repeat, making five points for each corner. Join and sew around center. Decorate with ribbon as shown in cut.

STUDIES IN MODERN LACE-MAKING.—A handsomely finished pamphlet containing hundreds of illustrations of the newest designs in Modern Laces and the latest braids, cords, buttons, rings and ornaments used in making modern lace. Also a large collection of lace stitches, with charts, directions, etc., for the proper development of the work. A special feature is the presentation of the New Venetian Point and Modern Flemish Designs. Price 2s. (by post, 2s. 3d.) or 50 cents.

WOMEN'S CLUBS AND SOCIETIES: A new pamphlet containing a History of the Organized Club Movement and the general Federation of Clubs, the Many Departments of Social Science to which the energies of Club Women may be directed, and Instructions for Organizing a Club. The Patriotic, Social and Philanthropic Organizations are described, including with the descriptions Cuts of well-known Club Women. Price, 6d. (by post, 7½d.) or 15 Cents.



THE CLUB MOVEMENT IN GEORGIA.

In the South the growth of the club spirit has been very slow, and the women's club up to five years ago was a very rare thing.



MRS. REBECCA DOUGLAS LOWE.

Outside of New Orleans there was hardly such a thing known. Georgia, however, has taken up the lead in this movement, as she has in most movements since the Civil War. The women of Georgia are very progressive, bright and clever, and when once convinced that they were a little behind the times in club matters and that women's clubs are real factors in modern progress, they came to the front nobly. And to-day Georgia furnishes the leader of the entire club movement of America. With the exception of The Woman's Press Club of Georgia there was hardly a club known in that State until 1895, the year of the Exposition. During that great Fair there was an efficient board of women directors who built a woman's building and collected fine exhibits of woman's handiwork from nearly every State in the Union. It was this touch from the outside world of their Northern and Western sisters that awoke the Georgia women to the need of a woman's club. The General Federation of Women's Clubs collected a council of club presidents at Atlanta that Autumn, and this meeting was held in connection with the Woman's Congresses of the Exposition. Mrs. Julia Ward Howe was present, as was also Mrs. Henrotin, the then President of the G. F. W. C., and many other notable women of the North.

It was during one of these meetings that Mrs. William P. Lowe became enthused on the subject of a woman's club, and before the session was over she left the room and gathered some of the prominent women of Atlanta around her in the corridor of the woman's building and proposed forming a woman's club in Atlanta. All present promptly agreed to join it, and before night a call was issued and the visiting club women from the North were invited to attend and help form the club; thus the Atlanta Woman's Club sprang into being almost in a single night, and Mrs. Lowe was made the first president. Although Mrs. Lowe had had no previous training in club life, she proved a model president for a large club, and her wonderful executive ability was shown in the organization and management of this club to such an extent that other towns in Georgia soon emulated Atlanta.

The Atlanta women were not content, however, with having a club all by themselves. It was not long before they decided to have a State Federation, and Mrs. Lowe took the initiative in this just a year after the formation of the Atlanta Woman's Club. When the first annual meeting was called, in November, 1897, there were twenty-five clubs in the State Federation, with eight hundred members. The Federation had already mapped out as its work library extension, club reciprocity and education; it immediately went to work for co-education in the State University at Athens and worked directly through the Georgia Legislature; it also sought to improve the laws for youthful criminals, and has accomplished wonders in providing educational facilities in the rural districts. Mrs. Lowe was the first president of the Georgia Federation and continued in the office until she was elected at Denver last year as president of the General Federation.

The club movement has spread wonderfully since that meeting. It seems as if every individual member of each club in the Federation felt it her imperative duty to carry out the principles of the Federation by doing the work among the schools and among the people which lies nearest to her hand. Surely there can be no better way of accomplishing good results than that taken by the Rome Woman's Club. This club, which numbers only about twenty-five members, was one of the first in the Georgia Federation, and every member is as active as though the success of the whole club depended upon her. This club has charge of a Charity Hospital which is situated in Rome and which has as fine an operating room as there is in the South. Here are kept three or four trained nurses from a New York training school, some of whom are sent out into the town to earn money to support those who attend to the poor in the hospital. The club, of course, puts all its money into the hospital, but it also supports a free kindergarten in the cotton factory districts which the members attend to personally, having no funds to hire teachers. This club also established an official organ known as *The Rome Georgian*, which has since become the organ of the State Federation. The Club department was for some time conducted by Mrs. Lindsay Johnson, who showed executive ability second only to that of Mrs. Lowe; she was, in fact, first vice-president of the State Federation under Mrs. Lowe, and when the latter was elected to the first place in the country—National President—and resigned the State office, Mrs. Johnson was put in her place; this she still occupies, to the great satisfaction of Georgia women.

One of the most recent steps forward in Georgia is the forming of the City Federation at Atlanta. The president of the Atlanta Woman's Club, Mrs. W. P. Patillo, with the State President



MRS. J. LINDSAY JOHNSON.

agitated this subject for some time, believing that it would be one of the greatest benefits to the city of Atlanta to have such an

organization. The result was that some time in March five associates united themselves into a City Federation, with Mrs. Julius Brown as president and Mrs. Patillo as vice-president. Mrs. Lowe, the National President, assisted in the formation of the City Federation, and so did Mrs. J. K. Ottley, who has from the start been one of the foremost women in the Atlanta Club and is now State chairman of the correspondence committee of the national society. At the second meeting twenty clubs, representing two thousand women, were brought into the City Federation, and the affair was conducted with the greatest enthusiasm. Says Mrs. Johnson:

"From my seat I could see representatives from the Council of Jewish Women, the Hebrew Benevolent Society, President of

Manning Club, which, although non-sectarian, contains more Roman Catholics than members of other denominations; President of the Grand Army of the Republic, President of the Daughters of the Confederacy, and in addition literary and philanthropic associations. The thought came: You are grand women; you have laid down any prejudice which may have in former times existed and come here to unite in good works, through love of your city and from a wish to help others."

There are many more fine club women in Georgia whose names cannot be mentioned here, but it will readily be seen that with such a grand working body of women, so imbued with enthusiasm and so tactful and gracious in their work, the results of the club movement in Georgia can scarcely be estimated.

ART HANDICRAFTS OF AMERICAN WOMEN.

The recent exhibition of Arts and Crafts held in Minneapolis under the auspices of the Chalk and Chisel Club revealed some

a bold yet simple pattern is chosen in keeping with the character of the material and the use to which it is to be put. The



TURKISH COFFEE SET.

unique lines of work which have been taken up by the women of the United States within the past few years. The exhibit aroused much interest and enthusiasm and brought a wider appreciation of the value of the handicrafts.

The work in leather was one of the notable features of the exhibit. There were books hand-bound in the finest leather and ornamented with inlaid and gold-tooled patterns of original design. These were of particular interest, as they revealed a new and fascinating occupation for women. Miss Bulkley, of Missouri, has made a notable success in this line of work, and her books were greatly admired.

Chair seats of leather are not new in themselves, but the treatment given some of those shown, in carving and staining, was particularly artistic. A Flemish chair was exhibited by Mrs. Douglas, of St. Paul, with an original design in burnt-leather seat and back. Leather is very susceptible to artistic treatment and is easily handled; hence it commends itself to women art workers. A large cushion-cover was exhibited by Mrs. E. H. Center, of Chicago; it was decorated with a conventionalized peacock design stained in colors. The pattern was intricate and exacting, and the completed cover was a notable piece of artistic work.

A unique and effective use for leather has been discovered by Miss Louise C. Anderson, of Chicago, who makes a specialty of leather portières and curtains. The designs are stained, and

edges are finished with a slashed fringe. The large portières are made from four skins which are laced together with leather thongs. The effect is decidedly unique, and the portières are admirably adapted to club-room, den and studio purposes. This line of work suggests fascinating possibilities.

A handsome portière of more conventional style was exhibited by Miss Ida Burgess, also of Chicago. This was of a heavy fabric with a leather appliqué border on the four sides.

Book plates and designs for textiles and stained glass were also shown in great variety. The realm of cabinet work, too, has been invaded by a small army of workers, and the exhibit proved that whatever domain woman enters will bear the mark of her fineness of touch and quick perception of harmonies.

While many beautiful pieces of decorated china were exhibited, this line of work is not sufficiently novel to be of especial interest from the present point of view. The work of Mrs. Ruth Wilson Tice, of Minneapolis, is, however, so unique as to deserve particular mention. Mrs. Tice exhibited a Turkish coffee set of six pieces. The decorations are of rich enamels of Mrs. Tice's own manufacture, and the design, which is in raised Turkish characters, signifies, "The blessings of Allah." A native of the Orient who saw this set when it was on exhibition at Atlanta, and who read the inscriptions instantly, could scarcely be made to believe that any American woman possessed the necessary

skill and understanding or the patience to produce such a piece of work. Mrs. Tice's place in the realm of ceramics is unique and noteworthy.

Rather more difficult of manipulation than leather, but capable of quite as artistic treatment, are the metals such as copper and iron. Copper especially has been chosen as the object of woman's handiwork, and the exhibit showed some beautiful specimens of work. There were trays, bowls and trenchers, candlesticks and lamp-shades, all in artistic shapes, and many of them hammered in such a way as to bring out a lustrous iridescence of remarkable beauty. Among the most successful women workers in metals are Frances G. Higginson, of Winnetka, Illinois, and Mrs. Elizabeth Holbrook, of Minneapolis, Minn.

Eleanor E. Clapp, of Chicago, holds a unique place among women artisans. She has chosen the manufacture of original designs in jewelry as her special field of work. None of her patterns is duplicated and all are made by hand. She originates her designs and executes them herself. She makes use of a great variety of stones, of which those less generally known are peridots, almadines, chrysoprases, hyacinths, *lapis-lazuli* and obsidians. These and the more familiar stones are set in gold, silver or platinum. In many instances the stones are cut in the shape of leaves or petals and are mounted to form flowers or sprays. Many of her designs are adaptations of old Persian ornaments, and all have a character quite distinctive. A silver clasp which was displayed was of a chrysoprase set in silver in

Persian style, the letters on the pendants signifying "Friendship." A gentleman's scarf-pin bore an inscription meaning longevity, while a gentleman's ring held an almadine with a lion's head. Mrs. Clapp's work is of an unusual order, and so far as known her field has been invaded by no other woman.

In embroideries and textiles the most interesting work was shown by The Deerfield Society of Blue and White Needle-work. This society, of Deerfield, Mass., is formed of women who aim to revive the linen embroideries of the New England women of a century ago. The linens upon which they work are woven by women of the town, and the dyes used for the threads with which the linen is embroidered, the indigo blues and the "fantastic greens" are produced by the members of the society itself. A flax-wheel enclosing the letter D is the mark by which all work of this society may be recognized. The most prominent piece of work which the society exhibited was a door curtain, the design of which was derived from an ancient and interesting bedspread. This spread was worked by Mrs. Sarah Snell in 1770. Mrs. Snell was a descendant of John Alden, and a great-grandmother of William Cullen Bryant. The work of the Deerfield society is thus of interest from an historical as well as from an artistic standpoint.

The exhibition of these unique crafts, as a whole, was full of interest and demonstrated how rapidly the field of art work for women is broadening, and with what ability and enthusiasm they are entering upon it. JULIA DARROW COWLES.

THE NEWEST BOOKS.

From The Macmillan Company, New York:

Rose of Dutcher's Coolly, by Hamlin Garland.

The Maternity of Harriott Wicken, by Mrs. Henry Dudeney.

The Short-Line War, by Merwin-Webster.

Men's Tragedies, by R. V. Risley.

Social Phases of Education, by Samuel T. Dutton.

Bible Stories, edited by Richard G. Moulton.

The Vicar of Wakefield, by Oliver Goldsmith.

Hamlin Garland's *Rose of Dutcher's Coolly* is a book that smacks of the soil and greensward, as do all his stories. The hard and grinding life of people who live on Western farms is depicted with a true if not gentle pen. The story of the growth of Rose from her pagan childhood to the day of her marriage is an interesting one. Her life at the Madison University and later in Chicago, when she had "tired of the little petty things in the valley, the women who drove her crazy with their talk of butter and eggs and made-over bonnets," is the life of an ambitious young woman who wishes to see the world and shine in it. She has aspirations in various directions and finally decides that writing verses is her line; but she never succeeds to such an extent as to justify her in the reader's mind for the abandonment of her home and her dear old father. John Dutcher is a most lovable type of an old farmer, honest, gentle and simple-minded, whose heart is broken when he finds that he has educated his daughter away from him. He is dignified in his great grief and utters no word of reproach. The most unusual thing in the book is the *fin de siècle* letter which Warren Mason writes to Rose. It is not the letter of a man in love, though he asks her to marry him—or, rather, he gives her a chance to decide if she will marry him, for he really does not seem to know whether he wishes to marry her or not, though he tells her in the beginning that "this letter may be considered an offer of marriage." At least, he is honest, for he tells her he cannot promise to do all the things that would-be-husbands usually promise. "I do not promise to make you happy. . . . I cannot promise a home. . . . I cannot promise to conform to your ways, nor to bend to your wishes, though I will try to do so. . . . I cannot promise to be faithful to you until death, but I shall be faithful so long as I fill the relation of husband to you. . . . You are at liberty to cease your association with me at any time. . . . You are a human soul like myself, and I shall expect you to be free and as sovereign as I, to follow any profession or to do any work which pleases you. . . . My love for you must be taken largely for granted after it is once stated, for I regard the word 'love' as a jewel not to be carelessly tossed from hand to hand." Lives there a woman who would be satisfied to take a man's love "for granted?" No, no; it must be an oft-repeated tale. Any woman who could accept the conditions laid down in this letter

and marry the writer would certainly have no reason to complain whatever he did *not* do; but where would she find her happiness? Honesty is desirable even in courtship, but selfishness and brutality masquerading under the name of honesty are not pleasant things.

One of the strongest, most powerful stories of the life of a woman is that told in *The Maternity of Harriott Wicken*. One must feel the strength, while shrinking from the awful inexorableness of the fate which overtakes her. Harriott Wicken is a woman who carries in her blood the hereditary taint of several generations of degenerate ancestors. Never has the law of heredity been more strongly put: as a remorseless study the story has a horrible fascination. The reader suffers with the wretched victim and feels that she deserves a better fate than to beat her head against a dead stone wall in her efforts to stay the hand of Fate and to cheat Nature of her dues. The book, while it treats of a most disagreeable subject, is cleanly written and far removed from the realism of the modern kind. One cannot put the book down until he comes to the bitter end. It is insistent in its demand for the reader's keenest interest. One cannot help thanking Madam Dudeney for the skilful way in which she has handled a subject which is generally treated in such a manner as to become unreadable. "Thou shalt not transmit disease" is one of the commands of Science which we of the present day are feeling most acutely.

In *The Short-Line War* Merwin Webster presents a very clear and succinct account of the manner in which railroad stock is manipulated and tells how a road may be owned one hour by certain stockholders and the next by others. To particularize, the book tells the story of an attempt by the "C. & S. C." Ry., a trunk line from Chicago to the West, to seize illegally the "M. & T." (the short line), an important feeder to the larger road. The president of the "M. & T." is James Weeks, a typical product of the Middle West, who devotes all the resources of his rugged character to the defense of the short line. In spite of his seeming hardness and imperturbability there is a leaven of sentiment within his soul which blossoms into full fruitage in an unexpected manner. His action and his advice bring an incipient love affair to a crisis and help the course of true love to run smooth, even though the lady in question is the daughter of his bitterest enemy. The young man is the son of the only woman Weeks had ever loved, and the memory of his own disappointment was so keen that he was inspired to avert a similar catastrophe from the young people whom he had learned to love.

Mr. Risley has given us in *Men's Tragedies* nine essays in fictional form, for the reason, as he says, that life is but a realized fiction. He also prefaces the essays with the statement, "Few

men are capable of very great emotion. We are most of us rather flat—thank God.”—which at once settles the status of his heroes; that is, according to his theory. The author is mistaken in thinking that psychological tragedies happen only in German minds. To every human creature the loss of an ideal is more or less of a tragedy, or rather always a tragedy more or less intense according to the temperament and sex of the individual. The men of the Anglo-Saxon race are not metaphysical; they suffer and are silent, while the German who suffers analyzes every throb of anguish and ventilates the origin and cause of his misery and the manner in which he bears it, until his mental and spiritual condition is known of all men. It is a fact not to be gainsaid that men, as a rule, do not take love as seriously as women; it is more of an episode or a side issue with them. But men are not all run in the same mould, and there are those who suffer and enjoy the grand passion with the same degree of intensity as any woman. The nine essays are dramatic in their intensity and the nine heroes charming idealists; one is divided between admiration of the author's style and the pity of it all. The capacity which the Professor shows for silent intensity makes one shudder: for months he follows the man who has caused him to lose faith in a woman, leaving the reader to wonder what he is going to do and when—only to find that he does nothing, showing conclusively that a dead blank wall of silence is the hardest thing in the world to face. “The Mad Count” is a most adorable creature, and one wonders with him why people who have died are not buried. One's sympathies go out to Herr Staffle, the man who sneers, for his ideals had died a terrible death and his sufferings were horrible. The women of the book are unimportant, being used only as pegs upon which to hang the incidents leading up to the tragedies. They are as good, the author tells us, as it was possible to allow them to be. Sweet Margery, whose grave lies out in the sand dunes, is a charming character and one whom any man, young or old, might have loved; in this one instance the woman was the blameless cause of the tragedy. Lady Barbara, with the courage of the truth in her soul, makes but one plaint, like Mildred in *The Blot on the Scutcheon*, “I was so young and knew not what I did.” The reader will surely forgive her and, perhaps, love her the more tenderly for what she has suffered and lost.

Social Phases of Education in the School and in the Home, by Samuel T. Dutton, Superintendent of Schools in Brookline, Mass., is a book admirably fitted to the needs of the hour. Parents and individuals as well, who have the good of young folk and the moral welfare of the community at heart, can scarcely afford to miss reading this book. Prof. Dutton pleads for an education and culture outside the cut-and-dried curriculum of schools. He says: “There was a time when education was regarded as a matter belonging exclusively to the school. Its problems were not seriously studied except by teachers. To-day there is no subject that excites greater public interest. Fathers and mothers are anxious to understand the aims and methods of the school; they are also interested to know how other educational forces in the community may be utilized in such a manner as to insure the best growth and development of their children.” With this as a starting point, Prof. Dutton selects ten chapters from lectures given at Harvard, Chicago and Boston universities and from papers read before various educational associations. The factors that most contribute to education in the community are the Church, the home, the school, the public library, the newspaper, the art museum and the civil State with its laws protecting life and property, its provisions for public health and convenience and its orderly conduct of all civic affairs. Still the school holds a central place. More than the Church or even the home it moralizes the child and establishes his character upon the foundation of good habits. Its regular routine continued day after day and the constant appeals made to the best efforts of the child make the school preëminent among educational forces.

The Macmillan Company has brought out a new edition of *The Vicar of Wakefield*, making the fifteenth in “Pocket English Classics.” The volume is ably edited by Henry W. Boynton, M. A., of Phillips Academy, Andover.

Richard G. Moulton, M. A., presents in his New Testament *Bible Stories* a companion volume of the “Old Testament Stories,” the purpose of which is to make the Children's Series of the “Modern Reader's Bible.” The stories are in the language of Scripture, altered only by omissions, which makes them suitable for old and young. There are notes and introductions for older children and for teachers. The book is free from doctrinal instruction and must form a valuable addition to any teacher's library or to any person who is reading the Bible

simply for its literary quality. The several volumes are intended to represent all literary forms found in the Scripture, as well as Bible history.

From D. Appleton & Company, New York:

A Duet, by Conan Doyle.

The Knight of the Golden Chain, by R. D. Chetwode.

Pharos, the Egyptian, by Guy Boothby.

Paul Carah, Cornishman, by Charles Lee.

The Story of the British Race, by John Munro.

Love Among the Lions, by F. Anstey.

A Double Thread, by Ellen Thornercroft Fowler.

In *A Duet* Conan Doyle has written some delightful love-letters which one does not need to be in love to appreciate. The unbounded impatience of Frank Crosse is characteristic of lovers the world over, but all are not so successful as he was in hastening the wedding day by a week each letter he wrote. The reader laughs at his whimsical reasons for choosing an earlier day each time and yet secretly sympathizes with him, and is proud of him when at last he has brought forward the wedding day nearly four weeks. His desire to have Maud married in the black and white tennis dress she wore when first he met her amuses the reader as much as it did Maud herself. When the wedding day is come and gone the young wife, like many another, nearly makes herself ill trying to absorb with one gulp, as it were, the great mass of information contained in Mrs. Beeton's book on household management. She recovered when her husband proved to her that it isn't at all necessary to know how to make crullers, or even to know what they are, if you do not happen to want crullers. The chapter on the Browning Society is a delicious piece of work; the women meet to discuss the Browning poems so that they may be able “to draw the full meaning of them,” out of the first line of “Setebos” is too much for them, and they fall to talking of the latest fashions in dress and menus. Both members of the duet started with a goodly share of common sense mixed with their love, so that, although the key is sometimes changed, there are never any inharmonious discords. When the minor chord appears, running like a wail through the house, both husband and wife realize that, whatever sweet harmonies await them to form themselves into the subtlest and loveliest chords in the future, they will always be a trio and never again the dear duet of the past. It was a curious idea to sandwich careful descriptions of the British Museum, Westminster Abbey, Pepy's grave and Carlyle's house at Cheyne Row in regular guide-book fashion here and there throughout the volume.

The Knight of the Golden Chain is a wildly romantic story said to have taken place in the year of grace 1139, when King Stephen had been four years lord of England. There are duels, hand-to-hand conflicts and wars waging all the time; there are manacles and dungeons and hairbreadth escapes, and the most extraordinary adventures, all told with a splendid disregard for probability and yet so as to hold the readers unflinching interest to the end.

“Pharos the Egyptian” is a mysterious being who moves through a series of strange adventures wherein he plays a leading part; he moves this one and that one as they come within his influence as if they were puppets and he held the string. He is another Monte Cristo, with the added supernatural powers of the ancient Egyptians. The reader who asks for a succession of stirring events, which follow fast and follow faster, each one more astonishing than the other, will find his desire in this latest story of Mr. Boothby's. The tale is vividly told and the interest maintained to the end. Pharos, or Ptoemes, son of Netruhotep, meets the fate he deserves, and the slender thread of love running through the book finds a happy ending at last.

The eighteenth volume of the “Library of Useful Stories” is entitled *The Story of the British Race* and is written by John Munro, author of *The Story of Electricity*, etc. The author brings the results and views of modern anthropologists before the general public in familiar language. These results he claims are due to careful observations and exact methods which throw a new and searching light on the real nature of the British people, from which it appears that current notions on the subject are far from correct. The well-known reputation of the author will give the book an important position among scientists, while its popular style will make it interesting to the ordinary non-scientific person.

Miss Fowler's *A Double Thread* has followed close upon the heels of her first book, *Concerning Isabel Carnaby*, and, like that, must become very popular. There is a new and ingeniously worked-out plot, but the reader is almost unmindful of it, for

the bright and witty conversations charm one to the exclusion of anything else about the book. With *The Dolly Dialogues* fairly in mind one might safely say that Miss Fowler's dialogues easily take first rank among works of that kind. And the most delightful part of it is that the author seems to enjoy the writing every bit as much as the public does the reading of it. After reading that Lady Silverhampton told Miss Harlan she must believe in things or at least pretend to if she wished to be popular and successful, one is prepared to look up and see the authoress smiling quizzically. To extend further her education the young woman is told she must "fall in love." Asking "how?" she is given the following directions: "The first thing in falling in love is to get a lay figure on which to drape all the virtues you happen to fancy. I selected Silverhampton, but I dare say a score of other men would have done quite as well in the beginning. He wasn't in the least like the real Silverhampton, but I adored him." It's a curious thing, though, that nearly all the wit and wisdom fall from the lips of women; the men of the book are good, nice, quiet men—"stupid" Miss Harlan calls most of them—who do no scintillating. Whether Miss Fowler is describing a London dinner or a "week's-end" gathering at a country house her conversations bristle with epigrams, paradoxes and brilliant anecdote.

F. Anstey's *Love Among the Lions* is as whimsical as anything that most whimsical man ever wrote. The story is that of a well-to-do middle-class young couple who decide that it would be fine to have their wedding ceremony performed inside the lion's cage at the Agricultural Hall, Islington. At least the bride decides it, and the bridegroom acquiesces with what results one must read the book to discover, for it wouldn't be quite fair to divulge the secrets of the various situations. Suffice to say they were married. It is an amusing book to while away an afternoon in a hammock or in the train and will drive away the most pronounced fit of the blues.

From Houghton, Mifflin & Co., Boston:

The Battle of the Strong, by Gilbert Parker.

In *The Battle of the Strong* Gilbert Parker has written a powerful novel which reads as if it might be history; but it isn't. It is a romance of two kingdoms, although the greater part of the action of the story takes place on the Island of Jersey. An island where live a race of people whose manners, customs and habits of thought have undergone little change since the day in which King John granted it a charter. The story is one of a secret marriage, a wife and child unacknowledged for years; a good name and large estate lost through an overpowering ambition. The eloquence, courage and ability of Philip d'Avranche count as nothing with the country folk when his perfidy becomes known. The Jersaise have a very simple and direct way of looking at things. A thing is either right or wrong, either black or white; there are no intermediate shades of gray for them. And how cruel they can be to a person whom they consider guilty: like all narrow natures they are hard, and the hardness of ignorant innocence is almost beyond belief. Guida, the deserted wife, is one of the finest characters in modern fiction and one most carefully drawn. Her patience and faithfulness to her recreant husband, her devotion to her child, her courage in meeting trouble are almost sublime. She must take her place in literature beside Hawthorne's Hester Prynne. The description of life in Jersey where even to-day little English is spoken, and that unofficially, is accurate and wonderfully interesting. They are an obstinate people, the Jersaise, and although no more faithful Englishmen live, they still say: "We are the conquering race; we conquered England; England did not conquer us." To tell of their lives is indeed to write of "The Battle of the Strong." Mr. Parker's earlier books prepared the way for this—perhaps the strongest one he has yet written. It adds to his already wide reputation and gives fresh instance of his power of creation and his strong dramatic instincts. It would undoubtedly make a better dramatization than *The Seats of The Mighty* and prove more successful, for there is a stronger human feeling in it.

Lothrop Publishing Company, Boston:

Germany, Her People and Their Story, by Agusta Hale Gifford.

Tales of the Malayan Coast, by Rounserelle Wildman.

A Modern Sacrifice, by Mrs. R. G. Alden (Pansy).

Mr. Gifford's timely story of the German people is full of dramatic interest and sustained action. It is a strong picture of race-making and nation building, clearly, sharply and brilliantly told, and will be welcomed by all who do not care to wade through the details of dry and lengthy history. The book

is the result of a long residence in Germany and a faithful and intelligent study of the German people. It is written from an American standpoint and, therefore, will have special attraction for the great German-American contingent in this country. Readers who would trace the advance of the German nation from Arminius to William the Second, from the beginning of history to the dawn of the twentieth century, will find the book valuable and very readable.

Mr. Wildman, the United States Consul-General at Hong Kong, has given in *Tales of the Malayan Coast* a series of short stories based on his experiences afloat and ashore. In them Mr. Wildman has embodied alike his experiences and his studies, giving incidentally a most charming picture of life in a far-off country. Every traveller who has made the tour of the world will read the book with double delight, for it must recall incidents of his own trip and gives him the why and wherefore of many a custom connected with the superstition and mysticism of the East—customs which were meaningless until now. Mr. Wildman pays a merited tribute to Mr. Stamford Raffles, who founded the great city of Singapore, and tells in well-chosen English how Sir James Brooke, the White Rajah, carved out of a tropical wilderness just across the equator in Borneo the kingdom of Sarawak. Baboo, the little brown Malayan who figures in several of the stories, is a fascinating mite with all his rebellion and weirdness. His knowledge of Nature and wild beasts is almost uncanny, until one remembers that his ancestors have lived for generations in intimate relation with both and that all this wisdom is but inherited memory. The book is dedicated by permission to Admiral Dewey.

In *A Modern Sacrifice* Mrs. Alden tells the story of gentle Kissie Gordon and how she made her life of help and value to others. It must of necessity prove an incentive to right thinking and right living, and young people may read with profit, as they certainly will with interest. It is a wholesome, sweet story of a young life founded on right principles. Mrs. Alden's writings are so pure, earnest and hopeful that a daily measure of them must prove beneficial. The "Pansy" books are perennially popular, and in looking through the alphabetical list of the one hundred and four which have emanated from Mrs. Alden's pen one is astonished at her marvellous power and facility for work.

From Frederick A. Stokes Company, New York:

Hilda, by Sarah Jeanette Duncan.

Since Sarah Jeanette Duncan married Mr. Everard Cotes and went to Calcutta to live her stories have taken an Oriental flavor that is pleasing and interesting, but somehow they lack the strength and keen sense of humor which characterized *A Social Departure* and *An American Girl in London*. Hilda is a member of a troupe of strolling players whom chance has brought to Calcutta for the season. She is a "child of Nature," not quite willing to accept the world and its conventions as she finds them. She loses her heart to a young priest who is serving his novitiate in a Christian mission in Calcutta, and much of the story is given over to detailing the methods by which she managed to gain at least a portion of his regard for herself. There is another, a curious love story, running through the book—that of Duff Lindsey, a Scottish Government official and Captain Laura Filbert of the Salvation Army—and incidentally that of Alecia Livingston, a thoroughbred English girl. In the native dress—the *sari* leaving one shoulder and the feet bare—Miss Filbert is a picturesque figure, and Duff Lindsey soon comes to think her beautiful even though he is deadly bored by the details of the Army and Army people, for he was not in the least interested to know that "last year in Mugridabad there were more souls saved in June than in any other month," and other pieces of similar information. Captain Filbert is an admirably drawn character; her single-mindedness and her devotion to the cause are to be commended, but her narrowness, her bigotry, her fanaticism, her ignorance of the rights of others and of the fact that they had brains with which to reason and think as well were enough to antagonize any broad-minded, right-thinking person. No matter whom she met, nor when nor where she began at once to try to save a soul. Curiously enough, there are people who object to having their souls saved in that way: people who do not like to swallow scriptural quotations with their soup and fish and who utterly refuse to be prayed for in public. The interest of the story is kept up to the end, for added to the five well-drawn characters there are descriptions of life in Calcutta among the native population and the Anglo-Indian contingent which are entertaining and novel.

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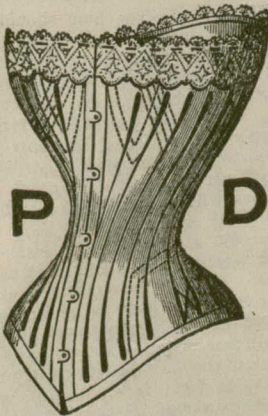
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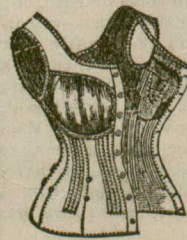
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MADE TO ORDER.

Orders by Mail receive prompt attention.

AGENTS WANTED



ANSWERS TO CORRESPONDENTS.

(Continued).

A SUBSCRIBER:—The hair should be shampooed once a month, or, if very oily, once in three weeks. A good mixture is made of the yolk of an egg, a teaspoonful of green soap, a teaspoonful of cologne and a cupful of hot water. Stir these ingredients together, and then apply thoroughly to the roots of the hair with a shampooing brush, the hair being divided into small partings for the purpose. The lather is stiff and will not run down into the face and eyes. When the scalp has been thoroughly cleansed the soap should be washed out and the hair washed, rinsed and dried as quickly as possible. This can be done by rubbing it with a towel while the head is held near the stove; the brisk friction of the towel is excellent for the scalp and prevents the cold one is liable to contract if the hair is left to dry by evaporation. Aside from fevers and microbes, there are other causes of thinness of hair residing on the scalp itself. The oil glands with which the scalp is supplied may not secrete properly; there may be accumulations of dandruff which choke up the hair follicles, or the circulation may be impaired and the hair insufficiently nourished. We would advise consulting a specialist.

TASMA:—A square hall may be treated in many ways though certain fixed principles must be observed. Although a square hall may become a living-room, made especially attractive by an open fireplace, it must never be given the same air of familiarity as the other living-rooms. A hall is a place of movement, not repose, and despite its cosy corners and easy leather chairs, it must always have a certain air of reserve and dignity. Cabinets, if placed here, should be filled with large "specimens," not the tiny curios the examination of which requires prolonged attention.

SAPPHIRE:—To make elder-flower water, proceed as follows: Pluck the flowers and cut off the stalks close up to the blossoms, placing the latter in a large earthenware jar. Fill the jar with hot but not boiling water and allow it to stand for twenty-four hours, then strain through a muslin bag. Cucumber juice may be expressed from ripe cucumbers.

BLANCHE:—Stains made by wax, resin, turpentine and other substances of a resinous nature may be removed by pure alcohol applied with a clean sponge. The stains should be moistened with the alcohol and allowed to stand for a few minutes; then apply more alcohol with a sponge, using a slight rubbing motion, after which wipe as dry as possible; then thoroughly dry the cloth in the open air.



Ladies' Night-Gown or Lounging-Robe. 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.

Ladies' Sack Night-Gown. (To be Made with Standing or Rolling Collar and with or without the Yoke Facings.) 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

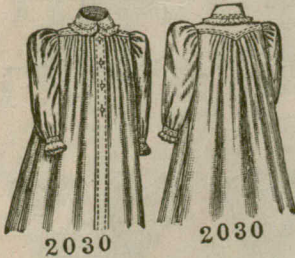
Ladies' Night-Gown, with Yoke Back. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



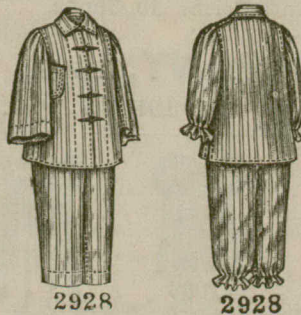
Ladies' Open-Necked Night-Gown, with Pointed Back-Yoke. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Night-Gown, with Yoke Back. (To be Made with a Rolling Collar or with the Neck Square in Front.) 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.

Ladies' Pompadour Night-Gown. 32 to 44 inches bust, 4 sizes. Price, 10d. or 20 cents.



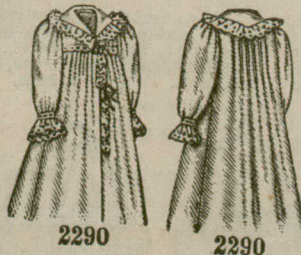
Ladies' Night-Gown or Lounging-Robe. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



Ladies' Pajamas. 30 to 46 inches bust, 5 sizes. Price, 1s. or 25 cents.



Ladies' Square Yoke Night-Gown or Night-Sack. (To be Made with Standing or Turn-Down Collar.) 28 to 48 inches bust, 11 sizes. Price, 1s. or 25 cents.



Ladies' Night-Gown. (To be Made with a High or Open Neck.) 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



Ladies' Low-Necked Chemise. Made with a High or Open Neck. 32 to 44 inches bust, 4 sizes. Price, 10d. or 20 cents.



Ladies' French Petticoat-Chemise. (To be Made Loose or in Empire Style.) 30 to 46 inches bust, 9 sizes. Price, 1s. or 25 cents.



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TEABERRY

FOR THE TEETH

CLEANSSES FROM ALL IMPURITIES - ARRESTS DECAY - MAKES THE TEETH PEARLY WHITE

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Ladies' Petticoat-Chemise. (Specially Desirable for Wear with Low-Necked Waists.) 32 to 42 inches bust, 6 sizes. Price, 10d. or 20 cents.

Every Lady in the Land



Every Young Woman Every Little Girl

SHOULD NOT TARRY,
but send their name immediately
and become a subscriber for
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CORTICELLI HOME NEEDLEWORK MAGAZINE

which is published quarterly,
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number, which contains Thirty

Beautiful Colored Plates; tells how to embroider different patterns; gives the colors of silks, as well as instructions how to shade them, etc.

Our April Issue is now ready for distribution, and contains a number of Colored Plates, also an article on "College Crests and Colors," dealing first with MCGILL COLLEGE, to be followed by TORONTO UNIVERSITY. This number is also composed of instructive and interesting reading matter.

SUBSCRIPTION PRICE, 25 CENTS PER YEAR. SINGLE COPIES, 10 CENTS.

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92 1/2 Richelieu Street

ST. JOHNS, P.Q.



1566

Ladies' Sack Chemise, with Round or Square Neck. 28 to 46 inches bust, 10 sizes. Price, 10d. or 20 cents.



1479

Ladies' Sack Chemise, Fastened on the Shoulders. 30 to 46 inches bust, 9 sizes. Price, 10d. or 20 cents.



4976

Ladies' Chemise, with Sleeve and Yoke-Band. 28 to 46 inches bust, 10 sizes. Price, 10d. or 20 cents.



1008

Ladies' Chemise. 28 to 46 inches bust, 10 sizes. Price, 10d. or 20 cents.



1140

Ladies' Chemise. 28 to 46 inches bust, 10 sizes. Price, 10d. or 20 cents.



2687

Ladies' V-Necked Corset-Cover. 30 to 46 inches bust, 9 sizes. Price, 7d. or 15 cents.



2687



2152

Ladies' Corset-Cover. 32 to 44 inches bust, 4 sizes. Price, 7d. or 15 cents.



2152



7380

Ladies' Combination Corset-Cover or Chemise and Closed Drawers. (To be Made with a High or Low Neck, with or without Sleeves and with the Drawers Plain at the Knee or Finished with a Band.) 28 to 50 inches bust, 15 sizes. Price, 1s. 3d. or 30 cents.



7380



7381

Ladies' Combination Corset-Cover or Chemise and Open Drawers. (To be Made with a High or Low Neck, with or without Sleeves and with the Drawers Plain at the Knee or Finished with a Band.) 28 to 50 inches bust, 15 sizes. Price, 1s. 3d. or 30 cents.



7381



1025

Ladies' Drawers, Extra Wide in the Leg. (Known as the Umbrella Drawers.) 20 to 40 ins. waist, 11 sizes. Price, 10d. or 20 cents.



1177

Ladies' Closed Umbrella Drawers. 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



4996

Ladies' Open Knickerbocker Drawers, with Yoke. 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



1199

Ladies' Medium-Waist Drawers, with Yoke. (Closed at the Sides.) 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



4660

Ladies' Open Drawers, with Pointed Front-Yoke. 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



4660



4658

Ladies' Open Drawers, Lapped at the Back. 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.



4658



4661

Ladies' Drawers, Buttoned at the Sides. 20 to 36 inches waist, 9 sizes. Price, 10d. or 20 cents.

MENNEN'S

BORATED TALCUM

TOILET POWDER

AFTER BATHING AND SHAVING.

Delightful after Bathing. A Luxury after Shaving. A Positive Relief for Prickly Heat, Chafing and Sunburn, and all afflictions of the Skin. Removes all odor of Perspiration.

Get Mennen's. (The original.) A little higher in price, perhaps than worthless substitutes, but there is a reason for it.

Refuse all other Powders which are liable to do harm. Sold everywhere, or mailed for 25 cents. (Sample free.)

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Newark, N.J.

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BRANCHES:

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Ladies' Open Drawers, with Narrow Yoke. 20 to 36 inches waist, 9 sizes. Price, 10c. or 20 cents.



4656

Ladies' Open Drawers, with Yoke. 20 to 36 inches waist, 9 sizes. Price, 10c. or 20 cents.



4659

Ladies' Knickerbocker Drawers, Buttoned at the Side. 20 to 36 ins. waist, 9 sizes. Price, 10c. or 20 cents.



1288

Ladies' Knickerbocker Drawers. (Buttoned at the Sides.) 20 to 36 ins. waist, 9 sizes. Price, 10c. or 20 cents.



2777

Ladies' Close-Fitting 5-Gored Petticoat-Skirt, Lengthened by a Narrow Gathered Ruffle and Having a Deep Gathered Flounce Set On. 20 to 36 inches waist, 9 sizes. Price, 10c. or 20 cents.



2777



2805

Ladies' Petticoat-Skirt, Consisting of a Circular Upper Part Fitted without any Fullness at the Top and Lengthened by a Circular Flounce. 20 to 36 inches waist, 9 sizes. Price, 10c. or 20 cents.



2805

ANSWERS TO CORRESPONDENTS

(Continued).

ELSIE:—Dressy skirts in both cloth and silk are now almost invariably made up over foundation skirts of silk. In skirts of this description the slightest attempt at stiffening is discouraged, the outside skirt being simply finished with a hem, while the foundation is generally made with a knife-plaited full skirt six inches in width. The skirt hem may be either slip-stitched or finished with rows of machine-stitching. Many tailor suits are simply hemmed and made over foundation skirts as described, or are smoothly lined with sometimes a narrow band of linen canvas about the bottom, ranging from three to five inches in width. Skirts of cheviot, serge or plaid cloth are all stylish for wear with shirt-waists.

YOUNG SUBSCRIBER:—If the glands over-secrete so that the face is too oily, the face should be wiped with a soft cloth dipped in a mixture of equal parts of cologne and water or alcohol and water. Powders in such cases are admissible, but they should be carefully used. Pure rice powder will not injure an oily skin; on the contrary, such an application will benefit it. If through inaction of the sebaceous glands the skin becomes dry and inclined to wrinkles, powder should not be used, but the circulation should be stimulated by vigorously rubbing and pinching the face. Blackheads must be removed by squeezing them out, rubbing them out or scraping them away. If pimples have formed, it is necessary to steam, massage and work over the face—anything to start the circulation and induce healthy action of the glands.

OTHELLO:—Ribbons and other silks should be put away for preservation in brown paper. The chloride of lime used in manufacturing white paper is liable to discolor it. A white satin dress should be pinned up in blue paper with brown paper outside, sewn together at the edges.

Koladermic Skin Food

"For a Pure Skin."

The rationale of the cosmetic, briefly, is that it should at once beautify and improve the complexion without inconvenience or ill effects. Koladermic Skin Food, as its name implies, embodies the rational treatment for an impure skin—it feeds the impoverished cuticle—it builds up the wasted and worn places—it dries up the little cesspools of impure matter—it removes blackheads, moth patches, sunburn, and facial blemishes, leaving the skin fresh, pure, and healthy.

Koladermic, being purely vegetable and mild in action, is adapted for use by all in a family. Gentlemen should use it after shaving, or ask their barber to do so for them.

At all druggists, 25 cents, or by mail from us.

The Koladermic Skin Food Co.

Stouffville, Ont.

"EAGLE"

"VICTORIA"

CONTAIN NO BRIMSTONE

Eddy's Parlor Matches

And are consequently free from the objectionable fumes of the ordinary sulphur match.

Give them a trial, and you will use them always.

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Limited

PROF. H. DORENWEND, Manager.

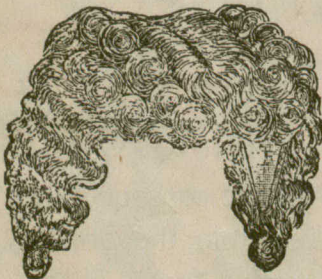


Dressed with one of our
**Long Fluffy Switches and
Bellena Bang,**
Dull Parting.



OUR BELLENA BANG.

A great success. With Blind or
Invisible Parting.
\$3, \$4, \$5, \$6, \$7, \$8, \$10 and up,
According to size.



OUR OPEN WIG STYLES.

With Bang, Wavy or Plain
Fronts, Coil worn high or low.



\$12.50, \$15, \$20, \$25, \$30, \$35
and up.

PLAIN FACTS.

No imagination nor exaggeration of facts in advertising or offering our **Hair Goods Styles** to the public has ever in the past, nor will be in the future, the motto of our house. The **great business**, the largest known in this line, has been built up through the **Superiority and Quality** of **Hair Goods** manufactured by us, and in the thoroughly **reliable manner** our patrons are served at lowest possible prices.

Our ideas and inventions are all original. We lead and copy no one, not even in advertising.

We are direct importers of all raw material in hair, etc., used in the construction of our **Styles**, and our **System** of manufacturing is the most modern and complete to be found in America. We can, therefore, look forward into the future to a still more extended trade, and can promise our patrons greater satisfaction than ever.

Our Mail Order System

Is a decided success. Every mail brings forth orders from all over the globe, and we challenge yet the first instance where we have not been faithful in fulfilment of even the most difficult cases.

Our List of Styles

Such as Ladies' and Gents' Wigs, Toupees, Bangs, Wavy Fronts, Plain Fronts, etc., which number into the hundreds, is impossible for us to describe all by cuts in these columns. consequently the ones which suit the average cases have our foremost attention, and we direct special notice to the following **illustrations on this page**. For a more complete list in Hair Goods, Hair Dyes, Hair Growers, etc., send for

OUR ILLUSTRATED CATALOGUE

FREE TO ANY ADDRESS.

When Ordering by Mail be sure and cut a good sample of your hair, full length, between ear and crown. Explain your case definitely. Remit money per Registered Letter, P.O. or Express Order. All goods ordered will be exchanged if not found as described in every particular.

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MENTION THE DELINEATOR.

Switches

Are now big sellers.

We have them at—

- \$1.00
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- 6.00
- 7.00
- 8.00
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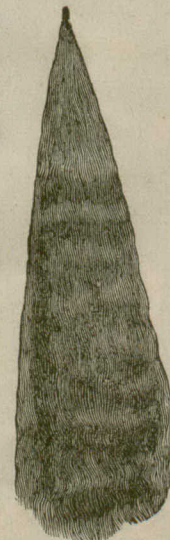


Natural Wavy Switches.

- \$2.50
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- 7.00
- 8.00
- 9.00
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- 12.00

and
UP,

According to
Length.



ALL TUCKERED OUT.

Ordinary household duties shouldn't exhaust a woman who has good health.

Doesn't take much work, though, this warm weather, to tire out, or even prostrate a woman who suffers from any derangement of the heart or nerves.

Every summer thousands of women break down in health.

Their daily work becomes a burden—

They can no longer sit still and read or sew—

Even the joyous laughter of their own children distresses them.

The great majority can't go to the seaside to recuperate—

Must struggle along as best they may.

Is there any help for such?

Milburn's Heart and Nerve Pills.

This remedy supplies food for the exhausted nerve cells, enriches the blood, strengthens and regulates the heart and invigorates the entire system.

Any worn-out, run-down, tired-out, weak, nervous woman who starts using these Pills soon finds her health and strength returning.

Her appetite improves—

She does not tire so easily—

Sleep is sound and refreshing—

The ashen color of her face is replaced by the rosy tint of health—

Her heart beats strong and regular.

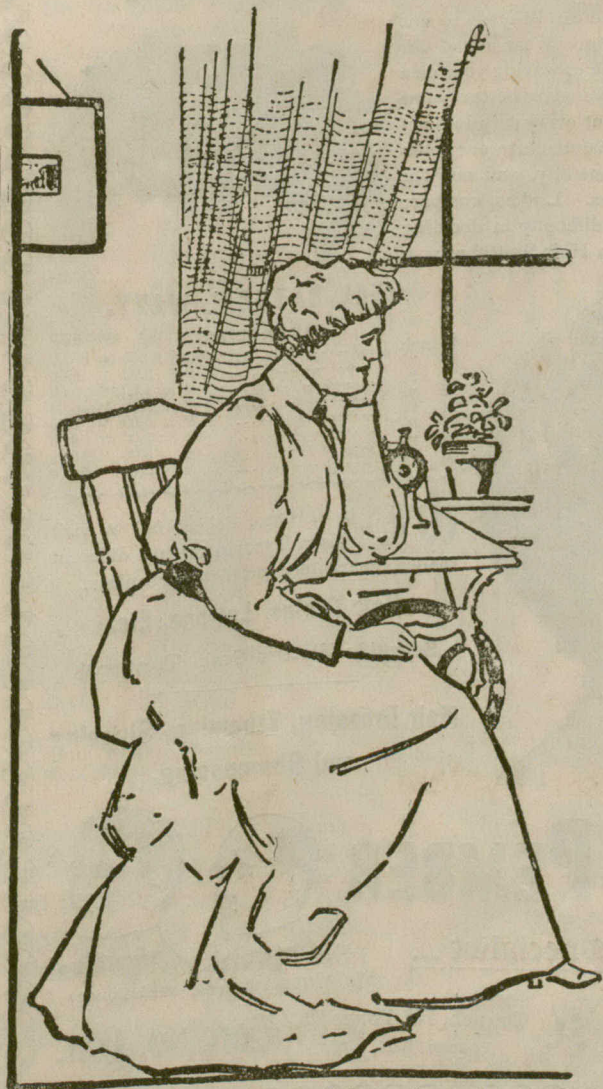
Such has been the record of Milburn's Heart and Nerve Pills in the hundreds of cases that have been brought to our notice.

Here is one woman's statement:—

Mrs. J. Delaney, who lives at 262 Brussels Street, St. John, N.B., says:—"Some time ago I became extremely indisposed. My blood became poor, and I was very much run down and suffered from loss of appetite, nervousness, pallor, sleeplessness and debility. I have tried a great many remedies but without securing relief. I was at last advised to use Milburn's Heart and Nerve Pills, and decided to give them a trial. I must say that from the first few doses I felt a distinct increase of strength.

"My nervous system has been invigorated and regulated. Refreshing sleep comes to me every night. Day by day these wonderful pills have built up my run down system and have given strength and energy to my weakened frame. Other troubles from which I suffered, namely, indigestion and constipation, together with severe headaches, have been altogether removed. I know there are a great many people suffering just as I did, and it is my earnest wish that all should know that a reliable cure exists in Milburn's Heart and Nerve Pills."

Milburn's Heart and Nerve Pills are 50c a box, or 3 for \$1.25, at all Druggists or sent by Mail.
T. MILBURN & CO, TORONTO.





Lady's Full Wig.
Can be dressed high or low.

PEMBER'S POMPADOUR AND DEMI-POMPADOUR

Are all the rage—as worn in London, New York and Paris—and are lighter and more natural than any other style ever produced.

MADE ON A COMB, and can be made to suit all the different features. Wear one of our bangs, and save curling or waving your own hair. In Switches, we give better value than any other firm, but every lady does not



require the same weight of switch. We manufacture our goods to suit our customers and the public generally, and not the eccentric ideas of others in the same business. Ladies, compare these prices, and you will not have any difficulty in deciding which is the best place to buy real Human Hair Switches:

STRAIGHT HAIR SWITCHES.

	All Long Hair.	FULL SIZE
16 inches.....	From \$1.00 to	\$2.50
18 ".....	" 2.00 "	3.00
20 ".....	" 2.50 "	4.00
22 ".....	" 3.00 "	5.00
24 ".....	" 4.00 "	6.00
26 ".....	" 5.00 "	7.00
28 ".....	" 6.50 "	9.00
30 ".....	" 8.50 "	10.00

REAL NATURAL WAVY.

	All Long Hair.	FULL SIZE
16 inches.....	From \$2.00 to	\$3.00
18 ".....	" 3.00 "	4.00
20 ".....	" 4.00 "	5.00
22 ".....	" 5.00 "	6.00
24 ".....	" 6.00 "	7.00
26 ".....	" 7.00 "	8.00
28 ".....	" 8.00 "	10.00
30 ".....	" 10.00 "	12.00

LADIES, compare our prices. The goods are second to none in the world. This is the time and the place to buy, and remember that if you want anything in the line of Hair Goods, we must have it or can make it. (We can suit you as well in any part of the continent as in Toronto).

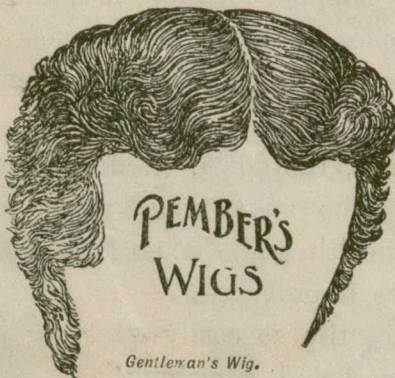


WHEN in Toronto, do not fail to visit us. Hair Dyes in twenty different shades, guaranteed perfectly harmless.

Hair Tonics, Lotions, Etc.

Scientific Electric Scalp Treatment.

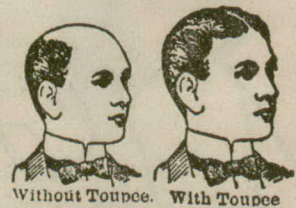
Hair Dressing, Trimming, Singeing and Shampooing.



Gentleman's Wig.

W. T. PEMBER

... Scalp Specialist ...



Without Toupee. With Toupee

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Phones: 2275, 3553.

MOTHERS!

DON'T FAIL TO PROCURE
MRS. WINSLOW'S
Soothing Syrup
For Your Children
While Cutting Teeth.

It Soothes the Child, Softens the Gums, Allays all Pain, Cures Wind Colic, and is the Best Remedy for Diarrhoea.

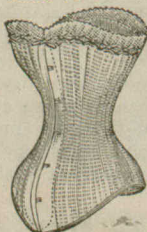
TWENTY-FIVE CENTS A BOTTLE.

The Corset Specialty Co.

112 YONGE STREET, TORONTO.

MADE TO ORDER

Corsets from all reliable makers, at all prices, always in stock.



Corsets and Health Waists

Made to order. Comfort, Fit, and Quality Guaranteed.

LONG CORSET

Write for Measure Slips.

RELIABLE AGENTS WANTED.

To People Who Suffer.

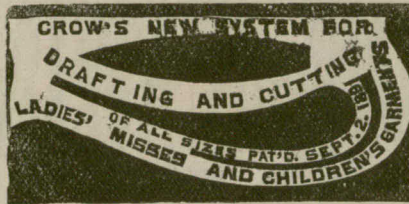
From Constipation, Sick Headache, weak thin blood, biliousness "Spring Lassitude," Anemia, etc., a remedy is offered.

Dr. Ward's Blood and Nerve Pills contain the Iron Tonic principles and impart them to the system.

Needed information is contained in our "Book of Information," which is sent free on application to

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Excels in simplicity and perfection all other inventions. Circulars mailed on request.

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On this and the succeeding two pages is illustrated an assortment of Patterns for
Infants' Garments
which many mothers will no doubt be pleased to inspect.
The Patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers desired.
The Delineator Publishing Co.
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9657

Infants' Christening or Ceremonial Robe. One size. Price, 10d. or 20 cents.



9657



8493

Infants' Dress. One size. Price, 10d. or 20 cents.



1732

Infants' Dress, with Pompadour Yoke. One size. Price, 7d. or 15 cents.

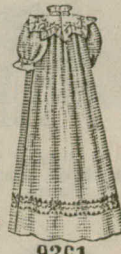


1732



9261

Infants' Dress, with Straight Lower Edge for Hemstitching. One size. Price, 10d. or 20 cts.



9261

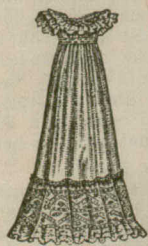


1878

Infants' Dress. One size. Price, 7d. or 15 cents.



1878



2540

Infants' Empire Christening Robe, with Spanish Flounce. One size. Price, 10d. or 20 cents.



2540



7785

Infants' Dress, with Seamless Yoke and with Straight Skirt for Hemstitching. One size. Price, 10d. or 20 cents.



7785



7895

Infants' Yoke Dress. One size. Price, 10d. or 20 cts.



7895



7803

Infants' Dress, with Round Yoke and with Straight Skirt for Hemstitching. One size. Price, 10d. or 20 cents.



7803



8601

Infants' Bishop Dress, with Straight Lower Edge for Hemstitching. One size. Price, 10d. or 20 cents.



8601

HARTSHORN'S SELF-ACTING SHADE ROLLERS
NOTICE
SCRIPT NAME OF
OF
AND GET
THE GENUINE
HARTSHORN

INCORPORATED TORONTO HON. G. W. ALLAN
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CONSERVATORY OF MUSIC
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Special Summer Normal Session
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1272



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2675



8667

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8667



8582

Infants' House-Sack. One size. Price, 5d. or 10 cents.



8582



8193

Infants' Fancy Bibs. One size. Price, 3d. or 5 cents.



748

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748



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Infants' Shirts, without Shoulder Seams. One size. Price, 5d. or 10 cts.



7004



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Infants' Shirts. One size. Price, 5d. or 10 cents.



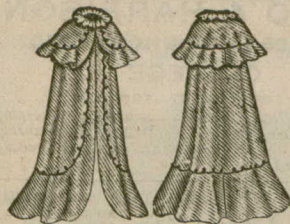
4965



4965

Infants' Boot and Slipper. One size. Price, 5d. or 10 cents.

R & G
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ARE THE BEST



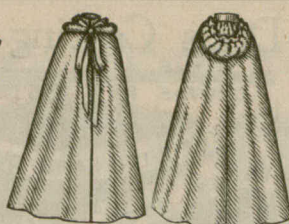
2603 2603

Infants' Circular Cloak, with Circular Cape. One size. Price, 10d. or 20 cents.



2418 2418

Infants' Cloak. One size. Price, 7d. or 15 cents.



8686 8686

Infants' Circular Cape or Wrap. One size. Price, 10d. or 20 cents.



1100

Infants' Wrapper Hood. One size. Price, 7d. or 15 cents.

One size. Price, 7d. or 15 cents.



8664 8664

Infants' Circular Cape, with Hood. One size. Price, 7d. or 15 cents.



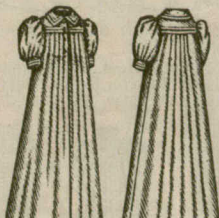
8927 8927

Infants' Wrapper. One size. Price, 7d. or 15 cents.



8297 8297

Infants' Wrapper. One size. Price, 7d. or 15 cents.



7231 7231

Infants' Wrapper. One size. Price, 7d. or 15 cents.



7030 7030

Infants' Wrapper. One size. Price, 7d. or 15 cents.



8627

Infants' Tufted Wrapper or Bath-Robe. One size. Price, 7d. or 15 cents.



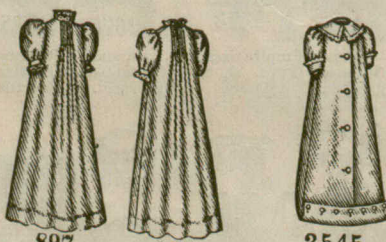
7592 7592

Infants' Dress or Slip, with Straight Lower Edge for Hemstitching. One size. Price, 7d. or 15 cents.



7656

Infants' Peasant Dress or Slip, in Dress Reform Style. (Sometimes Called the Dorothy or Gertrude Dress.) One size. Price, 7d. or 15 cents.



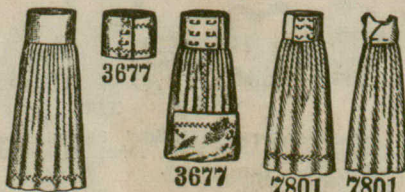
897

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2545

Infants' Tucked Slip or Night-Gown. One size. Price, 7d. or 15 cents.

Infants' Night-Gown, Buttoned Over at the Lower Edge. One size. Price, 7d. or 15 cents.



3677

3677

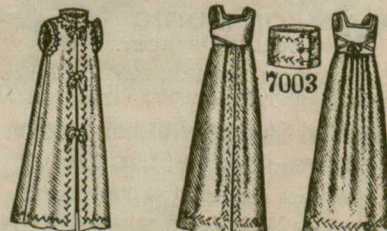
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7801

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Infants' Pinning-Blanket and Flannel-Band. One size. Price, 7d. or 15 cents.

Infants' Flannel Skirt. (To be Made with a Band or with a Waist.) One size. Price, 7d. or 15 cents.



2547

7003

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Infants' High-Necked Pinning-Blanket or Barrier-Coat. One size. Price, 5d. or 10 cents.

Infants' Pinning-Blanket and Band. One size. Price, 7d. or 15 cents.

ANSWERS TO CORRESPONDENTS.

(Continued.)

Mrs. W. H. D.:—To make a pot-pourri that will be free from the mouldy, soapy odor which emanates from many collections of rose-leaves, proceed as follows: Gather the petals and dry them in the warm closet of the cook-stove. To a quantity of these leaves add portions of lavender, thyme, sweet marjoram, a leaf or two of sage, a spray of white cedar and a few rose geraniums and lemon verbena leaves, all well dried in the sun. Then mix in a teaspoonful each of ground cloves, cinnamon, allspice and nutmeg, and stir the mass well together. Successive additions may be a drop or two of camphor, a tiny bit of musk, a drop each of all the fragrant oils found in a drug store, and a teaspoonful of sachet powder. Now and then put in a few drops of any favorite perfume. The mass should be stirred from time to time, and in a few weeks the many scents will be blended into one delicious perfume.

A MENTA:—A noted complexion specialist advises plenty of acid fruits during the Spring, because they tend to prevent sallowness and give color to the cheeks. It is a fact that fruit is just now better at breakfast than meat; oranges and shaddocks are especially beneficial and they are quite inexpensive early in the Spring. An ideal April breakfast, according to the authority above referred to, consists of half a shaddock, chops, creamed potatoes, Graham bread and hominy or cracked wheat; those who cannot afford to have both meat and fruit for breakfast should by all means choose the latter, at least during the enervating weeks of spring. Such attention to the morning diet will lessen doctors' bills for months to come, and will give the system a tone that will be both enjoyable and healthful.

MARY:—Genuine bay rum is made by digesting in rum the leaves of the bay plant (an aromatic shrub native to the West Indies) and by distilling the resulting liquid. The next most reliable quality is made with the essential oil obtained from the bay plant in the following manner: Mix a fourth of an ounce of oil of bay with a gallon of ninety-five per cent. alcohol and add gradually a gallon of water, shaking the mixture constantly. If it should become cloudy, the addition of a little alcohol will clarify it.

Mrs. C. D.:—Keep azaleas in a cool and half-shady position. Do not let the earth in the pot become dry at any time, and apply liquid fertilizer at least once a week. Spray the leaves two or three times a week to keep off the red spider. In order to bloom well in the Winter or Spring the plant growth must be forced. You may be giving the dahlias too much water. Pinch back the long shoots and the plant will grow stronger and more branching.

K. E. G.:—The mould stains are difficult to remove without injuring the silk; we would therefore advise submitting the dress to a scourer.

P.N. CORSETS

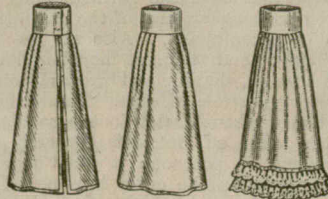
ALL HAVE PROTECTED CORK CLASPS.

POISONED BY TEA AND COFFEE

Such has been reported in several medical journals, and in many cases fatal. Especially in the young folks who had not yet become accustomed to the poisonous effects of caffeine and tannin contained in teas and coffees. Avoid all drinks that are injurious to the system. Begin using "Rokco Health Drink," which is absolutely pure, wholesome and nourishing, and can be used in any quantity without injury. Cures indigestion and other ailments caused by tea and coffee. "Rokco" is highly recommended by physicians, and all classes of men. Rokco is the original preparation on the market. Do not take bran mash substitutes which are claimed to be just as good. A 10c package of "Rokco" will make 75 cups, and is used at your meals in place of tea or coffee. Rokco also makes a delicious summer iced drink. Rokco looks like ground coffee, but it ain't coffee. Goes twice as far as tea and coffee and only costs half the price, and many ladies say the flavor of Rokco is equal to 40c. coffee. But remember you get 2 lbs. of Rokco for 25c. Ask your grocer for a 10c. package. For sale every where.

Agents wanted every where throughout Canada.

Rokco M'fg. Co., 154 Queen St. E., Toronto
If your grocer does not keep it, and will not get ROKCO for you, send 10c. to above address and we will send you 1-lb. package, prepaid.



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Set of Infants' Clothes. One size. Price, 1s. 3d. or 30 cents.



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9732

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2544

Infants' Set of Night-Clothes, Consisting of a Long Shirt, Petticoat, Pinning-Blanket, Night-Gown and Diaper Pad. One size. Price, 1s. or 25 cents.



2286

Set of Infants' Clothes. (Known as the New Gertrude Set.) One size. Price, 1s. 3d. or 30 cents.



1786

Set of Infants' Night-Clothes, Consisting of a Crown, Wrapper, Sack and Pinning-Blanket. (Known as the Dora, Dorinda or Dorothy Set.) One size. Price, 1s. 3d. or 30 cents.



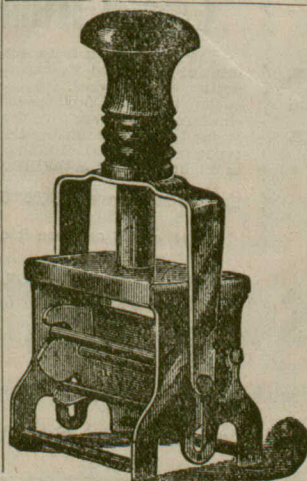
3807

Set of Child's Short Clothes. Ages, 1/2 to 5 years, 6 sizes. Price, 1s. 3d. or 30 cents.



2171

Set of Infants' Long Clothes, Consisting of a Dress, Slip, Petticoat, Pinning-Blanket, Sack and B.b. (Known as the Gretchen Set.) One size. Price, 1s. 3d. or 30 cents.



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to all mothers who want their babies to have pink, clean, clear, and healthy skin.

Made of the finest materials. No soap, wherever made, is better.

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MANUFACTURERS OF THE CELEBRATED
ALBERT TOILET SOAPS.

ANSWERS TO CORRESPONDENTS
(Continued)

GERMAINE :—Chilled fruit bars are a very dainty dessert for a tea. To make them, choose oblong tin moulds, arrange in them alternate layers of fruit and lemon jelly or gelatine, and pack in ice until ready to serve; then slice and pass with whipped cream. The fruit layers may be composed of pineapple, bananas, oranges and peaches.

IMPECUNIOUS :—On taking off a gown do not hang or lay it away until it has been properly aired, cleansed and repaired. Place the bodice across the back of a chair in a current of air; pull the shields out with the sleeves, and leave the garment thus until there is no longer a hint of the dampness or odor of perspiration. Also air the skirt thoroughly, and the next morning give it a good beating, shaking and brushing to drive out every particle of dust. This cleansing will be more beneficial if done as soon as the skirt is taken off, but it is generally more convenient to postpone it until morning, especially when the gown is removed just before retiring. After the down has been aired and dusted, any spot that may have been incurred should be attended to, and loose buttons or hooks and eyes should be reinforced and missing ones replaced.

A SUFFERER :—A simple remedy for biliousness is the juice of half a large lemon or a whole small one into which a salt-spoonful of carbonate of soda dissolved in a teaspoonful or so of water is poured, the mixture to be swallowed while effervescing.

CHARLOTTE :—Dresses of cotton goods as well as silk or woollen materials will be made with slight trains this season. Girls of six years may have their cotton dress skirts made gored or full, this being a matter of taste.

JULIA C. :—When lard boils over it is sure to flame up. A dash of water adds to its fury, besides sending black smudges over everything in the room. A dash of flour or sand will at once extinguish the flames of burning lard.



It's easily and quickly done, without scratching or wearing the most delicate surface. The proof is in the trying; that costs nothing.

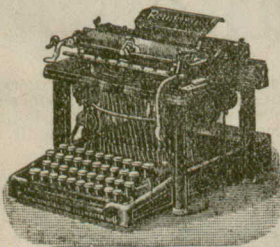
We supply the material for that simply for the asking. Box, postpaid, 15 cts. in stamps.

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To be deceived and humbugged makes one a cynic. It was just such a cynic that determined to find a real destroyer of hair growth, and our common-sense home treatment was the result. Kills by absorption. Circular sent in plain, sealed envelope, on application.
THE MONOGRAM CO., 107 Pearl St., NEW YORK.



Remington Standard Typewriter

New Models Nos... **6, 7, 8**

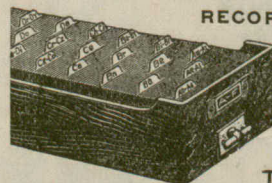
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Experiment with new and untried machines with so-called Improvements?

A large number of all kinds of Typewriters, taken as part payment for Remingtons, offered at low prices and terms. Send for particulars.



The Macey Card Index



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Complete information—that explains fully—free for the asking.

THE ADVANTAGES

of "Macey" Side Locking:—Rapidity, Economy of Space, Strength, Durability, Adaptability, Ease of Transferring and Handling, Rigidity and Certainty of Action.

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It's useless toil to sit writing the same thing over and over all the day long when you can do as much, and do it better, by a few minutes' use of the

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The MIMEOGRAPH is as quick and accurate as a printing press, and its work is as effective as letters written word by word. Anybody can operate it and can produce 1000 facsimile copies per hour from the start. It duplicates both handwriting and typewriting, and the 1000th copy is as bright and clear as the first.

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Send For Pamphlet "Secrets for Stenographers."

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Where? **Buy them from us** and save money and disappointment.
When? **Now is the time**, ladies, to buy them.

How? **By sending a sample** of your hair and the amount, and we will send you by return mail the **Nicest Switch** you can buy for the money on this continent.

We are the Headquarters for Real Hair Switches. They are all full size—not one-half or three-quarter size, or mixed with old, impure or Chinese hair. Our Switches we guarantee to be real hair and the best in the market. We manufacture them by wholesale and sell twice or three times as many as any other two houses. We have not two or a half dozen different prices for a switch. A switch is a switch; a single stem or one-half or three-quarter size is not a switch. We don't advertise an 18-inch switch (wavy) at \$2.50 **and up**, or a 16-inch one at \$1.00 **up**. We have only one **STANDARD PRICE** for everybody.

Now, ladies, see our prices in full size Switches and Single Stem, all long hair.

Straight Hair Switches.			Real Natural Wavy Hair Switches.		
16 inch, all long hair,	\$3.00	Single Stem,	\$1.00	16 inch, all long hair,	\$4.00
18 " " "	4.00	" " "	1.50	18 " " "	5.00
20 " " "	5.00	" " "	2.00	20 " " "	6.00
22 " " "	6.00	" " "	2.50	22 " " "	7.00
24 " " "	7.00	" " "	3.00	24 " " "	8.50
26 " " "	8.00	" " "	3.50	26 " " "	10.00
28 " " "	10.00	" " "	4.00	28 " " "	12.00
30 " " "	12.00	" " "	4.50	30 " " "	14.00

$\frac{1}{4}$ grey hair 25 per cent., $\frac{1}{2}$ grey 30 per cent., $\frac{3}{4}$ grey 35 per cent., $\frac{7}{8}$ grey 40 per cent.—extra on above prices.



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FEDORA COIL

Ladies, you need not come to Toronto to get a Switch. We can suit you just as well in any part of Canada or the States as if you were in Toronto. We exchange any Switch if not suited. When ordering, send sample and amount. All goods sent strictly concealed from observation.

PREMATURELY GREY HAIR

If your hair is prematurely grey, use **Armand's Instantaneous Grey Hair Restorer**. There is nothing like it. It turns the grey hair instantaneously to its original color. The hair can be washed, curled or crimped, without affecting the color. It is as harmless as water. Once used always used. Price \$3.00, or 2 bottles for \$5.00. Sent to any part of Canada, per express. When ordering, send a sample of your hair and we will send you the right shade. The best is the cheapest. Don't use any Restorer or Dye unless you get the best.

Superfluous Hair easily, quickly and safely removed and destroyed without the slightest injury to the most delicate skin. By judicious treatment the strongest hair can be destroyed with the famous **Capillirine**. Best and only preparation which will give satisfaction. Capillirine is sold at \$2.00. Sent by mail, 6c. extra, to any part of Canada or the States.

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are possessed by all who use

CRESCENT ANTISEPTIC DENTRIFICE.

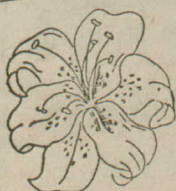
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Prevents decay.
Cleanses the mouth.
Purifies the breath.
It is pleasant to use, and put up in convenient style.

Ask your druggist for it.

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NOTE.—This is not Foreign Trash.

ANSWERS TO CORRESPONDENTS

(Concluded).

MRS. G. D.—We append a list of birthstones: January, garnet; February, amethyst; March, bloodstone; April, diamond; May, emerald; June, agate; July, ruby; August, sardonyx; September, sapphire; October, opal; November, topaz; December, turquoise.

JUNO—To impersonate mist, wear a gray tulle over which are scattered dew drops; a square-cut bodice, a gray shaded tulle veil fastened in powdered hair and to the front of the bodice with Rhinestones, gray shoes, gloves, stockings and fan.

G. A.—A short, broad foot looks both shorter and broader when clad in a snug-fitting shoe with a short vamp. Instead, a shoe with a long vamp and at least one size too long should be chosen, and the toe should be stuffed to keep the foot in its proper place. A narrow-toed shoe, then, may be worn with impunity if of sufficient length, and it will look all the better if ornamented with a patent-leather tip. The sensible woman nowadays chooses the shoe which is most becoming to her, regardless of its number.

PEARL L.—We would not advise beginning the use of dyes or bleaches. Dyes should be used at least once a week, and she who begins their use must expect to become a slave to them. To guard a deception one must be watchful, and to be watchful in this respect means an alertness that must be constantly upheld by systematic and troublesome applications of that which was first made use of to cover the inevitable marks of nature and time.

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Kills Every Time.



Common Sense Exterminator for Roaches, Bed Bugs, Rats and Mice. Infallible remedy. No danger in using.

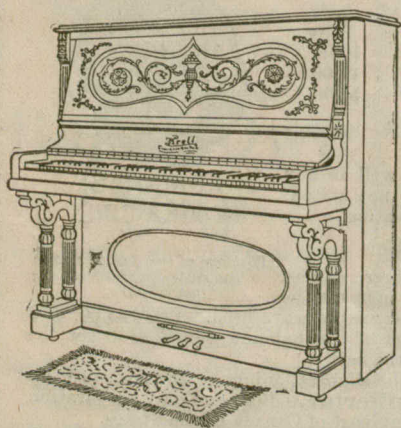
All druggists, and 381 Queen Street W., Toronto.

DEAFNESS & HEAD NOISES CURED. My Tubular Cushions help when all else fails. As glasses help eyes. Whispers heard. No pain. Invisible. **F. Hiscox, 853 B'dway** New York, sole depot. Send for book and proofs **FREE**.

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THE Krell Piano is a strictly high-class production and is recognized by musicians as the acme of perfection in the piano maker's art. It has gained a prominent position in the front rank of American Pianos, solely on its own merits. It combines all the essential features requisite for a first-class instrument. Its fine quality of tone, great sustaining power, perfect scale, easy and elastic touch, responsive and well-regulated action, elegance of case, together with the high-class quality of the material and workmanship in its construction, are proof positive of its superior excellence.



The Krell possesses a remarkable volume and exquisite quality of tone. It is full, clear, and brilliant, and while capable of sustaining wonderful resonance and acoustic power it also retains that sympathetic sweetness and mellowness so pleasing to refined musical tastes. Its action is light, firm, and responsive to the touch, and does not in the least fatigue the performer. The case is elegant in design and beautiful in finish, and as a work of art is second to none.

We selected the Krell upon the advice of the best musical and expert assistance to be had, and by our system of doing business we mean to make it possible for hundreds of homes throughout Toronto and Canada to obtain one of the best pianos for the least possible cost. We shall see to it that no one is disappointed in buying of us. Of course we sell strictly for cash, and do not take old pianos in exchange nor pay extravagant commissions to agents and canvassers. By our way of selling you reap the benefit of these extra expenses, that is to say, you can get

A Krell Piano fully guaranteed, for \$285.00, or the best Parlor Grand Krell for \$550.00, which quality would cost you at least \$800.00 if sold in the ordinary way and under a different name.

The Royal Piano is a lower-priced instrument made and guaranteed by the same people who turn out the Krell. Our price \$150 to \$225.

These pianos are here for your inspection. Visit the Second Floor, where you may see, hear, or try them, and where courteous salesmen will cheerfully tell you all about them. If you can't come in person send your expert friend to examine them, or write to us for a descriptive price list.

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The Patterns can be had from either
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Girls' Yoke Apron, with Frill Sleeves that may be Omitted. Ages, 3 to 10 years, 8 sizes. Price, 7d. or 15 cents.
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Girls' Yoke Apron. Ages, 8 to 9 years, 7 sizes. Price, 7d. or 15 cents.
Girls' Yoke Apron. Ages, 4 to 12 years, 6 sizes. Price, 7d. or 15 cents.
Girls' Apron. Ages, 4 to 13 years, 5 sizes. Price, 7d. or 15 cents.
Girls' Apron. (Known as the Gretchen Apron.) Ages, 3 to 10 years, 8 sizes. Price, 7d. or 15 cents.

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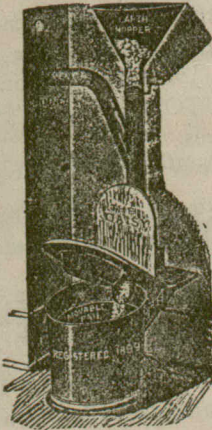
IN this Notice we wish to Advertise the Fact that it is our Purpose to Accept, for Insertion in the Advertising Columns of THE DELINEATOR, Advertisements of Reliable Parties Only. It is our Belief that all the Advertisements contained in this Number of the Magazine are inserted in Good Faith and by Responsible Persons. If, however, Readers of THE DELINEATOR find that any Advertisement or Advertisements herein are Prepared with a View to Deceive, or are Inserted by Parties whose Promises are not fulfilled when applied to, we shall take it as a Great Favor if such Readers will Promptly Notify Us. Honest Advertisers, our Readers and Ourselves derive advantage from working in co-operation to Exclude Everything from the Advertising Columns of the Publication which is in any way Questionable. Our Motto for this Department of THE DELINEATOR is, **Honest Advertising by Honest People**—that is to say, the Advertising Columns of THE DELINEATOR are intended to be on the same High Plane, and to Convey Equally Correct Information, with the other Departments of the Magazine.

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MADE ENTIRELY OF METAL,
AND VENTILATED.

Designed for Dwellings, Summer Resorts and all Places where Water Closets cannot be used.



A Sanitary Triumph, a Great Convenience, does not Gather Odor or become Unsanitary as Wood Closets do.

Price, Complete, \$15.00. Agents Wanted.

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Toronto Furnace & Crematory Co., LIMITED.

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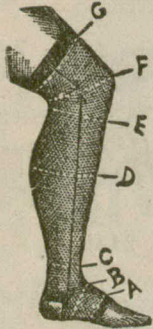
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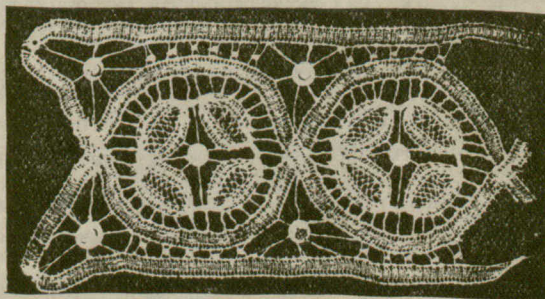
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Desiccated cocoanut, 10c lb.

Shredded cocoanut, 20c lb.

Finest pearl tapioca, 5c lb.

Finest pearl sago, 5c lb.

Rangoon rice, 6 lbs 25c; Patna rice, 6c

lb; Japan rice, 3 lbs for 20c; polished

Japan rice, 3 lbs for 25c.

Corn starch, London, 5c package; St.

Lawrence No. 1, 8c package.

Ivory gloss starch, 1-lb package, 8c.

Ivory gloss starch, 6-lb tin, 48c.

Laundry starch, 5c lb.

SUGARS.

Granulated sugar, Standard, 20 lbs \$1.00.

Light brown, 23 lbs for \$1.00.

Finest icing sugar, 6c lb.

Fruit sugar, 6c lb.

Redpath Paris lumps, 6½c lb.

EXTRACTS.

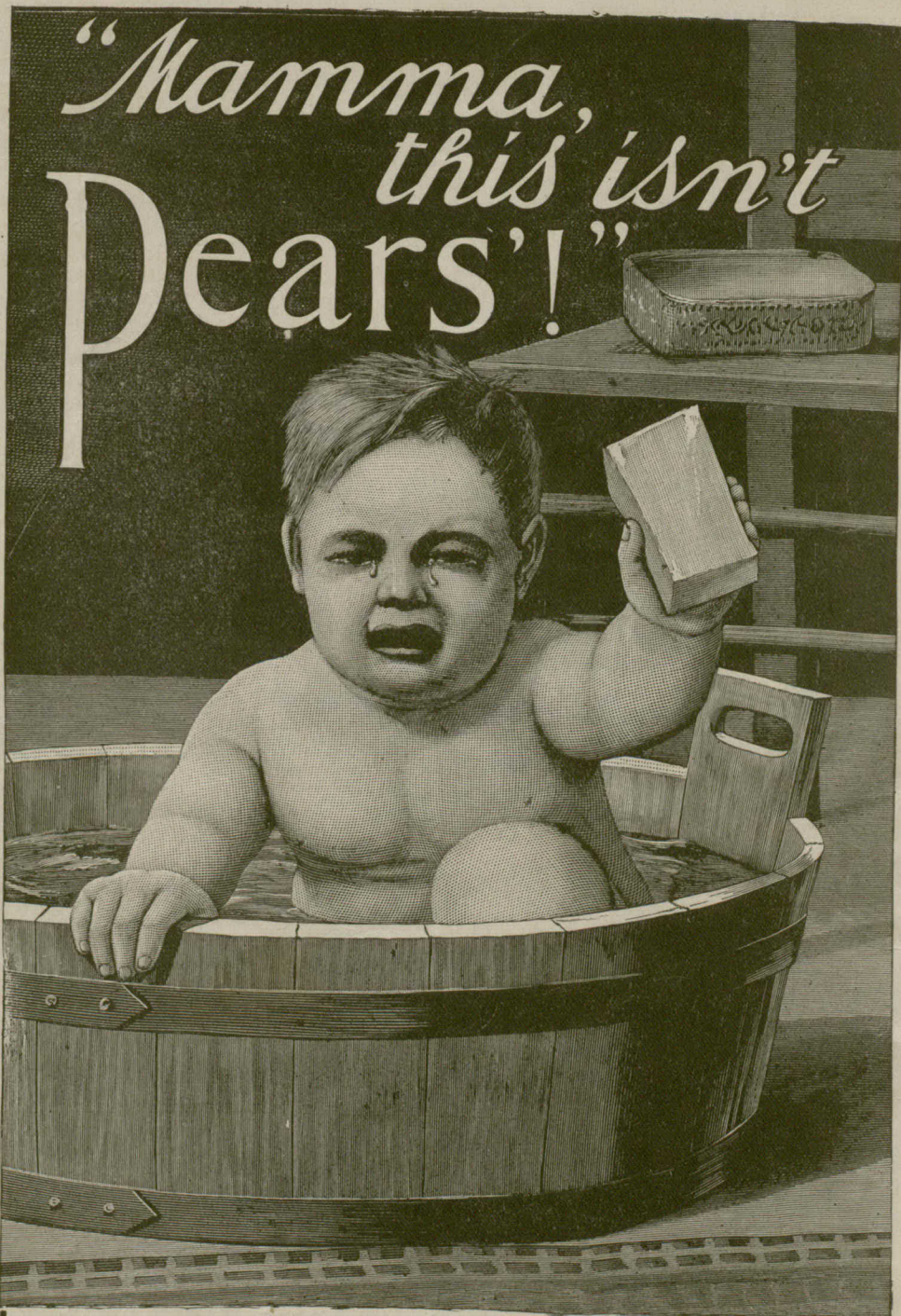
Orange, lemon, vanilla, raspberry, pineapple, ratifia, small bottles, 5c; large, 10c.

Johnston's fluid beef, 25c and 45c; beef cordial, \$1.00 bottle.

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