

MIDSUMMER NUMBER.

VOL. L.

NO. 2.

THE Delineator

A JOURNAL
of

FASHION.

CULTURE

and

FINEARTS.



CANADIAN EDITION

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

Printed and Published in Toronto

BY

The Delineator Publishing Co. of Toronto

(LIMITED)

33 Richmond Street West, TORONTO, ONT.

AUGUST,

PRICE. 15 CENTS.

1897.

Entered according to Act of the Parliament of Canada, in the year 1897, by The Delineator Publishing Co. of Toronto (Limited), at the Department of Agriculture.

DIANA OF THE EPHESIANS, A NOVELETTE BY FRANCIS LYNDE, COMPLETE IN THIS NUMBER.

EXERCISE FOR HEALTH, AN ARTICLE BY DR. GRACE PECKHAM MURRAY, IN THIS NUMBER.

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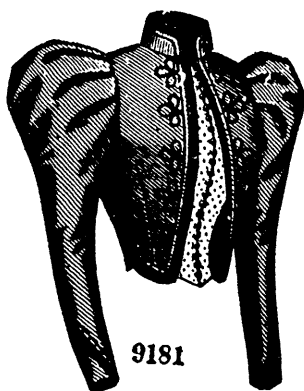
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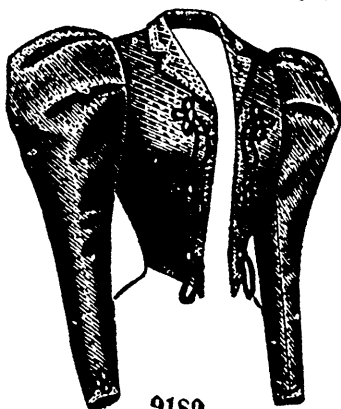
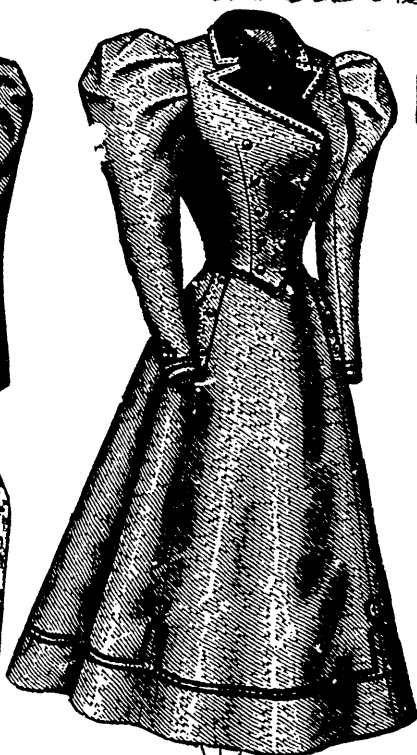
THE DELINEATOR FOR AUGUST, 1897.

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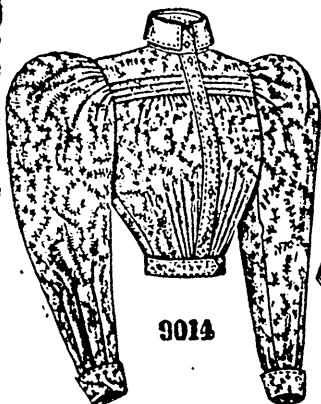
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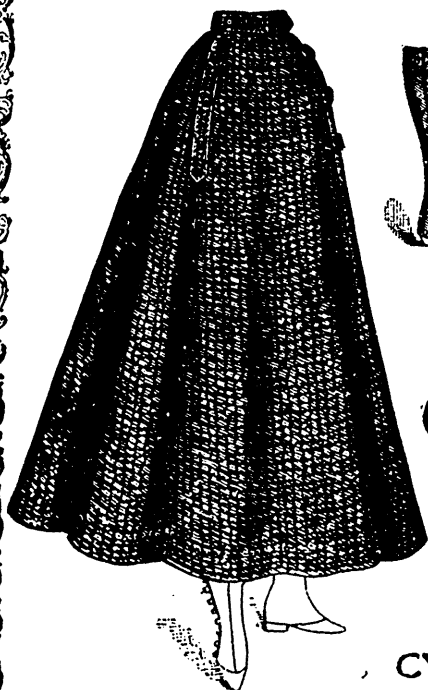
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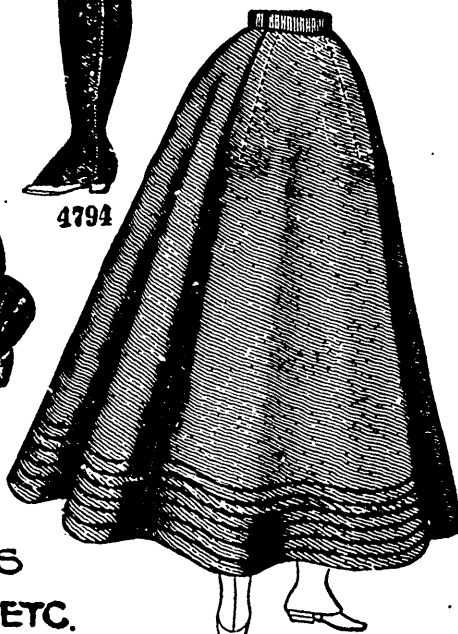
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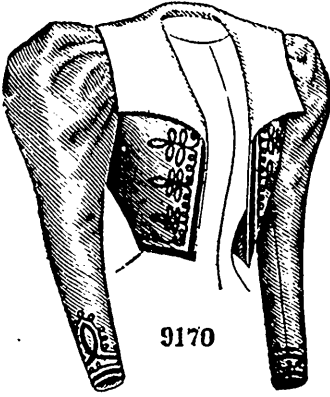
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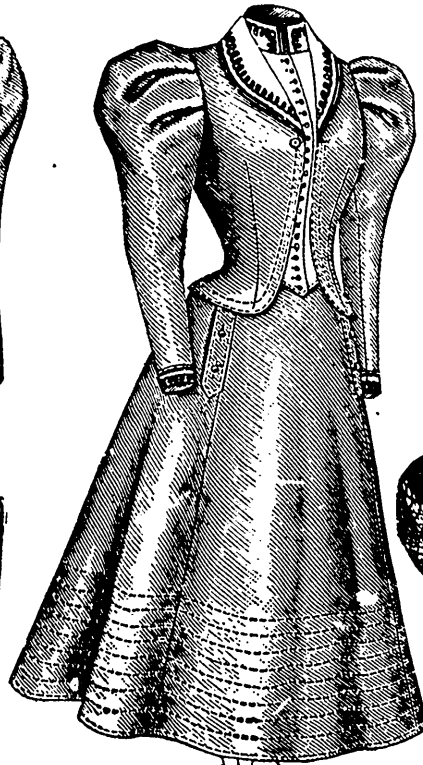
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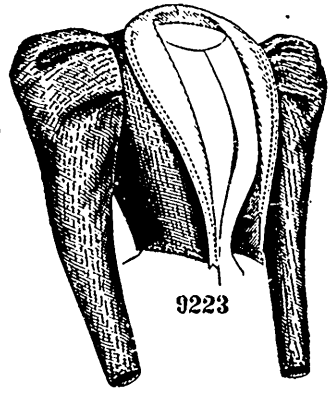
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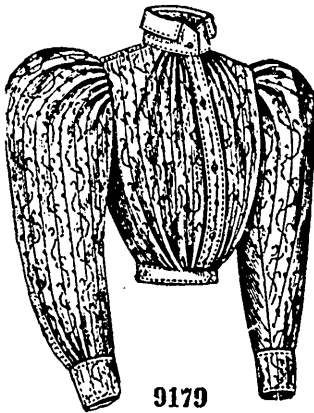
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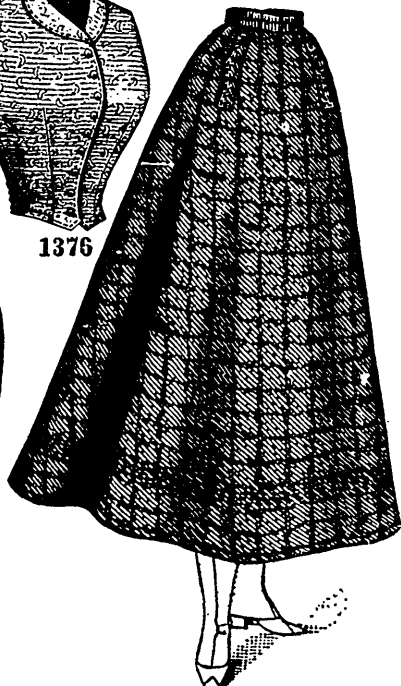
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The Grand Album . . .

OF

Metropolitan Fashions,

FOR

AUGUST, 1897.

THE SUCCESS which has attended THE GRAND ALBUM OF METROPOLITAN FASHIONS is evidence that the magazine is meeting the demand which exists for a high-class Plate Publication issued by an acknowledged authority. Although the first (March) number—which was produced under all the difficulties attendant on a new enterprise—was received in a very flattering manner, we have improved each successive edition by introducing new color schemes and processes of printing, with the result that THE GRAND ALBUM for August shows effects that have never before been approached in color work.

There are, moreover, in contemplation further improvements that will materially increase the value of the publication to all subscribers. Beginning with the number for September, and continuing quarterly thereafter (December, March, June, etc.), we will issue as a Supplement a LARGE LITHOGRAPHIC PLATE OF LADIES' FASHIONS of the size of that which formerly accompanied THE QUARTERLY REPORT. These Plates will be especially suitable for framing and for counter use by our Agents and all dressmakers, dry-goods merchants, etc. A PLATE OF JUVENILE FASHIONS, 13 x 20 inches, will also be issued each season under the same conditions, and from time to time we will also present Lithographic Plates of Special Styles, such as Bicycling Attire, Storm Garments, etc.

THE GRAND ALBUM is issued in three editions—English, Spanish and German—and is invaluable:

I.—To the Dressmaker and Ladies' Tailor.—For whom its wealth of beautiful and correctly colored illustrations of current and coming Styles of Ladies', Misses' and Children's attire affords at once a criterion for their own creations and an alluring and suggestive book of modes for the inspection of their patrons. They will readily appreciate the effectiveness of its Detachable Plates for use in windows and upon the walls of their reception rooms.

II.—To the Milliner.—Who will find among its monthly Plates of seasonable *Chapeaux* exact reproductions in form and color of the latest examples of Paris, London and New York *Modistes*, together with correct models of the untrimmed shapes and valuable suggestions as to the trend of popular taste in the matter of color harmonies and decorative materials.

III.—To the Juvenile Outfitter.—Who cannot elsewhere obtain any such attractive and well grouped views of all that is seasonable and stylish in the costuming of Misses, Girls, Boys and Children. The signal favor bestowed upon "THE JUVENILE OUTFITTER," when issued as a separate publication, was not more deserved than is this department, which is given generous space in the August issue of THE GRAND ALBUM.

IV.—To the Dry Goods Merchant.—For whose especial benefit has been inaugurated the unique department of Window Dressing, with its reproduction of large photographic views of notable window displays by metropolitan houses, and who will also find its readily-detachable Color Plates on heavy paper of great utility in promoting sales of fabrics suitable for the development of the garments depicted.

V.—To Any Woman.—Who wishes in all matters of fashion to have access to the earliest information possessed by the Professional Dressmaker and Milliner. While essentially a publication for high-class professional use, the home dressmaker and amateur milliner will find THE GRAND ALBUM worth many times its moderate cost by reason of the insight into professional methods and the advanced information it affords.

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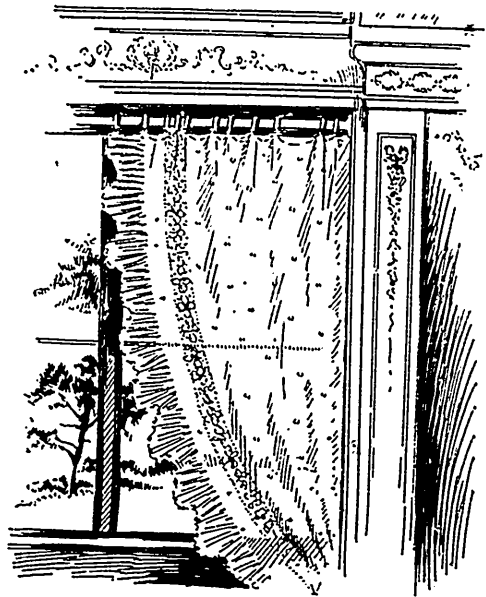
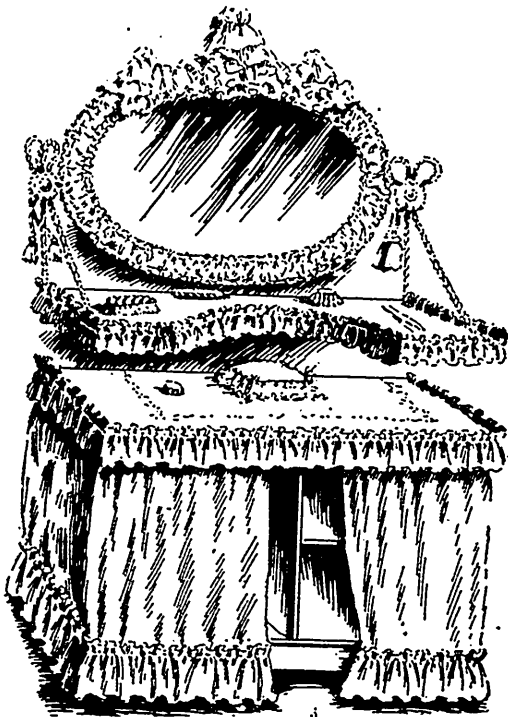
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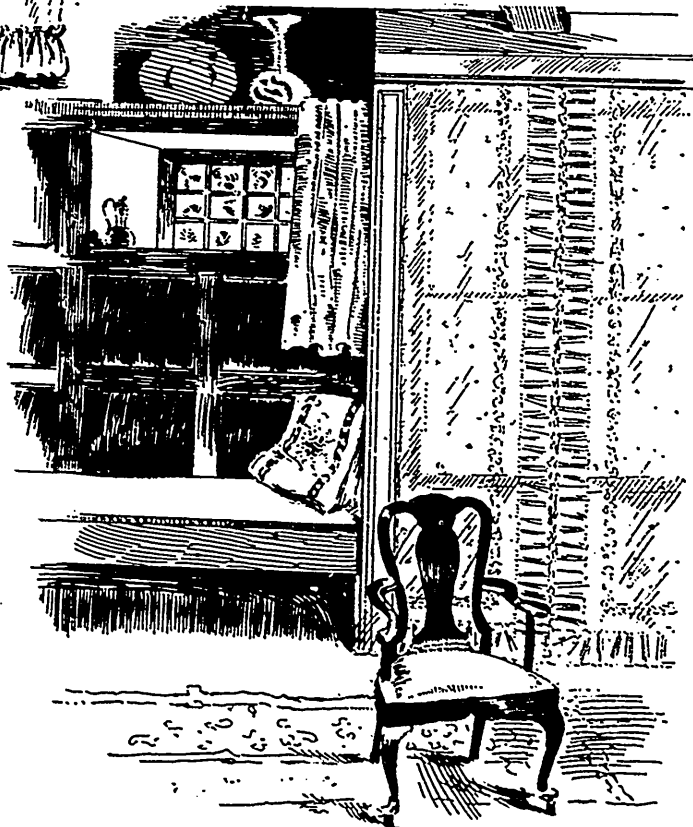


curtain, which may be of denim, Liberty silk or casement muslin. Below it is a settle of polished oak upon which is a single cushion. A long French window at the side of the cosy corner is hung with point d' esprit curtains trimmed with lace insertion and a frill of the curtain material. An upholstered chair of Colonial pattern is placed invitingly near the window.

and any one having ordinary skill can drapo it. Swiss, mull, cretonne or Liberty prints in light tones may be selected for it. A narrow, self-headed flounce surrounds the top of the table, overhanging curtains adjusted on brass rods so as to conceal the various shelves and compartments in the lower part. The incurved hanging shelf is covered with the material and edged with a narrow self-headed ruffle and over the mirror frame is disposed a puffing, three rosettes being fastened at the top. The ruffles may be lace-edged if made of Swiss or mull.

The window drapery is arranged below an arched transom, characteristic of Colonial houses. To a pole fixed at the top of the window is hung a curtain of dotted Swiss trimmed with *point de Paris* insertion and a fluted ruffle of the goods. A fine scrim curtain may be made with an insertion and edging of Renaissance lace. The curtain may be held back with ribbon or with a cord and tassel.

In the third illustration is shown a cosy nook, appropriate for a Colonial dining-room. The ceiling is panelled with cross-beams, as are the walls. A small Colonial window is built high in the wall and above it projects a shelf for platters and odd pottery. The window is hung with a short



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(For Descriptions see Pages 147 and 148.)

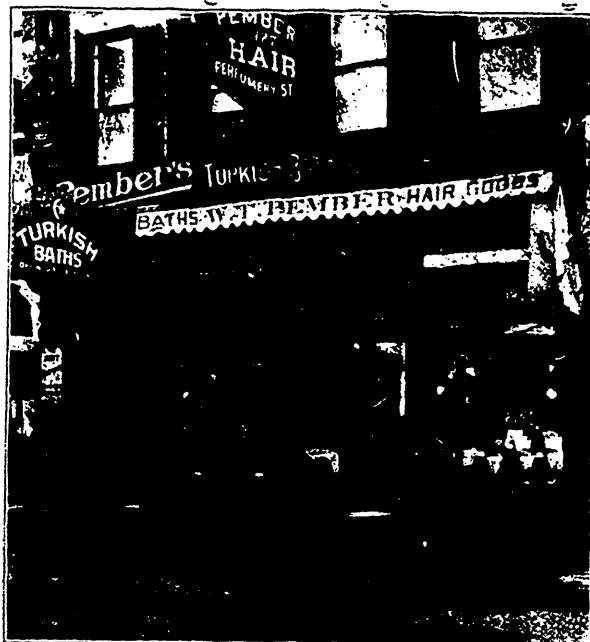
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The

THE FASHIONABLE

VOL. I.

August, 1897.

No. 2.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A HANDSOME AND SEASONABLE BASQUE-WAIST.

FIGURE No. 110 B.— This illustrates a Ladies' basque-waist. The pattern, which is No. 9247 and costs 1s. or 25 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and is again pictured on page 141 of this magazine.

The lover of color may indulge her fancy in the arrangement of this basque-waist, which is here pictured made of silk having a cream-white surface figured in a Frenchy combination of pink, pale-yellow and blue and united with black lace net. The mode is known as the *frou-frou* waist and has triple ruffle caps over the mousquetaire sleeves and a ruffle-trimmed round yoke, the caps and all the ruffles being bordered with ribbon. The yoke is closed along the left shoulder and the fronts at the center. The fronts and back are drawn in full, soft folds and a moderately deep frill-peplum of net joined to the waist falls fashionably below the wrinkled ribbon belt, which is completed with a remarkably stylish bow at one side. The sleeves are finished with frills that correspond with the frill at the top of the stock collar.



FIGURE No. 110 B.—This illustrates LADIES' BASQUE-WAIST.—The pattern is No. 9247, price 1s. or 25 cents.

waist of this kind at slight expense. The mousquetaire sleeves, round yoke and ruffle caps combined in its arrangement are all popular, giving the fluffy effect so delightful. Dainty ruffles of chiffon, net or *mousseline de soie* in some bright color may be combined with silk, moiré poplin, Liberty crêpe or wool chiffon and the gay-colored ruffles may be edged with black ribbon to accentuate the other colors. If the basque be made of foulard silk, the ruffles may be of the same, and, indeed, this follows if any light, soft material be chosen. The sheer Summer fabrics may be artistically manipulated in this manner. Particularly successful will be the gaily-flowered organzies, French challies, grenadines and other gossamery fabrics in favor. Narrow, feather-edged silk or satin ribbon will in any case supply appropriate decoration on the ruffles, and wider ribbon may be chosen for the belt, now an essential and dressy feature of all stylish waists. A dainty waist of green-and-white glacé taffeta may be made fluffy with frills of the material edged with wide white footing, which is at present much used.

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DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 37, 38 AND P. 39.

FIGURES D 53 AND D 54.—STYLISH MID-SUMMER TOILETTES.

FIGURE D 53.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9273, and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 141. The skirt pattern, which is No. 8960, and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Figured silk is here pictured in the toilette and lace edging and satin baby ribbon and wide ribbon provide the decoration. The Russian basque-waist closes in correct Russian style at the left side of the front and the overlapping edge is shaped in tabs that lap over a frill of lace, the effect being wonderfully pretty. The becoming fulness in the front is drawn in gathers at the neck, shoulder and lower edge and puffs out stylishly over a wrinkled ribbon belt that is bowed at the closing. Ruffles of lace border the double circular caps which stand out on the mousquetaire sleeves, and the wrists are in tabs over a frill of lace. A graduated frill of lace rises from the standing collar, which is encircled by a ribbon stock. Baby ribbon is very effectively arranged in clustered cross-rows on the waist.

The eight-gored skirt has a narrow front-gore and may be gathered or plaited at the back. A box-plaiting of the wide ribbon ornaments it at the lower edge and baby ribbon in two clusters of three rows decorates it near the top.

Grenadine, fancy silk, wool chiffon, plaid faille and various novelty dress goods will be made up in this manner; it is also an appropriate mode by which to fashion linen novelties.

The large hat is stylishly trimmed with flowers and chiffon.

FIGURE D 54.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9272 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 142. The skirt pattern, which is No. 9100, and costs 1s. 3d. or 30 cents is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

White dotted organdy made up over yellow silk is here represented in the toilette and the decoration of insertion, lace edging, ruffles of the organdy and ribbon renders it extremely elaborate in effect. A smooth, triple-pointed yoke of insertion falls free over the full fronts, which puff out slightly and close at the center. The yoke closes at the left side. Triple-pointed frill-caps stand out over the puffs at the top of the sleeves, which are wrinkled in mousquetaire fashion all the way across the upper side and finished in Venetian style. A frill of lace edging rises above a ribbon stock.

The eight-gored skirt is gathered at the sides and back and is a specially pretty style for sheer fabrics. It may be worn over a plain eight-gored foundation-skirt.

Fashion furnishes a variety of pretty styles in skirts and waists that permit of much or little trimming. For transparent fabrics the mode illustrated at this figure is highly favored.

Ribbon, flowers and a *coq* plume are gracefully arranged on the stylish hat of fancy straw.

FIGURES D 55 AND D 56.—SUMMER VISITING TOILETTES.

FIGURE D 55.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 9255 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in two views on page 143. The skirt pattern, which is No. 9115 and costs 1s. 3d. or 30 cents, is in five sizes for ladies from twenty to twenty-eight inches, waist measure.

The possibilities of grass linen are well illustrated in this toilette, which lends itself charmingly to combinations; a brilliant touch of color is furnished by geranium-red ribbon. A group of tucks is taken up at each side of the closing of the waist and the fronts between the rows of tucks are covered with two frills of lace edging over frills of ribbon. The two-seam sleeve is formed into a stylish puff at the top and below the puff groups of upturned tucks alternate with rows of insertion. The back is tucked in an ornamental way at the top. A ribbon belt and stock, a ruff at the neck and frills and ribbon at the wrists give dainty touches to the waist.

The seven-gored skirt has a deep circular flounce at the bottom and above the flounce are applied six bias folds of the grass linen; a *ruche* of lace edging is at the top and bottom of the flounce and a similar *ruche* divides the folds into groups.

The accessories of the linen toilette bestow that air of youthfulness which is one of its charms. Ribbon or silk of gay color should be combined judiciously with the linen.

The brown straw hat is adorned with nasturtiums and velvet.

FIGURE D 56.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist, which is No. 9235 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown on page 142. The skirt pattern, which is No. 9135 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Blue India silk figured with white is here united with all-over embroidery and green silk shot with blue in this tasteful toilette, which is given an elaborate air by its decoration. The blouse-waist is known as the Castellane waist. Tuck shirrings, made at yoke depth, together with gathers at the neck, shoulder and lower edges, distribute the fulness becomingly and the fronts meet at the bottom and flare toward the shoulders over a smooth vest that has just sufficient fulness at the waist to droop in the manner now approved. The vest is overlaid with the all-over embroidery and bordered effectively with frills of the shot silk and lace edging. Frill-caps fall over the top of the mousquetaire sleeves, which are softly wrinkled all the way to the wrists and finished with oddly shaped cuffs that flare over the hand. A belt and stock of the shot silk and frills of the shot silk and lace edging at the neck and on the caps combine to give a dainty effect.

The skirt is made with a circular yoke at the front and sides and a gored flounce that is gathered to the yoke and a straight back-breadth. A *ruche* combining the shot silk and lace edging covers the joining of the yoke. A four-gored foundation-skirt may be used or not, as preferred.

Despite the transparent fabrics now in vogue the soft silks find equal favor; in this toilette will be found valuable suggestions for making and elaborating all such materials.

The pretty toque is trimmed with pansies and ribbon.

FIGURES D 57 AND D 58.—LADIES' HOUSE-GOWNS.

FIGURE D 57.—This illustrates a Ladies' tea-gown. The pattern, which is No. 9259 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 136.

Figured silk is here represented in this graceful tea-gown, which is distinguished by a large fancy collar of lace net overlaying lavender silk and bordered with a full frill of lace edging. The fulness in front falls free from the neck, being held in only slightly by ribbon ties that start from under-arm darts which give a smooth adjustment at the sides. The back has graceful fulness falling with the effect of a Watteau. Mushroom puffs are at the top of the coat sleeves, which are in square tabs at the wrists, the tabs extending over lace frills. A ribbon stock encircles the standing collar and above it rises a frill of lace edging.

The gown will suit the most exacting taste, being an inconspicuous yet refined exponent of current styles in house-gowns.

FIGURE D 58.—This illustrates a Ladies' comfort gown. The pattern, which is No. 9268 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 133.

This charming gown, specially designed for elderly ladies and invalids, is here represented made of gray cashmere, with white silk mull for the kerchief, black moiré silk for the cuff facings and deep rolling collar and lace edging and moiré ribbon for decoration. The dainty kerchief is folded and crossed between the ends of the collar. The loose fronts are gathered at the shoulders and extended to form the skirt, which is gathered across the back and joined to the lower edge of the back. The fulness in the front is adjusted by tapes in a casing at the waist and the ribbon belt is tied at the left side.

Vailing and Henrietta can hardly fail to give satisfaction when made up in this style.

Fashions of To-Day.



KIRTS include either five or seven gores.

The ripple in skirts is rather suggested than defined.

The fulness at the back of a new five-gored skirt is disposed in fan-plaits.

In some skirts the fulness is reduced by gathers massed at the back.

In a new tucked waist a yoke is simulated at the back with tucks; in front are lengthwise tucks and in the sleeves tucks are grouped as far as the puffs.

There is no marked change in the appearance of the sailor blouse, though there is a slight variation in its details.

Battlements vary the closing edge of a new Russian basque-waist and likewise the wrist edges of the mousquetaire sleeves.

A smooth yoke describing many points, sleeve caps of similar outline and puffed fronts combine to create an interesting effect in a basque-waist.

Fluffiness in the Castellane blouse-waist is produced by a shirred back and fronts, a vest puffed like the rest of the blouse, and mousquetaire sleeves with oddly-shaped cuffs.

Either a rolling or a standing collar may be added to a simple blouse-waist with the fulness all drawn to the center both back and front.

An early English style is suggested in a shirred basque-waist, the shirrings extending to yoke depth.

The Derby jacket is a smart blazer with a narrow collar and revers that are rolled to the waist-line when the jacket is worn open, but only to just below the throat when it is closed.

A deep, round collar and kerchief confer a quaint air upon a comfortable gown planned to suit elderly wearers.

A military style is copied in the guardsman jacket; the fronts flare in a decidedly fetching way.

The jacket of another costume designed for maternity and invalid wear shows ornamental fronts with tab revers opening over a full vest.

A multiplicity of frills distinguishes the *frou frou* waist which is made with

a deep, round yoke closed on the left shoulder.

The up-to-date two-piece costume unites a five-gored skirt

with a fan-plaited back and an Eton jacket with lower pointed outline in front.

Rather narrow rolling collars and short revers are displayed in Eton costumes.

The plainly designed round basque offers divers opportunities for effective decoration.

A many-pointed yoke and cuffs of corresponding outline are the decorative features of a wrapper confined at the waist-line of the back by shirrings.

A full vest and a wide collar cut in points enhance the dressiness of a tea-jacket.

The Empire style of jacket is recalled in a very graceful and Frenchy-looking matinee.

Only at the center of the back and front of a tea-gown is there fulness, the sides clinging to the figure with the closeness of a basque. Its deep, pointed collar and sleeves with puffs also commend themselves to notice.

A mediæval fashion is revived in a sleeve formed entirely of a series of graduated puffs.

Provision is made in the patterns of most fancifully designed sleeves for two lengths, one extending to the elbow for ceremonious gowns and one in regulation length for general wear.

The mousquetaire is the sleeve *par excellence* for thin textiles.

There is much diversity in the shaping of the wrists of sleeves. Some are double-pointed; others shape but a single point over the hand; a third class is cut in battlements, and a fourth in scollops.

The flow of lace from the wrists is a fashion so generally followed as to be almost universal.

The newest cuffs are of novel outline and flare over the hand.

Doubled frills of considerable fulness give an ornamental touch to coat sleeves of exceptionally snug fit.

A practical feature of the umbrella petticoat is a yoke that is deeply pointed in front and round and shallow at the back. Its ornamental feature is a deep Spanish flounce.

A saddle gore is introduced as a novelty in the skirt of a two-piece cycling costume. The Eton jacket flares open gradually from the throat and may be made with or without revers.

One of the newest cycling skirts is divided at its back edges, includes knickerbockers and is made with a saddle seat having full fall openings.

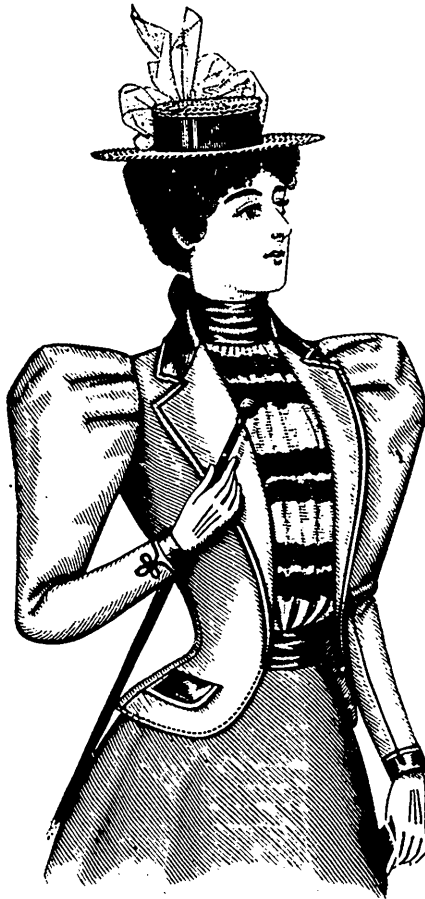


FIGURE NO 111 B—This illustrates LADIES' DERRY JACKET AND FULL VEST.—The patterns are Ladies' Jacket or Blazer No. 5230, price 1s. 3d. or 30 cents; and Vest No. 1342, price 10d. or 20 cents.

(For Description see Page 124.)

FIGURE No. 111 B.—LADIES' DERBY JACKET AND FULL VEST.

(For illustration see Page 123.)

FIGURE No. 111 B.—This illustrates a Ladies' jacket or blazer and vest. The pattern, which is No. 9230 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on page 140 of this magazine. The vest pattern, which is No. 1342 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure.

This exceptionally jaunty blazer is known as the Derby jacket. It is striking in effect as here made of red cloth, with black silk facings, stitching and a neat arrangement of soutache braid for decoration. The adjustment at the back and sides is exceedingly stylish and coat-laps are cut on below the center seam. The lower front corners of the jacket and pocket-laps are round, but they may be square, if preferred. The fronts are rolled in lapels to the waist, but they may be rolled in small lapels and closed with three buttons and button-holes. The stylish sleeves are box-plaited at the top.

The pretty vest is made of white chiffon cross-trimmed with black lace insertion, and has a girdle of black silk and a stock of black ribbon.

The jacket has a certain trim, natty air that will make it a favorite for both dressy and general wear. Red jackets with either white or black silk facings are smart; but ladies of more sober taste will select gray or blue cloth, with black trimming and facings. The vest will be made of all sorts of sheer fabrics, among the most popular of which are Liberty silk, *mousseline de soie*, plain and dotted Swiss, batiste and mull, with lace insertion and edging, ribbon or ruchings for decoration.

The red straw hat is trimmed with black ribbon and chiffon.

FIGURE No. 112 B.—LADIES' YACHTING TOILETTE.

(For illustration see this Page.)

FIGURE No. 112 B.—This consists of a Ladies' skirt and sailor blouse. The skirt pattern, which is No. 9242 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 145. The blouse pattern, which is No. 9252 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also shown on page 144.

There is a fetching nautical air about this attractive and yachting toilette, which is here pictured made of blue and white serge, with an effective decoration of blue and white braid, the white braid being used on the blue material and the blue braid on the white. The sailor collar falls square at the back, and its tapering ends frame a buttoned-in shield that is finished with a standing collar. A black silk tie is knotted in sailor fashion over the closing, which is made with gilt buttons. The full bishop sleeves are finished with round cuffs and may be made with or without fitted linings. The five-gored skirt is a new and favored style, having a fan back that spreads gracefully.

Women who seek to be fitly gowned for a short yachting trip or an ocean voyage will select a costume like this.

The white straw sailor hat is banded with blue ribbon.

LADIES' COSTUME, HAVING A SEVEN-GORED SKIRT.

(For Illustrations see Page 125.)

No. 9271.—Another view of this costume is given at figure No. 116 B in this publication.

This costume is a novel mode and is here pictured made up in a combination of figured wool goods and plain silk; lace net overlays the full fronts of silk, and a ribbon belt and stock, a lace frill at the neck, ribbon plaitings on the waist and a plait-

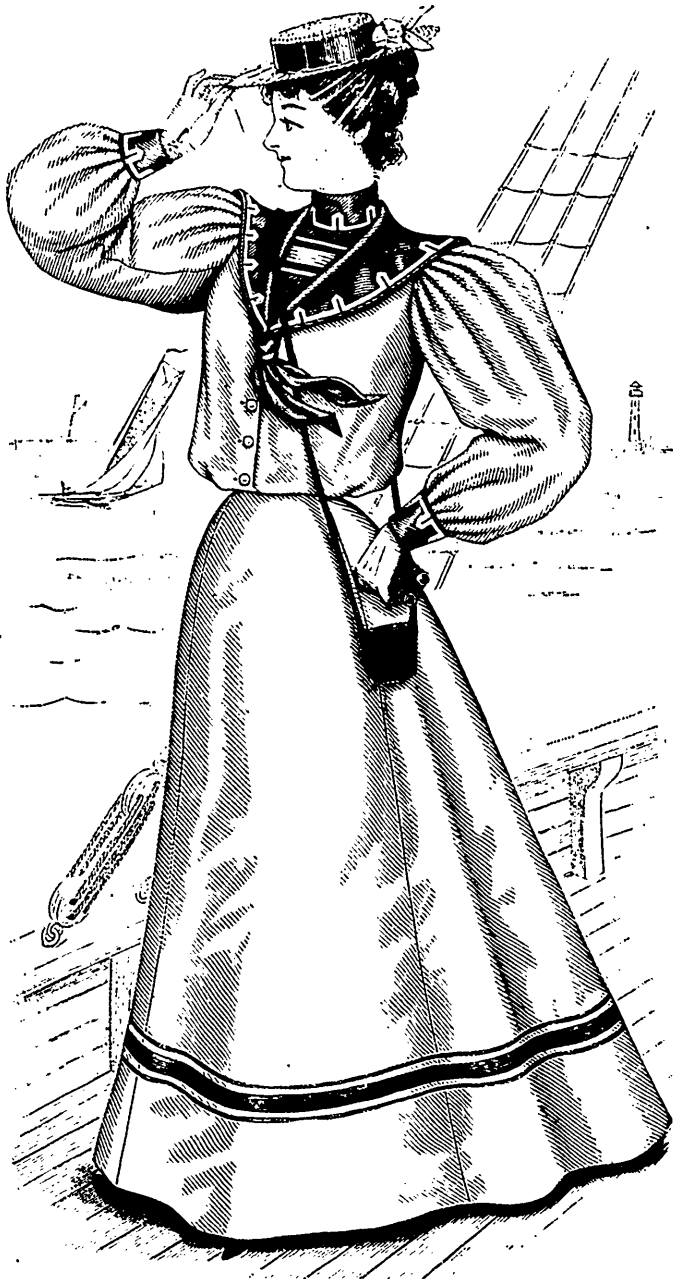


FIGURE No. 112 B.—This illustrates LADIES' YACHTING TOILETTE.—The patterns are Ladies' Sailor Blouse No. 9252, price 1s. or 25 cents; and Skirt No. 9242, price 1s. 3d. or 30 cents.

(For Description see this Page.)

ing of the dress goods on the skirt give stylish touches. The back of the waist is smooth at the top, but has fulness below gathered up closely at the bottom; and the full fronts are gathered at the neck and lower edge at each side of the closing and puff out in blouse effect. Bolero fronts extended at their front edges to form straps that reach to the bottom of the waist are included in the shoulder, arm's-eye and under-arm seams, and the straps droop with the full fronts. The waist is supported by a fitted lining and under-arm gores give a smooth effect at the sides. A short double puff is at the top of the coat sleeve, which is gracefully rounded at the wrist; the puff extends only across the upper side of the sleeve and its ends fall in two points at each side, giving a decidedly novel effect. The collar is covered with a ribbon stock and a graduated frill of knife-plaited silk rises from it at the back and sides.

The seven-gored skirt comprises a front-gore, two gores at each side, and two back-gores that are compactly gathered at the top and expand in graceful folds to the lower edge, where the skirt measures about four yards and a half round in the medium sizes. The placket is finished above the center seam and the top of the skirt is completed with a belt. If desired, a small bustle or any style of skirt extender may be worn.

Combinations of silk and wool goods will be very effective made up in this style and the soft rich-surfaced novelty goods, canvas weaves, etc., will be equally dressy. The color and quality of the material will govern the selection of garniture.

We have pattern 9271 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, requires six yards and a fourth of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide, and a yard and a fourth of lace net twenty-seven inches wide. Price of pattern, 1s. 8d. or 40 cents.



9271

Front View.

or they may be closed with hooks and loops, as illustrated. The two-seam sleeves are box-plaited at the top.

The five-gored skirt has a narrow front-gore, a very wide gore at each side and two back-gores; it is rendered smooth over the hips by a dart in each side-gore, and the back-gores are arranged in fan effect, two backward-turning plaits being



9271

Side-Back View.

LADIES' COSTUME, HAVING A SEVEN-GORED SKIRT.
(For Description see Page 124.)

LADIES' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET (THAT MAY BE WORN OPEN OR CLOSED OVER A WAIST OR VEST), AND A FIVE-GORED SKIRT WITH FAN BACK.

For Illustrations see Page 125.

No. 9250.—Another view

This costume is given at figure No. 113 B in this issue. This two-piece Eton costume shows the newest effects in its cut and skirt. Green cloth was here selected for the costume, with velvet for the collar and stitching for the finish. Eton jacket, which is for wear over shirt-waists, vests, etc., is adjusted by under-arm gores and single bust darts and seamless at the center of the back. The fronts are reversed pointed lapels by a rolling collar made with a center seam and have pointed lower front corners; they may be worn open

laid at each side of the placket. The plaits may roll softly or they may be pressed flat, as preferred. The width at the lower edge is moderate, measuring four yards in the medium sizes. If desired, a small bustle or any style of skirt extender may be used.

This is one of the nattiest of the many Eton styles now accorded marked favor for general and outing wear. The vest or waist accompanying such a costume may be of organdy, dimity or Swiss. Serge, cheviot and mohair are well adapted to two-piece costumes.

We have pattern No. 9250 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires five yards and three-fourths of material forty-four inches wide, and a fourth of a yard of velvet (cut bias) twenty inches wide for the outside of the collar. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 113 B.—LADIES' TOILETTE.

(For Illustration see Page 127.)

FIGURE No. 113 B.—This represents a Ladies' costume and shirt-waist. The pattern, which is No. 9250 and costs 1s. 8d.

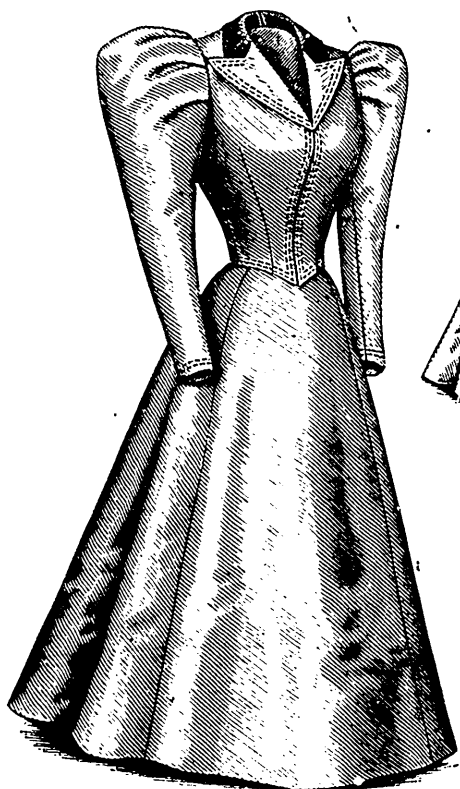
or 40 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on this page. The shirt-waist pattern, which is 9179 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure.

Gray whipcord is here illustrated in the costume and dotted pink silk in the shirt-waist. The costume includes an Eton jacket and a five-gored skirt and shows a novel and pretty decoration of white braid and small steel buckles. The jacket has a decidedly jaunty air. Its fronts extend in stylish points below the waist and are reversed by the rolling coat collar in pointed lapels that are inlaid with white silk. The two-seam sleeves are box-plaited at the top. The jacket may be worn open or closed over the shirt-waist, which is a pretty style with full fronts and a removable white linen collar.

collar is encircled by a ribbon stock above which rises a frill of lace that graduates to points at the ends. The two-seam sleeves, which are arranged over coat-shaped linings, are gathered at the top and also along the side edges of the upper part for a short distance below the top; they stand out in stylish puffs, below which they fit the arm closely, and are finished in Venetian points at the wrists and decorated with

frills of lace. Frills of lace that fall in graceful jabots underlie the front edges of the jacket fronts and a row of lace beading follows the edges of the revers.

The skirt comprises five gores and has extra length allowed at the top of the front gore and side-gores so as to hang evenly when the figure demands more length. The two back-gores are gathered across the top and the skirt is finished with a belt, in which an elastic is run for comfort. The skirt

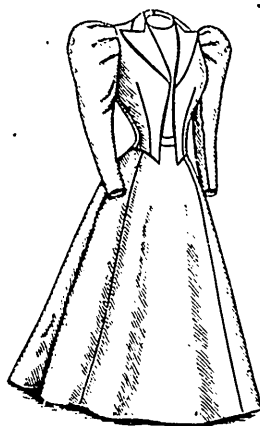


9250

Front View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET (THAT MAY BE WORN OPEN OR CLOSED OVER A WAIST OR VEST) AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Description see Page 125.)



9250



9250

Side-Back View.

The five-gored skirt is fan-plaited at the back and hangs in flutes below the hips.

The costume may be made simply and worn with shirt-waists for shopping and kindred uses or it may be handsomely lined and trimmed and accompanied by dainty vests for wear on the promenade. Serge, chevrot and tailor cloth head the list of suitable materials. A handsome toilette is of dark-brown *vigoureur* with black braid for decoration and red silk for the shirt-waist. Several rows of braid in graduated width trim the bottom of the skirt and sleeves.

The Panama straw hat is decorated with red silk and white flowers.

LADIES' COSTUME, ADJUSTABLE IN FRONT AND HAVING A FIVE-GORED SKIRT. (FOR MATERNITY AND INVALID WEAR.)

(For Illustrations see Page 123.)

No. 9264.—This costume is specially designed for maternity and invalid wear and is shown made of a pretty shade of dark-green chevrot, with white silk for the vest and green velvet for the revers facings. The basque is closely adjusted at the sides and back by under-arm and side-back gores and a center seam and extra widths allowed below the waist are underfolded in a box-plait at the center seam and in coat-plaits at the side-back seams. Square-cornered jacket-fronts that are turned back above the bust in tab revers open from the shoulders over full vest-fronts that are arranged on smooth lining-fronts and closed invisibly at the center. Each lining front is composed of two sections that are seamed together for a short distance from the shoulder and laced together below so that they may be adjusted to suit the needs of the figure. The vest fronts are gathered at the top and turned under at the bottom to form casings in which elastics are inserted; they droop prettily in blouse style. The standing

measures three yards and three-fourths at the bottom in medium sizes.

The costume may be made of camel's-hair, zibeline, *d'été*, fine serge, etc., combined with silk, with velvet for facings and ribbon, lace and gimp for decoration.

We have pattern No. 9264 in seven sizes for ladies thirty to forty-two inches, bust measure. To make the



FIGURE No. 113 B.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Costume No. 9250, price 1s. 8d. or 40 cents; and Shirt-Waist No. 9179, price 1s. or 25 cents.

(For Description see Page 125.)

For a lady of medium size, will require seven yards of goods forty inches wide, and a yard and three-eighths silk twenty inches wide, with three-fourths of a yard of

to forty-two inches, bust measure. For a lady of medium size, the costume needs four yards and a half of goods fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

velvet twenty inches wide for facing the reversed portions. Price of pattern, 1s. 8d. or 40 cents.

LADIES' TWO-PIECE CYCLING COSTUME, CONSISTING OF AN ETON JACKET (THAT MAY HAVE SQUARE OR ROUNDING LOWER FRONT CORNERS) AND A THREE-PIECE SKIRT (THAT MAY EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE-TOPS) WITH SADDLE-GORE. (FOR WEAR WITH SHIRT-WAISTS, ETC.)

(For Illustrations see Page 131.)

No. 1401.—A novel and attractive cycling costume is here shown made of brown cloth, the skirt being finished with stitching and buttons and the jacket with military braid. The jacket is fitted by a center seam, under-arm gores and single bust darts and is closed at the throat only. The fronts may be turned back in three-cornered revers to below the bust or the revers may be cut off, and may be made with pointed lower front corners that extend below the belt, or rounded gracefully in bolero fashion, as shown in the illustrations. The military standing collar is made with a center seam. The two-sleeve sleeves are laid in three box-plaits at the top and are up-to-date in effect.

The skirt, which may reach nearly to the ankles or only to the shoe tops, consists of a front-gore and two circular portions, the circular portions meeting in a center seam below a saddle gore that is concealed under two backward-turning plaits that meet at the center of the back and are fastened to position under buttons. Plaquettes finished with wide underlaps and triple-pointed overlaps are made above the side-front seams and closed with buttons and button-holes; and a pocket is inserted in the right opening. The skirt is four yards and a quarter at the lower edge in the medium sizes.

A costume like this may be made for Summer wear of linen duck or crash. Later in the year serge, cheviot and covert suitings in dust colors, shades of tan, gray, etc., will be chosen, with braid and buttons or stitching alone for a completion. Evenly spaced rows of stitching extending half-way to the knee form a practical and decorative finish for the skirt and the stiffening should extend as far up as the stitching. Tailor canvas is the best stiffening.

We have pattern No. 1401 in seven sizes for ladies from thirty

FIGURE No. 114 B.—LADIES' STREET TOILETTE.

(For Illustration see Page 132.)

FIGURE No. 114 B.—This consists of a Ladies' jacket, skirt and vest. The jacket pattern, which is No. 9232 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-

In marked contrast to the many complex modes are the military styles with their correct fit and simple finish. For the promenade, travelling, boating and driving these styles are highly favored made of cloth, mohair, brilliantine, chevrot and tweed. Frequently two colors are harmoniously and becomingly combined, as in the mode illustrated, but no great elaboration is required, the fit and finish being always accurate and neat.

The light straw hat is trimmed with flowers, lace and feathers.



9264

Side-Front View.

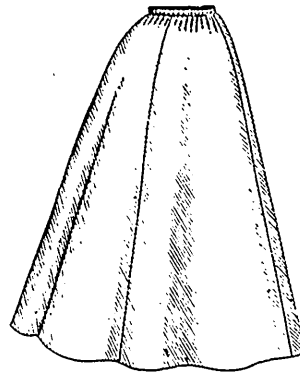
LADIES' COSTUME, ADJUSTABLE IN FRONT AND HAVING A FIVE-GORED SKIRT. (FOR MATERNITY AND INVALID WEAR)

(For Description see Page 126.)

six inches, bust measure, and is shown in three views on page 139. The skirt pattern, which is No. 9242 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 145. The vest pattern, which is No. 1342 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure.

Decidedly original in many ways is this toilette of red and white serge, with white silk for the vest, the white serge being displayed in the skirt and the red in the jacket; black braid and silk cord frogs contribute the finish. The guardsman jacket, with its attractive military air, can hardly fail to win the approval of ladies of fastidious taste. It defines the figure well at the back, where it shows coat-laps and coat-plaits, and is topped by a military standing collar. The fronts are fitted to close only at the neck and separate gracefully over the vest, which has a full front and a crush belt. The two-seam sleeves are box-plaited at the top, and laps cover openings in inserted pockets.

The five-gored skirt has a narrow front-gore, a wide gore at each side and a fan back.



9264



9264

Side-Back View.

worn, as illustrated. A deep rolling collar with pointed ends joined to the V neck is a most attractive accessory, but its use is optional. A ribbon arranged about the waist and tied in a bow with long ends at the left side of the front gives a prettiness to the gown. The full sleeves are gathered at the

(Descriptions Continued on Page 131.)

LADIES' COMFORT GOWN. (TO BE MADE WITH OR WITHOUT THE KERCHIEF OR COLLARS.) SPECIALLY DESIGNED FOR ELDERLY LADIES AND INVALIDS.

(For Illustrations see Page 133.)

No. 9268.—This practical and becoming gown for elderly ladies and invalids is pictured made of gray dress goods, with white illusion for the kerchief and silk plaitings for the wrist and collar decoration. A lining of basque depth fitted by

double bust darts and the usual seams and closed at the center of the front renders the gown especially trim and comfortable. The long, loose fronts are extended to form the entire skirt, which is compactly gathered at the upper edge across the back and sewed to the lower edge of the back, which is smooth at the top and has fullness below gathered at the lower edge. The fronts are gathered at the shoulder edge and the fulness is adjusted as desired at the waist by tapes inserted in casing and tied over the closing; they are shaped slightly low at the top and the lining in the opening is faced with the material. The neck may be finished with a standing collar or kerchief soft

The



D 57.

D 58.

Ladies' House Gowns.
DESCRIBED ON PAGE 122.

The Delineator.

August, 1897.

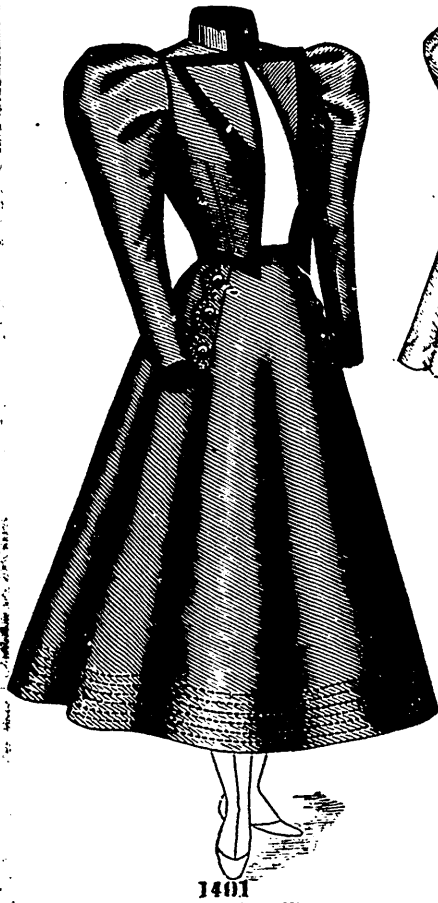
(Descriptions Continued from Page 128.)
and bottom and arranged over two-seam linings which are faced in cuff effect.

For this gown cashmere, Henrietta, vailing and flannel are appropriate, with ribbon and braid for the decoration.

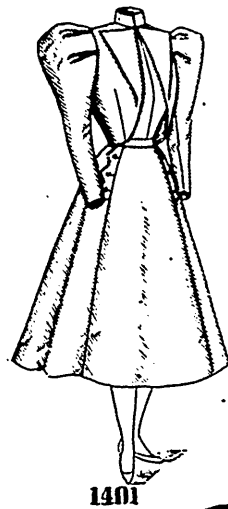
arm gores and the graceful fulness in the fronts is drawn in gathers at the shoulder and neck edges. The fulness in the back is drawn in gathers at the neck and in shirrings at the waist, the shirrings being tacked to a belt that is closed about the waist underneath and tacked to the under-arm seams. The back spreads in full folds below the waist and may be made with a slight train or in round length, as preferred. The closing is made the length of the front with button-holes, and buttons and ribbon tie-strings tacked to the under-arm seams at the waist and bowed in front hold the fulness becomingly close. A ribbon stock is adjusted about the standing collar and to the upper edge of the collar is sewed a graduated frill of lace edging. The two-seam sleeves are gathered at the top and may be draped in butterfly effect by a short row of gathers at the center under a soft twist of ribbon; the wrists may be plain or shaped in fancy outline as illustrated.

Cashmere is an altogether satisfactory material in which to make the wrapper and vailing, inexpensive silk, Henrietta in becoming shades and some qualities of flannel are also suggested. Ribbon and a trifling amount of lace edging will give a decorative finish.

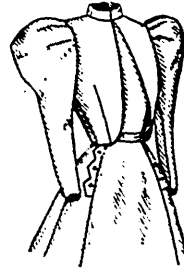
We have pattern No. 9237 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper needs nine yards and seven-eighths of goods thirty-six inches wide. Price of pattern, 1s. 3d. or 39 cents.



1401
Front View.



1401



1401

LADIES' TWO-PIECE CYCLING COSTUME, CONSISTING OF AN ETON JACKET (THAT MAY HAVE SQUARE OR ROUNDING LOWER FRONT CORNERS) AND A THREE-PIECE SKIRT (THAT MAY EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE TOPS) WITH SADDLE GORE. (FOR WEAR WITH SHIRT-WAISTS, ETC.)

(For Description see Page 127.)

We have pattern No. 9268 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, it requires eight yards of goods thirty-six inches wide, with a yard and an eighth of dotted illusion thirty-six inches wide for the kerchief. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAPPER. (TO BE MADE WITH OR WITHOUT A SHORT UNDER-BODY AND WITH SLIGHT TRAIN OR IN ROUND LENGTH.) FOR MATERNITY AND INVALID WEAR.

(For Illustrations see Page 131.)

No. 9237.—This wrapper is pictured made of dotted cashmere and is a most desirable *négligé* for maternity and invalid wear. The use of the short under-body, which is fitted by shoulder, center and under-arm seams, is optional. The wrapper is rendered becomingly close at the sides by under-



1401
Back View.

FIGURE No. 115 B.—LADIES' SUMMER AFTERNOON TOILETTE.

(For Illustration see Page 155.)

FIGURE No. 115 B.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9236 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 140. The skirt pattern, which is No. 9107 and costs 1s. 3d. or 30 cents, is in five sizes for ladies from twenty to twenty-eight inches, waist measure.

A simple disposal of cream lace edging and insertion gives exquisite daintiness to this stylish toilette of white organdy over a lining of green lawn that tints the organdy delicately. The ribbons at the neck and waist are of a darker shade of green. The skirt is in seven gores and hangs over a foundation skirt that is also in seven gores; it is shirred on two cords across the front and sides and is gathered at the back.

The basque-waist is in early English style. It is double-shirred to round yoko depth and the fulness is plaited to a point at the lower edge at the back and front. The closing is made at the center of the front. The sleeves have mushroom

puffs at the top and the wrists are shaped in points that fall over frills of lace. A low neck and short sleeves may be arranged.

Any of the silk tissues, organdy, lawn and Swiss, made over



FIGURE No. 114 B.—LADIES' STREET TOILETTE.—The patterns are Ladies' Jacket No. 9232, price 1s. 3d. or 30 cents; Skirt No. 9242, price 1s. 3d. or 30 cents; and Vest No. 1342, price 10d. or 20 cents.

(For Description see Page 125.)

silk, peraline, etc., may be chosen for this toilette. India or foulard silk will make up well by the mode. The straw hat is trimmed stylishly with flowers and ribbon.

that are gathered at the waist and droop with the front over the softly-wrinkled ribbon belt. The fitted lining, closed like the waist at the center of the front, insures a symmetrical and

LADIES' WRAPPER OR TEA-GOWN. (TO BE MADE WITH STANDING OR TURNS-DOWN COLLAR, WITH OR WITHOUT THE FANCY COLLAR AND WITH SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 136.)

No. 9259.—This graceful and practical wrapper is pictured made of figured challis and decorated with lace edging and ribbon. The tea-gown is provided with a fitted lining of basque depth and is closed at the center of the front. It may be made with a slight train or in round length, as preferred. The full fronts are rendered smooth at the sides by under-arm darts taken up with the under-arm darts in the lining, and the fulness is collected in gathers at the neck and held in becomingly at the waist by ribbon ties that are tacked under the fulness at the back and bowed over the closing. The fulness at the back is drawn in gathers at the neck between the outer folds of a box-plait that is sewed along its under folds to the waist and falls with the graceful effect of a Watteau. The two-seam sleeves have mushroom puffs that are gathered up at the center and completed at the bottom with a soft twist of ribbon that is bowed on the upper side; they may be plain at the wrist or slashed to form square tabs from under which falls a frill of lace edging. The neck may be finished with a standing or turn-down collar, both of which are illustrated. A ribbon stock encircles the standing collar and a frill of lace edging rises from its upper edge. The deep fanciful collar is in two sections that flare at each side of the fulness in the front and back and shape points over the puffs.

The variety of serviceable house-gown and wrappers make it possible for every woman to be appropriately dressed for all occasions; the selections of material-like soft cashmeres in becoming shades. French flannel, challis, etc., is commended as most desirable for garments of this kind, with lace edging and ribbon for decoration.

We have pattern No. 9259 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, calls for eight yards of goods thirty-six inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 116 B.—LADIES' VISITING COSTUME.

(For Illustration see Page 137.)

FIGURE No. 116 B.—This illustrates a Ladies' costume. The pattern, which is No. 9271 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 125 of this magazine.

Checked taffeta silk and plain chiffon are here represented in this charming toilette; heliotrope ribbon is used for the stock and belt and black lace edging introduces a refined touch in the decoration. The fulness in the front of the waist is becomingly displayed between fanciful jacket-fronts that are bordered with a frill of black lace edging and extended at the front edges to form straps that are gathered at the waist and droop with the front over the softly-wrinkled ribbon belt. The fitted lining, closed like the waist at the center of the front, insures a symmetrical and

trim appearance. The back is smooth across the shoulders and has gathered fulness at the center at the lower edge. The two-seam sleeves are prettily rounded at the wrist and are made dressy by the novel puff at the top which is gathered across the center and at the top and bottom and put on to give the effect of a double puff, the ends of which stand out in quaint points at the front and back of the arm. A frill of lace edging rises from the standing collar at the sides and back.

The seven-gored skirt is gathered at the back and expands gradually toward the bottom, where there is a moderate flare. A stylish decoration consists of three dainty ruffles of the silk at the foot.

Satisfactory to the most fastidious is this costume, appropriate for transparent and semi-transparent fabrics, and also adaptable to the wide range of canvases, challies, barèges and other sheer Summer materials. Ribbon will provide decoration at the neck and waist and edging may be used on the jacket fronts and skirt.

The chip hat is bent in picturesque style and daintily trimmed with chiffon, flowers, feathers and a fancy belt.

LADIES' JACKET, TO BE CLOSED AT THE NECK ONLY.

(KNOWN AS THE GUARDSMAN JACKET.)

(For Illustrations see Page 139.)

No. 9232.—A different representation of this jacket is given at figure No. 114 B in this number of THE Delineator.

The smart military style, known as the guardsman jacket, is here pictured made of blue cloth and decorated in mili-

LADIES' WRAPPER. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

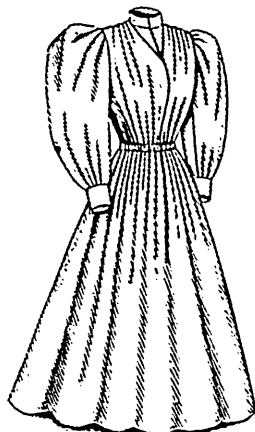
(For Illustrations see Page 134.)

No. 9254.—Violet nun's-veiling is here

pictured in the wrapper, which is a particularly graceful style. A well fitted body-lining renders the wrapper specially graceful in effect, and the closing is made all the way down at the center of the front. A pretty feature is a fancifully pointed yoke, to which the full back and fronts are joined after being gathered. The fulness in the back is drawn to the center at the waist in shirrings, while the fronts are held in by ties of white ribbon that are bowed in front and formed in loops where they are tacked to the ends of the shirrings in the back. Under-arm gores give a smooth effect at the sides. The collar is in standing style, but the pattern also provides a turn-down collar. The full sleeves are completed with wristbands over which roll cuffs that are cut in sharp points at the top. White soutache braid is scrolled on the collar, yoke and cuffs.

Besides cashmere, challis and tinted flannel there are many sheer textiles that are suitable for wrappers of this style. Taffeta or satin ribbon and lace or a braiding design will give a dressy touch.

We have pattern No. 9254 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, needs six yards of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9268



9268

Front View.



9268

Side-Back View.

LADIES' COMFORT GOWN. (TO BE MADE WITH OR WITHOUT THE KERCHIEF OR COLLARS.) SPECIALLY DESIGNED FOR ELDERLY LADIES AND INVALIDS.

(For Description see Page 128.)

tary fashion with black braid and gilt buttons. The jacket is adjusted in remarkably stylish lines at the back and sides by a center seam and under-arm and side-back gores, and coat-laps and coat-plaits give a coat-like air that is desirable. The shapely loose fronts are closed at the neck only and flare below; their lower front corners may be round or square and the laps covering inserted side-pockets should have their lower front corners shaped to correspond. The standing military collar is made with a center seam. The fulness in the two-seam sleeves is laid in five box-plaits at the top.

Serge and the various tailor cloths are most appropriate for a jacket of this style, which will be jaunty worn with a tight-fitting vest. To carry out the military idea a braid decoration of severe character should be added. Military blue and gray, and also red and brown, are suitable colors.

We have pattern No. 9232 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires a yard and a half of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 117 B.—LADIES' EMPIRE TEA-JACKET.

(For Illustration see Page 139.)

FIGURE No. 117 B.—This illustrates a Ladies' tea-jacket. The pattern, which is No. 9239 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in two views on page 145.

Pale-lavender cashmere and white silk are here united in this dressy Empire tea-jacket and an air of elaboration is given by the decoration of insertion, lace edging and ribbon. A well adjusted lining insures a trim effect. The back falls in a Watteau that spreads in three flutes and under-arm gores render the sides smooth. Side-fronts that are each formed in a box-pleat at the front edge and joined to a smooth, square yoke lap widely over a pretty center-front, which is gathered at the top and joined to a yoke laid in downward-turning tucks. The closing is made at the left side of the center-front. The three-quarter length sleeves are completed with a frill of lace edging below ribbon tastefully arranged, and the standing collar is encircled by a ribbon stock, a frill of lace edging rising from it. The sleeves may be in full length.

Tea-jackets are varied in style and great license is permissible in the selection of colors, whether the material be cashmere, silk, vailing or the lovely transparent fabrics now in vogue. A luxurious air may be given by the application of rich lace edging, insertion and ribbon, but if one prefers simplicity, these decorative accessories may be omitted.

LADIES' JACKET OR BLAZER. (TO BE MADE WITH ROUND OR SQUARE LOWER FRONT CORNERS AND WORN OPEN OR CLOSED.) KNOWN AS THE DERBY JACKET.

(For Illustrations see Page 140.)

No. 9230.—Another view of this jacket may be seen at figure No. 111 B in this magazine.

This smart jacket or blazer is called the Derby jacket. It is here represented made of smooth cloth in one of the new shades of blue and finished in tailor style with two rows of machine-stitching. Under-arm and side-back gores and a center seam adjust the jacket stylishly at the back and sides and coat-laps are cut below the center seam. The fronts follow the lines of the figure and may be worn open and rolled to the waist or they may be reversed in small lapels and closed with three buttons and button-holes, both effects being illustrated. The rolling collar fits beautifully and forms wide notches with the lapels. The lower front corners of the fronts may be round or square, and the

front ends of the pocket-laps covering inserted side-pocket will be shaped to correspond. The one-seam sleeves are laid in three broad box-pleats at the top.

The blazer is a favorite for outing and general wear, and the materials usually selected for it are serge, flannel, cheviot and mixed suiting. Stitching is the preferred finish, but braid is sometimes used.

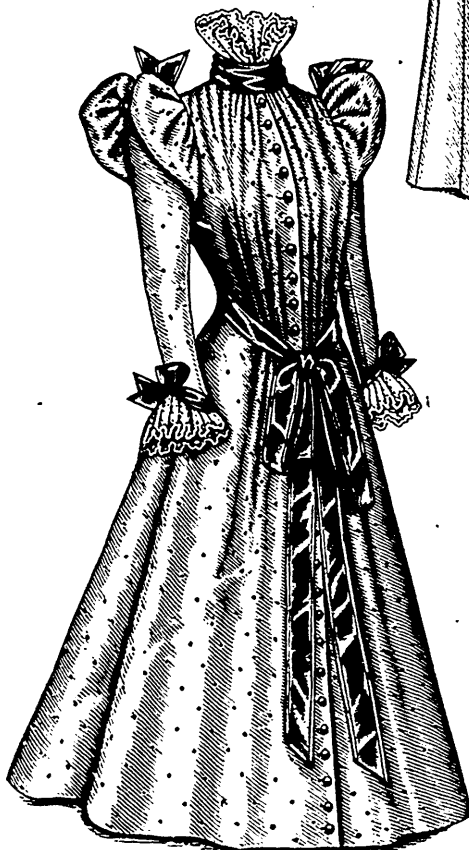
We have pattern No. 9231 in nine sizes for ladies from thirty to forty-six inches bust measure. For a lady of medium size, the jacket will need two yards of good-fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9237

LADIES' SHIRRED BASQUE WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) IN EARLY ENGLISH STYLE.

(For Illustrations see Page 140.) No. 9236.—At figure No



9237
Front View.

LADIES' WRAPPER. (TO BE MADE WITH OR WITHOUT A SHORT UNDER-BODY AND WITH SLIGHT TRAIN OR IN ROUND LENGTH.) FOR MATERNITY AND INVALID WEAR.

(For Description see Page 131.)



9237
Side-Back View.

115 B in this number of THE DELINEATOR this basque-waist shown differently developed.

A distinctive feature of this basque-waist is the arrangement of the fulness, which is drawn in double rows of shirings to round yoke depth at the top and collected in clo-



FIGURE No. 115 B.—This illustrates LADIES' SUMMER AFTERNOON TOILETTE.—The patterns are Ladies' Shirred Basque-Waist No. 9236, price 1s. or 25 cents; and Skirt No. 9107, price 1s. 3d. or 30 cents. (For Description see Page 131.)

a fanciful arrangement of ribbon about the bottom and wrist frills of lace giving dainty touches. The fronts and back are separated by under-arm gores and the closing is made invisibly at the center of the front. A well fitted lining gives the necessary trimness. The coat-shaped sleeves have mushroom puffs at the top and they may be in full length with fancifully pointed wrists or they may be cut off below the puffs for short sleeves. The neck may be high and finished with a standing collar or it may be in round outline.

India and China silk, the sheer wash fabrics and such soft woollens as challis, albatross and nun's-veiling are excellently adapted to shirred waists, and gimp or baby ribbon placed over the shirrings produces a pretty effect in conjunction with lace edging and ribbon.

We have pattern No. 9236 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist with high neck and full-length sleeves for a lady of medium size, calls for two yards and three-eighths of goods forty-four inches wide. With low neck and short sleeves, it needs a yard and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' PLAIN ROUND BASQUE, WITH TWO-SEAM SLEEVE. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND IN ANY OF THREE LENGTHS.)

(For Illustrations see Page 140.)

No. 9243.—Blue woollen goods are represented in this absolutely plain round basque, which is faultlessly adjusted by double bust darts, under-arm and side-back gores and a center seam, and may be made in any of the three lengths indicated in the small view. The closing is made at the center of the front with buttons and button-holes. The collar may be in standing or turn-down style, as preferred. The close-fitting two-seam sleeves have coat-shaped linings and their fulness is drawn by gathers at the top to puff out stylishly.

The basque may accompany any of the skirts in vogue to complete a tailor-made suit of cloth, serge or chevot, the finish being given by stitching, braiding or straps of the material.

We have pattern No. 9243 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the basque needs two yards of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH RUFFLE CAPS AND RUFFLE-TRIMMED ROUND YOKE.

(KNOWN AS THE FROU-FROU WAIST.)

(For Illustrations see Page 141.)

No. 9247.—At figure No. 110 B in this magazine this basque-waist is again illustrated.

The frou-frou waist is a decidedly chic novelty for thin and sheer goods. It is here pictured made of cream India silk.

waist
arran
of slui
a clo-

ped plaits at the bottom both back and front. The basque-
ist is here shown made of nun's-veiling, a ribbon stock,

The full fronts and back are gathered at the top and bottom and joined to a round yoke that is shaped with shoulder seams and closed on the left shoulder. A well-fitted lining renders the waist graceful and trim and the closing below the yoke is made at the center of the front. Two graduated ruffles of the silk edged with black velvet baby ribbon fall from the lower edge of the yoke and three similar ruffles cover the yoke. The waist is lengthened, peplum fashion, by a ribbon-bordered ruffle of the silk, the joining being concealed by a wrinkled black satin ribbon that is tied in a bow at the right side of the front. A narrow ruffle rises from the standing collar, and a similar ruffle droops from the wrist of the one-seam mousquetaire sleeve, which are wrinkled by gathers along their seam edges. Three graduated frill-caps, the lower one extending entirely round the arm's-eye, fall prettily over the tops of the sleeves, which are gathered at the top and arranged on coat-shaped linings.

The waist is youthful in style and is excellently suited to slender, girlish figures. The sheer textiles, organdy, chiffon and *mousseline de soie*, as well as soft, delicate silks, are the materials that will be chosen for the waist, and tasteful women will prefer simple trimmings, such as ribbon and beading or insertion. When sheer goods are chosen for the waist a lining of some contrasting fabric is generally used and the decoration will usually match the lining. The front and back of a dainty silk waist made up in this style were uniquely striped with narrow lace insertion and the frills were edged with lace.

We have pattern No. 9247 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, it requires three yards and three-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' RUSSIAN BASQUE-WAIST.

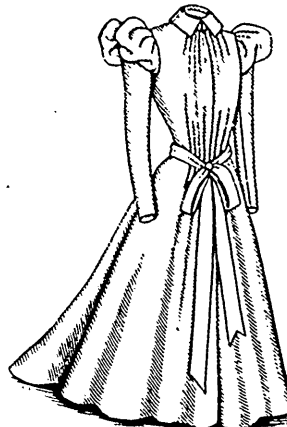
(TO BE MADE PLAIN OR IN TABS AT THE CLOSING AND WRISTS.)

(For Illustrations see Page 141.)

No. 9273.—At figure D 53 this number of THE DELINEATOR this basque-waist is again depicted.

The smart basque-waist here illustrated made of green silk is one of the prettiest of the Russian modes. It is closed at the left side of the front in true Russian style, and the overlapping closing edge may be plain or in tabs, as preferred. A well fitted lining closed at the center of the front renders the waist perfectly snug. The back is smooth at the top, but has fulness in the lower part laid in closely-lapped plaits at the center. The left front is narrow

and its fulness is collected in gathers at the shoulder and lower edges, and the wide right front is gathered at the neck, shoulder and lower edges. The fronts puff stylishly and the tails are outlined by baby ribbon and rest upon a gathered frill, lace arranged over a knife-plaiting of the silk. Knife-plaitings of silk headed by baby ribbon decorate double, circular



9259



9259

Side-Back view.



9259

Side-Front view.

LADIES' WRAPPER OR TEA-GOWN. (TO BE MADE WITH OR WITHOUT STANDING OR TURN-DOWN COLLAR WITH OR WITHOUT THE FANCY COLLAR, AND WITH SLIGHT TRAIN OR IN ROUND LENGTH.) (For Description see Page 132.)

caps that stand out on the one-seam mousquetaire sleeves, which have coat-shaped linings, are gathered at the upper and side edges wrinkle the upper sleeve, and the lower edge may be plain or shaped in tabs that are edged with ribbon and fall upon lace frills. A graduated frill of lace rises from the standing collar, which is covered by a ribbon stock, and similar ribbon is worked about the bottom of the basque-waist and tied in a stylish bow at the closing.

Russian blouses are made of sheer materials and also of flannel, serge, cashmere, serge, canvas fabrics, camel's-hair, challis, foulard, liberty or erty satin and velvet. They are invariably trimmed at the closing to emphasize the novel effect characterizing these modes, and lace, fancy bands, edging or chiffon ruchings can all be arranged at the neck and wrists and on the sleeve caps.

We have pattern No. 9273 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size the waist will require two yards and a half of goods four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WAIST IN FRONT AT THE AND T AT T S (For the Pa No. other v graceful waist m tained t to figur this num DELINEA A ve basqu here pic of figur It is n lining t ly fitted bust d arm an gores a seam at the ce front: arm g the t perfect at the seamle smooth but ha fulness to the bottom fronts at the tom an prettily closed the ce smoo pointe of the are wri the up the w shaped in tabs that are edged with ribbon an changed they ar functi the wr rated edged and the ma lace o lace fol lace ed took a with d and see snerc lers an ribbon corner A plat wrinkl

LADIES' BASQUE-WAIST, HAVING THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE.

(For Illustrations see Page 132.)

No. 9272.—Another view of this graceful basque-waist may be obtained by referring to figure D 54 in this number of THE DELINEATOR.

A very graceful basque-waist is here pictured made of figured organdy. It is made over a lining that is closely fitted by double bust darts, underarm and side-back gores and a center seam and closed at the center of the front; and underarm gores render the basque-waist perfectly smooth at the sides. The seamless back is smooth at the top, but has gathered fulness drawn well to the center at the bottom. The full fronts are gathered at the top and bottom and puff out prettily; they are closed invisibly at the center and a smooth, triple-pointed yoke falls free over them and closes at the left side. Triple-pointed-frill caps extend stylishly over puffs formed at the top of the mousquetaire sleeves, which are wrinkled across the upper part to the wrists and arranged over coat-shaped linings; they are finished in Venetian style at the wrists and decorated with a lace-edged plaiting of the material. Plaitings of the material edged with lace follow the lower edges of the yoke and frill caps, with dressy effect, and sections of ribbon cross the shoulders and end under ribbon bows at the corners of the caps.

A plaiting of the material edged with lace rises above the wrinkled ribbon stock, which ends in a stylish bow at the

neck edges of the back and at the shoulders of the front and again at the bottom, the gathers at the bottom being



FIGURE NO. 116B.—This illustrates LADIES' VISITING COSTUME.—The pattern is No. 9271, price 1s. 5d. or 40 cents.

(For Description see Page 132.)

back. A twisted ribbon follows the lower edge of the waist and ends under a bow at the left side.

Canvas, grenadine, both plain and fancy, barège, nun's-veiling, taffeta and soft wool novelty goods are stylish fabrics from which the basque-waist may be fashioned. Flowered organdy, dimity and lawn are also appropriate materials for it and lace and ribbon will give the much-desired dressy touch.

We have pattern No. 9272 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, requires two yards and a half of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE-WAIST. (KNOWN AS THE CASTELLANE WAIST.)

(For Illustrations see Page 142.)

No. 9235.—This Frenchy-looking waist, known as the Castellane waist, is very effective in the combination of green silk and black and cherry satin here represented. Ruffles of cherry ribbon under ruffles of black lace net produce quite an elaborate decoration. Although it has a pretty blouse-like appearance, the waist is rendered perfectly trim by a well fitted lining that is closed at the center of the front. A double tuck-shirring and a single tuck-shirring at yoke depth across the back and fronts draw the fulness in a very becoming and ornamental way, and the fulness is taken up in gathers at the shoulder and

tacked to the lining so as to give a very slight droop all round in blouse effect. The fronts almost meet at the bottom and flare toward the shoulders over a smooth vest that is gathered at the waist with only enough fulness to produce the desired droop; and the closing is made along the left side of the vest. A wrinkled belt of black satin is closed under a ribbon bow at the left side of the front, and a crush stock of black satin covers the collar, from which rise graduated frills of cherry ribbon and black net. Circular frill-caps fall in triple points and fall folds over the tops of the one-seam mousquetaire sleeves, which are mounted on coat-shaped linings and wrinkled all the way to the top; the wrists are finished with

shown made of fine gray flannel. The lining is carefully fitted and the closing is made invisibly at the center of the front. Under-arm gores separate the back and fronts, which become fullness at the center collected in gathers at the neck and waist-line. The neck may be finished with either standing or turn-down collar, as preferred. Instead of the belt of the material any style of fancy belt may be worn. The two-seam sleeves are gathered at the top and mounted on coat-shaped linings.

A silk or cloth blouse like this is a valuable addition to one's wardrobe since it can be transformed into a dressy evening gown by the addition of boleros or other ornament or by generous trimming of lace edging and inserting or spangled bands. Sheer fabrics are also suitable for the blouse.

We have pattern No. 9245 in nine sizes: ladies from thirty to forty-six inches, bust measure. To make the blouse-waist for a lady of medium size, will require two yards and an eighth of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.



9254

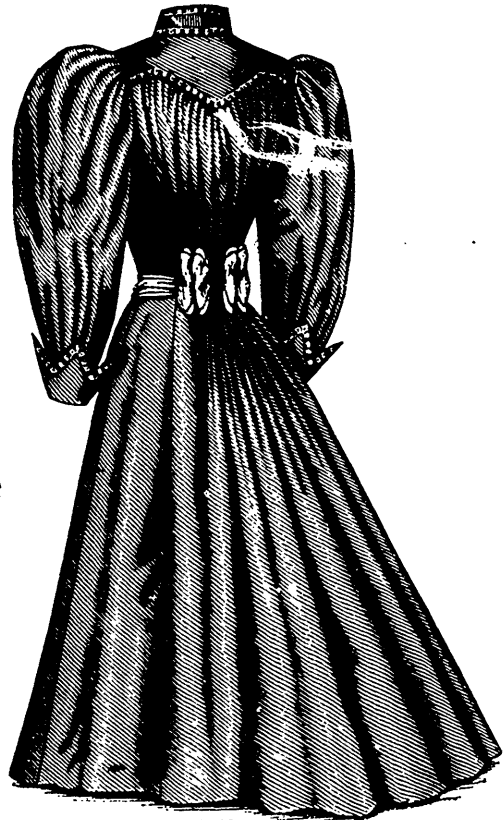
Front View.

LADIES' WRAPPER (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Description see Page 137.)



9254



9254

Side-Back View.

oddly shaped circular cuffs that flare over the hand.

There are countless sheer fabrics that will make up charmingly in this way, besides figured and plain silks. Ruchings, ruffles and plaitings of chiffon, lace, net or ribbon are prominent among waist decorations at present and all are eminently well suited to this mode.

We have pattern No. 9235 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist requires five yards and a fourth of green silk twenty inches wide, and three-fourths of a yard each of red and black satin twenty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE-WAIST, WITH FITTED LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see Page 143.)

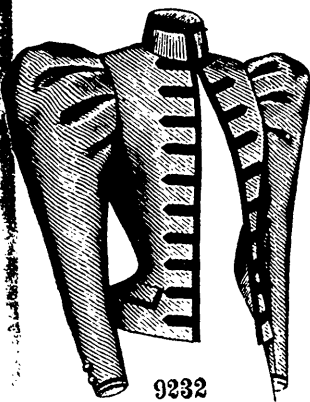
No. 9245.—This is a simple, serviceable blouse-waist and is

tucks, while shirrings are made at the bottom. A frill of lace over a frill of ribbon is arranged at each side of the closing. Similar ribbon contributes a belt and a stock of lace and a graduated frill of lace rises from the standing collar. Frills of ribbon and edging trim the two-seam sleeves, which have coat-shaped linings; the upper portions of the sleeves are formed in groups of upturning tucks alternating with rows of insertion, and downward-turning plaits in the seams and gathers at the upper edges form them into stylish puffs at the top. The waist derives an air of originality from the tucks.

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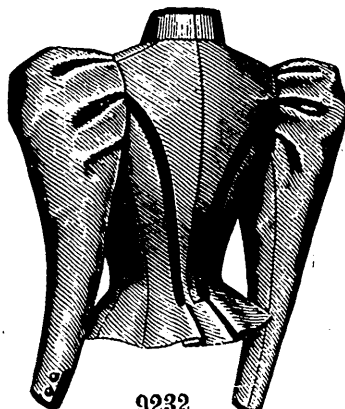
suitable for lawn, dimity and Summer silks, such as taffeta, India or China, and will be improved by simple trimming. We have pattern No. 9255 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a

points at the front and back, is sewed on with the standing collar and gives quite an elaborate air to the tea-jacket. The two-seam sleeves have coat-shaped linings and may be in full length and finished plain or in Venetian style or in three-quarter length with a fancy lower edge and a frill of edging. They are wrinkled in mousquetairstyle above the elbow by gathers at the seams and upper edge and stand out in puff effect at the top.



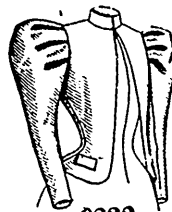
9232

Front View.



9232

Back View.



9232

Lawn, Swiss, challis, vailing and like fabrics may be chosen for the mode and lace and ribbon may provide the trimming.

We have pattern No. 9263 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the tea-jacket needs two yards and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JACKET. (TO BE CLOSED AT THE NECK ONLY.) KNOWN AS THE GUARDSMAN JACKET.

(For Description see Page 133.)

LADIES' MATINÉE OR EMPIRE TEA-JACKET, WITH FITTED LINING. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Illustrations see Page 145.)

A lady of medium size, will require two yards and three-eighths of goods forty-four inches wide, with six yards and five-eighths of edging three inches wide for frills. Price of pattern, 1s. or 25 cents.

No. 9239.—This matinée is shown differently made up at figure No. 117 B in this issue of THE DELINEATOR. Silk was here selected for this graceful tea-jacket, which, although loose and flowing in effect, is made perfectly comfortable by a closely-fitted lining. The back has fullness at the

LADIES' SAILOR BLOUSE, WITH SHIELD AND FITTED SLEEVE-LINING THAT MAY BE OMITTED.

(For Illustrations see Page 144.)

No. 9252.—At figure No. 112 B in this magazine this blouse is shown as part of a stylish toilette.

The blouse is here pictured made of blue and white flannel and decorated with narrow soutache braid. It has only shoulder and under-arms seams and is closed at the center of the front with button-holes and buttons below a removable shield that is finished with a standing collar. The lower edge is drawn in about the waist by a tape inserted in a hem and the blouse droops in regular sailor blouse fashion. The sailor collar falls deep and square at the back and its tapering ends meet at the top of the closing. The bishop sleeves are gathered at the top and bottom and are furnished with two-seam linings which may be omitted; they are completed with round cuffs.

The freedom of movement assured when a loose blouse is worn renders the mode satisfactory for athletic exercises, boating and various outdoor games. Flannel, serge and some washable fabrics are recommended for the blouse.

We have pattern No. 9252 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the blouse needs two yards and seven-eighths of blue with seven-eighths of a yard of white flannel each forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' MATINÉE OR TEA-JACKET. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Illustrations see Page 144.)

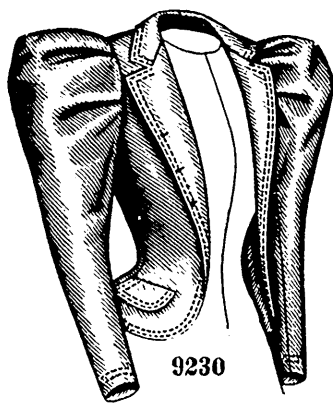
No. 9263.—This exquisite tea-jacket is shown made of Nile-green silk and elaborately decorated with frills of cream lace edging and a stock of rose-pink ribbon. The tea-jacket is closely fitted at the back and sides by under-arm and side-back gores and a center seam, the shaping producing pretty ripples in the skirt. The fronts, which may be square or round at their lower front corners, separate over a shorter blouse-vest that is included in the shoulder and under-arm seams and closed at the center. The vest is gathered at the neck and tapes or elastic inserted in the hems at the bottom regulate the width as desired. A large fancy collar in two sections, that are curved over the shoulder and shaped in two



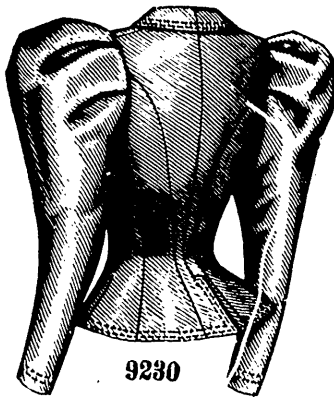
FIGURE NO. 117 B.—This illustrates LADIES' EMPIRE TEA-JACKET.—The pattern is No. 9239, price 1s. 3d. or 30 cents.

(For Description see Page 134.)

center that is gathered and laid in a box-pleat at the neck and tacked to fall in three rolling flutes in Watteau fashion.

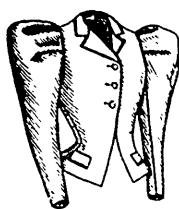


9230
Front View.



9230
Back View.

LADIES' JACKET OR BLAZER. (TO BE MADE WITH ROUND OR SQUARE LOWER FRONT CORNERS AND WORN OPEN OR CLOSED.) KNOWN AS THE DELBY JACKET.
(For Description see Page 131.)



9230

expanding gradually in fan style to the lower edge, where the skirt measures a little over four yards round in the medium sizes. With this skirt a small bustle or any style of skirt extender may be worn, if desired.

The skirt may be made of silk, cloth, serge, cheviot and various novelty dress goods and of some materials a flat decoration may be applied.

We have pattern No. 9242 in nine sizes for ladies from twenty to thirty-six inches waist measure. To make the skirt for a lady of

the skirt, the front gore being narrow and smooth, while the gored at each side is quite wide, giving a circular effect, and is fitted by a single dart over the hip. The two back gored are each laid in two backward-turning, overlapping plaits at each side of the center seam, the plaits ex-

Under-arm gores separate the back from side-fronts that lap upon a center-front composed of a yoke laid in downward-turning tucks and a full, gathered portion that falls in free folds. Each side-front is laid in a box-plait at its front edge and hangs from a square yoke. The tea-jacket is closed at the left side of the front and the lining at the center. A graduated frill of lace rises from the collar, which is covered by a ribbon stock; and lace frills fall from the full gathered sleeves, which are finished with bands. The sleeves have coat-shaped linings and may be in full length or three-quarter length.

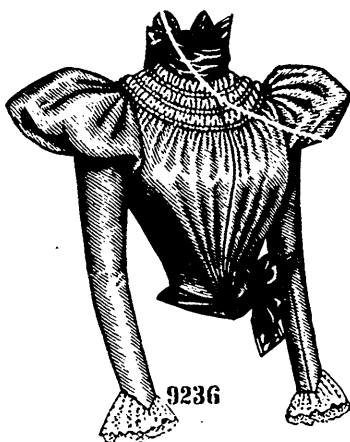
The tea-jacket is exceedingly effective made up in a combination of soft wool goods and silk, the latter fabric being used for the center-front and yoke.

We have pattern No. 9239 in seven sizes for ladies from thirty to forty-two inches,

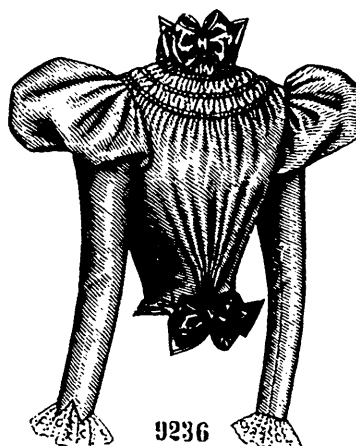
but measure. For a lady of medium size, it calls for three yards and a half of goods forty-four inches wide, with two yards and five-eighths of edging six inches and three-fourths wide for the frills for the three-quarter length sleeves or a yard and five-eighths of edging four inches and a fourth wide for the frills for the full-length sleeves, and a yard and an eighth of edging three inches and a half wide for the collar frill. Price, 1s. 3d. or 30 cents.



9236



9236
Front View.

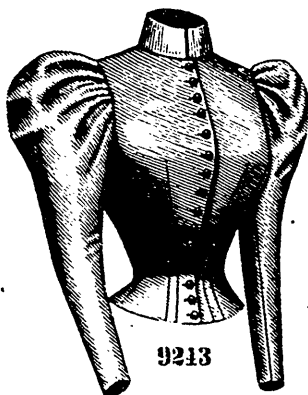


9236
Back View.

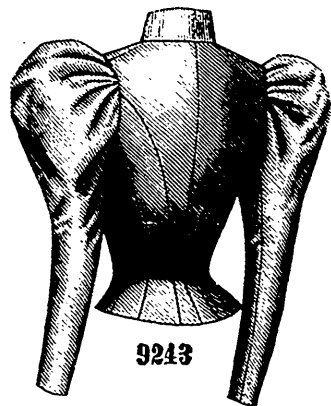
LADIES' SHIRRED BASQUE-WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) IN EARLY ENGLISH STYLE.
(For Description see Page 134.)



9243



9243
Front View.



9243
Back View.

LADIES' PLAIN ROUND BASQUE, WITH TWO-SEAM SLEEVE. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR, AND IN ANY OF THREE LENGTHS.)

(For Description see Page 135.)

LADIES' FIVE-GORED SKIRT, WITH WIDE SIDE-GORE AND FAN BACK.

(For Illustrations see Page 145.)

No. 9242.—At figures Nos. 112 B and 114 B in this number of THE DELINEATOR other views of this skirt are given.

The fan back is a novel feature in many of the latest skirts, and the plaits forming the fan may be allowed to roll naturally or they may be pressed flat, as preferred. The skirt here pictured shows this feature; it is made of serge. Five gores are comprised in

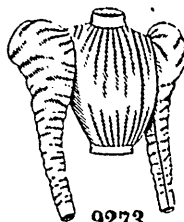
medium size, will require seven yards and a half of goods twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DRESS SLEEVE. (TO BE MADE FULL LENGTH IN SIX OR ELEVEN PUFFS, OR ELBOW LENGTH IN THREE PUFFS AND WITH OR WITHOUT THE CAP.)
(For Illustrations see Page 140.)

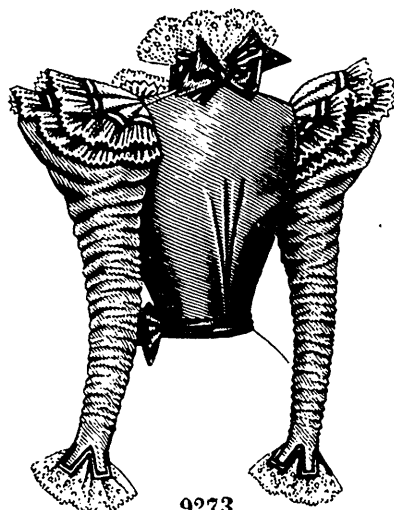
No. 1404.—A picturesque old-time fashion is revived in this puffed sleeve, which is made of chiffon over a coat-shaped lining of contrasting silk, with lace edging for the stylish frill cap and for trimming the lower edge. The sleeve is shaped with only an inside seam and may be made full length and gathered at intervals to form six or eleven puffs, as preferred, or it may be in elbow length and gathered to form three puffs. The puffs are graduated to increase in size toward the top. The gathered frill-cap may be used or not.

The sleeve is adapted to taffeta silk and soft, fine woollens as well as to all sheer fabrics whether of silk, cotton or linen. Lace at the lower edge gives a dainty finish and will also be used for the cap.

We have pattern No. 1404 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of full-length sleeves for a lady whose arm measures eleven inches as described, requires three yards and three-eighths of goods twenty-two inches wide. A pair of elbow sleeves needs two yards and an eighth of material twenty-two inches wide. In either case a yard and seven-eighths of edging six inches and three-fourths wide will be needed for the caps. Price of pattern, 5d. or 10 cents.



9273



9273

Back View.



9273

Front View.

LADIES' RUSSIAN BASQUE-WAIST. (TO BE MADE PLAIN OR IN TABS AT THE CLOSING AND WRISTS.)

(For Description see Page 136.)

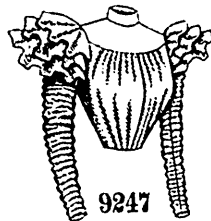
the flounce of the material. The upper part of the petticoat-skirt is a deep yoke consisting of a pointed front-portion and two back-portions, the back portions being drawn upon shirr tapes that are tied about the waist; and the lower part comprises a front-gore, a gore at each side and a straight back-breadth, the breadth being gathered before it is joined to the yoke. The Spanish flounce is gathered at the top and sewed on under a row of insertion. The gores and breadth may extend to the bottom of the flounce or they may be cut off under the flounce, as preferred, or the flounce may be omitted and the skirt trimmed with tucks, insertion and one or more frills, as preferred. The petticoat-skirt, without the flounce, measures three yards and an eighth at the bottom

LADIES' UMBRELLA PETTICOAT-SKIRT, WITH DEEP, POINTED YOKE. (TO BE MADE WITH A SPANISH FLOUNCE OR TRIMMED WITH ONE OR MORE RUFFLES)

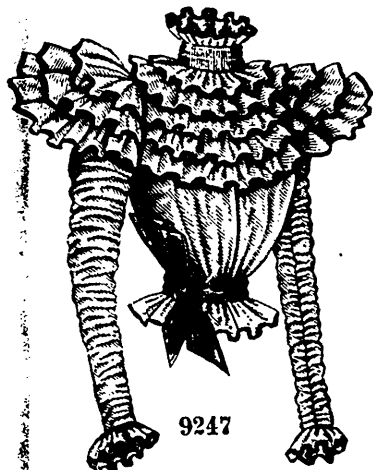
(For Illustrations see Page 146.)

No. 1410.—An entirely up-to-date style in umbrella petti-

in the medium sizes, and the flounce measures about five yards. This pattern may be selected for making up cambric, long cloth, lawn, muslin, nainsook, silk, alpaca, etc. The decoration may be as elaborate as fancied, Valenciennes, torchon or Medici lace, or embroidered edging and insertion, beading run with ribbon or plain, corded, tucked or lace-edged hemstitched flounces of the material being introduced in trimming very handsome skirts.

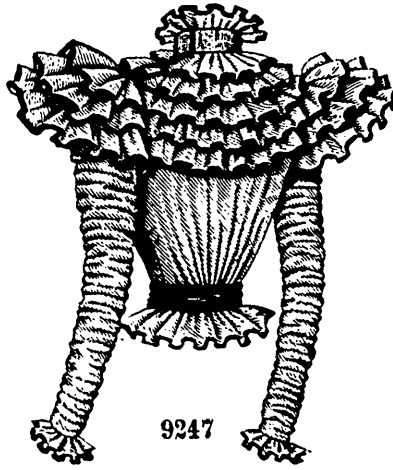


9247



9247

Front View.



9247

Back View.

LADIES' BASQUE-WAIST, WITH RUFFLE CAPS AND RUFFLE-TRIMMED ROUND YOKE. (KNOWN AS THE FROU-FROU WAIST.)

(For Description see Page 135.)

We have pattern No. 1410 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with the gores and breadth extending beneath the flounce needs four yards and seven-eighths of cambric thirty-six inches wide, with five yards and an eighth of flouncing seventeen inches wide, or eleven yards and a fourth of silk twenty-two inches wide. The skirt with

coat-skirts is here shown made up in fine muslin, with embroidered flouncing for the Spanish flounce and also of silk with

of flouncing seventeen inches wide, or eleven yards and a fourth of silk twenty-two inches wide. The skirt with

the gores and breadth cut away under the flounce will require two yards and a half of cambric thirty-six inches wide, with five yards and an eighth of flouncing seventeen inches wide. The skirt without the flounce calls for four yards and seven-

overlap that is secured with buttons and button-holes. Stitling gives a neat completion. The skirt may extend nearly to the ankles or only to the shoe tops, and is three yards and an eighth wide at the bottom in the medium sizes when hanging naturally on the wearer.

Russian crash makes satisfactory for a skirts for Summer wear. Covertine, serge and chevot, suitable for cooler weather, are also used at this season, although linen and crash look and feel lighter and more comfortable during the warm months. A stylish skirt may be made of mixed brown-and-tan homespun linen, which looks like a woollen fabric. With may be worn a shirt-waist of brown China silk with white or red dot and a tie matching the dots in color may be slipped under the linen collar.

We have pattern No. 1403 in several sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size needs five yards and a half of forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9272

Front View.



9272

Back View.

LADIES' BASQUE-WAIST, HAVING THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE.

(For Description see Page 137.)

eighths of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

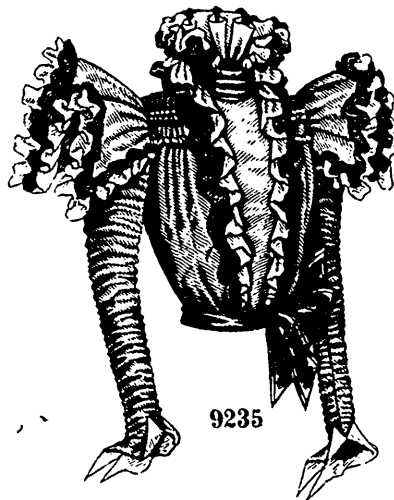
LADIES' THREE-PIECE CYCLING SKIRT, HAVING ITS BACK EDGES DIVIDED AND INSERTED IN THE LEG SEAMS OF KNICKERBOCKERS AND MADE WITH A SADDLE SEAT HAVING FULL FALL OPENINGS (TO EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE TOPS.)

(For Illustrations see Page 147.)

No. 1403.—Mixed chevot was chosen for this cycling skirt, which is devised on very practical lines. The skirt has a front-gore between two circular sections, the back edges of which pass separately into the leg seams of knickerbockers that are gathered at their lower edges and finished with bands. The bands are closed about the legs with buttons and button-holes. A center seam completes the shaping of the knickerbockers, which are gathered at the top, except at the back, where they are slashed at each side and form a lining for a saddle seat that is joined to the circular portions between the slashes. The slashes are finished for full fall openings that are closed with buttons and button-holes, the buttons being sewed on wide underlaps. The saddle seat is finished with a belt section that is buttoned to the belt finishing the top of the knickerbockers and skirt and closing at the back; it is entirely concealed by two closely-lapped, backward-turning plaits laid in each circular portion, all the plaits meeting at the center of the back. A pocket is inserted in the right side-front seam, the opening being finished with an underlap and a pointed

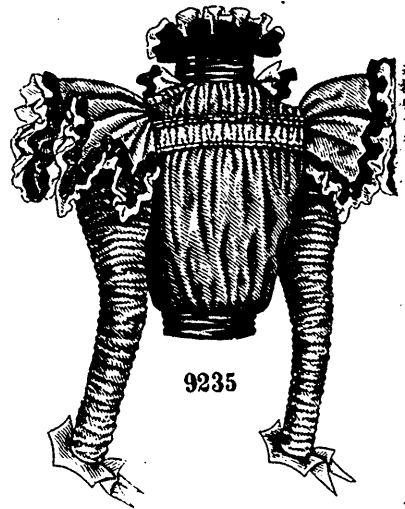
in these illustrations. It is pictured made of challis. The sleeve is in coat shape and is covered to the elbow by a gathered puff that is up-to-date in size and effect. A gathered frill-edged with lace falls in full folds over the top of the puff. The sleeves may be cut off below the puff or may extend to the wrist, as preferred. A deep frill of the material edged with lace is a stylish finish for the elbow sleeve and a narrow frill of the material edged with lace is a pretty decoration for the full-length sleeve.

The design is a charming one by which to make up she figured or plain cotton goods, soft silks and fine gauzy woolen.



9235

Front View.



9235

Back View.

LADIES' BLOUSE-WAIST. (KNOWN AS THE CASTELLANE WAIST.)

(For Description see Page 137.)

Lace or fine embroidered edging and insertion, also narrow ribbon, can be prettily utilized in trimming. Groups of narrow

black velvet ribbon may encircle the sleeves of a gray nun's-
 falling waist to the elbow, black lace trimming the wrist.
 We have pattern No. 1402 in seven sizes for ladies from ten
 to sixteen inches, arm measure, measuring the arm about an
 inch below the bottom of the arm's-eye.
 For a lady whose arm measures eleven
 inches, as described, a pair of sleeves
 needs a yard and seven-eighths of goods
 forty-four inches wide. Price of pat-
 tern, 5d. or 10 cents.

a saddle-seat, a full fall opening being made at each side of the
 saddle-seat. The openings are closed with buttons and button-
 holes, a broad button-stand being sewed to one edge of each
 opening; and the saddle seat is concealed by two deep,

**LADIES' TWO-SEAM DRESS SLEEVE,
 WITH TWO DOUBLED FRILL-CAPS
 HAVING THEIR ENDS INSERTED IN
 THEIR SEAMS.**

(For Illustrations see Page 148.)

No. 1407.—The doubled frill-caps give
 a charming air of novelty to this sleeve,
 which is in close coat shape. The sleeve
 itself is of silk covered with lace net and
 the frill-caps are doubled and bias and
 are cut from silk. The frill-caps are
 gathered at their upper edges and nar-
 row toward the ends, which pass into
 the seams; they flare to give the fash-
 ionable high effect. A graduated frill of
 lace at the wrist falls prettily.

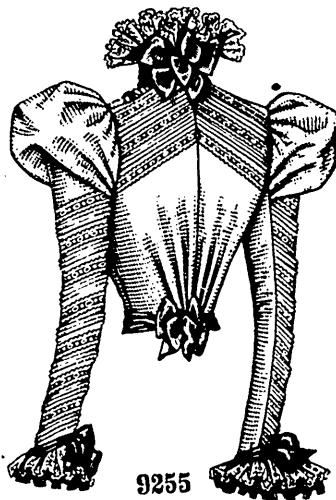
The sleeve will meet the approval of
 the most conservative. It is suitable for
 all woollen and silken goods and may be
 chosen for many of the sheer Summer
 fabrics if black or white lace applied
 in encircling rows is used to decorate it.

We have pattern No. 1407 in seven sizes for ladies from ten
 to sixteen inches, arm measure, measuring the arm about an
 inch below the bottom of the arm's-eye. For a lady whose
 arm measures eleven inches as described, a pair of sleeves will
 require three yards and three-eighths of goods twenty-two
 inches wide, with a yard and three-fourths of edging three
 inches and a fourth wide for the frills, and a yard and a
 fourth of lace net twenty-seven inches wide to cover the
 sleeve portions. Price of pattern, 5d. or 10 cents.



9255

Front View.



9255

Back View.

LADIES' TUCKED WAIST.
 (For Description see Page 138.)

closely-lapped, backward-turning plaits in each back-gore, the
 under plaits being connected by hooks and loops at the top.
 A belt section finishing the top of the saddle-seat is buttoned
 to the under side of the belt completing the remainder of the
 skirt and closing at the back. The back-gores are joined
 together below the saddle-seat and to the top of the seam is
 sewed a strap that is buttoned to a short strap included in the
 sewing of the belt at the center of the front. These straps
 hold the back of the skirt in proper position and combine with
 the plaits to give the skirt the effect of being divided at the
 back when on the saddle. The lower edge of the skirt
 measures about three yards and seven-eighths in the medium
 sizes. A pocket is inserted in the right side-front seam and
 straps of the material having pointed lower ends decorated
 with buttons are stitched over the upper part of the side-
 front seams and over the tops of the upper plaits at the back.
 The skirt is finished in a stylish way with machine-stitching
 and may extend nearly
 to the ankles or
 only to the shoe tops.

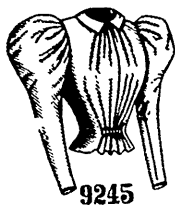
**LADIES' FIVE-GORED CYCLING SKIRT, WITH SADDLE
 SEAT HAVING FULL FALL OPENINGS. (TO EXTEND
 NEARLY TO THE ANKLES OR ONLY TO THE SHOE TOPS.)**
 (For Illustrations see Page 148.)

No. 1405.—Gray cloth was selected for this handsome cycling

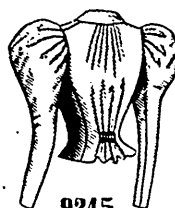


9245

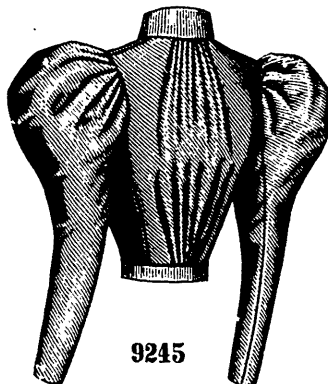
Front View.



9245



9245



9245

Back View.

LADIES' BLOUSE-WAIST, WITH FITTED LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)
 (For Description see Page 138.)

skirt, which is made with five gores. The front-gore and side-
 gores are rather narrow and the back-gores are shaped to form

size, will require four yards and an eighth of goods forty-
 four inches wide. Price of pattern, 1s. 3d. or 30 cents.

Russian or other va-
 rieties of linen, crash,
 homespun linen, duck
 and such woollens as
 cheviot, tweed, home-
 spun, serge, *vigoureaux*
 and covert cloth are
 suitable for this skirt,
 and the finish illus-
 trated is most satisfac-
 tory, although braid
 is sometimes used.
 Rows of stitching
 nearly to the knee pro-
 duce a very stylish
 finish and give desir-
 able stiffness.

We have pattern
 No. 1405 in nine sizes
 for ladies from twenty
 to thirty-six inches
 waist measure. To
 make the skirt for
 a lady of medium

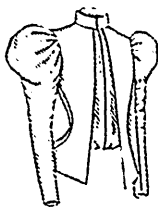
BECOMING STYLES FOR CYCLISTS.

(For Illustration—see Pages 111 and 115.)

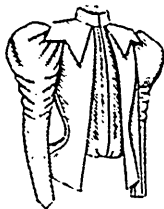
There would seem to be small room for improvement in the current modes provided for fair cyclists. As regards both com-

and appearance the designs now produced are well-nigh perfect and the variety is surprisingly large. The latest skirts especially show new and practical features, the patterns providing that they may be almost of ankle length or end at the shoe tops—that is, at the tops of ordinary shoes.

The small accessories that go to make the wheelwoman's outfit complete receive their full share of attention. One of the newest ideas in gloves introduces a leather palm in a glove of lisle thread or a thin open canvas. The inside of the thumb is also of leather and small perforations in the leather admit air, while being so far apart as to detract in no wise from the wear-



9263



9263



9263

Front View.



9263

Back View.

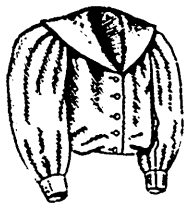
LADIES' MATINÉE OR TEA-JACKET. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Description see Page 139.)

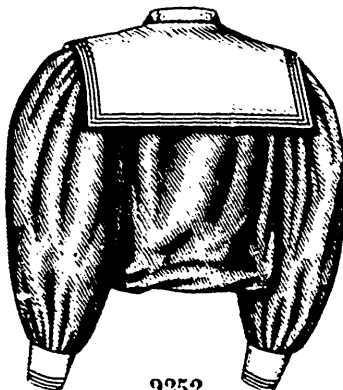


9252

Front View.



9252



9252

Back View.

LADIES' SAILOR BLOUSE, WITH SHIELD AND FITTED SLEEVE-LINING. (HAT MAY BE OMITTED.)

(For Description see Page 139.)

ing qualities. These gloves are shown in black, gray and the various shades of tan so all suits can be matched harmoniously. These, of course, are for Summer use. Those for Winter are reinforced by strips of rubber on the palm and the inside of the fingers, the strips protecting the glove from wear yet not being of sufficient thickness to interfere with comfort.

In hats a marked change from last season is noted this year. Then straw sailors and, later in the season, felt Alpines held full sway. This year the milliner produces the daintiest of Tam

O'Shanters made from fine, very open straw for the sake of both their appearance and coolness; also straw Alpines and straw sailors and hats with soft silk crowns. The shapes are such as afford little resistance to the wind and the smartest ones are invariably trimmed, in which fact lies most of their novelty. The adon-

ment consists of bright flowers grouped under the brim, which may be velvet-faced, and a quill or two or some Frenchy loops of ribbon arranged not too high at the left side.

Bicycle shoes, although fashioned with more and more regard for comfort and hygiene, are often rejected for the footless material stocking with which ordinary shoes or ties can be worn. Heavy golf stocking made with feet created the necessity at wearing larger shoes, besides being uncomfortable and clumsy. Shoes are preferred to leggings by many cyclists, although quite as many elect to wear leggings to match the skirt for the sake of uniformity.

The cool materials in vogue for Summer suits are Russian crash, homespun linen, cotton homespun (which shows boucing or tufts in a dark color on a contrasting ground), and a cotton covert cloth that comes in dust colors. The corn tone of the crash is also satisfactorily proof against dust marks. The woollens for bicycle garments are almost too well known to need mention. Coverlet cloth, serge and chevot wear quite as well as the regulation bicycle cloth.

The use of braid decorations has been extended to the bicycle suit, but the braid is, or is being usually seen on these suits in connection with machine-stitching, which is absolutely necessary in the finish of garments for wear on wheels.

Perhaps it would be well to here suggest a few matters of detail to be observed in making a cycling skirt. Heavy corduroy and, of course, the wash materials may be made up without a lining if desired. In unlined skirts the seams are clipped and bound with galloon and when there is a lining it is made separately, the seams of the outside and lining being placed together in finishing the top and bottom. The bottom may be reinforced by a facing of leather cut to fit the skirt and finished with a binding of galloon at the top; with the leather an inter-

lining is not necessary. When there is a facing of the good material an interlining of hair-cloth or canvas is added and a stylish finish as well as strength is given by narrowly spaced rows of stitching made to the depth of the facing. When a divided skirt is made with an added front-gore the gore is

inter-lined and stitched to match the rest of the skirt. Crash and similar materials must be shrunk before being made up.

tucked yoke, a box-plaited back and fronts with becoming fulness. The closing is made through a box-plait and under-arm

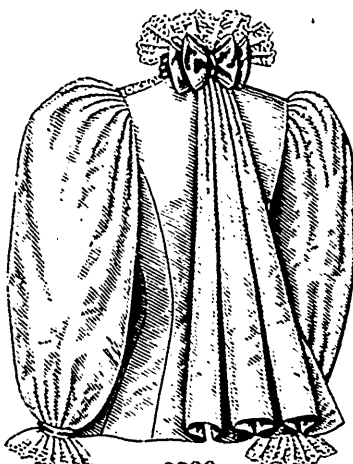
gores give a certain trimness that will be appreciated by all women. The sleeves have turn-up cuffs and are made fanciful by tucks on the forearm. A string-tie or made bow of the band or shield variety may be worn between the ends of the turn-down collar, which may be made removable or sewed permanently to the waist. The pattern is No. 9014, in nine sizes for ladies from thirty to forty-six inches, bust measure, price 1s. or 25 cents.

A comfortable and stylish suit could be fashioned from gray covert cloth according to pattern No. 1375. The skirt is in six gores, so skilfully shaped that the back falls with the graceful effect of a divided skirt when the wearer is mounted. The costume is completed by a double-breasted Eton jacket that is pointed at the lower edge both front and back. The fronts are dart-fitted, may be made with a center-front seam, and are reversed above the closing in lapels that flare from the collar. The facing on the lapels and collar is of black cloth, and braid is



9239

Front View.



9239

Back View.

LADIES' MATINEE OR EMPIRE TEA-JACKET WITH FITTED LINING. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Description see Page 139.)

ETER:

The material is folded and laid in a tub of water—a bath-tub is excellent because of its length—until saturated, then hung over a perfectly clean line to dry: it should be hung double on the line so that clothes-pins will not be needed. Three times are not too often to repeat this shrinking process.

Women of economical bent find it an excellent plan to make their cycling suits of the jacket and skirt order, buying enough material to make an extra skirt of walking length and thus pro-

viding two suits at but little more than the cost of one.

This suggestion could be followed in making a suit of blue serge to include of the jacket No. 9181, which is in seven sizes for ladies

from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents.

The jacket reaches just to the waist-line at the back and the fronts deepen

toward their lower front corners and flare, meeting only at the throat. The vest fronts of

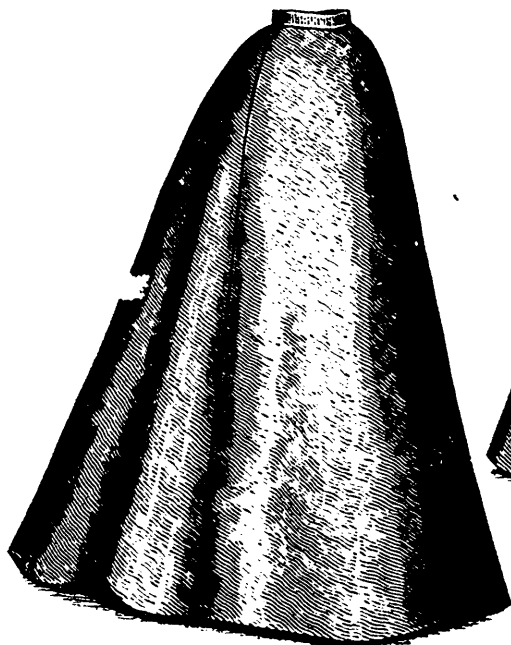
the piqué form a point at the lower end of the closing, but

the preferred, the jacket may be made up without them. The

decoration is arranged with braid on the fronts, collars and sleeves. A pretty shirt-waist is made of printed lawn. It has a square

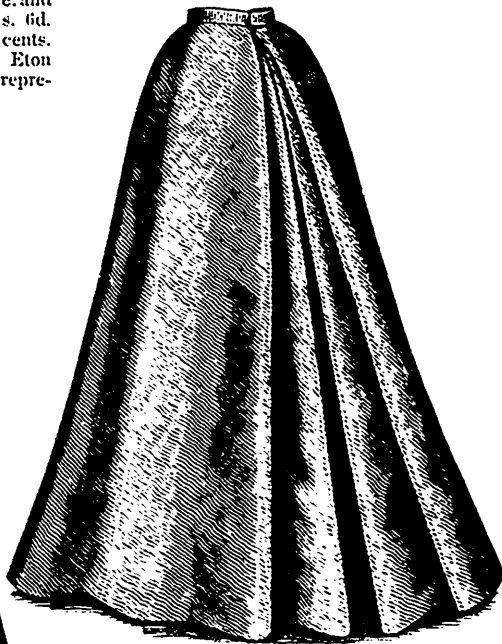
used to decorate the skirt, sleeves and the edges of the jacket. The pattern is cut in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 6d. or 35 cents.

The Eton jacket repre-



9242

Side-Front View.



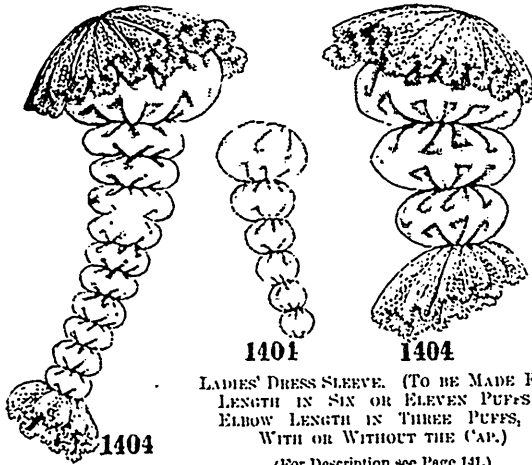
9242

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH WIDE SIDE-GORE AND FAN BACK.

(For Description see Page 140.)

sent by pattern No. 9189 may be worn open or closed with frogs. The material is mixed wool goods and stitching gives the edge finish, braid on the sleeves adding a fanciful touch. The pattern is in nine sizes for ladies



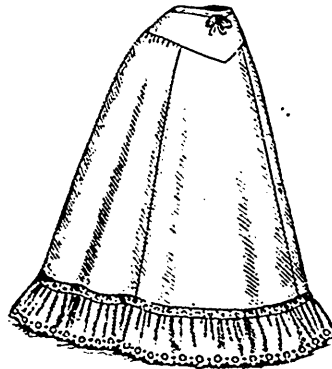
1401
1404
 LADIES' DRESS SLEEVE. (TO BE MADE FULL LENGTH IN SIX OR ELEVEN PUFFS OR ELBOW LENGTH IN THREE PUFFS, AND WITH OR WITHOUT THE CAP.)
 (For Description see Page 141.)

from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents.

A very dainty organdy shirt-waist was copied from pattern No. 9129, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. A gracefully curved back yoke-facing and a front-yoke shaped in saw-tooth points and closed with studs through a box-plait are attractive features of the mode. The full fronts are closed invisibly below the yoke. The pattern makes provision for variation in the neck and wrist completions.

Broken-check chevrot is pictured in a three-piece skirt. Stitching finishes the lower edge and the laps over the plackets, and the latter are closed with checked bone buttons. The pattern is No. 868, price 1s. or 25 cents, in nine sizes from twenty to thirty-six inches, waist measure.

Two styles of leggings are illustrated, both made of cloth. The one made by pattern No. 1286 may extend to the knee or be made in the length pictured. It may be drawn in as required at the top by a buckle and strap. The other legging, for which pattern No. 4794 was used, is buttoned all the way to the top. Each pattern includes an over-gaiter and is in five sizes from two to six, shoe numbers, or thirteen to seventeen inches, calf measures, and costs 7d. or 15 cents.



1410

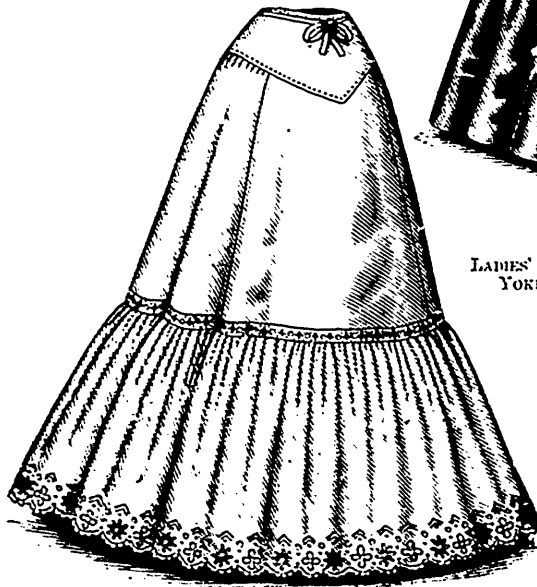


1410

Side-Back View.

LADIES' UMBRELLA PETTICOAT-SKIRT, WITH DEER POINT YOKE. (TO BE MADE WITH A SPANISH FLOUNCE OR TRIMMED WITH ONE OR MORE RUFFLES.)

(For Description see Page 141.)



1410

Side-Front View.

three-piece skirt, a shapely blazer with stylish sleeves and shawl collar and a well-tailored vest. Red cloth used for the vest and for cuff and collar facings has a brightening effect on the blue cloth composing the remainder of the costume. The pattern is in seven sizes from thirty to forty-two inches, bust measure, and costs 1s. 8d. or 40 cents. To alternate with the vest in the pattern vest of fancy pique might be made by pattern No. 1370. This vest has a crush girdle at the back and the neck may be finished one of several styles, a shawl collar being illustrated. The pattern costs 10d. or 5 cents, and is in nine sizes from thirty to forty-six inches, bust measure. To complete the toilette one of the new straw shapes or a cap made by pattern No. 1167 is

The cap made of checked chevrot is shaped by pattern No. 1183, price 5d. or 10 cents, and is fashionably known as the Douglas cap. It is plaited to fit a band hidden by a velvet ribbon, and quills are placed at the left side. The pattern is in seven sizes from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures.

A skirt that looks equally well on and off the wheel is made in four gores of blue serge, braid supplying the decorative plaits at the back divide and fall at each side of the wheel and flutes fall out below the hips. The pattern is No. 1076, which is in nine sizes from twenty to thirty-six inches, waist measure, and costs 1s. or 25 cents.

A smart jacket is the braid-trimmed one made of cloth, with a white collar, by pattern No. 9170, price 1s. or 25 cents. The collar falls in square sailor outline at the back and extends a trifle upon the gathered fulness of the sleeves. The pattern provides that the jacket may be shorter and divided into seven sizes from thirty to forty-two inches, bust measure.

Full, drooping fronts closed through a box-plait and a pointed back yoke-facing are pleasing features of the shirt-waist made by pattern No. 9179, in nine sizes, from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents.

The stylish costume made by pattern No. 1369 consists of

be worn. The cap should match the costume. The pattern, which costs 5d. or 10 cents, is in seven sizes from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures.

An Eton jacket with shawl collar is embraced in pattern No. 1223. It is pictured made of mixed cheviot, with white cloth lining for covering the collar, which rolls the fronts to the lower edge.

The jacket may be closed on the bust. The pattern is in nine sizes from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents.

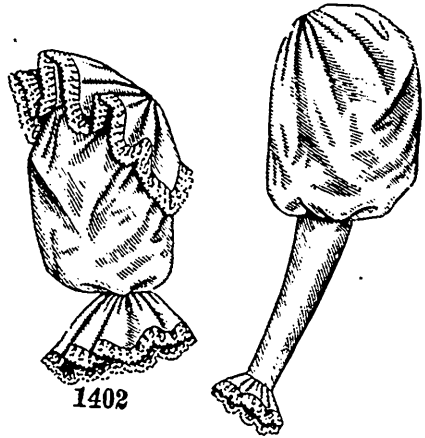
Box-plaits stitched on at the back and front below a pointed yoke that is similarly applied and fashionable sleeves give an easy, attractive air to a Norfolk basque made according to pattern No. 1367, price 1s. 3d. or 30 cents; the pattern is in ten sizes from thirty to forty-two inches, bust measure.

The skirt representing pattern No. 1367 is made of brown check or covert cloth, with a fancy disposal of braid above an ornamental band of black cloth. The mode is a novelty, gored, and in divided style. Plaits at the back and an added front gore give the effect of a round skirt when the wearer is dismounted.

The skirt is developed in plaid cheviot and may be pattern No. 1287; it is in circular style, with plaits at the back, and is

in nine sizes, from twenty to thirty-six inches, waist measure.

Tights or knickerbockers may be worn with cycling skirts, with which they may contrast or match. Linen is frequently used for knickerbockers, with a wool skirt. A practical and convenient style of knickerbockers is embraced in pattern No. 1366, in nine sizes from



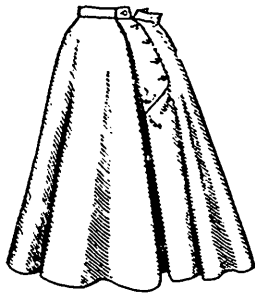
LADIES' DRESS SLEEVE. (TO BE MADE IN FULL-LENGTH OR IN ELBOW LENGTH, WITH A FRILL AND WITH OR WITHOUT THE CAP.)

(For Description see Page 142.)

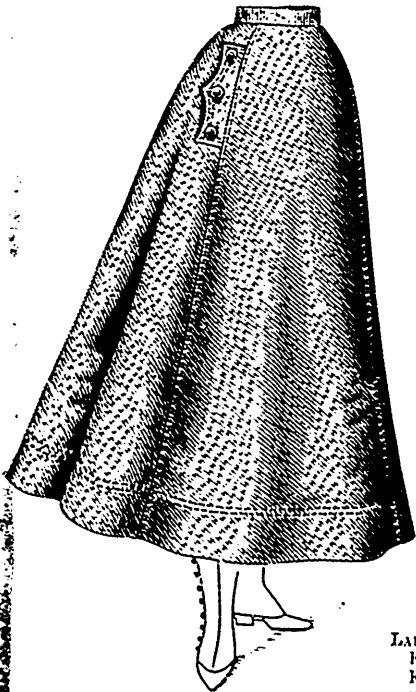
twenty to thirty-six inches, waist measure, and costing 7d. or 15 cents. The knickerbockers may be gathered or dart-fitted in front and are buttoned to a deep, smooth yoke at the back.



1403

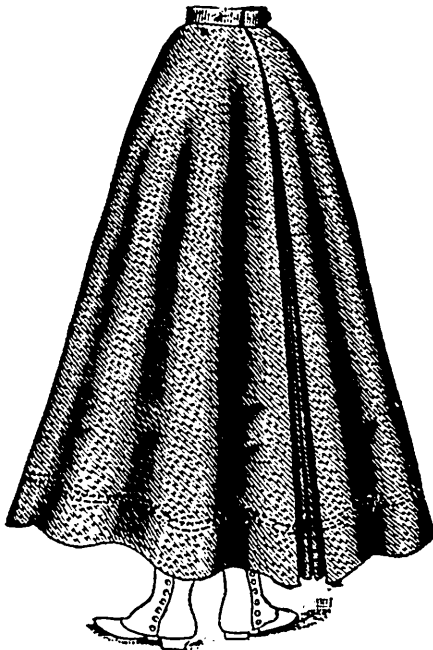


1403



1403

Side-Front View.



1403

Side-Back View.

LADIES' THREE-PIECE CYCLING SKIRT, HAVING ITS BACK EDGES DIVIDED AND INSERTED IN THE LEG SEAMS OF KNICKERBOCKERS, AND MADE WITH A SADDLE SEAT HAVING FULL FALL OPENINGS. (TO EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE TOPS.)

(For Description see Page 142.)

HANDSOME WAIST-DECORATIONS.

(For Illustrations see Page 119.)

Designs for waist decorations grow in number and attractiveness. Some of these accessories are made to come high about the neck, a ribbon stock matching bows prettily disposed elsewhere on the decoration giving a close completion at the throat. Others display the neck finish of the bodice. Silk mall, chiffon, mousseline de soie and other lovely tissues are called into use when adjuncts of this sort are to be made, and the finest lace insertions and fancy varieties of ribbon decorate them profusely. Ruffles of mull, plain or edged with insertion or velvet baby ribbon, are dainty for edging fichus and the like, and embroidered or knife-plaited chiffon edging is sheer and delicate on these and other styles of bodice decorations. There is a declared fancy for velvet baby ribbon as an edging on ruffles of sheer goods, black ribbon on pure or cream white being especially satisfying to women of dainty tastes.

Fichus, affording every opportunity for pretty trimmings and having a soft protection on cool summer evenings, as well as for house wear.

Simply finished with machine-stitching. The latter pattern costs 1s. or 25 cents, and the other 1s. 3d. or 30 cents, and each is

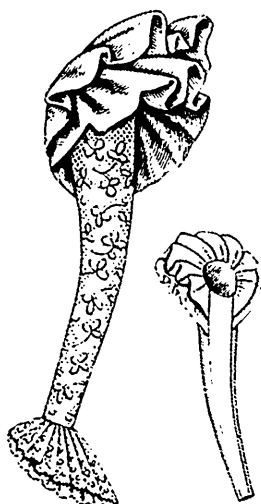
dainty effect even when unadorned, are approved as a slight protection on cool summer evenings, as well as for house wear.

They are sheer and delicate when made of chiffon, gazine, fine mull, etc. Chiffon comes in so many varieties that it does not become in the least monotonous, although so much used for a number of seasons. The colorist taxes his skill to blend soft hues that are bright and yet not too heavy for the tissue on which they are printed, and produces as a result devices, usually floral, that are of bewildering loveliness. Spangles and pearl beads exert their brightening influence in other instances and tiny floral sprays are embroidered on still other samples. These dainty varieties of chiffon and also the plain sort draped over a color are charming for fichus, and

small, medium and large, and costs 5d. or 10 cents. The revers are here illustrated made of electric-blue silk, the attractive outlines being defined by a row of lace insertion. Embroidered and plain chiffon are united in a Molière vest with a fichu collar. The vest is trimmed with Valenciennes insertion arranged in points and reaches just to the waist-line. The collar is softly draped in fichu style and its ends are closely gathered up under rosette bows of white taffeta ribbon, similar rosettes being set at the lower corners of the vest. Embroidered chiffon ruffling edges the collar and a pretty stock of white ribbon forms the neck completion. The pattern is No. 1191, in three sizes, small, medium and large, price 5d. or 10 cents. Liberty silk in two shades or soft Surah or China silk in combination with chiffon or *mousseline de soie* would be charming in this vest and collar.

Rather a novelty in fichus is presented in pattern No. 932 which is cut in one size and costs 5d. or 10 cents. It is shown made of white *mousseline de soie* bordered with frills of the same. It is in the simple Marie Antoinette style but falls in square outline like a sailor collar at the back. It is draped about the shoulders in the usual effective way and the pointed ends may fall just to the waist or a little below. The fichu could be daintily made of pin-dotted Swiss, with a lace-edge-frill of the goods for trimming.

Pattern No. 1158, in three sizes, small, medium, and large



1407

LADIES' TWO-SEAM DRESS SLEEVE, WITH TWO DOUBLED FRILL CAPS HAVING THEIR ENDS INSERTED IN THE SEAMS.

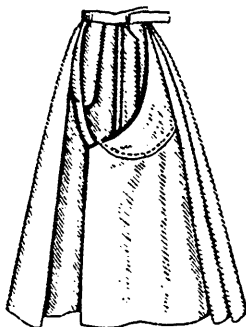
(For Description see Page 143.)

knife-plaitings or ruffles of chiffon are of a suitable lightness for trimming them. Other materials are used also, the washable Swisses and organzies being practical as well as dainty.

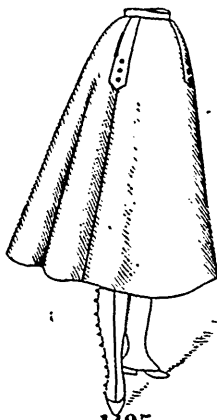
A fanciful fichu called the Undine fichu may be made of yellow silk and cream mull by pattern No. 1351. This pattern is cut in three sizes, small, medium and large and costs 5d. or 10 cents. The fichu falls in sailor-collared outline at the back and to the ends of the collar are joined full fichu ends that are gathered to points at their lower ends, which meet at the lower edge of the bodice. The arrangement of cream *herse* lace edging about the edges and along the ends of the sailor collar and the insertion bordering the latter add to the fanciful effect of the decoration. This fichu would also be pleasing if made of *point d'esprit* net or of very fine dotted Swiss and bordered with ruffles of the same or of fine silk lace.

A simple Marie Antoinette fichu fashioned from lavender silk mull, is based upon pattern No. 930, which is cut in only one size and costs 5d. or 10 cents. The fichu is bordered at all its edges with lace and is folded over, the under part falling in a deep point at the back. The ends are knotted softly on the bust and a soft, wrinkled effect is presented throughout.

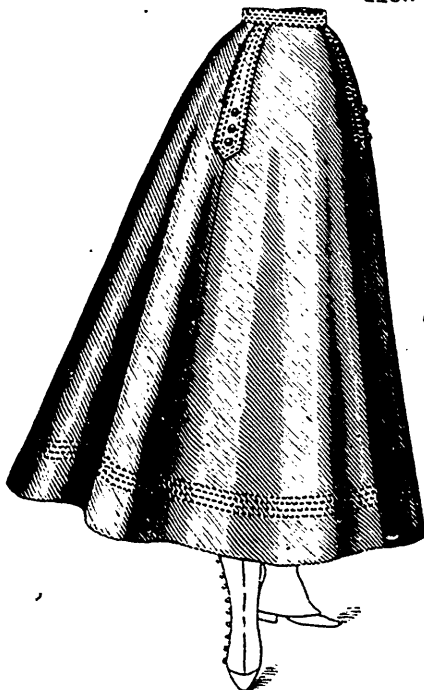
A design for shapely tab revers is embraced in pattern No. 1254, which also includes hatchet revers, is in three sizes,



1405

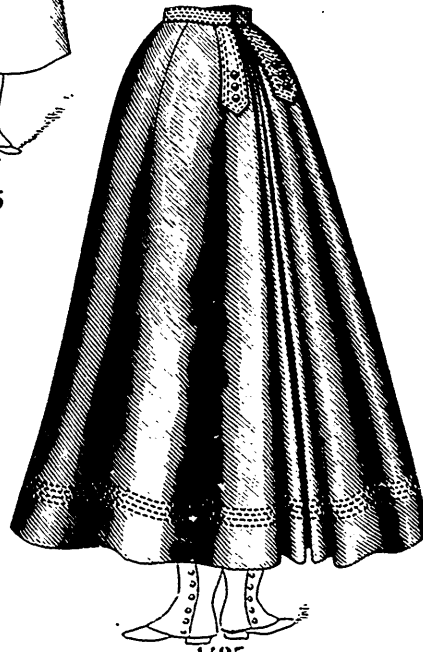


1405



1405

Side-Front View.



1405

Side-Back View.

LADIES' FIVE-GORED CYCLING SKIRT, WITH SADDLE SEAT, HAVING FULL FALL OPENING. (TO EXTEND NEARLY TO THE ANKLES, ONLY TO THE SHOE TOPS.)

(For Description see Page 143.)

costing 5d. or 10 cents, contains a plaited fichu and a gathered one. The latter is illustrated prettily made of Liberty silk crossed by row of insertion and bordered with fine silk lace edging. The fichu is draped by gathers near the ends which do not quite meet at the waist-line and fall below in points. Pale yellow chiffonette could be used for a fichu of this character with fine point Venise lace insertion and edging for trimming.

Styles for Misses and Girls.

FIGURE No. 118 B.—MISSSES' ETON COSTUME.

(For Illustration see this Page.)

FIGURE No. 118 B.—This illustrates a Misses' Eton costume.

The pattern, which is No. 9251 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in three views on page 152.

This is a decidedly attractive Eton costume and is here portrayed made of light checked wool goods, with black velvet for the collar and black braid for decoration. The jacket is seamless at the center of the back, and the shapely fronts, which are pointed at their lower front corners, are closed over a shirt-waist below lapels that extend in points beyond the ends of the rolling collar. The fronts may be worn open, if preferred. Box-plaits collect the fullness in the two-seam leaves.

The five-gored skirt has the admired fan back, is art-fitted over the hips and dresses smartly.

This style of costume is exceedingly popular for travelling and general wear. Among the many suitable materials are serge, chevot, hipcord, covert cloth, homespun or plain linen crash,iqué and duck. The finish may be machine-stitching or any desired arrangement of corded or cotton braid, the latter for washable goods. Feathers and ribbon adorn the straw hat.

FIGURE No. 119 B.—MISSSES' SUMMER AFTERNOON TOILETTE.

(For Illustration see Page 150.)

FIGURE No. 119 B.—This consists of Misses' Russian blouse-waist and skirt. The blouse-waist pattern, which is No. 9257 and costs 10d. or 5 cents, is in five sizes for misses from twelve to sixteen years of age, and is shown again on page 157. The skirt pattern, which is No. 8734 and costs 1s. or 5 cents, is in seven sizes, from ten to sixteen years

The Russian blouse-waist is decidedly smart and in nearly handsome toilette of gray silk-and-wool novelty goods, with a decoration of red taffeta ribbon, it is most effective. The ribbon being used for a stock and belt and also for the frills decorating the waist and skirt. The wide

right front of the blouse-waist has pretty drooping fullness and it meets the narrow left front at the left side, where the closing is made. Gathered fullness appears in the lower part of the back, which is smooth at the top. Circular caps spread over the top of the two-seam mousquetaire sleeves, which are pointed at the wrists.

The three-piece skirt may be gathered or plaited at the back. It is smooth-fitting at the front and sides and the flare is moderate.

Plain or fancy canvas or the transparent Summer textiles over silk, also burége, vailing and similar light-weight woollens will make up beautifully in this toilette. Silk may be used as a combination fabric and the decoration of lace or ribbon will invariably be placed at the closing. A navy-blue fowlard bearing white dots may be made up by this mode and trimmed with Cluny lace and white gauze ribbon.

Ostrich tips, aigrettes and ribbon trim the straw hat.

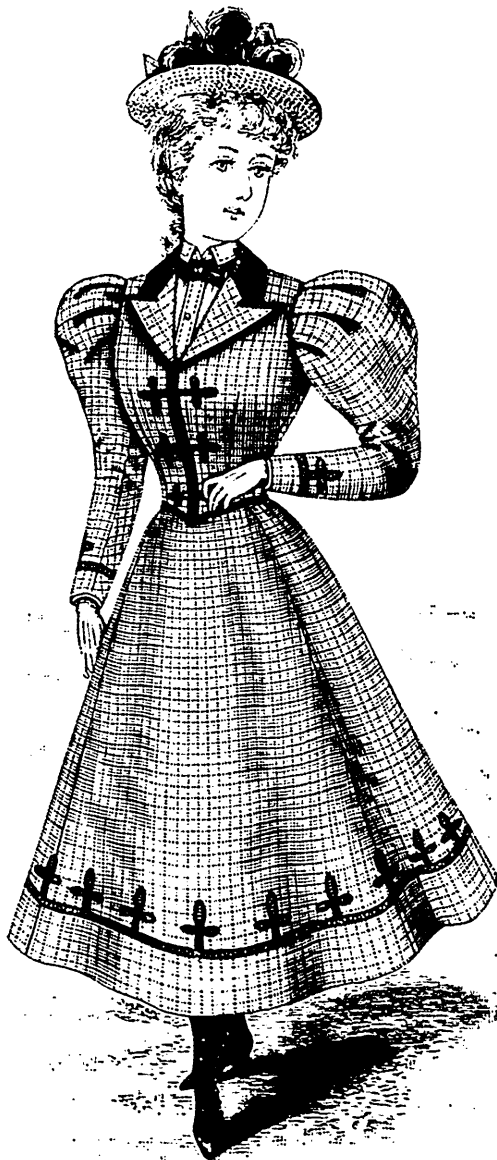


FIGURE No. 118 B.—This illustrates MISSSES' ETON COSTUME.—The pattern is No. 9251, price 1s. 6d. or 35 cents.

(For Description see this Page.)

FIGURE No. 120 B.—MISSSES' COSTUME.

(For Illustration see Page 150.)

FIGURE No. 120 B.—This represents a Misses' costume. The pattern, which is No. 9262 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 151 of this magazine.

The costume, here shown made of blue India silk and trimmed with black velvet ribbon and cream lace insertion and edging, is dainty and girlish. The waist is specially youthful and graceful in effect. It is made with a deep Pompadour yoke above the full backs and full front, the front puffing in a soft, pretty way. The closing is made at the back. Triple frill caps fluff out stylishly over the elbow sleeves, which are completed with deep frills. The waist ribbon is prettily bowed, the long ends of the bow falling upon the seven-gored skirt, which is gathered at the back and falls in flutes below the hips.

The mode is graceful and pretty for all soft textures, whether of silk, wool or cotton. Plain or figured materials in soft shades of a becoming color may be selected and the illustration will suggest many fanciful ways of trimming it. Black tips decorate the chip hat.

MISSES' COSTUME, HAVING A SEVEN-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.) (For Illustrations see Page 151.)

No. 9262.—By referring to figure No. 120 B in this issue of THE DELINEATOR, this costume may be seen differently developed.

which are joined the full front and full backs, which are separated by under-arm gores and gathered at the top and at the waist, the front puffing out prettily. The waist is closed at the back. The neck may be finished with a standing collar, ribbon stock and the fashionable graduated frill, or it may be cut low and square, as illustrated. The coat-shaped sleeve may be in full length or in elbow length, as preferred. The



FIGURE No. 119 B.



FIGURE No. 120 B.

FIGURE No. 119 B.—This illustrates MISSES' SUMMER AFTERNOON TOILETTE.—The patterns are Misses' Russian Blouse-Waist No. 9257, price 10d. or 20 cents; and Skirt No. 8734, price 1s. or 25 cents. FIGURE No. 120 B.—This illustrates Misses' COSTUME.—The pattern is No. 9262, price 1s. 6d. or 35 cents.

(For Descriptions see Page 149.)

The costume is charming and especially youthful in effect and is here portrayed made of white Swiss, with lace edging, lace-edged ruffles of the material, lace insertion and ribbon for the decoration. The waist is made over a lining that is closely fitted by single bust darts and under-arm and side-back gores. The upper part of the waist is a Pompadour yoke to

lace-edged frill-caps in graduated widths stand out stylishly over the tops of the sleeves. The waist is encircled by a ribbon that terminates in a bow at the back.

The fashionable seven-gored skirt is smooth-fitting at the top and the fulness is centered at the back in gathered forms slight, graceful ripples below the hips and measures the

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yards and three-eighths round at the foot in the middle sizes. Grenadine, silk, organdy, Swiss, dimity and challis will look well made up in this style, with lace edging and insertion and ribbon for decoration.

We have pattern No. 9262 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume needs four yards and a half of goods forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET (THAT MAY BE WORN OPEN OR CLOSED OVER A WAIST OR VEST), AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 152.)

No. 9251.—This costume is differently developed at figure No. 118 B in this magazine.

Fawn broadcloth, with a darker shade of velvet for the collar, was selected in this instance for the stylish Eton costume. The Eton jacket has a seamless back, but is rendered close-fitting by single bust darts and under-arm gores. The fronts are reversed in lapels that extend in points beyond the ends of the rolling collar. The jacket may be worn open or closed over a waist or vest; its lower outline is straight at the back and sides but is pointed at the lower front corners. The two-seam sleeves, which are of the correct size and style, are box-plaited at the top. Double rows of machine-stitching finish the jacket.

The skirt comprises five gores and is rendered smooth-fitting over the hips by a dart in each side-gore. Ripples appear in the skirt below the hips, and two backward-turning plaits laid in the top of the skirt at each side of the center seam spread in fan fashion toward the bottom, where the skirt measures nearly three yards in the middle sizes.

Serge, novelty suiting, mohair, chevrot, *vigoureux*, etc., will make a stylish costume of this kind, with machine-stitching for the finish.

We have pattern No. 9251 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires three yards and a fourth of goods forty-four inches wide, with a fourth of a yard of velvet (cut bias) twenty inches wide for the outside of the collar. Price of pattern, 1s. 6d. or 35 cents.

GIRLS' PINAFORE DRESS. (TO BE SMOCKED OR SHIRRED.) KNOWN AS THE COLLEEN FROCK.

(For Illustrations see Page 152.)

No. 9240.—This dress is again illustrated at figure No. 123 B in this magazine.

This charming little dress, which is known as the Colleen frock, is here shown made of navy-blue and light-blue cashmere, the collar, cuffs, sleeves and full yoke being of the light material. The dress is closed at the back with button-holes and buttons, and is made with a body lining that is fitted by single bust darts and shoulder and under-arm seams. The full yoke is gathered at the top and bottom, and the loose, flowing front and back may be deeply smocked or shirred at the top, the upper edges forming frills. The turn-down collar is in two sections that flare at the front and back. Stylish frill-caps extend over the top of the bishop sleeves, which are gathered at the top and bottom and completed with roll-over flaring cuffs. Navy-blue

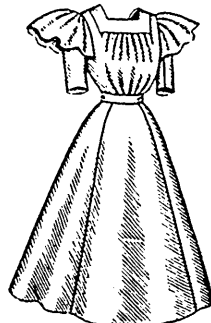
braid is fancifully applied upon the collar, cuffs and frill-caps. Barège, nun's-veiling, India silk, challis, batiste, chambray and gingham are satisfactory materials from which to fashion this dress. Braid, narrow velvet or satin ribbon, embroidery and lace will trim the dress prettily. Fancy-stitching may be wrought with colored silk over the smocking or shirring.

We have pattern No. 9240 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of eight years, will require a yard and seven-eighths of dark with a yard and a fourth of light dress goods each forty inches wide. Price of pattern, 1s. or 25 cents.

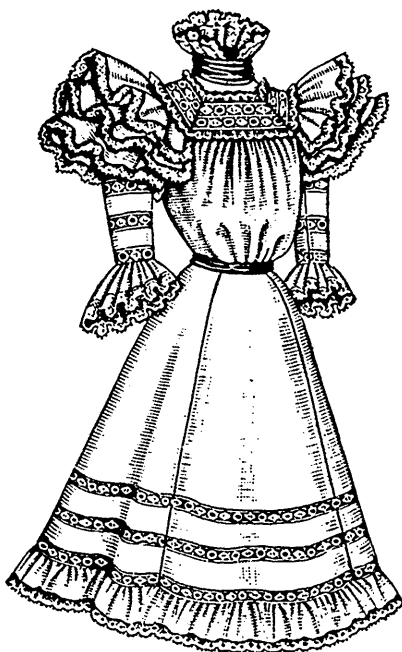
MISSES' WRAPPER. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see Page 153.)

No. 9241.—This convenient and comfortable garment is shown made of violet nun's-veiling and decorated with scrolled soutache braid and ribbon ties. A lining, which extends to basque depth and is fitted by single bust darts and the usual seams and closed in front, renders the wrapper trim in effect.

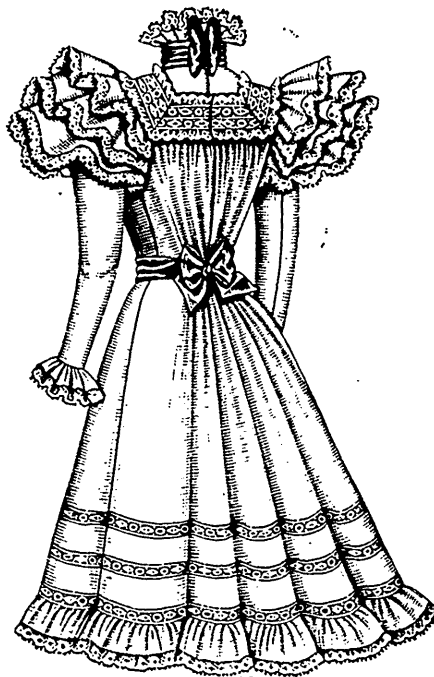


9262



9262

Front View.



9262

Back View.

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

(For Description see Page 150.)

The fronts and back are gathered at the top and joined to a fanciful, pointed yoke that is shaped by shoulder seams; under-arm gores produce a smooth effect at the sides and the back is shirred at the waist, the shirrings being tacked to the lining. The fronts are closed invisibly to a convenient depth and are lapped and tacked below; the fulness is held in prettily by ribbon ties that are formed in two outstanding loops at the back ends, which are tacked at the shirrings and tied at the left side of the front. The bishop sleeves are gathered at the top and bottom and completed with turn-up cuffs shaped in three points. The neck may be finished with a

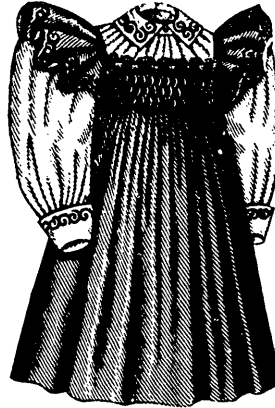
turn-down or a moderately high standing collar, as preferred.

Preference is given delicate shades of cashmere, serge, Henrietta, French or Scotch flannel, either plain or figured, and there are some cotton fabrics for which the mode is appropriate. Braid, insertion and ribbon are suitable garnitures. Open-patterned embroidered insertion may trim the cuffs and yoke of a blue figured dimity wrapper, following their outlines.

We have pattern No. 9241 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper will require four yards and a half of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

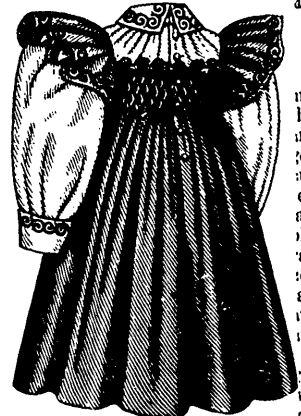


9240



9240

Front View.



9240

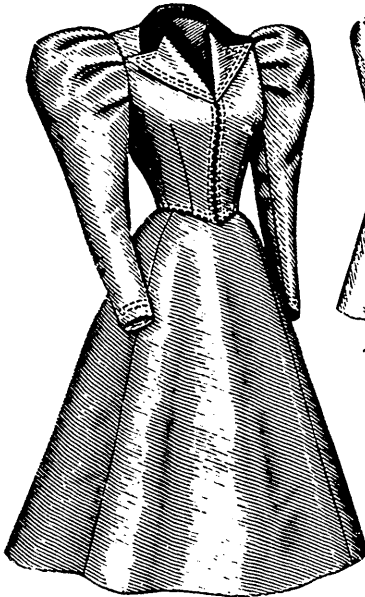
Back View.

GIRLS' PINAFORE DRESS. (TO BE SMOCKED OR SHIRRED.) KNOWN AS THE COLLEEN FROCK.

(For Description see Page 151.)

MISSES' WRAPPER. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH A CUFF OR FULL-FINISH AT THE WRIST.) (For Illustrations see Page 151.)

No. 9260.—Another view of this wrapper is given at figure No. 121 B in this issue of THE DELINEATOR. This wrapper is simple yet not too négligé and is

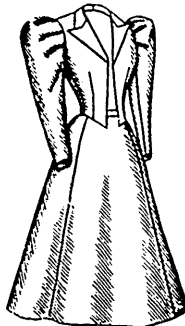


9251

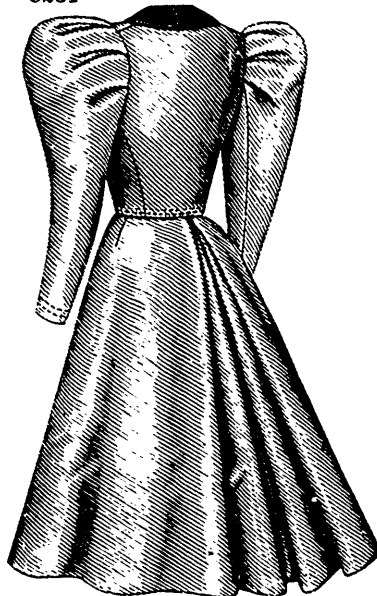
Front View.

MISSES' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET (THAT MAY BE WORN OPEN OR CLOSED OVER A WAIST OR VEST) AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Description see Page 151.)



9251



9251

Back View.

here represented made of figured challis and decorated with lace edging and ribbon. The well-fitted lining extends to basque depth. The full fronts are drawn in gathers at the neck at each side of the closing, which is made invisibly to a convenient depth, the hems being tacked below. Under-arm darts render the fronts smooth at the sides, and the back also shows a smooth effect at each side of fulness at the center, the fulness being collected at the top in gathers and then laid in a box-plait and falling with the effect of a Watteau. The fulness in the front

falls in natural folds, but is held in by ribbon ties that are tacked under the Watteau and tied in front. The neck

be completed with a standing collar encircled with a ribbon, stock and having a frill of lace edging at its upper edge; it may be finished with a turn-down collar, as shown in the engravings. The fancy collar is in two sections that flare each side of the fulness in the front and back and is a notably attractive accessory. The full sleeves may be gathered a little above the lower edge to form a frill finish, or they may be completed in round cuff effect, both styles of completion shown; they are supported by coat-shaped linings.

A convenient and becoming wrapper may be fashioned in this style of cashmere or Henrietta in pale shades that are conspicuous but becoming. French flannel and various washable materials are also commended for it, with ribbon decoration.

We have pattern No. 9260 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper requires four yards and three-fourths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' AND GIRLS' EMPIRE CAPE (TO BE MADE WITH STANDING OR TAB COLLAR.)

(For Illustrations see Page 154.)

No. 9244.—By referring to figure No. 122 B in this number of THE DELINEATOR, this cape may be seen differently made up.

Cloth in a pretty shade of gray is here pictured in the cape, which is in Empire style. The cape is circular in shape and stands out in flutes below the shoulders. A box-plait is laid at each side of the closing, which is made in front, and a similar box-plait is formed at each side of the center seam, the plaits falling in rounding flutes and giving the flowing Empire effect. The neck may be finished with a standing collar covered with a triple box-plaited ruche of ribbon, or it may be finished with a tab collar, flares in Medici fashion, both styles being illustrated. The cape reaches just to the waist and has a sweep of a little over four yards in the middle sizes.

This is a very jaunty cape that may be made of silk, velvet or any light-weight dress goods, with ruches of chiffon

ducelline de soie or fancy band trimmings for a completion. Lining of silk is desirable.

We have pattern No. 9244 in six sizes, from six to sixteen years of age. For a miss of twelve years, the cape needs one yard of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' JACKET. (TO BE CLOSED AT THE NECK ONLY.) KNOWN AS THE GUARDSMAN JACKET.

(For Illustrations see Page 155.)

No. 9233.—Navy-blue broadcloth was selected for this *chic* military jacket, which is known as the Guardsman jacket. At the sides and back the jacket is stylishly fitted by under-arm and side-back gores and a curving center seam, and coat-laps and coat-laps are arranged in true coat style. The jacket is closed at the neck only and the loose fronts flare gradually all the way. A high military collar at the neck, box-plaits arranged the fulness at the top of the two-seam leaves, which follow the arm closely to the elbow and puff out stylishly at the top. Pocket-laps a little lower openings may be inserted side-pockets in the fronts. Braid in ed two widths are norms the edges wash the jacket. on the lower front corners of the several coats and year pocket-laps may be square or three round, as preferred.

Cheviot, fine mixed coating, Frenchian twill and serge will be appropriate for a jacket of this style. Hercules, soutache or silk braid will be a most satisfactory trimming, or machine-stitching alone would give it a neat finish. Black soutache braid may be disposed in a series of trefoils on each front back of the closing of a red smooth cloth jacket. The collar and sleeves may be similarly trimmed.

We have pattern No. 9233 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, will require a yard and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 25 cents.

MISSSES' JACKET OR BLAZER. (TO BE MADE WITH ROUND OR SQUARE LOWER FRONT CORNERS AND WORN OPEN OR CLOSED.) KNOWN AS THE DERBY JACKET.

(For Illustrations see Page 155.)

No. 9231.—This fetching jacket or blazer is known as the Derby jacket and is shown made of green cloth and finished in a tailor style with machine-stitching. In the stylish fitting bon, under-arm and side-back gores and a center seam are introduced, the center seam ending at the top of coat-laps. The jacket may be worn open and rolled in lapels to the waist or it may be rolled in small lapels to the bust and closed with

three buttons and button-holes, both effects being illustrated. The rolling collar forms wide notches with the lapels. The lower front corners of the fronts may be square or round and the lower front corners of pocket-laps covering openings to inserted side-pockets will match. The one-seam sleeves are laid in three broad box-plaits at the top; they fit the arm smoothly nearly to the top and then stand out in a stylish way.

There is a pleasing jauntiness about this jacket, for which cloth, serge or mixed coatings of light-weight may be selected, and a braid decoration will be attractive if a plain finish of stitching is not liked.

We have pattern No. 9231 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, needs a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



9241

Front View.

MISSSES' WRAPPER. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)
(For Description see Page 151.)



9241



9241

Back View.

FIGURE NO. 121 B.—MISSSES' WRAPPER.

(For Illustration see Page 155.)

FIGURE NO. 121 B.—This illustrates a Misses' wrapper. The pattern, which is No. 9260 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 154 of this issue.

Striped blue gingham and fine all-over embroidery are here united in the wrapper and embroidered edging and insertion and blue ribbon form the pretty decoration. The back has fulness gathered at the top and falling in Watteau effect, and the full fronts are gathered at the top and flow gracefully over the short fitted lining that gives trimness to the wrapper. Under-arm darts give becoming smoothness at the sides and ribbon ties starting beneath the fulness in the back are bowed over the closing. A fancy pointed collar in two sections that separate at each side of the ful-

ness at the back and front is a dressy feature: it extends out upon full sleeves, which are formed in frills at the wrists. The standing collar is covered by a ribbon stock.

A dainty Summer wrapper may be made like this of dimity, lawn or Swiss, with an airy lace trimming and ribbon ties. Cashmere and fine flannel are quite as well suited to the mode and will be chosen for cooler weather.

FIGURE NO. 122 B.—MISSSES' EMPIRE CAPE.

(For Illustration see Page 156.)

FIGURE NO. 122 B.—This illustrates a Misses' and Girls' cape. The pattern, which is No. 9244 and costs 10d. or 20 cents, is in six sizes, from six to sixteen years of age,

and may be seen again on this page of THE DELINEATOR. The cape presents the newest effect in style and shaping and is here shown made of red cloth, with an elaborate embroidery in black braid. The cape is in Empire style and of circular shaping, with two box-plaits at the front and back that roll in prominent flutes. Below the shoulders the cape stands out in graceful flutes. The tab collar flares in Medici fashion and a ribbon encircles it and forms a large bow at the throat. If preferred, an ordinary standing collar covered with a ruche may be used instead of the tab collar.

under-arm seams. Two box-plaits are formed in the back and one at each side of the closing, which is made at the center of the front with buttons and button-holes, all the plaits being stitched part way down and then standing out in flutes that give the flowing Empire effect. The

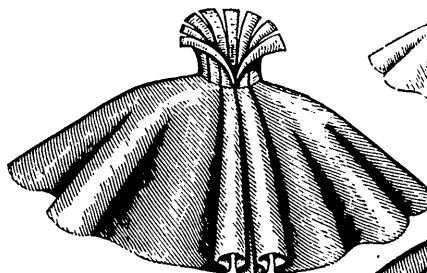
of the front with buttons and button-holes, all the plaits being stitched part way down and then standing out in flutes that give the flowing Empire effect. The



9260

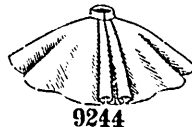
A short jaunty cape like this is suitable for very young girls as well as for misses and is pretty made of tan, blue or green cloth or velvet. It may be trimmed with fancy bands, lace insertion, braiding or ruches of silk or chiffon or merely finished with several rows of machine-stitching.

The hat is of red straw, with black ribbon for decoration.

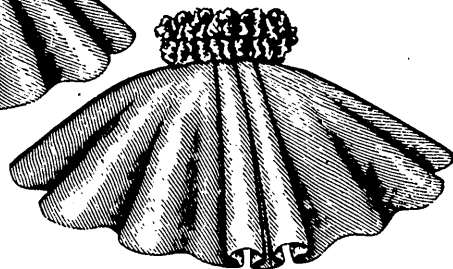


9244

Front View.



9244



9244

Back View.

GIRLS' EMPIRE JACKET OR COAT.

(For Illustrations see Page 156.)

No. 9266.—Another view of this stylish jacket is given at figure No. 124 B in this number of THE DELINEATOR.

The jacket is in quaint Empire style and is

MISSSES' AND GIRLS' EMPIRE CAPE. (TO BE MADE WITH STANDING OR TAB COLLAR.)

(For Description see Page 152.)

neck is completed with a rolling collar and square-cornered caps stand out stylishly upon the gathered two-seam sleeves.

This pretty jacket may be made of plain or fancy piqué, with frills of embroidered edging for decoration, or of cloth in shades becoming to children. Lace insertion and bands or ruchings of ribbon are liked for trimming cloth jackets. Heavy cream point Venise lace insertion and edging may trim a brown or a green cloth Empire jacket.

We have pattern No. 9266 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the jacket calls for a yard and a half of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.



9260

Front View.



9260

Back View.

MISSSES' WRAPPER. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH A CUFF OR FRILL FINISH AT THE WRIST.)

(For Description see Page 152.)

MISSSES' PLAIN WAIST, CLOSED AT THE BACK.

(For Illustrations see Page 153.)

No. 9258.—Brown cashmere was used for the development of this simple waist, which is smoothly adjusted by single bust darts and under-arm and side-back gores. The closing is made at the center of the back with button-holes and buttons and the bottom of the waist is finished with a belt. The two-seam sleeves are gathered at the top and made over coat-shaped linings; they are smooth nearly to the top and then stand out stylishly. The neck is completed with a standing collar.

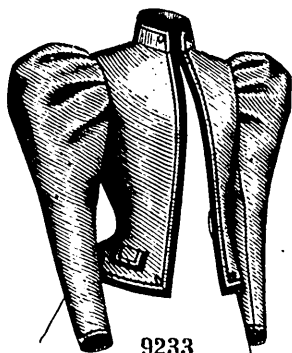
This waist will make up acceptably in cloth, serge, chevrot, novelty goods, gingham and chambray, and as the mode is simple, it may be easily laundered. Insertions of

here illustrated made of green cloth and prettily trimmed with ribbon. The jacket is simply shaped by shoulder and

Valenciennes, Mechlin or point Venise lace or embroidery may be set, in pointed or waved outline, in the front of the waist.

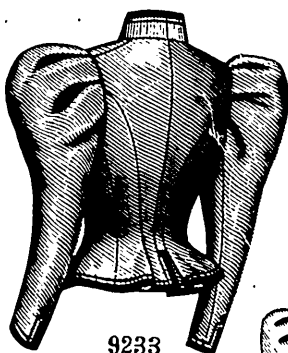
We have pattern No. 9258 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the

eight to sixteen years of age. For a miss of twelve years, the waist requires a yard and five-eighths of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.



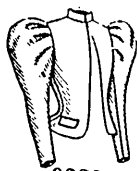
9233

Front View.



9233

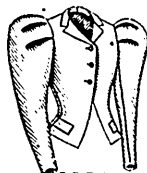
Back View.



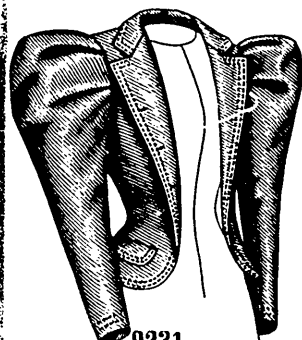
9233.

MISSES' JACKET. (TO BE CLOSED AT THE NECK ONLY.) KNOWN AS THE GUARDSMAN JACKET.

(For Description see Page 153.)

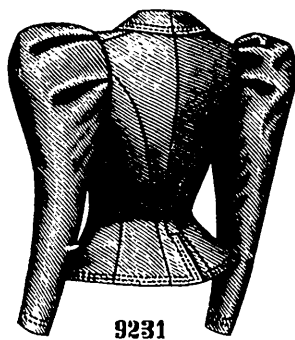


9231



9231

Front View.



9231

Back View.

MISSES' JACKET OR BLAZER. (TO BE MADE WITH ROUND OR SQUARE LOWER FRONT CORNERS AND WORN OPEN OR CLOSED.) KNOWN AS THE DERBY JACKET.

(For Description see Page 153.)

waist needs a yard and three-eighths of goods forty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSES' BLOUSE-WAIST, WITH FITTED LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.) (For Illustrations see Page 157.)

No. 9248.—This simple blouse-waist is a decidedly becoming style; it is pictured made of blue cashmere. It is arranged over a fitted lining and has fulness at the center, both front and back drawn in gathers at the neck and waist, the front puffing out very slightly. The closing is made at the center of the back with button-holes and buttons and under-arm gores give a smooth effect at the side. The neck may be completed with a standing collar or with a turn-down collar in two sections that flare slightly at the center of the front and back, both styles being illustrated. The shapely two-seam sleeves fit the arm closely to well above the elbow and have stylish fulness at the top collected in gathers. They are arranged over coat linings. A belt of the material is here used, but any style of belt or girdle may be selected.

Silk, woollen and cotton fabrics may be fashioned in this style, which is suitable for general wear and requires no decoration. The waist may match or contrast with its accompanying skirt. A dainty waist may be made of white zephyrine with yellow dots. Rows of Swiss insertion may cross the front and backs and also trim the sleeves. Such a waist may be worn with a brown serge skirt.

We have pattern No. 9248 in nine sizes for misses from

MISSES' RUSSIAN BLOUSE-WAIST.

(For Illustrations see Page 157.)

No. 9257.—At figure No. 119 B in this number of THE DELINEATOR this blouse-waist is again represented.

This smart blouse-waist is in Russian style and is here illustrated made of figured lawn. It is made over a lining fitted by single bust darts and the customary seams and closed at



FIGURE No. 121 B.—This illustrates MISSES' WRAPPER.—The pattern is No. 9260, price 1s. or 25 cents.

(For Description see Page 153.)

the center of the front. Under-arm gores give a smooth adjustment at the sides. The wide, seamless back is smooth

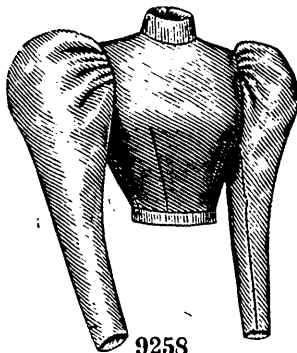
at the top, but has fulness below drawn to the center in gathers at the waist. The right front is wide and is gathered along the shoulder and neck edges and has closely drawn gathers at the waist, and the left front is narrow and is gathered only at the shoulder edge and at the waist. The closing is made at the left side in Russian style and a lace-edged ruffle of the lawn falls in a jabot over the closing; the front droops stylishly over the ribbon belt, which is bowed at the closing. The two-seam sleeves are made over coat-shaped linings and are softly wrinkled in mousquetaire fashion by gathers at the seam edges and at the top, where the sleeves stand out prettily under circular caps that are bordered with a lace-edged ruffle of the material; they may be plain or pointed at the wrist and completed with a lace-edged ruffle of the material. A graduated ruffle of the material daintily edged with lace rises from the wrinkled ribbon stock, its ends almost meeting at the front.

For diaphanous fabrics the mode is eminently appropriate and it may be used for silk, cloth of light quality and novelty goods. Lace edging and band trimming that may be jetted, spangled or embroidered are among approved garnitures. A pretty blouse may be made of white China silk dotted with red and red gauze ribbon may contribute the decoration.

We have pattern No. 9257 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the blouse-waist will require two yards and five-eighths of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

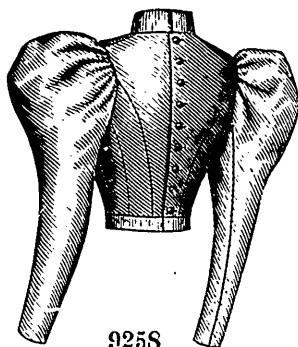
MISSES' AND GIRLS' SAILOR BLOUSE. (To be made with or without fitted sleeve-lining.)
(For Illustrations see Page 157.)

No. 9253.—This sailor blouse is comfortable and practical for general and outing wear; it is pictured made of red and blue flannel and decorated with sou-tache braid. The simple



9258

Front View.



9258

Back View.

MISSES' PLAIN WAIST, CLOSED AT THE BACK.

(For Description see Page 154.)



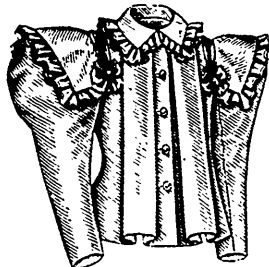
FIGURE No. 122 B.—This illustrates MISSES' EMPIRE CAPE.—The pattern is 9244, price 10d. or 20 cents.

(For Description see Page 153.)

inserted in the hem, the blouse drooping in correct sailor style. The fronts of the blouse close to the neck at the center with button-holes and buttons and the large sailor-collar is an attractive feature. The collar falls deep and square at the back and its square ends flare from the throat. The full bishop sleeves are completed with straight, round cuffs and are provided with two-seam linings, which may be omitted.

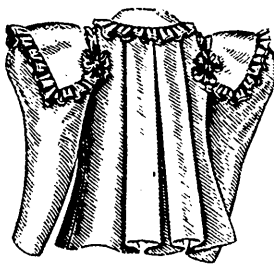
The garment will be worn at outdoor games, in the gymnasium and in the home when perfect freedom of movement is demanded. For its most satisfactory development serge, flannel and various washable goods will be chosen, and braid will provide an appropriate decoration. A white pique blouse may be trimmed about the collar and cuffs with blue- and white washable braid.

We have pattern No. 9253 in seven sizes, from four to sixteen years of age. For a miss of twelve years, the blouse will need two yards and a half of dark with five-eighths of a yard of light flannel forty inches wide. Price of pattern, 10d. or 20 cents.



9266

Front View.



9266

Back View.

GIRLS' EMPIRE JACKET OR COAT.

(For Description see Page 154.)

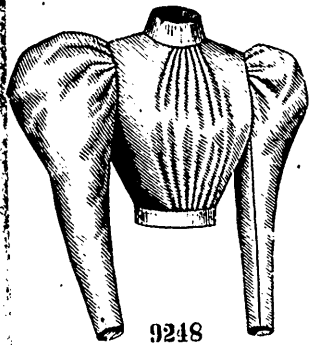
FIGURE No. 123 B.—GIRLS' COLLEEN FROCK.

(For Illustration see Page 158.)

FIGURE No. 123 B.—This represents a Girls' dress. The pattern, which is No. 9240 and costs 1s. or 20 cents, is in ten sizes for girls from three to twelve years old, and is differently pictured on page 152 of this number of THE DELINEATOR.

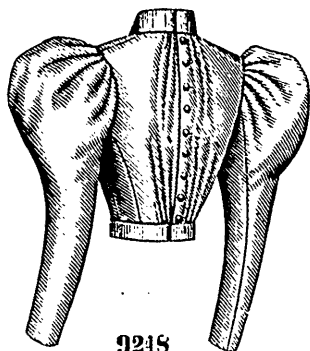
This quaint frock is also known as the pinafore dress and is here pictured made of cream nun's veiling. A plain body-lining supports the dress and is covered at the top with a soft full yoke, over which the dress portion laps in a frill across the front and back. The dress portion is deeply smocked at the top and falls in flowing lines below the smocking. If the smocking is not liked, the dress may be shirred instead. Several rows of black velvet baby ribbon decorate the dress above the hem and also trim frill

shaping is accomplished by shoulder and under-arm seams and the lower edge is drawn in about the waist by a tape



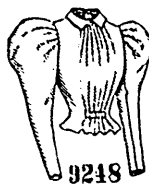
9248

Front View.

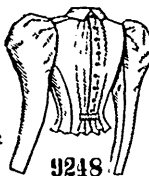


9248

Back View.



9248



9248

MISSSES' BLOUSE-WAIST, WITH FITTED LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Description see Page 155.)

cambric, lawn, etc., and insertion and lace or embroidered edging will provide the decoration.

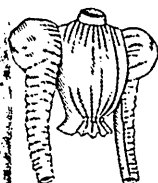
We have pattern No. 9228 in six sizes for girls from two to twelve years of age. For a girl of eight years, the guimpe requires two yards of material thirty-six inches wide, with a yard and three-eighths of edging three inches wide for the neck frill. Price of pattern, 5d. or 10 cents.

GIRLS' GUIMPE.

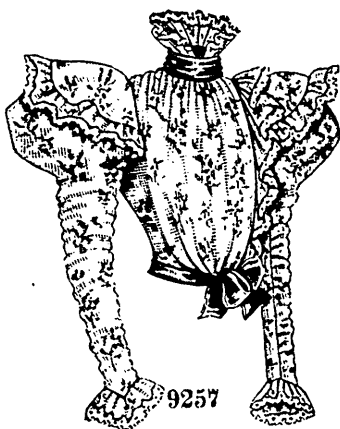
(For Illustrations see Page 158.)

No. 9229.—The dainty guimpe here illustrated is made of lining material, with white India silk for the yoke and sleeves.

It is fitted by shoulder and under-arm seams and is drawn closely about the waist by a tape inserted in a casing and tied at the back, where the closing is made with button-holes and buttons. On the upper part of the front and back is arranged a full yoke that is deep enough to pass into the under-arm seams; it is turned under at the top and drawn by two rows of shirrings to form a standing frill about the neck and is also gathered at the lower edge, which is sewed to position under a narrow band. The full sleeves are gath-

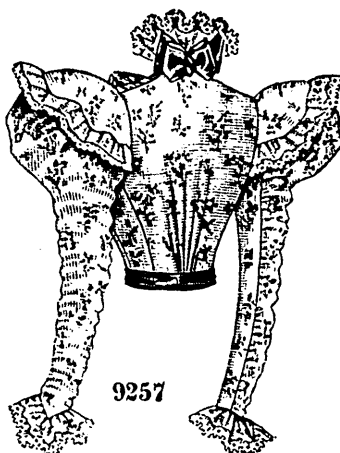


9257



9257

Front View.



9257

Back View.

MISSSES' RUSSIAN BLOUSE-WAIST.

(For Description see Page 155.)

GIRLS' GUIMPE.

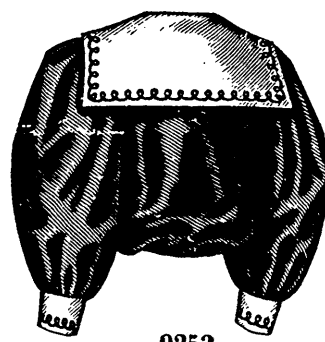
(For Illustrations see Page 158.)

No. 9228.—This dainty guimpe is shown made of nainsook, with embroidered edging in two widths for the frills. The front and backs in shoulder and under-arm seams and has fulness at the center collected in gathers at the neck; and the backs have similar fulness at each side of the closing, which is made with button-holes and edging. The guimpe is drawn in about the waist by a tape inserted in a casing, and the neck is completed with a neck-band to the top of which is sewed a frill of narrow embroidered edging; and a frill of deeper edging is included in the sewing of the neck-band and gives a very pretty touch. The bishop sleeves are completed with wristbands overlaid with insertion bordered with a narrow frill of embroidered edging. The guimpe may be made of China or surah silk, nainsook,



9253

Front View.



9253

Back View.

MISSSES' AND GIRLS' SAILOR BLOUSE. (TO BE MADE WITH OR WITHOUT FITTED SLEEVE-LINING.)

(For Description see Page 150.)

ered at the top and turned under at the lower edges and drawn into frills about the wrists by two rows of shirrings.

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epaulettes that fluff out prettily over the full bishop sleeves, which have roll-up cuffs. Ribbon and braiding ornament the cuffs and also the wide rolling collar, and which is in two sections. The dress closes at the back. All the soft wool-ens and also China and India silk, with full, Swiss, etc., are pretty for the dress and Valen-

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FIGURE No. 123 B—GIRLS' COLLEEN FROCK.—The pattern is No. 9240, price 1s. or 25 cents. (For Description see Page 156.)

thirty-six inches wide. Price of pattern, 5d. or 10 cents.

MISSES' TWO-SEAM DRESS SLEEVE, WITH TWO DOUBLED FRILL-CAPS HAVING THEIR ENDS INSERTED IN THE SEAMS.

(For Illustrations see Page 159.)

No. 1406.—An attractive sleeve is here illustrated made of silk combined with lace net. It fits the arm closely, and two doubled frill-caps, which have their ends inserted in the seams, stand out in a charmingly fluffy way just below the shoulder. The wrist is prettily completed with a frill of point d'Alençon lace edging that is deepest at the outside of the arm and is improving to the hand.

Challis, barège, nun's-voiling, canvas, silk, cashmere, soft wool novelty goods, etc., will be pretty materials from which to fashion this sleeve. In the waist of a dimity gown a sleeve of this kind may be trimmed with several lengthwise rows of nainsook insertion. Insertion may run round and round the frill caps and edging to match may follow them. A frill of the goods edged with embroidery may fall over the hand. A sleeve of wool goods may be trimmed with narrow baby ribbon.

We have pattern No. 1406 in four sizes for misses from ten to sixteen years old. To make a pair of sleeves for a miss of twelve years, will need two yards of goods forty-four inches wide, with a yard and a half of edging two inches and three-fourths wide for the frills, and a yard and an eighth of lace net twenty-seven inches wide to cover the sleeve portions. Price of pattern, 5d. or 10 cents.

Plain and fancy taffeta, gros-grain, surah and China silk, vailing, cashmere and French flannel will be chosen for gimpes to be worn in cool weather and nainsook, cambric, lawn and dimity for wear if washable materials be desired. Lace or embroidery may be used for trimming.

We have pattern No. 9229 in six sizes for girls from two to twelve years of age. To make the guimpe for a girl of eight years, needs a yard and five-eighths of material

MISSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE IN FULL LENGTH OR IN ELBOW LENGTH WITH A FRILL AND WITH OR WITHOUT THE CAP.)

(For Illustrations see Page 159.)

No. 1408.—An attractive sleeve is here shown made of barège. It is a coat-shaped sleeve having a puff arranged over it from the top to the elbow. A frill cap hemmed at the lower and side edges, which are followed with a row of lace edging, fluffs out prettily over the top of the puff. The sleeve may be made in full length or in elbow length, and in either length it is finished with a lace-edged frill of the material that is deepest at the outside of the arm. The frill on the elbow sleeve is quite deep and is hemmed to match the frill cap.

Nun's-voiling, albatross, nainsook, taffeta, canvas, grenadine, lawn, dimity, grass linen, etc., are materials which are well adapted for this style of sleeve and lace or embroidery will afford a pretty ornamentation.

We have pattern No. 1408 in seven sizes from four to sixteen years. To make a pair of sleeves for a miss of twelve years, needs a yard and three-fourths of goods forty-four or more inches wide. Price of pattern, 5d. or 10 cents.

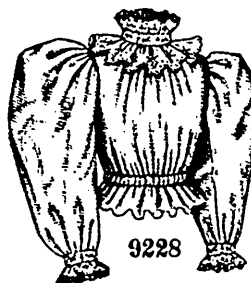
FIGURE No. 124 B—GIRLS' TOILETTE.

(For Illustration see Page 159.)

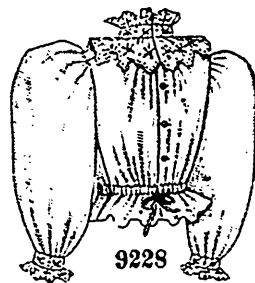
FIGURE No. 124 B.—This consists of a Girls' costume and jacket. The costume pattern, which is No. 9208, and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years of age. The jacket pattern, which is No. 9266 and costs 1s. or 25 cents, is in eleven sizes, from two to twelve years old, and is shown again on page 156.

The costume is here pictured made of blue serge trimmed with white braid, and the jacket of red cloth with a pretty decoration of ribbon and cream edging. The costume has: sailor blouse drooping in the regular way, and a full skirt joined to a sleeveless under-waist.

The jacket is in Empire style, with two box-plaits at the back and one at each side of the closing. Epaulettes stand



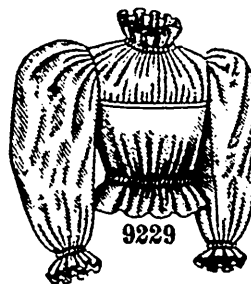
Front View.



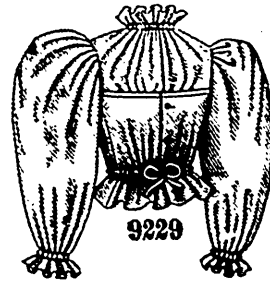
Back View.

GIRLS' GUIMPE.

(For Description see Page 157.)



Front View.



Back View.

GIRLS' GUIMPE.

(For Description see Page 157.)

out over the tops of the gathered two-seam sleeves, and the ends of the rolling collar flare prettily.

Sailor costumes of red-and-white or blue-and-white French

annel are very attractive. The accompanying jacket may be of serge, cloth or piqué in white or red, with embroidery for decoration.

The straw hat is trimmed with feathers.

GIRLS' UMBRELLA PETTICOAT-SKIRT.

(For Illustrations see this Page.)

No. 1409.—A pretty petticoat-skirt is here pictured made of lawn; it is of the fashionable umbrella order. The straight upper part is gathered at the top and to it is joined a gathered Spanish flounce that is hemmed at the bottom and ornamented with a frill of embroidered edging below two clusters of fine tucks. The tucks are merely a decoration and must be allowed for in cutting, as they are not considered in the pattern. A placket is made at the center of the back and a belt finishes the top. The petticoat-skirt flares in umbrella fashion and is of the correct width.

Nainsook, lawn, fine cambric and muslin are used for little skirts of this style, which may be fancifully trimmed with tucks, lace and embroidered insertion and edging, feather-stitching or hemstitched ruffles of the material. We have pattern No. 1409 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the petticoat-skirt requires a yard and a half of material

the edges and then fold or roll the cloth and lace smoothly together and allow it to remain thus for twenty-four hours, when its restoration will be complete.

Outstanding ruffles down the backs of wrinkled sleeves are called fins.

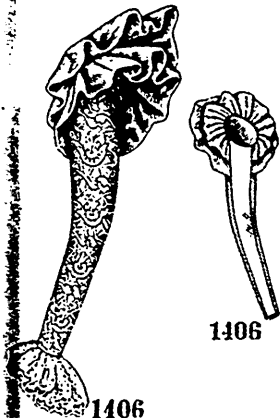
Bodices fastening at the left side-front from shoulder to girdle can hardly have too much ruffling and the like upon that half of its front.

A waist



FIGURE No. 124 B.—This illustrates GIRLS' TOILETTE.—The patterns are Girls' Empire Jacket No. 9266, price 1s. or 25 cents; and Costume No. 9208, price 1s. or 25 cents.

(For Description see Page 158.)



MISSES' TWO-SEAM DRESS SLEEVE, WITH TWO DOUBLED FRILL CAPS HAVING THEIR ENDS INSERTED IN THE SEAMS.

(For Description see Page 158.)

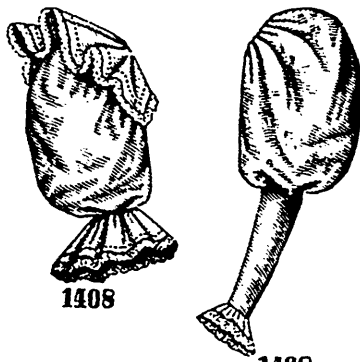
thirty-six inches wide. Price of pattern, 7d. or 15 cents.

Many thin fabrics are arranged in accordion-plaits, but a later novelty is a skirt to conform its breadth to the figure. The effect upon a good figure is finer than that produced by plaits from belt to hem. This skirt is gathered or fitted at the back.

Colored muslin and lawn petticoats, more or less trimmed in self with ruffles, tucks and flounces, as well as with laces or embroideries, are useful, launder well and are less expensive than those of taffeta.

Black as a garniture increases in favor as the season advances. No matter what the material or color of a gown, narrow black ruffles at the bottom, with black ribbons and a girdle or black plissés of chiffon on the bodice and sleeves, not only improve the effect of the tints and textures of the toilette but double its usefulness.

Black lace garnitures are crowding white ones not a little, especially when underlaid with Florence silks worked on their edges to follow the ornamental border of the lace. The silk may either agree or contrast with the color of the gown. Those who have black lace trimmings laid aside may freshen them by careful brushing and a thorough shaking to free them from dust. Then wring a cotton cloth from water in which there is a rather strong infusion of household ammonia; lay the lace upon this wet surface, smooth it flat and even upon



MISSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE IN FULL LENGTH, OR IN ELBOW LENGTH WITH A FRILL AND WITH OR WITHOUT THE CAP.)

(For Description see Page 158.)



1409
Front View.



1409
Back View.
GIRLS' UMBRELLA PETTICOAT-SKIRT.

(For Description see this Page.)

front likely to be more and more in favor as Summer drifts into Autumn is cut with a jabot which is effectively lined and falls from the top of the left shoulder close to the arm. The color of its lining is used in the throat trimming and wrist ornaments.

Styles for Little Folks.



FIGURE No. 125 B.—This illustrates LITTLE GIRLS' FRENCH DRESS.—The pattern is No. 9249, price 10d. or 20 cents.
(For Description see this Page.)

FIGURE No. 125 B.—LITTLE GIRLS' FRENCH DRESS.

(For Illustration see this Page.)

FIGURE No. 125 B.—This represents a Little Girls' dress. The pattern, which is No. 9249 and costs 10d. or 20 cents,

it is gathered at the top and joined to the lower edge of the body at the sides. The dress may be made with a high neck and finished with a standing collar or with a low, square neck and trimmed in yoke effect with insertion and edging. The sleeves may be in full length or in short puffs, as preferred, the short sleeves being finished with a lace-edged frill of the material. Double frill-caps edged with lace fluff stylishly over the tops of the sleeves.

Dimity, organdy, challis, China silk, Swiss or any other seasonable material suitable for children's dresses will be appropriate for developing this style and embroidery, lace and satin or taffeta ribbon in pale shades of blue, violet and

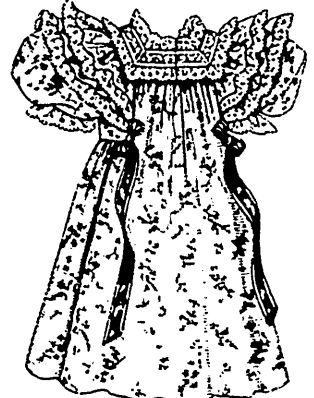


9270



9270

Front View.



9270

Back View.

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

(For Description see this Page.)

is in seven sizes for little girls from two to eight years old, and is shown again on page 161 of this magazine.

Pink brocaded silk and Nile-green plain silk form the combination here illustrated in the dress, which is suitable for parties and other fêtes. A full center-front that is double-shirred at the top and again a little below the waist, and a full center-back that is shirred only at the top are overlapped at the sides by side portions that hang full from shallow yoke portions. Green velvet ribbon covers the yoke portions and is extended down the hems of the side portions, white pearl buttons at the top of the ribbon adding further ornamentation. Ribbon also covers bands finishing the short puff sleeves.

Mothers will select this mode by which to make best dresses of soft silk, lawn, organdy, mull, cashmere or vailing. A combination of colors and a trimming of lace and ribbon will produce pretty results. A guimpe of China silk, silk mull, crystalline or any other material of soft, fine quality may be worn, but for very little girls even dresses that are to be worn out of doors are made low-necked and short-sleeved.



9269



9269

Front View.



9269

Back View.

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

(For Illustrations see this Page.)

No. 9270.—At figure No. 126 B in this magazine this dress is again illustrated.

The becoming dress here depicted is made of figured organdy and trimmed with lace edging and insertion and ribbon. The short, plain body is fitted by shoulder and under-arm seams and closed at the back. The skirt is extended at the front and back to lap over the body to within square-yoke depth of the top;

other pretty hues will provide a satisfactory ornamentation. We have pattern No. 9270 in eight sizes for little girls from

LITTLE GIRLS' DRESS.
(For Description see Page 161.)



9234

Front View.



9234

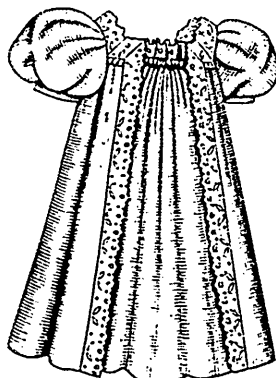
Back View.

LITTLE GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT LINING.)
(For Description see this Page.)



9249

Front View.



9249

Back View.

LITTLE GIRLS' FRENCH DRESS, CLOSED AT THE LEFT SIDE OF THE FRONT.
(TO BE WORN WITH OR WITHOUT A GUMPE.)
(For Description see Page 162.)



9249

two to nine years old. To make the dress for a girl of five years, needs three yards and five-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.
(For Illustrations see Page 160.)

No. 9269.—Another view of this dress may be obtained by referring to figure No. 127 B in this number of THE DELINEATOR.

This pretty dress is here portrayed made of French nainsook. The upper part of the body is a round yoke, shaped with shoulder seams and may be made of or overlaid with alternating rows of lace and nainsook insertion. The lower part of the body is fitted by shoulder and short under-arm seams and gathered at the top and bottom, the fulness being arranged at the center so as to leave the sides smooth. A fancy Bertha in two sections, that shape two large tabs over the top of each sleeve and two long points at the front and back, is an attractive adjunct of the dress. The full sleeves are gathered at the top and bottom and finished with wristbands that are overlaid with insertion and completed with a lace-edged frill of the material that is rounded at the ends, which meet at the inside of the arm. The neck is completed with a standing frill of lace set on under a feather-stitched band; and a similar band conceals the joining of the Bertha to the body. The straight, flowing skirt is gathered at the top and joined to the belt completing the body; it hangs full about the figure and is deeply hemmed at the

of feather-stitching, is joined to the waist.

Pale pink, blue and buff chambray trimmed with embroidered edging and insertion will make charming dresses of this style. Batiste, fine gingham in checks, stripes and small plaids, challis, dimity, cashmere, plain and printed lawn and India silk in pretty tints suitable for children's frocks are also pretty materials for the dress, and lace, ribbon-run beading and narrow satin or velvet ribbon will trim it daintily.

bottom, a row of insertion being set in above the hem: Lawn, organdy, nainsook, fine cambric, dimity and Swiss, with lace or embroidered edging and insertion and feather-stitching for ornamentation, are exceedingly pretty materials for a little dress of this style.

We have pattern No. 9269 in six sizes for little girls from two to seven years of age. To make the dress for a girl of four years, will require three yards of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS. (TO BE MADE WITH OR WITHOUT LINING.)
(For Illustrations see this Page.)

No. 9234.—A simply constructed dress is here illustrated made of dotted nun's-veiling. The pretty waist has a lining smoothly fitted by shoulder and under-arm seams, but the lining may be used or not, as preferred. The front has its fulness drawn well to the center by gathers at the top and bottom and the backs show a similar arrangement of fulness at each side of the closing, which is made at the center. The standing collar is edged with a frill of narrow lace and ornamented at the top and bottom with feather-stitching. A similar trimming decorates the wristbands of the full sleeves, which are gathered at the top and bottom and arranged over coat-shaped linings, which may, however, be omitted. The straight, full skirt, which is gathered at the top and finished at the bottom with a deep hem held in place with a row



FIGURE No. 126 B.—This illustrates LITTLE GIRLS' PARTY DRESS.—The pattern is No. 9270, price 10d. or 20 cents.

(For Description see Page 162.)

An afternoon dress was made up in this style of grass linen over a lining of blue percaline. Blue ribbon about the waist, bows of the same on the shoulders and frills of cream lace edging at the neck and wrists gave a dressy finish.

We have pattern No. 9234 in eight sizes for little girls from two to nine years of age. To make the dress for a girl of four years, will require two yards and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' FRENCH DRESS, CLOSED AT THE LEFT SIDE OF THE FRONT.
(TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see Page 161.)
No. 9249.—At figure No. 125 B in this number of THE DELINEATOR this dress is shown differently made up.

A most charming French dress is here pictured made of white lawn. The full front and full back are double-shirred at the neck edges, the back hanging free, while the front is drawn to the figure a little below the waist by a double row of shirring that is tacked to a stay. Opening over the front and back with a pretty flare are side portions, hemmed at a stay. Opening over the front and back with a pretty flare are side portions, hemmed at the top, where they are joined to square, shallow yoke-ports connected by shoulder seams. The hems and yoke are overlaid with embroidered edging and the closing is made with button-holes and buttons at the left side of the front. A frill of embroidery rises from the top of the full front and full back. The short puff sleeves are gathered at the top and bottom and finished with bands. The dress may be worn with or without a guimpe of any suitable material.

Lawn, organdy, dimity, Swiss, India silk, batiste and fine gingham are appropriate for this dress and embroidery and lace will provide pleasing decoration.

We have pattern No. 9249 in seven sizes for little girls from two to eight years of age. For a girl of four years, the dress requires three yards and an eighth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

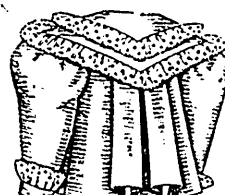
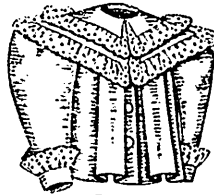
FIGURE No. 126 B.—LITTLE GIRLS' PARTY DRESS.
(For Illustration see Page 161.)

FIGURE No. 126 B.—This illustrates a Little Girls' dress. The pattern, which is No. 9270 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years old, and may be seen in three views on page 160 of this publication.

This dress, of white nam-sock is here shown made with a square neck and short puff sleeves, but it may have a high neck and full-length sleeves, if

preferred. Its simple decoration of fancy stitching, lace edging and ribbon is exceedingly dainty and child-like. The dress is made with a short body, over which the full, gathered skirt laps to within square-yoke depth of the top at the front and back, the skirt being joined to the lower edge of the body across the sides. Double frill-caps fall soft and fluffy over the short puff sleeves, adding a dressy and becoming touch.

Fine qualities of lawn, main-sock, organdy and dimity are suggested for this dress, also silk, especially the softly clinging China silk, in white or pale tints and delicate shades of cashmere. Some such ornamentation as fancy stitching, lace edging and ribbon is important in attaining a dressy finish.



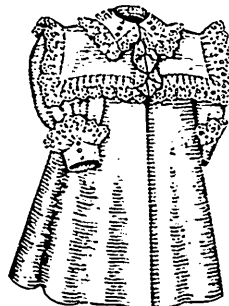
9267
Front View.
9267
Back View.
LITTLE GIRLS' EMPIRE JACKET OR COAT.
(For Description see this Page.)

LITTLE GIRLS' EMPIRE JACKET OR COAT.

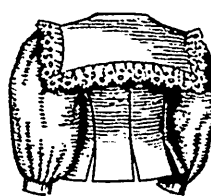
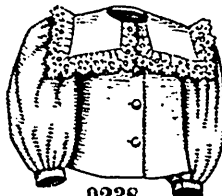
(For Illustrations see this Page.)
No. 9267.—At figure No. 128 B in this magazine this jacket is again represented.

This attractive jacket or coat is in the favorite Empire style and is here illustrated made of buff piqué. It is fitted by shoulder and under-arm seams and closed with button-holes and buttons at the front. A box-plait is laid in the neck at each side of the closing and at each side of the center at the back, the plaits rolling gracefully and flaring toward the lower edge. A deep double collar forms points over the tops of the sleeves and at the center of the back and front, and each portion is bordered with a frill of dainty white embroidery. The deeper collar may be omitted. The comfortable two-seam sleeves are gathered at the top and decorated at the wrist with an upturning frill of embroidery set on above the hem. For warm-weather wear duck, linen, piqué, etc., will be selected for the jacket, while for cooler days plain or fancy figured French flannel, chevot and serge will be more suitable. Lace, embroidery, braid and ribbon may be used for decoration.

We have pattern No. 9267 in six sizes for little girls from one to six years of age. To make the jacket for a girl of four years, requires two yards and a half of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



9265
Front View.
9265
Back View.
CHILD'S LONG COAT, HAVING ITS SKIRT GORED AT THE SIDE SEAMS.
(For Description see this Page.)



9238
Front View.
9238
Back View.
CHILD'S SACK, WITH STOLE SAILOR-COLLAR.
(For Description see Page 163.)

CHILD'S LONG COAT, HAVING ITS SKIRT GORED AT THE SIDE SEAMS.

(For Illustrations see this Page.)

No. 9265.—This stylish little coat is fashioned from piqué. It has a short body fitted by shoulder and under-arm seams and closed with button-holes and buttons at the front. The body is joined to the top of a graceful-

looking skirt, that is smooth in front, gored at the side seams and laid in two deep, backward-turning plaits at each side of

the center of the back, the plaits flaring in fan effect. The full sleeves are made over smaller linings of similar shape and may be made with plain cuffs or with pointed roll-up cuffs. Extending well over the sleeves and falling broad and square at the front and back is a deep fancy collar that is bordered with a frill of wide embroidered edging, the edging falling in jabot effect at the front edges. A turn-down collar, that is pointed at the ends, on each shoulder and at the center of the back, is also edged with a frill of embroidery. Tiny buttons in groups of three ornament the turn-down collar and the cuffs.

Cloth, corded silk, piqué and fancy coating will be suitable for this coat and braid, gimp or stitching will give it a pleasing finish.

We have pattern No. 9265 in six sizes for children from one to six years of age. For a child of four years, the coat requires three yards of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S SACK, WITH STOLE SAILOR-COLLAR.

(For Illustrations see Page 162.)

No. 9238.—A deep sailor-collar as a pretty adjunct of the sack here illustrated made of white piqué. The sack has loose fronts and is shaped by under-arm gores and a center seam and the middle three seams are terminated at the waistline to form the back in two square tabs. The full sleeves are gathered at the top and bottom and finished with wristbands and the large sailor-collar laps over them at the front and back. The edges of the collar are prettily curved and trimmed with a frill of embroidered edging. The fronts are closed at the center with buttons and button-holes.

For warm weather piqué and duck are favored for children's sacks, while for cold weather flannel or serge is preferred.

We have pattern No. 9238 in seven sizes for children from one-half to six years of age. For a child of four years, the sack will require a yard and three-fourths of goods thirty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 127 B.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 127 B.— This illustrates a Little Girls' dress. The pattern, which is No. 9269 and costs 10d. or 20 cents, is in six sizes for little girls

from two to seven years of age, and is pictured again on page 160 of this number of THE Delineator.



FIGURE No. 127 B.— This illustrates LITTLE GIRLS' DRESS.—The pattern is No. 9269, price 10d. or 20 cents. (For Description see this Page.)

The dress is dainty for afternoon wear as here shown made of cashmere, with lace net, narrow velvet ribbon, beading run with the ribbon and frills of lace edging for the pretty decoration. The short body is made with a shallow round yoke and is finished with a narrow belt, to which the full skirt is joined after being gathered all round. A Bertha falling in tabs over the sleeves and in points at the front and back outlines the yoke and renders the dress very elaborate in effect. The pretty bishop sleeves are completed with wristbands and frills.

This is a quaint mode that will be equally charming, made up in soft silks or woollens, Swiss, lawn or organdy. Lace may be used in profusion for trimming and ribbon in pretty colors is always attractive.

The straw hat has a fluted brim and bears a trimming of flowers and ribbon.

INFANTS' ROBE. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH CAP OR BISHOP SLEEVES.) FOR CHRISTENINGS, ETC.

(For Illustrations see this Page.)

No. 9246.—An elaborately trimmed infants' robe, which is appropriate for wear at christenings, etc., is here illustrated made of the finest nainsook and all-over embroidery. The plain body is fitted by shoulder and under-arm seams and closed with button-holes and buttons at the back; the material for it was tucked in clusters, with

rows of insertion between the clusters. The dress may be made with cap sleeves of all-over embroidery bordered with narrow embroidered edging or with bishop sleeves finished with narrow bands, as preferred. A pretty Bertha tab collar bordered with narrow edging gives a pretty touch to the body, which may be made with a high or low neck, a frill of narrow edging being a pretty finish in either instance. The straight, full skirt is gathered at the top and joined to the body; a frill of deep edging is joined to its lower edge and a similar frill is set above this, with a row of insertion for a heading, and above the insertion four clusters of tucks alternating with rows of insertion give a very elaborate effect. The tucks are not allowed for in the pattern

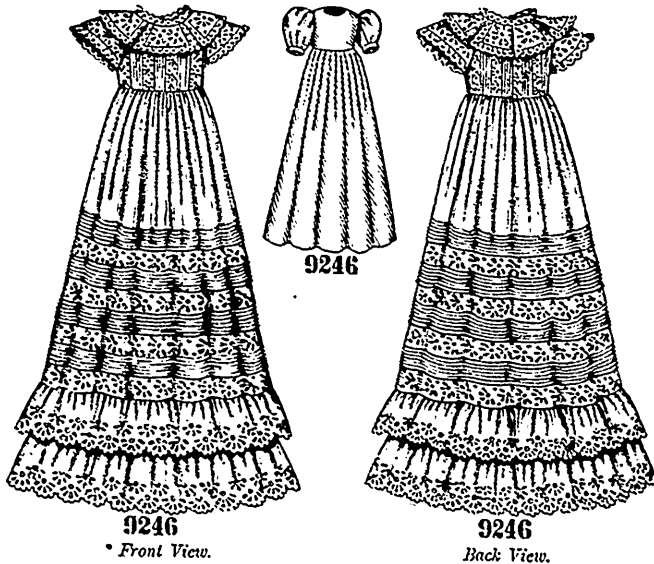


FIGURE No. 127 B.— LITTLE GIRLS' DRESS. (For Illustration see this Page.)

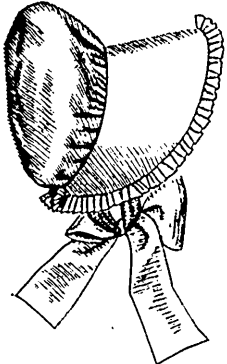
FIGURE No. 127 B.— This illustrates a Little Girls' dress. The pattern, which is No. 9269 and costs 10d. or 20 cents, is in six sizes for little girls and should be made before the parts are cut out. Nainsook, mull, lawn, fine cambric, dimity, etc., combined

and should be made before the parts are cut out. Nainsook, mull, lawn, fine cambric, dimity, etc., combined

with nainsook or Hamburg all-over embroidery will make dainty little garments of this description, and an opportunity is afforded for a display of personal taste in the arrangement of the trimming, which may be elaborate and may consist of lace, embroidery, ribbon-run beading, feather and hem stitching.

Pattern No. 9246 is in one size only, and, to make a garment like it, calls for four yards and an eighth of nainsook thirty-six inches wide, allowing for the tucks, with a fourth of a yard of all-over

Cashmere and fine flannel will make pretty sacks like this. The picturesqueness of the mode will be emphasized when dainty white or pale-tinted piqué is used with all-over embroidery for the collar. A very dainty sack may be fashioned from white flannel showing an embroidered *fleur de lis* in pale-blue, with pale-blue ribbon binding the edges of the collars. Ribbon and flowers decorate the fancy straw hat.



9256

LITTLE GIRLS' GREENAWAY POKE BONNET OR SUN-BONNET.

(For Description see this Page.)

embroidery twenty-seven inches wide for the cap sleeves and Bertha sections. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' GREENAWAY POKE BONNET OR SUN-BONNET.

(For Illustration see this Page.)

No. 9256.—A protective little Greenaway poke bonnet or sun-bonnet is here illustrated made of white piqué, with white lawn for the ties and for the plaiting. The front is smooth and flares in poke fashion; it rounds away prettily toward the back, where the ends are joined in a seam, and is usually lined and often interlined to give it the required stiffness. The full crown is laid in clusters of side-plaits and joined to the back edge of the front; it rises in a picturesque way at the top. The plaited ends of the tie-strings are sewed to the lower edge of the front and are prettily bowed under the chin.

Chambray and piqué in white or delicate shades of pink, blue and buff are usually employed in making these practical little sun-bonnets, and frills of embroidered edging may be used for the decoration. Fancy-stitched bands or rows of insertion may also be used for trimming these dainty bonnets.

We have pattern No. 9256 in five sizes for little girls from one to nine years of age. For a girl of five years, the bonnet needs three-fourths of a yard of piqué twenty-seven inches wide, with three-fourths of a yard of lawn thirty-six inches wide. Price of pattern, 5d. or 10 cents.

FIGURE NO. 128 B.—LITTLE GIRLS' EMPIRE JACKET.

(For Illustration see this Page.)

FIGURE NO. 128 B.—This illustrates a Little Girls' Empire jacket. The pattern, which is No. 9267 and costs 10d. or 20 cents, is in six sizes for little girls from one to six years of age, and is pictured in four views on page 162.

A quaint jacket in Empire style is here shown made of checked cheviot and white cloth. Two box-plaits at the back and one at each side of the closing roll and flare gracefully and the large double collar, pointed at the back and on the shoulders, is bordered with frills of lace edging headed by lace gimp. The two seam sleeves are gathered at the top and trimmed in cuff effect with a narrow facing of the white cloth decorated at the top with a frill of edging turned up from a row of gimp.



FIGURE NO. 128 B.—This illustrates LITTLE GIRLS' EMPIRE JACKET.—The pattern is No. 9267, price 10d. or 20 cents.

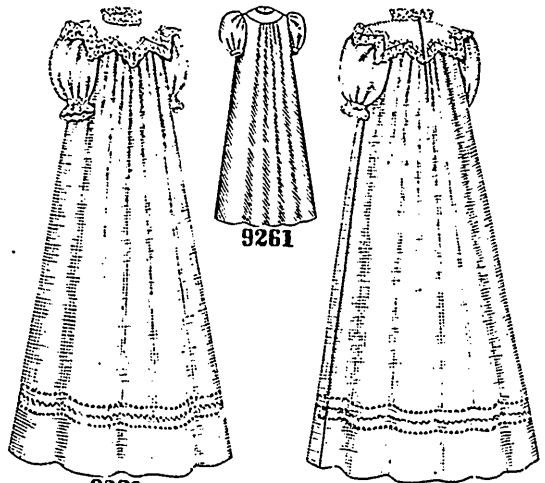
(For Description see this Page.)

INFANTS' DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Illustrations see this Page.)

No. 9261.—A dainty little dress is here pictured fashioned from fine lawn. The top of the dress is a shallow round yoke fitted by shoulder seams and closed at the back with button-holes and tiny buttons. The full front and full back of the dress, which are joined in shoulder and under-arm seams, are gathered at the top across the center and joined to the yoke, an opening being made to a convenient depth at the center of the back. A deep hem finishes the bottom of the dress, which has a straight lower edge so that the hem may be hemstitched to place; rows of drawn-work above the hem are very effective. The bishop sleeves are gathered at the top and bottom and finished with a narrow feather-stitched band edged with a frill of lace. A deep collar that is shaped all round in points covers the yoke and is a very attractive adjunct of the little dress; a frill of lace with a row of feather-stitching above follows its lower edge. An upright frill of lace set on under a narrow feather-stitched band completes the neck.

Charming little dresses in this style may be made of fine cambric, lawn, nainsook, dimity and cross-barred muslin and trimmed with lace, embroidery, ribbon-run beading, feather-stitching and hemstitching. An exceedingly dainty little dress is of fine white nainsook, with narrow lace edging and insertion for decoration. The bottom of the skirt is trimmed with rows of insertion separated by rows of drawn-work.



9261

Front View.

9261

Back View.

INFANTS' DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Description see this Page.)

Pattern No. 9261 is in one size, and, to make a dress like it, requires two yards and seven-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

Styles for Men and Boys.



FIGURE No. 129 B.—This illustrates LITTLE BOYS' DRESS.—The pattern is No. 9226, price 10d. or 20 cents. (For Description see this Page.)

FIGURE No. 129 B.—LITTLE BOYS' DRESS. (For Illustration see this Page.)

FIGURE No. 129 B.—This illustrates a Little Boys' dress. The pattern, which is No. 9226 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years of age, and is shown again on page 166 of this issue.

Checked cheviot is here pictured in the dress, with white piqué for the collars and wristbands and insertion, buttons and embroidered edging for decoration.

The skirt is formed in a double box-pleat at the center of the front and gathered back of the plait; it is joined to the waist, which is closed at the back. The waist is box-pleated at the front and back and a belt passed through straps of the material has its ends crossed at the back. The full gathered sleeves are completed with wristbands and the large stole sailor-collar in two sections falls deep and square at the back and frames the box-pleats in the front. The neck is finished with a rolling collar, the ends of which flare at the front and back.

Little dresses like this will be made of such goods as Galatea, wash cheviot, linen, gingham and piqué, while serviceable heavier dresses will be of serge, flannel and cheviot, with piqué or lawn for the collars and wristbands.

The broad-brimmed sailor-hat is of white straw.

this kind. Braid and narrow velvet ribbon may be used for ornamentation.

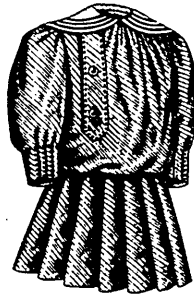
We have pattern No. 9227 in four sizes for little boys from two to five years of age. For a boy of five years, the costume requires two yards and five-eighths of blue with three-eighths of a yard of white serge, each forty inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' BLOUSE COSTUME.

(For Illustrations see this Page.)

No. 9224.—The jaunty and comfortable costume here illustrated is made of blue serge, with red serge for the collar and cuffs. The skirt is hemmed at the bottom and laid in kilt-pleats that turn toward the center of the back to produce the effect of a broad box-pleat at the center of the front. It is joined to a high-necked, sleeveless under-waist that is shaped with shoulder and under-arm seams and closed at the back.

The fronts and back of the blouse are joined in shoulder and under-arm seams and an elastic or tape is inserted in a hem at the lower edge to draw the edge in about the waist and make the blouse droop in the customary way. The closing is made at the center of the front with button-holes and buttons or with studs through a wide box-pleat that is applied to the left front. The collar is deep and round and its ends flare from the throat. The bishop sleeves are gathered at the

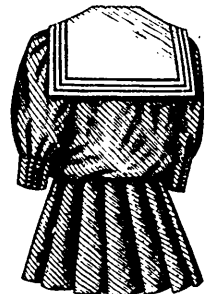


9227

Front View.



9227



9227

Back View.

LITTLE BOYS' RUSSIAN BLOUSE COSTUME, WITH SAILOR COLLAR.

(For Description see this Page.)

LITTLE BOYS' RUSSIAN-BLOUSE COSTUME, WITH SAILOR COLLAR.

(For Illustrations see this Page.)

No. 9227.—By referring to figure No. 130 B in this magazine, this costume may be seen differently made up.

This is an exceptionally pretty costume for a little boy; it is here illustrated made of blue serge in combination with white serge. The skirt is laid in kilt-pleats all round and is joined to a high-necked, sleeveless waist shaped by shoulder and under-arm seams and closed at the back. The blouse is in the popular Russian style, shaped by shoulder and under-arm seams and closed at the right side of the front where an opening of desirable depth is finished with a pointed overlap. The front is gathered at the neck and the lower edge of the blouse is hemmed, an elastic tape inserted in the hem drawing the edge closely about the waist and causing the blouse to droop in the customary way. At the neck is a wide sailor-collar, which falls deep and square at the back and has its front ends rounded prettily away from the throat. Three rows of narrow blue braid follow the edges of the collar. The full sleeves are gathered at the top and the fulness is collected at the wrist in three forward and three backward turning plaits; the plaits are stitched along their outer folds. Serge, flannel, cloth and cheviot, with a contrasting color for the collar, are appropriate materials for a costume of

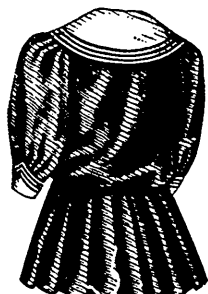


9224

Front View.



9224



9224

Back View.

LITTLE BOYS' BLOUSE COSTUME.

(For Description see this Page.)

top and bottom and completed with roll-over pointed cuffs. Several rows of narrow blue braid decorate the collar and cuffs. Duck, piqué, serge, cheviot, Galatea, linen and flannel are

suitable for a costume of this style and braid in several widths; machine-stitching and fancy buttons will supply the decoration.

We have pattern No. 9224 in four sizes for little boys from two to five years of age. To make the costume for a boy of five years, requires two yards and three-fourths of blue with a half of a yard of red serge each forty inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 130 B.—LITTLE BOYS' RUSSIAN BLOUSE COSTUME.

(For Illustration see this Page.)

FIGURE No. 130 B.—This illustrates a Little Boys' costume. The pattern, which is No. 9227 and costs 1s. or 25 cents, is in four sizes for little boys from two to five years of age, and may be seen again on page 165.

A picturesque Russian costume is here shown made of red serge and decorated with white braid. A white silk tie is bowed between the ends of the large sailor-collar, which are rounded at the throat. The blouse droops in the regulation manner. The front is gathered at the neck and the closing is made in Russian style at the right side of the front through an overlap that is pointed at the lower end. The full sleeves are plaited to cuff depth, the plaits being stitched to position. The kilt skirt is joined to a high-necked, sleeveless waist.

The costume is as appropriate for duck, linen crash and piqué as for flannel, serge and smooth cloth. Braid is the most desirable trimming on all except piqué.

The Tam cap is banded by a ribbon on which a ship's name is printed in gilt letters.

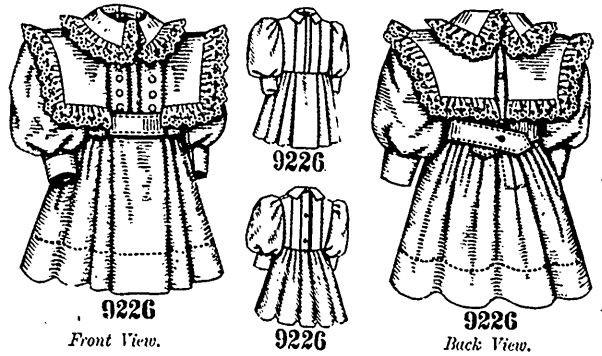
LITTLE BOYS' DRESS. (TO BE MADE WITH OR WITHOUT THE STOLE SAILOR-COLLAR.)

(For Illustrations see this Page.)

No. 9226.—At figure No. 129 B in this number of THE DELINEATOR this dress is shown differently made up.

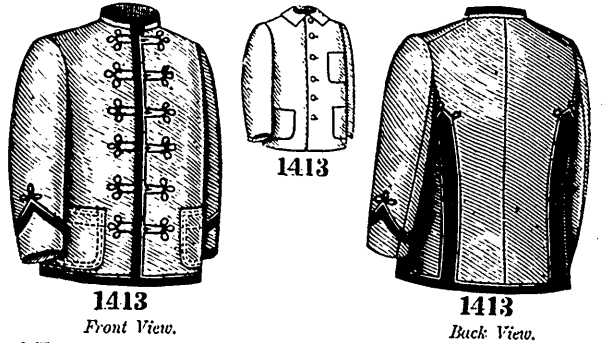
White piqué was here selected for this attractive dress, which has a straight, full skirt, with a wide double box-plait arranged at the center of the front. The skirt is deeply hemmed at the bottom and gathered at the top back of the box-plait; it is joined to a body shaped by shoulder and under-arm seams and closed at the back with button-holes and small pearl buttons. A box-plait is formed in the front of the body at each side of the center and in the back at each side of the closing, and a row of small fancy pearl buttons decorates each box-plait in the front. Under the back folds of the box-

completes the neck. The sailor collar may be omitted. A frill of embroidered edging trims the edges of both collars



LITTLE BOYS' DRESS. (TO BE MADE WITH OR WITHOUT THE STOLE SAILOR-COLLAR.)

(For Description see this Page.)



BOYS' UNIFORM OR CYCLING JACKET. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Description see this Page.)



FIGURE No. 130 B.—This illustrates LITTLE BOYS' RUSSIAN BLOUSE COSTUME.—The pattern is No. 9227, price 1s. or 25 cents. (For Description see this Page.)

effectively. A piqué belt is passed through a broad upright strap of the material at each side of box-plaits in the front, and its pointed ends are crossed and fastened with a button-hole and button at the back. The full sleeves are made without linings and droop prettily over wristbands.

Duck, piqué, gingham, grass linen, serge, flannel and cheviot, with a trimming of embroidery, lace and braid, will be appropriate for a dress of this style.

We have pattern No. 9226 in four sizes for little boys from two to five years old. To make the dress for a boy of five years, needs four yards and an eighth of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

BOYS' UNIFORM OR CYCLING JACKET. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

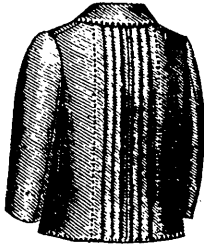
(For Illustrations see this Page.)

No. 1413.—Dark-gray cloth was chosen for this jaunty uniform or cycling jacket, and black braid provides a stylish military decoration. At the back and sides the jacket is gracefully conformed to the figure by side-back gores and a curving center seam, and the loose fronts are closed to the throat with buttons and button-holes, the braid being applied on the fronts to simulate frogs. The coat sleeve is shaped by the usual seams at the inside and outside of the arm and the braid is arranged at the wrist to simulate pointed cuffs. A side pocket is applied to each front and a breast pocket to the left front, but the breast pocket may be omitted. The neck may be completed with a standing collar or with a turn-down collar having flaring ends.

This style of jacket is appropriate for wear when a uniform is needed and is a most comfortable garment for cycling and kindred sports. Cloth in gray, blue, tan and brown, cheviot,

plaits in the front are sewed the front edges of the stole sailor-collar, which is in two sections, the back ends of the sections flaring slightly. A turn-down collar in two sections

serge, tweed and diagonal are generally used for jackets of this kind. Silk or mohair braid may be applied for decoration



9225

Front View.

9225

Back View.

BOYS' SIDE-PLAITED JACKET.

(For Description see this Page.)

in a simple or fanciful manner, or a plain tailor finish may be adopted. Green broadcloth will make a very handsome cycling-jacket of this description, with small gilt buttons and narrow black braid for trimming.

We have pattern No.

1413 in twelve sizes for boys from five to sixteen years of age. To make the jacket for a boy of eleven years, will require a yard and a fourth of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

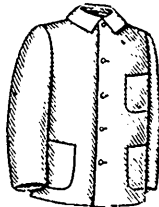
BOYS' SIDE-PLAITED JACKET.

(For Illustrations see this Page.)

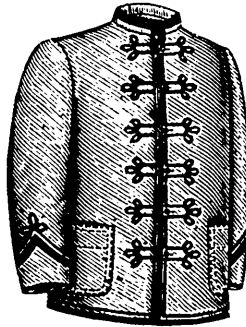
No. 9225.—An attractive and comfortable jacket is here illustrated made of brown cloth, with a finish of machine-stitching. The jacket is fitted by shoulder and under-arm seams and a center seam. Three backward-turning plaits are made at each side of the center seam and three forward-turning plaits at each side of the closing, which is made at the center of the front with button-holes and buttons, the plaits being stitched along their underfolds. The comfortable sleeves are shaped by inside and outside seams, and the turn-down collar has flaring ends with rounding lower corners. The jacket is provided with inserted side-pockets and a left breast-pocket, all finished with square-cornered laps.

Cheviot, tweed, diagonal and serge will develop this jacket satisfactorily and machine-stitching will give it a tailor-like finish. If braid is liked for decorating, several rows may trim the elbow and wrists.

We have pattern No. 9225 in ten sizes for boys from three to twelve years old. To make the jacket for a boy of seven years, requires a yard and a fourth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.

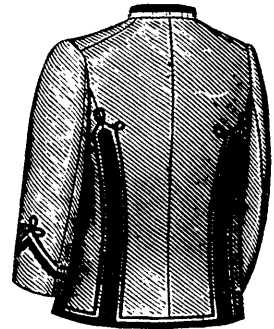


1411



1411

Front View.

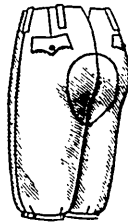


1411

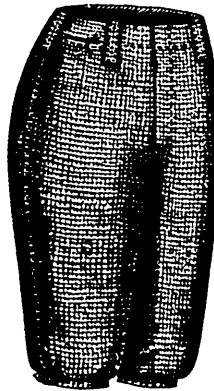
Back View.

MEN'S UNIFORM OR CYCLING JACKET. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Description see this Page.)

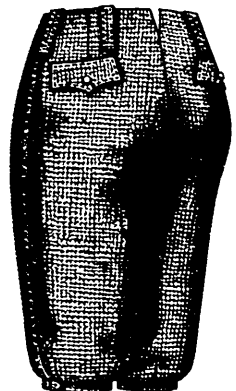


1412



1412

Front View.



1412

Back View.

MEN'S OUTING BREECHES OR KNICKERBOCKERS, WITH GARTER-BANDS. (DESIRABLE FOR CYCLING, GOLFING, ETC.)

(For Description see this Page.)

MEN'S UNIFORM OR CYCLING JACKET. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see this Page.)

No. 1411.—Russian-blue broadcloth was selected for the handsome uniform or cycling jacket here illustrated and black silk braid in two widths is arranged in military style upon it. The jacket is shaped by side-back gores and a center seam and is closed to the throat with buttons and button-holes. A patch pocket on each front and a left breast-pocket are useful accessories, but the breast pocket may be omitted. The neck may be completed with a narrow standing collar that closes at the throat or with a turn-down collar having flaring ends. The comfortable sleeves are in regular coat shape, and the braid decoration simulates pointed cuffs.

The jacket is suitable for cycling and other outdoor sports or for wear at any time when a uniform is needed. It may be appropriately fashioned from broadcloth, serge, homespun, tweed, cheviot, diagonal and covert cloth in black, blue, gray brown or tan.

We have pattern No. 1411 in eight sizes for men from thirty-four to forty-eight inches, breast measure. For a man of

medium size, the jacket calls for a yard and seven-eighths of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MEN'S OUTING BREECHES OR KNICKERBOCKERS, WITH GARTER-BANDS. (DESIRABLE FOR CYCLING, GOLFING, ETC.)

(For Illustrations see this Page.)

No. 1412.—To wear when cycling, golfing, etc., these breeches or knickerbockers are highly commended; they are represented made of checked cheviot. The breeches are shaped by the usual seams and are fitted smoothly at the top by darts. The outside leg seams terminate at the top of extra widths and each leg is fitted smoothly by darts and completed with a garter-band that is fastened with a buckle. A special feature of the mode is the saddle facing, which is used only when the knickerbockers are intended for cycling. Side and hip pockets are inserted, the hip pockets being covered by pointed laps that are secured in the point with a button-hole and button. Straps for supporting the belt are added at the proper intervals.

Cheviot, homespun and tweed are selected for trousers intended for cycling and golfing and machine-stitching provides a satisfactory finish. When fancy goods are used the garter-bands, straps and pocket-laps are sometimes made of plain cloth.

We have pattern No. 1412 in nine sizes for men from thirty

to forty-six inches, waist measure. For a man of medium size, the garment requires a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

ILLUSTRATED MISCELLANY.

DRESSMAKING AT HOME.

(For Illustrations see Pages 168 and 169.)

The wide diversity in tastes finds recognition in the numerous charming designs offered by the modiste this season. For the woman of tailor-made propensities there are the nattiest of costumes with jackets strikingly attractive and skirts that hang with faultless grace. Then there are the much-furbelowed gowns, abounding in ruffles, puffs and other pretty devices that bring joy to the hearts of a still larger class of women.

Some of the fanciful modes afford opportunity for the clever introduction of vivid color in the form of a vest or some such accessory. The sheer goods are beautifully printed with detached floral sprays in natural and art colorings, and the tinted linings over which they are made harmonize with these hues and also with the ground color, if there is one.

Sleeves being close-fitting almost to the top, frill caps or very short puffs that look like caps, bretelles, Bertha frills and epaulettes are resorted to in order to obtain a becoming effect of breadth.

Ribbon is utilized in a thousand pretty ways in decorating gowns for both street and house wear. All varieties, velvet, taffeta, Louisine, satin, fancy or plain and in all widths are brought into requisition, the baby ribbon being put on in rows, as well as threaded through beading and formed in rosettes.

Both circular and gored skirts are in vogue and deep flounces are admired on skirts of sheer materials and soft foulard and India silks. Although the skirt would seem to be the simpler part of a costume, the inexperienced seamstress will find the task of making it far from easy and the result unsatisfactory unless she carefully follows the instructions here given, showing the approved methods of cutting, finishing, etc.

It is well when cutting out a gown to cut the skirt first.

piecing. Gored skirts may be cut from narrow goods. The slip skirt, which is invariably gored, is at present much used especially for thin fabrics. Closely woven stuffs are, however, preferably lined, the lining being made separately and attached only at the belt and foot, or seamed with the outside.

The treatment when the lining is thus seamed with



FIGURE NO. 13 Y.—LADIES' STREET TOILETTE.—(Cut by Skirt Pattern No. 9242; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Jacket Pattern No. 9232; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 14 Y.—LADIES' LAWN TOILETTE.—(Cut by Skirt Pattern No. 9164; 7 sizes; 20 to 32 inches, waist measure; price 1s. 6d. or 35 cents; and Waist Pattern No. 9255; 7 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 13 Y and 14 Y, see "Dressmaking at Home," on Page 170.)

the outside involves the greater difficulties and will, therefore, be described at length. Cut the lining before the goods, to prevent a waste of the latter; then baste and fit it and regulat

Frequently some of the smaller pieces remaining may be utilized for the waist—for collars, cuffs and the like. It is better to cut a circular belt material to avoid much

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the length. Rip it and apply interlining to each gore, nine inches being the regulation width, whether it be crinoline, canvas or hair-cloth. Canvas and hair-cloth interlinings should be shrunk before being used, and the hair-cloth should always be cut crosswise—that is, with its crosswise thread running across the gore. Bind the upper edge with galloon and either machine-stitch or button-hole stitch it to the lining, the button-hole stitches being made far apart. When interlining transparent fabrics, a second layer of lining should be added between the goods and the interlining, else the latter will be visible through the material.

Place each gore of the goods on its corresponding gore of lining. (In basting the gores use an ironing-board or sewing-table in preference to a lap-board.) Smooth the goods downward over the lining and baste first through the center and then on each side edge, starting each thread from the top, and always smoothing the



FIGURE NO. 16 Y.—LADIES' COSTUME.—(Cut by Pattern No. 9271; 10 sizes; 30 to 42 inches, bust measure; price, 1s. 3d. or 40 cents.)



FIGURE NO. 17 Y.—LADIES' OUTFIT SUIT.—(Cut by Skirt Pattern No. 9242; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; Jacket Pattern No. 9230; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents; and Vest Pattern No. 1376; 9 sizes; 30 to 46 inches, bust measure; price 10d. or 20 cents.)

(For Descriptions of Figures Nos. 15 Y, 16 Y and 17 Y see "Dressmaking at Home," on Pages 170 and 171.)



FIGURE NO. 15 Y.—LADIES' TOILETTE.—(Cut by Skirt Pattern No. 9135; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque-vest Pattern No. 9247; 6 sizes; 30 to 40 inches, bust measure; price 1s. or 25 cents.)

material downward to prevent it bagging over the lining. Lastly, baste the top and bottom. The basting should remain until the skirt is finished.

Now baste the gores together, beginning at the top, and sew them by machine. It is important that the stitching be perfectly straight. The edges of the seams are cut even-

ly, pressed apart and either bound with galloon or the edges of lining and goods turned under and sewed neatly together with over-and-over stitches. In pressing the seams a wet cloth should be placed over them (at the inside, of course) and pressed with a hot iron until thoroughly dry. The wet cloth, however, may only be used when the material has been shrunk, otherwise no dampness must touch it, and a dry cloth is placed between the iron and the goods. Silk may be dampened and run over an iron set upright, no cloth being required in this instance. Often in cloth skirts the seams are pressed together and then stitched on the outside.

When the lining is separate from the outside, the interlining is sewed against it in a continuous length, shaped to fit the lower part of the skirt and bound and fastened as before. The lining should be slip-stitched to the skirt at the seams so that it will stay in place. In basting the lining of a circular skirt, baste it in radiating lines—two inches apart at the top and fifteen inches at the bottom.

When the skirt has been stitched the placket is next finished. At the right edge of the placket, which laps over to the left, the goods and lining are turned under and slip-stitched together. The left edge is completed with a lap an inch and a half wide and the end is finished with a bar-tack. The belt may fit closely if the skirt is to be worn over shirt-waists and blouses and the ends should be fastened with a hook and eye. If worn with a basque, the skirt may be finished at the top with a silk binding or cord put on with a little fullness. Baste on the belt before sewing it permanently, so that alteration

may be made at the top, if required. Try the skirt on, and when the bottom has been trimmed off evenly and to the desired length turn under both the edges of lining and outside and slip-stitch them together. When a skirt is lined with alpaca, moreen or silk a facing is not needed. A

part of the four-gored skirt is trimmed with insertion and joins a self-headed Spanish flounce that deepens toward the back. The skirt has a five-gored foundation and is made by pattern No. 9164, price 1s. 6d. or 35 cents. The waist is cut according to pattern No. 9255, costing 1s. or 25 cents.

FIGURE No. 15 Y.—LADIES' TOILETTE.—The white organdy used for this toilette is tinted a delicate green by the lining of lawn underlying it. The toilette comprises a basque-waist shaped by pattern No. 9247, price 1s. or 25 cents, and a skirt made according to pattern No. 9135, costing 1s. 3d. or 30 cents. The waist, by reason of the fluffy effect given by ruffle caps and ruffles trimming the round yoke, is called the *frou-frou* waist. The yoke may be entirely concealed by ruffles, but in this instance the upper ruffles are omitted, a lattice trimming of Mechlin lace insertion being arranged instead. Becoming fulness in the back is drawn down



FIGURE NO. 1.—PHOTOGRAPH FRAME FOR EASEL.



FIGURE NO. 2.—CASE FOR PHOTOGRAPHS.

balayouse is sometimes added to a silk-lined skirt. With percaline and other cotton linings a facing of the goods or silk is preferable.

Skirts for street wear are necessarily finished with a binding and for this purpose velveteen binding, either the plain or corded sort, or worsted braid can be used.

FIGURE No. 13 Y.—LADIES' STREET TOILETTE.—A jacket of red cloth and a skirt of white piqué are united with a fancy silk waist to form this smart Summer toilette for the street. The jacket is a pronounced style known as the guardsman jacket and the decoration of white braid appears effectively against its dark-red background. Coat laps and plaits are arranged at the back and the fronts flare, the closing being made only at the throat, where there is a standing collar. The sleeves are box-plaited. The skirt is in five gores, with wide side-gores and the fan back that is now coming into prominence. Three rows of narrow black ribbon encircle the skirt near the top. The patterns used are jacket No. 9232 and skirt No. 9242, each costing 1s. 3d. or 30 cents.

FIGURE No. 14 Y.—LADIES' LAWN TOILETTE.—A pretty tucked effect is seen in the waist of this toilette, which is completed by a skirt with a Spanish flounce. The material is white lawn through which the blue of a percaline foundation-skirt and waist lining shows faintly. The groups of upturning tucks in the sleeves are separated by rows of insertion, and groups of tucks and insertion alternate to yoke depth in the back of the waist. A frill of lace over one of ribbon is arranged at each side of the closing and tucks and gathered fulness appear back of the frills, where rows of insertion cross the fronts. A lace frill rises above the stock and a ribbon belt and wrist frills surmounted by ribbon complete the waist stylishly. The upper

tightly, while that in the fronts puffs out over a ribbon belt. The fronts close at the center, but the yoke laps to the left shoulder. Ruffle caps droop over mousquetaire sleeves trimmed at the wrists with frills. All the ruffles are edged with dark-green baby ribbon and a stock matching the belt and headed by a frill gives the neck finish. The skirt has a gored flounce depending from a circular yoke at the front and sides and a straight breadth hanging full at the back. A ruche of the organdy conceals the joining of the yoke and flounce, and the latter is trimmed near the foot with cross-rows of insertion, while the yoke is decorated to accord with the waist yoke.

FIGURE No. 16 Y.—LADIES' COSTUME.—A costume of foulard and chiffon is here shown, the decoration consisting of white silk knife-plaiting, lace and white ribbon. The ribbon has a blue ground showing large white figures, and the lace is cream-tinted like the chiffon. The seven-gored skirt flares gracefully and shows rolling folds at the back and below the hips. The waist has only slight fulness in the lower part of the back and the fronts of chiffon are partially covered



FIGURE NO. 3.—NOTE CASE.

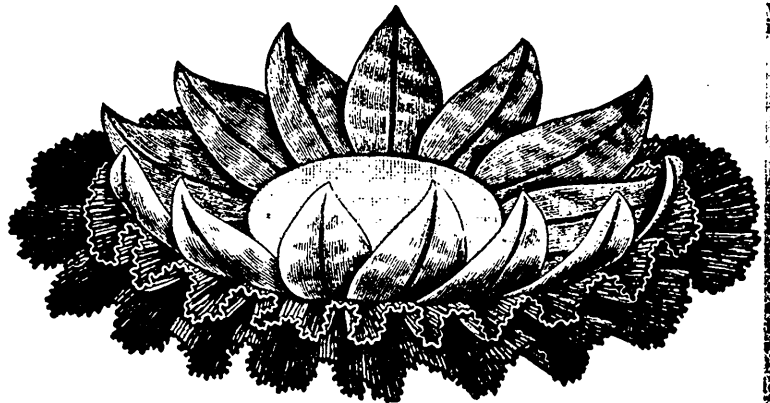


FIGURE NO. 4.—FLOWER-POT SAUCER.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "The Work-Table," on Page 171.)

by boleros extended in straps that frame puffed-out fulness each side of the closing. The sleeves display caps drawn skilfully arranged gathers to give the effect of doubled fr

caps, and they are rounded at the wrists. The ribbon stock and belt and the tasteful disposal of lace give a dressy finish.

FIGURE No. 1.—PHOTOGRAPH FRAME FOR EASEL.—This is a very dainty and novel conceit. A beveled glass of a size to suit the picture is painted in the outline of a fancy frame and to it at the back is secured a strip of wood, as shown in the illustration at the upper right-hand corner. The wood is attached by means of screws inserted in holes drilled in the glass and holds the picture in place. A small brass easel completes the pretty device.

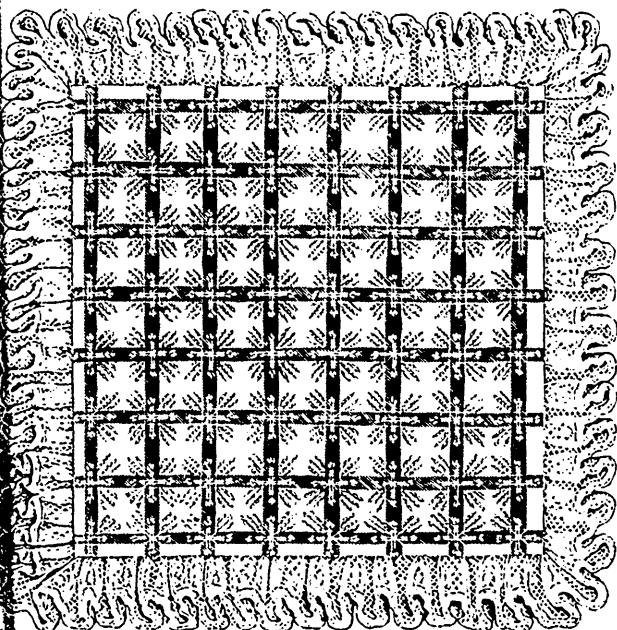


FIGURE No. 1.—NOVELTY IN NEEDLEWORK.
(For Description see "Artistic Needlework," on Page 172.)

FIGURE No. 2.—CASE FOR PHOTOGRAPHS.—This artistic holder may be evolved from a cigar box or some similar receptacle. The box is covered with silk, canvas, satin or cloth. The cover is taken off, cut to make an upright partition in the middle of the box and also covered with the silk. The photographs placed in either compartment of the box find support in this partition, which also provides a means for handling the box conveniently. The ornamental design may vary in character and be embroidered or painted, according to the nature of one's decorative accomplishments or preferences.

FIGURE No. 3.—NOTE-CASE.—Thoughtful readers will appreciate a case in which to preserve their notes. Such a case of artistic as well as practical value is here illustrated. The front is of cardboard covered with canvas and decorated with a suitable device. The back is of cardboard cut of the same size as the front and covered with silk or thin leather that is allowed to extend beyond the top of the back to form a lap over the top, of slips containing notes. Two holes must be made in the covers and slips as well to receive a ribbon that is bowed in front, and the slips may be easily added whenever desired.

FIGURE No. 4.—FLOWER-POT SAUCER.—This fancy saucer is made of crêpe and tissue paper. The leaves are of light-green tissue paper, wired through the center so that they may be curled upward in a natural manner; they are pasted underneath to a disc of cardboard covered with canvas and curl away from two frills of crêpe paper, the upper one being a shade darker than the leaves

Pattern No. 9271, price 1s. 8d. or 40 cents, furnishes the design for the costume.

FIGURE No. 17 Y.—LADIES' OUTING SUIT.—This is a cool-looking suit for outing wear; it is made of white piqué adorned with embroidered insertion and pearl buttons. The jacket or blazer, which was made by pattern No. 9230, price 1s. 8d. or 30 cents, is called the Derby jacket. It is nicely fitted at the back and sides and displays ripples at each side of coat-laps. The fronts are rolled in lapels and disclose a vest made up by pattern No. 1376, price 10d. or 20 cents. The vest is closed at the center of the front and may have a standing, notched orawl collar or be made up without a collar. The crush girdle crosses it at the back so that it may be worn with short jackets. The skirt is made with five gores by pattern No. 9242, price 1s. 3d. or 30 cents. Its side-gores are made in the fan fashion.

THE WORK-TABLE.

(For Illustrations see Page 170.)

With needle and brush even the amateur may create home decorations which are designed also to serve a useful purpose. Photographs that are permitted to lie about carelessly and soon become soiled. It is impossible to provide frames for all, unless the accumulation is only moderate and it rarely is, and if the album has fallen into disuse, a case may be found the most practical receptacle for them. The several articles illustrated in this department will be found of practical value, and may be readily reproduced exactly as depicted or modified to suit one's taste and needs. A resourceful worker will often find more pleasure and utility in what a design suggests than in the exact copy with which a less experienced person is satisfied.

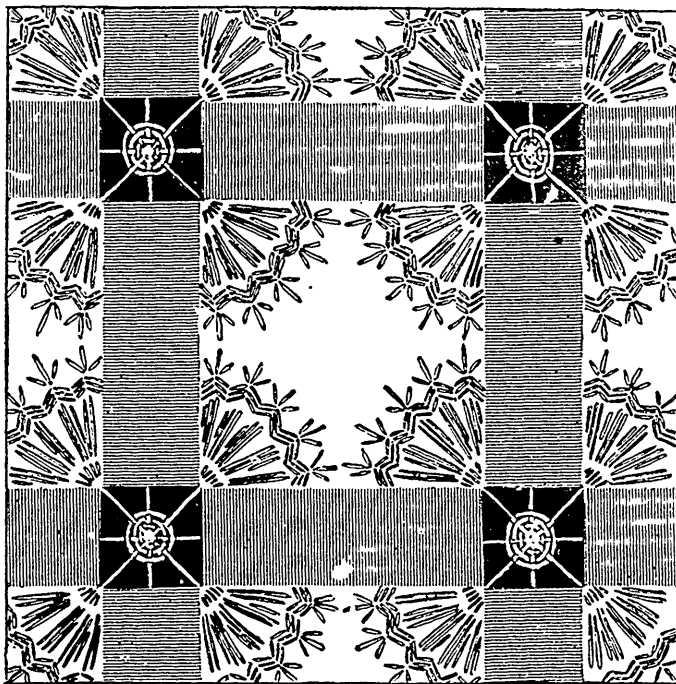


FIGURE No. 2.—NOVELTY IN NEEDLEWORK.
(For Description see "Artistic Needlework," on Page 172.)

and the under one still darker. A disc of paper underneath covers all unsightly edges and gives a neat finish.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 171 and 172.)

It has been lately discovered that linen in plaids of various sizes and of cool colors furnishes a most interesting background for certain embroidery stitching. These stitches are necessarily simple, yet without most effective. All sorts of articles for Summer cottages may be made of the embroidered linen to correspond with the dainty cotton draperies which have become an established Summer fashion. Even city homes, when occupied in Summer, are stripped of their heavy Winter hangings and clothed anew in cool stuffs when Summer comes. Table covers for center tables, sofa-pillows, etc., are made of these decorated plaid linens. When edge trimming is required, it may be supplied by lace.

FIGURES Nos. 1, 2, AND 3.—NOVELTY IN NEEDLEWORK.—These illustrations give a clear idea of the effectiveness of a simple and interesting branch of needle-craft. The work is done on plaid linen and its design depends largely upon the character of the plaid. Two pretty designs for a blue-and-white simple plaid are pictured. Linen floss is used in working and various effects will be produced according as the floss is white or of one or more colors. In this instance it is white. The stitches are of the

most rudimentary order, the herring-bone and long and short stitches being here used. A design introducing long and short stitches shown at figure No. 2, and a herring-bone stitch pattern given at figure No. 3 ornaments the table-cover illustrated in figure No. 1. A deep frill of point de Paris lace is sewed above the edges of the table-cover. A slip for a sofa-cushion could be made of green-and-white linen in a large plaid and embroidered in either design. Heavy green and white-cotton cord could be sewed along the edges and coiled in a trefol at the corners. Red floss could be tastefully employed in embroidery in a blue-and-white plaid linen cushion or table-cover. This sort of needle-work is liked for its combined simplicity and effectiveness and because material results are attained by a few minutes' work.

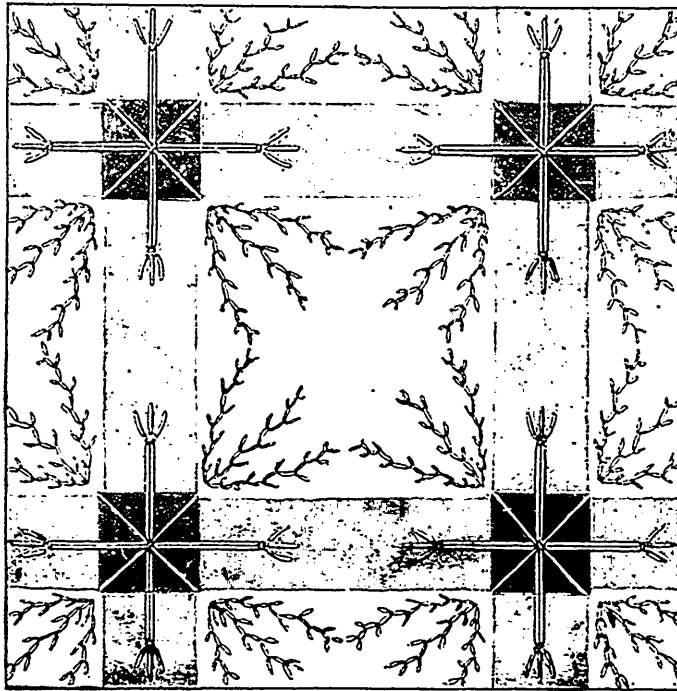


FIGURE NO. 3.—NOVELTY IN NEEDLEWORK.

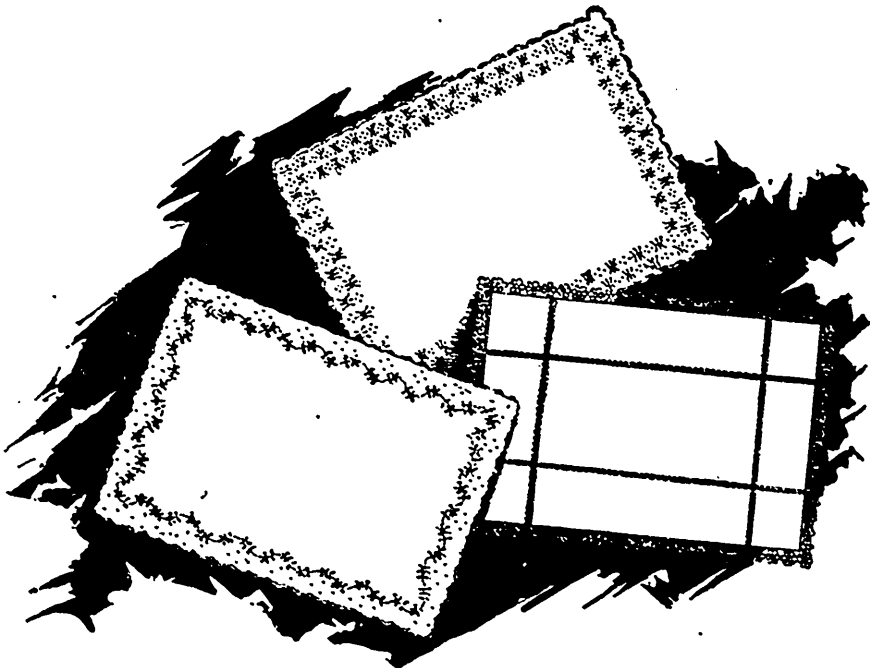


FIGURE NO. 4.—GROUP OF OBLONG CENTER-PIECES.

(For Descriptions of Figures Nos. 3 and 4, see "Artistic Needlework," on this Page.)

could be made of green-and-white linen in a large plaid and embroidered in either design. Heavy green and white-cotton cord could be sewed along the edges and coiled in a trefol at the corners. Red floss could be tastefully employed in embroidery in a blue-and-white plaid linen cushion or table-cover. This sort of needle-work is liked for its combined simplicity and effectiveness and because material results are attained by a few minutes' work.

FIGURE NO. 4.—GROUP OF OBLONG CENTER-PIECES.—White linen is used for all of these center-pieces, two of which are developed and button-hole stitched at the edges and have a border embroidered in bright colored silk within while the other is decorated with drawn-work and edge with white made of feather-edge braid or Honiton lace braid. Very fine lines must be chosen for the last named center-piece, but coarse linen may be used, although it is less dainty for the others. If color be desired in the last center-piece, it may be supplied by red, blue, violet or green silk which may be run through the drawn-work

STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

De Joinville and Windsor scarfs are as usual receiving most favor from the followers of Fashion during the warm months, and next to them come four-in-hands and Imperials or flowing-end Tecks. The widths are not extreme, quiet good taste prevailing. A splendid assortment of Ascots, puffs, flat scarfs, bows and ties is offered.

The correct scarf for weddings and dressy afternoon wear is a white four-in-hand of Ottoman, grosgrain, or armure silk, two inches and a half wide and graduated, or two inches wide and straight.

For full-dress wear a fine white lawn tie, straight, measuring an inch or an inch and an eighth wide, is the correct thing. The extreme fashion is a tie graduated from seven-eighths of an inch at the back to two inches at the ends and drawn in a tight knot so that it presents a crushed effect.

Ties of black silk or satin are appropriate for dinner use and semi-dress.

The illustrations in this department for the current month include two four-in-hand scarfs, a puff and a Teck, three string ties and a band-bow.

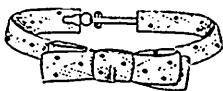


FIGURE NO. 1.—GENTLEMEN'S BAND SCARF.

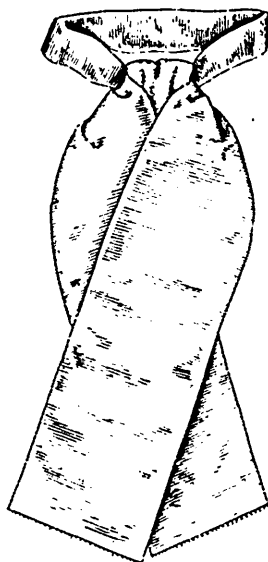


FIGURE NO. 4.—GENTLEMEN'S PUFF SCARF.

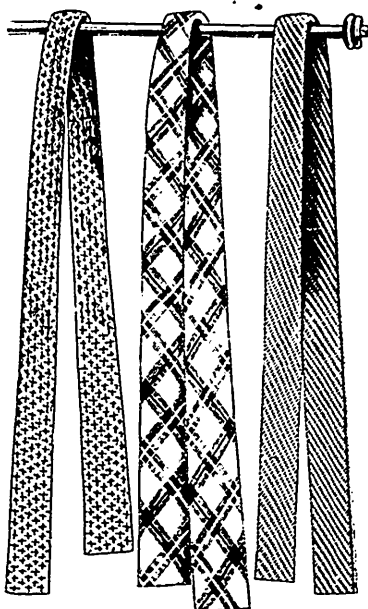


FIGURE NO. 5. FIGURE NO. 6. FIGURE NO. 7. FIGURES NOS. 5, 6 AND 7.—GENTLEMEN'S STRING TIES.

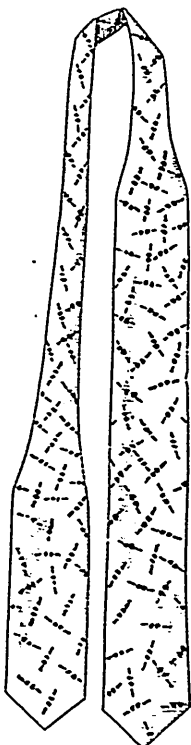
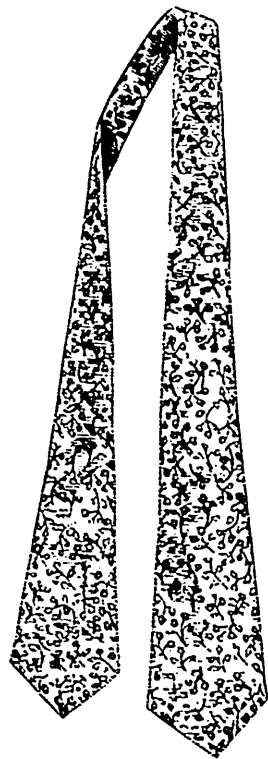


FIGURE NO. 2. FIGURE NO. 3. FIGURES NOS. 2 AND 3.—GENTLEMEN'S FOUR-IN-HANDS.

FIGURE NO. 4.—GENTLEMEN'S PUFF SCARF.—Made of white silk, this scarf presents a dressy effect, the puff being small. Several folds at the upper part impart a stylish appearance.

FIGURES NOS. 5, 6 AND 7.—GENTLEMEN'S STRING TIES.—Three styles of string ties are shown at these figures and all are washable. At figure No. 5 is pictured a tie made of white saten showing a neat design in blue.

Figure No. 6 shows a tie with broad ends. It may be bowed or made up in a small four-in-hand or sailor's knot. The material is plaid linen.

The tie seen at figure No. 7 is made of pink pique striped diagonally with white lines.

FIGURE NO. 8.—GENTLEMEN'S TECK SCARF.—Spotted white

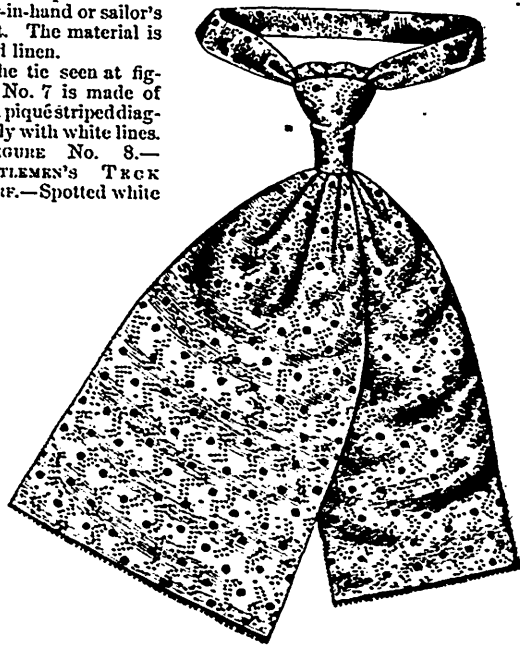


FIGURE NO. 8.—GENTLEMEN'S TECK SCARF.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8 see "Styles for Gentlemen," on this Page.)

FIGURE NO. 1.—GENTLEMEN'S BAND-BOW.—The material chosen for the manufacture of this bow—novelty cotton canvas—renders it especially appropriate for wear during the heated period. The shape is suitable for wear with any style of collar.

FIGURES NOS. 2 AND 3.—GENTLEMEN'S FOUR-IN-HANDS.—The scarf at figure No. 2 is graduated. White pongee silk showing a floral pattern in brilliant colors was used in making it.

Figure No. 3 shows a scarf of white lawn with embroidered black figures. The material is, of course, washable.

silk was used in making this shape. The knot is slender and compact, presenting a natty appearance.

FOR THE CHILDREN.

CORD PUZZLES.

They look simple enough, don't they? So do many other puzzles before we have tried them. Secure about a yard or more of smooth twine or cord and knot the ends. At figure No. 1 is shown the process of winding the cord about the fingers. Begin at the little finger A, loop the cord around your pinky, then wind the bottom cord in front of the third finger, the top cord behind the third finger, the bottom cord behind the second finger, and the top in front of it, the bottom cord in front of the first finger and the top cord behind it; now twist the cords, allowing the top cord to come under the bottom cord and put the bottom cord around the thumb, carrying it back in front of the first finger and looping the top cord up around its two strands so as to pass behind the first finger, as shown at figure No. 1. Now weave the two cords back to the little finger, as shown at figure No. 2, taking care that the top cord in the forward weaving shall in this case be underneath and the under cord above it. It looks very much as though the fingers were tightly held, but slip the thumb out of its loop and pull on the cord as shown in the second illustration and it will slip out from around the fingers easily enough.

You may use either a round or square stick for the puzzle shown at figure No. 3, in which the cords are twisted over a pin. When the pin is removed the cord will jump away from its moorings—that is, if it doesn't obstinately cling around the stick. Hold the cord in front of the ruler, as shown by the dotted line A-B. Pass the end marked A around behind the ruler, bring it forward under the end marked B, loop it around the pin and carry it back around the ruler and again forward on the right side of the ruler. Now take the end marked B, pass it around behind the ruler, loop it over the pin, carry it back of the ruler and forward on the left-hand side. Now, holding these two ends between the thumb and finger, pull out the pin with the other hand and off will come the string.

BED-TIME STORIES FROM GREEK MYTHOLOGY.

PHAETON AND THE CHARIOT OF THE SUN.

In these uncomfortable dog days, when the fields are parched and the leaves withered, we are reminded of a saying of those old Greeks, in whom Daphne and I are so much interested: "One who cannot guide the fiery horses sits in the chariot of the sun."

Now, as you no doubt already suspect, there is a story about this. It concerns Phaeton, a Greek lad, whose father was the great and glorious sun-god, Phebus Apollo. Phaeton, proud of his parentage, became boastful and insolent to his companions. One among them expressed his doubt of Phaeton's claim to such honor, whereupon the young boaster grew very angry and deter-

mined to seek his father to demand some proof by which to convince his unbelieving friends.

He easily gained the consent of his mother, Clymene, and journeyed east to the palace of the sun, which he found without difficulty, for its glories shone from afar. As he neared the palace he became dazzled with its brightness and when he entered it he was awed by the splendor of the figure upon the throne.

In attendance upon the radiant sun-god were the Day, the Month, the Seasons, the Year and all the Hours. Spring was garlanded with flowers; Summer was clothed in airy garments and held in her hands sheaves of golden wheat; Autumn grasped a vessel brimming over with the juice of grapes and his head was crowned with grapes and leaves; while Winter's locks were stiff and glistening with hoar frost.

Apollo knew his son and bade him approach the throne, laying aside his dazzling crown of rays so that Phaeton might look upon him, for you know how blinding the sun's rays are, Daphne. Apollo asked the youth his errand and listened patiently to his story, promising to grant him any favor that he might ask. Rash promise! Phaeton begged for nothing less than to be permitted to drive, for one day, the chariot of the sun. Apollo, in alarm, pleaded with the boy to ask something less dangerous. In vain he begged to be released from his vow; Phaeton could not be moved from his purpose. Full of sorrow, Apollo granted his wish and cautioned him to hold a tight rein, to use the whip sparingly and, above all, to drive in the middle course between the earth and sky, in the tracks made by the sun chariot.

Fearlessly Phaeton mounted the gilded car and swiftly

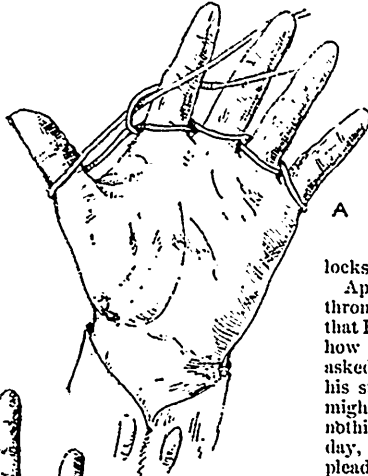


FIGURE No. 1.

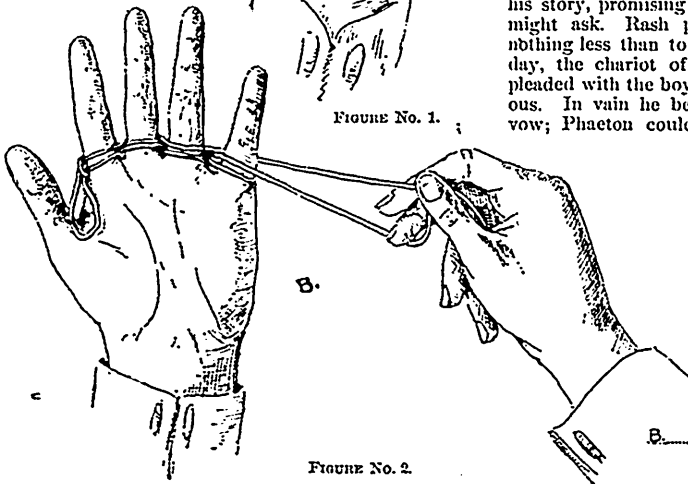


FIGURE No. 2.

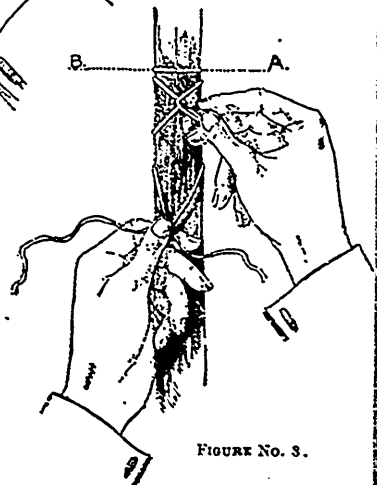


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—CORD PUZZLE.

the fire-breathing steeds rushed through the gate of the Dawn. In the boy's inexperienced hands the horses soon became unmanageable; they left the travelled path, darted through trackless places, leaving a trail of fire and smoke everywhere.

The goddess of earth and the god of the sea sent up their prayers to Jupiter imploring his aid. In answer Jupiter smote the reckless driver with a shaft of lightning and hurled him, flaming, from his seat. Phaeton fell like a shooting star into a wide river. His sisters, it is said, sat all day long on the banks of the river, mourning for him. The gods, in pity, transformed them into poplar trees, and their tears became amber as they flowed into the river. Alas, poor Phaeton!

SOME NEW STYLES IN UNDERWEAR.

The grace of carriage and elegance of figure which so greatly contribute to an attractive presence are materially promoted by careful attention to the shaping and fitting of the undergarments. The tendency toward elaboration in underwear is apparent, but it consists in lavish ornamentation rather than eccentricities of outline. A commendable simplicity characterizes the new-

able. A trifling amount of decoration gives a neat completion.

A becoming night-gown with pointed yoke of odd shape is fashioned by pattern No. 1397, which is in nine sizes and costs 1s. 3d. or 30 cents. The yoke when made of all-over embroidery and bordered with embroidered edging gives the gown a very elaborate effect.

A simple yet effective style of night-gown is shaped by pattern No. 1400, which is in nine sizes and costs 1s. 3d. or 30 cents. It may be made with a high or open neck and box-plaits in the back and gathered fulness in front, where it is shirred across at yoke depth under a band. For its development cambric, lawn, muslin or China silk may be selected.

The petticoat-skirt known as the umbrella petticoat is shaped by pattern No. 1385, which is in nine sizes and costs 1s. or 25 cents. A ruffle of the material, stiffened by featherbone inserted in tucks, completes the skirt at the bottom, where there is a moderate flare in keeping with current styles. The mode is appropriate for silk, moreen, etc.

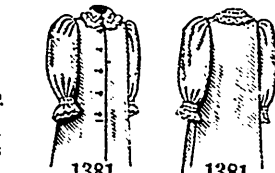
A night-gown with yoke back to which the full back-skirt is sewed is shaped by pattern No. 1383, which is in nine sizes and costs 1s. 3d. or 30 cents. The front is full from the neck, which may be shaped in low square outline or completed with a prettily trimmed Byron collar.

A French petticoat chemise that may be made loose or in Empire style is shaped by pattern No. 1388, which is in nine sizes, and costs 1s. or 25 cents. Chemises of this style are made elaborate with lace, insertion and ribbon-threaded beading. In the Empire style ribbon run through beading draws the garment in snugly at the waist.

Another of the practical combination modes will be found in pattern No. 1380, which is in seven sizes and costs 1s. 3d. or 30 cents. It consists of a combination corset-cover or chemise and closed French drawers, and may be made up with or without short puff sleeves. It also has gathered fulness at the back and front and a round neck and is drawn in by a ribbon run



1395
LADIES' NIGHT-GOWN OR LOUNGING ROBE.



1381
LADIES' SACK NIGHT-GOWN.



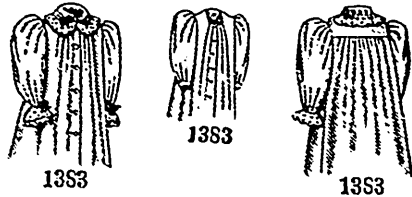
1397
LADIES' NIGHT-GOWN, WITH POINTED YOKE.



1400
LADIES' NIGHT-GOWN. (TO BE MADE WITH A HIGH OR OPEN NECK.)



1393
LADIES' BISHOP NIGHT-GOWN OR LOUNGING ROBE.



1383
LADIES' NIGHT-GOWN, WITH YOKE BACK.

est shapes, many of which fit the figure trimly, but beautiful effects result from the union of sheer materials with lace and embroidery. The fancy for ribbon-threaded beading grows in popularity and frequently gives to even simply-shaped garments an air of coquettish quaintness and grace.

The materials most in use for the heaviest kinds of underwear are Lonsdale cambric, "Fruit of the Loom," longcloth and other standard brands of muslin, while French percale, English and French nainsook, Victoria or Persian linen lawn and the sheer *linon d'Inde* are reserved for the best underclothing.

The most beautiful effects in decoration are achieved with exceedingly fine tucks in union with Medici, any or Valenciennes lace edging and insertion and the narrow beading through which is run one's favorite color in wash ribbon. Swiss, Hamburg and nainsook gings are suitable for ordinary wear, and hemstitched ruffles are also favored, while the dainty ruffling for joining seams must not by any means be omitted from the list of decorative accessories.

Night-gowns are varied and were never more becoming. A graceful night-gown or lounging-robe may be shaped by pattern No. 1395, which is in nine sizes and costs 1s. 3d. or 30 cents. It is known as a First Empire gown, but it may be made loose in front to fall in full, soft folds or in Empire style, as desired. When made in Empire style it may be lavishly decorated with embroidered edging and ribbon-threaded beading.

The sack night-gown shaped by pattern No. 1381, which is in nine sizes and costs 1s. 3d. or 30 cents, is one of the simplest in style. It has a rolling collar and the full sleeves are comfort-

through a casing at the waist. A pretty effect may be given by the lavish use for decorative purposes of lace or embroidered edging and ribbon-threaded beading.

The Princess slip shaped by pattern No. 1398, which is in nine sizes and costs 1s. 6d. or 35 cents, is a combination

corset-cover and petticoat-skirt and may be made with a round or square neck and with or without short puff sleeves.

Another of the serviceable combination undergarments is shaped by pattern No. 1390, which is in nine sizes and costs 1s. 3d. or 30 cents. It is a combination corset-cover and under-skirt to be made with a high, V, round or square neck and with or without full-length sleeves. For stout figures a mode of this kind is highly commended, as it is perfectly smooth-fitting and may be decorated to suit individual taste.

Among the especially practical and dainty undergarments illustrated this month is the combination corset-cover or chemise and open French drawers, shaped by pattern No. 1377, which is in seven sizes, and costs 1s. 3d. or 30 cents. The neck is low and round and fullness is gathered at the neck both back and front. The garment is drawn close about the waist by a ribbon in a casing. It may be made with or without short puff sleeves and may be satisfactorily developed



in any of the well-known materials used for underwear. The combination under-shirt or vest and under-drawers may have a high or round neck and full-length or short sleeves and be developed in gauze, gossamer, stockinet or the heavier grades of muslin. The pattern that shapes this sensible undergarment is No. 1392, in four sizes, and costing 1s. 3d. or 30 cents.

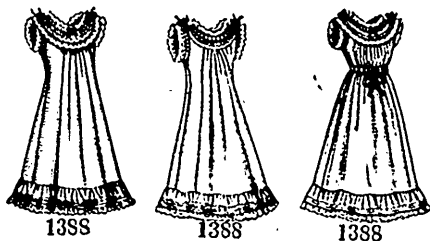
The Vassar robe or bishop night gown or lounging robe is graceful and comfortable. It is shirred to round-yoke depth and the full fronts and back are separated on the shoulders by the sleeves which extend to the neck. The pattern used in shaping the gown is No. 1393, which is in seven sizes, and costs 1s. 3d. or 30 cents.

The French drawers shaped by pattern No. 1391 are in nine sizes, and cost 10d. or 20 cents. They are comfortably wide, fitted by darts in front, gathered to bands at the lower edges and lengthened by a lace-trimmed frill of the material.

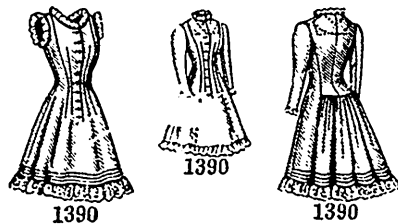
For a miss the night-gown or lounging-robe shaped by pattern No. 1396, which is in five sizes, and costs 1s. or 25 cents, is serviceable and pretty. It may be made loose or in Empire style in front and is known as the First Empire gown.

The petticoat skirt with narrow yoke and ruffle-edged Spanish flounce known as the umbrella petticoat is shaped by pattern No. 1389, which is in nine sizes and costs 1s. or 25 cents. It is of correct width and flares in the desired way. Fine muslin or cambric may be used for its making and the decoration may be simple or elaborate.

The styles in underwear for misses and

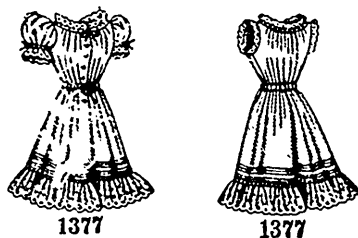


LADIES' FRENCH PETTICOAT CHEMISE. (TO BE MADE LOOSE OR IN EMPIRE STYLE.)

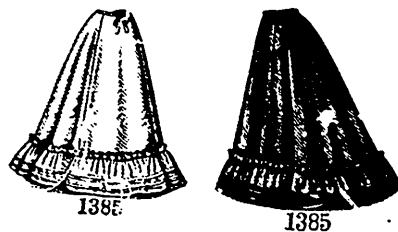


LADIES' COMBINATION CORSET-COVER AND UNDER-SKIRT.

children follow the same general lines as those for ladies; indeed, woman's instinctive daintiness displays itself as much in the attire and adornment of her little ones as in her own. In the shaping of all undergarments for misses and girls, comfort, health and convenience have been considered as well as beauty and daintiness, and the presentation of novelties and practical garments, bewildering in variety and embracing combinations and separate styles, was never more plentiful. If the requirements be limited or only a moderate outlay be feasible, simplicity rules and the material selected will be durable yet not of coarse quality, while in the way of decoration no attempt at



LADIES' COMBINATION CORSET-COVER OR CHEMISE AND OPEN FRENCH DRAWERS.



LADIES' PETTICOAT SKIRT. (KNOWN AS THE UMBRELLA PETTICOAT.)



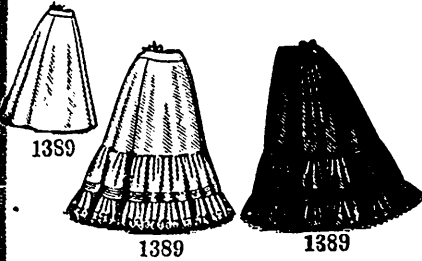
LADIES' FRENCH DRAWERS.

LADIES' COMBINATION UNDER-SKIRT OR VEST AND UNDER-DRAWERS.

elaboration will be made. Combination garments are as popular for the young as for their elders and the simple, practical styles in night gowns are highly commended. Lounging robes of dimity in such pretty colors as blue, pink, buff and lavender will be shaped like the Vassar gown, which is also used for night wear when made of nain-

book, white dimity or lawn. For the present season this robe will receive special attention; it is easy to make, requires but a moderate amount of material and permits of perfect comfort and freedom.

For drawers the favorite textures are muslin and cambric and great attention is given to their comfortable shaping. They are wide and many have ornamental frills; lace or embroidered edging that on the chemise is also a favorite adornment. During the warm weather the combination corset-cover or chemise and closed drawers that may be made with or without sleeves will be very acceptable and a lavish amount of lace may be used in ornamenting it, ribbon threaded bead- ing will also add an attractive finish. Cambric will be cool and comfortable for the present season and muslin will be chosen in colder weather to make this sensible garment. Ar- tistic finish is always attained by the application of lace edg- ing, insertion and ribbon- threaded bead- ing; when the neck of the chemise or corset cover is in Pom- adour or cir- cular shape, it is a good plan to outline it with ribbon-run lace beading below the upright frill of lace edging, or embroidered edging. Tucks that are very fine and formed in groups, the space between the groups being divided by a band of insertion, play an

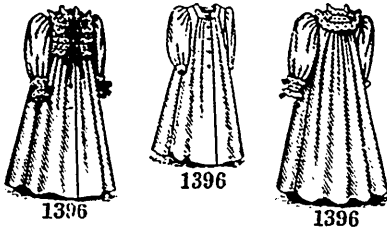


LADIES' PETTICOAT-SKIRT.

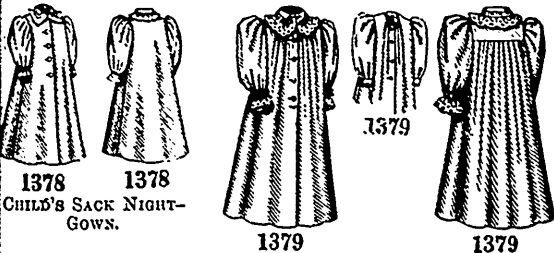


LADIES' COMBINATION CORSET-COVER OR CHEMISE AND CLOSED FRENCH DRAWERS.

ment. During the warm weather the combination corset-cover or chemise and closed drawers that may be made with or without sleeves will be very acceptable and a lavish amount of lace may be used in ornamenting it, ribbon threaded bead- ing will also add an attractive finish. Cambric will be cool and comfortable for the present season and muslin will be chosen in colder weather to make this sensible garment. Ar- tistic finish is always attained by the application of lace edg- ing, insertion and ribbon- threaded bead- ing; when the neck of the chemise or corset cover is in Pom- adour or cir- cular shape, it is a good plan to outline it with ribbon-run lace beading below the upright frill of lace edging, or embroidered edging. Tucks that are very fine and formed in groups, the space between the groups being divided by a band of insertion, play an



MISSSES' NIGHT-GOWN OR LOUNGING ROBE.

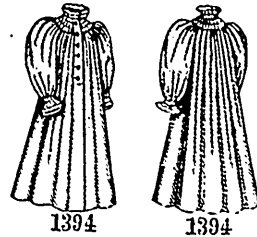


MISSSES' NIGHT-GOWN WITH LOOSE BACK.

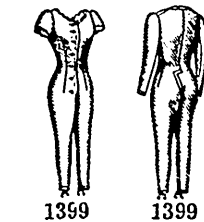
important part in the ornamentation of under- wear, no matter what the fabric may be. Jabots of lace also compose part of the trimming on night dresses, some of which have becom- ing wrapper fronts. Dainty feather stitching is always lovely in misses and girls underwear, and those who have leisure are fond of using it as a finish above hems and for joining seams. The combination corset-cover or chemise and closed draw-

ers to be made with or without sleeves is a duplicate of the style for ladies and is shaped by pattern No. 1382, which is in five sizes and costs 1s. or 25 cents.

The sack night-gown for a child, shaped by pattern No. 1378, is in eight sizes, and costs 10d. or 20 cents. It is very simply shaped and has full sleeves and a turn-down collar.



MISSSES' BISHOP NIGHT-GOWN OR LOUNGING ROBE.



MISSSES' COMBINATION UNDER-SKIRT OR VEST AND UNDER-DRAWERS.

A misses' night-gown with yoke back is shaped by pattern No. 1379, which is in four sizes, and costs 1s. or 25 cents. It may be made with a rolling collar or with the neck square in front.

A misses' bishop night-gown or lounging-robe, also known as the Vassar gown, is shaped by pattern No. 1394, in four sizes, and cost- ing 1s. or 25 cents. The full sleeves extend to the neck, separating the full fronts from the back, and the gown is shirred to round yoke depth and closes in front at the center.

A combination under-shirt or vest and under-drawers, to be made with a high or round neck and with full-length or short sleeves, is shaped by pattern No. 1399, which is in four sizes and costs 1s. or 25 cents.

A child's waist to support the drawers and skirt is unusually pretty and comfortable and is shaped by pattern No. 1387, which is in nine sizes, and costs 5d. or 10 cents. It is round-necked and is made with a broad waist- band to which buttons are sewed for the attachment of the garments mentioned.

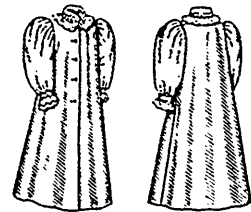
The misses' sack night-gown shaped by pattern No. 1384, which is in four sizes, and costs 1s. or 25 cents, is one of the very simple styles that give general sat- isfaction.

A child's English night- dress is shaped by pattern No. 1386, which is in six sizes, and costs 10d. or 20 cents. It has full sleeves and may be made with a neck- band or a turn-down collar and is adaptable to all the regulation materials. Trim- ming is not essential.

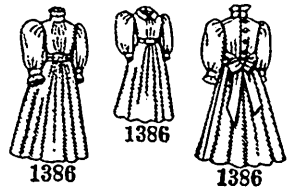
The variety of illustra- tions is convincing evidence that unusual taste and ingenuity is brought to bear on the making and trim- ming of undergarments, they possess attractiveness singly and collectively and are withal so practical that any novice may undertake to make them with the aid of the pattern. There are obvious advantages in shap- ing undergarments at home by a pattern as individual forms require special fitting and distribution of fulness and far better work is at- tainable. The style of dec- oration can also be varied to suit individual needs. Petticoat skirts are remarkably elaborate whether they be of silk, cambric or fine muslin, but the occasion for which they are required and the costumes which they accompany determine the finish.



CHILD'S SKIRT AND DRAWERS- WAIST.



MISSSES' SACK NIGHT-GOWN.



CHILD'S ENGLISH NIGHT-DRESS.



DESCRIPTION OF MILLINERY PLATE.

FIGURE No. 1.—ROSE BONNET.—Pink roses and an abundance of foliage with two lace wings and ribbon loops that stand upright decorate this bonnet, which is among the daintiest of Midsummer styles. Tie-strings of satin or velvet ribbon may be used, if liked.

FIGURE No. 2.—LADIES' WALKING HAT.—This is a handsomely decorated English walking hat, red satin ribbon, butter-colored lace, a fancy ornament, leaves and the willowy plumage of the brilliant bird of Paradise combining to form an exquisite color harmony. The hat may be worn with tailor-made or more dressy toilettes.

FIGURE No. 3.—A NOVELTY IN A CHIP HAT.—An all-white hat with a brim facing of black chip is a good foundation for white trimming. A fascinating arrangement of decoration on this *chapeau* consists of finely-plaited chiffon massed in upright rows that tower above the crown and numerous white quill feathers that are artistically disposed. The relief note of color is given by rich red roses that combine to render the hat altogether charming.

FIGURE No. 4.—LADIES' PANSY SAILOR-HAT.—The crown of this fancy sailor is banded with ribbon and the hat is laden with pansy blossoms arranged to stand high above the crown at one side. The rich and varied coloring and artistic disposal produces an effect sure to invite admiration whether the hat be worn by blonde or brunette.

FIGURE No. 5.—LADIES' ROUND HAT.—The decoration of this fancy straw is artistic and Frenchy, the combination of colors and materials indicating a refined taste. Pink and white flowers, pale heliotrope chiffon and butter-colored lace arranged in quill feather style unite in forming a captivating *chapeau*.

FIGURE No. 6.—LADIES' TOQUE.—This fancy straw toque is bent coquettishly to fit the head in Tam O'Shanter style. Violets, white flowers, leaves, an ornament, lace and velvet ribbon made into dainty bows contribute effective decoration.

FIGURE No. 7.—LADIES' WALKING HAT.—This is another of the popular English styles laden with artistic decoration. Two lines of roses, leaves, lace formed into a frill that stands well above the crown and a ribbon rosette contribute the decoration and all the trimming is placed on the left side.

FIGURE No. 8.—A WHITE CHIP HAT.—That always refined arrangement, black and white, is well displayed in this mode, where black wings, chiffon, black poppies and white flowers with violets unite in forming an original and tasteful *ensemble*.

SOME SPECIAL STYLES IN HATS AND BONNETS.

(For Illustrations see Page 183.)

FIGURE A.—LADIES' HAT.—The moderate-sized hats are in the ascendant just now and the butter-colored fancy straw shown at this figure is one of the admired styles. Violet ribbon and pansies, with a profusion of leaves, combine to adorn the hat in a manner calculated to suit the most fastidious taste.

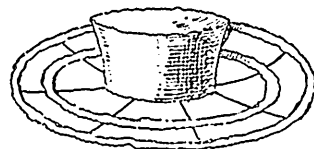


FIGURE B.—LADIES' WALKING HAT.—It requires a skilful manipulation of fish net to produce the effect here illustrated. The net is disposed in *poufs*

around the crown and is massed high at one side to form a background for the dove with wings standing erect above the crown.

FIGURE C.—LADIES' LACE AND STRAW HAT.—This hat is light and gauzy in effect, being composed of lace and straw,

with a frill of lace edging outlining the brim. Feathers, a full aigrette, large silk ribbon, flowers and



rosettes of Batavia cloth set with small Rhinestone buckles contribute the decoration, the disposal being tasteful and becoming.

FIGURE D.—LADIES' ROUND HAT.—The fancy for birds in the decoration of hats is always an indication of the waning Summer. This light fancy straw is laden with red roses, leaves and a white bird, the wings pointing backward and the head peeping coquettishly over the brim at the center of the front.



FIGURE E.—YOUNG LADIES' HAT.—Chiffon, lilac and stiff wings unite in the ornamentation of this hat. The chiffon is formed in a soft, full *ruche* that surrounds the crown, standing out with pretty effect.

FIGURE F.—YOUNG LADIES' HAT.—This is a light-green straw hat rolled high against the crown at each side and shaped to droop over the face. Chiffon, pink roses, leaves and dainty buds unite in forming a charming decoration.



FIGURE G.—LADIES' BONNET.—This bonnet is of the high-crown variety, and purple flowers, ribbon and lace adorn it. The lace is wired and arranged

to stand high and erect at the left side and it enfolds an aigrette of fine feathers. Tie-strings of ribbon are bowed under the chin.

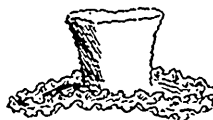


FIGURE H.—LADIES' HAT.—This becoming hat of fancy straw may be worn with a tailor-made costume and it will also answer for best wear on a yachting cruise or at the seashore, since the decoration cannot be easily disarranged or impaired. The hat is a yellow straw and a gay-lined green parrot and *crêpe de Chine* adorn it.

FIGURE I.—LADIES' BONNET.—This is a style of bonnet that will find acceptance among ladies of refined taste. It is composed of cream-white lace, cerise ribbon, purple and yellow silk flowers and jet ornaments. The lace is wired to stand erect in aigrette style. The tie-strings are of the cerise ribbon and may be bowed on the bodice if desired.



MILLINERY ORNAMENTS.—The most recent developments and suggestions for the trimming of bonnets and hats and the shaping of bows are illustrated this month. The professional and home milliner must have a correct eye for proportion and understand what will best suit the contour of the face. Fashion is not the arbitrary dictator some would have us believe, and modifications of almost every mode are now permissible. Therefore, in attempting to reproduce certain styles it is well to remember that sometimes less height and again less breadth will for special types be more becoming. Very French bows composed of several colors exquisitely blended are seen and the massing together of flowers, foliage, lace and feathers, with here and there a handsome ornament, is still followed. All types of faces are considered and catchy combinations and practical and pleasing features are introduced, too vivid coloring being relieved by jet beautifully cut. With the jet are frequently blended small floral devices. Ample opportunity is offered for the exercise of ingenuity and originality and even a slight study of the millinery plates presented this month will confirm what has been said about the wide latitude in the selection and arrangement of trimming.





MIDSUMMER MILLINERY NOTES.

The *chapeau par excellence* is the walking hat. The trimmed sailor, so long a favorite, though not deposed, occupies a far less important position than it did. The walking hat is sufficiently varied in style to adapt it to all types, though the differences in the shaping of brim or crown by which this is done are not pronounced. The large hat with drooping or bent brim is worn with dressy attire on the drive or promenade, while the walking hat, like the trimmed sailor, more often accompanies the morning gown, though there are dressy examples of it suitable to very elegant gowns. Leghorn and Milan straws are seen in large hats, the fancy braids being still made up in other shapes.

Trimmings, no matter what style of hat they adorn, are light and summery; even feathers—and they are abundantly used—are poised to produce the effect of lightness. No more artistic and charming hat for a garden fête can well be imagined than a large Milan straw shape with its ethereal trimmings. White chiffon is shirred to the brim underneath, and a frill about two inches wide with woven satin stripes stands out all round it. Then on the brim chiffon is draped ever so lightly. Pale-green ribbon is laid about the crown in the softest of folds under a cloud of chiffon, which is thrown over a rosette of the silk under the brim at the left side of the back, a chiffon rosette being placed at the right side. The delicate trimming is supplemented by a large bunch of purple and white lilacs, which nod and droop at the left side.

Glowing red geranium blossoms are admirably suited to a large Panama hat. The flowers are of silk and the leaves of white-and-green velvet. The front of the brim is luxuriously trimmed with flowers and at the left side is lightly poised a butterfly bow of chiffon edged with a silk ruching, the entire construction matching the flowers in color. The back of the brim is upturned and against it are massed geraniums, white roses and leaves.

Flowers plentifully adorn the backs of hats with bent-up brims and variety is noted in their selection. Real *point appliqué* lace is conspicuously used upon a large Leghorn the crown of which is cut out and replaced by one of lace filled over the opening. On the brim is draped turquoise taffeta veiled with lace, a bow of narrow black velvet ribbon resting just in front of the brim. A large white aigrette and two white breasts of birds are fastened on the left side with a steel buckle, and at the back of the brim, which is rolled up to receive them, are arranged in a compact mass pink roses and forget-me nots.

Yellow and white is the dainty color combination seen in a medium shape of unusually good style. The hat is of fancy yellow satin straw with a fluted brim rolled very high at the back to show a facing of accordion-plaited yellow velvet, the plaits being drawn out so that only a crimped effect is given. Across the back on a *bandeau* are disposed rosettes of white tulle. Tulle is filled over the brim, extending nearly to the crown, and at the left side are a knot of straw braid and a very full white aigrette.

The leaf-green chiffon facing the brim of a dark-green fancy straw walking hat is made in innumerable rows of tiny puffings, one row extending beyond the edge. In front is an unusually large rosette made of many loops of Louisiana ribbon in the two green tones, a Rhinestone pin glistening in the center. Back of this ribbon structure at each side is placed a broad black wing. Two straps of green ribbon, one of the light shade and the other of the dark, cross the crown, and at the back a bunch of violets is placed at one side under the brim and a rosette of the lighter ribbon at the other.

The effect of a Tam O' Shanter crown is achieved in a large Leghorn hat with turquoise-blue chiffonette dotted in self, upon the crown being row upon row of puffs. Black velvet is tied about the crown in a bow in front and at the left side is set a black feather pompon and a black aigrette. A line of heavy white satin ribbon-wire fastened to its center sustains the brim, which droops over the face in front and is gently rolled at the left side to show a large *chou* of the gauzy stuff and a lot of large pink roses, the trimming being supported by a *bandeau* and extending to the back.

There is hardly more than a tint of gray in the tone of a satin straw braid walking hat. With this straw blends admirably the pure white silk draped on the brim, which is given tone by a veil of cream appliqué lace, the arrangement providing a soft nest

for a rather large gray-and-white bird with a long tail fixed at the left side. Color is contributed by a bunch of pink roses fastened at each side of the back under the brim.

Another gray fancy straw Amazon hat is trimmed with a large bow of twisted loops of gray-white taffeta ribbon. At each side a light-gray ostrich plume is laid over the brim and at the back are fixed pink roses.

A third gray straw braid hat, suggestive of a sailor in shape, has its brim well nigh hidden by a very full frill of white accordion-plaited chiffon. Around the crown above the fluffy trimming is tied white ribbon, which is made in a rosette at the left side and sustains black and white aigrettes. The brim is bent up at the back and across it are disposed yellow primroses that accord well with the pale-gray of the straw.

Upon a gray straw sailor a trimming of chiffon in two shades of purple forms a happy combination. The tissue is accordion-plaited and formed in a succession of large rosettes, the light and dark tones alternating. To the color scheme is added white in the form of three feather pompons and an aigrette. Under the brim at the back are two rosettes, one of light purple and one of dark.

Rather a low-crowned walking hat in white Neapolitan braid has at each side a very large rosette of white accordion-plaited chiffon striped with narrow black satin ribbon. A large riveted steel buckle secures a puff of velvet in front between the rosettes. A long black aigrette curls toward the back and a black velvet rosette is fastened at the back at each side.

An attractive contrast is secured in a high-crowned walking hat of yellow fancy straw by a brim facing of red straw and red trimmings. Red chiffon is draped about the crown and around the brim are laid two black-and-red feathers. A chiffon rosette under the brim rests on the hair at the back.

Especially suited to a Pompadour coiffure is a toque formed of yellow flexible straw tacked and bent in innumerable hollows and curves which give charming lines to the whole confection. In lieu of a brim is a narrow band supporting many tiny black tips, some of them heavy with jet spangles. At the left side is a pyramid-like arrangement of the tips, spangles glittering on a few to heighten the stylish effect of the cap-like head-dress.

The same idea dominates in a toque of black net plaited with narrow black satin straw braid. Two pear-shaped pearl pins in a setting of Rhinestones are thrust through the hat at the right side and at the left side is the same arrangement of tiny spangled and plain black tips described in the preceding hat. Toward the back at the right side is a pompon of black net.

A small bonnet for hair arranged à la Pompadour is covered with silver-spangled black chiffon, drawn in a *pouf* at the center of the front and at each side, a Rhinestone crescent shining at one side between the *poufs*. At the left side of the front rises abruptly a white plume with the tip bent forward, as are Prince of Wales feathers, and next it is a small rosette of white taffeta ribbon. At the back at one side is a tuft of white roses and at the other a ribbon rosette, completing the black-and-white scheme.

An all-black hat of the picture variety is shaped in fancy straw, a series of points being bent in the brim, which is faced with shirred chiffon. All round the crown in groups of threes are rich plumes. A velvet bow shows at the left side where the brim is slightly rolled.

Either for travelling or morning wear with a tailor-finished gown is a compact turban of fine black straw. A cable of yellow straw braid is laid about the crown below a soft twist of black fish net. The straw is coiled at the left side and forms a resting place for two black birds.

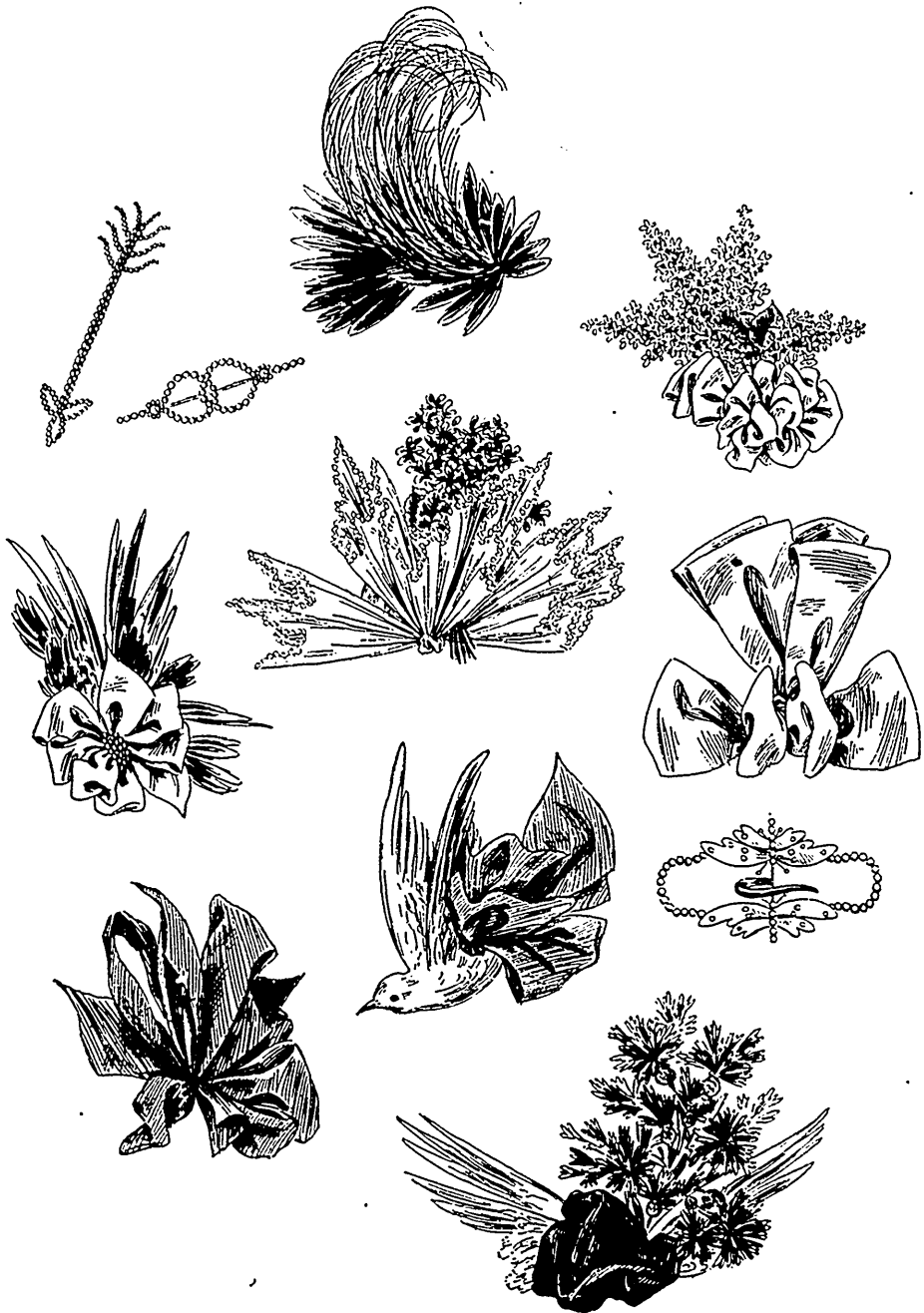
White plumes confer an air of elegance upon a high-crowned hat of yellow Tuscan straw. One large plume is laid about the crown at the left side and a second is arranged on the brim at the right, the end falling on the hair. Small white tips nestle under the brim at the back at the left side and a large *chou* of white taffeta ribbon is fixed at the right. Between the feathers in front is a large Rhinestone pin.

A black fancy straw braid carriage hat has a brim facing of white straw, which is visible in the bend made directly in the front of the brim. Several black plumes wave gracefully at both sides of the crown. Under the brim at one side is adjusted a black feather and at the other side is a bunch of pink roses.

A white dotted Swiss or a flowered organdy gown may be

supplemented by a large Leghorn hat in the trimming of which decided originality is displayed. Frills of very narrow cream Valenciennes lace edging overrun the crown and half of the wide brim. At the left side a white accordion-plaited chiffon rosette sustains a bunch of white tips. Yellow and white roses are clustered under the brim at the left side and a chiffon ro-

veils are very charming and are, perhaps, the most frequent choice, since they give a delicate tint to the skin. Usually the outer layer is white, with either black or white dots. The utility veil to be worn on the cars or in steamboats is of chiffon, white with white or black dots, small or large and closely or widely scattered. Blue and brown chiffon veils maintain their



MIDSUMMER MILLINERY DECORATIONS.

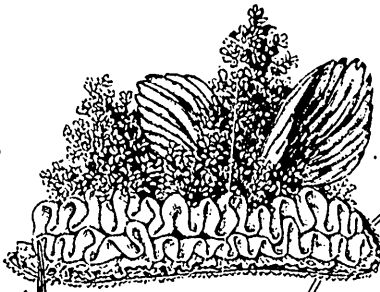
sette provides delicately harmonious trimming for the right side.

Double veils are very stylish and very flattering to the complexion. Blue is always a becoming color in a veil and a white lining is decidedly improving. There are also white-lined brown veils, with the small chenille dots placed far apart. Pink-lined

popularity. Such veils are worn loosely over large hats. Only the upper corners are pinned to the hat, the veil being allowed to fall loosely over the face, a picturesque and practical mode for Summer but one that savors of the grotesque when adopted by women no longer young.



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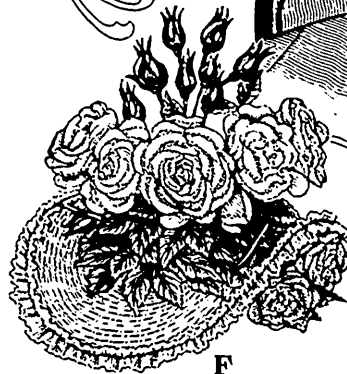
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I

SOME SPECIAL STYLES IN HATS AND BONNETS.—(For Descriptions see Page 173.)

Fashionable Dress Goods

The wardrobe for the Summer flitting is necessarily varied. It includes, among other gowns, a goodly supply of cottons, for which there is much need at the resorts. Despite the many varieties of cotton fabrics, organdy remains one of the most acceptable, as much on account of its durability, though apparently frail, as for its beauty. Then, too, it is equally available for a simple gown to be worn on the piazza in the afternoon and for a more pretentious one destined to appear at some informal daytime or evening fête. The vastly popular foulard designs are repeated in some of the newest organdies, dressy, but less ornamental than the floriated patterns. Black, white and navy-blue grounds support the various arabesque designs, which are printed in blue or black on white grounds and in white on navy or black surfaces. Striped organdies are also in favor. Some show solid-colored stripes in several widths in alternation with white, while others bear ombre stripes. Among the latter there is a sample in which green gradually deepens from the very faintest tint to a leaf shade. It is needless to say that very charming gowns may be evolved from this particular variety of organdy.

Plain-colored organdies are very favorably considered. An interesting tone harmony is effected in a fluffy organdy gown with olive and stem green. The skirt is cut from the light-green and is mounted on a lining of the same hue. It is shaped in eight gores and is gathered at the sides and back. Five narrow self-headed ruffles of light and dark organdy are set on the skirt at the bottom and each is edged with deep-cream Mechlin lace. The basque-waist is full, like a blouse, both back and front, the full portions being made of the light material, falling over the hips in a short flounce-like skirt. Above the full back and front, which are made on a high-necked lining, a yoke is simulated with five alternate dark and light ruffles edged with lace. The sleeves are in mousquetaire style and their fluffiness is enhanced by three lace-trimmed frills of the light and dark organdy, the sleeves proper being cut from the light goods. Over the hand flows a lace-edged frill of dark organdy, a similar frill standing about the neck above a collar band. A belt of light-green moiré bands the waist and at the left side the ribbon is tied in a pert bow. A yellow fancy satin straw sailor-hat trimmed with large *choux* of tulle in the two green tones and with white wings, a white taffeta parasol and white glacé kid gloves complete a toilette which bears the *cachet* of the unusual.

In the flowered organdies Nature is usually copied in the form and tone of the blossoms, white and tinted grounds bringing out the designs in clear relief. Impressionist floral designs are printed upon the gauzy organdies, with artistic results. In a representative specimen wild-rose blossoms and foliage are suggested on a white ground which assumes a greenish tinge in the foliage printing.

Plain silk-and-linen batiste—also described as silk-and-linen chiffon—has not lost prestige. Its beauty is this year emphasized by a red lining—though green, blue and old-rose linings have still a considerable following. Conservative tastes remain faithful to gazine, a partly linen, gauzy textile that is offered in white and colored stripes of various widths. An exception to the stripes is seen in a mixed navy-and-white gazine, which would make a practical and at the same time a dressy Summer gown for a matron. Printed batistes are very pretty and the designs are multitudinous. Almost as fine as mull is a checked batiste with broad stripes and flowers. One especially dainty sample has a white ground woven in checks upon which are printed tiny light-blue oval spots, broad blue stripes with white vines and floral stripes showing pink roses and small yellow blossoms with leaves—a color scheme exceedingly attractive.

Swiss muslins, too, are printed in pale tones, some with flowers in a well-defined form and others in vague devices. Lawns, with white woven stripes on either white or tinted grounds, bear floral printings. The lappets are wrought with tambour figures and further ornamented with printed flowers. Red-and-white, blue-and-white and green-and-white dainties

in foulard patterns are newer than the flowered varieties, the red-and-white patterns commending themselves especially to notice. Red still obtains, even though the dog days are upon us.

Exquisite coloring distinguishes the Scotch ginghams. Plaids are produced in both fancy color medleys and in true clan combinations, the latter being only on close inspection distinguishable from silk. These plaids are much used for shirt-waists, though they are also available for entire gowns for morning service. Checks, squares and stripes in green, blue or purple and white make very smart shirt-waists. Clan colors are copied in the small squares which pattern a white shirt-waist gingham. Checks are also seen in clan colors.

Zephyrines are much thinner than ginghams; in fact, they are little heavier than lawns. They are shown in checks and stripes, some of the latter being open and lace-like. Green hair-lines and green lace stripes are woven vertically upon a white zephyrine, which could be made up by a very dressy mode for afternoon wear. French printed cambries are principally made up in shirt-waists. The patterns are simple—broken stripes, hair-lines, dots or small fancy figures—the white grounds being better covered in some instances than in others. The colors are invariably fadeless. Cotton étamines are plain, striped or plaided in dainty colors and develop very satisfactorily. An admirable gown may be made of blue-and-white plaid étamine over a solid blue lawn lining with ribbon trimmings.

Russian crash and oatmeal cloth, which is very like momic cloth, are two substantial linen fabrics adaptable for outing suits in blazer or Eton style. With such costumes are worn shirt-waists of wash silk or of any of the ginghams or French cambries described.

Challis continue to enjoy favor, notwithstanding the many other types of goods in vogue. Some are flowered, others are printed in arabesques and devices distinctive of foulards, while a third class have vari-colored grounds with fine tracery designs. Of these last a sample combines green, yellow and blue in some vague device in the ground, the colors filtering through an interlacing of fine brown vines. In a flower-patterned challis a charming color study is evolved with blue, pink and yellow chrysanthemums in pale tint, on an olive-green ground broken at intervals with satin stripes. Black arabesques are printed upon a réséda satin-striped challis with broken white dots. Then there are navy challis with white scrolls and other Oriental-looking figures, black grounds with cerise or heliotrope devices of the same character that are rather newer than the flowered black or blue challis, though these are also shown. Striped and polka-dotted challis, white on navy and colors on black, are as fashionable as they ever were and as ever appeal to staid tastes.

The economical woman with a thought for future needs will include among her woollen gowns one at least that may be worn in early Autumn. Such a gown may be made of navy-blue canvas in a rather bright shade with squares or stripes of white silk. Both the squares and stripes vary, the former in size and the latter in the width of their intervals. These gowns may be heightened by any sort of trimming. Cool travelling costumes are made of open canvas weaves in illuminated or neutral color mixtures resembling chevots. Devoted to the same purpose are chevots and tweeds in Summer weights. Practical suits for mountain climbing and rough country walking are also made of these Scotch goods in color mixtures which do not readily show dust.

The newest foulard silks have in addition to the large wave lines and marks polka-spots varying from a small dot to a disc as large as a silver twenty-five cent piece. White designs on navy-blue grounds, though often copied in inferior qualities of silk, continue to occupy first place among these cool Summer silks. The Queen's Jubilee is responsible for the preference shown for purple printings on black grounds. Réséda, old-rose and other colors appear on black or white grounds in both the dots and large spreading devices.

Plaid silk taffetas in fancy color blendings are a frequent selection for waists that are to be worn either with skirts of wool canvas in a solid color or of black taffeta with a lustrous

rivalling that of satin. This is now for the purpose than black brocade silk, though the latter is largely worn, small patterns again prevailing. The glossy black taffeta is likewise chosen for fancy waists. Roman stripes are reappearing, this time in taffetas chiefly devoted to waists. An exceptionally dressy toilette may comprise such a waist and a *soleil* skirt of black Liberty gauze or silk.

White squares of moderate size are seen on glacé taffetas commingling white and green, blue or watermelon-pink. A blue-and-white taffeta of this kind is united with white accordion-plaited chiffonette in a charming visiting toilette. The gored skirt is gathered at the back and trimmed with two ruffles of the silk followed at the upper and lower edges with narrow Maltese lace. The back of the bodice is caught down in plaits at the center. The full fronts, which are made of the chiffonette, are revealed in *guimpe* effect above and between flaring fanciful fronts that somewhat suggest jackets. The

collar band and belt are of white moiré taffeta ribbon. A bow is arranged at the front of the belt and at the back of the collar, the latter being supplemented by a frill of the chiffonette. The fanciful front is corded at its free edges with white moiré. Double puffs are mounted on the sleeves. The wrists are shaped in scollops and edged, like the collar, with chiffonette. Bluets and white tulle adorn the large white hat worn with the costume.

Yellow, blue, cerise and watermelon-pink stripes vary the white taffeta grounds of materials frequently made up in dancing dresses. Moiré glacé Louisines are new and admirable for entire gowns. In these the warp is always white. There are other glacé Louisines, without the water-marks, and half-inch check Louisines for waists, the colors in the checked variety being navy-blue, heliotrope, black or forest-green with white. Truly, there is no dearth of alluring fabrics from which to choose the Summer outfit.

STYLISH TRIMMINGS.

Variety is the keynote of prevailing fashions. Diversity is shown as much in the decoration as in the construction of gowns, and prodigality in trimming is the rule. Organdy dresses are all frills and fluffs. In one instance a group of narrow ruffles is the ornamental factor; in another it is bands and frills of filmy lace; in a third a tasteful application of embroidery that looks like the work of some dolt-fingered needleworker; in yet another plaitings of chiffon, *mousseline* or some kindred textile. Besides these trimmings, extra touches are given by ribbons. That patience must supplement skill in the disposal of these various trimmings is evident, but the result usually compensates for the labor and the average woman accepts the task cheerfully.

Broad cord-edged, double-faced satin, moiré taffeta and Louisine ribbons are converted into frills for sleeves, bows for the neck and waist and sashes. Some of the newest sash ends are cut in points or round at the bottom and edged all round with frills of Valenciennes or Mechlin lace or chiffon. This airy arrangement frequently supplements a trimming of five narrow ruffles of the goods, grouped at the bottom of a skirt and on the waist in yoke outline, the ruffles being edged also with lace. Narrow ribbons, for the most part of black velvet less than an inch wide, are applied in straight rows or in fanciful scrolls or other devices upon skirts and waists. A Greek key pattern was traced with black velvet ribbon in a half inch width at the bottom of a skirt and on the bodice at each side of the front, in jacket suggestion, a green-and-white checked material being the basis for this arrangement of trimming. An arabesque device or a lattice pattern could be used the same way upon either checked or plain material.

The uses of black velvet baby ribbon are manifold. It is applied upon narrow ruffles or at each side of lace insertion, being exceptionally effective in the latter capacity. Loops, settes and other decorations are made of this narrow ribbon. Graduated rows of black velvet ribbon are applicable to many styles of waists, but to none with better effect than the Russian house, upon which it is set in cross rows, preferably in groups of three widths. Sleeves, if plain, are encircled with it, or if in busquotaire style, the narrowest row may be employed, with puffy effect. If the skirt match the blouse, the arrangement of trimming may be duplicated upon it. Countless yards of black baby ribbon with feather edge are applied on cotton waists. Sometimes three rows in contrasting shades are run either of the tiny ruffles located somewhere in almost every gandy gown. On a white organdy flowered in pink and green, three tones of green or pink ribbon may be set on the fls; or, if a stronger contrast be desired, yellow tones may be selected, since striking color harmonies are permissible.

Another simple trimming which has taken a surprising hold on the fancy is footing-bands of net. It is filled upon ruffles, on sash ends of the ribbon or the material, upon tucks and bows or across full bodices. The dainty effect of footing as a trimming is exemplified in a toilette of heliotrope organdy, a moiré taffeta ribbon in deeper heliotrope entering into the decoration. The skirt is made over a five-gored lawn founda-

tion, its upper part being shaped in four gores; to it is joined a graduated Spanish flounce. The flounce is deepest at the back and in front it is put on in a pointed outline. The heading of the flounce is edged with footing and in the lower part of the flounce three graduated rows of footing are let in as an insertion, the outline of the flounce being followed. The blouse is full at back and front and among its folds at short intervals lengthwise frills of footing are disposed. A puff is mounted upon each sleeve and over it hangs a sleeve frill of the goods, with an insertion and a full edging of footing. The wrist is scolloped and the inevitable ruffle cut from the goods is edged with footing. Above the ribbon stock, bowed at the back, stands an organdy frill edged with footing. A novel effect is produced at the waist with a folded belt of ribbon. At the back fall sash ends of ribbon cut round and edged with a frill of footing, and at the top, instead of the usual ribbon bow, are two large rosettes of the organdy edged with footing. Dressy enough for a garden party or any other outdoor *fête* would be a gown patterned exactly after this model, despite its simple and inexpensive trimming.

Similar lace footing may be set into a waist of blue or red figured lawn, Swiss or lappets, in plaid effect. A novel and really pretty idea, conformed to the universal fancy for fluffiness, is expressed in a many-gored skirt of white nainsook with fine Mechlin lace insertion and edging. The insertion, about an inch and a half in width, is disposed over all the seams joining the gores and framed in frills of edging. The bodice is correspondingly adorned. Foulard gowns as well as sheer fabrics are flounced and every flounce must have an edging of lace. The lace may be Cluny, *point d'Alençon*, *point Venise*, Mechlin or Valenciennes. Besides this decoration, which in a skirt will be arranged at the bottom, insertion in two or three rows to match the edging may be let in below the hips in pointed or scolloped wave lines. The waist will be trimmed to accord with the skirt.

A rich lace is *vieux point d'Alençon*, which may be distinguished from the new by its closely-meshed net and also by the raised cord outlining all its figures. The new lace of this variety has rather a heavy design, not unlike *point gaze*. A new imitation Duchesse for trimming elegant gowns has scrolls of net set among the lace figures. It is obtainable in an all-over net and also in edging and insertion. *Point d'Alençon* all-over net is also included in the assortment of laces, being devoted to the many little accessories used upon fashionable costumes. *Point d'esprit* lace is a frequent choice for morning dresses of dimity, lawn, zephyrine and other thin cottons. Real *point appliqué* lace is ordinarily found too expensive to be used prodigally. On fine silk or grenadine gowns it appears as sleeve or neck frills. Of course, real laces may do service on many different frocks. Heavy point Venise laces, without net tops, are cut out and applied on jackets, yokes, vests and the like and are invariably effective. Cluny lace, though frequently identified with Maltese, has points of difference. The patterns are very like, but Cluny is heavier than Maltese. In narrow edging the flower is extravagantly

used and always with satisfaction. Bands or insertions in Cluny and, for that matter, in all laces save Mechlin and Valenciennes, are shown with irregular edges, which add not a little to their charm. Uniformly even edges are also seen.

Deep flouncings in forty-five inch widths in point gaze, Chantilly and other laces are conspicuous among Summer garnitures. They are hung over the skirts of silk dancing gowns in flowing folds or in sun plaits. An exceedingly pretty point gaze flounce is made with a deep plaiting at the bottom. The newest importations of Chantilly lace recall the elegant black thread laces of a former vogue. They may be had in many widths and are available for various decorative purposes. The association of black silk lace and light-colored cotton goods, once considered unorthodox, has become deservedly popular. Chantilly lace confers distinction upon such a gown, a fact now widely recognized, many of the sheer Summer gowns being trimmed with it. The insertions are introduced in festoons, pointed outlines or straight, as fancy directs, and the edgings are put on in innumerable ways.

Multitudinous uses are found for black and white accordion-plaited frills of *mousseline de soie*, Liberty gauze, or chiffonette, as it is also called, and grass linen. The frills vary in width; some are made double, the double-edged being puffed or a shell effect produced; others are laid at intervals in box-plaits, and a third class is shaped in Vandykes. Rows of satin baby ribbon in contrasting or corresponding colors are set on some of the plaitings, though entirely plain ones are just as fashionable. The Vandyke plaited frills appear on many dancing gowns of *crêpe*, chiffonette or silk in the form of Berthas, bretelles or sleeve frills in bodices and in panel fashion or as foot trimmings in skirts. Along the closing of Russian blouses the plaitings are cascaded, rather fuller at the top than at the bottom, the sleeves and neck being also adorned with the same graceful trimming.

Braid trimming is no longer the exclusive right of the tailor-made cloth gown. The linen or piqué costume built on formal lines also enjoys the distinction of a braid decoration. Feather-edged piqué braids of more or less fancy design, as washable as the materials themselves, and cotton Hercules and soutache braids are all thus used. The flat Hercules braids are put on in rows at the bottom of a skirt or below the hips, and on the

jacket they are arranged on each front in a series of short double rows, pointed at the back ends with a pearl ball or tiny gold button fastened on the point.

The piqué braids are similarly employed, though they may be set over all the skirt seams or only over the side-front seams from the lower edge to the knee and arranged in a trefoil at the point. The same idea may be followed in the jacket. An Eton costume of corn-flower blue piqué was enriched with a braiding of white cotton soutache. The gored skirt had a simple scroll design braided over each side-front seam from belt to foot. The Eton jacket was made with long fronts and lapels that met a roll-over collar in notches. The fronts below the revers were braided, the design being continued narrow along the lower edge of the back. It was also traced on the sleeves at the wrists. A shirt-waist of white dimity bearing blue flowers accompanied the suit and a white straw sailor-banded with blue-and-white plaided ribbon and white-chenille gloves completed a very *chic* toilette.

Yokes and other accessories belonging to piqué gowns made up by more fanciful modes are also treated to soutache braids. Renaissance and Honiton lace braids, as readily obtainable as any notion counter as are the washable braids, are used for ruffles and plaitings. Tiny flounces of linen batiste edged with Honiton lace braid are used as a trimming for a flowered organdy, though they could appropriately be used to trim a gown of the same material. Both black-and-white lace braiding are set along the tops of hems of Spanish ruffles without the usual threading of ribbon. The effect is novel and dainty. With simple means very charming results may now be attained in the Summer gown.

Heretofore mohair or flat cotton braids were used to bind cotton skirts. Recently a cotton cord-edge braid came into vogue for binding cotton gowns, and a linen braid of the same kind in the natural linen color for linen dresses. These bindings are patterned after the velveteen and woven worsted skirt bindings familiar to everyone and are equally serviceable. Organdy, mull and fabrics of like texture are preferably fitted with a narrow plaited or frilled foot ruffle of the material, which is applied, of course, to the slip skirt, the latter being cut shorter to accommodate the ruffle, since the ruffle must in no means protrude beyond the outside skirt.

COOL DISHES FOR HOT DAYS.

A CHAPTER ON MAKING SALADS.

A salad is of all dishes easy to make, and yet how seldom is the really delicious salad served! Often the oil is bad, the greens are not crisp and fresh, or the dish is carelessly thrown together. First, then, the oil must be above reproach. There are salad lovers who cannot eat oil, and for these unfortunates a different dressing will be given, but the true salad must be made with olive oil. Olive oil should always be kept in a cool place.

THE DRESSING.

There are a multitude of so-called dressings, but the well-informed salad-maker concerns herself only with the French dressing and the mayonnaise. The French dressing is most usually served at dinner, being light and less rich than the mayonnaise. The latter is reserved for luncheon when the salad is a heavier dish than is needed for a dinner course. A salad of lettuce with French dressing is a delicious breakfast dish. The French and mayonnaise dressings are occasionally combined in one salad, as will be seen in recipes given later on. A salad should not be prepared until just before the time to serve it, as the vegetable soon loses its crispness when dressed. The plain salad is usually dressed on the table, the dressing being made as follows:

FRENCH DRESSING.—

$\frac{1}{4}$ table-spoonfuls of oil. $\frac{1}{2}$ tea-spoonful of salt.
1 table-spoonful of vinegar. $\frac{1}{4}$ tea-spoonful of pepper.

Mix the oil, salt and pepper together and slowly add the vinegar, stirring constantly. In dressing a salad at the table the dressing may be made in a separate bowl and then poured upon the vegetable, the latter being tossed lightly for a few seconds and then served, or it may be made in the following

graceful way: Hold a salad spoon (or a table-spoon) over the salad, put into it the salt and pepper, and then fill with oil the remaining space; mix with a fork and pour upon the vegetable, distributing well; add the remaining proportion of oil, a spoonful at a time, tossing the salad lightly; at the last add the vinegar, toss again and serve. Less oil may be used for this dressing if a more acid flavor is liked, a noted French cook allowing but two table-spoonfuls of oil to one of vinegar.

MAYONNAISE DRESSING.—The secret of a creamy mayonnaise dressing lies in keeping all the materials very cool and taking care throughout the work. Place the yolks of two eggs in a deep plate; break them with a silver fork and commence to add the oil, a drop at a time, stirring the egg and oil together. The oil will thicken the egg; when it begins to grow creamy and stiff a little vinegar should be added to it. The oil may be added in larger quantities as the work proceeds. The amount of oil to be used is regulated by the cook's judgment as to when the dressing has attained a proper consistency. At the last, add a little salt and white pepper. The salt by its cooling property will further thicken the dressing, when vinegar or lemon juice may again be used to it. The lemon juice is often used with the vinegar. The dressing should be set in a cold place and reduced to the desired consistency by vinegar or lemon juice just before it is used. It may be made so thick that it can be cut with a knife, and is a perfect dressing, glorifying any dish with which it is used. Occasionally other flavorings are added. A half-tea-spoonful of made mustard or four or five drops of onion juice are thus used. The onion juice is obtained by grating the onion, holding the grater over the dressing and letting the juice drip into it. Tarragon vinegar is sometimes used instead of the ordinary kind. Should the mayonnaise curd-

or the oil separate from the egg, begin with a third egg yolk, add a small quantity of oil to the egg, and then by very small quantities add the rest of the dressing. A times a dressing may be quite firm when left, only to be found curdled and disappointing when the time comes to use it. This third egg process will, however, invariably restore it.

SALAD VEGETABLES, GREENS AND FRUITS.

A salad may be made of almost any cold, raw or cooked vegetable or "greens," but the "salad" as usually understood has either lettuce or celery for its basis. When using lettuce, it should be placed in cold water at least two hours before using, so that the leaves will be crisp. A salad can never be a success when wilted leaves are used. When ready to use, take the lettuce from the water and lay on a soft cloth, the hollows of the leaves downward, to thoroughly drain. A salad shaker—a covered wire basket usually in the shape of a globe—is an excellent article to have at hand. When the lettuce is shaken vigorously in this, all the moisture is removed. The lettuce is sometimes wrapped in a towel and shaken, but this crushes the delicate leaves. For a plain salad, arrange the leaves in the salad bowl, with the whitest in the center. A mayonnaise dressing is seldom if ever served upon plain lettuce. When lettuce leaves are used as a bed for other vegetables or for meat of any kind, the mayonnaise dressing is used, mixed with the meat or vegetable. When celery is used for salad, the stalks should be crisp and fresh, showing long contact with cold water. If celery is badly wilted, it may be restored by leaving it a moment in warm water and then plunging it into very cold water and setting it in a cold place. Celery is used alone or in combination with chicken or other meat and is cut into half-inch lengths. A mayonnaise dressing is usually preferred with celery, although both dressings are often used together as follows:

- CHICKEN SALAD.**—For every pint of chopped chicken allow
- 1 cupful of celery.
 - $\frac{2}{3}$ cupful of mayonnaise dressing.
 - 3 table-spoonfuls of French dressing.

Cut the chicken into dice and the celery into very short lengths. One hour before using mix the chicken and celery together, add the French dressing, made by allowing one table-spoonful of vinegar to two of oil, and salt and pepper to taste. The mayonnaise dressing should be made very thick and mixed with the celery and chicken just before serving. This salad may be served on a bed of lettuce.

TOMATO SALAD.—No more delicious Summer salad is possible than that made of the tomato. The small, round variety makes the most attractive salad. Cut a small portion from the top, dig out part of the seeds and fill the opening with a tea-spoonful of mayonnaise dressing. Serve on lettuce leaves. If large tomatoes must be used, cut them into thick slices and add the dressing to the top of each slice. The mayonnaise should be very thick, as the tomato gives out so much juice in cutting that the dressing is rendered very watery if it is not made stiff.

SALAD DRESSINGS WITHOUT OIL.—When for lack of oil or because it is not liked it is necessary to make salad dressing without it, the following recipes will be found available:

- 1 tea-spoonful of salt.
- 3 table-spoonfuls of thick sour cream.
- 4 tea-spoonful of pepper.
- 1 table-spoonful of vinegar.

Mix the salt, pepper and cream together. Beat well and add the vinegar.

- 2 eggs (yolks only).
- $\frac{1}{4}$ tea-spoonful of pepper.
- 1 tea-spoonful of salt.
- 2 table-spoonfuls of vinegar.
- $\frac{1}{2}$ cupful of sweet cream.

Beat the yolks until light and add the vinegar, salt and pepper. Cook over hot water until it thickens, then set aside to cool. Whip the cream with a silver fork until it is thick, then add it to the egg. Stir until well mixed and use at once. The cream should be very cold and perfectly sweet for whipping.

- 2 eggs (boil it).
- 1 salt-spoonful of salt.
- $\frac{1}{4}$ tea-spoonful of white pepper.
- 2 table-spoonfuls of thick sweet cream.
- 2 table-spoonfuls of vinegar.

Boil the eggs for fifteen minutes. Remove the yolks and rub them with a spoon until smooth and powdery, then add the

seasoning and the cream. Mix well and lastly add the vinegar, a small portion at a time, stirring constantly meanwhile.

- 2 eggs.
- $\frac{1}{2}$ tea-spoonful of mustard.
- $\frac{1}{2}$ tea-spoonful of salt.
- $\frac{1}{4}$ tea-spoonful of pepper.
- $\frac{1}{2}$ tea-cupful of butter.
- 1 tea-spoonful of sugar.
- 1 tea-spoonful of corn-starch.
- 1 cupful of vinegar.

Beat both the whites and the yolks together and add the mustard, salt, sugar, pepper and corn starch. Stir well together, then add the butter and set the mixture in a bowl over hot water. Cook until thick, stirring constantly, then gradually add the vinegar.

AN ECONOMICAL DRESSING.—When a large quantity of dressing is needed the following will be found both satisfactory and inexpensive:

- 1 pint of boiling water.
- $\frac{1}{2}$ salt-spoonful of cayenne pepper.
- 6 eggs.
- 2 tea-spoonfuls of salt.
- 6 table-spoonfuls of vinegar.
- $\frac{1}{2}$ pound of butter.
- 2 table-spoonfuls of mustard.
- 1 table-spoonful of corn-starch.

Mix together the salt, pepper, mustard and corn-starch and add sufficient cold water to make a paste. Beat the eggs lightly, not separating the whites from the yolks, add the mixture and pour on the boiling water. Stir until creamy and gradually add the vinegar. Return to the stove and cook until thick, stirring constantly. Remove from the fire, add the butter, stir until it is melted and then set aside to cool. Place the yolks of two eggs in a deep dish and gradually beat into them a tea-cupful of olive oil in the way directed for mayonnaise. When the first mixture is perfectly cold, beat this second into it. Should more oil be needed, the yolk of another egg should be mixed with it. This will make about one quart of excellent dressing.

FRUIT SALADS.—In the modern school of cooking new dishes are constantly evolved, and salads made of fruits are among the very latest. For a fruit salad, those fruits are chosen which may be sliced. Either a mayonnaise or French dressing is added and the salad is generally served with game. Oranges are sliced, laid on lettuce leaves, mayonnaise poured over them and a garnish of parsley added. Shaddockes are halved, the pulp scooped out and the pith removed. The pulp is then returned to the fruit and a French dressing is poured over it. The Waldorf salad, a favorite at this famous New York hostelry, is served with the meat or game course, and is made of equal parts of celery and raw sour apples sliced thin, with a mayonnaise dressing. A delicious salad with a sweet dressing to serve as a last course at luncheon or for a dessert at dinner is made of

- 4 bananas.
- 3 oranges.
- 1 small pineapple.

Peel and slice the bananas and oranges. Peel and remove the eyes from the pineapple and pull it to pieces with a silver fork. Arrange the fruit in layers and spread over each layer a dressing with these ingredients:

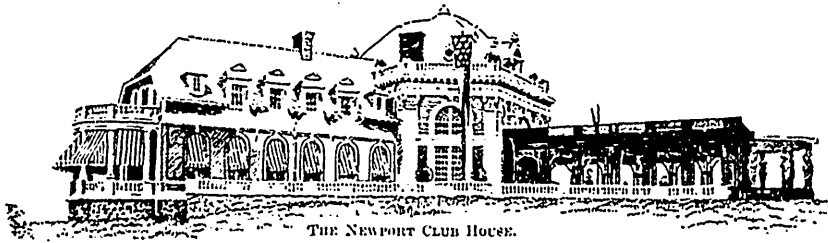
- 4 eggs—(yolks.)
- 1 cupful of powdered sugar.
- $\frac{1}{2}$ tea-spoonful of salt.
- 2 lemons—(juice.)

Beat the yolks until light, gradually add the sugar, and then the salt. When the sugar is dissolved, add the lemon juice. Keep the salad on ice after it is prepared. It is more delicious if made ready at least an hour before serving. The quantities given are sufficient for six persons.

NUT SALAD.—Shell half a pound of English walnuts, throw them into boiling water to remove the skins, then place them in stock to cover. Add a slice of onion and a bay leaf and cook for twenty minutes. Almonds may be added, also a half cupful of pine nuts. Mix the nuts with two chopped apples, add enough mayonnaise to cover and serve on lettuce leaves.

THE SALAD DISH.—The judicious housewife appreciates the beauty of a dainty service and her salad appeals to the eye as well as to the palate. It is served in her prettiest dish. The latest salad dishes are of silver, oblong in shape and having a fluted edge. Half the enjoyment of food lies in the way it is served. It is recorded of one of the ancient housewives that "she brought forth butter in a lordly dish." Evidently the lordly dish was meant to glorify its contents. A well made and well served salad in a pretty dish is a credit to any housekeeper and a source of great enjoyment to those it is set before.

BLAIR.



THE NEWPORT CLUB HOUSE.

THE DEVELOPMENT OF GOLF IN AMERICA.

BY MRS. REGINALD DE KOVEN.

The practically simultaneous development of the sports of bicycling and golf in America has proceeded with a rapidity characteristic of the country. The enthusiasm for these two out-of-door sports has, fortunately, not been confined to men, for what has been an advantage to them has proved almost a revolution to women. What years of platform eloquence and shrill appeals from woman's suffrage conventions have failed

to accomplish in the way of personal independence and dress reform, the bicycle and golf links have brought about without a struggle. The bicycle is now in well-nigh universal use, and forms the dearest recreation of many tired people who would never taste the pleasures of the country, the exhilaration of an all-day revel in the open air, without it. Golf has not yet become quite so democratic. It can never be as individual and as inexpensive a pursuit as the wheel. It must rest its existence upon club organizations, which are expensive, or be kept up in privately laid out golf links, which are more expensive and more exclusive still.

This should be modified and doubtless will be with the multiplication of golf links and the ramification and extension of the sporting instinct among our hitherto much too city-loving men and women. In Scotland golf is the favorite amusement among all ranks of people, from the lowest to the highest.

Nearly every one is acquainted with the features of the game—to strike a ball from an inch-high pinch of dirt at the tee-ing ground and thence through the green, in as few strokes as possible, landing it in a hole in the middle of a patch of smooth turf called "the putting green," and repeating this play through eighteen holes so arranged as to bring the player back again to the starting point. This sounds simple enough, but no one can imagine how a small white ball lying invitingly on the little hillock—or on the smooth green, can hypnotize one with the desire to send it flying through space—no one, at least, until he has tried it, and then he will forget business worries, home and friends in the fascinating pursuit of this same little white ball. This very forgetfulness, and the miles upon miles he cheerfully and almost unconsciously walks in the open air and sunshine over the green fields bring rest, refreshment, health

and rejuvenescence to many who would never acquire these invaluable things in any other way.

As already stated, golf has not been long in making good its foothold in America. It is true the St. Andrew's Club, of Yonkers, N. Y., was incorporated in 1888 and the Shinnecock Hills Club, of Southampton, L. I., in 1890, but nearly all the other important clubs were organized in 1893-'94. In 1895 the number of golf clubs and country clubs with golf links was seventy-five, and by this time the number has nearly trebled. The St. Andrew's Club has as yet but nine holes, but is soon to be enlarged to eighteen. Its condition is flourishing, its membership being very large. The Shinnecock Hills links are attractively situated on a rolling, sandy hill with a fine sea view. The Newport links are also beautifully laid out. A large amount of money has been spent upon the greens, the greens being particularly good. The Golf Club house is an imposing structure, with Louis Quinze ball-rooms, magnificent mirrors and gilding. It is characteristic of Newport, being better adapted to fashion than to sport. And yet there is much enthusiastic golf playing over its smooth green turf; one national tournament has been held there and many very important matches are played every Summer. The Tuxedo Club, the Ardsley-on-the-Hudson and the Meadowbrook at Hempstead are all important clubs, with large memberships and excellent links. Philadelphia has a good golf club and the Chicago Golf Club at Wheaton boasts of eighteen holes over a rolling prairie, and a six years' membership. Mr. Charles B. Macdonald, a member of the Chicago Club, won the amateur championship, which he had to surrender last year to his fellow Scot, Mr. H. I. Wigham, of the Owensia Club, of Lake Forest, another flourishing Chicago organization.

The Morris County Golf Club, of Morristown, N. J., is managed wholly by women, men being admitted as associate members. The Orange Mountains Golf Club, of Orange, N. C., is also managed by women. The Orange Mountains Golf Club, of Orange, N. C., is also managed by women. The Orange Mountains Golf Club, of Orange, N. C., is also managed by women.



MRS. EDWARD ADAMS.



THE DRIVE.



MRS. DE KOVEN.

Club is also managed wholly by women. Last Summer there was an open tournament for women at Morristown to compete for a \$1,000 cup offered by Mr. Cox, an enthusiastic Scotch lover of the game, who wished to encourage its adoption by American women. A number of excellent players have been developed among the women, none of them, however, as yet coming up to the standard set by Lady Margaret Scott and various other English and Scotch women who, having played since childhood, actually rival first-class men players. But every year may be depended upon to bring out more players

who will be younger, more supple, more capable of playing the game naturally, and almost by instinct, as it should be played.

No player, man or woman, can be expected to develop a perfect game after he or she has reached adult years. The body should sway in perfect accord with the club, body, arm and club becoming, as it were,

one instrument, one automatic machine, for sweeping the ball of the ground and sending it flying through the air.

Miss Beatrix Hoyt was seventeen at the time she won the women's cup last year. She played a perfectly unembarrassed game, having a free and easy swing backed up by considerable strength and steady nerves. Miss Anna Sands, for three years a well-known player, has excellent form, plays like a man, with much strength and dash, but is apt to lose her confidence if the odds are any way against her. She has played much at Newport, Westchester, Hempstead and Staatsburg-on-Hudson. Mrs. Butler Duncan, who has played enthusiastically for four years, having had the advantage of living within stone's throw of the Westchester links, plays quite as well as Miss Hoyt. Her game is graceful and dashing. She uses an iron in driving almost exclusively. She plays with great rapidity, hardly ever "addressing" her ball, but has the accuracy and the ease of long practice. Mrs. Tommy Tailor, of Tuxedo,

has especial aptitude for the game, and drives particularly well. Mrs. Thebaud has won many prizes at Knollwood and Westchester. Miss Lila Sloan, of Lenox, plays a beautiful game. Mrs. Charles Brown, who won the women's championship at Meadowbreak two years ago, is a good player. In Washington, Miss Maud Wetmore, with a record of 52 over a very long and difficult course, has established an excellent standard, with Miss Josephine Boardman a good second. At Chicago, Mrs. Adams, Mrs. H. C. Chatfield-Taylor and Miss Anna Hay, of the Owentsia Club, and Miss Shippen, of the

Wheaton, have developed excellent games.

The rewards of this noble game are many and precious. Many nervous and anæmic women whom the joys of a walk for its own sake would never have enticed from their indoor lives, have come out into the air and sunshine and have been brought back to health by the fascination of the

game. Indigestion and "nerves" are more easily cured by a Summer of golf than by cycles of medicines and doctors. While it may take some months of practice to become a good golfer, the pleasures of the game may be tasted at the first trial. It is not a violent exercise like the bicycle. It may be played much or little, according to preference or capacity and it can be played by man, woman or child, all ages from ten to eighty finding its attractions congenial. It is a capital remedy for a mind diseased, and, by the inevitable and necessary absorption which it demands, rests the tired brain and breaks up preoccupying trains of thought as no other diversion can. For women it is an inestimable boon. It gives them a new avenue to companionship with friend or brother, sweetheart or husband, and a chance for a new hold on life through cheerful relaxation and revivifying exercise. Golf should become a national sport, with public links as in Scotland, for it is essentially a game for America, democratic and fair.



THE SHINNECOCK HILLS CLUB HOUSE.

A SUMMER "PICK-ME-UP."

The sovereignty of Summer first manifests itself to many of us by the abject lassitude which her hot presence produces. We approach the festival of sultry hours by an involuntary fast, begging palate, which must often be decoyed by offerings of active dainties.

What can tempt the fagged appetite at this time more speedily than an iced curry? It forms an ideal second course for a weather dinner. It may be made of shrimps, crab or lobster, or from any scraps of salmon, chicken, sweetbreads, brains and also from the soft roes of mackerel or fresh sardines now so plentiful. These ingredients when iced are not, however, really curried, but are cut into small dice and mixed with some rich and thick tartar or mayonnaise sauce, with which has been blended some thoroughly good curry powder. As to the icing, it may be accomplished without a freezer. Use two tins with lids, one for the prepared ingredients and the other containing nicely-boiled rice, each grain separate, and let them for two hours in a mixture of ice, saltpetre and salt. When the dish is needed, half fill the number required of little terra china soufflé dishes with the curry, filling up with the rice. Serve in a silver dish, embedded in crushed ice.

Why this! The mistress of the ménage will see that those who have "no appetite," will find revived energy in the presence of this Summer "pick-me-up."

This curry should be the crutch of the kitchen in this halting season. Not the tasteless, saffron-colored mixture that masquerades with a sham likeness to the true Oriental curry, the dish of Hindostan. To prepare this, care and patience should lend their aid to culinary art.

This curry should vary with the season, as regards the vegetables or fruit to be used. Besides the onions, there should

always be some gourd to give the sauce a velvet-like richness, such as a cucumber or marrow, with some tart fruit like green gooseberries, tomato, apple, or even rhubarb, to impart the needful piquancy. All or any of these may be used, but care must be taken not to make the curry sauce too acid.

Let us consider now the properly prepared curry sauce, which requires at least eight hours for its stewing. Having sliced six large onions and half a cucumber, if it be very large, put these with two tomatoes, one apple or a handful of green gooseberries, into a stew-pan with two ounces of butter, one dessert-spoonful of curry powder, another of curry paste, two cloves of garlic, a bay leaf and a little ground ginger and cinnamon. Simmer these ingredients very slowly by the side of the fire for three or four hours; then add a tea-cupful of freshly-grated cocoanut, a few drops of tarragon vinegar or lemon juice and a lump of sugar. This curry needs really neither thinning nor thickening, but if the first be desired, cocoanut milk should be used if possible, but if there be none at hand take ordinary milk; for thickening, a little rice boiled to a pulp is best. Rub this through a sieve, then add the meat, fish or vegetables, at least two hours before it is needed, and let it simmer before the fire gently until called for.

Curry needs rich, gelatinous and somewhat fat meats, such as calf's head and breast of mutton. Coarsely-minced chicken makes a delicate curry. Veal curries much better than beef which is apt to be toughened by the process. Vegetables reveal new flavors when curried. Celery, sea kale, French beans, peas, cauliflower, young carrots and Jerusalem artichokes are among the best vegetables to use for this purpose. They should, of course, be cooked before being sliced in the curry sauce.

FRANCES LEEDS.

TALKS ON HEALTH AND BEAUTY.—No. 8.

BY GRACE PECKHAM MURRAY, M.D.—CARE OF THE MUSCULAR APPARATUS.

Motion, exercise, is the necessity of living; in fact, it is life itself. Béchard has defined life as "organization in action." Movement is brought about by means of the muscles. These bands and ribbons passing from part to part of the bony structure, narrowed into tendons where they join the bones, possess one great characteristic, contractility; because they can contract and again relax the part can be moved. This inherent power in all the muscles, long and short, is the reason of motion. The will acts upon these ribbons and bands through the nerves which come from the nerve cells in the brain, like so many white threads of varying size, and carry in some mysterious way the commands of the brain at which the muscles contract and relax and so are exercised. The contractile power resides in a fluid substance in the muscle itself the chemical constituents of which become changed when the muscle is exercised. If the action is too severe or is carried on for too long a time, these changed chemical substances cannot be removed and loss of action is the result. If exercise is not carried on often enough, the nutrition of the muscles is impaired and the chemical changes necessary for contractility of the muscle cannot take place and loss of power is the result.

This is the muscular system which we can consciously exercise; but there is another kind of muscular fibre which is independent of the will and does not belong to the bony structure. Independent of the power of the individual, night and day, waking or sleeping, these muscles act. The heart is such a muscle, and muscular tissue of this sort is found in the coats of the blood vessels, and by its aid the respiration is kept up. The very life depends upon these involuntary and semi-voluntary muscles. When the frail bark of the infant is launched upon the tempestuous waves of this world, the pulsating muscle of the heart takes up its work, never to cease for an instant until the owner reaches the haven of rest beyond.

THE MEANING AND NECESSITY OF EXERCISE.

When exercise is spoken of, not more than half of what is implied by that word is usually understood. The putting of the muscles into action by some special method is at once presented to the comprehension. How little is it realized that the mind is trained as well! Every stroke of the rower's oar calls into action the brain to direct it. Every turn of the bicycle wheel represents the expenditure of nerve force in its balancing and impelling. The directing power of the brain is the concomitant of every action, and just as the muscles are developed and improved by exercise, so is the power and force of the mind strengthened and improved. The man of brain is not always a man of muscle, but an athlete cannot attain his muscular perfection without discipline of the mind. It may not be in the developing of his powers as a philosopher or in giving him the ability to solve abstruse problems, but it gives him will to execute, judgment to measure and power to endure, when the necessity is put upon him.

The need of exercise is now more fully realized than possibly at any time since the days of ancient Greece. Its methods and means are more widely used and understood. Nearly everybody in these days, when even infants lisp of "exercise," puts himself or herself to work systematically in this direction. But why this great necessity? To keep up the balance between function and nutrition. Two great processes are forever going on in the body, the providing of the means to sustain the different parts of the machine, and the carrying off of the waste products which result from action. To do this properly the vital processes must be kept in constant activity; that is, the food taken in must be digested; the blood thus formed must be sent to its ultimate destination by the heart's action; the lungs must, bellows-like, take in and expel the air. The only way that all this can be perfectly done is by proper muscular action and the muscles cannot be kept in perfect condition without use.

VARIETIES OF EXERCISE.

It is not necessary to dwell upon the necessity for and result of exercise, for, as has just been said, there has never been a time when these facts have been more generally appreciated. It

is far better worth while to discuss the methods of best attaining the results of exercise—the developing of the muscles, the improvement of the heart's action, the increased power and capacity of the lungs and the training of the mind. "The highest grace shines forth in perfect strength," says Goethe. Health and beauty reside alike in the symmetrical and perfect development of the muscular system. How can this be attained? There are many and diverse ways, viz: gymnastics, with and without apparatus, walking, running, climbing, swimming, skating, rowing, driving, horseback-riding and the bicycle. In addition to all these are the means used to artificially exercise the muscles independent of the will. These include massage, electricity and a number of contrivances which have been invented for developing individual muscles which through accident or disease need especial attention.

GYMNASTICS, WITH AND WITHOUT APPARATUS.

The artificial methods of the gymnasium are not as much in vogue as formerly. Indian clubs and dumb bells have given place to outdoor exercise, but are nevertheless not without their use. Great development of strength and vigor can undoubtedly be obtained by regular work under competent directors in gymnasiums. Fencing is a very graceful and useful exercise, training the eye as well as the muscle. Few have the combination of time and money involved in taking regular courses in gymnastics. Moreover, such exercise has the disadvantage of having to be taken indoors. It does very well for special training and for schools where the routine of work and study may be advantageously broken by a short interval devoted to baggins, calisthenics and light exercise. Children in school should be especially watched to guard against deformities which may result from stooping over desks or carrying the books to school in such a way as to make one hip higher than the other. Children should also be taught the proper carriage of the body and the right way to walk, than which, for beauty of looks and health, there is nothing more important. This point I cannot too strongly impress upon parents and teachers.

Home gymnastics are the most useful, in that they can be taken morning and evening, when arising and retiring. A few minutes thus spent will bring about surprising results in developing the muscles. The simple pulley contrivances which have become so popular are very good, only one is not so apt to take all-round exercise with them. A rowing machine with a sliding seat is better, as it brings so many more muscles into use simultaneously. Gymnastics without apparatus are excellent, and the systematic use of such exercises for a few moments, night and morning, will accomplish far more than one would imagine. Added to these, breathing exercises—inhaling slowly long breaths, expanding the lungs to their full capacity and as slowly exhaling the air—will increase the chest measure and the lung capacity beyond belief, rendering one less liable to lung trouble. It is impossible to overestimate the advantage of these lung exercises. Try it, you who have contracted chests and a tendency to lung trouble. Before dressing for the day and when retiring at night, fill up your lungs as slowly as you can to their full capacity, and then gradually exhale the air. It will make you tired and dizzy at first, but your powers will increase, and you keep a record of your chest expansion, you will be delighted to find that in a few weeks it will show a marked gain.

OUT-OF-DOOR EXERCISE.

The most common exercise out of doors is walking. The benefit to be derived from walking as an exercise depends upon how it is done. To walk, as many women do, with heavy, trailing skirts and in a lazy, languid manner, accomplishes little more than the advantages to be derived from being in the open air and having the pleasure of change of scene. To send the blood coursing through the system, to fill the lungs with fresh air it is necessary to walk at a brisk pace. Few people walk gracefully or carry themselves well. A proper gait and carriage should be acquired. Running is good for strengthening the lungs, but is not a very agreeable form of exercise. Of all the forms of out-of-door exercise, independent of mechanical or other assist-

swimming is the best. It holds high rank as a means of muscular development. It would be difficult to name another exercise which so equably brings into play so many of the muscles. The muscles of the upper extremities, of the lower extremities and of the trunk are all alike brought into action.

Of out-of-door games intended to give exercise and recreation at the same time, the most popular just now are tennis and golf. I speak of those open to both men and women. There was not much exercise in the old-fashioned game of croquet, though it afforded a training of eye and hand and a pleasurable amount of standing about in the open air. Tennis offers a much more vigorous form of combined amusement and exercise. It is especially taxing to beginners, who should indulge in it with moderation. The jumping, running and springing, the one-sided action of batting the ball with the racquet, render it an inharmonious exercise, not calculated to give an all-round development. Golf, for similar reasons, has objectionable features. Care should be taken not to wrench the body in making the swinging motions necessary to drive the ball.

A game that children appreciate, but one given up by adults, except the athlete in training, is hand ball. It is a most excellent exercise, particularly good for developing the muscles of the arms and chest. Rowing, too, will develop the upper portion of the body, the arms and chest. The pleasure of rowing is very great, but one needs to supplement it with walking or skating to bring about an all-round development, unless using the sliding seat as do professional rowers. The great benefit to be derived from horseback exercise is the exhilaration occasioned by increasing the circulation. There is also a development of the arms and chest, and a gallop, increasing the heart's action and expanding the lungs, gives new life and vigor. There is danger of causing deformity in girls by putting them when very young in the side-saddle.

THE BICYCLE.

The bicycle as a means of exercise is attracting universal attention these days, and it has now been long enough in use for the hygienist to form reliable conclusions concerning it. Not even roller skating was so universally adopted. Men, women and children, old and young alike, have taken to the wheel. The great delight and exhilaration which comes from its swift skimming motion, its cheapness as compared with horseback riding and the sense of individual power in speeding from place to place which it affords, have combined to make it overwhelmingly popular. It is especially adapted to the needs of women. It has modified their dress; it has taken them out of themselves and broken down certain conventionalities which prevented them from making the best of themselves physically. The advantages of the bicycle have been so frequently pointed out and have been experienced by so many persons that it is not necessary to dwell upon them. Its disadvantages and drawbacks are very few. They mostly relate to the accidents which may happen to careless and inexperienced riders, or from the carelessness of those who run into or ride down the unsuspecting occupant of a wheel. Even the most expert rider may thus come to grief and all have to take these risks and chances, especially when riding in a crowded city. One cannot be too careful to avoid such accidents. Especial precautions should also be observed when riding over wet and slippery places and in passing along rough and stony roads. Severe injuries, especially to hips and limbs, have come from bicycle falls, which with a little care and caution might have been avoided. Learning to ride a bicycle is like learning to walk. When one has become perfectly accustomed to it he can preserve his equilibrium as easily on the wheel as when poised upon his two feet. It is all a matter of habit. I have watched the effects of the use of the wheel upon women for three years, and I can say emphatically that, aside from this danger of accident, it has been without exception of the greatest benefit. There are wiseacre physicians who shake their heads and say, "The end is not yet. You will see what a train of dis-

astrous consequences will result from the wheel." But used with common sense and moderation, the moderation which should characterize all exercise, I unhesitatingly say that the results of bicycle riding can but be beneficial, and that the good it has done to the nervous, self-centered, sedentary woman is incalculable. It requires so much attention to keep one's equilibrium on a wheel that the nerve tension on the other parts of the body must perforce be relaxed.

COMMON SENSE IN EXERCISE.

While there has been universal awakening to the need of exercise for perfecting the health of both men and women, there has not been a corresponding development of common sense in regard to it. Exercise is taken irregularly, periods of great exertion being succeeded by periods of indolence. The "training" carried on in the colleges results often in greater injury than benefit. More work is put upon the muscles than they can safely endure. The heart is overtaxed and at some critical period gives out. The rank and file of those who devote themselves to exercise do so without system, and, breaking down from over-strain or exhaustion, blame exercise and give it up. The cardinal point to be observed in taking exercise is to begin gradually, stopping short of great fatigue and not increasing the amount until the requisite endurance comes with it. This is especially applicable to walking, skating or the bicycle. Avoid unusual strain and effort. The muscles can be educated to do almost anything, but time and practice must be devoted to the achievement. It is best to walk up the hills in bicycle riding until the strength to ride up without effort has been acquired; otherwise the rider becomes breathless, the heart is strained and its action becomes irregular, the muscles are fatigued and lamed.

Next to graduating the amount of exercise to suit the ability of the individual, comes the persistence and regularity with which it should be taken. A little exercise taken daily, its amount and severity being increased as the person can endure it, will result in the perfection of the person's possible muscular development. The selection of the kinds of exercise should also be made a matter of study. I have already referred to this, but I wish again to call attention to it. Exercise should be of such a character as to bring into play the muscles which are not used in one's daily avocation. The man who sits at his desk all day should take the exercise that will bring into play the muscles of the lower extremities. He should walk, skate or use the bicycle, rather than row or drive.

EXERCISE FOR WOMEN.

The one great drawback to woman in the way of exercise has been her dress. Trammelled with her ordinary costume, she is in no condition to take vigorous exercise, and the time and trouble of exchanging her dress often deprives her of the exercise that she would otherwise enjoy. She often does herself an injury by taking exercise in the tight waists and long, heavy skirts of her ordinary costume. What woman can accomplish in the way of exercise is shown in the circus, where they are constantly doing remarkable feats. The great need for the physical development of women and for the improvement of their looks is systematic exercise. It is worth much more than cosmetics, for the increased circulation incident upon muscular endeavour will paint their cheeks and give a lightness and suppleness to their frames to be attained in no other way. Women are awakening to a realizing sense of this and every year take more outdoor exercise. A suitable dress, common sense, regularity and persistence in exercise, and the avoidance of over-fatigue are the cardinal rules, which if observed will bring health and good looks. Dr. Boerhaave is quoted as saying, "I cannot help thinking that most of our fashionable diseases might be cured mechanically instead of chemically, by climbing a bitterwood tree or chopping it down, if you like, rather than swallowing a decoction of its disgusting leaves."

A NEW AND NOTABLE PUBLICATION.—THE GRAND DICTIONARY OF METROPOLITAN FASHIONS is the title of a new monthly published by us beginning with the number for March, 1897. It consists of a series of ARTISTIC PLATES illustrating Color, and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter and original articles on Lessons in Dressmaking and Millinery. This publication is indispensable to Dressmakers and Milliners, and invaluable to ladies generally who are pleased to adopt the

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THE HOME is an attractive pamphlet, containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Table Service, Carving, House Cleaning, The Repairing of China, Preservation of Furs, The Cleaning of Laces, Feathers and Gloves, and a variety of facts helpful to the housekeeper. Price, 1s. (by post, 1s. 2d.) or 25 cents.

FASHIONABLE MOURNING ATTIRE.

The wearing of mourning is largely a concession to custom and tradition. Deep and absolute black is regarded as a token of sorrow and of respect for the departed and as such is adopted by all mourners save those whose convictions are not in accord



FIGURE No. 1 M.A.

with such outward expressions. Necessarily, there are gradations in mourning, which are observed to the letter by those punctilious in matters of fashion and etiquette. Grief for a remoter relative may be ever so deep and heart-felt, yet convention does not require of the bereaved the same degree of mourning as for a parent or husband. The intensity of sorrow can, therefore, scarcely be gauged by the depth of mourning worn.

Black without tone or lustre is required in dress materials, trimmings, gloves and other belongings, though custom has of late relaxed in the matter of sleeve and neck accessories. Pure white mousook collars and cuffs with deep hemstitched or plain hems are worn, even in the earliest period of mourning. The collars roll away from the throat and the cuffs are worn outside the sleeves.

All-white handkerchiefs are also permissible, but only those are deemed in good taste which show block work and reverse, the handkerchief being of fine linen. Black bordered or so-called handkerchiefs in French linen lawn and Irish cambric are used, the borders (which, of course, are hemstitched) vary from an eighth of an inch to one inch in width, wider borders being no longer in vogue. Inside the white hems of some French hand-spun linen handkerchiefs are printed borders consisting of a group of fine black hair-lines or slightly wider stripes. These are much newer than solid black borders on handkerchiefs and equally dainty. Mourning handkerchiefs are no more trimmed with lace than are mourning gowns or hats.

The conservative mourner's choice of a dress fabric is invariably silk-warp Henrietta, though the assortment of equally appropriate fabrics is considerable. Imperial serge and its nearest of kin, *drap d'Alma*, melrose (a fine silk-warp material of a fine armure weave), barège in which there is also an armure weave, crape cloth, tamise, wool batiste, camel's-hair grenadine (rather heavier than nun's-veiling) and crépon (a gauzy variety woven in lengthwise crinkles remotely suggestive of plissés) are among the popular all-wool or silk-warp textiles. Then there are dull China and India silks, Louise and grosgrain, besides iron-frame, armure and taffeta grenadines. The iron-frame woven in very fine meshes with a silk warp, and for lining and other gauzy goods a dull-surfaced taffeta is shown. Black China silks with small white dots or figures and challies very like them in design are also included in the list of mourning fabric. Among cottons there are black Swiss with black or white dezephyrines plain or with white figures on a black ground or black ones on a white ground, all-black Swiss grenadine with faint open stripes, linen batiste or gazine (shown plain and likewise with corded stripes) and also cotton batiste, organdy and muslin in all black.

For light mourning a black plissé grenadine with satin strip-



FIGURE No. 2 M.A.

which are visible when the plaits fall open, is considered dressy. Travelling and Eton suits are made of chevrot or vicuña cord. Trimmings are limited to folds or pipings of crape

dull silk, dull jet, embroidered crape and dead-black Louisine or grosgrain ribbons, satin, velvet and lace being tabooed. Mourning bonnets are covered with crape or silk and edged

crape and so are the wrist decorations of the mutton-leg sleeves. White mainsook cuffs and collar might replace the crape accessories illustrated. The toilette includes skirt No. 9242, price 1s. 3d. or 30 cents, and basque No. 9212, price 1s. 3d. or 30 cents. The bonnet is in Marie Stuart shape, with a widow's ruche, and the crape veil is draped in graceful fashion.

The mourning veil of crape worn for the burial is frequently laid aside for a lighter one of silk nun's-veiling or grenadine or crape-trimmed Brussels net. The veil may be from a yard and three-quarters to four yards and a half long. A nine-inch hem or border for the bottom and three-inch hems or borders for the sides are in order. The cloud of gloom, in the form of a long veil, which formerly enveloped the mourner has been lifted. After the burial the veil is thrown back and worn thus until it is discarded. Both health and comfort demanded this change. The face veil is worn instead. It is either round or square in outline and is made of Brussels net or chiffon and bordered with a fold or pipings of crape or dull silk. A new adjustment of the long veil and one by which its weight is equally distributed is pictured at figure No. 2 M A. The veil is folded over lengthwise, the under side extending about four inches below the upper. It is then secured to the bonnet at the center and sides with dull jet-headed pins and on the crown the fulness is disposed in a box-plait. Thus arranged the veil is short at the center and long at the sides.

The crape-trimmed mourning toilette of tamise, illustrated at figure No. 3 M A, is an admirable style for tall, slender women. The skirt is made with five gores and covered with three circular founces of varying widths, each founce being banded with crape that graduates in width. The bodice is in surplice style and crape enters as well into its construction as trimming, being introduced in the chemi-sette and wrinkled collar revealed



FIGURE No. 3 M A.



8957

with folds or a cluster of shirrings, back of which the veil is pinned. The strings are of dull grosgrain or Louisine ribbon or of uncut velvet, though the latter are more appropriate for Autumn or Winter than for Summer service. The flat effect observable in most mourning bonnets is not always becoming. Sometimes aigrettes, pompons or rosettes of crape are disposed at one side and the veil is then cleverly slipped beneath the trimming. The widow's ruche, a survival of the cap, is a becoming and popular addition to a widow's bonnet. Mourning hats are trimmed with dull jet, black silk flowers, grosgrain ribbon, aigrettes, quills, wings and sometimes crape, but never with velvet, satin or ostrich feathers. Black Suede or glacé kid gloves without gloss are the only kinds permissible.

Elegant simplicity distinguishes the widow's toilette shown at figure No. 1 M A in a combination of silk-warp Henrietta and crape. Over the side-front seams of the five-gored skirt are laid bands of crape, and over the end of each band is tacked a wing-like bow of crape. The back of the skirt spreads from belt to foot in fan-plaits. The basque is of the box-plaited order and over each plait is applied crape. Dull-jet ball buttons are used in closing and a crape belt is worn. The standing collar is also of

between the folded fronts, which cross at the bust. A jacket suggestion is given by the arrangement of bands of crape back of the folds. The back is also laid in folds at each side of the

center. A crape belt is wrinkled about the waist and disposed in a bow in front. The mutton-leg sleeves are banded at the wrists with crape and edged with white lisse ruching. The skirt is shaped by pattern No. 9166, price 1s. 6d. or 35 cents, and the waist by pattern No. 9129, price 1s. or 25 cents. Any of the mourning materials suggested will be available for the mode. The hat is of dull straw trimmed with loops and rosettes of crape and an aigrette.

Black gazeine is used in the development of a Summery mourning costume based on pattern No. 3957, price 1s. 8d. or 40 cents. The skirt embodies eight gores, and, though plainly completed in this instance, may be trimmed at the foot with three narrow ruffles of the goods edged with dull-black silk baby ribbon. The bodice is drawn to fit the figure at the back in gathers at the bottom and the fronts puff out in suggestion of a blouse below a deep fancifully shaped yoke trimmed in its outline with tiny plaited frills of black *mousseline*. The waist is belted with black grosgrain ribbon arranged in a bow at the left side, and ribbon is fuffed about the neck and bowed at the back. Rounding tabs bordered with *mousseline* frills flare from the collar. Butterfly puffs are mounted at the top of coat-shaped sleeves. A frill divides the puff and three frills trim the wrist in a fanciful outline corresponding with the yoke. Instead of *mousseline* frills, those of the

could be used in combination with wool goods for the yoke. A stylish large hat for wear with this gown might be shaped in dull-black straw. A frill of black accordion-plaited chiffon could stand above the crown and another lie upon the brim. At the left side might be arranged a tuft of black silk violets and a black aigrette. The brim could be bent up at the back and black violets massed against it. For wear with a severely-finished black gown is a toque of black mohair braid strewn with black Milan buttons, the braid being draped as softly as silk or velvet over the frame. At the left side curls a black aigrette above a full *chou* of accordion-plaited black chiffon. Two smaller rosettes of the plaited chiffon are set at the back. Such a hat would do service for Autumn as well as for Summer wear. Dull-black straw sailor-hats banded with black grosgrain ribbon are also worn with informal dress.

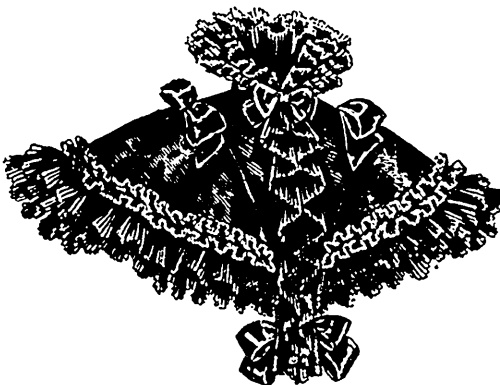
Imperial serge and *crépon* are combined in the toilette portrayed at figure No. 4 M A. The fan-back skirt comprises five gores, the front-gore being framed in folds of *crépon* which overlie the side-front seams; back of them is applied a deep border of *crépon*. The waist has a back with fulness drawn to the center and full, puffed fronts below a *crépon* yoke that is cut in several points at the bottom and edged with frills of black *mousseline* below a band of grosgrain silk. The mousquetaire sleeves are widened in puffs at the top and shaped in Venetian points at the wrists and edged with a *mousseline*



FIGURE NO. 4 M A.



8982



9222

frill. Caps agreeing in every respect with the yoke fall over the sleeves. A wrinkled ribbon stock is topped by a *mousseline* frill, and a wrinkled ribbon belt encircles the waist. India silk, challis or any of the cotton mourning textiles would be appropriate to the style, which is based upon skirt No. 9242, price 1s. 3d. or 30 cents, and waist No. 9272, price 1s. or 25 cents. The hat of black straw is trimmed with black silk rosettes, fans of *mousseline de soie* and quills. The parasol is of dull silk, with a wide frill of *mousseline*, and a dull black wood stick tied with grosgrain ribbon.

A stylish cape-wrap of black armure silk is made by pattern No. 9222, price 1s. or 25 cents. The backs fall in tabs below the waist-line over black accordion-plaited *mousseline de soie* frills. Down the fronts are cascaded plaited *mousseline* frills, the fronts also extending in tabs. The sides are fluted and edged with two plaited frills below a ruching of Lousme ribbon, a bow of the ribbon being mounted on each shoulder. A double frill

material edged with ribbon might be employed. The style is adaptable to grenadine, silk or wool goods. Dull silk

stands about the neck, and bows are fastened at the back and front. A belt ribbon is attached underneath to the back and bowed in front, the loops falling at each side of the tabs. Louisine or grosgrain silk could be similarly developed, and if a very fluffy effect were desired, several rows of chiffon plaitings, each headed with dull jet edging, could be arranged on the sides and a shell ruching could contribute the neck dressing.

A cool basque-waist for afternoon wear may be made either of black taffeta-grenadine or China silk by pattern No. 8982, price 1s. or 25 cents. At the center of the back the fulness is collected in shirrings. The fronts are full and slightly pouched, and a group of three tuck-shirrings made at the bust gives a yoke appearance above. The sleeves are as fanciful as the rest of the garment. They are shrirred above the elbows, a tuck-shirring extending along the outside of the arm to the elbow. Black *mousseline de soie* frills fall over the hands, and another frill of the same sort stands above the full stock. A belt of grosgrain or gauze ribbon is bowed stylishly at the left side. If a more fanciful effect were desired in this waist, crape embroidered *mousseline de soie* bands could be inserted above and below the shirrings.

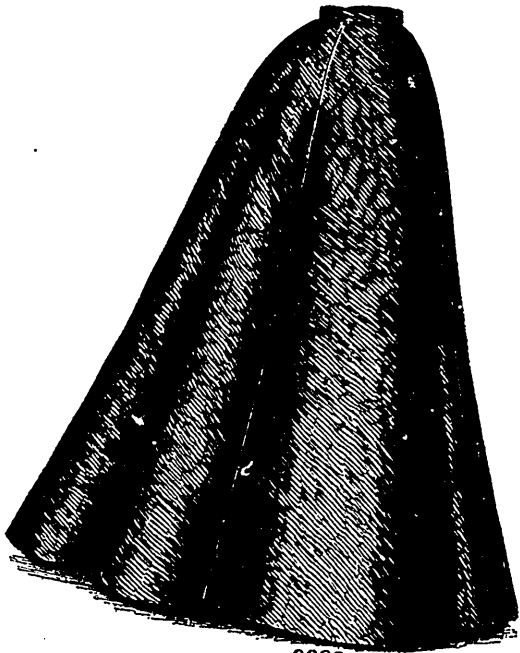
A skirt which might suitably accompany a fancy or plain waist may be fashioned from black grosgrain or Louisine silk or Imperial serge by pattern No. 9080, price 1s. 3d. or 30 cents. It is in five-gored style and may be made with gathers or plaits at the back, according to fancy, and is fitted without darts. Three narrow self-headed ruffles of the material could be applied in encircling rows at the bottom or a plain finish followed. If made of serge or cheviot, the side-front seams may be lapped and stitched in tailor style, or pipings of crape or of dull silk may be included in these seams.

A youthful mode is pictured at figure No. 5 M A in black melrose, with trimmings of dull jet edging, Louisine ribbon and narrow frills of *mousseline de soie*. The skirt is a three-piece bell without darts in front, and the back is folded in two box-plaits. A drapery effect is realized in the trimming with two groups of self-headed frills. Two frills are included in the upper group and three in the lower, a pointed outline being observed in the arrangement of the trimming. The waist is laid in plaits at the center of the back, and the fronts are made full, the right front

ples over the mousquetaire sleeves; frills edge the caps and on each is fixed a shoulder bow. The wrists are made to accord with the right front. In a toilette of iron-frame grenadine three narrow ruffles of the material might encircle the bottom of the



FIGURE NO. 5 M A.



9080

overlapping the left, battlements being described at the closing edge. The battlements are followed by frills headed with jet. The left side closing is suggestive of Russian modes. A full ribbon stock bowed at the back corresponds with the belt, above it, however, stands a frill. Double sleeve-caps fall in rip-

ple. On each ruffle could be sewed two rows of dull baby ribbon and the upper ruffle could be self-headed. A ribbon-trimmed ruffle could be used to trim the waist, as pictured. The toilette embraces skirt No. 9077, price 1s. 3d. or 30 cents; and waist No. 9273, price 1s. or 25 cents. The hat is covered with crape and is trimmed with two pairs of dull black wings and a rosette of *mousseline de soie*.

A stylish and decorative finish for ruffles when made of the goods may be arranged in this wise. Run a tuck about an eighth of an inch wide an inch above the lower edge of the ruffle, then turn in the edge for a hem and slip stitch it to the tuck—on the wrong side, of course. The effect of a rolled hem may thus be obtained on the right side. It is essential that the stitches are invisible. In crape ruffles, the result will also be satisfactory.

If jewelry is worn at all, it should be of dull jet, and even then it should rather be useful than ornamental in character. Shirt-waist studs, cuff buttons and a brooch or lace pin, if needed, about complete the list of necessary jewelry. If a belt is worn, the buckle should be of dull jet or lustreless leather. The woman who really feels her bereavement will prefer simple, unobtrusive mourning. Elaborate mourning is less suggestive of grief than of a desire for display and is apt to provoke uncharitable criticism.

THE ADVENTURES OF CLIVE RAYNER.*

By MARTIN ORDE.

ADVENTURE No. 2.—THE MAGICIAN.

"If there was only something new!"

Miss Merriam was the speaker. Dinner was over, and the number of the company made formality absurd. Cigars and cigarettes were in order; the lights reflected from shining satins and from the delicate tints in the women's gowns were broken and softened through the veils of blue smoke. The long windows had been opened to the wet, windy boulevard; the glitter of Paris was reflected in her damp pavements, and the sight in itself furnished conversation for this encounter of friends in a foreign land. These friends, however, had other topics than the familiar variety of Paris. Mrs. Lambert and Miss Merriam had just returned from Norway, young Lambert from Switzerland, and Clive Rayner from Upper Kamschatka. Young Lambert had encountered Rayner in the Ambassadeurs the previous night, and had borne him away rejoicing. For although these were the days before the world's appetite had been whetted with Rayner's *Inner Thibet*, yet the future author and play-wright, the present explorer, was even now a figure in the world's eye. Young Lambert, a nice, enthusiastic boy, had captured him with a view to Irva Merriam, and had enjoyed his society all through dinner with the uttermost content.

Miss Merriam's complaint had been the outcome of a discussion concerning the diversions offered by Paris for an evening's entertainment. One would fancy the supply equal to the demand, but it did not satisfy these pampered eyes and ears. Theatres there were, and *cafés chantants*, but they knew them all from the Français to the Folies-Bergères. At the Opera *Tannhäuser* was being given, and Mrs. Lambert, shuddering with the memory of Bayreuth, declared that nothing could induce her to listen to Parisianized Wagner. Raindrops crusty on the window-panes forbade any idle wandering. Indeed, for once Paris seemed to belie her reputation.

"The truth is, September is a bad month," said Mrs. Lambert, almost apologetically.

"Oh, for something new!" sighed Irva Merriam. The cry was one which finds its echo in every heart, and silence fell on the quartet for a moment. Then Rayner, who had been contemplating through the wreath of his cigar, the graceful, firm outlines of her figure, spoke at last.

"What kind of something new, Miss Merriam?" he asked. She turned swiftly. "Anything," she answered brightly, "different from the eternal treadmill of Americans in Paris. I used to think one could never tire of it—one Louvre all the morning, the other all the afternoon; Versailles and prostration on Sundays, and a choice of disreputables in the evening. But I am tired of it—"

"Weary of sin!" quoted Mr. Lambert.

"—and I want to see, and hear and feel something new," she concluded. She smiled on Rayner as if her requirement was simplicity itself.

"You must know a great deal about Paris, the other Paris, Mr. Rayner?" suggested Mrs. Lambert.

An odd smile came upon Rayner's face. "There are various things one could do," he said to Miss Merriam, "which might or might not have the spice of novelty. I could show you some queer places—but that is out of the question on this rainy night. But I can take you to a magician if you like."

"A conjurer?" asked Mrs. Lambert.

"Oh, no!" replied Rayner. "A wizard, a real practitioner of the Black Art, Prince of the Powers of the Air. He is an extraordinary individual, and happens to be an acquaintance of mine. This is his 'receiving day,' and I am sure he will be most happy."

"What does he do?" Irva Merriam demanded.

"That," he rejoined, "you must see for yourself."

"It is novel?"

"Quite!"

"And amusing?"

Rayner shook his head. "Hardly amusing. But interesting, and, to some nervous systems, impressive."

"Then other people go?" she asked, in some discontent.

"A great many people have gone. Paris loves to shudder, you know."

Miss Merriam turned toward Mrs. Lambert. "What do you think?" she inquired.

Her cousin was privately of the opinion that she herself possessed one of the nervous systems referred to, but she had no desire to be a spoil-sport. She therefore agreed with hypocritical eagerness; the faces were ordered, and the four set off, under the guidance of Rayner, into the bright streets.

"Where are we going?" Miss Merriam asked him as they started.

Rayner smiled. "I shall not tell you," he replied, his strong face lighted with amusement. "I must do my best to make the thrill as complete as possible."

"Oh, but I know!" she said confidently as they rattled through the boulevards. "I have read about this sort of thing. We shall cross the river, and become hopelessly lost in a maze of small streets, finally pulling up at a deserted hotel, of the sixteenth century, standing mysteriously in a silent square."

"Oddly enough, to her great delight, their progress did in a measure follow this fantastic ideal. Miss Merriam, in truth, honestly confessed herself quite lost in the innumerable windings of the Quartier, and the street wherein the façades finally drew up was as sombre and dingy as fiction could desire. She looked about her as they alighted, at the deserted, tall houses on either side, at the dingy transparencies, the wind-blown corners, and finally up at the sombre face of the house they were about to enter, and laughed delightedly.

"*Au fond de l'inconnu pour trouver de nouveau*," she quoted gaily. "Lead on, Mr. Rayner!"

The concierge seemed to know Rayner, who led them rapidly across a court as black as midnight. There was no light visible at any window, and Mrs. Lambert, glancing nervously around as they entered, began to regret her complaisance. She was, however, relieved when they started up a fairly well-lighted stair-case, issuing upon a white-washed hall. Down this hall Rayner's tall, alert figure preceded them rapidly to a door which he opened for them. They found themselves in a little vestibule, brilliantly illuminated, daintily furnished, and quite empty. On the wall hung pictures; there were rugs upon the floor, and a trophy of Eastern weapons over the further doorway. It was quite luxurious, but not at all unusual, and Miss Merriam's bright face fell. She had expected a mise-en-scène, and was disappointed. Rayner, who stood beside her, noted her expression with scarcely perceptible amusement.

"Will Mrs. Lambert, Miss Merriam, Mr. Lambert and Mr. Rayner come into the ante-room?"

The voice which gave this invitation was low and pleasant, yet Mrs. Lambert screamed. There was no one in the vestibule but themselves, and it sounded, she declared, exactly at her ear. Miss Merriam glanced suspiciously at Rayner, his face was impenetrable.

"You must have let them know we were coming!" she cried.

"On my honor," he replied, "not a word! But I told you it was novel. Won't you proceed?"

On their approach the door silently opened, admitting them into a small, tasteful ante-chamber, of which the only noteworthy feature was another door, set in portières of shining black plush.

"This way!" said the invisible guide, seemingly as before to articulate in their very ears; and on the instant the heavy curtains drew quietly apart, revealing a dark space beyond.

"Curiouser and curiouser!" said Mrs. Lambert, "the very abode of Psyche. Go on, Irva!"

Thus requested, Miss Merriam stepped firmly over the threshold, the rest closely following, and the black curtains fell behind them. They found themselves to all intents and purposes in a good-sized, square, black-lined box, absolutely bare of furniture, the ceiling, floor and walls covered with black

*The second of a series of five remarkable adventures which will appear in THE DELINEATOR during the current year.

plush. The place, however, was not perfectly dark, and glancing up they saw that around the four sides of it, directly beneath the ceiling, was a frieze of luminous glass, perhaps a foot deep, admitting a pale, even light just sufficient to outline their figures to each other.

Side by side, without speaking, the visitors waited. The place was very dim and absolutely still, and the silence continued until Mrs. Lambert grew apprehensive, and the others impatient. Then, after a pause of, perhaps, ten minutes, the unseen host spoke again.

"Mrs. Lambert, will you and your brother and Mr. Rayner, withdraw into the vestibule? Miss Merriam may remain." Relief and uneasiness sprang together into Mrs. Lambert's face; she glanced imploringly at Rayner. Then, seemingly reassured, she passed out, followed by the other two and Irva Merriam was left alone.

No sooner had the black draperies blotted out her companions than a flood of soft, not very bright light fell upon the further wall. The dark curtains had drawn apart and she looked upon a semi-circular alcove lighted from a dome-like roof. The floor seemed made of stone; on her right rested a great crystal globe, on her left an unlighted bronze candlestick of antique shape. Between the two stood a dim figure, swathed in gray folds and hooded, the hood concealing its face, and this figure was enveloped in a lambent, mysterious glow, which seemed to rise from the floor. Up to this moment Irva Merriam had been decidedly impressed; the voice, the dark room, the absence of (at least) outer tokens of imposture, all had created in her a thrill of uneasiness and awe. But when she beheld the crystal ball and other properties of the scene, above all when she beheld the light emanating from the floor by means of a device with which she was perfectly familiar, her mind was swept of uneasiness, and a scornful smile curled her lip.

"What poor charlatanry!" she thought. "A black cat and a broomstick would have done as well!"

"Advance," said a voice which, by-the-way, did not come from the hooded figure, "and look into the ball!"

"Ventriloquism!" she murmured contemptuously, doing as she was bid. The big crystal into which he bade her look was placed higher than her head, and she was forced to assume a somewhat strained position in order to obey. After directing her gaze into the ball for some moments, the smile left her face, her eyes became fixed, and she displayed clear symptoms of hypnosis. The hooded figure made a pass or two, and then moved forward in order to catch her as she sank in a profound sleep. At the same moment another figure stepped forward, and Rayner's voice said sternly, "Randolph! What does this mean?"

The magician with a sudden movement drew back the hood, displaying a man's pale face, uneven in feature, with a wide, displeasing smile, and eyes in which pupil and iris were alike dark and blank. He looked sullenly at Rayner.

"So you did not go?" he said in a voice of some bitterness. The other remained silent, simply looking at him. For a moment they faced each other over the unconscious woman.

"You might have guessed," the magician broke forth with a sudden passion, "although I never told you her name. You've called yourself my friend, Rayner, help me now—I only want to speak to her!"

"For what are you apologizing?" said Rayner, evenly. The magician bent his head in silence. Rayner went on in his quiet voice, "Do you think if I had known that Miss Merriam was a friend of yours I should ever have brought her? If I have been of service to you, let me give you a word of advice. The story you told me was not a creditable one. Don't make it worse." His voice was almost indifferent.

There was a pause, then Rayner spoke sharply, "This is no gentleman's business."

The other gave a dreary laugh. "I parted with that title,"

he answered, staring down at the unconscious girl, "when I joined the grand army of swindlers. I lost it when I parted from Irva Merriam. Rayner, do you understand? This was the only way. Had I revealed myself suddenly, she would have fled, she would have refused to listen. In the inner room none can interrupt us, I am sure—I am sure she will listen to me once more."

"You mean," answered Rayner dryly, "that she will have to. No more of it, Randolph! Don't carry the trickery business into the life of a woman who loved you. Wake her at once."

"And lose forever my only chance?" was the fierce question.

"And gain your only chance—to act the part of a man."

Another silence followed. During this pause they could hear a restless movement in the adjoining room.

"Of course, it is none of my business," Rayner said carelessly, "but you forget that I am in a measure responsible. You owe me that. When you told me your history I gave you my plain opinion of your conduct. But worse men than you have been capable of sacrifice."

"It is evident," the magician answered him, "that you have never loved any woman as I love Irva Merriam."

"Perhaps not. Yet I confess I cannot see where your love comes in. No—do not protest—hear me out. You love Miss Merriam, yet you piled misery upon her. You love her, yet you trick her, and that unworthily. You love her—yet, when she is beginning to be happy again you propose to subject her to more and worse unhappiness. Yes, as you say, Randolph, I have never loved any woman as you love Miss Merriam." The man covered his face with his hand.

"It is growing late," remarked Rayner, "the others are getting impatient. I think, Randolph, you will see it as I do." The other made no answer. "I think, Randolph," Rayner repeated gently, "that you will do as I wish."

Their eyes met; the magician's face was twitching; no third person could have read in Rayner's eyes what he read. Suddenly Rayner held out his hand; the other took and wrung it.

A moment later Miss Merriam opened her eyes.

"Why, what is it?" she asked staring about her in bewilderment.

"The close room overcame you for a moment," said Rayner, courteously, "take my arm."

"How very strange!" she murmured, glancing about nervously. "I never did such a thing before—never!"

"Let us go back," he insisted gently, "I think you have had enough."

As they moved toward the door she paused and looked back uncertainly at the silent, hooded figure standing between the curtains.

"Ought we to thank the wizard?" she asked doubtfully.

"Not now," said Rayner, turning also for a last look, "but we owe him thanks."

"They passed out to meet Mrs. Lambert's eager questioning.

On the homeward drive Rayner was silent. Should he speak or not? The history of Gervase Randolph's brief engagement to the woman beside him was perfectly familiar to him. The explorer, up to the present moment, had hoped to give the upward pull to a desperate man; but to-night's incident was strange—it put a different color on the odd business to which a dishonored gentleman had turned as a means of livelihood. And he, Rayner had his finger on the thread of these two lives. He glanced at her dreamy face, half doubtfully—had she felt or suspected the hazard or the sacrifice? Some women were sensitive enough—but she? He waited for her to speak, telling himself that on her comment he would take action. But she said nothing till they reached the hotel, when she turned to him, half disappointed.

"After all, Mr. Rayner, what was there new in that?"

"Nothing," replied Rayner quietly, "it was a very old story."

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THE BUTTERICK PUBLISHING CO. [LIMITED].

A BUTTERFLY FÊTE.

By LUCIA T. ROBBINS.



INVITATION.

Sing a song of sunshine,
A party bright and gay,
Little Miss Yellow Wings
Gives to her friends to-day.
Flow'rs, elves and butterflies
Must come and join the ring,
Won't that be a pretty sight
To show to any king!

Mytheewood. August 10th.
5 o'clock.

The invitations were veritable butterflies of cardboard in pale terra-cotta, rich chrome and sulphur-yellow, cut as shown in the diagram. This pattern had been laid in regular order upon the different sheets and the outline traced with a pencil; then the three little girls, skilled through the cutting of innumerable paper dolls, quickly trimmed out the pretty shapes. They enjoyed the work, you may be sure, for the right kind of little folks love to help. The terra-cotta butterflies showed silver spots and black veinings, while the chrome shapes were set with great bluish and carmine splotches like jewels. The inner side of the folded wings bore the invitation given above.

With a complimentary promptness that their elders might do well

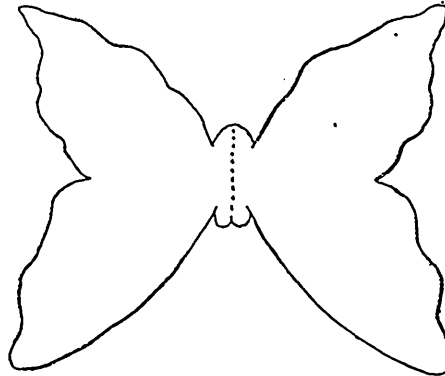


DIAGRAM OF INVITATION.



THE ROSE.

little Lady Yellow Wings, a butterfly of high degree. Her short, full skirts, several in number, were of accordion-plaited yellow organdy, with a row of crêpe paper butterflies edging the uppermost; her tight velveteen bodice was of the warm-brown of a butterfly's body, while at her shoulders quivered gauzy yellow wings streaked and splotched with rich brown. Small butterflies perched on her bronze slippers and caught up her short sleeves and a larger flutterer with extra long "feelers" rested atop of her curls.

to imitate, the small guests gathered on the happy afternoon and presently formed a picture charming to see. There were flowers, insects, elves and butterflies in many hues, graciously welcomed by Nell Blythe, in whose house the party was given by her mother, and who posed as

Along with butterflies it was no surprise to find flowers. And such flowers! For example, there was Her Royal Highness the Rose, very splendid indeed in her green sateen bodice with sepal-like extensions over a skirt formed of many huge rose petals in the brilliant color of a Meteor. Red stockings, slippers with rosettes of roses and an upturned rose for head-gear completed this costume. Miss Fuchsia and her bright friend the Tulip wore dresses in design and color suiting these blossoms.

Quite as charming, yet of different plan, was my Lady Morning-glory's dainty garb. Over a slip of sateen, blue as a Summer sky, hung an open-work skirt representing a lattice on which climbed straight strands of morning-glory vines, with leaves, tendrils, buds and clear-blue flowers true to life. Two long strands on each side of the front ran up the waist to float off the shoulders in graceful streamers. In fashioning the unique dress a short circular skirt had been cut from one piece of paper and a lattice of stiff cloth bands had been stitched on. When the paper was torn from beneath, the airy open work received its twining of vines and needed then only a stitch here and there to keep it in place on the under slip.

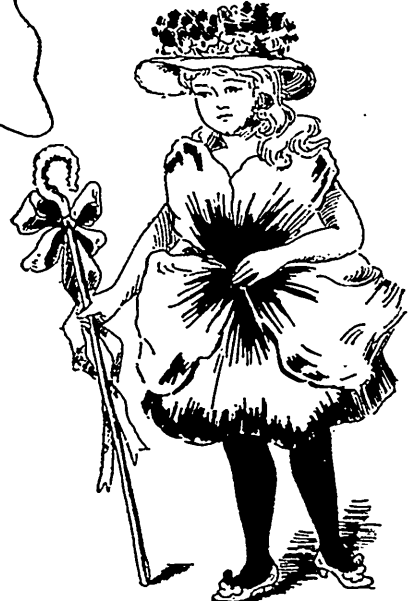
A large morning-glory became a cap for the golden curls, and the fan to match was a Japanese shape outlined and tinted like a great morning-glory.

A peep into history suggested to Miss Violet an Empire gown, her chosen flower having been a Napoleonic emblem. Tiny purple flowrets of crêpe paper sprinkled the pale-lavender skirt and formed a girdle with long ends for the short waist. A ruche of the vio-

lets framed the low neck and three fillets of strung blossoms bound the tuft of auburn curls à la Josephine.

Heartsease, sweet as her name, wore a Bo-Peep costume of purple and yellow which made her seem the flower itself afoot. The apron front and panier draperies of yellow crêpe paper with upper petals of purple reaching to the shoulders, gave the pretty resemblance. The foundation skirt, scarcely seen, was of yellow silesia with a border of purple flowers, while a yellow Leghorn hat, trimmed in standing heartsease and purple streamers, carried out the color scheme.

As to the boys, there were June-bugs, in tight green suits with stiff, curved green wings hanging down their backs and



HEARTSEASE.

green caps furnished with stubby green "feelers," grass-hoppers in russet-brown, blue-bottle flies, and brown spiders with extra fuzzy legs at their sides, while others in slashed brown suits came as the small elves who serve Titania, Queen of Fairies.

While the little folks were merrily finding old friends under new names, a great buzzing sounded and in marched two bees lustily strumming away on jews' harps. Their lithe bodies were encased in slips showing broad alternate stripes of black and yellow; their wings of wired book-muslin were delicately veined and their bushy heads were combed to give the peculiar double effect belonging to the insect. When they turned their shining black faces, the children with merry shouts hailed Ginny and Joky, the children of Aunt Dilsy, the cook, and Nell's faithful aids, who were in truth the real busy bees of the afternoon.

In proof of office they immediately set to work distributing candy butterflies to the children as the first step in a pretty new game called "a butterfly tournament." The colored candies for the girls were plain, but a few of the white shapes given the boys showed either letters or figures. The twelve who drew figures were made knights, received gay butterfly scarfs and wooden lances and in much pride awaited the contest. The six with lettered candies found themselves to be "guards of the rings" and each took his place behind his special tree or post in the circle set for the game. Within reach of each small guard grew a great paper lily with a stout wooden stamen. From this hung a wooden ring which it was the guard's duty to replace as soon as some lucky knight had pricked it off. With blare of trumpets—simulated by tin horns—the little knights trotted bravely around the "lists" and with various degrees of grace saluted the assembled butterflies and flowers. Then in turn each small man ran around the circle of beringed flowers and picked off with his trusty lance as many of the rings as he could. The knight who took the most rings in the shortest time was declared winner and, as in olden times, received a gay chaplet with which he crowned his chosen fair one "queen of love and beauty." The six "guards" selected the maids of honor to her small Majesty and so a butterfly court was set up to rule the merry making.

Next on the list was a jolly rout called the "lost rose." Every one stood round in a close circle, hands behind backs. The leader began by handing some player a paper rose saying, "Mind you don't lose it!" He then shut his eyes, turned round twice and asked number one "Where's my rose?"

"Lost" answered the first player, who had immediately passed the rose behind his back to another player. "No," cried the leader turning to some one in the circle who, as he thought, held the flower, "you have it." Whether he was correct or not, the real holder of the flower had to leave the circle and run around on the outside, the leader flying after. If the flower-holder was overtaken before reaching his place again, he became leader and repeated the game.

After fine fun and much running in this sport, some one

began "a June ramble." First the players chose the names of different humble friends in the animal kingdom and placed themselves in two lines. A leader walked down the center and commenced a nonsensical talk which brought in the names chosen by the players. Each had to respond to the mention of his or her name with the voice of his or her particular character, or else take the leader's place and continue the talk, somewhat as follows: "I took a ramble one day in

June, and met a poor tabby cat (meow!) running from a bad little terrier (yap! yap!). Good old Mrs. Cow (moo, moo) flew to help the tabby cat (meow) and Mr. Goat (beh-eh-eh) stopped eating to see the fun," etc. This proved to be a game of sudden changes, for between laughter and surprise the children quite often forgot to answer for their lowly acquaintances.

Time-honored "Johnny Brown" was not forgotten, but as these little butterflies' mamas did not approve of kissing games for small people, a slight change was made and the children circled round to the singing of the well-known air with

these new words:

Very well done says Yellow Down.
This is the way to Butterfly Town.
Stand you by, stand you still,
Till you hear the birdies trill.
In this circle you must stand,
Take your true love by the hand,
Choose the one that you love best.
Choose ere the sunbeams go to rest.

As doubtless every one remembers, the point of the game is merely the matter of openly-confessed preference, a something dear to childish hearts and others as well.

After several rounds of this merriment, the queen of the revels ordered out the butterflies and their friends upon a "honey hunt"—and such fun it was! Sure-enough butterflies would have looked down the throats of the flowers, but these peeped over railings, under hedges, behind trees and into every bush to find each a tiny favor wrapped in green paper.

Meantime the two busy bees had set a circle of small tables on the lawn in readiness for the refreshments. These were excellent yet simple enough to agree with the youngest butterfly's digestion. The wooden platters for the first course had been scorched about the edges to give a butterfly outline, and on each were tender squares of broiled chicken, a slice of buttered toast, a pastry-cracker butterfly and a sandwich of grated ham harmlessly seasoned with melted butter, pepper and salt, while instead of pickle, often uncertain in its consequences, there were two candied cherries which had been boiled five minutes in vinegar. Pineapple sherbet and butterfly-shaped cookies came next, and last and sweetest were little butterfly boxes filled with home-made candies and a mixture of motto hearts and snapping bonbons.

This brought to a fitting close the pretty fête, and you may be sure there was not a single denial from the small guests when Ginny and Joky proudly boasted afterwards, "Well, if us do say hit what had n't oughter, *ourns* was de bestest party on em *all*!"

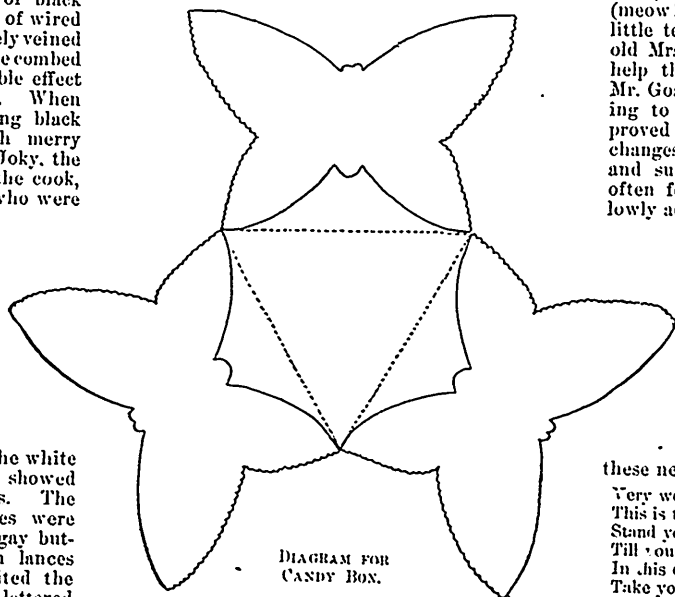
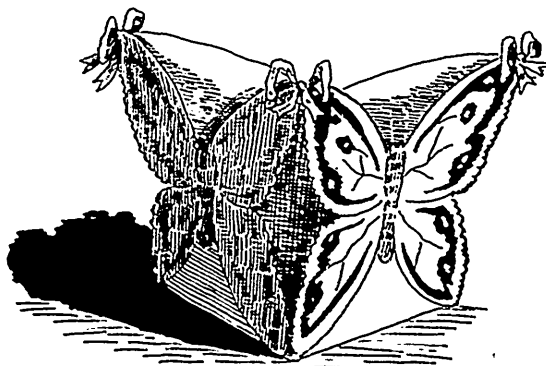


DIAGRAM FOR CANDY BOX.



CANDY BOX.

TATTING.—No. 54.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p. Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED DOILY.

FIGURE No. 1.—Begin by making 4 circles of small rings.

First circle.—Make 16 rings in a row, each ring consisting of 6 d. s. and 5 p. Join rings in usual way; also join 16th ring to 1st ring thus forming a circle; fasten ring under last ring.

Make each ring of 2nd round with 12 d. s. and 5 p. separated by 2 d. s.; join the rings in the usual way. Make 1st. ring, draw up and join to 3rd p. in 1st ring in last round; join 2nd and 3rd rings to 2nd and 3rd rings in last round; join 4th and 5th rings to 4th ring in last round; continue in same way all round, always joining, 2 rings to every 4 rings in last round; there must be 20 rings in 2nd round. Make 3 more circles like the one just made and join the 4 to form a square. Then make a row of large and small rings all round the 4 circles. Take the shuttle and begin at one corner by making a small ring of 4 d. s. and 3 p; join 2nd p. to 3rd p. of ring in corner of circle, turn, make a large ring, 16 d. s. and 7 p. separated by 2 d. s.; turn, make another small ring like 1st except that you join the 1st p. to last p. of 1st ring; finish ring, turn, make a small ring, join 1st p. to last p. of large ring, turn, make small ring, join 2nd p. to 3rd p. of 2nd ring of circle, turn and continue making large and small rings until you have joined 7 small rings on the side of a corner circle;

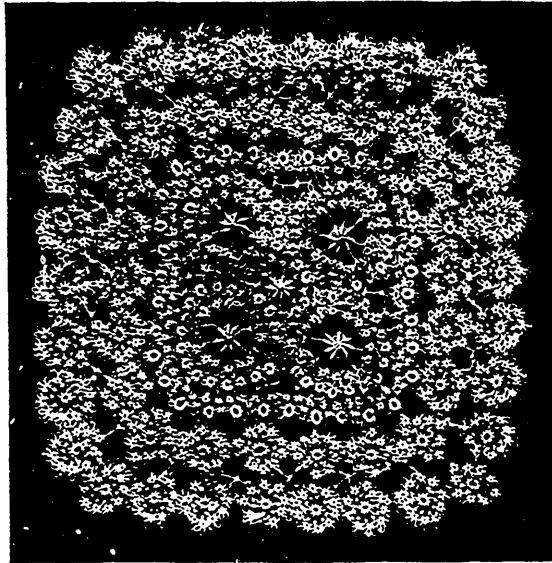


FIGURE No. 1.—TATTED DOILY.

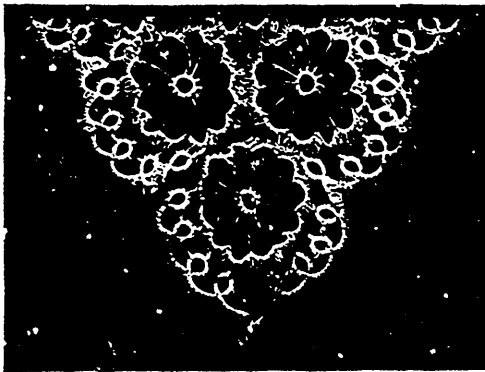


FIGURE No. 2.—DETAIL OF TATTED COLLAR.

then make 5 small rings in the inside of row to the next circle; then join 14 small rings around the 2nd corner; continue on side as before, and so on around the square. There must always be a small ring between each 2 large rings on the out-

side of row, and always a small ring between every 2 that are joined to circle; join last ring to 1st in usual way.

The next 2 rounds are composed of wheels. Each wheel has a center ring and 10 small surrounding rings. Make center with 11 d. s. and 10 p., draw up, make small ring with 6 d. s. and 5 p. join 3rd p. to 4th p. of 1st large ring on corner of last row, finish ring, draw up, join to 1st of p. of center. Make 9 more, joining each ring in usual way; also join each ring to center and the last ring to 1st; fasten thread under wheel.

Now leave $\frac{1}{2}$ inch of thread, make 2nd wheel like 1st except join 1st and 2nd rings to 4th and 3rd rings of last wheel; make 3rd ring, then join 4th ring to next large ring in last round; finish wheel like 1st which makes 2 wheels on corner. Make 3rd wheel, join 1st 2 rings to last wheel, make 3rd ring, skip 1 large ring in last row and join 4th ring to next large ring; finish wheel. Always skip a large ring in last row between each wheel, until you reach 3 large rings on corner; then join a wheel to each large ring around corner; then make next side like last. Continue all around on last corner, and join a wheel to last large ring so there will be 3 wheels on corner. Join last wheel to 1st in usual way. Fasten the thread under the wheel, and make last round of wheels same as 1st round, except that you join 1st wheel to wheel on side; finish wheel same as last row. Make 2nd wheel, join 1st ring to 3rd ring in last wheel, join 3rd wheel to next wheel of last row, and finish it. Continue joining wheel to each wheel on side until you reach 3 wheels on corner, join a wheel to 1st wheel on corner, then make 1 wheel without joining, then join 1 to corner wheel, then make a wheel again without joining,



FIGURE No. 3.—MISSES' TATTED COLLAR.

to corner wheel, then make a wheel again without joining,

then join 1 to next wheel; continue along the side as before, then make 2nd corner same as 1st; continue all round, join last wheel to 1st, and the tatting part of doily is done. Now tack the doily on to stiff paper so that each circle is perfect and the doily is square and smooth; then take a needle and fine thread, and begin the center spider-web. First tie end of thread in a tight knot, where last 2 p. are joined between 2 of the circles; then take thread across and join between 2 of opposite side, tie, then twist back to center by putting needle under straight thread, and then around the thread, at center tie knot; next take thread across in the other way and join between 2 circles; twist back to center again and tie; continue in different directions until the space is divided into 8 sections; then tie the thread in the center and begin back-stitching around the center knot over the twisted threads until the web is as large as desired; then twist out on single thread to where the end of the thread was tied, fasten thread, and cut off. Make 4 more spider-webs in the 4 circles in same way. Then in the open space between each 2 circles and 1st round of rings, make twisted cross threads with knot in center. Now all round make twisted cross-threads between each 4 wheels of last 2 rounds except at the corners where the wheels were made without joining; tie thread on 3rd ring on inside of wheel, join thread down between wheels of 2nd round, leaving a short thread; twist back on this and tie. Join each wheel in same way and press on wrong side with hot iron.

MISSES' TATTED COLLAR.

FIGURES NOS. 2 AND 3.—No. 70 lace thread, is appropriate for this collar. First cut a strip of cardboard or thin board, $\frac{1}{4}$ by one inch in dimensions for an extra shuttle. Leave thread double; with the shuttle thread * make 2 d. s. then a long p. over the extra shuttle, repeat from * till there are 11 p.; close ring, and fasten double thread over extra shuttle to form the 12th p.; now with double thread make outer edge of wheel as follows: * 2 d. s., 1 p.; *; repeat till there are 5 p.; fasten to next p. of center. When you have finished wheel, tie in *square knot* and cut thread; fasten the last two scollops of next wheel to two of first wheel; make a row of 12 wheels. (see row just under back of neck of collar.) The second row is fastened to first, as follows: the first wheel to first and second wheels of first row, by four of its scollops; the second wheel is fastened to the last wheel, and also to second and third wheel of first row. Always fasten two scollops to two scollops of another wheel. Work down to point in back, and then make the wheels on the shoulder, working down to point in front. The half wheels used for filling in around neck are fastened in same way. The filling-in rings around the edges are composed of 12 d. s.; first make 6 d. s. and fasten in place, then 6 d. s. and close, the scollops have 7 p. with 2 d. s. between. The collar may be closed with small hooks and eyes or with fancy pins. This is a simple, yet very effective pattern and easy to renovate.

NEW YORK TYPES.*

BY JEANIE DRAKE, AUTHOR OF "THE METROPOLITANS."—NO. 4.—THE SHOPPER.

To the casual visitor in New York, taking a bird's-eye or superficial view of the Metropolis, it might appear that while the men of the city spend most of their time eating and drinking, to judge from the never-ceasing activity of the restaurants, the sole employment of the women is buying things. For, if he leaves a downtown ferry and takes a surface car through Grand Street, or an elevated train up the Bowery, he sees, morning and evening, a hurrying, eager, absorbed procession of women, women, and still women, young and old, tall and short, stout and thin, gay in cheap finery or going soberly in plain attire, but all alike intent on securing for as little as possible the things which are necessary to life and the things which are unnecessary—their idea of Heaven being evidently, though unconsciously, a place where buyers with small purses may get something for nothing, which in no sense can one do in this work-a-day world. If a little oppressed by the bustle, haste and avidity, by the keeness and self-centered intentness circling around the downtown marts, he moves upward, the view of the central shopping districts changes not at all in kind and but little in degree. The feminine figures on these thoroughfares show better dressing, greater ease in living and something more to spend, but in scrambling for "bargains," ecstatic admiration of shop windows, a frequent indifference to the rights of others, and a mistaken attempt to save a cent or two on a purchase by expending many in car fares, they have much in common with their poorer sisters. If he takes a cab and drives through the most fashionable streets, where it costs the tradesmen a small fortune annually only to have their booths, he still sees shoppers, on foot, serene and perfectly appointed, sauntering along, or else driven in coupés, indifferent to the purchase of domestic necessities, which is the business of their housekeepers, or to *bric-à-brac*, which is their decorator's, or to dress, which their tailor, milliner, dressmaker and maid can arrange between them. Yet, when he sees them disappear through the portal of the London designer, or drive up to the carriage entrance of the Parisian in *porter*, he philosophizes a bit. He has a suspicion that when disappointed about a much-desired toy or toilette, these exquisite creatures are capable of some sharp ill-humor to their tradespeople, that they can be unreasonable and exacting in their dealings with working people, that to gratify a whim they may even incur obligations which they show much indifference about meeting—in short, that in the pursuit of shopping they display

* The fourth of a series of articles by the Author of "The Metropolitans," one of the most brilliant novels of the season. No. 1, THE WOMAN OF SOCIETY, appeared in THE DELINEATOR for May. No. 2, THE CLUB WOMAN, appeared in THE DELINEATOR for June. No. 3, THE ART STUDENT, appeared in THE DELINEATOR for July.

human weakness quite as unmistakable and much less pardonable than that stirring in the working woman making her little anxious necessary purchases along Grand Street. He remembers, in some novel recently read, the picture of a woman's chagrin on hearing of her sudden loss of fortune, her principal cause of regret being that she could not now spend her morning, as she had intended, in shopping, that is, in buying things not needed as a way of passing her time. He admires woman, but he reflects with some pride that while a man may exhibit vanity and other foibles when doing necessary purchasing, at least he never resorts to it as an occupation.

However this may be, it is a fact that in this phase woman of all ranks continually presents herself to view. Belonging to the favored classes, she may be seen every bright Spring morning, trim, alert, well-poised and well-dressed, gliding into emporiums where obsequious salesmen wait upon her Olympic nod. To these she is as gently courteous as to her butler, quite impersonally so, but should her male escort suggest some little arrangement which savors of consideration for them, she is genuinely surprised, having regarded them as automata, a part of the machinery designed by a special providence to make her path and that of her congeners smooth and pleasant. She prefers their services, however, to those of attendants of her own sex and avoids establishments where the latter are in force. This shopper is, ordinarily, very easy to deal with. She is a woman of refined and cultivated taste, who gives pleasure to artists by her delicate appreciation. Finding herself placed, she does not regard extravagance as necessary to her position. Knowing what she wants, and desiring the best, she is willing to pay a fair price for it, but not more. While not such a treasure-trove as the merchant sometimes finds the newly-arrived, she is more to be counted on, and is without the troublesome whims of the under-bred. She revises bills carefully, but pays them promptly and regularly. When she is an exception to this rule, she is hard to manage, for should she get too deeply in arrears, her position, her gently-reserved manners, her influence and wide family connection make it difficult to tell her plainly and effectively that she is not to be trusted, as an occasional merchant knows to his cost.

From this type the newly rich shopper is easily discriminated, being, if not in the matter of equipage—she always drives—at least in her toilettes, much more showy, not having yet learned that the shops are not the place in which to display jewels and brilliant gowns. She likes to enter them with a little flourish, a swish and a flutter of garments, heralding her wants in a tone of voice not always as low and sweet as is excellent in woman,

and diffusing such fragrance as her perfumer may have assured her is "the latest thing." She buys largely and recklessly, asks the price not at all or perfume orily, and pays bills without looking at them—when it suits her. She is somewhat familiar at times with her tradespeople, which does not attach them to her, as she is capable of being haughty and also rude upon occasion. She tells her dry-goods merchant that she "only buys from him to encourage home trade. The things she *needs* she orders herself every season in *Parce*." He takes his revenge by directing his clerks to lay aside certain articles in outrageous taste for Mrs. Midas as "they are just her style." When she gives an entertainment which is the talk of the town, he and others, decorators, florists, caterers, costumers, are all activity to secure her orders, as largely comprehensive as the West Indian nabob's "More curries!" But, among themselves, they exchange sly smiles, retailing the story of her latest blunder—how she ordered "half a-dozen" Alma Tademas, under the impression that they would be cheaper by the lot, "but different subjects, of course"—how she told the fresco painter she did not like the color of the "dodo" in the ball-room and wished her *boudoir* hung with "gobbling" tapestry—since which time she had been known as "The Golden Goose." It is, perhaps, a vague suspicion of such disrespect that often drives this shopper abroad to waste time and money in other lands.

The New York purchaser of quieter life and restricted means buys, usually, with prudence and forethought. She may be met at any time in ferry-boat or car, making her way to shopping centers. In appearance she is pleasant to look upon, lacking the costly tailor-made simplicity of the society woman's walking-dress, yet quietly and tastefully attired, dainty umbrella and purse clasped in her hand, as is her unsafe custom. She has a problem to confront which might puzzle an able man—to derive from a narrow income the appearance of ease and elegance dear to her metropolitan heart. If the position is a false one and a wearing, we must nevertheless admire the skill with which she seems to solve it. She knows that in certain lines it is true economy to purchase carefully, but only what is really good, as well as to restrict her custom to a few tried and approved merchants. So she saves time and money, and manages her affairs systematically and well, though at a deplorable expenditure of nerve force.

The term "professional" shopper applies not to her, but to one who may resemble her in the matter of comparatively small means, but lacks her culture, refinement and quiet methods. This is she who scents the Monday "specials" from afar off, and saith, "Ha, ha!" among the bargain counters. This is the sort of woman—and, alas! there are thousands of her—who after fully relishing all the sensational items of the most lurid Sunday paper, settles herself to memorize the bargains offered by the large retail firms with a view to the next day's campaign. On this she starts with deliberate combativeness written all over her, and a sensitive or meek man would do well to give her his seat in the street car at once. She rushes to and fro all day between the great hives of commercial activity and swarms in platoons up and down, not sure of what she wants or how much she ought to pay for it, but eager to wrest it from others if it is "marked down." Her conduct at the ribbon counters must make the judicious grieve. It would cause the fiercest Apache to stare in grave wonder. This shopper is the natural and unrelenting foe of the shop-girl; and their warfare might furnish some modern Butler with many cantos for a "Battle of the Saleswomen." She swoops down upon a couple of these worthy young women enjoying a moment's rest and gossip when the searching eye of the floorwalker is off them.

"When you are quite through telling what Willie said to you last night, and whether Sadie wore a red or a green organdie," she observes with sarcastic smoothness, "perhaps you will kindly give me that spool of cotton I asked you for an hour ago." She is capable of having a whole department upset for the value of two cents and of finally carrying the matter up to the chief. She is filled with elation at the hope of securing the dismissal of a clerk whom she suspects of a covert smile at her hat. She leaves her purse on a counter to be covered up by goods piled upon it, and before it is found has contrived to offend every employé and other customer within her radius. She sends her waiter at lunch into impertinence and then as a consequence gives him no fee. In fine, she has an exciting day, and

when at nightfall she returns to her home, exhausted and dishevelled, having bought nothing which she intended or needed and much which she did not, there still remains with her some of the fierce joy of conflict. Her family know that some unpleasant stringency in household comforts must pay for these "bargains," but, wise from past experience, make no comment.

Almost every variety of these purchasers is represented in the contingent of suburban shoppers which daily pours into the city. From the Berkshires, Newport or Hudson River villas come wealthy society women, to find their own *coups* awaiting them and drive around giving their orders quite leisurely, as they stay over night to rest in their town houses. The tourist shopper from a distance—for all roads lead not more surely to Rome than to New York shops—may be sometimes known by her more ingenuous and lingering enjoyment of shop-windows, her more anxious watch over her pocket-book, her more implicit and touching reliance on salesmen as to "styles." She, too, is unhurried, especially if Southern, and makes her shopping part of the pleasure of her trip. But others from across the ferries, who prefer New York shops, or from the interior of the State, unwilling to patronize village wares, must hasten, as there is much to be done between train and train. Therefore, they have learned where best to buy and to lunch, and even how to leave a margin which may be filled in at theatre or concert. These are usually not to be distinguished in dress or manner from dwellers in the city—in nothing is the wide metropolitan influence of New York more evident than in this small matter. In other great centers, as Boston or Chicago, among shoppers is to be noted a certain considerable and unmistakable percentage of "country people." They make their purchases generally in family groups, and the women, in their voices, their mien and their dress proclaim their rusticity. It is plain that the Western farmer's wife wishes her identity untrammelled by the conventions of a city, and the New England village shopper prefers to Boston ideas her own in the matters of shoes and hat and a "shopping bag" a little smaller than a valise. Of the bucolic type of purchaser a few are recognizable in the streets of Gotham, but the number is too inconsiderable to militate against the opinion that in this as in other matters there is willing interdependence between the metropolis and her ever-spreading suburbs.

Among the "out-of-town" shoppers are not included the very poor, who necessarily do their buying near where they live. The woman in humble lodgings downtown among the tenements makes her small purchases with a care necessary and habitual. Perhaps as a young working girl she has, in view of the rare picnic or holiday excursion, indulged herself in some bit of cheap finery. But in maturer life such expenditure of her own or her husband's scanty earnings would seem a reckless extravagance. If coal is to be bought this week, then the family must do without butter. Or if Johnny must have shoes to wear to night school, that worn-out coat of Tommy's must be patched again. These calculations line the face, even if they do not sour the temper. So, her shopping, done at moments snatched from work and when the children are in bed, is of the most meagre sort and more a pain than a pleasure. There is no shopping toilette, carefully studied, necessary for her. A tattered shawl thrown over the head, or none, will do. There are faces so framed to be met by the explorer in these regions, some coarse and plain and some looking out of eyes of foreign color and beauty, but both with an expression which suddenly contracts the beholder's heart, so full is it of anxiety about the things which we are told the heathen seek, but which, as this world goes, the poor who are parents of young children must also seek, and sometimes vainly.

Yet even in the simple annals of the very poor there are passages not all rough. There is an off day now and then, a Christmas Eve or a Fourth of July, when this woman may be seen, her shabby, noisy brood about her, a basket on her arm, a smile relaxing the worn motherly face, engaged in buying some little special treat. There is advice, suggestion, entreaty, expostulation, freely offered, her superior wisdom indulging this, overriding that. Hope, doubt, expectation, fruition, delight, agitate the little group more than a sudden great fortune could affect a woman of the world. It is a bit of the heart of common humanity which we observe and we dare humbly to hope—and in no sense condescendingly, but as brethren—that even in the painful inequality of her lot there are compensations.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for

ladies, the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.

DIANA OF THE EPHESIANS.

By FRANCIS LYNDE, AUTHOR OF "A CASE IN EQUITY," "A QUESTION OF COURAGE," "A PRIVATE CHIVALRY," ETC.

It was raining dismally when Gilbert Lawrence left the through train at Tusculumbia to take the accommodation which runs across the river to Florence. The eaves of the little station were dripping; the platform was water-soaked and the bare waiting-room fireless and chilly. There was time to kill, as there is wont to be at Southern railway junctions; and after a brief survey of the cheerless waiting-room, Lawrence made a dash across the tracks to the coach of the accommodation train.

It was at least dry in the car, and he sat down and sought to possess his soul in patience. That was easier said than done. His errand in northern Alabama was purely dutiful—and a self-imposed duty, withal—but now that it was within an hour of accomplishment a curious fit of impatience seized upon him.

Would he find her as he had left her—a wild, shy little savage of the mountains? Surely not. Four years in a boarding school had doubtless transformed her into something very different; something less lovable, perhaps, and certainly less pathetic.

He looked out upon the sodden little town and remembered that it was just such another dismal day four years before when they had waited here together for the leisurely departure of the same accommodation train. She was frightened and tearful then, as any girl of twelve would be after drinking such a cup of sorrow and bereavement.

The rain blurred the window pane afresh, and with the evanishment of the outward view the scenes of the pitiful tragedy in the mountains rearranged themselves in Lawrence's memory.

He had been sent by the company of which he was the chief engineer to examine the coal measures in the mountain region near the headwaters of the Black Warrior. One evening, after tramping all day, he had come upon a solitary cabin at the head of a boulder-strewn ravine. A thin column of smoke rising from the stick-and-clay chimney hinted at supper and lodging and he had turned aside to claim the wayfarer's welcome.

The sight that the open door of the cabin had revealed was one not soon to be forgotten. On a miserable bed in one corner of the room lay the mountaineer and his wife; the man dead, and the woman dying. On her knees before the open fire was a child of twelve, haggard and grief-worn, a pitiful picture of hopeless misery and wretchedness.

Lawrence had promptly thrown himself into the breach, doing what he could, but that was little enough. The flickering taper of the woman's life had gone out with the fading daylight, and he was left alone with the child. Then she told him what there was to tell. It was the mysterious "milk-sickness," and the nearest neighbor dwelt miles away in M'Nabb's Cove. Her father had died the night before, and her mother had been delirious ever since.

Lawrence had listened, and was not ashamed to remember that he had wept with the stricken child. The sight of his sympathy had softened her grief, and he recalled, with a thrill of deeper compassion, how she had dried her tears and gone about preparing him a simple meal, taking up the first duty of the dead father and mother, which would have been to provide for the needs of the passing stranger.

That night they had watched together with the dead; and the following morning Lawrence had buried the mountaineer and his wife in a grave dug with his own hands.

In the silent hours of the night he had determined to accept the trust which seemed to be thrust upon him. The wild-eyed little waif, with the promise of a beautiful womanhood in her masses of tangled hair and her great dusky eyes, was quite alone in the world. There were no relatives that she knew of; and the neighbors on the lonely mountain were few and poverty-ridden. Then and there, Lawrence had adopted the orphan—provisionally, at least. He was not rich, but his earnings would suffice, and it would cost but little to send her to school and to provide for her simple needs.

She had acquiesced obediently when he had told her what he should do, and it was only when he had left her at the school in Florence that she had broken out in a frenzy of

weeping and refused to be comforted. That was four years ago and he had not seen her since. A part of the time the struggle for existence had been shrewd upon him, but he never failed to provide for her. And the school-master's reports of her progress had been well-springs in a desert journey not too thickly bestrewn with other onses.

"I wonder if she'll remember me," he mused, when the wheels of the tardy train began to measure the rails. "It's hardly to be expected. We were together only three days. I don't understand why Ledbetter hasn't written oftener; but perhaps he has written. I've been dodging about enough in the last year to account for a lost letter or two."

Half an hour later Lawrence rang the bell at the door of the Florentine seminary, and was ushered into the presence of the principal. Professor Ledbetter shook hands cordially with his visitor.

"Why bless my soul, my dear Mr. Lawrence!" he exclaimed. "We had quite given you up for lost. You've been abroad, haven't you?"

"No; I have been in the West for a year," explained Lawrence; and then, with a curious and unwarranted premonition of evil creeping upon him, "My ward, Professor—is she well? May I see her?"

"Then you haven't heard—you didn't receive my letters?" "I have heard nothing from you for more than a year. What has happened? Is—is she dead?"

There was grave dubiety in the principal's reply. "No, I have been loth to believe that. But she is gone, and we have never been able to trace her."

"Gone!" The announcement came with the shock of a personal bereavement. "But where? How? Tell me about it."

The principal found an envelope in a pigeon-hole of his desk, opened it, and handed the enclosures to Lawrence. There were three of his own cheques, unused, and a note in a girlish hand, dated nearly a year before.

"I have found out all about it," she wrote, "and I can't stay here any longer. Thank you, *thank* you for being so good to me all these years. I won't ever forget it, sure. Good-by."

Lawrence read it slowly and handed it back. "This was addressed to you, I presume. What was it that she found out?" he demanded.

"For a long time I was as much in the dark about that as you are at this moment, but it came to light at last. It appears that some of our young ladies had been taunting her most unjustly about her parentage—the line between gentle and simple is very sharply drawn by some of our people, you know. By some means which I have been unable to discover the fact of your guardianship leaked out, and the poor child was told by a young person, who is no longer a pupil of ours, that she was dependent upon the charity of a stranger—more, that your motive in providing for and educating her was not disinterested."

Lawrence was a man of the world and not unacquainted with depravity, but he was genuinely horrified.

"It is scarcely credible!" he said. "But this was a year ago; she was but a mere child. Surely she could not have understood such a cruel suggestion!"

The principal smiled and shook his head. "It is natural that you should still think of her as a child," he said; "but you must remember that our girls mature early. It is to be feared that she understood only too well."

"And you have never been able to trace her? I hope you didn't spare effort or expense."

"Neither, I assure you; but it was quite unavailing. She went to her room one night, as usual, and the next morning she was gone. That is the net result of all our inquiry."

Lawrence found his hat. "I suppose there is nothing more to be said," he rejoined; "to be said or done. But I shall always reproach myself. If I had only taken a little deeper personal interest in her."

Professor Ledbetter followed his visitor to the door. "I don't think you need reproach yourself, Mr. Lawrence," he said. "You have certainly done your duty. If she had

been your own sister you could not have been more generous. And she was not that."

"No," said Lawrence, "she was not; she was something less, and more—if you can understand that."

The principal gave token that he did understand and shook hands with his guest.

"Shall we see you again, Mr. Lawrence?" he asked, hospitably.

"No. I shall go back to New York to-night. Good-by."

It was three years before Gilbert Lawrence saw the Alabama mountains again. As in the first instance, his errand was of business. A new company had purchased coal lands on the lately-built branch of the railway, and Lawrence went down to open and operate a new mine on the crest of Warrior Mountain.

It was evening when the train paused at Ephesus, the settlement in the valley where Lawrence was to establish his headquarters. The sun had gone down behind the Warrior, but a level flood of light still poured across the crest of the mountain, gilding the cliffs of the opposite range and deepening the purple shadows in the valley.

On his way southward Lawrence had groped in the dust-bin of memory until he recalled the name of a farmer with whom he had stopped on his first visit to the valley seven years before. When he stepped from the train the man was awaiting him.

"How are you, Pryor," he said. "My telegram found you, didn't it. Can you put me up?"

Pryor produced a crumpled bit of yellow paper and smoothed it out on his palm.

"Thar she is, Cap'n Gilbert, the first identical lightnin'-letter 't ever I got. The young feller in yander spelt hit out for me, an' I says, says I, 'Cap'n Gilbert? Well, I reckon he cain't stay nowhars else, not so long as he's a-willin' to mek him an arm an' he'p himself at my table."

"Thank you," said Lawrence. "I thought I might depend upon you."

"So ye kin, Cap'n, so ye kin. But my lawzee! how ye've changed? I 'low I nev' would a-knowned ye if you-all hadn't said 'howdy' first."

"Changed, have I? Well, it's seven years, you must remember. That's half a life-time, nowadays. But you don't look a day older. How is Mrs. Pryor?"

"The ol' woman's all right, an' so's the young un," replied Pryor, possessing himself of the heavier of the two valises.

"The young one? I didn't know you had a daughter," said Lawrence, following his host up the rough cart-road which led to a bench of the mountain overlooking the settlement.

"Didn't ye?" quoth Pryor, with a subdued chuckle; "that's curious."

They came upon the house in the deepening twilight. It was the typical log farm-house of the region, "two pens and a passage." There was a light in the living-room, and Pryor flung the door wide for his guest.

"Go right on in," he said, hospitably.

Lawrence entered, and the bright firelight dazzled his eyes. When he could see again, Mrs. Pryor was reiterating his welcome.

"Well, now, Cap'n Gilbert! I'm powerful glad to see you-all again. Draw up a chair and sit. Thar's a heap onplasanter things thern a fire these chill evenin's. Diany, gal, rise up an say howdy t' Cap'n Gilbert."

A young girl rose from her place before the fire and turned to greet him. It was on his mind to add his surname to Mrs. Pryor's introduction; but the unexpected beauty of the girl's face was like the firelight in that it dazzled him and made him lose his hold upon the conventionalities.

"Good evening, Captain Gilbert," she said, putting her hand in his with simple trustfulness; and even in his bewilderment, Lawrence remarked the absence of the familiar dialect. "Father says you have been here before, but I'm sure you don't remember me."

"I plead guilty," confessed Lawrence, laughing. "I hope you'll forgive me. It was a long time ago, and you must have been only a little girl."

He sat down in the inglenook and watched her as she busied herself with the supper-getting. His reason assured him that he could never have seen her before, and yet there was a vague contradiction asserting itself which was presently intensified when she knelt before the hearth to rake the sweet potatoes from the ashes. But the thing was clearly impossible.

She had probably never been outside of the boundaries of her native county, and it was seven years since he had set foot within them.

Nevertheless, the vague conviction grew upon him, making him distrust and silent at the supper-table, and so abstracted afterward that Pryor got little good of his first evening with the new superintendent.

"We-all 've been lookin' for the comp'ny to open up that thar Warrior vein for a toler'ble good spell back, but I nev' 'lowed 'at you-all'd be the boss," he said, after many vain attempts to make the young man talk. "An I might 'nigh wish now it had been somebody else. Ol' Jim Dobleses' boys 'low they nev' did sign off for that thar coal land, an' that means a heap o' trouble for somebody—for you-all, I reckon. Them thar Dobles boys'd a heap ruther fought them to eat, any day."

Lawrence listened inattentively, hearing with the outer ear only. His eyes were following the lissome figure of the young girl as she went deftly about her work. What a rare flower to be blooming here in this secluded nook of the great mountains! A wild flower, to be sure, but all the sweeter and rarer for that. Involuntarily his thoughts went back to the little dusky-eyed, grief-stricken maid he had found in the cabin of death on Brinsley Mountain seven years before. If she were alive she might have grown to be something like this winsome daughter of the rugged Warrior.

It was yet early when he rose and signified his desire to go to bed. Pryor led him across the passage to the room apart, and he presently fell asleep to wander through the mazes of a confused dream in which Diana and the Dobles boys were the chief figures.

On the morrow and the morrow's other morrows he went about his business; getting the machinery into place and opening the new mine regardless of the vague threats of wild vengeance which came to his ears from time to time, always with the Dobles brothers for their fountain head.

Through the toil-filled days and weeks that followed he was still the welcome guest at the farm-house on the plateau; and evening after evening he would sit in the inglenook, smoking his pipe and watching Diana as she went about her homely tasks, and pondering reflectively upon the many things in Heaven and on earth.

They were very good friends now, Diana and he; nay, something more than that he was fondly beginning to hope. It was many years since he had given up his boyish ideal of a home and joys domestic—given it up at the behest of a proud young girl whose ambition outweighed her love for a struggling young engineer—but latterly it had become recrudescant, with this wild flower of the mountains for its central figure.

He smiled sometimes at the thought of what his friends and relatives would say if he should marry this mountain girl and settle down to his work in the wilds of northern Alabama. But it mattered little what might be said, so long as love came and dwelt with them. Diana was passing beautiful; and as he came to know her better the nobility of her character grew upon him until his love was deeply tinged with admiration and respect.

For he had soon ascertained that, wisely or not, the young girl had been given advantages beyond those of the daughters of the other valley farmers. She had been away to school; had had her glimpse of the wider world beyond the mountains; and was yet apparently content to fill her place in the humble home, taking up the duties of her station with unaffected good will and sweet humility.

It was not until the new mine was fairly in operation, and the wide central gangway had been driven deep into the mountain, that Lawrence dared to put his fate to the touch. Diana was so frank and friendly, and, withal, so evidently determined to hold him in his place as her father's guest. And success or failure had come to mean very much to him.

But love may not always be held in leash. The propitious moment came one star-gommed evening when he had overtaken her on her way home from an errand to the store in the settlement. They had traversed the climbing cart-road in silence, and for the first time in their acquaintance she had taken his arm.

In a little glade at the roadside they paused as if by mutual consent and gazed out over the valley. The opalescent mist was rising from the lower levels like the wreath of a dead cloud, and the lights of Ephesus twinkled dimly like expiring stars in an inverted firmament. Beyond the valley the slopes of the opposite mountain rose like a mighty barrier, dark and

impenetrable to human eyes, shutting out the remote world of civilization with its alien activities and restless longings.

"Does it content you?" he asked, quietly.

She caught his meaning and replied without looking at him:

"Yes; I was born in the mountains. I love them."

"But you have been beyond them; have you no wish to go again?"

She gazed steadily out over the misty sea. "Not now. Sometimes, long ago when I was a little girl, I used to have dreams of what I'd like to do and be—" she stopped abruptly, and Lawrence took up the broken thread.

"I know," he said. "I have had dreams of my own. Of late years one of them has been to come here and live my life out among these mountains."

"You?" she said quickly; "oh, no; you will not do that. After awhile you'll go back to what you've been used to. I should, if I were you."

"Perhaps I may," he rejoined gravely. "But not alone. Diana, you must know what I have been waiting to say. I love you, not with a boy's passion, though you are beautiful enough to inspire that in the heart of an older man that I am. It is not that; it is something deeper, stronger—"

He stopped in sheer amazement. She had turned from him to hide her face in her arms against the rough bole of a great crimson oak, and she was sobbing like a grieved child.

"Don't!" she pleaded; and then, with a helpless relapse into the speech of her childhood: "I can't listen to that word—not from you. It'll sure kill me! I've promised to be true, and it isn't right for me even to listen."

Lawrence started as if she had struck him. The possibility of a rival had never occurred to him.

"Tell me plainly, Diana," he said, when he could trust himself to speak, "is there some one else?"

The answer came in a whisper that might have claimed kinship with the rustling of the leaves in the Summer night breeze; "Yes; I—I don't belong to myself."

He left her at that—it was the only merciful thing to do—and went his way up the cart-road alone. It was a pitiful ending to all his hopes and plans, but even in the sharp agony of the moment he found no fault in her. Not by word or look had she given him warrant for his assumption. But in the midst of his vanquishment the meaning of her passionate outburst came upon him, bringing an exultant thought in its train which he made haste to disown.

"God forgive me!" he muttered. "I had almost found it in my heart to be glad that it hurt her!"

At the gate of the farmstead Pryor was waiting for him. The old man had climbed to the plateau by a path which was shorter and steeper than the road, and he was breathing hard.

"Have ye hearn 'bout'n hit, Cap'n?" he gasped. "Has any of 'em let on to ye what them Doblesees is layin' out for to do?"

Lawrence knew what was coming. On the heels of the query came the remembrance of a hint dropped by a friendly miner. A crevice had opened out in the main gangway of the mine, endangering the roof, and threatening a cave which would undo the work of weeks. The miner had said that Jeff Doblees was in the gangway when the crevice was discovered.

"What is it, Pryor? What did you hear?" he asked.

"I dunno, for shore; but thar's some deviltry afoot for to-night. Them Doblees boys come into the store while I was thar a spell ago, an' bought a haffen dozen sticks o' giant an' some fuse. They 'lowed to ol' man Bates as they-all was goin' to shoot some rocks out'n the'r corn fiel'."

In the twinkling of an eye Lawrence had put his trouble aside and become the keen-witted guardian of the company's property.

"Get your supper as quick as you can and go down to the boarding-house and rout out Stubbs and the construction gang," he said. "Tell them to bring the tools and we'll timber the break to-night. I'll go up and stand guard till they come. Don't lose a minute more than you can help."

At the word he leaped the fence and ran across the cornfield and a moment later was zigzagging his way up the steep mountain side toward the mine.

Left to herself in the little glade beside the cart-road, Diana had not stirred so long as she could hear the diminishing footfalls of her lover. When the shrill silence of the night succeeded, she went down on her knees in the damp grass and bathed her hot cheeks and burning eyes with her hands wet with the fragrant dew.

As she arose to go on her way homeward the sound of

men's voices was wafted up to her on the gentle breath of the night wind. With the quick instinct of self-preservation shared with the wild creatures of the mountain, she slipped behind the trunk of the great oak and waited.

There were three men in the group that presently came dimly into view struggling up the steep acclivity, and she recognized the voice of Jeff Doblees. She caught but a broken sentence or two as they passed her on their way up the mountain, but what she heard was enough. A breathless minute later she was standing at the open door of the farm-house.

"Where is Captain Gilbert?" she panted.

Pryor was bolting his supper with what celerity there is in the unhesitating Southron, but he paused long enough to answer her question.

"He's gone up to the mine. Them Doblees boys—"

"Gone to the mine—alone? Oh, God!"

She caught at the door-post, but with the second heart-beat came strength and swift resolution. Darting quickly across the passage she burst into Lawrence's room. The wooden shutters were closed and it was as dark as midnight within, but her hand sought and found the rifle lying in its deer-horn brackets on the wall. Before Mrs. Pryor could reach the door to ask what had happened, Diana was far on her way up the mountain, springing from rock to rock, and threading her noiseless way upward among the trees like a fleet-footed nymph of the goddess whose name she bore.

When Lawrence entered the mine he lighted a candle and examined the crevice in the roof. It had opened perceptibly, and a thin stream of water was trickling from the lower lip of the rift. He stuck the candle into a crack and sat down on an empty powder-can. It would be an hour or more before his men could climb the mountain; and in the interval he could only watch and wait in the hope that the threatened raid might be delayed.

Now that there was time to think of it, he repented the haste which had sent him unarmed upon his errand. There would be at least three desperate men in the attacking party. Three men with rifles and he with his bare hands. He rose and found a pick handle.

"That's the most heedless thing I've been guilty of in many a year," he mused. "I'd give a month's pay for a decent weapon of some sort; anything, from a Gatling gun—What the mischief was that?"—the thunder of a displaced boulder crashing down the mountain re-echoed in the tunnel—"By Jove! they're coming—they're here!"

The next instant the figure of a woman was silhouetted against the sky in the square mouth of the opening, and a rifle shot rang out in the silence of the night. Then Diana stumbled and fell at his feet, and his fingers closed upon the barrel of his rifle.

What followed left no clear picture in his mind. For a swift instant the starlit opening was blurred with the figures of men. The rifle went to his face mechanically, and the flash and jar of the report were followed by a grinding roar and a suffocating inward rush of air. Then silence and darkness as of the tomb enveloped him and he knew what had happened. The concussion of the rifle shot had brought down the roof.

His first thought was for Diana. She was lying at his feet where she had fallen and he knelt beside her. She did not answer when he spoke to her, and when he raised her in his arms, limp and unresisting, a horrible fear seized upon him. The shot he had heard—had the fiends slain her?

In a few minutes of hideous uncertainty he seemed to live a life-time of agony. Then she stirred feebly, and in the delirium of his joy he clasped her in his arms and covered her face with kisses.

"Where am I?" she queried, as one who had suddenly awakened out of a deep sleep.

"You are in the mine with me. The roof has fallen and shut us in. Are you hurt?"

"No, I think not; but I am so tired. I thought I'd have to lie down and die before I got here."

"Why did you come?"

She sat up at that and tried to free herself. He drew her closer.

"What makes you ask that?—you know why I came."

"Was it because you love me, Diana?"

Silence, the silence of the hidden caverns of the mountains, for a throbbing minute. Then she answered.

"Yes. I didn't mean for you to know it—ever. I belong to somebody else, but it can't make any difference now. We'll never get out of here alive, will we?"

It was not in him to tell her that rescue was at hand; that the faint clicking whi began to make itself heard in the dead air of the gangway was the pick blows of the men already at work on the other side of the drift. She took his silence as a confirmation and went on.

"When we're dead it can't make any difference to him; perhaps it wouldn't, anyway. But while I was alive I belonged to him."

"But you didn't love him, Diana?"

"I did, I *did*!—always and first till—till you came. He was so good. If you only knew what he did for me!"

"How can I know unless you tell me?"

"I will tell you—then you'll understand. He found me one evening away over yonder on Brinsley Mountain—a poor little desolate mountain girl, crazy and like to die with misery and grief. I was nothing to him; he was no kin of my kin; and yet he buried my father and mother with his own hands, and—"

She broke down with a sob, and he gathered her yet closer in his arms.

"Don't try to tell it, little girl," he said with quick sympathy. "I know the story better than you do. But you may tell me why you ran away from school and changed your name; and why your love for Gilbert Lawrence was so blind that it kept you from knowing him when he came to you."

He would have given much to be able to see her face, to see the light of unashamed love dawning in her beautiful eyes, the more since the self-repression which is the mountain maiden's heritage kept her joy and amazement from finding speech in words. But the way in which her arms went about his neck was more eloquent than many words; and her face was hidden on his shoulder when she answered his questions.

"I ran away because I—I was angry. They said you—" but she did not tell him what they said. "I was sorry, afterward; I should have gone back the very next day if I hadn't been ashamed to. But I didn't change my name. I told you

it was Annie, because father and mother always called me that. And—and *I never knew your name!* You never told me what it was, and I was ashamed to let them know at the school that I didn't know. That was what made me want to go back the next day—to find out."

The air in the gangway was growing close and heavy, but the blows of the picks rang nearer.

"And now that you have found out, will it be any easier to die?" Lawrence asked, forgetting that she could not see the exultant joy in his face.

"That is nothing," she said, simply. "But it would have been hard if I couldn't have got here in time to die with you." He rose and lifted her to her feet.

"It isn't death, this time, for either of us, sweetheart," he said, tenderly. "I had ordered the men up here to timber the break. They are digging through to us now. In five minutes more you will be free—free to marry—my rival."

They were married in the Autumn, when the steep of the Warrior were resplendent in the gorgeous vestments of the sacrificial season. The little Ephesian church was crowded with the miners and their families, and after the wedding Pryor held forth to a select audience on the porch in front of Bates' store.

"Hit's about the beatin'es' thing 'at ever did happen in these yer mountings, is what I say. This yer worl's purty tober'ble wide, a-takin hit across an' back, an' how them two ever made out to find one 'nother twicet is what gits me. An' hit gits my ol' woman, too. She 'low hit's boun' an' bleeged to bring 'em good luck, an' I don't see nothin' to hender, now 'at them thar Dobles boys is shet up in the penitenchry. An' if Diany air my own 'dopted gal, I 'low I'm powerful proud o' the way she skun up the mounting an' tuk him his rifle that night—I am so. Thar's a warrant for hit in the Good Book, I reckon. Don't hit say, 'Great is Diany o' the 'Phesians?' That thar young fellar down yander in the office 'lowed to me, 'at that didn't mean our Diany, but shucks! he don't know ever'thing. None o' them city fellars do!"

SOCIAL LIFE IN AMERICAN CITIES.—No. 6.

ST. LOUIS.—By MRS. WILLIAM B. POTTER.



ST. LOUIS shows its origin in its name. Any social gathering within its borders is likely to bring together people bearing French names, such as Chouteau, Lucas, Benoist, Papin, Vallé, taking one back in thought to 1763, when the fur traders

Pierre Laclède, Iguet, and Auguste Chouteau discovered a fine site to found a city on the bluffs overlooking the great river. The social characteristics of this gentle, pleasure-loving people were not changed by the thirty years of Spanish occupation. Later, the migrations across the continent seemed to follow lines of latitude, settlers pouring in from Virginia, Kentucky and the neighboring states, attracted by the beautiful prairie rolling back from the "Father of Waters," promising a rich agricultural and grazing country. I well remember hearing my great-grandmother describe the coach and-four in which the family made the overland journey, the long line of wagons and slaves, the young men varying the care of their precious blooded stock with an occasional shot at the game with which the forest abounded.

Great fortunes were acquired, not so much by shrewdness in trade as by the fortunate choice of homestead sites where the growing demands of the city made them valuable for business purposes. These easy-going Creole and Southern gentlemen retarded the progress of the city by holding on to their land

which more energetic residents were making valuable by their enterprise. While men and women from the North have leavened the lump, even yet the original social and business characteristics of St. Louis endure and differ markedly from those of its neighbors, Chicago and Kansas City. The strong bias given to 600,000 people spread over an area of sixty-nine square miles by this handful of early settlers would seem to prove that in the growth of cities, as in the individual, impressions received in the earliest years determine the future trend. Such names as De Hodiament, Florissant, Belle Fontaine and Carondelet meet one on every electric car, though at the time of the French occupation their owners possessed but an acre or two of built-up ground.

The gentle blood of the early settlers was apparent in their homes, which showed the culture of the older civilization. Brought up in comfort, even luxury, they felt that the world owed them a living, and a pleasant one, too, and, though willing to work, they made choice of the kind they thought best fitted for a gentleman. I have heard my father urge his sons to study for the professions as "none of his family had ever been in trade," but such an out-of-date precept was not the best education for modern requirements. Pride of family still stands in the way of the newly rich, though society in St. Louis, as elsewhere, is to-day made up of the strugglers of yesterday. Once in, few remember how the feat was accomplished nor turn for long a cold shoulder on the new comer.

St. Louis is still the scene of much old-fashioned Southern hospitality, though each year accentuates the decline which started with the passing of slavery. Her citizens are as hospitable as ever, but their "help" is not. The free-born "cook lady" is not by nature predisposed to the preparing of midnight feasts for unexpected guests. Late suppers of beaten biscuit and broiled birds cannot be accomplished at a moment's notice with our enforced consideration for the servants' comfort. Still, the

club and the chafing dish have come to the rescue and the friend is seldom turned away hungry. Few hosts, however hospitable, will regret the passing of the time when the accidental guest often remained for a year or more.

Like most American cities, St. Louis can boast of few sons who live in their fathers' houses. Take, for instance, the old homes of Lucas Place, where the moving farther west was not, in many cases, to build costlier but more modern houses. Mrs. Mullitt, one of the last to occupy her big house there, is a descendant of the first settler, Auguste Chouteau. Assisted by her daughters, she still charmingly sustains her well-earned reputation for generous hospitality. One finds many names familiar to Lucas Place in its best days now transplanted two miles farther west to Vandeventer Place and still farther among Portland's and Westmoreland's palatial residences, a few miles from Lucas Place, destined soon to be the fashionable center.

The city owes much to the New England element which the last fifty years have brought. To this source is due the Art Museum, the gift of Wayman Crow, which, under its director, Halsey C. Ives, has developed into an admirable school of fine arts. Mr. Ives' success as director of the Art Department of the Columbian Exposition is an earnest of his ability.

St. Louis men have the choice of a number of admirable clubs. The University is the oldest, and though the passport its name implies is not strictly adhered to, there is a large showing of college graduates among its members. Largely owing to the influence and exertions of its president, B. B. Graham, the club has taken a new lease of life with its fine new residence. Mrs. Graham is the daughter of Gen. Frank P. Blair, Missouri's famous citizen, soldier and statesman. The St. Louis Club is second in seniority. Its president, H. Clay Pierce, has a palatial residence in Vandeventer Place and entertains lavishly. An institution that promises to do much for the social life of the city is the Country Club, where lady members as well as men can entertain and be entertained and where golf, tennis and polo have a fair field in every sense.

A large German population and the influence of the Roman Catholic element have combined to make the observance of Sunday less Sabbatarian than in most other places in this country. The city is almost Continental in this respect, informal visiting and entertaining being in order in the afternoon, and an ever increasing crowd of bicycles and vehicles surrounding the music stands in the parks. While, as elsewhere, enthusiastic lovers of music, the Germans by no means constitute a majority of its patrons. However, there are many of Teutonic extraction among the members of the Symphony and Choral clubs. There is a long list of skilled professional singers and performers, as well as many distinguished amateurs. Among society people having musical and dramatic gifts may be mentioned Mrs. Halsey C. Ives, Mrs. James Blair, Mrs. Oscar Herf, Mr. Wayman McCreery and Mr. Wallace Simmons.

The hundred thousand or more Germans already alluded to have a social life of their own, mixing little with others. Hardly a dozen of the West End set were present at the grand wedding when the daughter of Adolphus Busch, the multi-millionaire brewer, was married to a Prussian of good family, and yet thousands were entertained and whole hotels were chartered. Mr. Busch is famous for his open-handed hospitality, as well as for his magnificent public charities. His liberality is all the more notable by reason of the fact that St. Louis millionaires are not all celebrated for their generous benefactions. It is true Henry Shaw gave his magnificent parks and gardens with a suitable endowment to the city, building for himself a never-dying memorial of gratitude in the hearts of its people. Col. John O'Fallon, one of the city's early fathers, was a liberal man for his day. A few public-spirited men have made Washington University the recipient of various benefactions, but most of the city's rich men and women die without leaving the example of giving to inspire others, often begging the question by leaving no will. Chicago has been far more fortunate in this respect.

St. Louis is justly proud of being the first American city where Froebel's Kindergarten was introduced into the public schools, this result being brought about through the disinterested labors of Miss Susan E. Blow, who for twelve years gave her services gratuitously, first to the direction of a Kindergarten, later to normal training of Kindergarten teachers. She spent much time and money in this great work, training a corps of teachers that has scattered the good seed all over America. Miss Blow was sustained by the intelligent interest and cooperation of Hon. William T. Harris, then Superintendent of Public Schools, now U. S. Commissioner of Education in Washington, recognized on both sides of the Atlantic as one of the greatest living

authorities on all educational subjects. Miss Blow had classes for the study of philosophy and literature, some of which she conducted herself, while others were in charge of Dr. Harris and Prof. Denton J. Snider, now of Chicago. The general character of the work under her auspices may be judged by the valuable commentaries on Dante and Goethe, by Dr. Harris and Prof. Snider, written at this time, and by her own *Study of Dante*. Her *Symbolic Education*, *Froebel's Mottos and Commentaries* and *Songs and Music* were produced after she had left St. Louis.

That these eminent workers were not induced to remain is only one of the many instances where the city has let its best talent seek appreciation elsewhere. Gen. Grant and Gen. Sherman afford additional instances of the fact that a prophet is not without honor save in his own country. Remembering Carl Schurz, now of New York, Dr. Harris, of Washington, and many other noted men once residents of St. Louis, this city might almost paraphrase the Scotchman's boast, that the greatest Englishmen were Scotchmen.

A popular form of entertainment in St. Louis society is the ladies' luncheon and afternoon tea. Delightful as such functions usually are, it does not seem worth while for women to do so much entertaining of women. One can attend such affairs every day for weeks and never meet more than a sporadic man or two. It would seem that in a true society, man should have his share. Of course, St. Louis men are busy and hard to count upon and a luncheon party is often substituted for a dinner on that account, but more often because it is easier and more social debts can be paid off thereby. Dinner is so elaborate a function that only the fully-equipped can undertake it nowadays. State dinners are confined to the fashionables, and are managed practically and necessarily upon the commercial principle of a return this week for value received last. Hospitality is offered on a more generous scale in the frequent balls at Mahler's and the St. Nicholas Hotel. People realize more every day the comfort of the hall for entertaining and the inexpediency of trying to work off social obligations by over-crowding small houses.

Social life in St. Louis has many important circles outside of the smart set. Its Hebrew families are rich and much respected, and their Rabbis are men of exceptional ability. They have the best situated and largest club house in the city.

The Wednesday Club is a woman's organization for purposes of culture and the discussion and solving of social problems. Novices are taught to think by hearing the leading women in parliamentary discussion, and are brought to realize woman's serious responsibility as a factor of the State. The object of the club is not to further separate woman's interests from man's, but that she may better cooperate with man for mutual benefit. The only drawback in listening to the clever speeches is the reflection that there are no men present to appreciate their inferiority. Among the prominent members may be mentioned Mrs. E. C. Stirling, Mrs. Philip Moore, Mrs. E. C. Cushman, Mrs. Fischel, Mrs. John Green and Miss Beeson.

I often hear St. Louis women praised for their sweet, gentle manners and good breeding. The tradition of the convent-bred girl, that the French Roman Catholics were brought up to believe in, still has some influence in moulding the sweet girl graduate. A softened voice and manner is the result, gaining in this what she may lack in technical education. She is not of "*Les jeunes gens sauvages d'Amerique*" pilloried by Max O'Rell—not the angel-faced American girl with the peacock voice and manner.

In a community so large, to designate a few as representing society would be invidious. But a list of the chaperons of the club balls given last Winter should be fairly representative of the city's leading society women, though the management of a social function is usually in the hands of a coterie of intimate friends. The Imperial Club gives the smartest and finest balls. It was organized some years ago by a number of ladies whose names are a guarantee of success to whatever social function they stand sponsor for. Leading the list of its patronesses are the names of Mrs. J. Gilbert Chapman and Mrs. John Whittaker. Mrs. Frances Hirschberg ably sustains her husband as president of the club. Mrs. Pierre Chouteau's name designates her husband to be, as she is herself, of the best old French stock. Mrs. Dexter Tiffany, Mrs. John David Davis, Mrs. Ethan Hitchcock, Mrs. Daniel Catlin, Mrs. Chapman, Miss Lionberger and Mrs. Edward Mallinckrodt all live in Vandeventer Place, and are intimate friends, if not relatives.

The Dramatic Club was organized a few years ago with Mrs. John Whittaker as president. Mrs. Whittaker's success as a social leader has been marked. This club was ostensibly de-

signed to encourage amateur dramatic talent, but its entertainments were really intended to gratify the married contingent who wish to be in touch with the younger generation without keeping the very late hours of the fashionable ball. The mingling of young and old is rarely seen nowadays except at a wedding, society being usually given over to the young people. But the Dramatic Club seems to be fairly in the way of realizing the ideal of its founders. It had a clever actress as well as stage manager in Miss Florence Hayward. She has been much missed during the two years she has been engaged in literary work abroad. The committee of management is now composed of

Mrs. Pierre Chouteau, Mrs. Oscar Herf, Mrs. George Niedringhaus, Mrs. Henry Scott, Mrs. Charles Tracy, Mrs. Henry Turner, Mrs. Whittaker, Mrs. Wayman Cushman and myself, the last three being all who are left of the "old guard" of the first organization.

One can judge by the names mentioned in this article how thoroughly St. Louis society includes the different nationalities, French, English, Irish and German.

The next article in this series, to appear in THE DELINEATOR for September, will be on Social Life in San Francisco, by Emma Wolf, Author of "Other Things Being Equal," "The Joy of Life," etc.

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

DESIGNS FOR SOFA-CUSHIONS AND A SCREEN.

Among the novelties in embroideries of the simpler kinds, that in bright-colored cottons on écaru or cream linen has become very popular, especially for piazza or yacht cushions. The cottons are soft in texture and dull in finish but strong in coloring. A great variety of color is introduced into each piece of work, giving it rather an Oriental effect. The cottons, being of loose make, fill a given space rapidly. The stitches employed are, as a rule, quite solid, satin stitch being more in use than any other. Cotton, however, always has rather a hard appearance to which many persons object. But a charming material, somewhat like tapestry wool only much finer, has just been brought out as a substitute for the colored cottons. It is known as Persian embroidery thread, comes in many colors, fills more rapidly than cotton, lies smooth and close, wears exceedingly well and lacks the hard appearance before mentioned.

The illustration for a sofa-cushion is typical of the style of design suitable for cotton or Persian thread embroidery. The shade lines point out the general direction of the stitches. The linen ground is usually rather coarse in texture and without dress. Sometimes a soft cotton material does duty for a foundation, but always in écaru, cream or ficelle. If the entire cushion is made of the same ground, the scalloped edge need not be button-holed, but by far the prettiest way of making up is to button-hole the edge, cut it out and lay the embroidered square upon a colored foundation so that it forms a setting to the work. It can be placed square on this ground, as shown in the drawing, or crosswise to form a diamond shape. The border may be of any preferred material—silk, satin, linen, denim or sateen. These conventional designs, of which there are many to be had, varied in form but similar in treatment, are also suitable for working with English filling silk or filoselle, as it is sometimes called. This is, of course,

richer in appearance than either cotton or Persian thread. It is the make of silk mostly in demand for darned work, and is of better quality than the ordinary filoselle, and, therefore, rather more expensive.

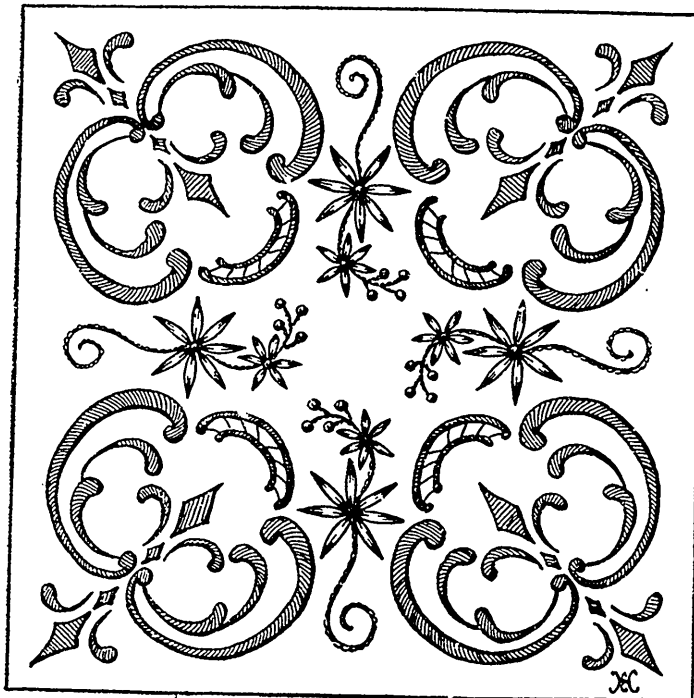
The sofa-pillow illustrated may be worked after the same fashion so far as the scrolls and stiff forms are concerned, but the flower forms should be treated differently. The variety thus obtained is rather an advantage than otherwise. For the flower forms take either Roman floss or Boston art silk; put the petals in with long and short stitch, the centers and the berries with satin stitch worked both ways to raise them and the stems in rope stitch. The flowers should be uniform in color, but the scroll work should be as varied as possible,

although all four corners must be alike, otherwise there would seem to be no method in the execution. If the combination of silk with cotton or thread be objected to, then the flower forms should be outlined only, one or two stitches being put in at the point and base of each petal after the manner shown in the drawing.

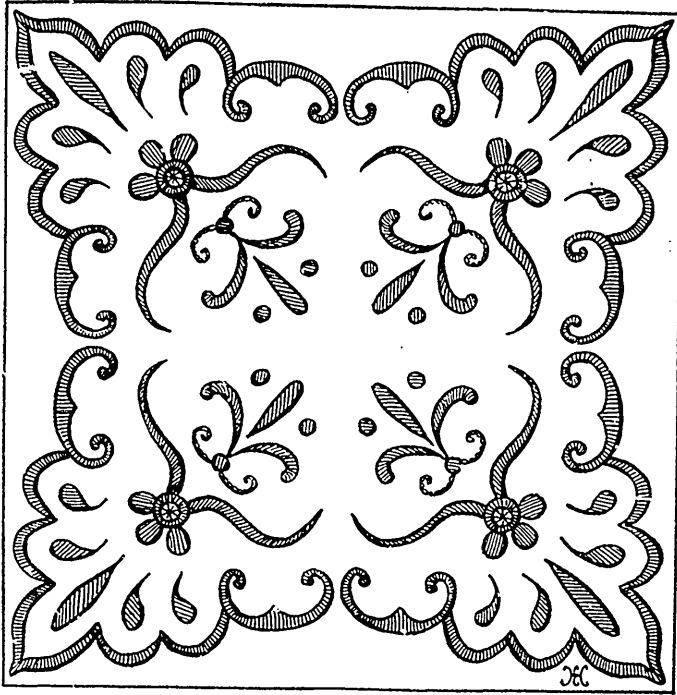
Two or three cushions adorned in this way would wonderfully brighten a yacht cabin. Another idea is to work them for college friends in college colors. In making them up choose a color for the back that harmonizes with the needle-work. If there is a border in the front, the back should be of the same goods.

The remaining illustration shows a design for a single screen. The motive is the water lily known as the sacred lotus of Egypt. This beautiful flower has been accli-

mated so far that it grows in great profusion in some carefully cultivated ponds at Saratoga Springs. The design shown is the result of a careful study made on the spot, and while the growth is somewhat modified to meet the exigencies of needle-craft, its peculiarities have been carefully preserved. One of these peculiarities is the great length the stems attain before the beautiful flower unfolds its wax-like petals. In texture it somewhat resembles the large tropical magnolia. Unlike the com-



SOFA-CUSHION.



SOFA-CUSHION.

dipping the brush in water two or three times until it blends into the cream of the ground. The dye is very deceptive as to depth of color on account of the fact that wetting the goods gives a dark shade without any color, but it is better to repeat the tint two or three times rather than begin with color of the full strength required. Tint the leaves with yellow-greens, varying the strength according to the position of the leaves, making those at the back much greyer and paler than those in the foreground. Endeavor to follow the feeling of the shading in the drawing. This will give roundness and life to the design.

When the tinting has been gone over and touched up until quite satisfactory, then the finishing touches are put in with the needle. Every part is outlined and veined with embroidery silk of some kind according to the size of the design, some of the water lines being accentuated in the same way. The petals of the flowers are first outlined with long and short stitch in salmon-pink, not too closely worked but following the form. Outside of this comes a stem stitch outline in burnt-sienna. The seed pod, the top of which should have been tinted yellow, is finished with French knots in a purplish brown; the sides of the pod are accentuated with shades of brown silk not so dark as the knots. The leaves are treated in a manner similar to that employed upon the blossoms. The effect, if these instructions are carefully carried out, is very striking, giving the feeling at a short distance of solid needle-work beautifully shaded.

Common water lily, some of the large leaves float upon the water, while others spring up on long stalks before unfolding. The seed pod is beautiful, even when the petals have fallen from it, and altogether one could hardly find a more decorative plant than the lotus lily in every stage of its development. Some of the blossoms are white; others, like those here illustrated, are of cream tipped with a pink, strong at the points but becoming lighter towards the base until merged into the creamy white of the lower part of the petal.

On a screen having but a single panel the design could not be enlarged to the natural size of the lily, but, if desired, the design might be enlarged to the dimensions of a portière, in which case the flowers would be about life size. The treatment would be about the same in either case. The method best calculated to bring out the beauty of the design is a combination of tinting and embroidery. The foundation should be firm; perhaps the best material would be a cream Roman satin.

First carefully transfer the design in outline; this can best be done by means of red transfer paper, or by pouncing through a pricked pattern, but, if pounced, the dotted lines must be gone over with a tracing brush in water color or they will soon disappear. Yet another plan is to make a strong ink outline on thin paper, affix it to the back of the satin, hold it up against a window and go over the outline thus made clear with a medium-hard lead pencil.

The outlines secured, the tinting must next be put in. Tapestry dyes are best for this purpose, but if not on hand, water colors may be substituted. The dyes are mixed with water and a little medium of a rather gummy consistency that is sold with them. This medium helps to prevent the colors from spreading, though even when it is used they will spread unless care be taken not to use too full a brush. A soft round hog-hair brush is better than one made of camel's-hair. Note that tapestry dyes are particularly strong so that a very little color goes a long way. Begin at the point of the petals with salmon-pink, dragging the paint downward and



SCREEN OR PORTIÈRE.

DOMESTIC PROBLEMS.—No. 1.

PLANNING A HOME.

Since no two about to marry can belong to families with identical standards of belief, custom and taste, either antagonism or concession must result. Then, too, difference of temperament—ordinarily called incompatibility—is to be reckoned with. No matter how definitely the plans of the unwed have been laid, their inadequacy is sure to be felt later on. Perhaps the more precise they are, the earlier and more thorough will be their disturbance.

Said Malcolm to Lydia: "You would have done much better for yourself as to the appointments of a house if you had chosen a man with a larger purse, but you couldn't have accepted one who will so gladly and proudly acquiesce in your judgment of what is best and most attractive in a home. I prefer your decisions or choice to my own always. I want to continue to do it. I am glad to leave to you every arrangement of the new home."

"Indeed, Malcolm, you'll do nothing of the kind. You are not to escape all domestic responsibility. It requires two individualities to make a home. I expect planning and arranging to be one of your chief diversions. I mean to make the fitting up of our little nest an amusement for both of us. You are not to evade domestic conclusions. They shall afford you use for another set of mental muscles after you come from your day's toil—when you are not too tired already. Such changes are said to bring rest to young minds. I've thought it all out, but doubt if you have. I'll attend to carrying out our conclusions if you wish, but we are to decide matters of expense by our combined judgments. Yes, jointly, not separately. No, we are to be of two minds in nothing that belongs to our home. I decline the liberty you offer me."

"How drolly such wisdom, if it be wisdom, sets on a girl of twenty-two! Did you inherit it? No, I'm sure you didn't get it from your mother, who is queen absolute in your home, as I couldn't fail to notice. Perhaps you've been reading *How To be Happy Though Married?* That book was meant for men and not for girls. Have you dipped into that volume and got its views? If you haven't, you must have evolved your plans somehow queerly. I confess I don't quite like them."

"But you will when you've experienced them," said Lydia. "My father has always had to put up with foregone conclusions. Yielding to domestic law has been the price he paid for tranquillity. You will never give that for it, if I know it is being bargained for. You are to earn the money for our support."

"I wish my income was larger than it is likely to be for a long time to come."

"Now, don't bother, dear, about that. I know what it is and I know what we must spend and what we would like to spend—also pray understand and accept this part of my knowledge—what we must save annually after the first year. Incidentals eat up a pile of money at first. I found that out through sister Anne. After we are supplied with essentials, we shall know how generously our tastes can be treated. An ice-box comes before an Oriental rug. I've kept house when my mother was ill and I blushed when I looked at the carved settle in the front hall and at the hammered andirons in the parlor—indeed, I did. They didn't correspond in value with the cheap kitchen essentials."

"Isn't this an unusual conversation between lover and sweetheart?" "Yes, and I am tired of archaic lovers' reiterations. My sentiment requires practical experiences, actual tributes to the good sense of the man I am to marry. You have said you love me a score of times and I believed you every time. I've assured you of my unalterable devotion. Now let us prove that we both meant it."

This is only part of what Malcolm said to Lydia and Lydia to Malcolm. That their views of the domestic future had hitherto differed may be guessed, but that the girl had resolved that her plan should be carried out can also be guessed. The man silently resolved to not only give his wife her own way in all matters of furnishing and living, but to leave expenditures for the house entirely in her hands. As a rule, young persons begin housekeeping and continue it in a haphazard and almost unprincipled fashion that is prolific of unsolved problems and inimical to the charm of companionship and the sweetness of home. Malcolm was an idealist and an enthusiast.

Lydia was a generous economist—generosity and economy not being necessarily incongruous. On the contrary, to afford material for practical generosity somebody must be or have been economical.

Malcolm had no memory of a family life, poor fellow, and so he dreamed that the woman he loved best was to make one for him without any aid or interference from him, except supply of money according to his income. He looked upon her as a household seer who could and would foresee all possible emergencies and meet them by her overcoming wisdom and prudence, without calling upon him for aid or advice.

She intended that he should be troubled by none of the ordinary frictions in the domestic machinery. If real disorderliness or breakdown came to it, she meant that his judgment should supplement her own and assist her in finding a way out of her vexations—always provided he was in his usual health and not entangled in serious business perplexities of his own. If he was not at peace in his own realm or was wearied unusually, she resolved to take the helm in her own hands and weather the indoor storm without her husband suspecting that it was raging—whether its vortex should be unruly servants, buffalo moths, burst water-pipe cellar overflows or what not.

It was not that Lydia was or ever meant to be above, below or beyond that intellectual fancy work included in Shakspeare and Browning classes, topical mornings or a visit now and then to a social club composed of her equals. Nor did she intend to withhold herself from the practical help and uplifting of those less fortunately set in life. No, Lydia intended to be a home-maker, and she had studied methods and processes and she thought she knew what not to do. She was aware of her limitations of strength and didn't intend to wear her youth and vitality away upon non-essentials either within or without her home. She proposed to depend upon her domestic life for her sweetest delights and not upon outside society or what is called culture—a much overworked term by-the-way, as vague as it has come to be offensive. Lydia abhorred the word and trusted to time to bring Malcolm the same estimation of it, but at the time of their marriage still held it in a certain veneration.

They were married with considerable ceremony. Lydia's mother believed that expensive formalities were proper when a daughter was to leave her home for life, and even more potent was the example of a much-envied neighbor. Lydia would have preferred a private wedding, but solemn and simple prelude to a home life rich in content. But she made little protest against the elaborate ceremony and her sumptuous outfit, because it would have been unavailing. But meaningless pomps in her life ended on her marriage day. She already realized what her mother did not, that competition in display between acquaintances forges the heaviest of woman's manacles. She had thought these matters out for herself, and having inherited her mother's resoluteness without adopting her methods and standards, she began her new life wide awake as to fact and uncommonly vigorous in principle. She realized that she had only a small sum with which to begin house-furnishing, but she rather gloried in her talent for making much little, for surmounting difficulties, and laughing at obstacles that nobody else in her circumstances could overcome. Her husband believed she could do anything—everything—and she wanted him to preserve his trust in her capacity. When he wanted Oriental rugs instead of those of less charm but equally good taste, she smiled and said: "Now don't expect me to mountaineer on a mole hill. You want an expensive Eastern rug on which to place a chair that is worthy only of a Kensington art square. You forgot that Coventry Patmore in his beautiful tribute to his dead wife, wrote: 'Artistic perceptions kept her from believing that nothing could be beautiful unless it was costly.' I mean you shall believe it of me. Besides, one of the domestic problems I am unskilled to solve is to make one dollar serve exactly as if it were ten. But if you enjoy the dollar's products just as well as if it were ten and they are just as harmonious and useful and wholesome for you, I shall be content and so will you."

later on when the home was taking on a beauty and comfort not purchasable, he confessed: "Lydia, you are dear. When I have been unwise and unreasonable, you have been wise up to the heights of silence. You will never know how hurt and ashamed I was when you said to me right after our marriage, 'No, dear Malcolm, this buying of expensive articles ought not to be.' 'Former things have passed away'—pardon the irreverence of the quotation—and my testimonials must not be so expensive. A rose is just as sweet of your loving kindness as a costly bouquet and I will be happier with it. I understand now the loveliness of a moment that lessened my burden and yours."

"Ah, Malcolm, that sentence of mine was more difficult to utter than the overcoming of half a dozen other domestic ailments. I saw that I had wounded you, but I knew you would understand later on and be healed. You felt more than heard what I meant. Looking toward permanency in a home that you and I will be glad to come to, no matter where we may go, the necessity of devising a settling upon ways compatible with our means, of deciding exactly what our own expenses must be and what our obligations can be, may have made me seem too practical for a bride and for a bride, but, dear, you haven't made it as easy on me to get your point of view as you might. You are too sure to be truly friendly. You haven't yet set me on equal terms with yourself. We must come to an understanding so that our estimates of things will be harmonious in matters of large and small. I want to know just how much authority a wife should have if she is proven practical, and how much a husband should assume without being asked to do it up day by day. For example, some men prefer to do the marketing, believing that women have insufficient inspiration from their appetites to know just what is best at the butcher's and grocer's. Their craving for food may lag, but their judgments are capable of being trained and their experiences need no prodding, if they are worth marrying. I understand, please, that I want to become clearly acquainted with your ideas and principles of domesticity and practical things that we two may escape, when we can, the dreary solutions of vexing problems. I'll meet them if I can't, but I would rather make them impossible."

Malcolm drew his brows together as if considering his manly obligations—but he wasn't. He was thinking, "Should I try to escape cares altogether? I wish Lydia would offer to do the purchasing and yet the best market is directly on my way to business. I must not be mean-spirited, since she can't know how to be. If I had married a shirk or an idler, I would declare my freedom from all such participation in providing, but I can't do it with Lydia." But what

he said aloud was: "Lydia, I'd rather eat what you provide than partake of any other woman's banquet."

"Certainly you would," she replied with a smile so quizzical that he knew she wanted again to say, "You are by no means opaque."

"Now I'll be candid, dear, since I must," he went on, "I don't think I'd like marketing, but at any time you prefer not to do it, give me a list and I'll do my best."

"That sounds sincere," she answered. "I won't try you too sorely if I can avoid it, but you are to promise to tell me what you'd like to eat and I'll consider, and if I can afford it and it is in the market, you shall have it."

Many another woman would have hedged, as the man had tried to, and by and by his discontent over his dinner would have become a problem not solvable at least for that day. How many annoyances could be avoided by frankness.

The home of Malcolm and Lydia wore a charm of simple individualism that he more and more appreciated when he saw the admiration it elicited from those who had furnished their own homes more sumptuously. One of the reasons, more natural than noble, why the appointments of his house were especially charming in his eyes, was the fact that Lydia's mother wholly disapproved of them. Had she known they were of her daughter's selection she might have said what she thought of them, but she was discreet through ignorance.

Lydia had made her expenditures fall inside the sum allotted to home supplies, but she didn't mention this. She preferred that Malcolm should inquire, but he didn't and she set his indifference—if such it was—down to a possible tendency to take chances with the problems of income and outgo, and she said to herself: "I am to be the economist, the thrifty one, of this family and why not, since both need not watch for leakages? I know what he earns. It is not the same as if he were in business for himself and tempted to risks. If that time comes, why the dear, trusting man will be older and wiser."

Their plans at the beginning had been inadequate. Temperaments had not been taken fully into account, but neither felt their misunderstanding to be a serious interruption to perfect happiness. To be sure, he fretted a little because she refused to employ more than one maid when most of their friends kept two or more. In this his mother-in-law was with him. And yet, as he admitted, he did not feel the lack of a single comfort. A little formality had to be dispensed with—that was all, as he confessed. He saddled the need of more upon a sentimental regard for his wife's comfort. She only smiled and refrained from saying to him: "The Joneses keep three domestics and your pride is wounded, but it will heal by-and-by when I show you that we are not expending all your earnings."

A. B. LONGSTREET.

THE FLOWER GARDEN.

BY E. C. VICK.

VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

SPRAYING.

Every average gardener is interested in spraying to the extent knowing that it is necessary. Ten years of experience has shown horticulturists that there are few operations that give better results for the outlay of time and money. The benefits applied in this way preserve the plants from the insects that feed upon their foliage and from lice and beetles that suck out the life of the plant, while the fungicides prevent the rots, rusts and mildews which attack various parts thus giving us perfect flowers and fruits.

The secret of success in spraying is promptness, many failures resulting from spraying too long delayed. To secure the best benefit plants should be sprayed really before they need it, as is a case where the ounce of prevention may succeed where the pound of cure would be of no avail. It is an easy matter to head off insects at the outset, destroying them when few in number, while later, when full grown and in great numbers, they resist almost everything but the torch. Recent improvements have greatly facilitated the operation, and the increased demand and production in large quantities

of spraying machinery has resulted in making its price quite reasonable. Where a few plants only are to be sprayed, an ordinary garden syringe will answer as a makeshift, but for a large number of plants and frequent spraying an instrument made for the purpose is desirable; this may be obtained for five dollars and upward in proportion to size. All parts of the sprayer should be made of brass or copper and when used properly it should last a long time. The following plants usually demand spraying: Apple, apricot, carnation, cherry, chrysanthemum, currant, gooseberry, grape, peach, pear, plum, potato, quince, raspberry, rose, strawberry and violet. Spraying prevents attacks of red spiders, aphids or green flies so troublesome in greenhouses, particularly on roses, chrysanthemums and cinerarias, and blight on roses and verbenas.

For rots, moulds, mildews and fungous diseases, Bordeaux mixture is used. This is composed of six pounds of copper sulphate and four pounds of quicklime in forty gallons of water. The copper sulphate is dissolved by putting it in a bag of coarse cloth and hanging in a vessel holding at least four gallons of water. Use an earthen or wooden vessel. Slack the lime in four gallons of water and then mix the two, adding enough

water to make forty gallons. It is then ready for use and will keep indefinitely. Smaller quantities may be made by following these proportions. For fruit it should be applied just as the buds are swelling, again when the blossoms are falling and again about ten days later.

For insects which suck, as plant-lice, mealy-bug, red spider, thrips, bark-lice or scale, cabbage worms, currant worms and all insects which have soft bodies, kerosene emulsion is effective. This is made of one-half pound of hard soap, one gallon of water and two gallons of kerosene. Dissolve the soap in water by boiling it for a few moments; when cool add the kerosene, stirring vigorously for five or ten minutes. Dilute ten to fifteen times and apply at any time.

PERENNIALS.

The most interesting part of the garden is the group of perennials. Instead of arranging these in the old-fashioned border, a more artistic effect is obtained by scattering them about in clumps. Of course, on small places this is impossible. Every day some new flower is in bloom upon perennials, giving more beautiful effects with less care than any other plants. All the old time favorites come under this heading, hollyhocks, sweet William, columbine, larkspur, Canterbury bells, foxglove and hardy phlox. The perennials when sown in the Spring do not flower until the second season, but all these may be planted during August in a cool, damp place, and if the ground is kept shaded and quite moist the plants will soon appear, otherwise the seeds will not germinate.

FLOWER AND FRUIT GUILD.

What has grown to be a great work was started a few years ago by Mrs. John Wood Stewart, of New York City, who has labored unceasingly in the interest of the National Plant, Flower and Fruit Guild. Its general offices are at 70 Fifth Avenue, New York City. Mrs. Alexander Biddle, of Philadelphia, is its president, Mrs. Winthrop Sargent, of Boston, is treasurer, and Mrs. William Starr Dana, of New York City, secretary. Branches have been established in most of the large cities and are being started in the smaller cities and towns and even in country places, as it is the smaller places, where gardens, fruits and flowers are abundant, upon which the larger branches depend. Every one having a garden has some flowers to spare and usually desires to use them in a charitable way but is at a loss to know what to do with them. The Flower Guild opens the way and finds a use for those having no gardens who are willing to collect and ship the flowers to city branches and to distribute them as needed in their own locality. In local branches officers are elected and collectors are appointed whose duty it is to secure the names of people willing to contribute flowers and to see also that these are collected, packed and delivered to express offices to be forwarded to the city branches. Efforts are made to secure flowers that have been used at banquets, weddings and entertainments which are distributed to the sick and needy, to mission rooms, tenement houses and charitable institutions. Jellies and plants are collected and distributed in the same way. Arrangements have been made with all express companies to carry goods free of charge from all parts of the United States when the Guild's label is placed upon the package. Of course, local branches are expected to distribute flowers, where needed, in their own territory. A general report of the work is issued annually from reports which are

sent in regularly from local branches. If there is no branch where your live, see that one is started without delay.

ANSWERS TO CORRESPONDENTS.

A. C. W.—Give the black calla rich soil and plenty of water during the growing season, with only a moderate supply during the season of rest. During the season of growth orange plants will be benefited by liquid manure applied occasionally, but it must be stopped during the season of rest. If the plants are inclined to be too tall, cut off the tips of the branches, which will cause them to spread.

J. P.—The specimen sent was received in poor condition, but so as to be araucaria. Repot the plant in good rich garden soil, which, heavy, mix with a quarter the amount of sand to secure perfect drainage. Do not keep the pot standing in a saucer or anything that will interfere with the surplus water draining off.

M. D. H.—To keep azaleas in the house, select a southern window a room that can be kept cool and where the ventilation is good fresh air can be supplied. The soil should never be allowed to become dry, especially when the plant is in flower. The leaves should be sprinkled daily, except when the plant is in bud. After flowering, do not allow seed-pods to form. Trim the plant back slightly and transplant without disturbing the roots (though a little of the soil on top of the ball of earth may be removed) to a pot one size larger. Rich garden soil mixed with sand, about half and half, should be used. After transplanting, keep in a cool place but with plenty of sunlight, daily sprinkling the leaves. After danger from frost has passed, plunge the pot in a sunny spot in the garden and on hot days water twice a day. In the late Summer supply liquid manure twice a week.

J. C. M.—*Odontoglossum Rossii* majus is not a running plant, but a strong-growing orchid, and requires a temperature ranging from 45 to 50 degrees. An ordinary living room is likely to be too warm for it. I would advise commencing with a few cheap orchids, those costing not over fifty cents each, and if you are successful, the more expensive ones can be added to the collection at any time. *Asparagus plumosus*, a fern-like plant, is unequalled for house culture. Many species with it that are unable to grow ferns. The adiantums, or maiden ferns, are good for house culture. Your geraniums may have too poor soil, but more likely want of sunlight is the reason they do not bloom.

B. W. D.—Allow all the sprouts to grow on your little gem calla. *Yucca filamentosa* is hardy and both yucca and hyacinthus will flower the first season, if planted early enough. If you had given your full address, a reply would have been mailed so as to have reached you in time for early planting last Spring.

L. M. K.—Give the orange tree a liberal supply of liquid manure during the Spring. Keep it growing in a pot; the roots are injured by transferring it to a pot after it has been growing in a garden.

V. M.—See answer to W. J. M. in THE DELINEATOR for February. Most palms are raised from seeds.

H. B. K.—Do not allow the little gem calla to dry up entirely. Water often enough to prevent the soil from becoming perfectly dry. It can be made to rest during the Winter. After resting and when growth starts, liquid manure occasionally would be beneficial, with plenty of water.

Mrs. E. B. S.—The rose chafer, a little brown beetle, may be worked on your roses. Watch the flowers carefully and see if this is the trouble. If so, pick off and destroy the bugs by hand.

E. B. M.—Violets may be had plentifully at the close of Winter in New York state and its latitude by planting the plants as early together as they will stand in a cold frame in October. Air is given during the day in mild weather, but in severe weather cover with mats. When the days begin to lengthen in January give more air, but be on the lookout for sudden changes and storms. When the plants begin to start water will be required occasionally. A plenty of flowers will be obtainable all through the Spring. In a shady place, about the only plants suitable which can be raised from seed are pansies, hollyhocks, lobelias and phlox. Plants suitable for this location are fuchsia, violet, begonias, coleus, achyrathes, celastrum and caladium.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D59.—This illustrates a Ladies' tea-jacket and petticoat-skirt. The tea-jacket pattern, which is No. 9263 and costs 18, 30, or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is differently depicted on page 144. The petticoat skirt pattern, which is No. 1385 and costs 18, or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is pictured again on page 175.

Changeable striped silk is here shown in the petticoat-skirt and broadened pink silk in the tea-jacket, which is made with a long pouch vest of lace net over silk and elaborately trimmed with lace edging and ribbon. The tea-jacket fits closely at the back and sides and the fronts may be square or rounding at their lower

front corners. The fronts separate with pretty effect over the vest, which is shorter than the fronts and closed at the ends. The large fancy collar is a becoming adjunct, and the sleeves are shapely and fashionable, standing out in puffs at the wrinkling below the elbow and then fitting smoothly to the wrists, which are in Venetian style.

The petticoat-skirt comprises four gores and a bias strip that is trimmed at the edge with a bias ruffle.

Silk, gloria, satine or other preferred goods may be used for the petticoat-skirt and cashmere, silk, dimity, lawn or organdy for the tea-jacket, which may be made as elaborate as desired by the arrangement of lace, embroidery, platings, etc.



D 59.

Delineator.

Dadis' Negligée.

August, 1897.



MODERN LACE-MAKING.

DESIGN FOR LACE HANDKERCHIEF.

FIGURE No. 1.—The making of one's own lace handkerchiefs become a popular pastime, and one that is profitable in that a lady may thus provide herself with a number of handsome handkerchiefs for the price paid for one in shops. Of course, this statement applies only to ladies who are skilful enough to do the work neatly, for in making a lace handkerchief daintiness in workmanship is as essential as in material. A finely made lace handkerchief, though composed of fine materials, is less valuable in every way than one of linen bordered with a plain, perfect braid.

The reason is obvious and requires no explanation. The design for the border should be clearly marked on glazed muslin which may or may not be underlaid with stiff paper, paper or cloth. The braid next to be made on the right side after which all the filling-in stitches are made.

All joints of the braid should be made so that when the order is removed from the foundation the side which was next the design will be both smooth and flat. Then lay the braid over a center of fine India silk, muslin or any preferred suitable fabric and neatly attach it by "fell" or "ton-hole" stitches. Cut away the linen on the under side, leaving enough to turn under and catch to the foundation braid. Do this on the wrong side under a cloth wet in water and wrung out until nearly dry.

MEDELLION FOR MARKING NAPKINS.
FIGURE No. 2.—In a previous issue of THE DELINEATOR

another pretty design of this description was given. These medallions are used in marking table napkins, and one is applied in one corner of each napkin, after which the initials are embroidered on the center space. The linen is then cut from under the lace. Net is sometimes used in the center of the medallion, the linen being cut away and the initials formed on the net. This method of marking adds a touch of daintiness to napkins which have hitherto been almost too severe in style for perfect harmony with elaborately trimmed table-cloths. Battenburg braid was used for the present illustration, but for very fine napkins the finer point or Honiton braids may be selected. In our book on Modern Lace-Making, price 2s. or 50 cents, may be seen many illustrations of braid designs suitable for decorating household or personal belongings.

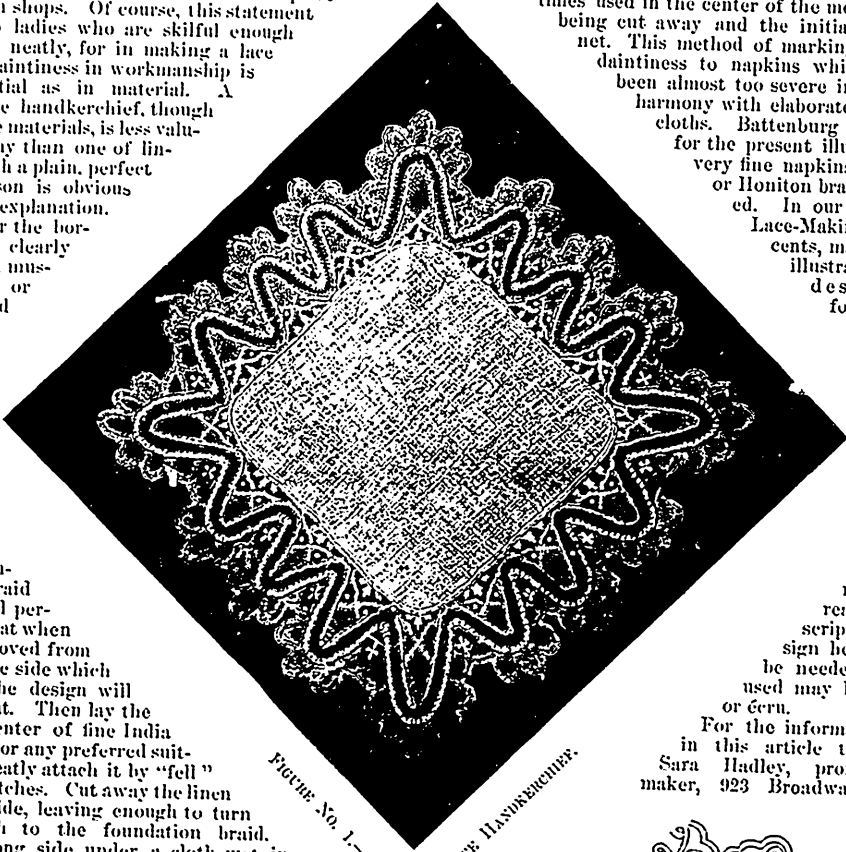


FIGURE No. 1.—DESIGN FOR LACE HANDKERCHIEF.

DESIGN FOR COLLAR IN BATTENBURG LACE.

FIGURE No. 3.—Battenburg lace

is now so familiar to our readers that no description of the design here set forth will be needed. The braid used may be white, cream or green.

For the information contained in this article thanks are due Sara Hadley, professional lace-maker, 923 Broadway, New York.



FIGURE No. 3.—DESIGN FOR COLLAR IN BATTENBURG LACE.

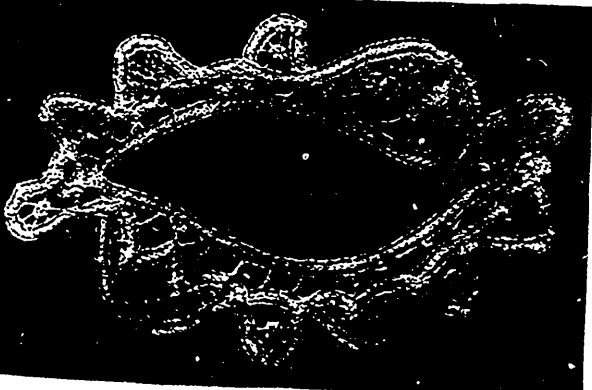


FIGURE No. 2.—MEDELLION FOR MARKING NAPKINS.

DRAWN-WORK.

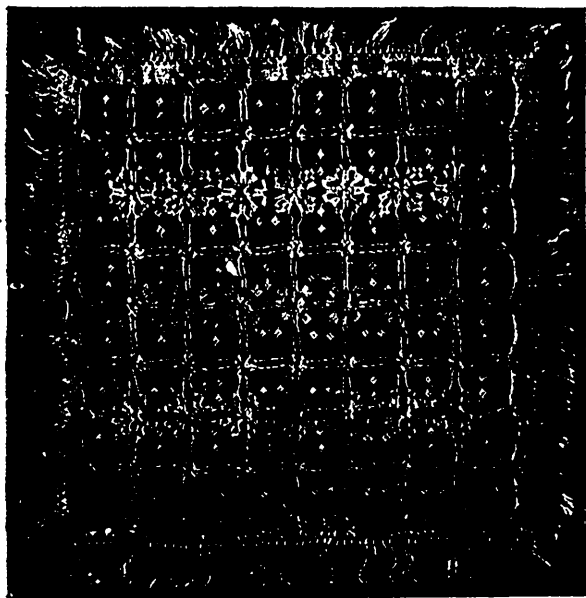


FIGURE NO. 1.—FRINGED DOILY OF DRAWN-WORK.

Much in the way of successful results in drawn-work depends upon the fabric selected. Linen, of course, is the best for most purposes, since its threads are stronger and are, therefore, drawn with less trouble; but even linen must be selected with care, for if its threads are uneven or lumpy, they will give endless trouble in drawing and produce a rough effect when the work is done. A little experience in this respect will soon teach the beginner to detect the difference between the linen she awnts and that which she does not.

Linen with a round, smooth thread and as free from dressing as can be obtained will produce the most satisfactory work. Should it be impossible, however, to procure a very soft piece of linen, an ordinary piece may be stretched and pressed between two wet cloths, and then allowed to dry while under tension. Another plan is to pour boiling water over the linen and then spread it in the sun to dry; but this process is not particularly advisable, since it destroys the smooth, satiny finish of the fabric on which the beauty of the work so much depends. In all varieties of linen, from crash down to linen lawn or grass linen, which is used for doileys, the inequalities of warp and filling will be noticed.

Linen thread, white and colored, is used a great deal upon linen, as is also colored cotton; but crochet cotton in numbers from 8 to 20 generally produces the most satisfactory work. In hemstitching, the threads should be so fine that when the work is completed the stitches will be almost invisible. This is particularly desirable when the article is a handkerchief, a

doily, or a toilet-cushion cover, all of which are usually made of linen lawn of the sheerest quality and often mull.

FRINGED DOILY OF DRAWN-WORK.

FIGURE NO. 1.—This design for a doily is exquisite effect and will require close attention and careful work in its development. The threads are drawn from side to side, only a few being left at intervals to form the foundation of squares which are filled in with darning and knotting. A hem is first made in the usual way. When the darning and knotting are finished, this hem is cut open and ravelled to form the fringe seen in the picture. This is the general method of "fringing" doileys.

HEMMEED DOILY IN DRAWN-WORK.

FIGURE NO. 2.—The engraving so clearly depicts the method of making this doily that a description of the process would be superfluous. In our book on Drawn Work, price 2s. or 50 cents, are many designs in full with illustrated details for developing, which may be adopted in making a set of doileys, for doileys should be made in sets of from six to twelve. In making such

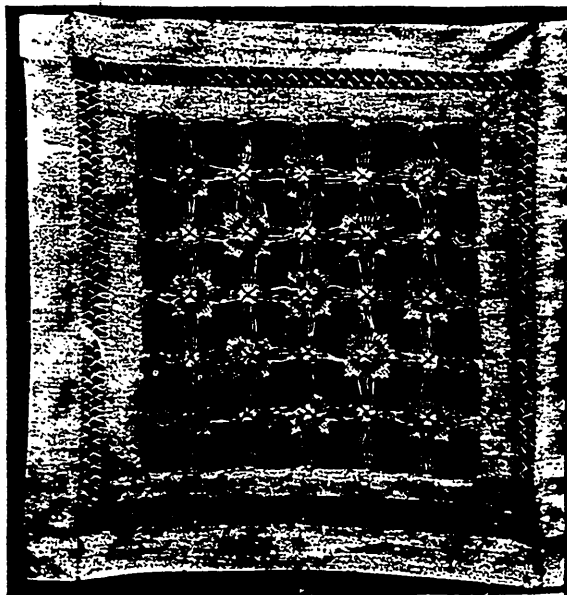


FIGURE NO. 2.—HEMMEED DOILY IN DRAWN-WORK.

the suggestions at the beginning of this article will be of value in selecting or "treating" the material for the

BICYCLE FASHIONS.—We have recently issued a handsome and lavishly pictured pamphlet of vivid and varied interest to all cyclists. It illustrates attire to be worn a-wheel, and while principally devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well pictures of the '97 models of bicycle saddles, handle-bars, grips, etc., a detailed explanation of the various parts of a bicycle by an expert machinist, who adds valuable advice on the care, repair

and choice of a wheel; a specially prepared paper on how to ride; a discussion by a high medical authority of the question as to whether bicycling is injurious to women; an account of bicycle entertainment and a great variety of other matter of special interest to the devotees of this exhilarating and giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 2d. or 5 cents.

CROCHETING.—No. 73.

ABBREVIATIONS USED IN CROCHETING.

- | | | | |
|---|-----------------------|-------------------------------|----------------------|
| l.—Loop. | s. c.—Single crochet. | h. d. c.—Half-double crochet. | p.—Picot. |
| ch. st.—Chain stitch. | d. c.—Double crochet. | tr. c.—Trebble crochet. | sl. st.—Slip stitch. |
| Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed. | | | |

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 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.

PLATE DOILY, WITH CROCHETED BORDER.

FIGURES No. 1 AND 2.—Crochet cotton No. 36 and a fine hook will be needed in making this border. Make 10 chain and join into a ring. Next, work 22 d. c. into this ring, making chain for first d. c. Turn, work a tr. c. (that is, cotton twice and the hook) into each of the last d. c., taking up the 2 loops of each d. c., work 4 chain for the first tr. c.; turn. Work 6 chain * fasten with s. c. into each tr. c. of last row, taking up two loops; 6 chain * repeat between stars across and turn. Chain 12, * 1 s. c. in each loop of 6-ch. below, chain 12 * repeat between stars across; turn. Make 2 knot stitches. (To make a knot stitch: Draw the

Next row.—6 chain and 1 s. c. into middle of each space. Work 10 rounds in all, increasing 1 stitch in every chain of

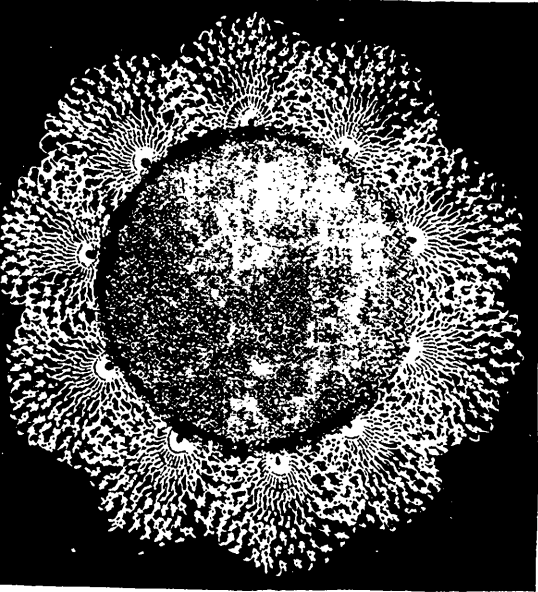


FIGURE NO. 1.—PLATE DOILY, WITH CROCHETED BORDER.

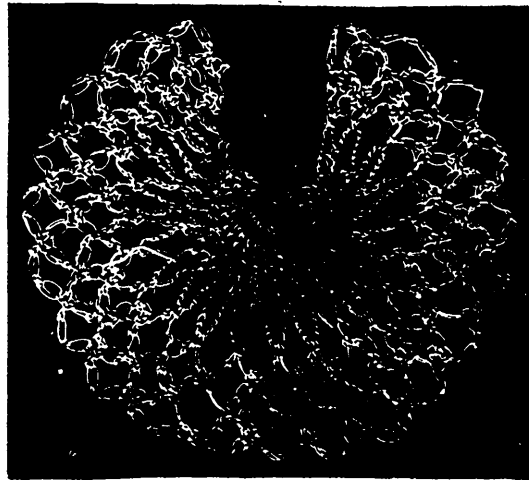


FIGURE NO. 2.—DETAIL FOR BORDER OF PLATE DOILY.

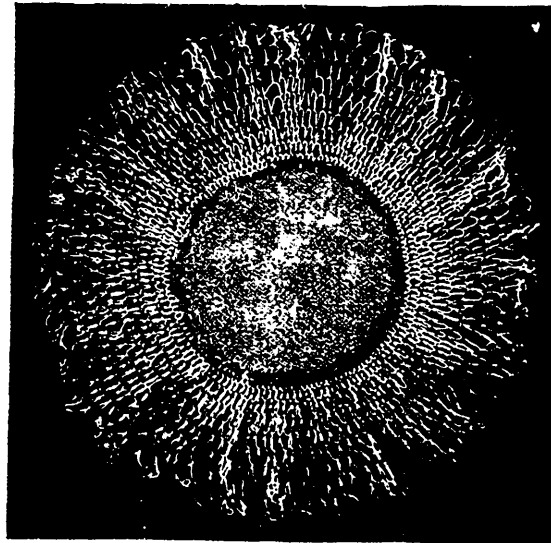


FIGURE NO. 3.—FINGER-BOWL DOILY, WITH CROCHETED BORDER.

hook out $\frac{1}{4}$ of an inch, catch thread and draw it through; then put the hook between the drawn st. and the thread just drawn, catch thread and draw through again, thus making 2 stitches on the hook; catch thread and draw through with two st. to form the knot; fasten with s. c. in center of space below *; repeat between stars across the row. Make 10 more rows of knot stitches (see figure No. 2.), fastening the knot stitches with 1 s. c. under the 2 top threads of knot stitch of last round, close to center knots; 1 s. c. on other side of center knot. Arrange the scollops around a circle of linen bordered with feather-stitching, as seen in the engraving, and fasten them on with an over-and-over stitch.

FINGER-BOWL DOILY, WITH CROCHETED BORDER.

FIGURE No. 3.—Take a round piece of table linen and hem with a single feather stitch; then work into it 1 s. c. and 5 chain in all round.

each round. When arranged on the plate, it should be formed into flutes around the bowl. In laundering it may be stiffened with thin starch or borax water.

AMONG THE NEWEST BOOKS.

From Houghton, Mifflin & Co., Boston:

Memories of Hawthorne, by Rose Hawthorne Lathrop.

Mrs. Lathrop has evaded her father's prohibition of a biography by making this one as unconventional as was its subject and by allowing the story to be told, for the most part, in her mother's letters. Indeed, the book is hardly less a memoir of the author of *The Scarlet Letter* than of the remarkable woman who counted it the sum of supreme fortune and felicity to be his wife. If the world had no other evidence that Nathaniel Hawthorne's was a rare and exquisite spirit, the testimony of her life-long idolatry afforded by these touching letters should suffice. "Was ever one so loved?" she writes, and again: "God never has knit my soul with my husband's soul for such a paltry moment as this human life." She taxes the vocabulary of adoration. He was a god—whether seen through eyes spiritual or natural. Nor is Mrs. Lathrop's devotion less in degree, however differing in kind. She was but thirteen when her father died and yet she fills pages with an almost passionate panegyric of his appearance and bearing.

"In the early years of our stay in England his personality was most radiant. His face was sunny, his aspect that of shining elegance. There was the perpetual gleam of a glad smile on his mouth and in his eyes. His eyes were either a light-gray or a violet-blue according to his mood. His hair was brown and waved loosely (I take it very hard when people ask me if it was at all red) and his complexion was as clear and luminous as his mother's, who was the most beautiful woman some people have ever seen."

Upon the mooted question of whether her father was sad by temperament, Mrs. Lathrop says:

"He could be full of cheer and at the same time never lose the solemnity of a perception of the Infinite. He never became wholly merged in fun, however gay the games in which he joined with us children; just as a man of refinement who has been in war never quite throws aside the dignity of the sorrow which he has seen."

The book sheds new light upon the petty political wire-pulling by which Hawthorne was turned out of the Salem surveyorship, reflects the delight of the sojourn among the Berkshire Hills, details the social trials and compensations of the Liverpool consulate, pictures the charming intimacy with the Brownings in Italy, and its sad sequel the Concord home-coming when stunted means and failing health cast their shadows across the fast-shortening pathway of this brave and gentle man. There is an entertaining chapter on Hawthorne's methods of work, pleasant glimpses of Emerson "with his sunrise smile," of Thoreau's great blue eyes and monumental nose, of Charlotte Cushman and her wonderful watch charms, whimsical letters on pantheism by Herman Melville and affectionate tributes by Holmes, Curtis, Motley, Longfellow and others. The admirers of Julian Hawthorne will find entertainment in the frequent references to his early traits, from the initial statement that he talked before he walked and laughed instead of cried when he had a tooth out, to the story of how his father, in a characteristic fit of abstraction, cut into shreds a sleeve of the little shirt in process of preparation against his advent. Hawthorne, it will be remembered, died away from home. The closing lines of his daughter's fine and filial memoir give a picture of her last sight of him as striking as it is full of unforced pathos:

"My mother was to go to the station with him—she who at the moment when it was said that he died, staggered and groaned, though so far from him, telling us that something seemed to be sapping all her strength; I could hardly bear to let my eyes rest upon her shrunken, suffering form on this day of farewell. My father certainly knew what she vaguely felt, that he would never return. Like a snow image of an unbending but an old, old man he stood for a moment gazing at me. My mother sobbed as she walked beside him to the carriage. We have missed him in the sunshine, in the storm, in the twilight, ever since."

Much is said, in jest and sad earnest, of the light esteem in which wedded partners hold each other. Apart from and beyond its great biographical value, this record of the blameless and beautiful life of America's foremost literary genius stands as triumphant proof of the ever-during fidelity and ever-growing blessedness of those joined in true marriage.

From the Macmillan Company, New York:

On Many Seas: the Life and Exploits of a Yankee Sailor, Frederick Benton Williams; Edited by his Friend, Will Stone Booth.

Captain Williams has written a remarkable book, describing his own conduct—now heroic and fine, anon brave and depraved—he has simply and honestly obeyed Othello's injunction to "nothing extenuate." And not since *Das Boot* has the life of those who go down to the sea in ships been so vividly set forth. It is something of a coincidence that *On Many Seas* should have given the world the hard prose of a sailor's life simultaneously with the appearance of Kipling's *The Seven Seas*, wherein the poet's ocean voyaging finds an interpretation vibrant with modernity. The straightforward simplicity of Captain Williams' narrative is delightful. He tells us what he did—not why he did it, what he thought about it. His style has suggestions of De Quincey. He writes slang as unconsciously as he might use it in conversation, and yet in places his diction as easily rises to something hardly to be distinguished from polished literary expression. Mr. Booth's editing is a marvel of forbearance, being, as he tells us in his brief preface, "confined to cutting out some yarn which, however suitable to the leisure of the fore-castle, we have taken up too much space in print." An editor who allows his author to lapse into *argot* and bad grammar rather than tamper with a style so quaintly original has a claim on us only second to that due him for inducing the teller of tales to which he had often listened with pleasure to write them down for the benefit of the rest of us. These stories full of "moving accidents by flood and field," of almost incredible hardships undergone and of the reckless devilry characterizing Jack Tar ashore, are always entertaining and already suggested—never more so than in the astonishing frankness with which they detail their author's misdeeds. He literally fought his way up from the lowest round of the ladder until the proud day when he walked the quarter-deck in supreme command of one of the finest four-masted sailing ships afloat. Twice he was given up for dead, and he declares in both cases, though fully conscious, he was utterly indifferent as to whether his body should be thrown overboard and no more thought of or care for his immortal soul than he had for his old empty clothes-bag in the fore-castle. All of which seems shocking, thus baldly stated, but told with the flavor of good fellowship infusing his narrative and interspersed with thrilling escapes from shipwreck and iceberg and funny episodes in port, it makes highly entertaining reading.

From D. Appleton & Co., New York:

His Fortunate Grace, by Gertrude Atherton.

The Beautiful White Devil, by Guy Boothby.

The Third Violet, by Stephen Crane.

The Sun of Saratoga, by Joseph A. Altsheler.

The Beautiful Miss Brooke, by Z. Z.

Gertrude Atherton has written a bright story of international social affairs in which fortune-hunting Englishmen receive more consideration than is usually accorded them. She makes the American marriage contracted by the tip of the tongue personage of *His Fortunate Grace* a love match—on one side at least—and its mercenary basis a necessity of which the poor man is properly ashamed. New Yorkers will find that is familiar in the story, albeit its personnel is not so familiarly recognizable. The American heiress described views on social reformation, political regeneration and socialism, goes slumming and cultivates other fads dear to the heart of her kind. The reconciliation of her father and mother on odds in regard to this Anglo-American alliance, will particularly interest those familiar with recent events in New York society.

The central figure of *A Beautiful White Devil* is a pirate, crafty, brave, just, self-reliant and resourceful—a combination of qualities enabling her to dominate the Indian Ocean and win and keep the heart of a good and Englishman. Her white yacht, which she was wont to convert into a dingy schooner by dropping disguising apparatus on its sides, had a speed that enabled it to escape from any of-war detailed to capture its intrepid and beautiful

ander. Improbable as all this seems, the straightforward and mere way in which it is told lends the tale a certain sense of *raisemblance*.

A zigzag, disjointed originality that is not literature makes a stasteful reading of Stephen Crane's novel with the romantic title, *The Third Violet*. His style suggests the gentle phrase applied "down East" to a person unduly self-indulgent in drink, "He stimulates." Of course, it is not meant by this to imply that Mr. Crane's peculiar form of verbiage is the result of alcoholic libations, but such phrases as these are not right-minded and are calculated to "stimulate" any but the most well-headed reader: Children "mucilaged to their seats"; "a brave, hang-dog expression"; "a wave of astonishment whirled into his hair," etc. The story itself shows a waste of good material. It might have been made as charming as its title.

The profound stir of retrospective patriotism throughout the Republic has brought out and made welcome many stories of the Revolution, and Mr. Altsheler's romance of Burgoyne's surrender, *The Sun of Saratoga*, is entitled to a worthy place among them. Its hero's heart is torn between love of liberty and love for a beautiful Tory, and the narrative abounds in vividly-described skirmishes, lonesome night watches, thrilling night raids and all the vicissitudes of the times that tried the souls of our patriot forbears. The author's candid and simple style makes very delightful reading.

The "Z. Z." upon the title page of *The Beautiful Miss Brook* stands for Louis Zangwill, brother of that keen and sometimes cruel critic, Israel Zangwill. The Miss Brook of the story is a gentle woman as seen from a Hebrew view-point, and it may be admitted at once that her conduct is not quite correct, though she is described as immensely attractive. She constantly ignores or violates the canons of good form and makes the very proper and conventional hero violate them for her sake. He would cast himself away for her if she would let him, but she is equally infatuated with somebody else, who in turn doesn't care for her. The story is an original one and could afford the author's brother a fine opportunity for affixing his critical talons in something well worth dissection.

From G. P. Putnam's Sons, New York:

In the Crucible, by Grace Denio Litchfield.

That Affair Next Door, by Anna Katharine Green.

About Men: What Women Have Said. Chosen and Arranged

Rose Porter.

Very few women—would, indeed there were more!—could pass through the fiery ordeal endured by the heroine of *In the Crucible* and come out, as she did, pure gold. Youth, beauty, social position—nothing turned her away from her ideals of duty and self-respect. The allurements of her life and how she met them in sunshine and shadow are described with the airy grace, epigrammatic neatness and swift marshalling of facts characteristic of all this gifted author's productions.

Whoever likes detective stories will find *That Affair Next Door* delightfully bewildering reading. The narrative is told of a woman, who has discovered in herself marked aptitudes for detecting motives and following clues, and the droll self-adoration which she manifests every now and again forms one of the most entertaining features of her story. The plot is ingeniously complex. Every few pages the secret door seems to be set wide open and the criminals in danger of immediate capture, when suddenly the clue is found to be a false one and another has to be taken up. Our amateur has a rival, an old professional detective who has had many and great successes of which he is very proud, and he baffles her efforts and she his in turn, to the reader's huge diversion. Of course, the affair next door turns out something entirely different from what the detectives and readers alike at first supposed it to have been. Rose Porter's little volume, *About Men*, provides one authoritative feminine dictum concerning the mental, moral or physical characteristics of the First Created for every day in the year. There are, therefore, three hundred and sixty-five maxims concerning men by Maria Edgeworth, Mrs. Humphry Bland, Jane Austen, Fanny Burney, George Sand and others to the number of twelve—one for each month. So the feminine reader may flatter herself that at the end of a year of earnest study she knows all about man—but she will be mistaken. She will have only begun to study him, and after she has gone as far as her mental vision permits, she will know little of him, but she will never, never give up the particular man she has been studying—if she selected him in the right spirit.

From J. B. Lippincott Company, Philadelphia:

Ripple and Flood, by James Prior.

The Sign of the Cross, by Wilson Barrett.

A Marital Liability, by Elizabeth Phipps Train.

Dr. Luttrell's First Patient, by Rosa Nouchette Cary.

A strange story strangely told is *Ripple and Flood*. It is a soul's history told in the first person, but without egotism, and it brings the reader very near to the narrator. It is rather a sad story, though there are gleams of happiness at the end. Its narrator is always manly, but without knowing it, always loyal without understanding what loyalty means. He sees a glory that duller eyes miss, but knows not how blest his vision is. The author is a brilliant writer and a true poet in his observations of earth, air and water.

Wilson Barrett's novel, *The Sign of the Cross*, is, of course, taken from his play of the same name, successfully produced in London and various American cities during the past season. Its events are supposed to take place in the century of the Nazarene, and relate to the power of his teachings and death. It is a strong and picturesque story, introducing many historic characters. It is swift in action, vivid in color, intense in realism, and alive with personality. That a dramatist devised its groupings and situations would be easily perceptible, even did one not know that it was primarily intended for the stage.

A Marital Liability is not cheerful reading. Imprisonment of innocent persons and the ignominy following their return to a world that cannot quite believe in their innocence, a deeply-guilty mother, a morbidly honorable father and the detail of their emotions page after page, would be lachrymose reading if it had the effect of relating things true, but it hasn't. *A Social Highwayman*, by the same author, dealt more kindly with our sensibilities and our credulities. Both books have excellent literary qualities.

Dr. Luttrell's First Patient is a story of conscientious and cheerful struggle the like of which many a young physician has known. Rosa Nouchette Cary has a clean, sweet pen, friendly to the best emotions. Her characters are neither all bad nor all good, but such as we find ever day, such as we are ourselves. Their kinship with those who are by no means exceptional makes her characters appeal to a very large public.

From John E. Potter and Co., Ltd., Philadelphia:

The Chicago Record Cook Book.

If there is wisdom in a multitude of counsellors, the alpha and omega of kitchen lore should be found upon these six hundred and odd pages, for hundreds of women, all the way from Down East to Out West, have contributed to it their choicest confections. Even the title-page is plethoric: *Seasonable and Inexpensive Bills of Fare for Every Day in the Year. Designed to furnish "Good Living" in appetizing variety, at an Expense not to exceed \$500 a Year for a Family of Five; arranged so that Remnants from One Day can frequently be used with Menus of the Next. 1,100 Prize Menus with Recipes, carefully indexed, the Cream of 10,000 Manuscripts contributed by the Women of America to the Chicago Record's daily Contest for Menus for a Day.* As every contributor makes herself personally responsible by signing her name and address to the three meals she gives directions for, the reader may be sure there is no lack of ample and explicit explanation of just how every dish is prepared. It is a really valuable and helpful collection, and its substantial scarlet-and-coffee canvas dress is not the least of its attractions.

From A. F. Reinhold, New York:

Louis Kuhne's Facial Diagnosis: A Free and Abridged Translation with Notes. By August F. Reinhold, M. A.

The average doctor is usually pretty well satisfied with himself if he can determine the nature of a disease after it has developed, but Herr Kuhne professes to be able to point out ailments months and sometimes years before they reach an acute stage. His theory of disease—there is only one disease, he says, with various modifications—is delightfully simple, based, apparently, upon Lady Jane's coy admission: "There will be too much of me in the coming by-and-by." It's all a matter of foreign substances, effete accumulations, in the body, the particular place they settle determining the nature of the disorder. The remedy is as simple as the diagnosis, reminding one of Hamlet's "as easy as lying," viz.: the water cure. All that the human system needs is an occasional flushing. Which is nearly as fascinatingly epigrammatic as *similia similibus curantur* or the Faith Cure method of overcoming disease by denying its existence.

THE ART OF NETTING.—No. 63.

NETTED DOILY.

From No. 1.—On a loop set 36 stitches, using a $\frac{1}{4}$ -inch bone mesh; draw up and tie.

Next round.—Same mesh. Next make three rows, using

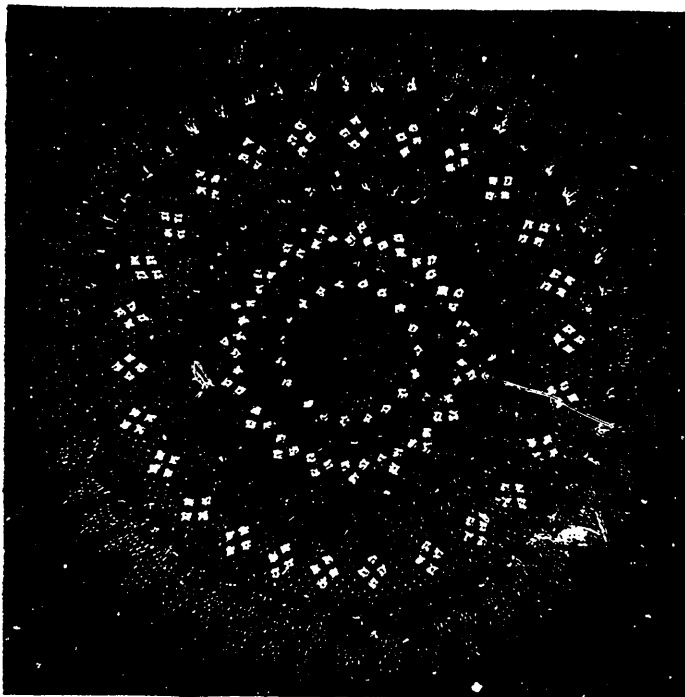


FIGURE NO. 1.—NETTED DOILY.

a tape needle for a mesh. Now use the bone mesh and skip every other stitch or loop. Make a cluster of four in each loop with the same mesh. Next, with the tape needle make six more rows. Now use the bone mesh and make a cluster of four in each loop. Next take the tape needle and make ten rows. Now use the bone mesh and skip two loops, making one in every 3rd loop. Still using the bone mesh make a cluster of seven in each loop all round. Use the tape needle and net round once. Use the needle also for next rows and skip one loop between each cluster; len then a little on needle and continue until narrowed down to one.

BABY'S NETTED CAP.

Figure No. 2.—This cap is made of No. 80 white cotton and darned with No. 100 linen thread. Begin the center of crown with 24 stitches over a $\frac{1}{4}$ inch bone mesh. Now net 6 rounds over a No. 18 knitting needle. Net 6 stitches over the bone mesh in every other stitch of the preceding round. Next net 13 rounds over the knitting needle. Then net 4 stitches

over the bone mesh, in every other stitch of preceding row. Now net 12 rounds over knitting needle; turn and net 16 stitches, leaving 16 stitches unnetted. Turn, net 140 stitches. Repeat this twice more. Turn, and with the bone mesh net 1 in each of the 140 stitches.

With a knitting needle draw the 2nd loop through the 1st, net, draw the 1st through the 2nd, net, draw the 4th through the 3rd. Now draw the 3rd through the 4th, net, &c. Repeat the last two rows each once. With knitting needle net 19 rows. Next 4 rows like 4 rows preceding last 19 rows.

Now make seven rows over the knitting needle all round the cap, across the bottom as well as on the 140 stitches round the face, making 2 stitches in each corner stitch to widen. Next 4 rows like 4 rows before the last 7 rows, netting 140 stitches instead of 140 stitches as before. Now net 2 rows over the knitting needle round the cap.

For the Border.—Net 3 over the bone mesh in every other stitch all round the cap. Net 2 plain rounds over knitting needle. Still using knitting needle, net 2, skip 2, net 2, skip 1, &c. Repeat this border around the face, netting into the stitches skipped last time. The cap is now ready to darn. (See illustration for pattern.)

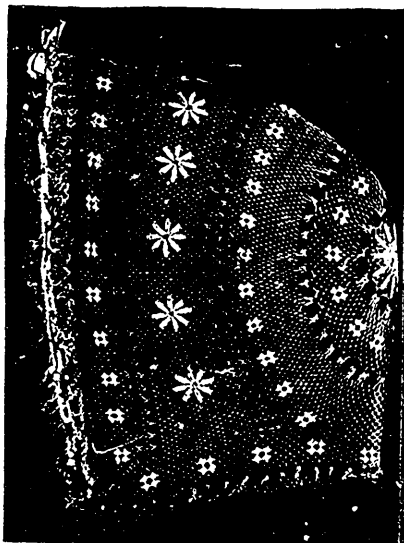


FIGURE NO. 2.—BABY'S NETTED CAP.

with India silk. Weave No. 1 ribbon in and out between two rows of border round the face and draw up to fit the line. Make two small rosettes of No. 1 ribbon for the top of the

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THE ART OF KNITTING.—No. 73.

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 one and purl one out of 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, n, 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.

TRIANGLE LACE.

FIGURE No. 1.—Cast on 32 stitches.

First row.—Slip 1, k 2, th o, n, k 11, th o, n, k 11, th o, n, k 1.

Second row.—Th o, knit rest plain. Make all even rows like this.

Third row.—Slip 1, k 3, th o, n, k 11, th o, n, k 11, th o, n, k 1.

Fifth row.—Slip 1, k 2, th o, n, th o, n, k 9, th o, n, th o, n, k 9, th o, n, th o, n, k 1.

Seventh row.—Slip 1, k 3, th o, n, th o, n, k 9, th o, n, th o, n, k 9, th o, n, th o, n, k 1.

Ninth row.—

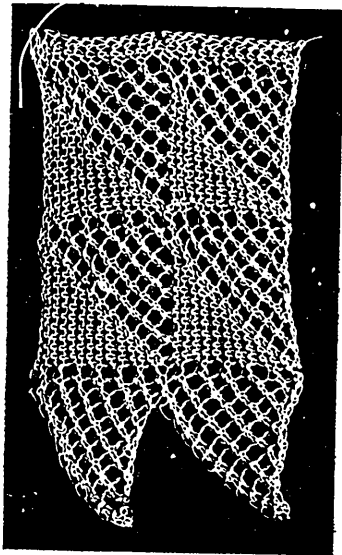


FIGURE No. 1.—TRIANGLE LACE.

Slip 1, k 2, th o, n, th o, n, th o, n, k 7, th o, n, th o, n, k 7, th o, n, th o, n, k 1.

Eleventh row.—Slip 1, k 3, th o, n, th o, n, th o, n, k 7, th o, n, th o, n, th o, n, k 7, th o, n, th o, n, k 1.

Thirteenth row.—Slip 1, k 2, th o, n, th o, n, th o, n, k 5, th o, n, th o, n, th o, n, k 5, th o, n, th o, n, k 1.

Fifteenth row.—Slip 1, k 3, th o, n, th o, n, th o, n, k 5, th o, n, th o, n, k 5, th o, n, th o, n, k 1.

Seventeenth row.—Slip 1, k 2, th o, n, th o, n, th o, n, k 3, th o, n, th o, n, th o, n, k 3, th o, n, th o, n, k 1.

Nineteenth row.—Slip 1, k 3, th o, n, th o, n, th o, n, k 3, th o, n, th o, n, th o, n, k 3, th o, n, th o, n, k 1.

Twenty-first row.—Slip 1, k 2, th o, n, th o, n, th o, n, k 1, th o, n, th o, n, th o, n, k 1, th o, n, th o, n, k 1.

Twenty-third row.—Slip 1, k 3, th o, n, th o, n, th o, n, k 1, th o, n, th o, n, th o, n, k 1, th o, n, th o, n, k 1.

n, th o, n, k 1, th o, n, th o, n, th o, n, th o, n, th o, n, th o, n, k 1.

Twenty-fourth row.—Bind off 11, knit rest plain.

DOUBLE KNITTING FOR STOCKINGS.

FIGURE No. 2.—Cast on an even number of stitches.

First row.—* Slip 1, k 1, pass the left hand needle through the slipped stitch from left to right and knit it; repeat from *.

Second row.—Purl. Repeat these two rows as often as desired.

When the work is done on 3 needles for stockings the second row is knitted instead of purled.

KNITTED LACE.

FIGURE No. 3.—Cast on 34 stitches and knit across plain; knit all even rows plain.

First row.—Slip 1, k 3, * th o, n, k 2, repeat 7 times from *, th o, k 2.

Third row.—Slip 1, k 4, * th o, n, k 2, repeat 7 times from *, th o, k 2.

Fifth row.—Slip 1, k 5, * th o, n, k 2, repeat 7 times from *, th o, k 2.

Seventh row.—Slip 1, k 6, * th o, n, k 2, repeat 7 times from *, th o, k 2.

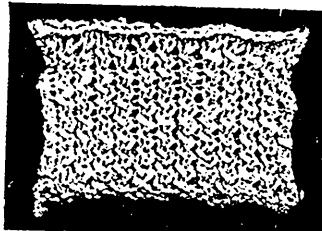


FIGURE No. 2.—DOUBLE KNITTING FOR STOCKINGS.

Eighth row.—Bind off 4 stitches; knit rest plain.

KNITTED DUSTER FOR DINING-ROOM FURNITURE.
(No Illustration.)

Cast on 100 stitches of soft, twisted, cotton thread and knit plain back and forth for about 13 inches; then drop every other stitch and bind off. Ravel the dropped stitches down to the selvedge, by pulling the work, and sew a looped and tasseled cord at one side.

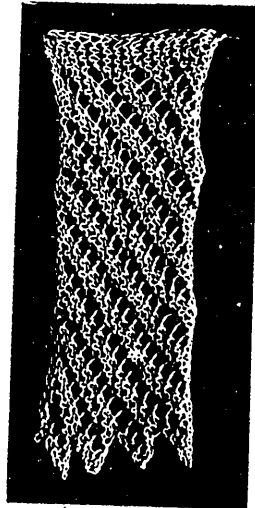


FIGURE No. 3.—KNITTED LACE.

THE AUGUST TEA-TABLE.

JEWELLED BELONGINGS.

She whose personal belongings are not liberally set with precious or semi-precious stones is, to that extent at least, behind the times. Jewels, or their counterfeits, are seen everywhere—in the studs and buttons of the shirt-waist, in the toilet accessories, in the parasol handle, in the purse and in all other places where they may possibly do duty as crowning decorations. This penchant for jewelled possessions has brought out ancient brooches and bracelets, while old-time emeralds, topazes, garnets and amethysts have been taken from their resting places and reset. It is possible at the jeweller's to find plain purse tops into which a favorite topaz or amethyst may be set. A feature of this revival is the effort to popularize the opal. By the slight success as yet met with it would seem that even fashion is not sufficiently powerful to override superstition and lift the ban from this lovely stone, so long considered as bringing ill luck upon its possessor. There are occasionally brave souls, however, who either defy the fates or else believe that omens, like dreams, go by contraries. One of them finds in the opal ring the light of perpetual day, and declares that such beautiful stones are worthy to serve as nail heads in the gates of the celestial city. Even the amethyst by its new use in toilet articles, in the purse top and other position of vantage has at last found opportunity to display its deep coloring to advantage. It is a current fancy to confine the decoration of such belongings to one particular stone, the topaz, if it is not found too costly, being an especial favorite. This stone, full of yellow light, is never out of harmony with any color that may be worn, a statement not always true of other colored stones. Monochromatic costumes, too, are in favor, and the wardrobe is a very limited one which does not include at least one suit every article of which, parasol included, is in a single color. The popularity of all shades of lavender, in a measure responsible for the revival of the amethyst, seems to have more than a season's duration. But it is not a color which can be worn by all women with equal becomingness. In fact, all gradations of purple are more or less trying. She who has a colorless complexion should make a careful study of the effect before her mirror before she adopts any of the royal shades.

A LITTLE SERMON ON THE FAN.

The season for the useful fan is well upon us and affords an opportunity for the consideration of one's neighbors. A fan, however comforting to its possessor, is not always agreeable to those who surround her. Indeed, the breeze it creates is an impertinent intrusion upon the privacy of those it reaches. Consideration in such small things is what makes the sunshine of life and is the secret of many a woman's popularity. She may not be beautiful to look at, but the generosity and kindness that abide within her soul shine always upon her face. What are these small things? Having a keen sense of who is her neighbor, appreciating that it is her duty and privilege to say "Oh!" when her friend is in trouble, refusing to hear unkind criticism, never mentioning the fact that she unfortunately caught a glimpse of the family skeleton next door, never failing to write a courteous note at just the right time, in all things adapting her conduct so far as possible to the Golden Rule. In a hundred small ways she may earn for herself the enviable reputation of "considering the poor and needy," well knowing that there may be true poverty where there is abundance of this world's goods and that her rich friend may be more needy than the little maid who serves her.

FOR THE SCHOOL GIRL'S TRUNK.

These are days when every girl expects to have at least one year of boarding-school life; and she who reads this may now, perhaps, be preparing for her first real going away from home. There is much to put into her trunk, which she will wisely pack herself, with the advice and assistance of her

mother. A sensible mother will have chosen a school where culture and education are the objects principally sought rather than a place where the exhibition of frocks is the first consideration. An over-dressed school girl is a pitiable object. The main wardrobe should be simple and neat, two or three dresses for school use, a suit for church wear, an all-silk evening dress and the accompanying hats and jackets, being all that is needed. The underwear should be of the plainest. Fancy trimming receives but scant mercy at the hands of the school laundress, and, besides, it adds to the expense of the laundry work. A loose bath wrapper is a necessity, as are also hand and bath towels and bath cloths, each of which should be marked with the owner's name. Every school has its own rules as to the quantity of linen, etc., to be furnished by the pupil. All such articles must be plainly marked with the owner's name. It is well to take two laundry bags, over-shoe rubbers, storm coat, umbrella and a work-basket containing darning cotton, buttons, thread, pieces of the dress material against the day of accident or wear, and the usual work-basket implements, scissors, thimble, etc. A medicine bag containing packets for cold cream, vaseline, alcohol and simple remedies for colds and indigestion will often obviate the visit of a doctor. Toilet soap for bath and washstand will be needed, also stationery, stamps and pens. Into the hand-bag will go that which will be needed for the first twenty-four hours of the transit. Trunks generally arrive with their owners, but there is always the chance of delay and it is wise to provide against such an emergency. A cretonne covering for the trunk will conceal its unsightliness and cushions will transform it into the semblance of a couch. Within it may be stored articles, elsewhere provided for.

So much for utility. But there must also be thought for the thousand and one things that go to make a room home-like and characteristic of its occupant, the nothings that girl pins to her walls, pictures, bits of bric-à-brac and, in all things, an equipment for the tea-table. By this provision for hospitality tea parties may be given in one's room though cocoa will wisely be substituted for the sleep-banishing Chinese herb. A banjo or guitar, if music is musical, may be added to the impedimenta, and the tennis racquet should not be forgotten. Of course, the new pupil wishes to be popular with "the girls," but this is only attained by unvarying courtesy and consideration, even to those she "cannot bear." Often the neighbors who seem undesirable are first offer aid in sickness, and become the highly-prized friends after years. First impressions are not always reliable. Our young sojourner from home will do credit to her careful mother by never appearing with buttons or hooks off her frocks or with shoes unblacked or lacking their proper fastenings. To be well groomed is to be neat and trim, well put-together generally and, above all else, well bathed. The sensible girl is not ashamed of her clothes, no matter how fine the wardrobe of her companions.

THE LETTER OF CONDOLENCE.

She who usually finds it no effort to write a gracious letter often recognizes her limitations when a letter of condolence is required. But such sad missives fall to the lot of all as the years go by. No greater mistake, however, can be made than to feel that a letter is imperative in every case. When not well acquainted with those afflicted by death a letter of condolence should not be sent, a visiting card doing duty instead. There should be no writing or the card. In such a case a husband's card always accompanies the wife's. When a letter is a necessity it should be short, long and rambling letter adjuring the recipient to bow to higher will, or full of religious resignation and advice, is the worst possible taste. Any reference to the religious view of such an affliction may be safely left to the recipient's pastor. Let your friend feel that you deeply sympathize with her and that if you can serve her in any way it will afford you sincere gratification to do so.

EDNA S. WITHERSPROOK



TIRED?
OH, No.

This soap



greatly lessens the work.
It's pure soap, lathers freely,
rubbing easy does the work.
The clothes come out sweet
and white without injury to the fabrics

SURPRISE is economical, it wears well.

"For Baby's Sake."

3

BABY'S OWN TABLETS...



A gentle and effectual purgative for infants and small children; replaces all nauseous and griping drugs—no drug taste.

"I walked the floor night and day with my baby; tried every remedy I could hear of, but received no benefit until we tried Baby's Own Tablets; the relief came like magic."—Mrs. R. Gibson, Brockville.

Use **BABY'S OWN POWDER** in the Nursery
Dr. Howard Medicine Co., Brockville, Ont.

ANSWERS TO CORRESPONDENTS.

IMOGEN :—To clean straw hats, first brush them with soap and water, then with a solution of oxalic acid.

MANOCH :—A writer upon the complexion says of freckles. "The safest way of doctoring them, sure in all but very obstinate cases, is to treat them with lemon juice. Take a fine camel's-hair brush and, dipping it in the lemon juice, touch every freckle carefully night and morning until it begins to disappear. If the freckles are too thick to touch separately, apply the lemon juice with a soft, fine cloth; however, this is apt to burn the skin unless a little glycerine be added to neutralize the effect. The best mixture is to take glycerine already diluted with rose water and add lemon juice enough to make the face smart, but not enough to roughen it. If the camel's-hair brush can be used, however, it constitutes the best method.

AN OLD SUBSCRIBER :—Have the birth-mark removed by a surgeon. Fifteen drops of benzoin added to a gobletful of water forms a tonic and whitening wash for the complexion. The marks caused by pimples will disappear in time. Try brushing to make your front hair grow longer. A good circulation is essential to the growth of the hair, as well as to its color and fineness, and vigorous brushing should be a constant practice, even when applying tonics or stimulants of any description—that is, after the tonic has been brushed or well rubbed into the scalp, the brush with long stiff bristles should be applied.

NEURALGIA TORMENTS.

Thousands Could Tell the Same Story of Misery that William Davidson Tells and Thousands Have To-day the Same Song of Rejoicing—Cured by South American Nervine.

"I suffered untold misery for over three months from neuralgia of the stomach. Physicians did their best to help me, but all attempts were baffled. I saw South American Nervine advertised, and resolved to try it. The first bottle gave me great relief, and after I had used six bottles I was completely cured of this dreadful disease." William Davidson, Thedford, Ont.

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Highest results in Bookkeeping, Shorthand, English, and Civil Service subjects. Last year 11 out of 14 from our Commercial Department were successful in passing the qualifying Civil Service examination. Individual instruction; open entire year, day and evening; enter now. A postal will bring you full particulars.



Why Have Pimples

or Blotches on your face, when

Penn's Pink Pellets

WILL REMOVE THEM?

25c. per Box. 5 for \$1.00. Postage Prepaid.

WESLEY R. HOAR, Chemist.
356 Yonge Street, TORONTO.

Summer, 1897.

HERMAN & CO.

Feather Dyers,

126 King St. West, TORONTO, ONT.

Do their work well at the following prices:

Curling only.....	Long Feathers. Tips.	10 cts.	5 cts.
Dyeing One Color and Curling.....		20 "	10 "
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Dyeing Bordered and Curling.....		40 "	20 "
Cleaning same as Dyeing.			
Curling Prince of Wales' Style, 5 cts. per pair extra.			

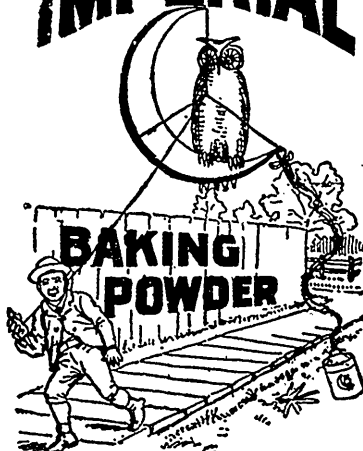
DISCOUNT TO THE TRADE.

Feathers look better and stay in curl better if they are done a few weeks before they are wanted for use. When you get ready call on us or write to us.

Do not fail to mark your address on parcel.

AVOID DELAY AND EXPENSE TO YOURSELF. SEND SUFFICIENT MONEY TO PAY RETURN POSTAGE; IF OVERPAID, WE WILL RETURN CHANGE.

IMPERIAL



PUREST, STRONGEST, BEST.
Contains no Alum, Ammonia, Lime, Phosphates, or any Injurious.

mer's Scorching Rays

welcome them, but they absorb the readiness of a sponge the colorings that brightness to the cloths we wear. So injured, however, have returned from the attractiveness of new goods they've been cleaned or dyed here.

R. PARKER & CO.

787-791 YONGE STREET.

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3-37, 3640, 2143, 1004, 5698.

SCHOOL OF CUTTING

TEACHING DAILY OUR
"TAILOR SYSTEM" of Dress Cutting.

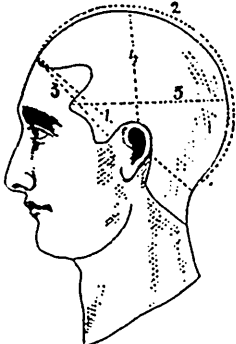


The leading system. Drafts direct on the material. Covers the entire range of work. Cuts the Darkest Waist. Easy to learn, and is up to date. Send for Descriptive Circular.

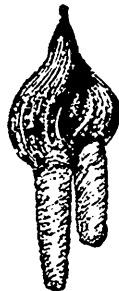
CAETER, Yonge & Walton Sts., Toronto.
Tailors and Dressmakers. Established 1869

Armand's Hair Goods Establishment.

WE do not boast when we say that we have the largest and most fashionable establishment in our line in Canada. See for yourself when you come to Toronto. We manufacture all our Hair goods. Our styles are light and as natural as nature.



Ladies' and Gents' Wigs and Toupees rules for measurement sent on application.



Latest style of Curls, to fill out the Coiffure.



SUPERFLUOUS HAIR Destroyer, "Capillering," the most efficacious preparation in the market. It supersedes any and all other ways of destroying superfluous hair. It is easily applied, harmless and painless. CAPILLERING sent to any part of Canada or the United States, securely sealed from observation, on receipt of \$2.00.



Latest style of Switch made up in Torsade style. The easiest way to dress one's own hair. Prices, \$0 to \$5.00.



Armand's Waves and Head Coverings are the closest imitation of nature, and cannot be surpassed in style, quality or finish. Prices are from \$10 to \$25.

GREY Hair Restored and Dyed in the most natural shades with *Armand's Instantaneous Regenerator*. Price, \$3, two for \$5. This grey hair restorer supersedes all other preparations. It is as innocent as water. Restores grey hair instantaneously; it retains the color even after the most complete washing. Once used, always used. Send sample of your hair when ordering Restorer or Hair goods.

Our Switches are made of the best quality and texture. Prices are reasonable \$2, \$3, \$4, \$5, \$6, \$7 to \$15.

TELEPHONE 2498.

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Please mention this Magazine.

The Blue and the Gray.

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

Ayer's Hair Vigor.

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

ANSWERS TO CORRESPONDENTS.

(Continued.)

BONAPARTE :—Cocoa butter applied nightly with a rotary motion is said to develop the bust.

JES-ICA :—Sir James Erasmus Wilson was an eminent dermatologist. He made extended study of the subject and was a skilful operator. He founded a chair of dermatology at the College of Surgeons, Aberdeen. Among his other claims to distinction was the fact that he bore the cost of bringing Cleopatra's needle to England. A tonic preparation for the hair prescribed by him is made as follows:

Tincture of cantharides 3 drachms,
Oil of rosemary 1 ounce,
Hay rum 6 ounces,
Olive oil 1 ounce

It is alleged that an ounce of rock sulphur broken in small pieces, but not powdered and added to this lotion, will arrest the coming of grey hair.

SWISS :—William Tell, legendary Swiss patriot, is reputed to have been the means of saving his country from the Austro-Spanish yoke. The story of his shooting an arrow through an apple held on his son's head, and even his very existence, are now considered mythical.

IN BED FOR WEEKS,

And Every Breath she Drew was Excruciating Pain—Rheumatism had Fastened his Talons on his Prey—South American Rheumatic Cure Snatched her from his Grasp.

"For fifteen years I had been troubled with rheumatism. It had settled in my back. At times the pain was so severe that it entirely lay me up for weeks at a time. I was just about discouraged, and had given up hope when I was recommended to try South American Rheumatic Cure. I did. The first bottle enabled me to leave my bed and in one week from the time I commenced its use I was completely cured. It is undoubtedly the best remedy in the world for rheumatism." Mrs. John Beaumont, Elm Ont.

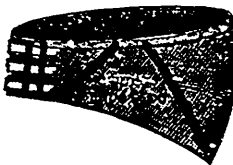
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316 Yonge St., Toronto.

Sole Manufacturers of
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EQUIPOISE WAISTS**

Puritan Shoulder Braces
Abdominal Supporters
and FINE CORSETS

MADE TO ORDER.

See our Special Cyclists' Waists and Corsets.
Agents Wanted.



Ladies Suffering from constipation, indigestion or displaced kidney, can obtain relief and safety with comfort by wearing our **EUREKA SUPPORT**. This support is light, clean, cheap and durable. Can be lengthened or shortened to suit body. Sent by mail upon the receipt of

\$1.50. Measure all round body on bare skin in line with navel, also measurements for displacement. Elastic Hoopery for various veins, and the mechanical treatment of all forms of rupture a specialty. Send stamp for reply.

THE EGAN TRUSS CO.,

266 West Queen Street,
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Toronto, Ont.

On this and the succeeding two pages is illustrated an Assortment of Patterns for

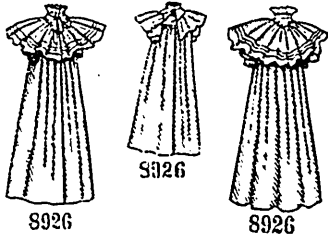
Infants' Garments,

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 Butterick Publishing Co.
(LIMITED)



What's this? DURKEE'S SALAD DRESSING! Well! Well! Captain Kidd did know a good thing! We're on the right track—the treasure is here. Send for FREE Booklet on "Salads, How To Make and Dress Them," containing many novel and valuable recipes for Salads, Sandwiches, Sauces, Luncheon Dishes, etc., etc. Sample Bottle, Ten Cents. **E. R. DURKEE & CO., 144 WATER STREET, NEW YORK.**



Infants' Cloak. One size: Price, 10d. or 20 cents.

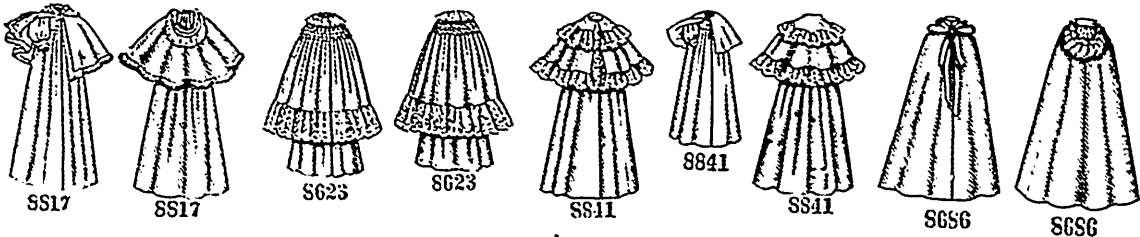


Infants' Cloak, with Collar and Cape Perforated for Round Corners. One size: Price, 10d. or 20 cents.

Infants' Cloak. One size: Price, 10d. or 20 cents.

Infants' Cloak, with Cape Sewed to a Yoke. One size: Price, 10d. or 20 cents.

Infants' Long Cape, with Hood, Circular Yoke and Ripple Cape-Collar. One size: Price, 10d. or 20 cents.

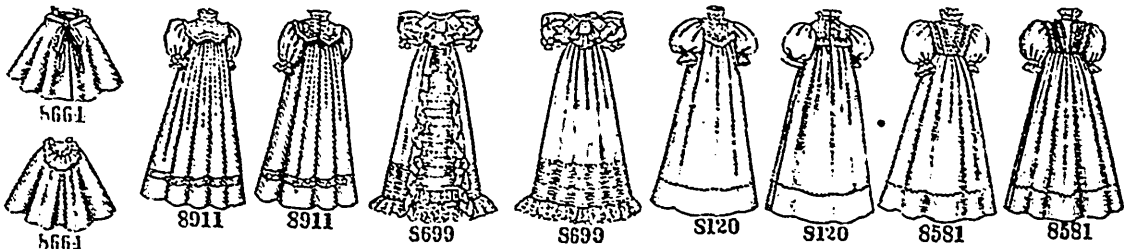


Infants' Long Cloak, with Hood and Circular Cape. Either of which may be Omitted. One size: Price, 10d. or 20 cents.

Infants' Cloak, with Cape (Which may be Smocked or Shirred) Sewed to a Round Yoke. One size: Price, 10d. or 20 cents.

Infants' Long Cloak, with Circular Cape and Fancy Collar. One size: Price, 10d. or 20 cents.

Infants' Circular Cape or Wrap. (Known as the Killarney, Peasant or Red Riding-Hood Cloak). One size: Price, 10d. or 20 cents.



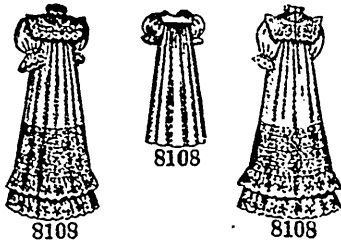
Infants' Circular Cape, with Hood. One size: Price, 10d. or 15 cents.

Infants' Dress, with Straight Lower Edge for Hemstitching. One size: Price, 10d. or 20 cents.

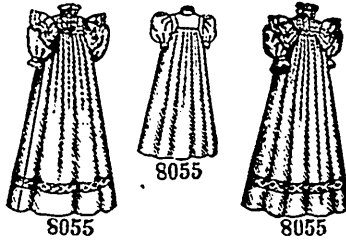
Infants' Christening Robe. One size: Price, 1s. or 25 cents.

Infants' Yoke Dress, with Straight Lower Edge for Hemstitching. One size: Price, 10d. or 20 cents.

Infants' Dress. One size: Price, 10d. or 20 cents.



8109 8108 8108
 Infants' Yoke Robe or Dress, with Square Bertha
 (To be Made with a High or Round Neck
 and with Long or Short Sleeves). One size:
 Price, 10d. or 20 cents.



8055 8055 8055
 Infants' Pompadour Yoke Dress, having a Straight
 Lower Edge for Hemstitching.
 One size:
 Price, 10d. or 20 cents.



7384 7384 8601 8601
 Infants' Dress. One size:
 Price, 10d. or 20 cents.
 Infants' Bishop Dress, with
 Straight Lower Edge for
 Hemstitching. One size:
 Price, 10d. or 20 cents.



The New "Hygeia" Bust Forms

are light as a feather, perfect in shape, adjustable, comfortable, non-heating. Cannot injure health or retard development. Taste fully covered, so that the Forms can be removed and the covering washed.

Price, 50 cents.

The "Combination" Hip-Bustle

gives graceful fulness over the hips and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn.

Price, 75 cents.

Peerless Dress Stays

Won't break nor stay bent;
 They are good from the start;
 They can't cut the dress,
 And won't melt apart.

Price, 20c. per doz.

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LOVING CARE FOR YOUR CHILD

will dictate the necessity of your using a Toilet Soap of established reputation for purity and excellence in the nursery.

FOUR GENERATIONS

have used "Baby's Own," and it comes to the present one with their endorsement as unsurpassed for nursery, toilet and bath. There is none better for delicate skins.

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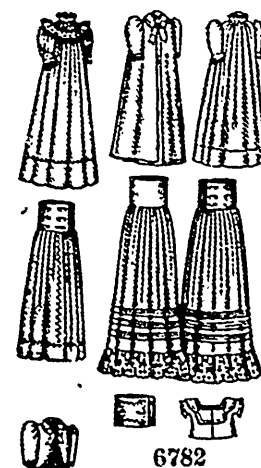
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 Infants' Yoke Dress. One size:
 Price, 10d. or 20 cents.
 Infants' Peasant Dress or Slip (In Dress Reform Style, and Sometimes Called the Dorothy or Gertrude Dress). One size:
 Price, 7d. or 15 cents.
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 Price, 10d. or 20 cents.
 Infants' Dress, with Round Yoke and with Straight Skirt for Hemstitching. One size:
 Price, 10d. or 20 cents.



8134 8134 8134
 Set of Infants' Outdoor Clothes, Comprising a Dress, Coat, Cap and Shoe.
 One size:
 Price, 1s. 9d. or 40 cents.



7260
 Set of Infants' Night Clothes (Comprising a Skirt, Gown, Wrapper or Bath Robe and Sack). One size:
 Price, 1s. 8d. or 40 cents.



6782 6782 6782
 Set of Infants' First Clothes (Comprising a Hand, Shirt, Pinning-Blanket, Skirt, Dress, Slip, Wrapper and Sack).
 One size:
 Price, 1s. 8d. or 40 cents.



8256 8256 8256 8256
 Set of Infants' Clothes, Consisting of a Dress, Slip, Skirt, Sack and Bib. One size:
 Price, 1s. 8d. or 40 cents.
 Infants' Cap. One size:
 Price, 5d. or 10 cents.
 Infants' Wrap-Hood. One size:
 Price, 7d. or 15 cents.

ADAPTED TO EVERY CHANGE OF STYLE.
WARRANTED TO GIVE SATISFACTION.



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THE LATEST AND SIMPLEST SYSTEM.
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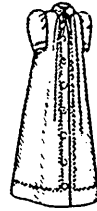
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Infants' Cap.
One size:
Price, 5d.
or 10 cents.



6287

Infants' Cap.
One size:
Price, 5d.
or 10 cents.



8927



8927

Infants' Wrapper. One size:
Price, 7d. or 15 cents.



8627



8627

Infants' Tufted Wrapper.
One size:
Price, 7d. or 15 cents.

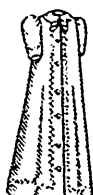


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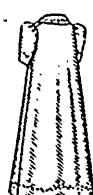


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Infants' Wrapper.
One size:
Price, 7d. or 15 cents.



8297



8297

Infants' Wrapper.
One size:
Price, 7d. or 15 cents.



8531



8531

Infants' Wrapper.
One size:
Price, 7d. or 15 cents.



7030



7030

Infants' Wrapper.
One size:
Price, 7d. or 15 cents.

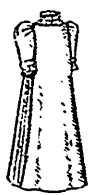


897



897

Infants' Tucked Slip or
Night-Gown. One size:
Price, 7d. or 15 cents.



7417



7417

Infants' Slip or Night-Gown.
One size:
Price, 7d. or 15 cents.



7391



7391

Infants' Slip or Night-Gown.
One size:
Price, 7d. or 15 cents.



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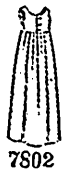


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Infants' Flannel Skirt
(To be Made with a Band
or with a Waist).
One size:
Price, 5d. or 15 cents.



7802



7802

Infants' Cambric Skirt.
(To be Made with a
Band or with a Waist).
One size:
Price, 7d. or 15 cents.



7003



7003

Infants' Pinning-Blanket
and Band. One size:
Price, 7d. or 15 cents.

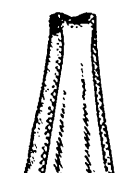


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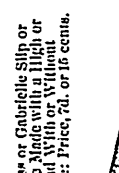


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Infants' Pinning-Blanket
and Flannel Band. One
size: Price, 7d. or 15 cents.



866



866

Infants' Princess or Gabrielle Slip or
Night-Gown (To be Made with a High or
Low Neck and With or Without
Sleeves). One size: Price, 7d. or 15 cents.



7957

7957

8193

Infants' Bibs.
One size:
Price, 3d. or 5 cents.

Infants' Fancy Bibs.
One size:
Price, 3d. or 5 cents.

Infants' Bibs.
One size:
Price, 3d. or 5 cents.

Infants' Sack.
One size:
Price, 5d. or 10 cents.

Infants' Empire Sack.
One size:
Price, 5d. or 10 cents.

Infants' House-Sack.
One size:
Price, 5d. or 10 cents.



8667

8667



8582

8582



8097

8097

8097

Infants' Sack:
One size:
Price, 5d. or 10 cents.

Infants' House-Sack (To be
Made with Square or Rounding
Lower Front Corners). One
size: Price, 5d. or 10 cents.

Infants' House-Sack
(To be Made with Square or
Rounding Front Corners). One
size: Price, 5d. or 10 cents.

Infants' Shirts. One size:
Price, 5d. or 10 cents.



7004

7004

Infants' Shirts
without Shoulder Seams.
One size:
Price, 5d. or 10 cents.



4965

4965

Infants' Boot and
Slipper.
One size:
Price, 5d. or 10 cents.

ON THIS and the succeeding two pages will be found some illustrations of Patterns for Ladies' and Misses'

TEA-GOWNS and WRAPPERS,

which our readers will no doubt be pleased to inspect. They represent the latest and prettiest modes available for invalid, bath and comfortable home wear.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods.

In ordering please specify the Numbers and Sizes or Ages desired.

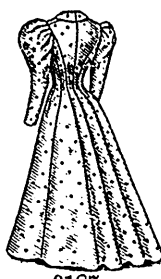
THE BUTTERICK PUBLISHING CO. (LIMITED).



9187



9187



9187

Ladies' Princess Wrapper or Gown, with Loose Front and Short Fitted-Lining Front (To be Made with a Standing or Byron Collar and with a Slight Train or in Round Length); 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.



1363



1363



1363



8624



8624

Ladies' Tea-Gown or Wrapper, with Fitted Body-Lining (To be Made with a Slight Train or in Round Length); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



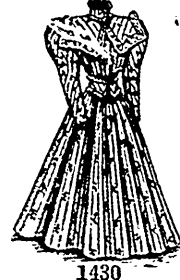
8857



8857



8857



1430



1430

Ladies' Tea-Gown, House-Dress or Wrapper (To be Made with a High Neck or Slightly Low in Front, with Full-Length or Three-Quarter Length Bishop Sleeves and with a Short Train or in Round Length); 9 sizes. Bust measure, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.



8635



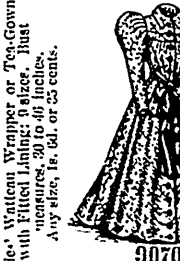
8635



1422



1422



9070



9070



8635



8635



9009



9009

Ladies' Wrapper (To be Made with a Standing or Rolling Collar, with a Slight Train or in Round Length and with or without the Fitted Body-Lining); 13 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Watteau Wrapper or Tea-Gown, with Fitted Lining; 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper, with Fitted Body-Lining (To be Made with a Standing or Faced Collar and with a Slight Train or in Round Length); 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.



9043



9043

Ladies' Wrapper or Negligé Gown, with Watteau Back and Fly-Inset Fronts; 9 sizes. Bust measures, 30 to 44 inches. Any size, 1s. 6d. or 35 cents.

Queen of all Corsets.

The "Victoria" is light and long waisted, combining all the excellencies of the highest class French models in grace and style. Beautiful Stays which never fail to give the most unqualified satisfaction in fit, durability and elegance.

SOLD IN ALL THE STORES.

Beware of imitations. Each genuine pair is stamped with name of

THE CROMPTON CORSET CO.



8901



8901

Ladies' Tea-Gown or House-Dress, with Fitted Body-Lining; 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 40 cents.

Ladies' Wrapper, with Fitted Under-Fronts (To be Made with a Standing or Faced Collar and with a Slight Train or in Round Length); 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.



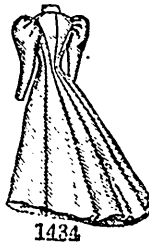
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1434



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8997



8997



8997

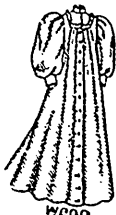
Ladies' Princess Wrapper (To be Made with a Standing or Turn-Down Collar and with a Slight Train or in Round Length): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Princess House-Dress or Wrapper (To be Made with a Rolling or Standing Collar and with a Slight Train or in Round Length): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 35 cents.

Waitress', Housemaids' or Nurses' Dress or Ladies' Work-Dress, Consisting of a Gathered Four Gored Skirt and a Spencer Waist (That may be Made With or Without a Fitted Lining and with a Turn-Down or Standing Collar): 10 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.



7609



7609



7609



7789



7789

Ladies' Wrapper, with Fitted Body-Lining (To be Made with a Standing or Rollup Collar and with a Slight Train or in Round Length): 14 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Work or House Dress, with Medium-Full, Straight Skirt (To be Made with a Standing or Byron Collar and With or Without a Fitted Sleeve-Lining): 15 sizes. Bust measures, 28 to 50 inches. Any size, 1s. 6d. or 35 cents.



1415



1415

Ladies' Work or House Dress, with Four Gored Skirt (To be Made with a Rollup or Standing Collar and With or Without a Fitted Lining): 10 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



DR. CHASE'S

Greatest hit, the stroke of his career, the supreme triumph of his genius in medicine, was the dual or co-treatment of the two greatest cleansing organs of the body—the Kidneys and Liver. Suffering as those organs do from sympathy, the one having to do with the flow, the other with the ebb of the life-stream, he wisely decided to treat them jointly.

That Dr. Chase's Kidney-Liver Pills were the acme of

KIDNEY-LIVER

medicine, is proved by the following:—

KINMOUNT, April 8th, 1897.

MESSRS. EDMANSON BATES & CO.,

GENTLEMEN, - In the Spring of 1890 I had a severe illness, and was left in a greatly weakened condition, so that in the following year I suffered much from pain across the back, not being able to go out all winter. I doctored on for three years, the doctors all telling me that it was my lungs. At last I had to be helped from my bed, and when up was unable to walk, and had to be lifted to a chair. For three weeks in November, 1895, it was a question of life or death at any moment, and no one thought I should ever recover.

It was at this critical time that reading one day of Dr. Chase's Pills, after consulting with the Rev. Mr. Mund, that the first box

PILLS

of these pills was procured. After four doses I had no more smothered feeling and sinking spells, after a few nights I could sleep the sleep of a child, as I had not before been able to do for five years. From that time to this I have taken in all just four boxes of Dr. Chase's Kidney-Liver Pills. Until this winter I had not done a day's work for six years, and I tell my neighbors that OLD DR. CHASE has saved my life. For proof that this statement is true, no matter how hard of belief, I refer you to the Rev. Mr. Mund, Baptist Minister; Mrs. M. A. Hopkins, Mr. Wm. Duncan, Mr. John Austin, all of this village.

Yours sincerely and gratefully,

JOSEPH HORTON.

Sold by all dealers at 25 cents per box, or from

EDMANSON, BATES & CO., Toronto, SOLE AGENTS.



7903

Ladies' Tea-Gown or Wrapper (To be Made with a Short Train or in Round Length): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7903

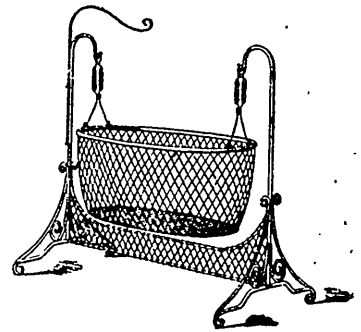


8774

Ladies' Bath-Robe or Blanket Wrapper (To be Made with a Sailor Collar or a Rolling Collar): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



8774



THE HAMMOCK COT

Gently, noiselessly, baby teeters and swings, Three motions. No jarring, no jolting, no nausea. See those spiral springs? There's the secret. A touch, a stir of baby, sets it going and baby is happy. "Perfectly delightful," is the way one Toronto mother describes it.

Call and see it, or write for particulars.

MANUFACTURED BY

GEORGE B. MEADOWS

Toronto Wire and Iron Works

128 King St. West, - TORONTO.



7463



7463

Ladies' Mother-Hubbard Wrapper, with Under-Arm Gore (To be Made with a Rolling or Standing Collar): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



8875



8875

Ladies' Wrapper, with Fitted Body-Lining (To be Made with a Standing or Turn-Down Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.



6689



6689

Ladies' Tea-Gown (To be Made with a Slight Train or in Round Length): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



1427



1427

Ladies' Princess Dress, Robe or Wrapper, with Under-Arm Gore (To be Made with a Rolling or Standing Collar and with a Slight Train or in Round Length): 10 sizes. Bust measures, 30 to 48 inches. Any size, 1s. 3d. or 30 cents.



9010



9010

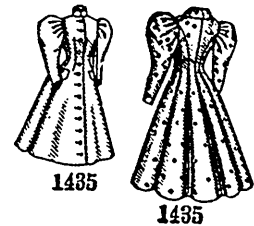
Ladies' Gown, with Princess Back (Suitable for a House-Gown or a Maternity Gown): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 6d. or 35 cents.

R & G
CORSETS
ARE THE BEST

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COR. YONGE ST. & WILTON AVE.
EDWARD FISHER, Musical Director.

Special Announcement.—New buildings, including a fine Music Hall, are being erected on a choice site purchased at the Corner of College St. and Queen's Ave. Will remove to the new premises in August next, where pupils will be received for next season, which opens Sept. 1st.

HARTSHORN'S SELF-ACTING SHADE ROLLERS
NOTICE SCRIPT NAME OF *Stewart Hartshorn* ON LABEL, AND GET THE GENUINE **HARTSHORN**



1435



1435

Misses' Princess House-Dress or Wrapper (To be Made with a Rolling or Standing Collar): 9 sizes. Bust, 28 to 40 inches. Any size, 1s. or 25 cents.



8567



8567

Misses' Mother Hubbard Wrapper: 10 sizes. Bust, 28 to 40 inches. Any size, 1s. or 25 cents.

On this page is illustrated a series of

.. COLLARS ..

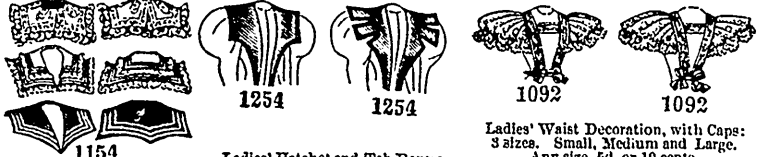
FOR LADIES, MISSES AND GIRLS, which our patrons will no doubt be pleased to inspect at this time. The patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes or Ages desired. Address:

The Butterick Publishing Co. (LIMITED),



adies' Plaited and Gathered Fichus: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Stock-Tie, Collar and Cuff: Collar, 5 sizes; 12 to 16 inches. Cuff, 4 sizes; 8 to 9 1/2 inches. Any size, 5d. or 10 cents.



Ladies' Sailor Collars: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Ladies' Hatched and Tab Revers (For Waist Decoration): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Ladies' Waist Decoration, with Caps: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



Ladies' Fancy Dress Collars: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Ladies' Fichu, Waist Decoration (Known as the Uudine Fichu): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Ladies' Collaretto: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Winsome Faces

are not faces that have such disfiguring blemishes as Freckles, Pimples, Blackheads, Acne, Eczema, or any other distressing humour.

Comp'exion Purifier

can always be relied upon to cure the worst cases of Freckles, Moth-patches, Sallowness, Eczema, indeed all blemishes that collect in the skin.

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Powder removes the objectional oily and shiny look. It is healing, adhesive and positively imperceptible.

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removed forever by Electrolysis.

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of Indurated Fibreware: hoopless, seamless, jointless—
"ware that will wear"—
perfection in hollowware—
handsome as well as durable.
Ask your grocer for it.

The **E. B. EDDY CO., Limited**
Sole Manufacturers



Ladies' Flaring Tab Collar, and Marie Antoinette Collar that may be Left Uneamed to Form Tabs: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



Ladies' Fancy Collar: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



Ladies' Fancy Collar: 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



Misses' and Girls' Fancy Dress Collars: 5 sizes. Ages, 3 to 15 years. Any size, 5d. or 10 cents.



Misses' and Girls' Fancy Dress Collars: 5 sizes. Ages, 3 to 15 years. Any size, 5d. or 10 cents.

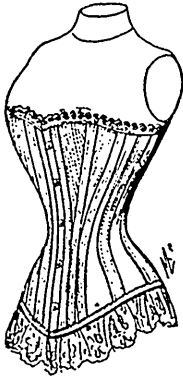


Misses' and Girls' Fancy Dress Collars: 5 sizes. Ages, 3 to 15 years. Any size, 5d. or 10 cents.



Misses' and Girls' Figure Jaquettes: 7 sizes. Ages, 3 to 15 years. Any size, 5d. or 10 cents.

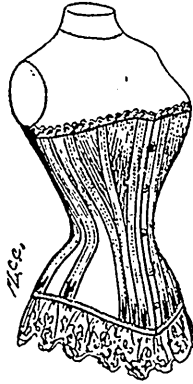
Corset Chances.



No. 101

Ladies' Corsets, as cut No. 101, made of heavy jean, long waist, boned bust, two side steels on each side, imported satteen stripping, five-hook clasp, trimmed with lace, perfect fit, colors white and drab, sizes 18 to 30 inches.

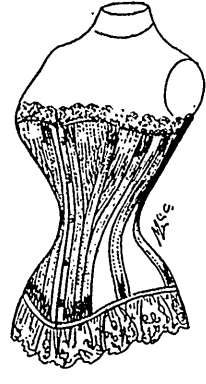
PRICE, 25c.



No. 121.

Ladies' Corsets, No. 121, as cut, made of fine coutille, boned bust, best satteen stripping, silk flossing at lower edge, silk embroidery trimming, two side steels on each side, five-hook clasp, sizes 18 to 30 inches, white and drab.

PRICE, 50c.



No. 161.

Ladies' Corsets, No. 161, made of best American coutille, two side steels on each side, long waist, silk flossing at top and bottom, best English satteen stripping, filled with steel wire, drab and white, sizes 18 to 30 inches.

PRICE, 75c.

No. 111.

Ladies' Corsets, made of coutille, two side steels on each side, long waist, boned bust, five-hook clasp, silk embroidery trimming, white and drab.

PRICE, 40c.

Ladies' Summer Corsets, "Sylph," fine netting, side steels, five-hook clasp, jean stripping, lace edging, sizes 18 to 30 inches.

PRICE, 25c.



No. 102.

Ladies' Corsets, No. 102, same style as shown in cut, heavy jean, two side steels on each side, boned bust, long waist, fine satteen strips, silk flossing at lower edge, finished with silk embroidery at top, five-hook clasp, drab and white, sizes 18 to 30 inches.

PRICE, 35c.

Summer Corsets, "Sprite," fine netting, neatly stripped with heavy jean, five-hook clasp, two side steels, lace edging, sizes 18 to 30 inches.

PRICE, 35c.

Summer Corsets, "Coldwaive," extra fine netting, two side steels on each side, fine satteen stripping, five-hook clasp, silk embroidery edge, perfect fit, sizes 18 to 30 inches.

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"I have never come across another Toilet Soap which so closely realizes my ideal of perfection; its purity is such that it may be used with perfect confidence upon the tenderest and most sensitive skin—*even that of a new-born babe.*"

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PEARS' SOAP IS SPECIALLY RECOMMENDED for infants and children, because it is perfectly pure and does not irritate their delicate, sensitive skin, nor make their little eyes smart. It lasts so long that it is certainly the CHEAPEST as well as the BEST Toilet Soap. It makes children feel comfortable, and hence happy, after their bath, and by its use the natural softness and brightness of their complexions are improved and preserved.

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