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AUTUMN NUMBER.

NO. 4

BOOKBINDING (EMPLOYMENTS FOR WOMEN) BY EVELYN HUNTER NORDHOFF, IN THIS NUMBER.

MOURNING AND ITS ATTIRE, BY MRS. ROGER A. PRYOR, IN THIS NUMBER.

THE Delineator

A JOURNAL
of
FASHION
CULTURE
and
FINEARTS.



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The Delineator for October.

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PAGES

MISSING

cres.
Bring - ing thoughts of ba - - by love; One of God's own



chil - dren lent, Spot - less as the snowy dove;



One of God's own chil - dren lent, Spot - less as the snowy



dove.

mf *mf*



p

Fer - vent is my dai - ly pray'r To our Lord in

pp

p Heav'n a - bove, *f* Safe with - in His gra - cious care

p He will guard my ba - by love. *rit.*

rit. *mf* *eres.*

f *dim.* *poco a poco* *pp*

CORN SONG.

Words by Whittier.

Music by F. Arlington Smith.

1. Heap high the farm - er's win - try hoard, Heap high the gold - en corn;..... No.
 2. We bet - ter love the heart - y gift Our rug - ged vales be - slow,..... To.
 3. We dropped the seed o'er hill and plain, Be - neath the sun of May;..... And
 4. And now, with Au - tumn's moon - lit eyes, Its har - vest-time has come,..... We

rich - er gift has Au - tumn pour'd From out her lay - ish horn..... Let oth - er lands ex - ult - ing glean The cheer us when the storm shall drift Our harvest fields, with snow..... Thro' vales of grass and meads of flows, Our frightened from our sprouting grain, The robber crows a - way..... All thro' the long, bright days of June, Its pluck a - way the frost - ed leaves And bear the treasure home..... There, rich - er than the fa - bled gift A -

ap - ple from the pine,..... The or - ange from its gloss - y green, The clus - ter from the vine, ploughs their fur - rows made:..... While, on the hill, the sun and shows Of change - ful A - pril played. leaves grew green and fair,..... And waved, in hot mid - sum - mer's noon, Its soft and yel - low hair. - pol - lo showrd of old,..... Fair hands the bro - ker grain shall sift And knead its meal of gold.

CHORUS.

Heap high, heap high, heap high the gold - en, gold - en corn!

Heap high, heap high, heap high the gold en corn!

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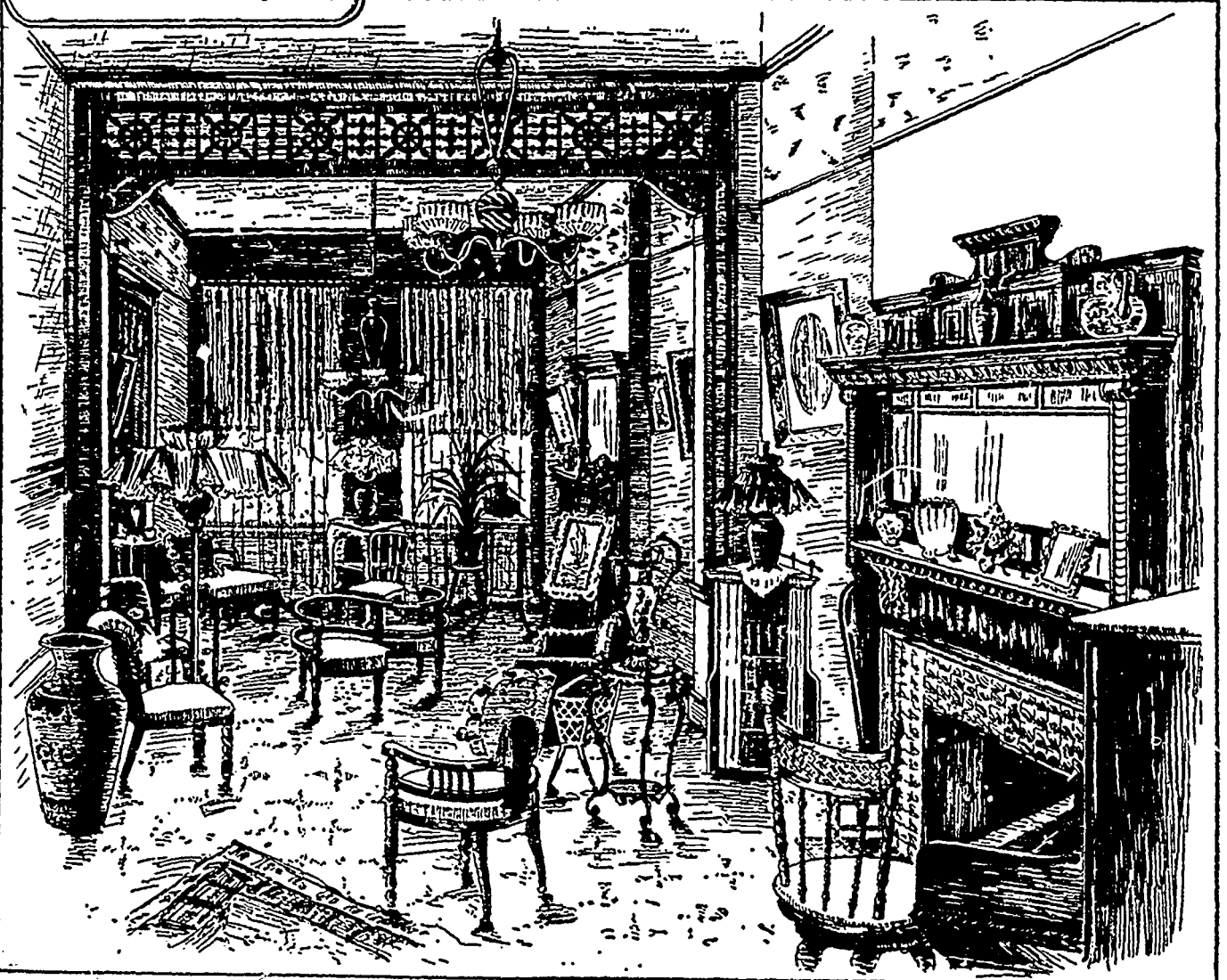
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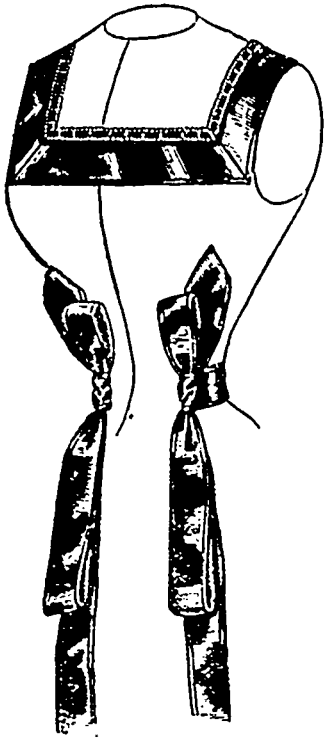


FIGURE NO. 1.—RIBBON DECORATION.

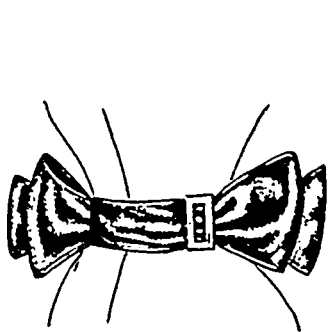


FIGURE NO. 4.—FANCY RIBBON BELT.



FIGURE NO. 5.—FANCY STOCK-COLLAR.

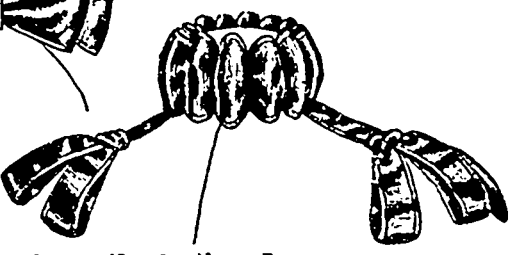


FIGURE NO. 6.—NECK DECORATION

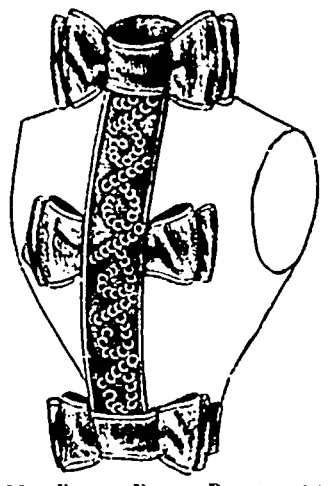


FIGURE NO. 10.—RIBBON BODICE-DECORATION.

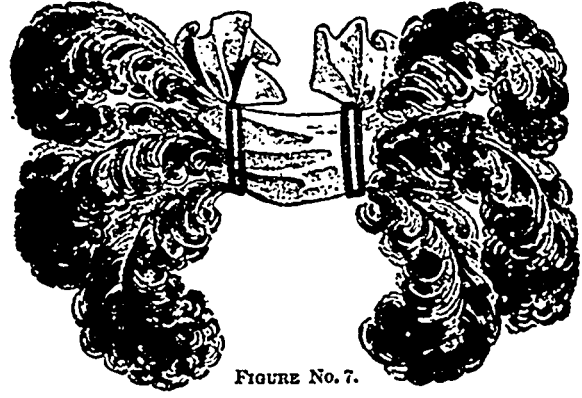


FIGURE NO. 7.

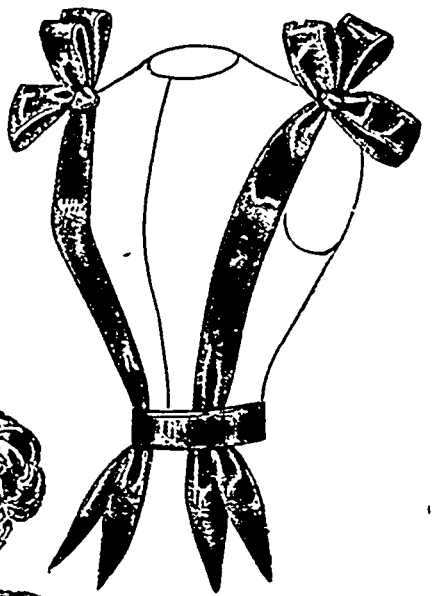


FIGURE NO. 11.—RIBBON BRACE-DECORATION.



FIGURE NO. 2.—FANCY COLLAR.



FIGURE NO. 8.

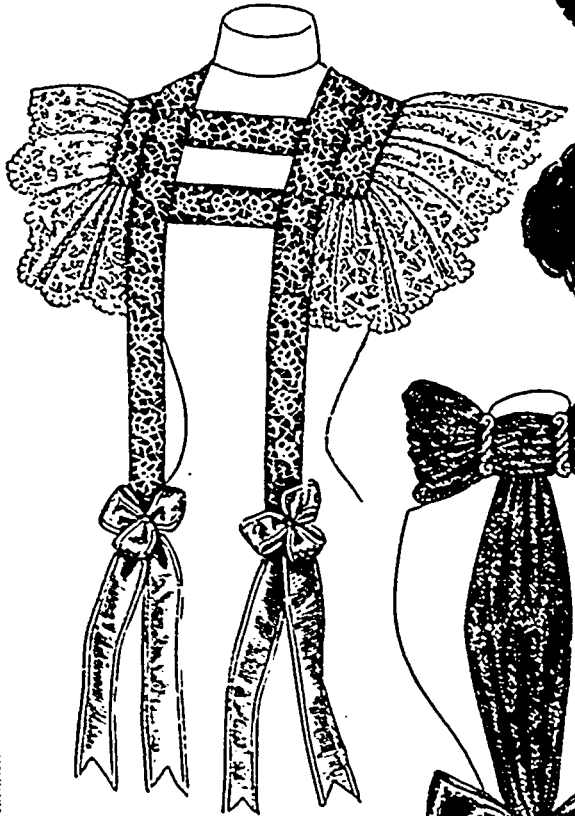


FIGURE NO. 3.—LACE-AND-RIBBON DECORATION.

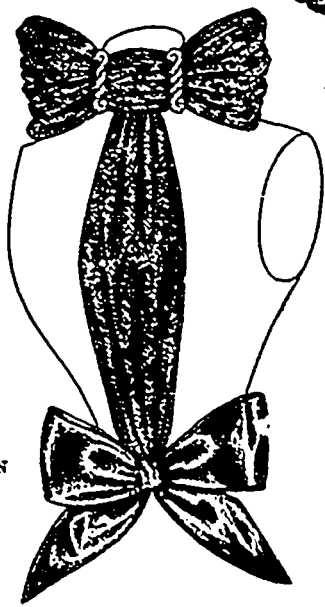


FIGURE NO. 9.—FANCY PLASTRON.

FIGURES NOS. 7 AND 8.—FEATHER COLLARETTES.

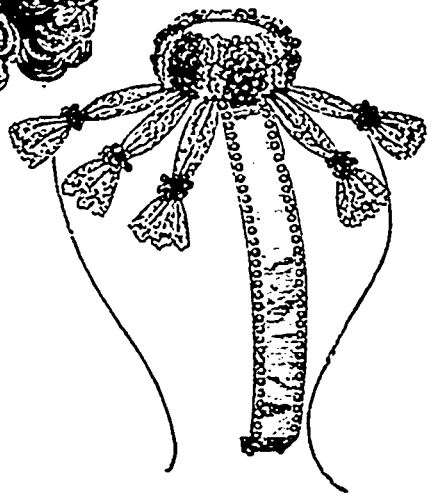


FIGURE NO. 12.—BODICE DECORATION.

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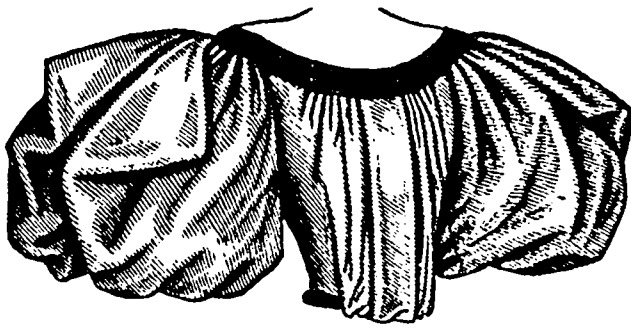


FIGURE No. 1.

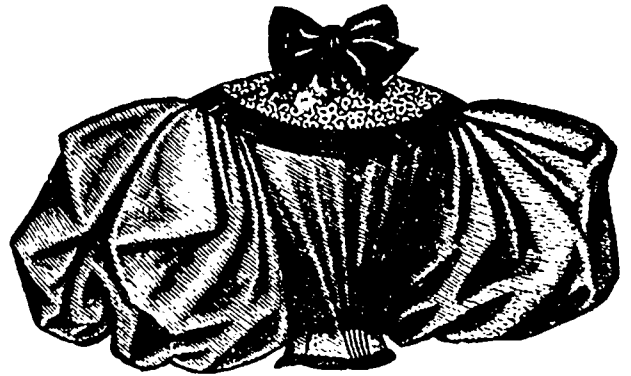


FIGURE No. 2.

FIGURES NOS. 1 AND 2.—LADIES' BASQUE-WAIST.—(Cut by Pattern No. 7669; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

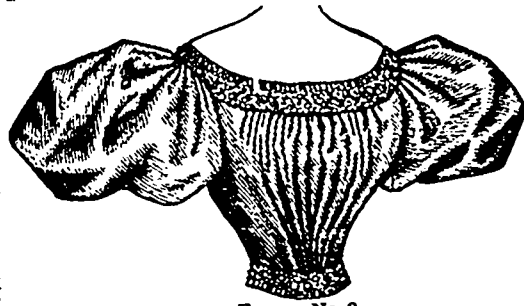


FIGURE No. 3.

FIGURES NOS. 3 AND 4.—LADIES' EVENING WAIST.—(Cut by Pattern No. 7629; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

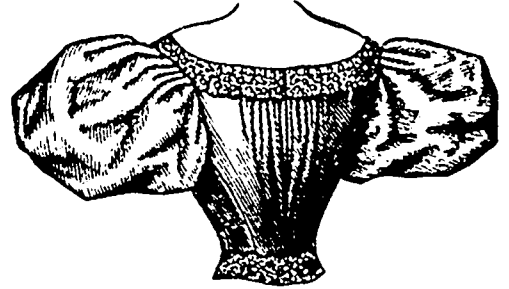


FIGURE No. 4.



FIGURE No. 5.

FIGURES NOS. 5 AND 6.—LADIES' SQUARE-YORK FANCY WAIST.—(Cut by Pattern No. 7696; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

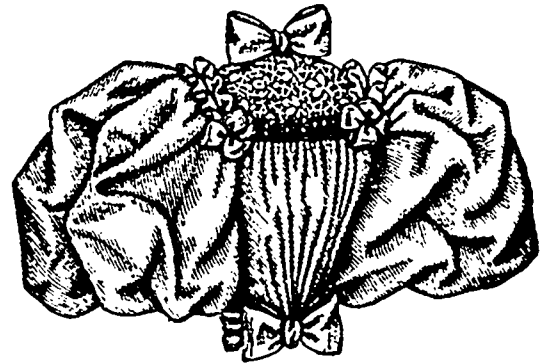


FIGURE No. 6.

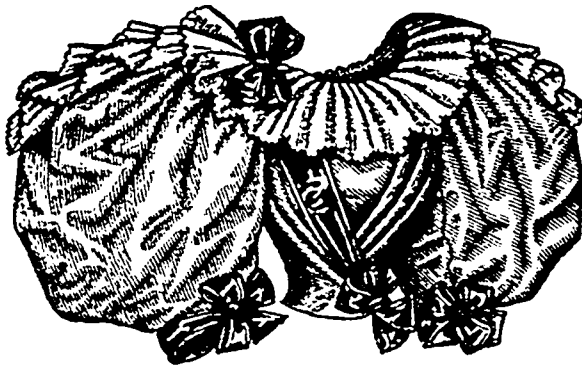


FIGURE No. 7.

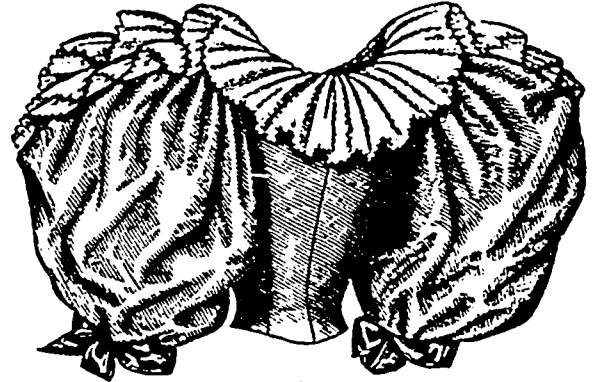


FIGURE No. 8.

FIGURES NOS. 7 AND 8.—LADIES' SURPLICE BASQUE-WAIST.—(Cut by Pattern No. 7879; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

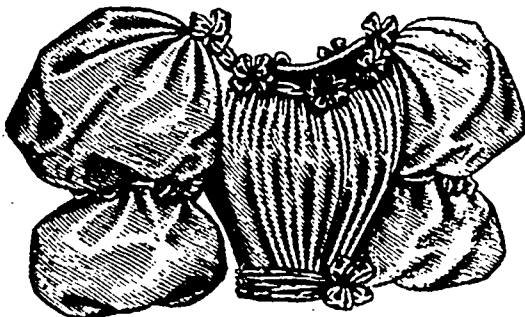


FIGURE No. 9.

FIGURES NOS. 9 AND 10.—LADIES' EVENING WAIST.—(Cut by Pattern No. 7248; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

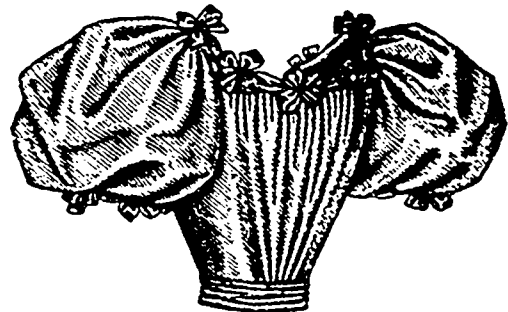


FIGURE No. 10.

FANCY EVENING WAISTS.

(For Descriptions see Pages 428 and 429.)

THE BUTTERICK CUTLERY.

Order these Goods by Numbers, Cash with Order. Cutlery, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

THE CHAMPION CHEAP SCISSORS.

Made of English Razor Steel, full Nickel-Plated, and Neatly Finished.

No. 11.—LADIES' SCISSORS (5½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 12.—POCKET SCISSORS (3½ inches long).

20 Cents per Pair; \$1.00 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

No. 13.—POCKET SCISSORS (4 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

No. 17.—SEWING MACHINE SCISSORS and THREAD-CUTTER (4 inches long).

(With Scissors Blades ½ inch long, having File Forcep Points to catch and pull out thread ends.)

30 Cents per Pair; \$3.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

No. 18.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (4½ inches long).

25 Cts. per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 19.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (5½ inches long).

25 Cts. per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

No. 20.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (6½ inches long).

50 Cts. per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 30 Cts.

The "Ideal" Skeleton-Frame Silk Scissors.

These Scissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated. Being extra hard

tempered, they will retain their cutting

edge for many years. While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting Scissors.

No. 26.—(4¾ inches long).

40 Cts. per Pair; \$3.75 per Dozen Pairs. Postage per Dozen Pairs, 10 Cts.

No. 27.—(5¼ inches long).

50 Cts. per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cts.

No. 28.—(6¼ inches long).

60 Cts. per Pair; \$5.25 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

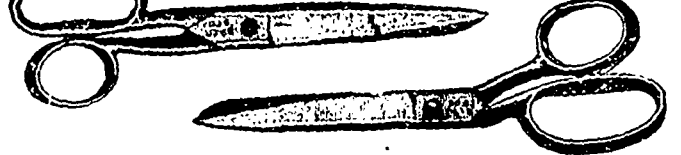
Rates by the Gross furnished on application.

If the above Cutlery cannot be obtained from the nearest Butterick Pattern Agency, send your Order, with the Price, direct to Us, and the goods will be forwarded, prepaid, to your Address.

THE DELINEATOR PUBLISHING CO. OF TORONTO (Limited), 33 Richmond Street, W., Toronto, Ontario, Canada.

FIRST QUALITY STRAIGHT & BENT SHEARS.

Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-shaped Holes and Screw Adjustment. In lots of Half a Dozen or more, these Shears can generally be sent more cheaply by express.



No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).

With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

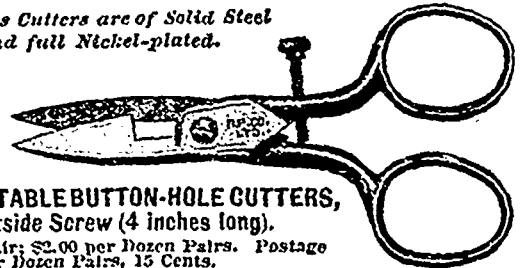
75 Cents per Pair; \$6.50 per Dozen Pairs.

No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9½ inches long).

(With Patent Adjusting Spring, as in No. 21.) \$1.00 per Pair; \$9.00 per Dozen Pairs.

The Banner Button-Hole Cutters.

These various Cutters are of Solid Steel throughout and full Nickel-plated.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

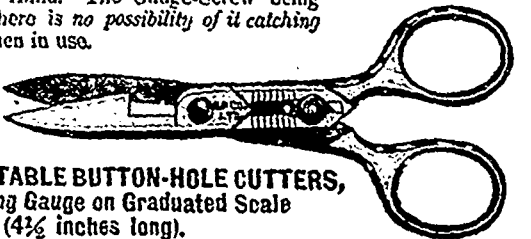
No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is no possibility of its catching on the goods when in use.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).

75 Cts. per Pair; \$6.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.



FIGURE NO. 1.—LADIES' BONNET.

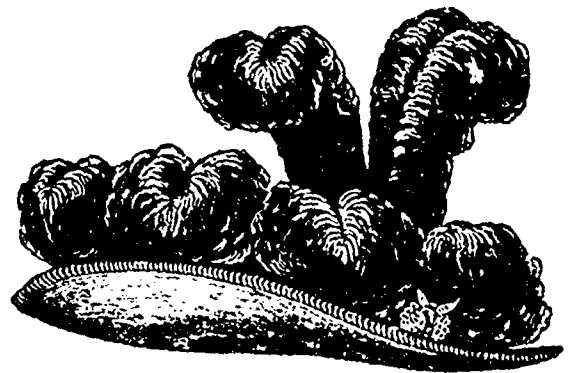


FIGURE NO. 6.—LADIES' HAT.



FIGURE NO. 4.—LADIES' TOQUE.

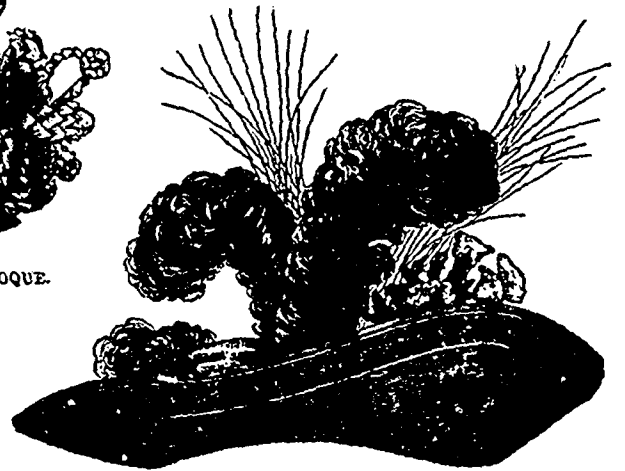


FIGURE NO. 7.—LADIES' LARGE HAT.

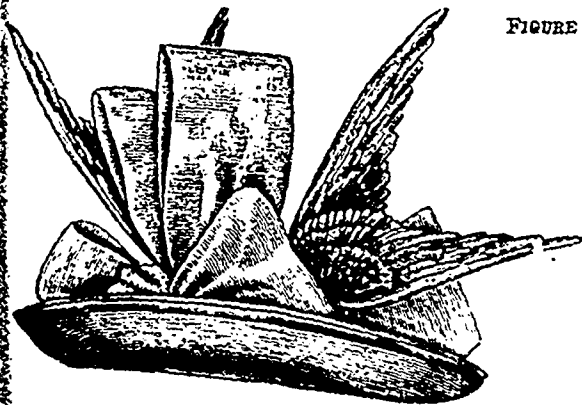


FIGURE NO. 2.—LADIES' HAT.



FIGURE NO. 8.—LADIES' LARGE HAT.

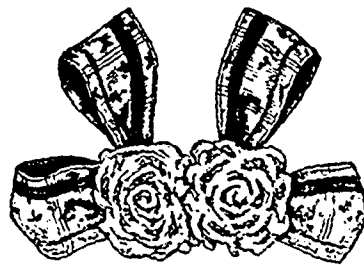


FIGURE NO. 5.—LADIES' TOQUE.

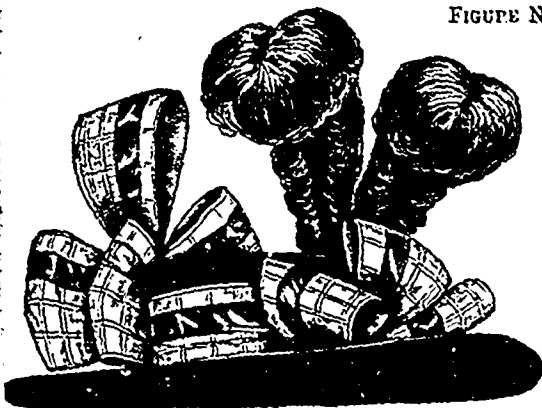


FIGURE NO. 3.—LADIES' FELT SAILOR-HAT.

FASHIONABLE HATS AND BONNETS.

(For Descriptions see Pages 427 and 428.)

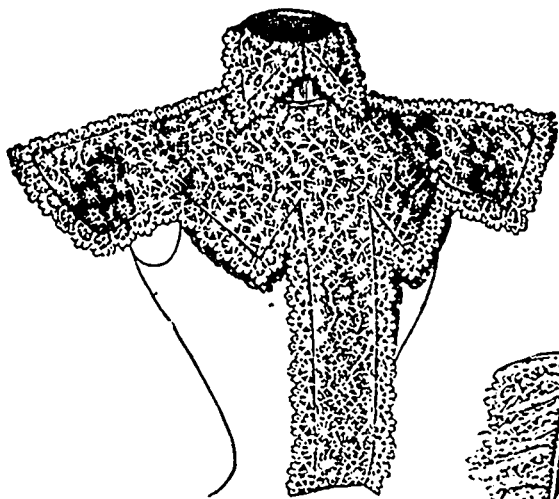


FIGURE NO. 1.—LADIES' FANCY COLLAR.—(Cut by the Collar in Pattern No. 7380; 13 sizes; 28 to 36 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 6.—LADIES' FANCY COLLAR.—(Cut by Collar in Pattern No. 7938; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 4.—LADIES' BRETTELLES.—(Cut by Bretelle in Pattern No. 7934; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

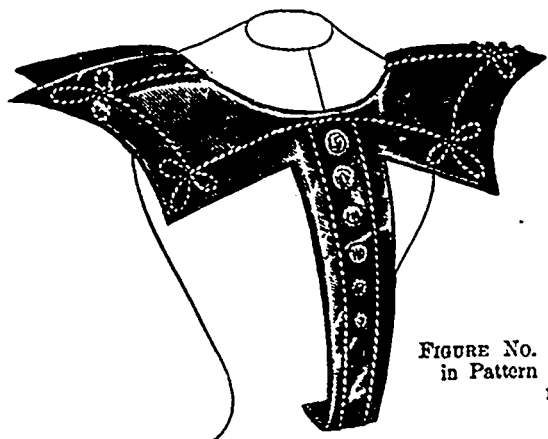


FIGURE NO. 2.—LADIES' FANCIFUL BERTHA.—(Cut by Bertha in Pattern No. 7922; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

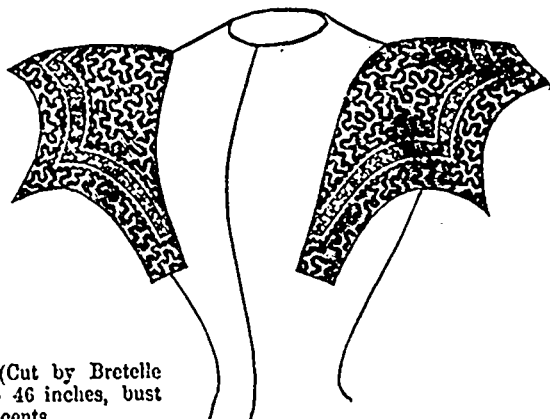


FIGURE NO. 7.—LADIES' FANCY BRETTELLES.—(Cut by Bretelle in Pattern No. 7940; 12 sizes, 32 to 48 inches, bust measure; price 1s. 3d. or 30 cents.)

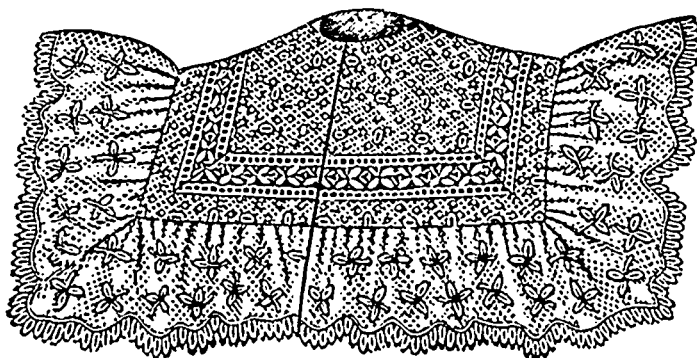
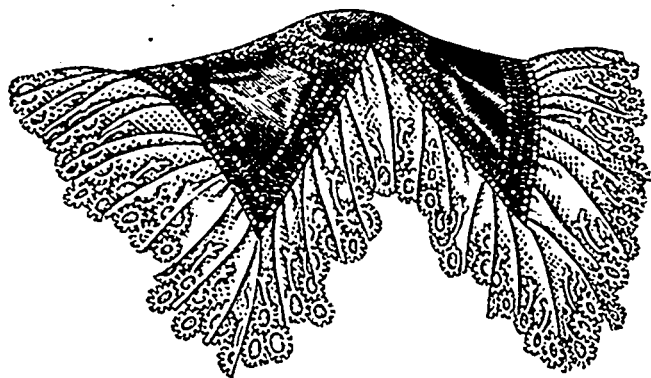


FIGURE NO. 5



FIGURES NOS. 3 AND 5.—LADIES' SAILOR COLLARS.—(Cut by Collar in Pattern No. 7892; 3 sizes; small, medium and large: price 6d. or 10 cents.)

STYLISH LINGERIE.
(For Descriptions see Page 452.)

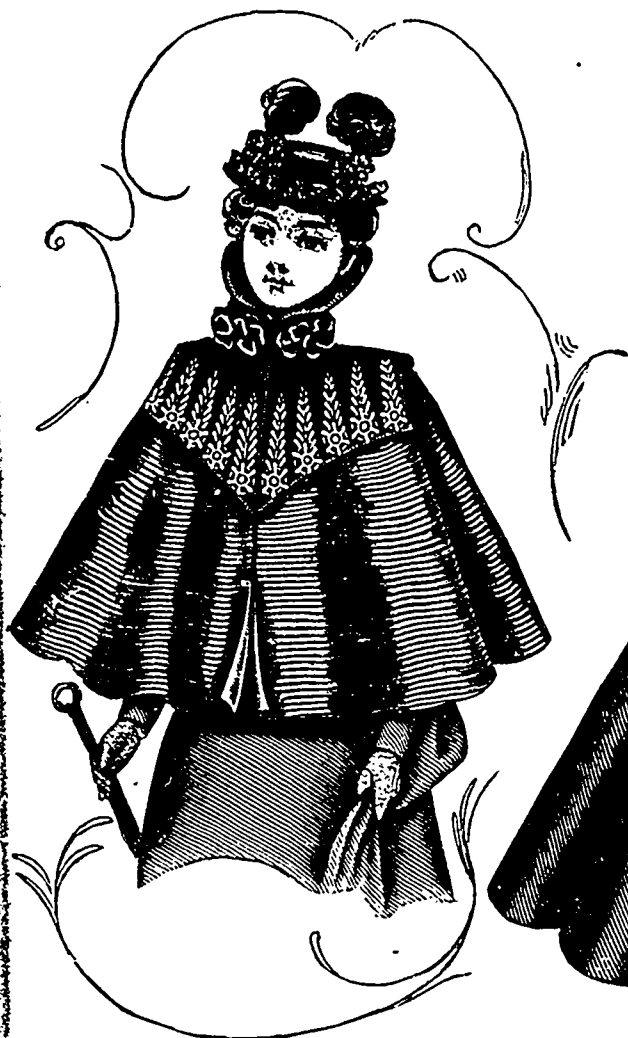


FIGURE No. 264 P.



FIGURE No. 265 P.

FIGURES NOS. 264 P AND 265 P.—LADIES' CALLING TOILETTES.—These two figures illustrate the same Patterns—Ladies' Cape-Wrap No. 7885 (copyright), price 1s. or 25 cents; and Six-Gored Skirt No. 7891 (copyright), price 1s. 3d. or 30 cents. (For Description see Page 330.)



Sponge Crépon

The new interlining for

Skirts, Sleeves, Capes, etc.

THE trouble with hair cloth, crinoline and the various new interlinings is that they

will break or cut into the cloth, or that their usefulness goes with their newness. Sponge Crépon *never* loses its stiffness; the skirt may wear out but its stylish flare and perfect set stays to the last. Sponge Crépon is so light and elastic that no amount of crushing can hurt the dress a particle. All first-class dry goods dealers sell it. It will pay you to try it.



FOR SALE BY ALL DRY GOODS DEALERS

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Love at First Sight

is the experience of every lady who tries

Sponge Crépon

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THE LARGEST MANUFACTURERS OF HUMAN HAIR GOODS IN THE DOMINION



BANGS at \$2.00, \$3.00, \$4.50, \$5.00, \$7.50 and \$10.00, according to size and shade.

WAVE PIECES at \$2.50, \$4.00, \$6.00, \$8.00 and \$10.00, according to size and shade.

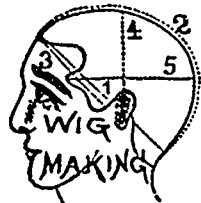
WIGS for Ladies and Gents, at \$10.00, \$12.50, \$15.00, \$18.00, \$20.00, \$25.00, \$30.00 and upwards.

TOUPEES or HALF WIGS at \$10.00, \$15.00, \$18.00, \$20.00, \$25.00 and upwards.

Plain Front Pieces for elderly ladies, \$3.00, \$4.00, \$5.00, \$6.00, \$7.50 and upwards.

"DANDRUFFINE" a sure cure for Dandruff. Price, 25c. and 50c.

"EUREKA" for removing Superfluous Hair. Price, \$1.00, \$2.00.



SWITCHES (Cut Hair, No Stem)

18 inches, at	\$2.50
20 " "	3.50
22 " "	4.50
24 " "	6.00
26 " "	7.00
28 " "	8.50
30 " "	10.00

A few of the latest and best selling bang styles are our **Boltona Front**, with invisible foundation and fine invisible parting, in two sizes, sold at \$5.00, 6.00, 7.50, 10.00 and 12.00. The light Pompadour at \$4.00, 5.00, 6.00 and 7.50.

Use Dorenwend's German **"HAIR MAGIC"** for restoring Grey or Faded Hair to its original color. Price, \$1.00.

"EXTRACT OF QUININE" for promoting growth. Price, \$1.00.

"XXX EXTRACT" for Falling Hair, the most powerful hair grower. Price, \$2.50.

PERFUMERY, POWDER, COSMETICS, GREASE PAINTS, HAIR DIES.



GOODS SENT BY MAIL OR EXPRESS.—When ordering Hair Goods, send sample of hair the desired shade, also amount to cover purchase, when goods will be sent by first mail, otherwise goods will be forwarded C.O.D. by express.

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TELEPHONE 1551.

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103 AND 105 YONGE STREET, TORONTO.

The PATTERNATOR

October, 1895.

No. 4.

VOL. XLVI.

PRINTED AND PUBLISHED IN TORONTO.

Fashions of To-Day.

A deep collar of fanciful outline is the feature of a short, rippling cape. All the new jackets are short and all gain in jauniness by reason of their brevity.

The tendency to ripple still exists in the skirts of jackets. The modern long coat is an evolution from the Ulster.

Among the recent ornamental accessories for top garments are round and many-pointed collars.

Adjustable chemisettes

are worn with basques that include a rolling collar and lapels.

Of formal aspect is a double-breasted jacket that buttons close to the throat.

In a smart double-breasted basque the back forms a postillion, which is in striking contrast with the very short, pointed fronts.

Shoulder-caps with several points contribute a stylish effect to a basque designed for stout figures. It has either a square or V neck opening.

A French front with straps and full sleeves that suggest the Paquin shape combine to render a new basque-waist a very modish garment.

A very attractive mode is seen in a Pompadour evening bodice



FIGURE NO. 266 P.

FIGURE NO. 267 P.

FIGURES NOS. 266 P AND 267 P.—LADIES' CAPE-COLLARS.—These two figures illustrate the Cape Collars included in Pattern No. 7914 (copyright), price 7d. or 15 cents.

(For Descriptions see Page 890.)

having a drooping, box-plaited front.

An up-to-date jacket-basque counts among its attractions a blouse vest, and a very deep sailor-collar with graceful jabot ends.

Entirely due to the circular shaping of a two-piece skirt are the pretty flutes which hang all around it.

Double box-plaits are a welcome substitute for godets in a new six-gored skirt.

Strapped seams in both basque and skirt of a tailor-made costume heighten its good style.

A picturesque costume has a fluted skirt with a box-plaited back and a bodice representing an 1830 fashion.

A fanciful yoke extends low down on the shoulder to carry out the 1830 sloping-shoulder effect.

Godets vary the seven-gored skirt of an exceptionally stylish costume.

Bertha ornaments, with an extension simulating a box-plait, are among the pleasing accessories of the fanciful waist.

The skirt forming part of a modish costume of the severe type has a side-plaited back and ripples elsewhere.

FIGURES NOS. 264 P.
AND 265 P.—
LADIES' CALLING
TOILETTES.

(For Illustrations see
Page 388.)

FIGURES NOS.
264 P AND 265 P.—
These two figures
illustrate the same
patterns—a Ladies'
cape-wrap and
gored skirt. The
wrap pattern, which
is No. 7885 and
costs 1s. or 25 cents,
is in ten sizes for
ladies from twenty-
eight to forty-six
inches, bust meas-
ure, and may be
seen again on page
420 of this maga-
zine. The skirt
pattern, which is
No. 7891 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 427.

In the front view
of the wrap, pre-
sented at figure
No. 264 P, the ma-
terial is dahlia cord-
ed silk and velvet,
decorated with yel-
low lace Vandykes
and rosettes of silk.
The shoulder collar
is effectively deco-
rated with inverted
lace Vandykes and
a rosette of silk is
disposed at each
side of the closing
of the Medici collar.

The felt hat is
prettily decorated
with black lace, vel-
vet, ostrich ups and
ribbon rosettes.

The full-length
back view, figure
No. 265 P, shows
the wrap made of
dark-green faced
cloth and velvet,
enriched by a deco-
ration of jet and
spangles, the skirt
being of tan wool
goods with a cord-
ing of velvet at its
lower edge. The
back of the wrap
fits smoothly to the
figure and ripples
prettily below the
waist-line; it is
made with a curved
center seam and is
joined to the circu-
lar cape-fronts in side-back seams that extend to the shoulders and in shoulder seams. The circular cape-fronts are smooth over the shoulders and fall in flute-like folds below and at the front. A fancy shoulder collar and a high Medici collar of velvet are stylish appointments of the wrap. The shoulder collar, which is



FIGURE NO. 268 P.—LADIES' STREET COSTUME. This illustrates Pattern No. 7917 (copyright)
price 1s. 8d. or 40 cents.

(For Description see Page 391.)

broad at the front,
is rather short on
the shoulders and is
deeply pointed at
each side of the
center of the back,
each point being
tipped with a jetted
tassel. Both collars
are all-over deco-
rated with jet and
spangles, and the
wrap is lined with
silk.

The skirt is of
the six-gored vari-
ety and is of fash-
ionable but not ex-
travagant width.
It fits the figure
smoothly at the top
of the front and
sides and ripples
below the hips, and
at the back it falls
in graceful flute
folds, the fulness
being arranged in a
double box-pleat at
the top. It is com-
pleted at the edge
with velveteen
welting—a new
binding for skirts.

The wrap may be
made up for the
street or for even-
ing wear and is al-
together *chic* whe-
ther developed in
warm shades of vel-
vet, corded silk or
cloth. Cream-col-
ored point Venise
lace renders it
dressy for evening
wear and jet and
spangles are ornate
and tasteful for day
wear. The skirt
may be of silk,
cloth, serge or nov-
elty goods.

The felt hat is
trimmed with
ostrich feathers, rib-
bon, an aigrette and
a buckle.

FIGURES NOS. 266 P
AND 267 P.—
LADIES' CAPE-
COLLARS

(For Illustrations see
Page 389.)

FIGURES NOS.
266 P AND 267 P.
These two figures
illustrate the Lad-
ies' cape-collars
included in pattern
No. 7914. The pat-
tern, which costs
7d. or 15 cents, is
in three sizes, small

medium and large, and is represented again on page 426.
The round cape-collar which is shown at figure No. 266 P is
made of cloth and velvet, the cloth being all-over braided with
soutache braid. It is circular in shape, with a seam at the cen-
ter of the back and falls in deep, graceful ripples on the shoul-

ders. At the neck is a large high collar of velvet that has deeply pointed ends and may be slightly or deeply rolled, as preferred. The cape and collar are closed invisibly with hooks and loops.

The basque-waist over which the cape-collar is here arranged may be duplicated by pattern No. 7849, price 1s. 3d. or 30 cents.

The hat is made of a fancy felt braid and trimmed with ribbon and coq feathers.

The deeply pointed cape-collar, shown at figure No. 267 P, is made of velvet and Astrakhan. It also is of circular shape, with a seam at the back and falls in handsome ripples on the shoulders. It forms a deep point at the center of the front and back and over each shoulder, and is completed with a large storm collar of Astrakhan that may be rolled high or low, as preferred. The cape collar is closed invisibly and its lower and front edges are decorated with Astrakhan binding. A silk lining renders the cape-collar especially dressy.

A basque-waist like that illustrated with the pointed cape-collar may be fashioned by pattern No. 7834, price 1s. 3d. or 30 cents.

The hat is made of a fancy braid and trimmed with ribbon and plumes.

These cape-collars may be suitably made up in Astrakhan, plush, velvet or cloth and decorated with fur bands of any variety. They are invariably finished with a lining of taffeta or other silk.



FIGURE No. 269 P.—LADIES' VISITING TOILETTE—This consists of Ladies' Jacket-Basque No. 7938 (copyright), price 1s. 3d. or 30 cents; and Circular Skirt No. 7902 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 392.)

FIGURE No. 268 P.—LADIES' STREET COSTUME.

(For Illustration see Page 390.)

FIGURE No. 268 P.—This illustrates a Ladies' costume. The pattern, which is No. 7917 and costs 1s. 8d. or 40 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen again on page 411.

This conservative-looking toilette is made of gray crinkled mohair, and has a graceful five-gored skirt, and a basque with removable chemisette which permits of pleasing color changes. The skirt is smooth fitting at the top of the front and sides and breaks into stylish ripples below the hips. At the back it is arranged in backward-turning plaits that expand gradually toward the lower edge.

The round basque extends to a becoming depth over the hips and is adjusted with the utmost accuracy by double bust darts and the usual seams. The fronts are lapped in double-breasted style and closed at the left side with button-holes and buttons, above the closing they are reversed in lapels that are of the same width as the ends of the rolling collar, which they meet in narrow notches. A linen chemisette having a

high collar with Piccadilly ends is revealed between the fronts and is completed with a neat satin band-bow. Large one-seam leg-o'-mutton sleeves that are gathered at the top and stand out with bouffant effect complete the basque.

Smart visiting, travelling or promenade costumes may be made up in this manner, for the tailor gown when well fitted is an attractive rival of pretentious toilettes. Scotch mixtures, serge, mohair and cloth are popular materials in which to develop the mode.

The hat is a gray Alpine felt trimmed with a fancy braid band and quill feathers.

waist, which is made with a closely fitted lining, has a broad, seamless back with plaited fulness at the bottom, and full fronts

FIGURE NO. 269 P.—LADIES' VISITING TOILETTE.

(For Illustration see Page 391.)

FIGURE NO. 269 P.—This consists of a Ladies' jacket-basque and circular skirt. The jacket-basque pattern, which is No. 7988 and costs 1s. 8d. or 80 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also shown on page 422. The skirt pattern, which is No. 7902 and costs 1s. 3d. or 80 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 428 of this magazine.

A dressy combination of wool goods, velvet and plain and brocaded silk is shown in this handsome toilette. The full vest, which is gathered at the top and bottom is of plain silk decorated with lengthwise rows of narrow lace edging and droops slightly in French style over a wrinkled belt-section of plain silk. The jacket fronts extend considerably below the vest and are fitted by single bust darts; and the back, which is close-fitting, displays a laid-on box-plait at the center and stylish ripples below the waist-line. A novel feature is the sailor collar, which has jabot ends extending to the waist-line; it is of velvet bordered with lace insertion and passes under the box-plait on the back. Two lace-edged Paquin tabs of plain silk fall over the wrinkled stock, and the large leg-o'-mutton sleeves of brocaded silk are bouffant at the top and close on the forearm. Three large fancy buttons decorate the front edges of the jacket fronts below the waist-line.

The two-piece skirt is novel and graceful, being in circular style with a seam at each side. It fits the figure smoothly at the top and breaks into rolling flutes below the hips and at the back. A cording of velvet completes the lower edges of the skirt.

Combinations of two or more fabrics may enter into a toilette of this kind, with stylish effect. Silk, crépon, Bedford cord, mohair, cheviot and cloth will make up stylishly, and silk may be used for the full vest. Lace, buttons, velvet or bands of jetted or silk-cord passementerie may be used as garniture.

The felt hat is trimmed with fancy braid, quill feathers and ribbon.

FIGURE NO. 270 P.—LADIES' RECEPTION COSTUME.

(For Illustration see this Page.)

FIGURE NO. 270 P.—This illustrates a Ladies' costume. The pattern, which is No. 7922 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on page 412 of this issue of THE DELINEATOR.

The costume is exceptionally modish, and is here shown in a beautiful combination of crépon, velvet and silk. The



FIGURE NO. 270 P.—LADIES' RECEPTION COSTUME.—This illustrates Pattern No. 7922 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

that are joined to a smooth, round front-yoke and droop in the pretty French fashion at the center. A frill of narrow Valen-

ciennes edging in the fashionable butter hue faintly decorates the edges of a fanciful Bertha, which follows the lower edge of

tions that flare on the shoulders, and the front section is extended at the center to have the effect of a tapering, drooping box-plait, on which five brilliant Rhinestone buttons are set. A wrinkled stock of the silk provides a becoming neck-completion and above the Bertha a bias section of silk shirred in three even puffs is applied with a softening effect. This puffing, by-the-way, is only a decoration and does not form a part of the pattern. The graceful sleeves are in mutton-leg style and are large and bouffant above the elbow. A ribbon is softly drawn about the lower edge of the waist and disposed in loops and ends at the left side of the front, and just above it at the right side is caught a long end of ribbon that is carried down the skirt nearly to the knee and finished under a rosette bow.

The seven-gored skirt falls in deep, handsome folds or godets at the back and ripples at the front and sides.

The costume invites the most elaborate combinations and may be rendered very elegant by decorations of spangled trimming, lace, ribbon, passementerie, etc. Cheviot, camel's-hair or a pretty silk-and-wool mixture will combine well with silk and velvet in the costume.

The hat of felt braid is artistically trimmed with ostrich plumes, ribbon and a buckle.



FIGURE No. 271 P.—LADIES' 1830 COSTUME.

(For Illustration see this Page.)

FIGURE No. 271 P.—This illustrates a Ladies' costume. The pattern, which is No. 7889 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 413.

A mode of the 1830 era is illustrated by this costume, which combines fancy crépon and plain silk. The waist is provided with a well fitted lining covered at the top with a puffed yoke of silk arranged upon a smooth yoke; the yoke extends down on the coat sleeves under the frill-finished upper edges of the large bouffant puffs, to give the 1830 long-shouldered effect. The full fronts lap over the yoke to the neck at the center and to a little above the bust at each side, where the fulness is gathered to a point. The fulness at the center of the front is gathered at the neck and formed in a box-plait at the bottom, and small buttons decorate the folds of the plait from the belt nearly to the bust. The sleeves are covered below the puffs with silk puffed to match the yoke. Under-arm gores separate the fronts from the back, which is seamless and has fulness at the center below the shoulders box-plaited at the bottom. At the neck is a wrinkled collar of silk that has pointed ends closed a little to the left of the center of the front, the overlapping end being outlined with a frill of the silk. The belt corresponds with the collar.

The six-gored skirt is arranged in a double box-plait at the back and is smooth fitting across the front and hips, below which it breaks into stylish flutes. A puffing of silk completes the lower edge of the skirt.

Picturesque combinations may be easily effected in a costume of this kind or one material may be used throughout. The skirt presents an extremely graceful appearance without decoration.

The hat is a fancy braid and is stylishly trimmed with velvet and feathers.

FIGURE No. 271 P.—LADIES' 1830 COSTUME.—This illustrates Pattern No. 7889 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

FIGURE No. 272 P.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 394.)

the yoke in front and outlines a round yoke at the back and a second frill is added at each side. The Bertha is in two sec-

basque and skirt. The basque pattern, which is No 7901 and costs 1s. 8d. or 30 cents, is in thirteen sizes for ladies from twen-

ty-eight to forty-six inches, bust measure, and is shown again on page 423 of this magazine. The skirt pattern, which is No 7827 and costs 1s. 8d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on its accompanying label.

Fancy Scotch suiting showing an admixture of gray and blue was here chosen for the development of the toilette, which is strictly tailor made. The basque is pointed at the center of the front and back and the sides are stylishly arched. The close adjustment is effected by double bust darts and the usual seams, and the closing is made in double-breasted style with button-holes and buttons below long lapels that meet the rolling collar in notches. The pattern provides for a removable chemisette, but in this instance a white linen chemisette with standing collar having Piccadilly ends is worn with a four-inch scarf. The bouffant leg-o'-mutton sleeves are gathered at the top and are stylishly close on the forearm.

The five-gored skirt is circular in effect; it breaks into stylish ripples below the hips and falls in deep, rolling folds at the back, where the two back-gores are laid in two box-plaits at the belt.

Novelty chevrot, heather mixtures, faced cloth, plain or fancy mohair and plain or illuminated serge, as well as the inexpensive novelty dress goods, may be fashioned in this way.

The felt hat is stylishly trimmed with feathers and ribbons.

FIGURE No. 273 P.—LADIES' AFTERNOON TOILETTE

(For Illustration see Page 396.)

FIGURE No. 273 P.—This consists of a Ladies' basque-waist

and two-piece skirt. The basque-waist pattern, which is No. 7939 and costs 1s. 8d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 424 of this magazine. The skirt pattern, which is No. 7902 and costs 1s. 8d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in two views on page 428.

A army-blue wooldress goods showing black bourettes were chosen to make the skirt of this pretty toilette, and taffeta silk and velvet, with lace edging and steel buttons for decoration, are pictured in the stylish basque-waist. The blouse fronts are gathered at the neck, shoulder and lower edges, and the closing is concealed by an applied box-plait of velvet that droops with the fronts in French blouse style. Under-arm gores separate the fronts from the broad, seamless back, which has slight fulness laid in closely lapped plaits at the bottom. Two laced Paquin points of velvet droop over the wrinkled stock of silk and velvet straps cross the shoulders and are finished in points at the ends. A row of steel buttons in graduated sizes decorates each strap and the



FIGURE No. 273 P.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Double-Breasted Basque No. 7901 (copyright), price 1s. 3d. or 30 cents; and Ripple Skirt No. 7827 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 393.)

upper part of the applied plait, with novel effect. The one-seam Paquin sleeves are gathered at the top and bottom and completed with velvet cuffs which have overlapping, pointed ends that extend loosely beyond three small steel buttons. The lower edge of the waist is followed by a softly wrinkled belt of silk closed under a bow at the back.

The skirt is unique in its shaping, being in two pieces, and circular in style, with the seams at the sides. It is close fitting at the top all round and breaks into graceful flutes below, the flutes being deepest at the back.

There is still a marked tendency to use waists of silk or chiffon over silk or Liberty satin, with skirts of plain, brocaded or figured silk or crêpon, Bedford cord and novelty wool goods. The decoration of the waist will depend upon the purpose it is to serve, velvet, fancy buttons, ribbon, lace insertion and edging, etc., being effective.

The velvet hat is trimmed with Dresden ribbon and a bird.

usual seams, and the fronts are lapped in double-breasted fashion and closed invisibly at the left side. The standing collar is closed at the left side and the large one-seam leg-o'-mutton sleeves droop in numerous soft folds and wrinkles to the elbow.

At the wrists the sleeves are finished with two bands of the material neatly stitched on, and the standing collar is completed with two similar bands. All the seams of the basque are strapped, the ends of the straps being finished in points; and the strap over the forward dart at the right side is continued to the shoulder seam, to correspond with the strap at the closing edge. Groups of buttons are placed just in front of these straps and a row of buttons is set above the straps on the sleeves.

Seven gores are comprised in the skirt, all the seams being neatly strapped. The front and side gores break into stylish ripples below the hips, and the fulness at the back is plaited at the top. At the bottom of the skirt eight small buttons are placed in a row in front of each strap.

The costume will make up stylishly in crêpon, Bedford cord, cloth, serge and various novelty suitings, and the seams may be machine-stitched, strapped or left plain.

The hat is trimmed with ribbon, the bright berries of the mountain ash and a bird of paradise wing and tail-feathers.



FIGURE No. 274 P.—
LADIES'
TAILOR-MADE
COSTUME.

(For Illustration
see Page 396.)

FIGURE No. 274 P.—This illustrates a Ladies' costume. The pattern, which is No. 7890 and costs 1s. 8d. or 40 cents, is in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 409 of this magazine.

This handsome tailor-made costume is of beige twilled mohair and is given an air of elegant distinction by its strapped seams. The basque, which has a rounding lower outline, is fitted with great precision by double bust darts and the

FIGURE No. 275 P.—
LADIES' LONG
COAT.

(For Illustration see
Page 397.)

FIGURE No. 275 P.—This illustrates a Ladies' coat. The pattern, which is No. 7913 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches,

FIGURE No. 273 P.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Basque-Waist No. 7939 (copyright), price 1s. 3d. or 30 cents; and Two-Piece Skirt No. 7902 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 394.)

bust measure, and may be seen again on page 418 of this issue. Fancy cheviot in which tan is the dominating hue was here

finish. The loose fronts are broadly lapped and closed with a fly, and are reversed



FIGURE NO. 274 P.—LADIES' TAILOR-MADE COSTUME.—This illustrates Pattern No. 7890 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 395.)

selected for the coat, with brown velvet for the collar, and the strapped seams and machine-stitching provide a correct tailor

ish ripples below the hips; and the fulness at the back is laid in backward-turning plaits at each side of the placket.

The loose fronts are broadly lapped and closed with a fly, and are reversed in lapels by a handsome rolling collar that meets the lapels almost without a flare and is as wide as the lapels at the ends. The coat is curved to the figure at the sides by under-arm darts, and side-back gores and a curving center seam complete the adjustment, the center seam terminating at the top of coat-laps that are secured with buttons and button-holes, and the side-back seams disappearing under coat-plaits. At the sides the coat ripples in a stylish manner. The large two-seam leg-o'-mutton sleeves have their fulness collected in forward and backward turning plaits at the top and the outside seams end at the top of underlaps. Two rows of machine-stitching made at round cuff depth complete the sleeves. The edges of square-cornered pocket-laps, which cover openings to side and change pockets, are followed by a double row of machine-stitching and a double row of stitching completes the lapels and the front edges of the coat. The seams of the coat are strapped.

The serviceableness of the long coat, not only on the promenade but for travelling, is generally conceded, and the new color blendings in cheviot and fancy cloakings will please the most fastidious taste and show advantageously in a garment of this kind. Faced cloth, whipcord and heavily twilled serge are also admirably suited to such a coat, and velvet is always effective for the collar.

The hat is a tan felt trimmed with ribbon and ostrich plumes.

FIGURE NO. 276 P.—LADIES' MOURNING TOILETTE.

(For Illustration see Page 398.)

FIGURE NO. 276 P.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 7940 and costs 1s. 3d. or 80 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and may be seen again on page 423 of this issue. The skirt pattern, which is No. 7775 and costs 1s. 3d. or 80 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is shown again on its accompanying label.

This toilette of Henrietta cloth and crape is of exceptional good taste for deep mourning. The basque has a becoming lower outline and is perfectly smooth fitting, the adjustment being made by double bust darts, two under-arm gores at each side, side-back gores and a curving center seam. The extra gores under the arm render the mode particularly satisfactory for stout women. The closing of the basque is made invisibly at the center of the front and the two rows of crape-covered buttons along the closing are merely ornamental. The one-seam leg-o'-mutton sleeves are stylishly bouffant at the top and are completed at the wrists by two folds of crape, five crape-covered buttons being placed at the seam. The sleeves give support to broad bretelles of crape that are curved in a series of bat-wing points at their lower edges and followed at their upper edges by a wide fold of crape tapered nearly to points at the bottom of the basque. The standing collar is covered with a softly wrinkled stock of crape that closes at the back.

The well cut skirt comprises five gores. The front-gore, which is made smooth by a dart at each side, and the side-gores, which fit smoothly but are dartless, break into stylish ripples below the hips; and the fulness at the back is laid in backward-turning plaits at each side of the placket.

Simplicity of detail and artistic effect distinguish the mourning toilettes of the refined woman. Henrietta is the material *par excellence* for the matron, but sometimes English serge is chosen, and light-weight toilettes are made of nun's-veiling and sewing-silk grenadine. Crape is used in folds, to cover buttons or for such accessories as bretelles, collars and cuffs.

The felt hat is trimmed with crape and a dull-jet buckle.

For inclement weather this is a very practical garment and it has a stylish grace that is well shown by its present development in gray mixed waterproof cloth, with velvet for the collar and bright plaid silk for the lining. It may be made with a cape

FIGURE NO. 277 P.—LADIES' JACKET.

(For Illustration see Page 399.)

FIGURE NO. 277 P.—This illustrates a Ladies' jacket. The pattern, which is No. 7929 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 421.

The lines of this handsome coat are of a new order, giving it much the style of a man's coat and a quasi-athletic air that is quite fetching. The coat is here shown made of nut-brown cloth and finished in tailor style with machine-stitching. Its loose, single-breasted fronts are widely lapped and closed with buttons and button-holes in a fly; they are reversed above the closing in pointed lapels that meet the ends of a rolling coat-collar without a flare, the ends of the collar being as wide as the lapels. The back and sides of the jacket are close-fitting and are shaped to present the effect of a long, slender waist and form stylish ripples below the waist-line. The sleeves are in leg-o'-mutton style, with great fulness gathered at the top, and the wrists are encircled by a row of stitching made a short distance from the edge. The jacket is provided with side pockets and a left breast-pocket, the openings to which are covered with square-cornered laps that are completed with stitching. A row of stitching finishes the edges of the jacket.

For the intermediate season, before the heavier top-garments are worn, this style of jacket is highly satisfactory made of smooth or rough surfaced cloth, whipcord and fancy coating.

The felt hat is trimmed with ribbon and velvet.

FIGURE NO. 278 P.—LADIES' CAPE.

(For Illustration see Page 399.)

FIGURE NO. 278 P.—This illustrates a Ladies' cape. The pattern, which is No. 7886 and costs 10d. or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 421.

There is an admirable simplicity about the cape here shown made of seal-brown plush that will commend it for both general and special wear. It is stylishly fashioned in circular shape, and is smooth at the top and falls in graceful ripples below. The closing is made invisibly at the center of the front, and at the neck is a large collar that may be worn standing in Medici fashion or rolled down, as preferred. The cape is lined with silk.

The cape is convenient to adjust and remove and is dressy and becoming. It is suitable for Astrakhan, plush, fur, velvet and cloth and should be neatly lined with silk or satin. It may be elaborated with lace, jet, etc.

The hat is edged with fur and trimmed with felt braid and a bird.

FIGURE NO. 279 P.—LADIES' WATERPROOF CLOAK.

(For Illustration see Page 400.)

FIGURE NO. 279 P.—This illustrates a Ladies' waterproof cloak. The pattern, which is No. 7898 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 410.



FIGURE NO. 275 P.—LADIES' LONG COAT.—This illustrates Pattern No. 7913 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 395.)

and hood or with the cape only, as preferred. The loose fronts are closed their entire depth with button-holes and buttons. They join the short body-back, which is shaped by a center

seam, in seams on the shoulders, and a smooth adjustment over the hips is produced by a dart at each side. The cloak has no sides above the waist-line, the backs and fronts being deeply hollowed, and to the lower edge of the back are sewed skirt portions that are widely lapped at their back edges and joined to the back edges of the fronts under a deep, backward-turning plait at each side. Straps are attached to the side edges of the back at the waist-line and tapes secured to them are tied in front to draw the garment closely to the figure at the back. A large patch-pocket rounded at the lower corners and having a square-cornered lap is applied to each front, and the edges of the pockets and laps are finished with stitching. The cape, which extends well below the waist-line, is smoothly fitted, on the shoulders by darts and it falls in stylish ripples below; it may be worn open or closed with a fly. The hood and cape are both lined with the plaid silk and the edges of the hood are gracefully reversed. The rolling collar flares slightly below the roll. Machine-stitching finishes the edges of the cloak.

The cloak will make up stylishly in any variety of rain-proof cloth, cheviot, homespun, tweed, rubber-finished silk, etc., and a cape and hood lining of plain or plaid silk may be added.

The velvet hat is adorned with ribbon and jet ornaments.

FIGURE No. 280 P.—
LADIES' DOUBLE
BREASTED
JACKET.

(For Illustration see
Page 401.)

FIGURE No. 280 P.—This represents a Ladies' jacket. The pattern, which is No. 7887 and costs 1s. 3d. or 30 cents, is in thirteen sizes

for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 422 of this magazine.



FIGURE No. 276 P.—LADIES' MOURNING TOILETTE.—This consists of Ladies' Basque No. 7940 (copyright), price 1s. 3d. or 30 cents; and Five-Gored Skirt No. 7775 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 396.)

The jaunty military air of this jacket is well emphasized by its present development in navy-blue cloth. The jacket is closely adjusted at the sides and back, and has stylish coat-laps and coat-plaits at the back and ripples at the sides. The fronts are closed from the shoulder to the lower edge in double-breasted style with button holes and large pearl buttons, and, though loose-fitting, follow the lines of the figure pleasingly. A row of stitching is made in tailor style above pocket-laps covering openings to side pockets, but the edges of the coat are left plain. The close-fitting standing collar is concealed by a feather boa that is knotted loosely about the throat. The sleeves, which are of the leg-o'-mutton shape, are distinguished by a seam along the center of the upper side; they have great fullness above the elbow laid in three double box-plaits at the top and stand out well from the arms.

The jauntness of the mode can be best brought out in smooth cloth in tan, brown, gray and blue, although checked and striped coatings will also prove satisfactory. Either a severely plain finish or one of stitching or braid is suitable.

The wide-brimmed felt hat is trimmed with velvet, a buckle, an aigrette and ostrich plumes.

FIGURE No. 281 P.—
LADIES' CIRCULAR
CAPE.

(For Illustration see
Page 401.)

FIGURE No. 281 P.—This illustrates a Ladies' cape. The pattern, which is No. 7910 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to

forty-six inches, bust measure, and may be seen again on page 480 of this magazine.

The cape is here shown made of light-tan novelty cloaking and handsomely lined with bright plaid silk and decorated with black marten fur. Being in circular form, it falls in stylish ripples all round, and it may be made with or without a center seam, as will best suit the material. A notably handsome accessory of the cape is a fancy collar that is square across the center of the back and deeply hollowed to form points over the shoulders and at the front; it is of large size and ripples stylishly and, like the cape, is outlined with fur. The neck is completed by a rolling collar sewed to a shaped band and outlined with fur.

The modifications and variations of the circular wrap are numerous and the newest are given an effect of jauntiness by the fanciful collars, which also add warmth. Faced cloth, velvet, satin Gismonda, brocaded or plain silk and fancy cloaking are selected to make them, and trimmings of fur, lace or jetté passementerie and gay linings of taffeta or satin in plaid or figured designs increase their style.

The large felt hat is effectively trimmed with plumage.



FIGURE NO. 278 P.—LADIES' CAPE.—This illustrates Pattern No. 7886 (copyright), price 10d. or 20 cents.

(For Description see Page 397.)



FIGURE NO. 277 P.—LADIES' JACKET.—This illustrates Pattern No. 7929 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 397.)

ure, and is shown again on page 410 of this issue of THE DELINEATOR.

Made as here pictured of corn-colored silk and with a square neck, the costume is charming for dances, afternoon "at homes," teas, etc. The skirt, which is six-gored, falls in stylish ripples at the front and sides and is laid in a flaring double box-pleat at the back. Three frills of narrow lace edging decorate the skirt at the foot, near the knee and midway between these two points, making a dainty and effective garniture.

The basque-waist, which is made with a fitted lining, has a square front-yoke above full fronts that droop in French blouse style at the center, the yoke closing on the shoulder and the fronts at the center. At the sides the waist is perfectly smooth and the back is smooth at the top and has the slight plaited fulness at the bottom that is prominent in French modes. The square neck is followed by a ruching of narrow lace edging, and the full fronts are decorated with lengthwise rows of similar edging, three rows being arranged at the center and two at each side. A folded band of the silk covers the lower edge of the waist. The graceful leg-o'-mutton sleeves are decorated at the wrists with three clustered frills of the edging, and three spaced frills of the dainty edging are added to the three tabs that extend on each sleeve in epaulette fashion, the lower frill being continued along the side edges of the tabs.

The costume is exceptionally charming made up with the square neck as in this instance, fancy and plain silk in evening and medium shades being pretty, with lavish trimmings of lace or ribbon. When made with a high neck for ordinary wear it is equally attractive and strongly favors combinations of velvet or silk with plain or mixed woollen goods.

FIGURE No. 283 P.—
LADIES' EVENING TOILETTE.

(For Illustration see Page 403.)

FIGURE No. 283 P.—This consists of a Ladies' waist and six-gored skirt. The waist pattern, which is No. 7935 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also shown on page 424. The skirt pattern, which is No. 7891 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 427.

This toilette is composed of plain and figured silk and decorated with flowers. It has the prevailing wide skirt, immense elbow puff sleeves and low, square corsage favored for dressy wear and is characterized by good style and simplicity. The full front of the waist is arranged at the center in a box-plait that is double at the top and triple at the bottom, where it is narrowest. The waist is closed along the left shoulder and under-arm seams and is supported by a fitted lining. The fulness in the back is laid in closely lapped plaits at the bottom, the plaits being tacked to the lining for a short distance

and flaring above. A floral garniture outlines the low neck and decorates the center of the box-plait and the front at each side

of the plait. Floral sprays are tacked upon each shoulder, softly twisted section of silk is arranged about the bottom of

waist back of plait in front, with a small rosette conceals the end.

The six-gored skirt is smoothing at the top, the front and side-gores, and the three back-gores are arranged in a wide double box-plait. The shaping of the side-gore causes them to break into stylish ripples below the hips. The ornamental laps provided in the pattern are in this instance omitted.

The skirt and waist may match or contrast and they are charming possibilities for artistic effect and individuality in a toilette of this kind. A waist of oriental silk crêpon with a skirt of faille silk will be effective. Chiné taffeta, Gismonda, moiré, satin duchesse, brocaded satin and crêpe de Lyon will make graceful and dignified evening toilettes, while lace, spangled ribbon bands, flowers and ribbon will provide pretty garniture.

FIGURE No. 284 P.—
LADIES' TEA-GOWN.

(For Illustration see Page 404.)

FIGURE No. 284 P.—This illustrates a Ladies' wrapper or tea-gown. The pattern, which is No. 7934 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 415 of this magazine.

Black silk, plain Swiss and fancy Swisstuckings showing rows of lace edging and tucks are here daintily combined in the tea-gown and lavender ribbon gives a pleasing touch of color. The gown in its present development is charming and dressy. It is made with

FIGURE No. 279 P.—LADIES' WATERPROOF CLOAK.—This illustrates Pattern No. 7898 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 397.)





FIGURE No. 280 P.—LADIES' DOUBLE-BREADED JACKET.—This illustrates Pattern No. 7887 (copyright), price 1s 3d. or 30 cents.
(For Description see Page 398.)

A low, square neck and elbow puff-sleeves, which are large and bouffant and banded with ribbon that is bowed at the front of the arm. The loose fronts are separated from the seamless back by under-arm gores, and the fulness both back and front is drawn well to the center by shirrings at the top, the upper edges being turned under to form frills. A close-fitting lining extending to basque depth gives a snug and comfortable adjustment without detracting from the graceful semi-negligé air of the gown. Bretelles of the Swiss tucking cross the shoulders and terminate in square ends both back and front, and their ends and lower edges are completed with deep ruffles formed of plain Swiss and fancy Swiss tucking. A ribbon tacked underneath the bretelles at each side is bowed at the waist-line and again at the knee and hangs in a long end nearly to the foot.

There is the widest opportunity for choice among the many picturesque modes put forth as tea-gowns or wrappers, and a countless variety of beautiful fabrics may be employed in making them. Chameleon silks changing from light to sombre hues are favorites for tea-gowns, as are also soft cashmere, flowered or of solid color, rich crépons and silk- and-wool novelties of soft texture. The bretelles may be of lace, batiste that is tucked or lace-trimmed, or of eyeletted muslin showing the color of the material through the openings, and they may be elaborated with spangled lace or ribbon, rows of narrow Valenciennes edging full on, or of insertion put on plain, or a single or double frill of deep lace at the outer edge.

FIGURE No. 285 P.—MATERNITY GOWN.
(For Illustration see Page 400.)

FIGURE No. 285 P.—This illustrates a Maternity gown. The pattern, which is No. 7909 and costs 1s. 6d. or 35 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen differently developed on page 414 of this publication.

The gown is both sensible and graceful and is here shown made of figured India silk and decorated with ribbon. It is made over a short under-body of lining that insures a satisfactory support and snug adjustment, but the under body may be omitted if a perfectly loose gown be preferred. The loose fronts are gathered at the neck and shoulder edges, the fulness falling free: they are closed invisibly at the center and are separated by under-arm gores from the full back, which is gathered at the neck and drawn in closely to the figure at the waist-line by tapes inserted in a casing. The gown ripples slightly at the sides below the hips and may be made with a slight train or in round length, as preferred. The sleeves are of the one-seam Paquin type; they are arranged on smooth linings and are gathered at the top and bottom and completed with



FIGURE No. 281 P.—LADIES' CIRCULAR CAPE.—This illustrates Pattern No. 7910 (copyright), price 1s. or 25 cents.
(For Description see Page 398.)

round cuffs or wristbands that are overlaid with ribbon arranged in soft folds. The standing collar is covered with a softly

wrinkled ribbon having frill-finished ends closed at the back. Ribbon bands cross the shoulders and extend to a becoming depth at the front and back, terminating at each end under a bow.

The gown is unequalled for comfort and presents a graceful appearance that may be brought out advantageously in silk, cashmere, soft woollens, flannel and many washable fabrics. Ribbon will contribute effective garniture on most materials, and insertion or lace edging may be utilized if a more ornate gown be desired.

FIGURE No. 286 P.—LADIES' ROUND-YOKE WRAPPER.

(For Illustration see Page 406.)

FIGURE No. 286 P.—This illustrates a Ladies' wrapper. The pattern, which is No. 7893 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 417 of this issue.

Flowered cashmere and lace net were here chosen to make the wrapper and lace edging and ribbon contribute stylish decoration. The wrapper has a round yoke shaped by shoulder seams and the fronts and back are gathered at the top and depend from the yoke in free, graceful folds. Under-arm gores produce a symmetrical and smooth effect at the sides. The closing is made invisibly at the center of the yoke and below with button-holes and buttons to a desirable depth through an applied box-plait that extends to the lower edge of the wrapper, the fronts being lapped and tacked the rest of the way down. The full bishop sleeves are gathered at the top and bottom and are completed with shallow cuffs overlaid with lace net. A standing collar of moderate height completes the neck, but, if preferred, a turn-down collar may be substituted, the pattern providing for both styles. Ribbon is caught in *poufs* along the lower edge of the yoke and arranged in bows on the shoulders and at the closing. A ribbon band bordered with lace edging starts from a rosette bow on the under-arm seams at the waist and ends under a loop bow near the lower edge of the wrapper, the edging being formed in a spreading jabot under the loop bow.

This convenient wrapper implies comfort during the quiet hours at home, and it may be made sufficiently dressy to wear when receiving a morning visitor or presiding over home duties or diversions. Cashmere in some pale, becoming hue will be an excellent selection for it, also flannel, Henrietta or some novelty goods. China or India silk will frequently be chosen. Lace, ribbon and velvet may be combined with almost any of these materials.

FIGURE No. 287 P.—LADIES' TEA-GOWN.

(For Illustration see Page 407.)

FIGURE No. 287 P.—This illustrates a Ladies' tea-gown. The pattern, which is 7903 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 416 of this publication.

This tasteful gown is here shown made of figured challis and plain silk and decorated with ribbon. It is in Empire style in front and is provided with a close-fitting lining of basque depth. The loose, flowing fronts are gathered at the top and joined to a deep yoke that is shortest at the center and deepened gradually toward the under-arm seams, and the closing is made invisibly at the center to a convenient depth, the fronts being seamed together below. Back of the fulness, which is drawn

well to the center, the fronts are smooth. Under-arm and side back gores and a curving center seam produce a smooth adjustment at the back and sides and the parts are sprung sufficiently



FIGURE No. 282 P.—LADIES' AT HOME COSTUME.—This illustrates Pattern No. 7925 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 399.)

below the waist-line to produce graceful rolling folds or flutes. The gown may be made with a slight train or in round length as preferred. Wrinkled ornaments of silk included in the under

arm seams extend half their depth over the yoke and their frill-finished ends are secured over the closing. Five lengthwise bands of ribbon applied on the yoke are carried under the

linings and completed with wristbands adorned with a band of ribbon. A band of ribbon decorates the lower edge of the gown. The stylish neck-finish is a stock of silk having frill-finished ends closed at the back over a standing collar.

A simple tea-gown or wrapper of this style is a requisite in every woman's wardrobe. Cashmere, flannel, brilliantine, silk, crêpon, etc., may be chosen to make it, and velvet or satin ribbon and a small quantity of silk will increase the dressy effect. Cotton goods are also appropriate.



FIGURE No. 283 P.—LADIES' EVENING TOILETTE.—This consists of Ladies' Waist No. 7935 (copyright), price 1s. or 25 cents; and Six-Gored Skirt No. 7891 (copyright), price 1s. 3d. or 30 cents.
(For Description see Page 400.)

FIGURE No. 288 P.—LADIES' DRESSING-SACK.

(For Illustration see Page 408.)

FIGURE No. 288 P.—This illustrates a Ladies' dressing-sack. The pattern, which is No. 7912 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 425 of this publication.

Pale-blue cashmere, beading and lace insertion are here combined in the sack, and lace edging and ribbon provide the dainty decoration. The fronts of the sack are gathered at the top and joined to the lower edge of a square yoke from which they fall free in contrast to the close adjustment at the back and sides made by under-arm and side-back gores and a curving center seam. The gores and backs are sprung below the waist-line to produce stylish ripples and the sack is closed invisibly in front. The plaited ends of wide ribbon ties are inserted in the under-arm seam at the waist-line, and the ties are bowed prettily over the closing. The deep, round collar rolls over a shaped band and its square ends flare prettily in front; it is formed of rows of insertion connected by rows of ribbon-run beading and its ends and lower edge are trimmed with a frill of deep lace edging, each row of ribbon in the beading terminating in a bow at the top of the frill. The full sleeves are gathered at the top and bottom and are completed with round cuffs that are overlaid with insertion connected and headed by ribbon-run beading, the ribbon being finished in bows at the back of the wrists.

This sack is so simple and yet so trim and stylish that deft-fingered home-dressmakers will find no difficulty in fashioning it from the pale shades of cashmere, flannel, Henrietta, silk, etc. Embroidery, or lace and ribbon provide appropriate decoration.

LADIES TAILOR-MADE COSTUME, WITH STRAPPED SEAMS AND A SEVEN-GORED SKIRT.

(For Illustrations see Page 409.)

No. 7890.—At figure No. 274 P in this magazine this costume is illustrated made of twilled mohair and finished in tailor style with strapped seams and small buttons.

This strictly tailor-made costume will be a favorite with women of refined taste. It is here shown made of fine check chevrot and is finished with strapped seams and a simple decoration of buttons. The basque has a rounding lower outline, and is handsomely fitted by double bust darts, under-arm and side-back gores and a curving center seam. The fronts are lapped and closed in double-breasted style with button-holes and buttons. All the seams and darts are strapped, the straps being machine-stitched to position, and the strap on the first dart at the right side is continued to the shoulder to correspond with a similar strap along the closing edge. The lower

ornaments and terminated in loops just below with decorative effect, the middle band being over the closing. Paquin sleeves gathered at the top and bottom are sustained by coat-shaped

straps being machine-stitched to position, and the strap on the first dart at the right side is continued to the shoulder to correspond with a similar strap along the closing edge. The lower

ends of the straps are pointed and a row of three small buttons is placed at the lower end of all except the longest straps on the front and back. The standing collar is stitched at its upper and lower edges and closed at the left side. The one-seam leg-o'-mutton sleeves are gathered at the top and placed on coat-shaped linings; they are trimmed at the wrists with a band of the material that is carried up the seam for several inches and decorated with a row of small buttons, the upper end being pointed.

The seven-gored skirt has a front-gore and two gores at each side that are smooth at the top and two back-gores that are laid in two backward-turning plaits at each side of the center seam. It measures four yards and a half at the bottom in the medium sizes. The placket is made above the center seam and the top of the skirt is finished with a belt.

All sorts of suitings such as cheviot, tailor cloth, serge, broadcloth, covert cloth, Bedford cord, whipcord, fancy and plain mohairs, etc., will make up stylishly in this way, and braid, gimp or passementerie or bands of satin may be used instead of the cloth bands to cover the seams.

We have pattern No. 7890 in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium

size, will need twelve yards of material twenty-two inches wide, or nine yards thirty inches wide, or eight yards and a half thirty-

six inches wide, or seven yards and a fourth forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



FIGURE NO. 284 P.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7934 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 400.)

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED IN A DOUBLE BOX-PLAIT AT THE BACK. (To BE MADE WITH A HIGH OR SQUARE NECK.)

(For Illustrations see Page 410.)

No. 7925.—This costume, with a square neck, is shown made of silk, with narrow lace edging for decoration, at figure No. 282 P in this issue of THE DELINEATOR.

The costume may be modified to suit formal and informal occasions and is very elegant in effect. The combination of golden-brown fancy crêpon and darker velvet here shown is most charmingly arranged and the decoration of fur binding is rich and effective. The waist is provided with a lining that is fitted by double bust darts and the usual seams and closed at the center of the front. The upper part of the front is a square yoke that closes on the left shoulder, and to it are joined the full lower- portions, which are gathered at the top and bottom and closed invisibly at the center, the fulness being drawn to the center and drooping prettily in French blouse style. Under-arm gores separate the full fronts from the seamless back, which is smooth across the shoulders and has fulness at the bottom laid in closely lapped plaits that are tacked

to a little above the waist-line and flare prettily above. The bottom of the waist is followed by a shaped, bias band of velvet decorated at its upper and lower edges with fur binding. Two square tabs of velvet bordered with fur binding droop over the top of the large, one seam leg-o'-mutton sleeves, which are supported by coat-shaped linings and gathered at the top. A row of fur binding encircles each sleeve at the wrist. The standing collar is closed at the left side and bordered at the top with fur binding, and the lower edge of the yoke is followed by a row of fur binding. The pattern provides that the waist may be made with a high or with a low, square neck, as shown in the engravings.

The six-gored skirt is dartless and smooth at the top of the front and sides and is arranged in a double box-plait at the back. Its shaping causes it to fall naturally in flutes below the hips and its gradual expansion toward the foot is extremely graceful. The skirt measures about four yards and three-quarters at the bottom in the medium sizes and is decorated at the edge with fur binding.

The picturesque arrangement of the waist renders the costume particularly charming for combinations of two or more materials. Cloth, crêpon, silk and goods of novel weave will be used with velvet, lace, etc., and spangled ribbon, jetted passementerie, Astrakan or fur will provide the trimming.

We have pattern No. 7925 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, needs eight yards and a half of dress goods forty inches wide, with a yard and an eighth of velvet twenty inches wide. Of one material, it requires twelve yards and seven-eighths twenty-two inches wide, or ten yards and a half thirty inches wide, or eight yards and seven-eighths thirty-six inches wide, or eight yards forty-four inches wide, or six yards and a fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH A REMOVABLE CHEMISSETTE, AND A FIVE-GORED SKIRT LAID IN SIDE-PLAITS AT THE BACK.

(For Illustrations see Page 411.)

No. 7917.—Gray crinkled mohair is shown stylishly made up in this costume at figure No. 268 P in this issue of THE Delineator, the finish being severely plain.

The costume is decidedly stylish in appearance and is artistically made. A pretty mixed gray cheviot was here selected for it. The skirt consists of a wide front-gore that is smoothly fitted at the top by a dart at each side of the center, a narrow gore at each side and two back-gores that are laid in two backward-turning plaits at each side of the center seam, the plaits spreading in fan fashion. The skirt expands fashionably toward the lower edge, where it measures nearly four yards and three-eighths in the medium sizes, and falls in flutes at the front and sides.

The basque extends just over the hips and has a rounding lower outline. It is accurately adjusted by double bust darts, under-arm and side-back gores and a curving center seam, the center seam terminating below the waist-line at the top of stylish coat-laps. The fronts are reversed at the top in lapels that form long, narrow notches with the rolling collar, which is as wide as the lapels at the ends. The fronts are lapped in double-breasted fashion and closed at the left of the front with button-holes and bone buttons. The removable chemisette is finished with a standing collar and closed at the left side. The leg-o'-mutton sleeves are



FIGURE NO. 285 P.—MATEBNITY GOWN.—This illustrates Pattern No. 7909 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 401.)

bouffant above the elbow, the fulness being collected in gathers at the top; they are shaped by inside seams only and mounted on coat-shaped linings. Two rows of machine-stitching finish the edges of the collars, lapels and coat-laps and the lower edge

of the basque, this finish being in accordance with the severe tailor style of the costume.

The costume will be effective in whipcord, covert or tailor cloth, broadcloth, serge, mohair and the heather mixtures. A

We have pattern No. 7917 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. To make the costume for a lady of medium size, requires twelve yards and a fourth of goods twenty-two inches wide, or nine yards and a fourth thirty inches wide, or seven yards and seven-eighths thirty-six inches wide, or six yards and a fourth forty-four inches wide, or five yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



FIGURE NO. 286 P.—LADIES' ROUND-YOKE WRAPPER.—This illustrates Pattern No. 7893 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 402.)

chemisette of velvet as well as of the dress goods and one of linen will afford agreeable variety. The finish of stitching illustrated is, perhaps, the most appropriate for the mode, but the seams may be strapped if this completion is preferred.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Illustrations see Page 412.)

No. 7922.—At figure No. 270 P in this magazine this costume may be seen in a beautiful combination of crépon, velvet and silk with lace edging, ribbon and Rhinestone buttons for garniture.

A stylish combination of vicuna and velvet is here shown in the costume, with a decoration of passementerie. The waist is exceedingly pretty. The full fronts are separated from the seamless back by under-arm gores and extend to round-yoke depth on the lining, which is fitted by double bust darts and the usual seams and closed, as are also the full fronts, at the center. The fronts are gathered at the top and bottom, the fulness being drawn well to the center and drooping slightly in French fashion; and the back has fulness at the bottom laid in two backward turning plaits at each side of the center, the plaits being closely lapped and tacked to a little above the waist-line and flaring prettily above. Above the full fronts is a round yoke, which is included in the shoulder seam on the right side and fastened with hooks and loops on the left side. An ornamental Bertha, fancifully shaped and in two sections, is arranged on the back in round-yoke outline and follows the lower edge of the yoke in front; the sections separate with a flare on the shoulders, and the front section is extended at the center to the waist-line, where it is lightly tacked and droops with the fronts. All the edges of the Bertha are decorated with a row of passementerie. The standing collar is covered with a crush collar of velvet, the frill-finished ends of which are fastened at the back. Large one-seam leg-o'-mutton sleeves give stylish breadth across the shoulders, they are mounted on coat-shaped linings and fit comfortably close on the forearm. A softly twisted belt of velvet follows the lower edge of the waist and is bowed stylishly at the left side of the front. The seven-gored skirt is dartless and smooth-fitting at the top of the front and sides and breaks into ripples below the hips. The back-gores are gathered at the top and spread in full, graceful folds to the lower edge, where the skin measures five yards and a quarter in the medium sizes. A placket is finished above the center seam and the top of the skirt is completed with a belt.

The mode is appropriate for the new French novelty goods that show glimpses of delicate colors artistically combined, and for serge, mohair, Scotch mixtures and the standard cashmere weaves. Velvet or silk trimming may be combined with any of these materials or passementerie, gimp, lace insertion in white, écru or the stylish butter tint may be applied for trimming in any pretty way that is suited to the mode.

We have pattern No. 7922 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires eight yards and three-fourths of dress goods forty inches wide, with a yard and a half of velvet twenty inches wide. Of one fabric,

It needs fifteen yards and five-eighths twenty-two inches wide, or twelve yards and three-fourths thirty inches wide, or ten yards and a fourth thirty-six inches wide, or eight yards and five-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

The newest silks, and novelty woollens in which silk and wool threads of gay and sombre hue are harmoniously intermingled, will make up charmingly in this manner, and so will the standard

LADIES' COSTUME (IN 1830 STYLE), HAVING A SIX-GORED SKIRT ARRANGED IN A DOUBLE BOX-PLAIT AT THE BACK.

(For Illustrations see Page 413.)

No. 7889.—At figure No. 271 P in this magazine this costume is shown made of silk and fancy crépon, with a puffing at the foot of the skirt to match the puff yoke and sleeve puffings.

This costume, with its sloping shoulders, drooping puff-sleeves and graceful flaring skirt, is a modification of a style in vogue during an era to the fashions of which there is strong present tendency to revert. Two effects of the costume are here shown, one with puffings combining silk and dress goods, and one without puffings combining crépon and velvet. The waist is made on a closely fitted lining that is closed at the center of the front. The upper part of the waist is a deep, round yoke that may be plain or puffed, as preferred. The yoke extends down on the sleeves to prolong the shoulders after the style of the 1830 modes and the full fronts are quite fanciful. The right front laps over the yoke to the neck at the center and is gathered at the top, and both fronts lap over the lower part of the yoke and are gathered to points under small buckles. The plain yoke is shaped with shoulder seams, while the puffed yoke is seamless, and each yoke is closed invisibly at the left side. The fulness in the fronts is disposed in a box-plait between gathers at the bottom and droops prettily at the center. The broad back is seamless and has becoming fulness laid in a box-plait at the bottom, it is connected with the fronts by under-arm gores. The neck is completed by a standing collar that may be closed with a fancy buckle or covered with a folded stock, the overlapping end being pointed. The plain collar is decorated at its upper and lower edge with fancy braid and a row of the same outlines the top of the full fronts. The 1830 puffs, which cover the coat sleeves between the yoke and the elbow, are turned under at the top and shirred to form frills where they lap on the yoke, they are gathered at the bottom and the sloping effect on the shoulders is heightened by contrast with the great flare at the elbow. Below the puffs the sleeves may be plain or covered with puffings, as illustrated, the puffings being usually used with the puff yoke. The waist is encircled by a belt, which may be plain or folded, as preferred, the pointed ends being closed invisibly or with a fancy buckle at the left side of the front.

The six-gored skirt is dartless and smooth at the front and sides and is arranged in a double box-plait at the back, the plait spreading gradually toward the lower edge, where the skirt measures four yards and three-quarters round in the medium sizes. Below the hips the skirt falls in the graceful ripples that are characteristic of the modes now in vogue. The top of the skirt is finished with a belt and the placket is finished at the seam nearest the back at the left side



FIGURE NO. 287 P.—LADIES' TRAI-GOWN.—This illustrates Pattern No. 7903 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 402.)

weaves of cashmere, rich crépons, crinkled and plain mohairs, etc., with fancy buckles, ribbon novelties or braid for trimming.

We have pattern No. 7889 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume with a plain yoke requires eight yards and a fourth of dress goods forty inches wide, with one yard of velvet twenty inches wide; of one material, it needs thirteen yards and three-fourths twenty-two inches wide, or ten yards and three-fourths thirty inches wide, or eight yards and a half thirty-six inches wide, or seven yards and five-eighths forty-four inches wide. The costume with a puff yoke needs eight and a fourth yards of dress goods forty inches wide, with two and a half yards of silk twenty inches wide; of one fabric, it calls for fifteen yards and an eighth of material twenty-two inches wide, or eleven yards and seven-eighths thirty inches wide, or ten yards and a fourth thirty-six inches wide, or eight yards and three-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

MATERNITY GOWN.

(TO BE MADE WITH OR WITHOUT A SHORT UNDER-BODY AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 414.)

No. 7909.—This gown may be seen made of figured silk and trimmed with ribbon at figure No. 285 P in this magazine.

The gown will be satisfactory for semi-invalids or convalescents, and is here shown made of figured blue cashmere and darker silk, with ribbon for decoration. It is made with a short under-body shaped by center, shoulder and under-arm seams, but the use of the under body is optional. The gown is rendered becomingly close at the sides by under-arm gores and is closed invisibly at the center of the front. The backs, which are joined in a center seam, are well sprung below the waist-line to give graceful width in the skirt, and are gathered at the top and drawn in by tapes inserted in a casing at the waist-line, the tapes being tied about the waist under the fronts. Below the waist the gown spreads in full folds. The loose fronts are gathered at the neck and shoulder edges and fall free, ribbon tie-strings tacked at the under-arm seams and bowed in front giving a becomingly close effect. The standing collar is covered with a softly wrinkled crush-collar of silk, the frill-finished ends of which are fastened at the back. The one-seam Paquin sleeves are mounted on coat-shaped linings and are gathered at the top and bottom and completed by cuffs of silk. The pattern provides that the gown may be made with a slight train or in round length, as preferred. The lower edge of the gown measures a little over four yards and three-fourths round in the medium sizes.

Cashmere, crépon, silk, French flannel, eider-down flannel and a long list of washable fabrics may be appropriately made up in this manner, and ribbon in some of the charming fancy

varieties or in plain satin or grosgrain will be a pretty decoration with either cotton or woollen goods. A very dainty gown was made of cream-white Henrietta, with pale-blue velvet ribbon for the stock and tie-strings, and the wrists were attractively trimmed with a wrinkled band of the ribbon.

We have pattern No. 7909 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the gown for a lady of medium size, requires ten yards and seven-eighths of dress goods forty inches wide, with five-eighths of a yard of silk twenty inches wide, and three yards of ribbon for ties. Of one material, it calls for fifteen yards and three-fourths twenty-two inches wide, or twelve yards and an eighth thirty inches wide, or eleven yards and five-eighths thirty-six inches wide, or eight yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



FIGURE NO. 288 P.—LADIES' DRESSING-SACK.—This illustrates Pattern No. 7912 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 403.)

LADIES' TEA-GOWN OR WRAPPER. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.)

(For Illustrations see Page 415.)

No. 7934.—At figure No. 284 P in this issue of THE DELINEATOR this tea-gown is illustrated made of black silk, plain Swiss and fancy Swiss tucking and decorated with ribbon.

The tea-gown is elaborate in effect yet very simple in detail, and is here shown made of crépon, with lace edging for the frills and insertion and ribbon for decoration. It may be made with a high or square neck and with full-length or elbow puff-sleeves. It is made over a lining of basque depth fitted closely by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made invisibly at the center of the front. The full fronts fall in soft folds at the center below several spaced rows of shirring at the top, and are made to cling gracefully at the sides by long under-arm darts. When a square neck is desired, the fronts are turned under to form a frill finish

and the lining is cut out. A similar disposal of fulness is made at the back, which is connected with the fronts by shoulder and under-arm seams. The standing collar is encircled by a softly wrinkled stock of ribbon that is bowed prettily at the back. Broad bretelles cross the shoulders smoothly and are outlined at the ends and lower edges with deep frills of edging and decorated with three evenly spaced bands of insertion. The large puff sleeves are made over coat-shaped linings, which extend to the wrists and are finished to have the effect of deep cuffs in the full-length sleeves. The puffs are gathered at the top and bottom and are finished with deep, drooping frills of lace in the elbow sleeves, a wrinkled band of ribbon bowed at the inside of the arm heading the frills. A ribbon crosses each side of the gown at the waist-line and over its ends are tacked ribbon bows,

long ribbon ends falling on the skirt from the bows in front. Graceful gowns are made up in this manner of crépon, vailing, cashmere, silk of plain or faucey weave and many soft novelty goods of bright or sombre hue. Lace or embroidery will provide handsome garniture.

We have pattern No. 7934 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown needs six yards and three-fourths of crépon forty inches wide, with six yards and five-eighths of lace edging six inches and a fourth wide. Of one material, it requires fourteen yards and three-fourths twenty-two inches wide, or eleven yards thirty inches wide, or nine yards thirty-six inches wide, or seven yards and a fourth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' TEA-GOWN OR WRAPPER. (TO BE MADE WITH A SHORT TRAIN OR IN ROUND LENGTH.)

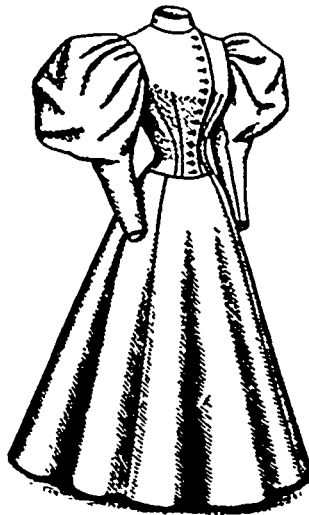
(For Illustrations see Page 416.)

No. 7903.—Figured challis and plain silk are prettily combined in this tea-gown at fig-

it are joined the loose fronts, which are gathered at the top, the fulness being held well to the center by tackings over the darts in the lining. The joining of the front and yoke is concealed

by ornamental sections of silk, which are gathered at their back edges and included in the under-arm seams and turred under and shirred at their front edges to form a frill finish. The adjustment at the sides and back is close, being effected by under-arm and side-back gores and a curving center seam. The shaping of the parts causing the skirt to break into ripples or flutes that are most pronounced at the back. The standing collar is covered with a crush collar of silk, the frill-finished ends of which are closed at the back. The one-seam Paquin sleeves are extremely picturesque and are mounted on coat-shaped linings; they are very large at the top and are gathered at the top and bottom and completed with wristbands of silk. The wrapper may be made up with a short train or in round length, as preferred.

The mode will be appropriate for light-weight woollens, such as cashmere, crépon, novelty goods and inexpensive silks. A trifling amount of velvet or silk associated

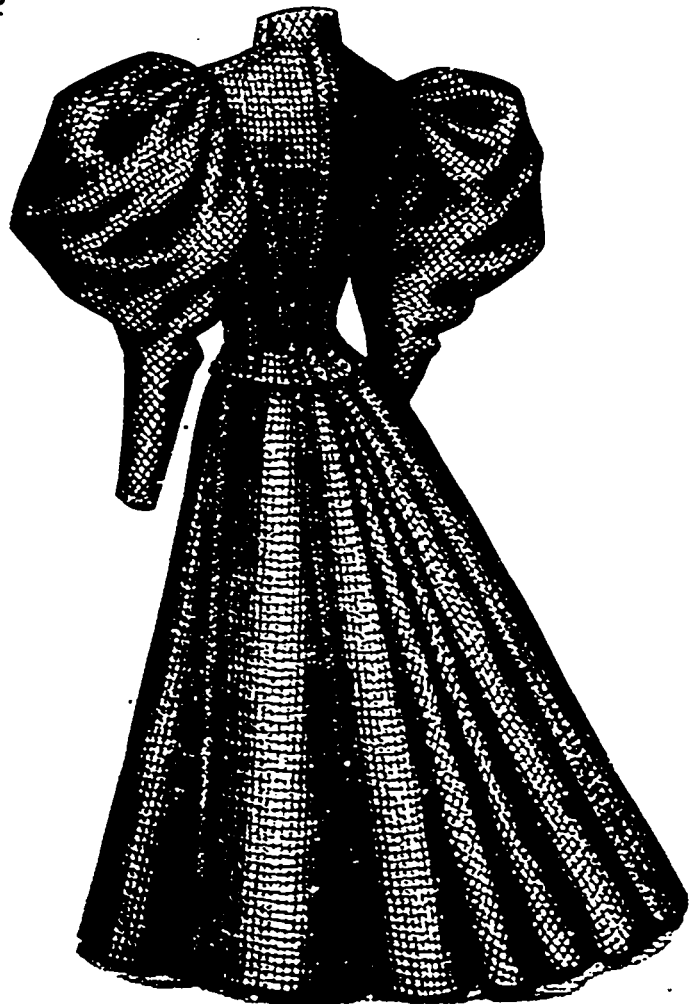


7890



7890

Front View.



7890

Side-Back View.

LADIES' TAILOR-MADE COSTUME, WITH STRAPPED SEAMS AND A SEVEN-GORED SKIRT. (COPYRIGHT.)

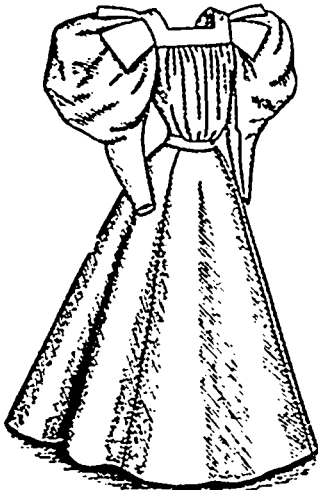
(For Description see Page 403.)

ure No. 287 P in this issue of THE DELINEATOR, with ribbon for decoration.

The tea-gown or wrapper is here shown made of blue cashmere and silk. It has a lining which extends to basque depth and is accurately fitted by single bust darts, under-arm and side-back gores and a curving center seam and is closed in front. The upper part of the front is a yoke with curved lower edge, and to

with the dress goods selected will give a dressy appearance. We have pattern No. 7903 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the gown for a lady of medium size, calls for eleven yards and a half of dress goods forty inches wide, with a yard and an eighth of silk twenty inches wide. Of one fabric, it will require nineteen yards twenty-two inches wide, or fif-

teen yards and a fourth thirty inches wide, or twelve yards and a half thirty-six inches wide, or ten yards and an eighth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



7925

LADIES' ROUND-YOKE WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see Page 417.)

No. 7893.—Lace net is combined with flowered cashmere in the development of this wrapper at figure No. 286 P in this magazine, ribbon and lace contributing effective trimming.

This wrapper is in improved Mother Hubbard style, the under-arm gores rendering it shapely and the round yoke being a

The fulness is collected in gathers at the top and drawn well to the center, and the front and back are joined to the round yoke, which is shaped by shoulder seams. A belt-tie is tacked underneath to the under-arm gores and fastened in front, drawing the sides in closely to the figure, and the fulness in the back and fronts falls free in soft, ample folds. An applied box-plait extending from the yoke to the bottom of the wrapper gives an ornamental effect at the closing, which is made along the yoke and to a desirable depth through the plait with button-holes and buttons, the fronts being lapped and stitched together below. The full bishop sleeves are gathered at the top and bottom and finished with round cuffs or wristbands. The neck may be finished with a rolling collar having rounding corners that flare prettily, or with a standing collar, as preferred, the engravings showing both collars. The collar, cuffs and yoke are neatly finished with machine-stitching and the applied plait is stitched along its folds.

Wrappers made like this are most satisfactory to wear in the boudoir, where freedom and comfort are the principal considerations. For their development French flannel, cashmere, challis, eider-down flannel and soft merino are most frequently chosen, and garniture is provided by rows of ribbon or lace insertion or edging applied on the yoke, collar and cuffs.

We have pattern No. 7893 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrapper calls for twelve yards and a fourth



7925

Front View.



7925

Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED IN A DOUBLE BOX-PLAIT AT THE BACK. (TO BE MADE WITH A HIGH OR SQUARE NECK.) (COPYRIGHT.)

(For Description see Page 404.)

becoming feature. For its present development figured challis was selected and machine-stitching provides a neat finish. The fronts and back of the wrapper are joined in short shoulder seams and the under-arm gores give a smooth effect at the sides.

of material twenty-two inches wide, or nine yards and three eighths thirty inches wide, or eight yards and an eighth thirty-six inches wide, or six yards and a half forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' LONG COAT.

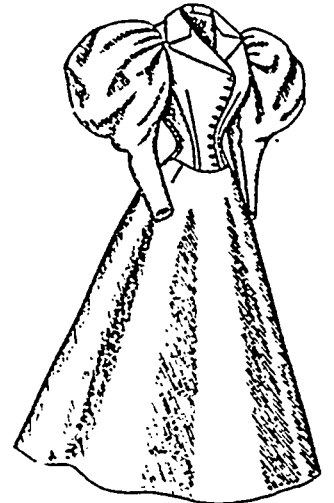
(For Illustrations see Page 418.)

No. 7913.—At figure No. 275 P in this magazine this coat may be seen made of cheviot, with velvet for the collar and machine-stitching for a finish: the seams are strapped.

The coat illustrates the newest style in long top-coats and is here shown made of *tabac* melton of fine quality and finished in sailor style with strapped seams and machine-stitching. The loose fronts are gracefully fitted at the sides by under-arm darts, and the back is fitted in regulation style with side-back gores and a well curved center seam, the center seam ending at the top of coat-laps and the side-back seams disappearing under well pressed coat-plaits. The coat-laps are closed with buttons and button-holes in a fly, and the fronts, which are lapped quite widely, are also closed with a fly. The fronts are reversed in lapels by a rolling coat-collar that is as wide as the lapels at the ends and a little deeper at the back than recent coat-collars. All the seams of the coat are strapped with the material, the straps on the middle three seams ending in points at the top of the coat laps and plaits, those on the darts being also pointed at their lower ends. Square-cornered pocket-laps conceal openings to a change pocket in the right front and the usual side-pockets. The two-seam mutton-leg sleeves, which are of generous width, have linings of similar shape, the fulness in both sleeve and lining being collected at the top in downward-turning plaits. The

as well as amply protective. It is adapted to Kersey, melton and diagonal, as well as to the numerous checked and fancy coatings.

We have pattern No. 7913 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment needs thirteen yards of goods twenty-two inches wide, or nine yards and a half thirty inches wide, or nine yards and an eighth thirty-six inches wide, or seven yards forty-four inches wide, or six yards and a fourth fifty four inches wide. Price of pattern, 1s, 6d. or 40 cents.



7917

LADIES' SKELETON WATERPROOF CLOAK, WITH HOOD (WHICH MAY BE OMITTED) AND CAPE. (For Illustrations see Page 419.) No. 7998.—This cloak is



7917

Front View.



7917

Side-Back View.

LADIES' COSTUME, WITH A REMOVABLE CHEMISETTE AND A FIVE-GORED SKIRT LAID IN SIDE-PLAITS AT THE BACK. (COPYRIGHT.) (For Description see Page 405.)

outside seams terminate at the top of under-laps allowed on the under sleeve-portions and tacked to position under three buttons, and two rows of stitching outline deep, round cuffs. The coat is a decidedly practical mode that is smart-looking

shown differently made up at figure No. 279 P in this number of THE DELINEATOR.

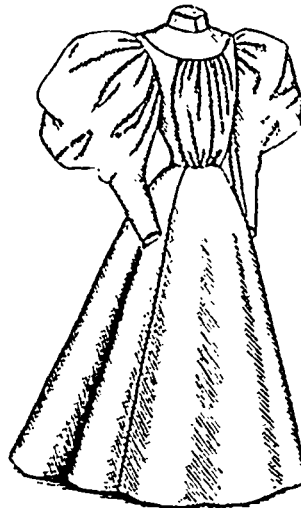
A stylish as well as practical top-garment for stormy weather is here shown made of plaid mackintosh cloth and

finished with machine-stitching. The loose fronts are closed at the center with button-holes and buttons and are joined in shoulder seams to the backs, which are shaped by a center seam. The cloak has no sides above the waist-line, and a short hip dart is taken up in each front to insure a smooth adjustment. To the lower edge of the backs are joined skirt portions that are widely hemmed and lapped at their back edges and joined to the fronts, a broad backward-turning plait at each side concealing the seams. To the side edges of the backs at the waist-line are joined straps having rounding ends, and in the straps are worked eyelets in which tapes are secured and tied under the fronts to hold the back well in to the figure. Rounding patch-pockets are applied on the fronts, each pocket being covered at the top with a lap having square ends. The free edges of the laps and pockets are finished with machine-stitching. At the neck is a rolling collar, the ends of which flare broadly at the throat. The circular cape extends well below the hips and is fitted by a dart on each shoulder; it falls in stylish ripples below the

As the cloak envelops the figure completely, it will be altogether satisfactory for wear in stormy weather. Cravenette, water-

proof serge, mackintosh cloth, etc., are the materials most frequently selected for it, machine-stitching always providing a neat finish.

We have pattern No. 7898 in ten sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size the garment requires six yards and a fourth of goods forty-five inches wide, or five yards and a half fifty-four inches wide, or five yards sixty inches wide, each with five-eighths of a yard of contrasting material forty-five inches wide to line the hood. Price of pattern, 1s. 6d. or 35 cents.



7922

View without Bertha and Stock.

LADIES' CAPE-WRAP, WITH FITTED BACK BELTED UNDERNEATH.

(For Illustrations see Page 420.)

No. 7885.—Two illustrations of this cape-wrap are given at figures Nos. 264 P and 265 P in this magazine.

The wrap has the flowing effect of a cape at the front and sides, while at the back it is



7922

Front View.



7922

Side-Back View.

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

(For Description see Page 406.)

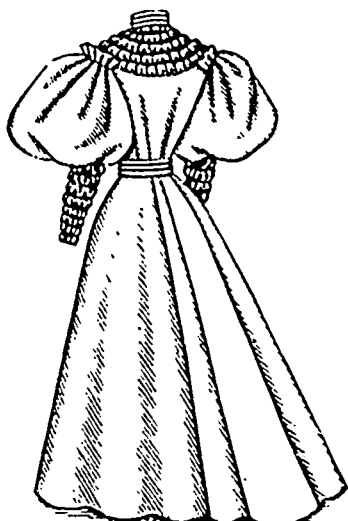
shoulders and closes with buttons and button-holes in a fly. The hood is on the Capuchin order and is made with a seam extending from the point to the outer edge and is prettily reversed. It is lined with plain cloth and adjusted with hooks and loops beneath the collar. The hood may be worn or omitted at pleasure.

trimly fitted to the figure, and it is made particularly dressy by a large fancy collar. A fine quality of Havane melton was here selected for the wrap, which extends to a stylish depth below the waist-line. The back is fitted closely by a curving center seam and is joined to the circular cape portions in shoulder seams and in side-back seams that extend to the lower ends of the

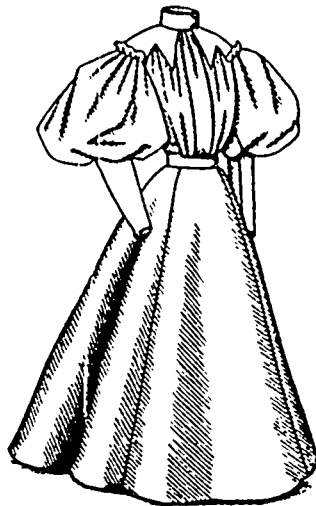
shoulder seams; it is held in to the figure by a belt ribbon that is tacked underneath to the seams at the waist-line and closed in front, and the cape portions hang in flutes below the shoulders and fit smoothly at the top. At the neck is a high, flaring collar that is rolled softly at the top and edged with a fur band; and a fancy collar included in the seam with the high collar is similarly decorated. The fancy collar falls in two deep points at the back and its broad ends flare stylishly in points and form pretty points below the shoulders, over which the collar is attractively curved. The front and lower edges of the wrap are neatly finished with a double row of machine-stitching and the closing is made invisibly.

The wrap is a favorite style for matrons and elderly la-

eight to forty-six inches, bust measure. To make the cape-wrap for a lady of medium size, will require five yards and a fourth of goods twenty-two inches wide, or three yards and three-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7889



7889

LADIES' CIRCULAR CAPE, WITH FANCY COLLAR. (TO BE MADE WITH OR WITHOUT A CENTER SEAM.) (For Illustrations see Page 420.)

No. 7910.—This charming cape may be seen made of novelty cloaking, with a decoration of fur bands and a lining of plaid silk, at figure No. 231 P in this magazine.



7889

Side-Front View, Showing the Costume with a Puff Yoke, Sleeve Puffings, Crush Belt and Crush Collar.



7889

Side-Back View, Showing the Costume with a Plain Yoke, Plain Belt and Plain Collar.

LADIES' COSTUME (IN 1830 STYLE), HAVING A SIX-GORED SKIRT ARRANGED IN A DOUBLE BOX-PLAIT AT THE BACK. (COPYRIGHT.) (For Description see Page 407.)

dies, and for it plain or figured *gros de Londres*, taffeta or satin and brocade, generally in black, are selected for dressy wear, while the pretty mixed cheviot, zibeline, heavy serge and cloth are liked for general use. Fur bindings, heavy passementerie or jet fringe may provide the ornamentation. We have pattern No. 7885 in ten sizes for ladies from twenty-

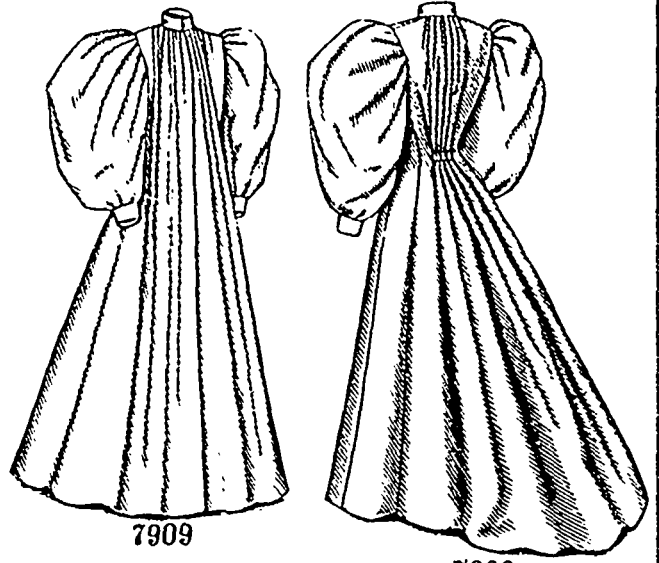
Gray broadcloth was here selected for the cape, and fur binding provides a rich and reasonable decoration. The cape is in circular style and may be made up with or without a center seam, as will best suit the material. It fits with perfect smoothness about the neck and over the shoulders and falls in graceful flutes all round below, the flutes being most pronounced at the

sides. At the neck is a turn-down collar mounted on a standing band that is closed at the throat with hooks and loops, and below this collar falls a deep fancy collar that imparts a pleasing air of dressiness to the cape. The fancy collar is shaped at the edge in a series of graceful curves to form points, except across the center of the back, where it is square. The edges of both collars are effectively defined by a row of fur binding.

Stylish capes may be made of covert cloth, faced cloth, zibeline or novelty woollens, with velvet for the collars; or cloth of fine quality, rich silks or velvets may be used alone, and elaborated with jet or spangled passementerie, écaré point Venice or point appliqué insertion, ribbon ruchings, etc.

We have pattern No. 7910 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape calls for four yards and a half of goods twenty-two inches wide, or three yards and a half thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

the back, and is closed invisibly at the front; it fits smoothly at the top and falls in graceful ripples all round below. The collar



LADIES' CAPE. (FOR ASTRAKHAN, PLUSH, FUR, VELVET, ETC.)

(For Illustrations see Page 421.)

No. 7886.—At figure No. 278 P in this publication this stylish cape may be seen developed in plush.

The cape is designed especially for fur, plush, Astrakhan, velvet and similar materials, black Astrakhan being here illus-



7909

Front View.



7909

Side-Back View.

MATERNITY GOWN. (TO BE MADE WITH OR WITHOUT A SHORT UNDER-BODY AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT) (For Description see Page 409.)

trated. A lining of light changeable silk gives a stylish finish. The cape is of circular shaping, with a seam at the center of

is also shaped with a center seam and may be worn standing and softly rolled in Medici fashion or deeply rolled all round,

preferred, both effects being illustrated in the engravings. A cape of this kind is a great convenience, besides being

of suitings. A silk lining will give a tasteful completion and decoration may be added to suit the material.

We have pattern No. 7886 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires two yards and five-eighths of goods twenty-two inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and a half forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7934



7934

LADIES' JACKET.

(For Illustrations see Page 421.)

No. 7929.—At figure No. 277 P in this publication this jacket may be seen made of nut-brown cloth and finished with machine-stitching.

The shaping lines of the jacket are much on the order of a man's coat and impart an athletic air that is at present desirable in top coats. The jacket is here shown made of rough cloth. It is fitted at the back and sides by under-arm and side-back gores and a curving center seam, the shaping of the parts giving an unusually long, slender waist and producing ripples that are most pronounced at the center of the back. The loose fronts lap widely and define the curve of the figure with charming grace. The closing is made in a fly, and above the closing the fronts are reversed in pointed lapels by a coat collar that is as wide as the lapels at the ends, the ends flaring but slightly from



7934

Front View.



7934

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see Page 408.)

dressy-looking. Heavy cloths, such as beaver, chinchilla, etc. will often be used for it and so will silks, satins and many kinds

the lapels. A single line of stitching follows the free edges of the collar and lapels and the front and lower edges of the

packet, and the fly is outlined with stitching. Pocket-laps conceal openings to side pockets and a left breast-pocket, they are sewed on the same as on a man's coat and are finished in the usual way with stitching. The sleeves are in one-seam leg-o'-mutton style, with linings of similar shape, they are fashionably full above the elbow, and are laid in forward and backward turning plaits at the top.

Fine diagonal whipcord, covert and tailor cloths and checked and fancy coatings are suitable for coats of this style, and stitching or bands of the material will provide an appropriate completion. Plaid and figured taffetas are stylish for lining.

We have pattern No. 7929 in thirteen sizes for

LADIES' DOUBLE-BREADED JACKET.

(For Illustrations see Page 422)

No. 7887.—Military-blue cloth is shown in this jacket at figure No. 280 P in this magazine, and the finish is entirely plain.

The jacket is very jaunty and is distinguished by its military air. It is here pictured made of gray cloth. The fronts are double-breasted and, while loose fitting, display the curves of the figure charmingly. They are closed in double-breasted style with button-holes and buttons from the shoulder to the lower edge. The sides and back are made close-fitting, the under-arm and side-back gores and a curving center seam, the back and side-backs being shaped after the style of a gentleman's coat and giving an *unusually long and slender* waist. The center seam ends at the top of coat-laps and the side-back seams disappear under coat-plaits; and the shaping of the panels causes a single pronounced flute at each side. A button mark the top of each coat-plait in true coat fashion. The high, close-fitting standing collar, which closes at the throat, is finished the edges with a double row of stitching, and a similar finish is seen at the lower edge of the jacket, and at the free edges of pocket-laps that cover openings to side pockets inserted in the front. The leg-o'-mutton sleeves are shaped by inside and outside seams and are distinguished by a seam extending from the shoulder to the wrist. They are bouffant above the elbow, the fullness being

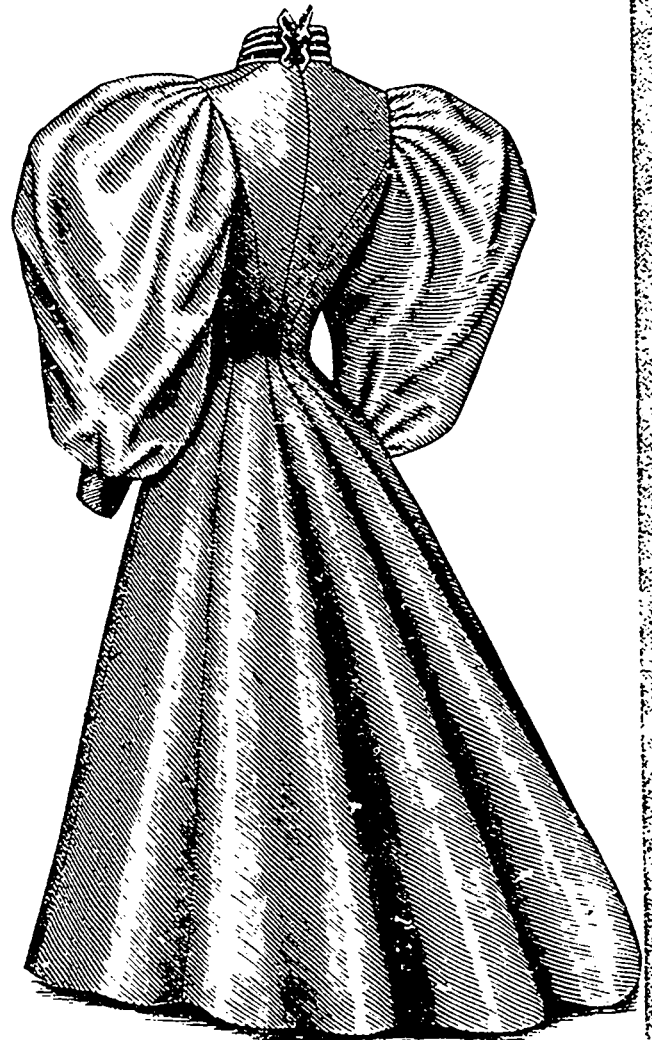


7903



7903

Front View.



7903

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER. (TO BE MADE WITH A SHORT TRAIN OR IN ROUND LENGTH) (COPYRIGHT.)

(For Description see Page 409)

Ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires seven yards and a half of material twenty-two inches wide, or four yards and seven-eighths thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 6d. or \$5 cents.

collected at the top in three double bow-plaits, and are mounted upon two-seam linings that are in mutton-leg shape and side-plaited at the top. The long seam in each sleeve and all the seams of the jacket are pressed open and stitched in tailor fashion, and two rows of stitching outline shallow round cuffs on the sleeves.

Plain and fancy coatings are suitable for the jacket, smooth cloth in neat checks or in plain tan or blue shades being most desirable. A finish of stitching is highly approved, but the completion may be plain, if preferred.

We have pattern No. 7887 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, will require seven yards and a half of goods twenty-two inches wide, or four yards and a half thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JACKET-BASQUE.

(For Illustrations see Page 422.)

No. 7938.—This jacket-basque forms part of the handsome visiting toilette illustrated at figure No. 269 P in this magazine, where it combines plain and brocaded silk, with lace edging, buttons and passementerie for decoration.

Gray melton, black satin and lemon silk are here united in the basque. The back and sides of the basque, which ripple prettily in the skirt, are closely fitted by a curving center seam and under-arm and side-back gores, and single bust darts render the jacket fronts shapely. The jacket fronts open over a short, full vest disposed on short lining-fronts that are included in the

shoulder and under-arm seams, fitted by single bust darts and closed at the center. The vest, which is sewed to the right lining-front and secured with hooks and loops to the left lining-front, is gathered top and bottom and droops very slightly over a wrinkled belt-section of satin. A large sailor-collar shaped with a center seam gives an elaborate air to the basque; it is broad and square at the back and falls in handsome jabots to the waist-line in front, and its edges are followed by a row of passementerie. A box-plait applied at the center of the back laps over the sailor collar and its side edges are joined separately to the back edges of the backs below the waist-line to give additional fullness. The plait may be omitted, as shown in the small view, and the center seam closed to the lower edge. A wrinkled belt of satin is passed beneath the plait, and its ends are secured beneath rosettes over the darts in the jacket fronts. The standing collar is covered with a wrinkled stock, and square tabs falling over the stock at each side of the front are effectively edged with jet gimp. The full leg-o'-mutton sleeves, which have

but one seam are gathered at the top and arranged upon coat-shaped linings, and they stand out broadly above the elbow.

Very stylish jacket-basques may be made up in this way of covert or tailor cloth, shepherd checked or mixed suiting and serge in association with velvet, plain or brocaded satin and fancy silk in shades harmonizing with the material. Jet or silk passementerie, fancy silk braid, folds of silk or velvet, etc., will provide stylish garniture.

We have pattern No. 7938 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, calls for three yards and five-eighths of dress goods forty inches wide, with two yards of satin and a yard and an eighth of silk each twenty inches wide.



7893



7893

Front View.



7893

Back View.

LADIES' ROUND-YOKE WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.) (COPYRIGHT.)

(For Description see Page 410.)

Of one fabric, it needs eight yards and three-fourths twenty-two inches wide, or six yards and a fourth thirty inches wide, or five yards and three-fourths thirty-six inches wide, or four yards and three-eighths forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE, WITH EXTRA UNDER-ARM GORE (PERFORATED FOR ROUND, SQUARE AND V NECK) (DESIRABLE FOR STOUT LADIES)

(For Illustrations see Page 423)

No. 7940.—At figure No. 276 P in this issue of THE DELINEATOR this basque is shown as part of a mourning toilette of Henrietta cloth and crape.

The basque is designed especially for stout women and is a handsome mode for both ordinary and ceremonious uses, as it may be made with a high neck or with a low round, V or square neck. Serge in a soft green shade was here selected for its development. The basque is accurately fitted by double bust darts, two under-arm gores at each side, side back gores and a curving center seam. Handsome bretelles that are shaped in a series of bat-wing points give a becoming breadth across the shoulders, thereby making the waist look smaller; they extend lower on the fronts than on the back and the edges ripple slightly and are effectively outlined with narrow spangled passementerie. A row of wider passementerie disposed on the basque along the sewed-on edges of the bretelles is continued to the lower edge of the basque both front and back. A row of the wide trimming is also arranged at the center of the front to conceal the closing. The high neck is finished with a standing collar, over which is arranged a wrinkled stock of velvet having frilled ends closed at the back. A twist of velvet follows the pointed lower edge of the basque, and its ends are secured at the back beneath a bow consisting of four spreading ears or ends. The one-seam leg-o'-mutton sleeves, which are mounted on coat-shaped linings, have abundant fulness above the elbow collected in gathers at the top.

Allseasonable materials, from the most inexpensive woollens to the handsomest novelty goods and silken textiles, may be made up in this way, and garniture may be provided by ruchings of lace or ribbon, feather trimming, lace insertion or gimp. A contrasting material used for the bretelles will be effective.

We have pattern No.

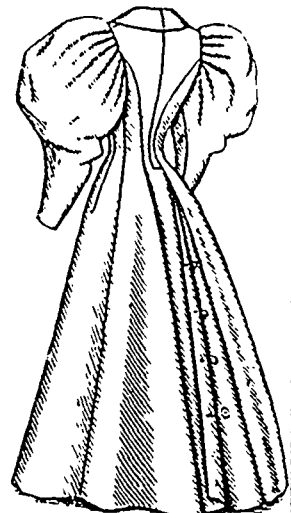
7940 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. To make the basque for a lady of medium size, call for five yards and three-eighths of goods twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and

five-eighths fifty inches wide, each with half a yard of velvet twenty inches wide (cut bias) for the stock and to trim. Price of pattern, 1s. 3d. or 30 cents.

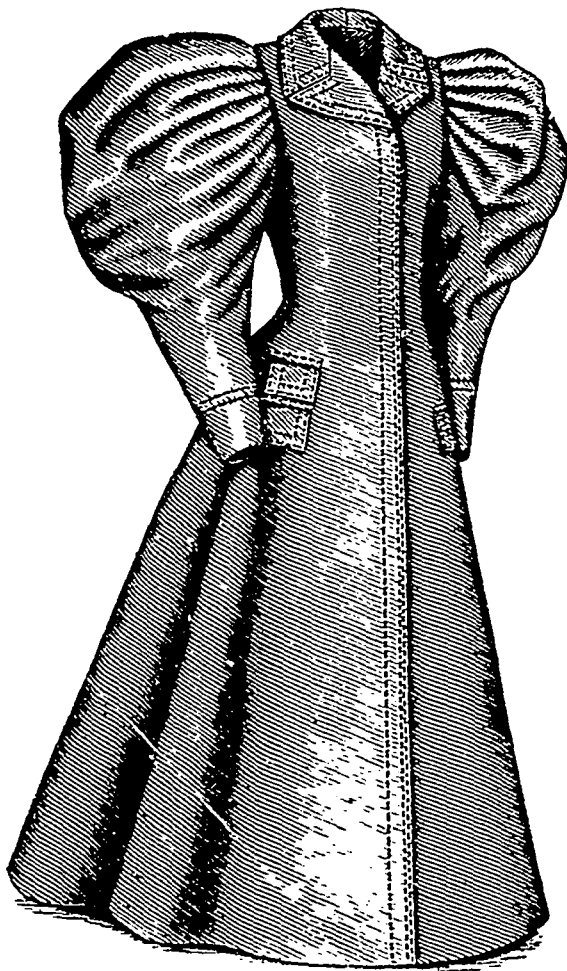
LADIES' DOUBLE-BREASTED BASQUE, WITH REMOVABLE CHEMISETTE (For Illustrations see Page 423.)

No. 7901.—This basque forms part of the stylish promenade toilette of fancy Scotch cheviot pictured at figure No. 272 P in this magazine.

The basque is handsomely shaped and is here shown made of dark-gray broadcloth and finished in tailor style with machine-stitching. Double bust darts, under-arm and side-back gores and a curving center seam render the basque perfect fitting. The back is in habit or coat-tail style, the center seam

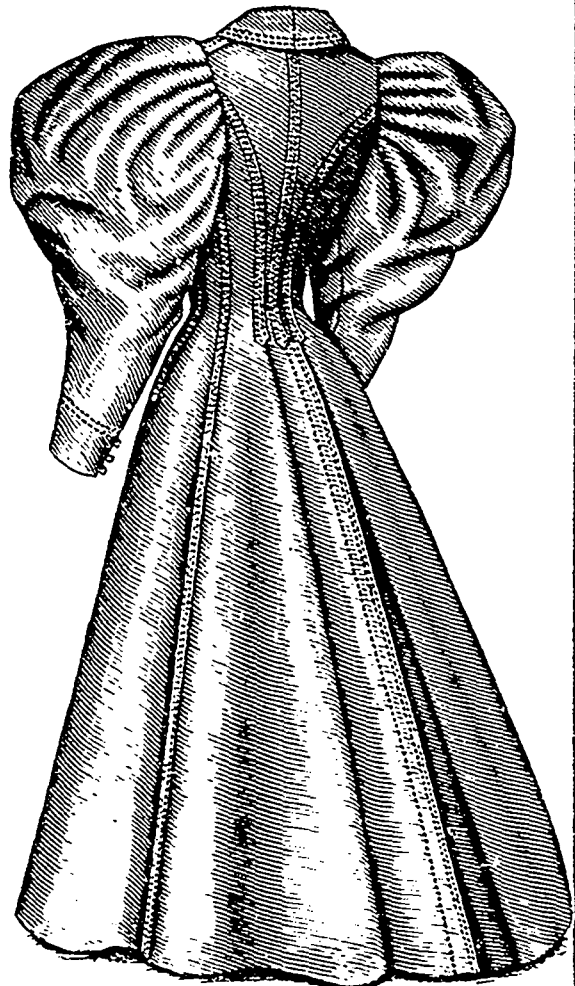


7913



7913

Front View.



7913

Back View.

LADIES' LONG COAT. (COPYRIGHT.)

(For Description see Page 411.)

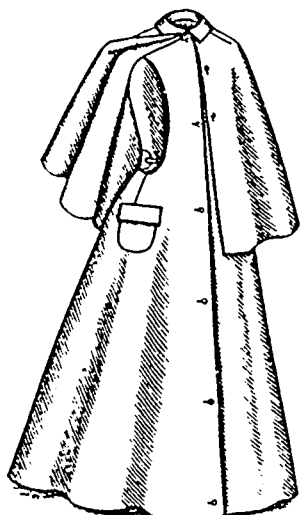
ending above coat-laps and the side-back seams disappearing under coat-plaits that are each marked at the top by a button and the sides are becomingly arched, while the front shapes a pretty point at the center. The fronts are closed in double-breasted style with buttons and button-holes, and are reversed above the bust in large lapels that meet the deep ends of a row

from the b and 1 yards three-eight

ing coat-collar in very slight notches. The removable chemisette closes on the left shoulder and is finished with a standing collar: it is made with a shallow cape-back. The large two-seam leg-of-mutton sleeves are gathered at the top and made over coat-shaped linings. A double row of stitching follows all the edges of the basque, except the wrist edges.

Whipcord, cheviot, serge, homespun and tailor cloth are suitable for the basque, which will usually form part of a tailor-made costume finished with machine-stitching. Brown, tan, dark-blue and gray are fashionable colors for tailor gowns, a pretty bluish-gray shade being particularly stylish. The seams may be strapped, if liked, this mode of finish being highly approved this season.

We have pattern No. 7901 in thirteen sizes for ladies



7898

LADIES' EVENING WAIST.

(For Illustrations see Page 424.)

No. 7935.—Plain and figured silk are prettily combined in this waist, with a dainty garniture of flowers, at figure No. 283 P in this publication.

The waist embodies the leading features of prevailing fashions, while being distinctive in style, and is here shown made of pale-blue *poult de soie*, with an effective trimming of Dresden ribbon. It is closed along the left shoulder and under-arm seams and is made on a lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. It is shaped in low Pompadour outline at the top. The back is smooth at the top and has fullness below collected at each side of the center in two backward-turning, overlapping plaits that are tacked to the lining for some distance and then allowed to flare. The front, which is arranged over a smooth, dart-fitted lining-front, droops in French fashion at the center, where it is laid in a box-plait that is double at the top and triple at the bottom, the plait tapering toward the lower edge with graceful effect. At the sides the waist is rendered perfectly smooth fitting by under-arm gores. A twisted ribbon follows the rounding lower edge of the waist, its ends meeting at the back under a bow of similar ribbon. The ribbon decoration at the neck edge is thoroughly artistic. The neck is outlined with a ribbon that is wrinkled over the shoulders and softly twisted

across the back and front, and arranged in double loops at the corners of the fronts, in single loops at the corners of the back and in triple loops on the shoulders. The large elbow puffs droop prettily on the shoulders and flare below; they are gathered at the top and bottom and disposed on fitted linings that extend slightly below the puffs under a ribbon that is bowed at the inside of the arm.

The mode is not too fanciful for the development of the richest silken textiles as well as of diaphanous tissues. Chiffon over taffeta will look charming made up in this way, and



7898

Front View.



7898

Back View.

LADIES' SKELETON WATERPROOF CLOAK, WITH HOOD (WHICH MAY BE OMITTED) AND CAPE. (COPYRIGHT)

(For Description see Page 411.)

from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require six yards and five-eighths of goods twenty-two inches wide, or four yards and an eighth thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

poult de soie, brocaded satin, faille, silk crêpon, etc., in suitable tints, made up with decorations of spangled lace or passementerie, pearl trimming, lace or feather ruches and ribbon, will be in excellent taste.

We have pattern No 7935 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

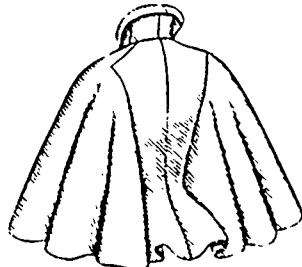
medium size, the waist requires four yards and a half of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH BLOUSE FRONT.

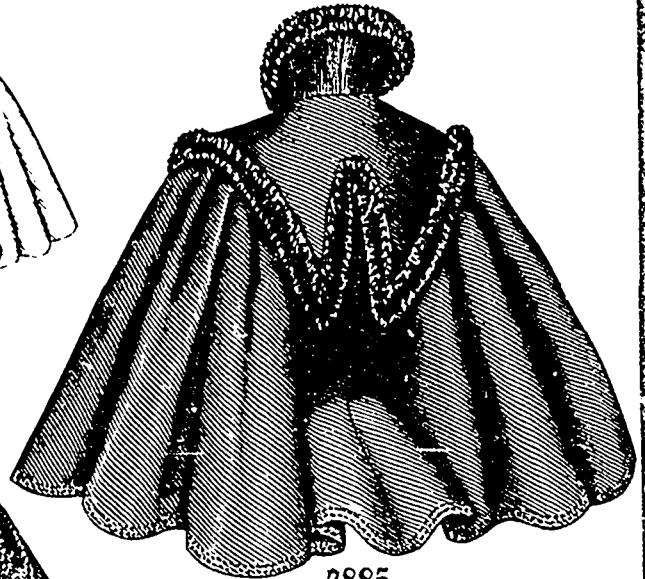
(For Illustrations see Page 424.)

No. 7939.—This basque-waist is illustrated made of silk and velvet and decorated with buttons and lace edging at figure No. 273 P in this magazine.

This is an exceptionally stylish mode for silk of plain or fancy weave. A gay plaid silk in which green is the dominant tone is here combined with green velvet, and small buttons provide a novel decoration. The lining is fitted with great exactness by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front. The full fronts are gathered at the neck and shoulder edges and at the waist-line, and over the closing is an applied box-plait of velvet decorated half its length



7885



7885

Back View.

LADIES' CAPE-WRAP, WITH FITTED BACK BELTED UNDERNEATH. (COPYRIGHT.)

(For Description see Page 412.)



7885

Front View.

by velvet cuffs having lapped ends, the overlapping end extending in a point beyond the cuff and being ornamented with buttons. A velvet strap with pointed ends crosses each shoulder and laps stylishly over the sleeve; it is ornamented at each end with a row of five buttons. The standing collar is covered with a wrinkled stock of silk, the frill-finished ends of which are closed at the back; and over the stock, at each side of the front, droops a Paquin point that is ornamented at the back edge with buttons. A softly wrinkled belt of silk follows the lower edge of the waist and fastens at the back under a full bow.

Stylish waists will be made up like those of the rich faille silks, *poult de soie*, taffeta glacé and the fancy shot silks that may be figured, plaided or striped in charming color harmonies. Velvet or a contrasting shade of silk in solid hue may be associated with fancy silk. Buttons, which are exceedingly stylish as decoration just now, may be used to particular advantage on this waist, and lace insertion and edging will also be pretty as trimming.

We have pattern No. 7939 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist calls for six yards and a half of plaid silk, with three-fourths of a yard of velvet each twenty inches wide. Of one material, it needs six yards and five-eighths twenty-two inches wide, or four yards and seven-eighths thirty inches

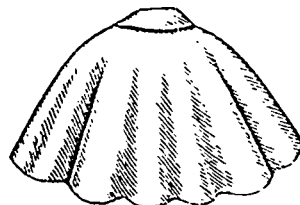


7910

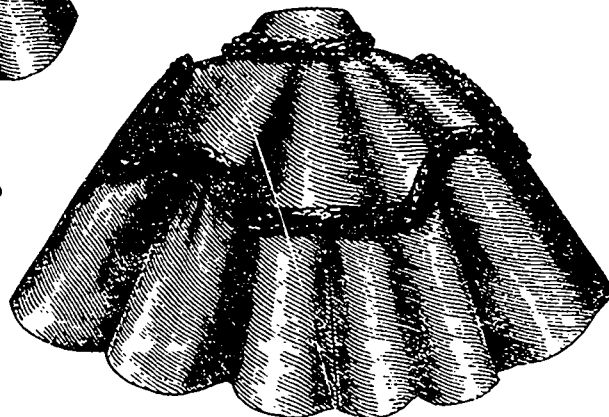
Front View.

LADIES' CIRCULAR CAPE, WITH FANCY COLLAR. (TO BE MADE WITH OR WITHOUT A CENTER SEAM.) (COPYRIGHT.)

(For Description see Page 413.)



7910

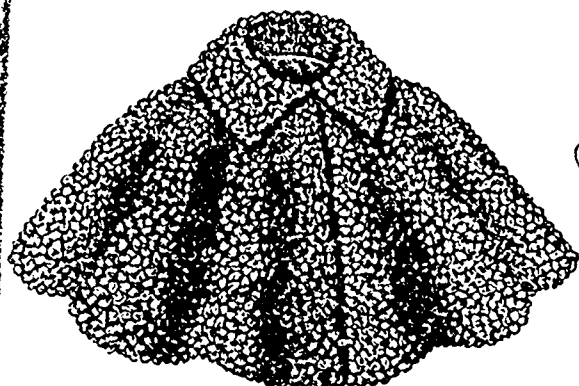


7910

Back View.

at the center with a row of small buttons, the strap and fronts drooping slightly in French style. The seamless back is perfectly smooth across the shoulders, but has fulness laid in closely lapped plaits at the bottom, the plaits being tacked to a little above the waist-line and flaring above; it is separated from the fronts by under-arm gores. The one-seam Paquin sleeves are mounted on coat-shaped linings and are gathered at the top and bottom and droop and flare stylishly; they are completed

wide, or four yards and an eighth thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three



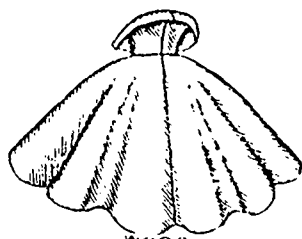
7886

Front View.

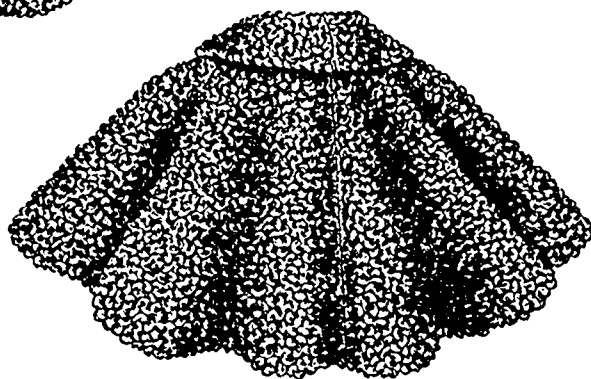
LADIES' CAPE, FOR ASTRAKHAN, PLUSH, FUR, VELVET, ETC. (COPYRIGHT.)

(For Description see Page 414)

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



7886



7886

Back View.

LADIES' DRESSING-SACK.

(For Illustrations see Page 425.)

No. 7004.—This sack, which is simple and in good style, is pictured developed in striped French flannel. It extends to a becoming depth below the hips and has a uniform lower outline. It is fitted with great precision by single bust darts, under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. The shaping of the parts produces ripples below the waist-line at the back and sides, and the closing is made at the center of the front with button-holes and buttons. At the neck is a rolling collar that is decorated at its ends and lower edge with a frill of lace. A stylish breadth is given across the shoulders by the large two-seam leg-o'-mutton sleeves, which are gathered at the top and mounted on coat-shaped linings.

Every woman finds it convenient to possess one or more dressing-sacks that are neat yet unpretentious. Such sacks may be suitably made up in cashmere, flannel, silk and various dress goods of light weight.

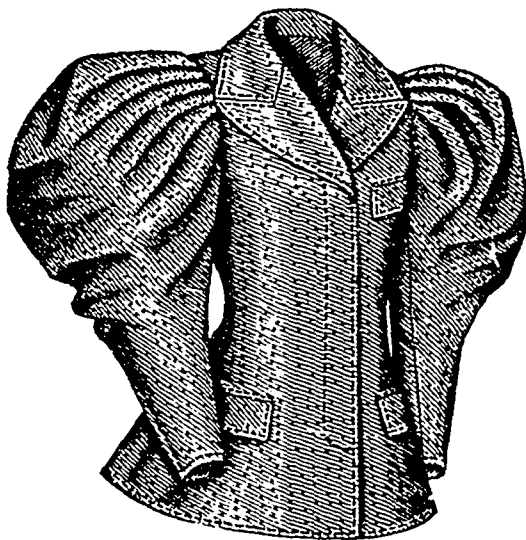
We have pattern No. 7904 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the sack requires six yards and three-eighths of material twenty-two inches wide, or four yards and seven-eighths thirty inches wide, or four yards thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DRESSING-SACK WITH YOKE FRONT.

(For Illustrations see Page 425.)

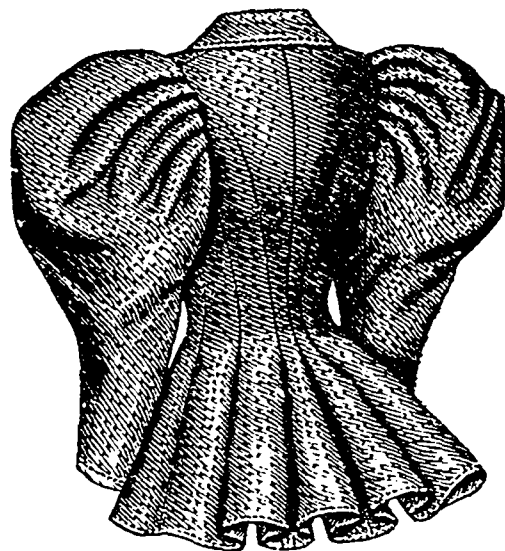
No. 7912.—This sack is again pictured at figure No. 288 P in this magazine, the material being cashmere, with lace insertion, beading, edging and ribbon for decoration.

The dainty and comfortable dressing-sack is here shown made of white lawn and made decorative by embroidered edging, fancy-stitched bands and ribbon ties. It has a square front-yoke from which the full fronts, which are gathered at the top, depend in graceful folds. At the back and sides it is nicely fitted to the



7929

Front View.



7929

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 415.)

figure by under-arm and side-back gores and a curving center seam, the shaping of the parts producing pretty ripples below the waist-line. The sack is closed invisibly at the center of the front and ribbon ties proceeding from the under-arm seams at the waist-line are bowed over the closing to hold the fulness becomingly close. The yoke is trimmed with two crosswise rows of embroidered edging. The rolling collar is quite broad and has flaring ends, and its edges are prettily decorated with a frill of edging set on under a fancy-stitched band. The full bishop sleeves are gathered at the top and bottom and finished with round cuffs that are prettily overlaid with an upward and a downward turning row of edging separated by a fancy-stitched band. The sack may be worn with the fronts left free, as shown in the small view.

All dainty washable fabrics are liked for dressing-sacks, mainsook, Swiss, mull, cambric, linen, India silk, flannel or cashmere being usually chosen. Feather-stitching is a favorite decoration on flannel and cashmere, and lace of various kinds, ribbon and braid are also in order for trimming.

We have pattern No. 7912 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the sack for a lady of medium size, calls for six yards and a fourth of material twenty-two inches wide, or five yards thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or

three yards and a fourth forty-four inches wide, each with two yards and a fourth of ribbon for ties. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SAILOR COLLARS.

(For Illustrations see Page 426)

No. 7992.—These two attractive sailor-collars are pictured made of batiste, with a decoration of appliqué lace insertion. Both collars are broad and in the regulation square-sailor outline across the back, but at the front one has broad stole ends extending to the bust, while the other flares from the throat in handsome points. A row of appliqué

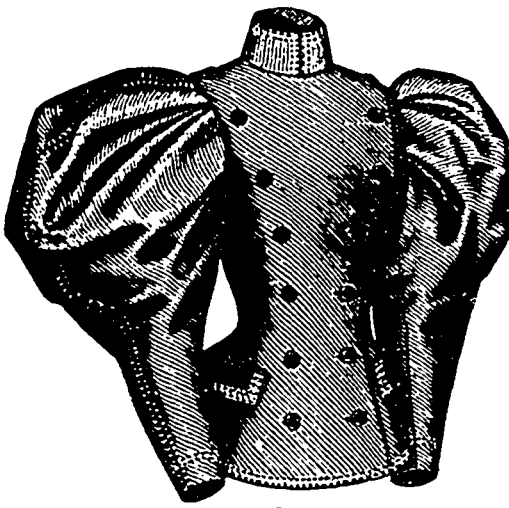
lace insertion follows the free edges of the collars and adds to their dressy effect.

Plain or eyeletted grass linen and batiste are much in vogue for fancy collars, being considered quite elegant enough for wear with handsome gowns of silk, crêpon and other rich materials. Fancy silk, velvet and satin are also favored for large collars,

pointed cape-collar shapes a long point on each shoulder and at the center of the front and back, and is finished with a high flaring collar that is rolled softly at the back and deeply at the ends, which are wide and pointed. The round cape-collar is of uniform depth all round, and at the neck is a handsome collar that rolls high at the back and has straight ends that flare widely at the throat.

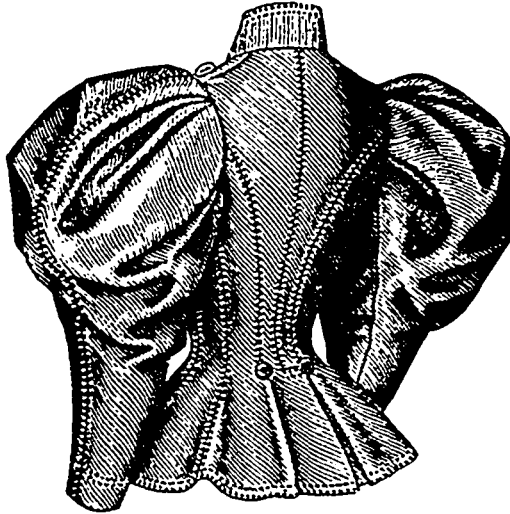
Cape-collars of this kind are a convenient possession, as they will transform a last year's coat into a dressy, up-to-date garment. They are also worn independent of top garments and are handsome made of fur, Astrakhan, cloth or plush. Cloth, velvet and silk may also be used for them. When made of fur, decoration is not required, but when of other materials they may be enriched with jet passementerie, gimp, etc.

We have pattern No. 7914 in three sizes, small, medium and large. In the medium size, either style of cape-collar needs two yards of material twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a fourth forty-four inches wide, or one yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.



7887

Front View.



7887

Back View.

LADIES' DOUBLE-BREADED JACKET. (COPYRIGHT.)

(For Description see Page 416.)

and trimmings of silk gimp, spangled lace, velvet bands and heavy lace are tasteful.

We have pattern No. 7892 in three sizes, small, medium and large. In the medium size, either style of collar requires five-eighths of a yard of goods twenty-two, twenty-seven or more inches wide. Price of pattern, 5d. or 10 cents.

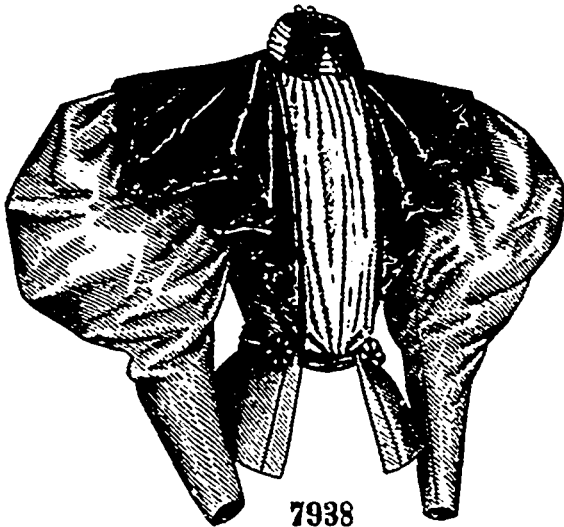
LADIES' CAPE-COLLARS. (SUITABLE FOR ASTRAKHAN PLUSH, ETC.)

(For Illustrations see Page 426.)

No. 7914.—These collars are differently illustrated at figures Nos. 286 P and 267 P in this issue of 'THE DELINEATOR.'

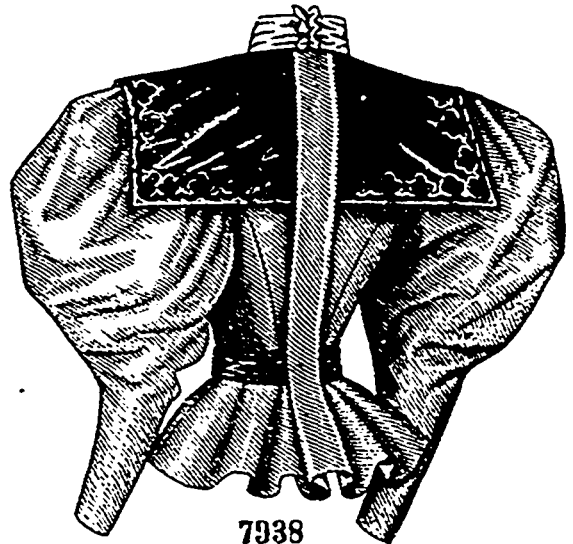
Cape-collars like these are dressy-looking as well as protective to the throat and shoulders, and give an air of distinction to the simplest top-garment.

One cape collar is of rounding outline and is made of Astrakhan, while the other is pointed and is represented made of seal-plush. Both collars are shaped in circular style with a center seam and fit smoothly at the top and across the front and



7938

Front View.



7938

Back View

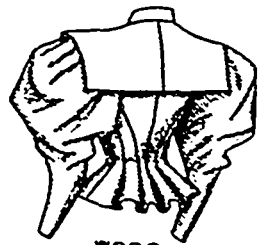
LADIES' JACKET-BASQUE. (COPYRIGHT.)

(For Description see Page 417.)

LADIES' SIX-GORED SKIRT, HAVING THE THREE BACK-GORES ARRANGED TO FORM A DOUBLE BOX-PLAIT.

(For Illustrations see Page 427.)

No. 7891.—At figures Nos. 264 P, 265 P and 293 P in this issue of



7938

View Without Plait and Crush Collar.

back and lie in deep flutes or ripples on the shoulders. They are closed with hooks and loops at the center of the front. The

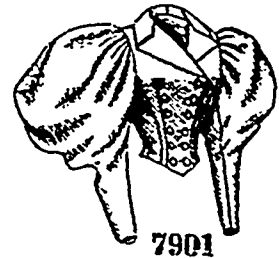
THE DELINEATOR this stylish skirt is differently portrayed. The skirt is here shown made of fancy twilled brilliantine.

It is composed of six gores and flares gracefully toward the foot, where it measures four yards and three-fourths round in the medium sizes. The front and side gores are shaped so as to be perfectly smooth at the top and break into slight ripples a little below the hips, and the three back-gores are laid in a double box-plait that flares into three stylish godets, the middle one of which is the most prominent. A placket is finished above the seam nearest the back at the left side and the top of the skirt is completed with a belt. Fancy laps may be inserted in the side-front seams as shown in the small engraving, the laps being stylish in a tailor-made skirt finished with machine-stitching and buttons.

The skirt will make up well in cheviot, crépon, serge, homespun, novelty goods and Scotch mixtures, and the laps may be finished with stitching.

We have pattern No. 7891 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt calls for eight yards and a half of material twenty-two inches wide, or seven yards and an eighth thirty inches wide, or six yards and five-eighths thirty-six inches wide, or five yards and five-eighths forty-four inches wide,

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



7901

LADIES' TWO-PIECE CIRCULAR SKIRT, WITH THE SEAMS AT THE SIDES.

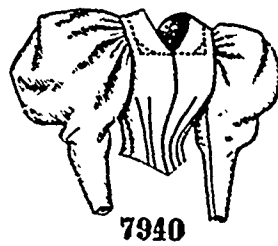
(For Illustrations see Page 423.)

No. 7902.—At figures Nos.

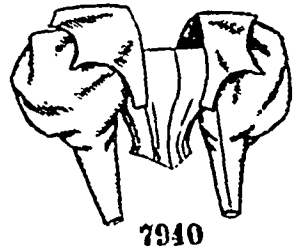
cloth was chosen in the present instance. It consists of two circular sections joined in seams that come at the sides, and the placket is finished at the seam at the left side. At the top the skirt is shaped to fit with perfect smoothness all round, and the graceful flutes in which it hangs are the result of the circular shaping. The flutes are deep like godets at the back and spread with much stateliness toward the lower edge, where the skirt measures a little over five yards and an eighth in the medium sizes.

The handsome appearance of the skirt adapts it to rich silk, crépon and elaborately woven novelty goods, in which materials it may form part of a dressy carriage or calling gown. Less expensive textures, such as camel's-hair, the heather mixtures, serge and plain cheviot, are also suitable, and a simple decoration in harmony with the trimming of the accompanying bodice may be added.

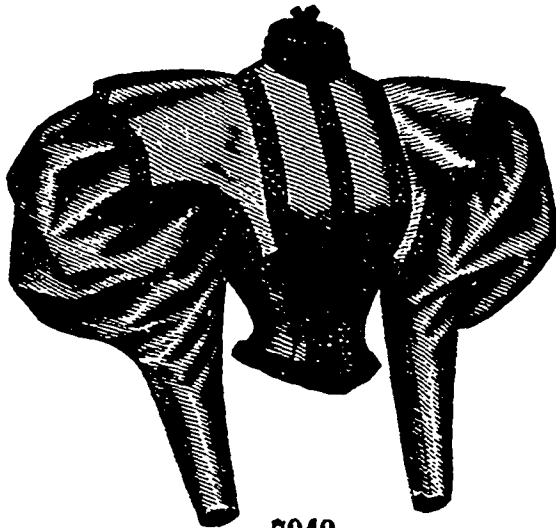
We have pattern No. 7902 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires seven yards of material twenty-two inches wide, or five yards and three-fourths thirty inches wide, or four yards and three-fourths thirty-six inches wide, or three yards and seven-eighths forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7940

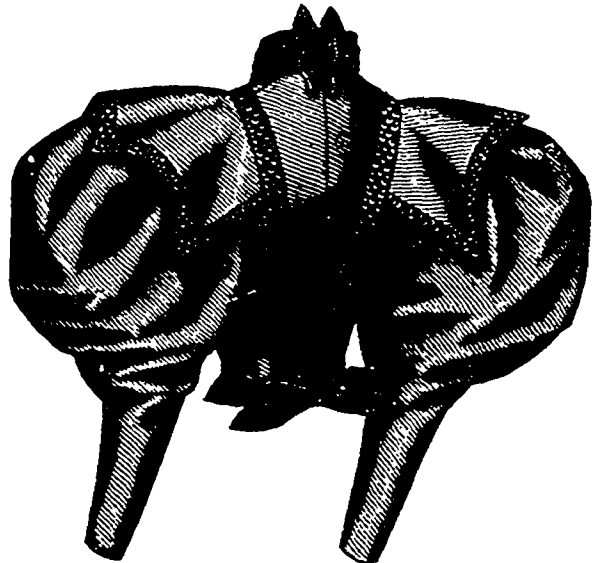


7940



7940

Front View.

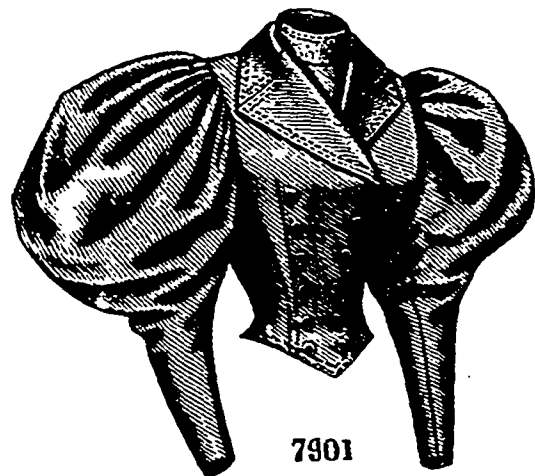


7940

Back View.

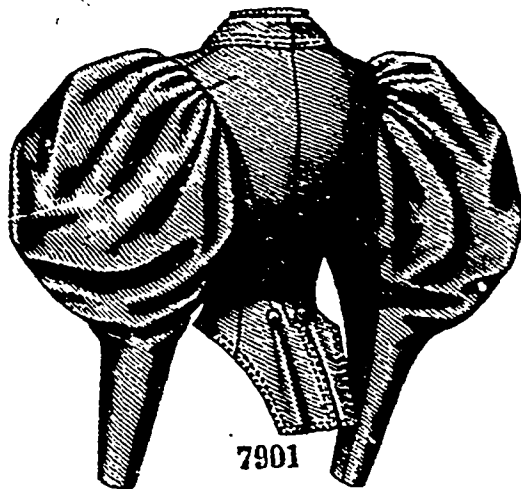
LADIES' BASQUE, WITH EXTRA UNDER-ARM GORE (PERFORATED FOR ROUND, SQUARE AND V NECK). (DESIRABLE FOR STOCK LADIES.) (COPYRIGHT.)

(For Description see Page 418.)



7901

Front View.



7901

Back View.

LADIES' DOUBLE-BREADED BASQUE, WITH REMOVABLE CHEMISETTE. (COPYRIGHT.)

(For Description see Page 418.)

269 P and 273 P in this magazine this skirt is again illustrated. The skirt is a peculiarly graceful mode and for it green faced

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

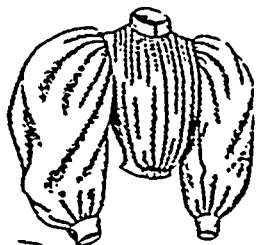
LADIES' EIGHT-GORED SKIRT. (KNOWN AS THE OCTAGON SKIRT.)

(For Illustrations see Page 429.)

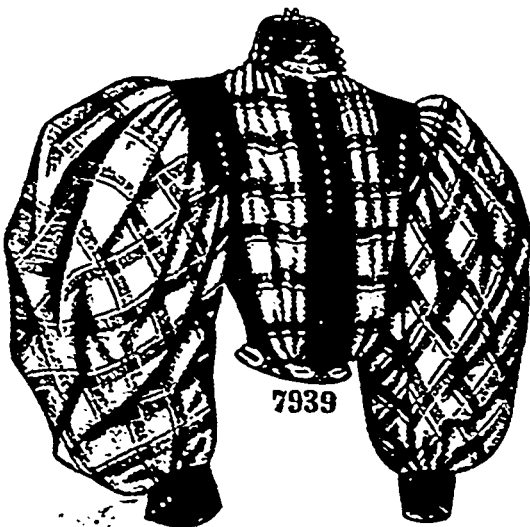
No. 7920.—This handsome skirt is fashionably styled the octagon skirt and is shown made of English serge. It is composed of eight gores. The front-gore is smooth at the top and a trifle wider than the two gores at each side, which break into full, fluted folds below the hips. The fulness in the back is collected in gathers at the top and expands gradually in flutes to the lower edge, where the skirt measures about six yards round in the middle sizes. The fulness is held well in position by straps and tie-tapes tacked underneath. A placket is finished at the left side above the seam nearest the center of the back and the top of the skirt is completed with a belt.

The skirt will make up stylishly in any of the fashionable dress goods, whether silk, silk-and-wool or all wool. Decoration is not required and the skirt may be worn with fanciful waists of silk, crêpon or other contrasting materials, or with plain or fancy bodices of the same fabric. Bedford cord has been restored to favor, and the fancy and plain chevrons are decidedly stylish and serviceable.

We have pattern No. 7920 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for ten yards and an eighth of material twenty-two inches wide, or eight yards and seven-eighths thirty inches wide, or eight yards thirty-six inches wide,



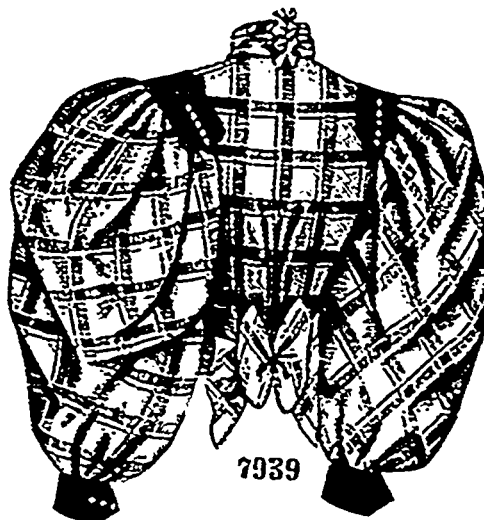
7939



Front View.

LADIES' BASQUE-WAIST, WITH BLOUSE FRONT. (COPYRIGHT.)

(For Description see Page 430.)



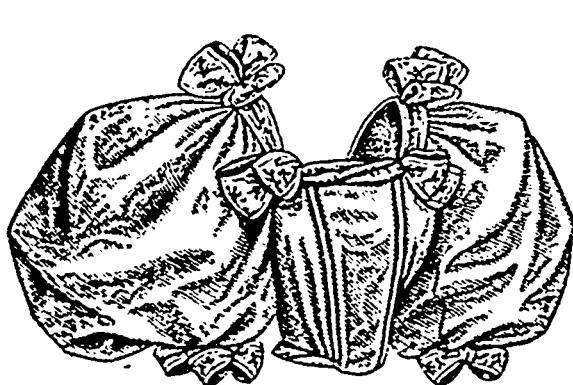
Back View.

or six yards and a half forty-four inches wide, or six yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Illustrations see Page 379.)

If the architecture of a dwelling be correct and beautiful, the arrangement of artistic interiors will be greatly promoted.

7935
Front View.7935
Back View.

LADIES' EVENING WAIST. (COPYRIGHT.)

(For Description see Page 419.)

Even with architectural defects, however, the practical homemaker who has some original ideas and a knack of adapting and converting what she has into what she desires, may achieve happy results. After deliberately reviewing her stock of furniture and hangings, she will make a careful selection of floor and wall coverings, choosing colors that will harmonize with the appointments, and bearing in mind always that the home should in appearance be the cheerful and inviting place that the name presupposes. Sombre and heavy effects may have harmonized with the dignity and grandeur of our ancestors, but *fin de siècle* tastes incline to artistic lightness and brightness in home interiors.

The two views pictured on page 379 offer suggestions for a foyer hall and drawing-room. The hall shown in the first view has a polished wood floor partially covered with Oriental rugs, a large one being placed in the center and a smaller one before a cushioned window-seat. The window is made with small, leaded panes and is low enough to admit a cosey seat. The cushion is of robin's-egg-blue velours and about it is festooned a valance. Darker blue velours curtains hang from a pole, being held back at each side and draped across the top with a lambrequin, resulting in a delightful retreat. At one end of the seat is placed a Turkish tabourette bearing a coffee service, the table lending additional charm to the cosey nook. Just outside of this recess, in an angle of the wall, stands a cherry cabinet upon which are placed vases and handsome crystal vessels. An oddly shaped chair stands near the cabinet. Pictures are hung on the walls, which are covered with old-rose cartridge paper figured with conventional devices in gold, the frieze corresponding with the rest. At each side of the doorway are fixed brass candle-sconces with tiny old-

rose silk candle-shades. Gold-bordered velours portières hang from a pole and over them falls a straight lambrequin wrought

alcove, always a pleasing adjunct to an apartment. Across the top of the alcove opening is a spindle grille of cherry wood, from

which could be hung a short silken drapery, if desired. At one side of the entrance to the alcove stands a large Satsuma vase, and inside the alcove is placed a wrought-iron standard lamp with a handsome yellow silk shade through which the light falls softly upon a bric-à-brac cabinet. At one end of the alcove is a curtained window and at the opposite end is a cabinet mantel with mirror and a full complement of fancy ornaments. Near the mantel stands an easel holding a framed picture and not far away is a



7904
Front View.



7904
Back View.

LADIES' DRESSING-SACK. (COPYRIGHT.)

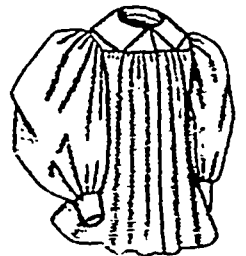
(For Description see Page 421.)

with a scroll design in gold and trimmed with gold fringe. One of the portières is held back near the bottom and the other is drawn back and hangs in straight folds, a view of the dining-room beyond being afforded through the parted curtains. Foyer halls, nowadays used almost as much as living rooms and often for similar purposes, are carefully and prettily planned.

The walls of the drawing-room, shown in the second picture, are hung with pure-white satin-finished paper; dashes of gold are seen in the frieze and the floor is covered with a cream Wilton carpet showing a pale-rose pattern. The cabinet-mantel is of cherry and on its shelves are pretty ornaments. The fire-place and hearth are faced with white encaustic tiles that reflect the rosy glow of the flames when the logs burn cheerfully in the portable iron grate. The fender and trimmings are of brass. The upright piano is of cherry and upon it is placed a handsome Dresden candle-stick with candles having fancy silk shades. The revolving high-backed piano-stool is of cherry. A low, triangular book-case filled with books is placed against the wall in an angle and upon it is set a pretty lamp with an ornamental colored silk shade to soften its light. A willow chair, two that are upholstered, and a fancy brass stand supporting an odd-shaped ewer are placed at convenient locations.

An Oriental rug contributes its share of beauty to the apartment, and from the ceiling depends a large brass chandelier. Opening from the room is an

couch with numerous soft pillows. A vase rests on a stand in one of the windows and near by is a lower stand supporting a growing palm. The windows are hung with Brussels lace curtains and between them is a bric-à-brac table upon the top-most shelf of which rests a tall lamp with a pretty shade, a variety of lamps being used in well appointed drawing-rooms. A chandelier hangs



7912



7912
Front View.



7912
Back View.

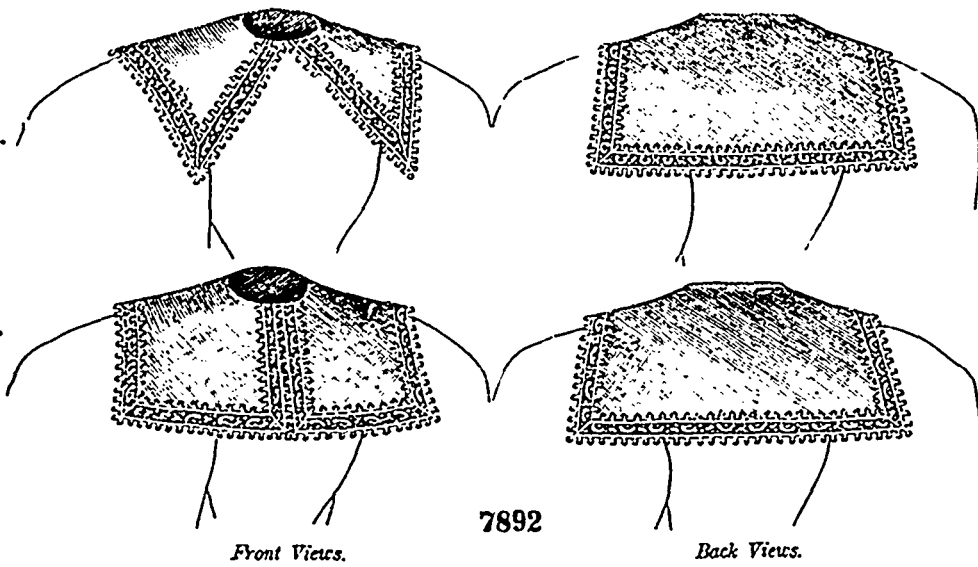
LADIES' DRESSING-SACK, WITH YOKE FRONT. (COPYRIGHT.)

(For Description see Page 421.)

from the ceiling. Close to one of the windows is a divan with pillows and in the center of the alcove stands a tête-à-tête harmon-

izing with the rest of the furniture. Pictures are hung on the walls wherever they will show to best advantage, regularly in this respect being no longer considered necessary. Liberty silk or velvet curtains could be used to overhang the lace ones at the

the gown for which the decoration is destined may be selected
FIGURE NO. 2.—FANCY COLLAR.—Very dainty and stylish is this collar, which is formed of a high standing band of white satin fancy-stitched at each edge with white silk. A narrow frill of éceru Valenciennes lace finishes each edge of the band and at each side is fixed a full rosette of lace, the two tones blending happily.



7892
 Front Views. Back Views.

LADIES' SAILOR COLLARS. (COPYRIGHT.)
 (For Description see Page 421.)

FIGURE NO. 3.—LACE-AND-RIBBON DECORATION.—An exceptionally dainty yoke is here shown made of ribbon and lace. Bands of dark-green ribbon extend from the shoulders to a little below the waist, and between them, above the bust, are two horizontal bands, a bow of pale-green satin ribbon with floating ends finishing each long end. Across the shoulders are ribbon bands in the darker tone that are joined to the long bands; to their ends and lower edges are sewed deep frills of fine Valenciennes lace. The dark ribbon is covered with white open-patterned point Venise insertion Spangled ribbon could be devoted to a similar purpose and Mechlin lace could fall over the shoulders.
FIGURE NO. 4.—FANCY RIBBON BELT.—The belt here shown

window, and any ornaments approved by personal taste might be added.

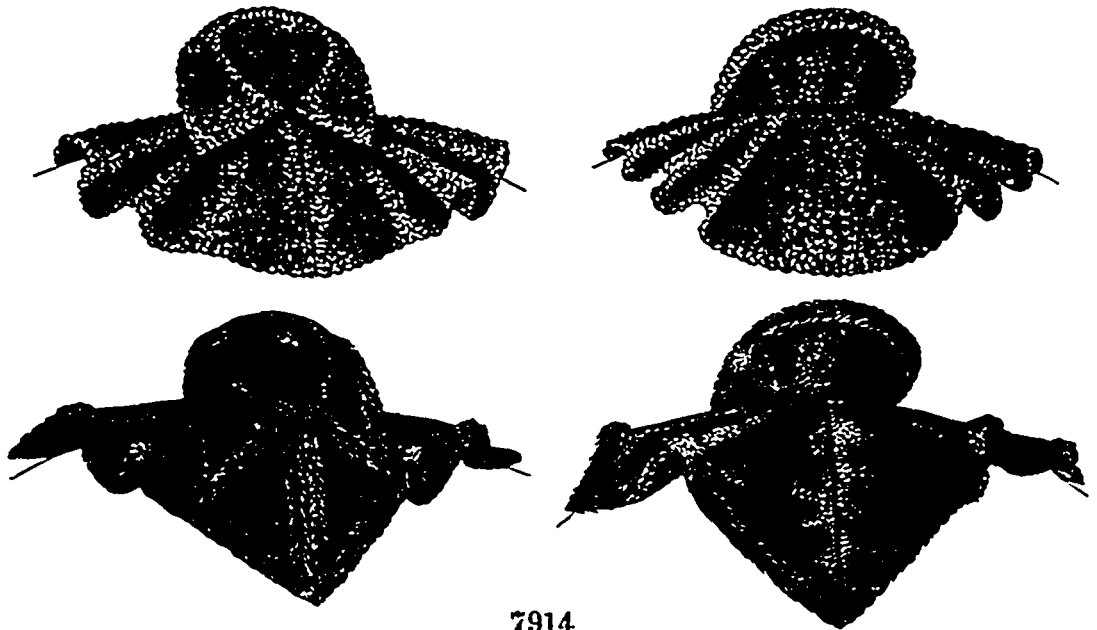
is decorative and easily made. Black satin ribbon encircles the waist and at each side are formed two loops, a silver buckle being adjusted at the left side just in front of the loops. Belts of cardinal ribbon are attractive upon gowns of neutral-hued materials.

DAINTY RIBBON DECORATIONS.

(For Illustrations see Page 381.)

Ribbon possesses manifold decorative possibilities. Clever hands can manipulate it into charming and dainty accessories for gowns otherwise unadorned. High stocks with fluffiness at the sides or back are for the most part made of ribbon; braces to suit youthful figures are formed of it, and a great variety of belts with bows are shown in ribbon. Lace and feathers lend their aid, too, in enhancing the attractiveness of ribbon decorations and usually succeed when skilfully associated. A neck dressing of feathers is exceptionally elegant, but it only looks well about a slender throat. Simplicity is the chief element in these adjuncts, which even an unpracticed hand may attempt without fear of failure.

FIGURE NO. 5.—FANCY STOCK-COLLAR.—Stock collars are popular with all sorts of waists that admit of high neck-dressing. Blue satin is wrinkled about a high standing collar, and at each side project three loops of ribbon to match. The loops stand out quite broadly from the collar. A double buckle of silver is effectively fastened over the collar.
FIGURE NO. 6.—NECK DECORATION.—Black satin ribbon in



7914
 Front Views. Back Views.

LADIES' CAPE-COLLARS (SUITABLE FOR ASTRAKHAN, PLUSH, ETC.) (COPYRIGHT.)
 (For Description see Page 422.)

FIGURE NO. 1.—RIBBON DECORATION.—Very dressy and effective is the decoration here pictured. Black satin ribbon was used in its development. A Pompadour yoke is outlined with ribbon and the inner edges are followed with narrow jet gimp. A band of ribbon extends around the waist to each side of the front, and over each end is fastened an attractive bow consisting of a short standing loop and end and a long falling loop and end. Ribbon of plaid or fancy variety and in any color to contrast or correspond with

two widths was used in the construction of this dainty affair. The wide ribbon forms the collar, being disposed in a series of short loops round a collar-band, to produce the effect of a

ruche. A strip of the narrow ribbon starts from the collar at each side and extends over the shoulder, and from the end droop three loops which suggest caps. Such a decoration would improve the appearance of a waist with last year's sleeves, which were a trifle less bouffant than the present style.

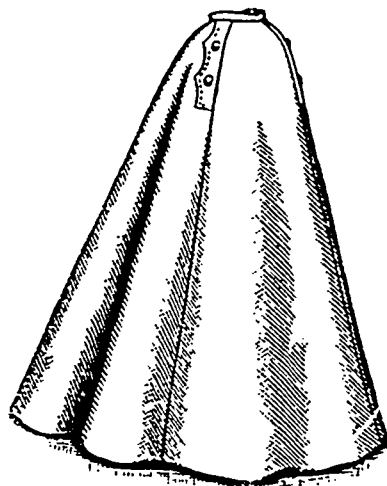
FIGURES NOS. 7 AND 8.—FEATHER COLLARETTES.—A pretty use is found for feathers in these collarettes. At figure No. 7 the collarette is made of a stock of white satin ribbon with wide frills at the sides. A jet buckle is adjusted in front of each frill and three black ostrich plumes fall between the frills and buckles, producing the admired broad effect.

Black satin is represented in the collarette shown at figure No. 8. The band is shaped to fit the neck. At the top small black tips curl about the throat, and from the lower edge depends a succession of larger tips that fall over the bodice. These decorations are in order for slender-throated women and are admissible upon either bodice or cape.

FIGURE NO. 9.—FANCY PLAGSTRON.—An appropriate decoration for a plain bodice is here shown made of fancy black net. A broad, full bow of net is at the throat and is caught at each side with a fancy silver pin. From the center of the bow falls the plastron, which is full and

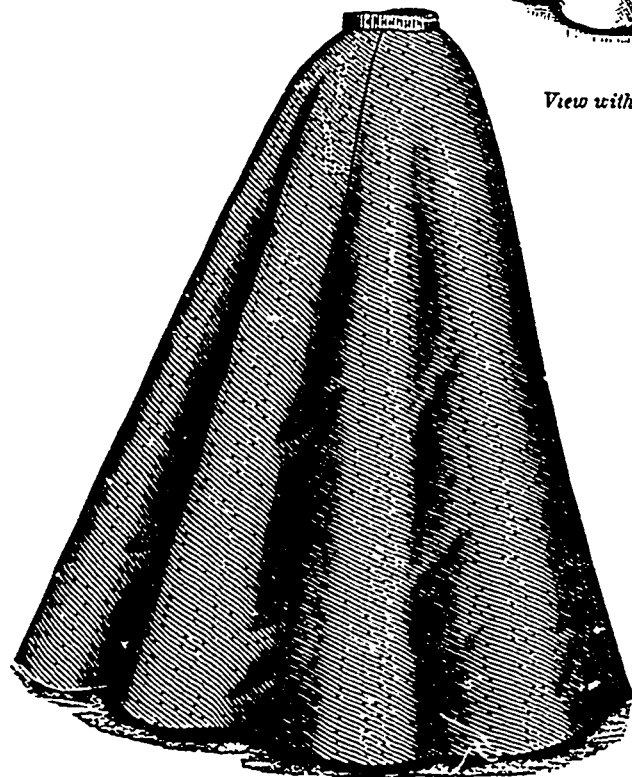
though colored ribbons may be appropriately used. From a three-looped bow formed on each shoulder, a band of ribbon extends brace fashion, to a ribbon belt, and from the belt two pointed ends of ribbon depend in line with the braces.

FIGURE NO. 12.—BODICE DECORATION.—A gown intended for half ceremonious wear may be improved by a decoration of this character. A fluffy collar is formed of alternate bunches of violets and rosettes of écaru Valenciennes lace. From the collar radiate sections of wide Valenciennes lace edging that are gathered at the top and are caught with little bunches of flowers far enough from the bottom to form frills. At the center a band of pale-heliotrope satin ribbon is joined to the collar and is caught at the waist to droop prettily. A row of silver spangles applied at each edge of the band increases the dressiness of the decoration.



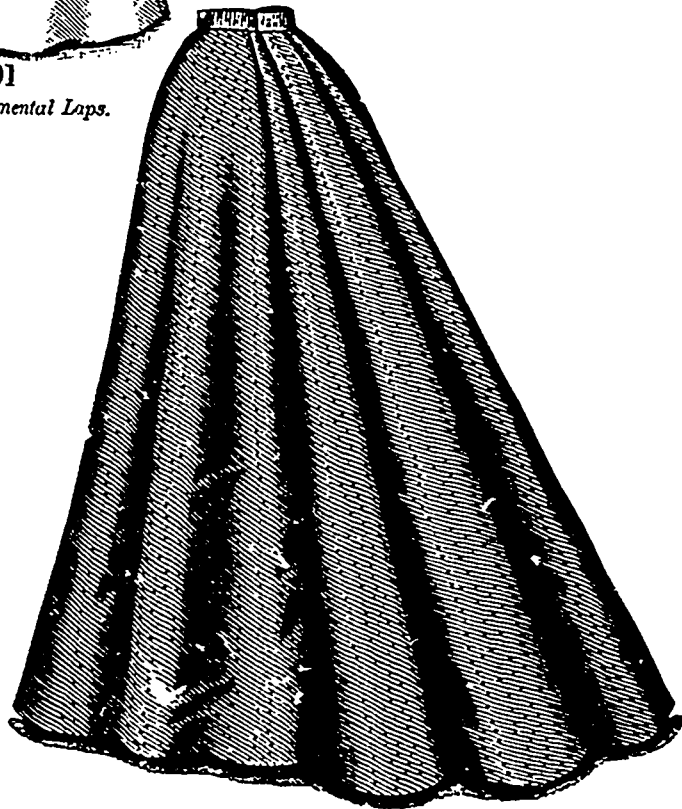
7891

View with Ornamental Laps.



7891

Side-Front View.



7891

Side-Back View.

LADIES' SIX-GORED SKIRT, HAVING THE THREE BACK-GORES ARRANGED TO FORM A DOUBLE BOX-PLAIT. (COPYRIGHT.)

(For Description see Page 422.)

narrow and spreads slightly at the bust. The lower end of the plastron is finished with a large bow of black satin ribbon.

FIGURE NO. 10.—RIBBON BODICE-DECORATION.—Plain and spangled black satin ribbons are used in this adjunct. A band of plain ribbon forms the collar and from each side extend two short loops. A band of spangled ribbon extends from the center of the collar to the belt, which corresponds exactly with the collar. At the center of the band two loops of plain ribbon disposed at each side correspond with the loops on the collar and belt, producing an exceptionally pretty effect.

FIGURE NO. 11.—RIBBON BRACE-DECORATION.—A very youthful decoration is here pictured made of black satin ribbon,

in shape. The crowns are low or of medium height, and the brims are without convolutions and in medium and greater widths. Some brims are gently rolled or curved and others are straight and severe, like the brim of a sailor. As to trimming, it is used in great profusion, feathers, flowers and ribbons being commingled with skill and taste. Bright colors are in order both in ribbons and flowers, which are usually chosen to enliven black or neutral-toned hats. Wings, ostrich feathers and aigrettes are extensively used. Wings are employed when smartness is aimed at, and feathers and aigrettes when a soft, fluffy effect is desired. The broad style of trimming continues in vogue and is very generally becoming.

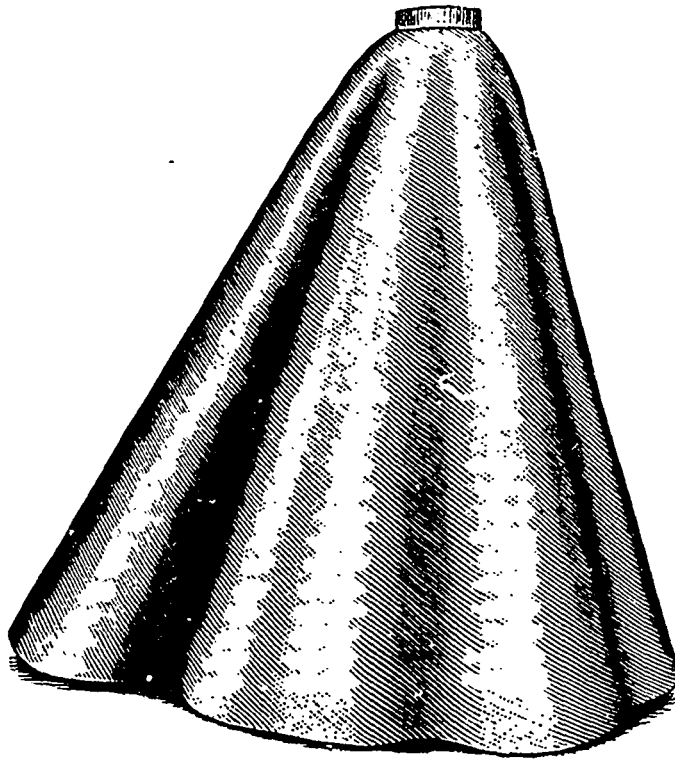
FASHIONABLE HATS AND BONNETS.

(For Illustrations see Page 335.)

The new hats, whether of felt, fancy braid or velvet, show no radical changes

There is no rule for the location of trimming. It may be massed principally at the back, front or at one side, although a high trimming is desirable at the sides or back rather than at the front. Frequently adornment towers at both sides, the high effect being produced with loops of ribbon, Prince's tips or a bright flower, and, again, the left side only is trimmed high, a lower arrangement of somewhat similar character being placed at the right side to give an equalizing effect.

FIGURE No. 1.—LADIES' BONNET.—Very dressy is the bonnet here pictured in black velvet. In front are wing-shaped ornaments of jet and gilt star and ball ornaments. At each side, back of this decoration, is a tuft of pink roses, and at the back pink aigrettes stand among loops and ends of black satin ribbon. Two gilt stars are fixed at the back of the crown. The bridle is of wide black satin ribbon.



7902

Side-Front View.

FIGURE No. 2.—LADIES' HAT.—Suggestive of a turban is this shape in gray felt. The crown is square and of medium height and the brim rolls slightly all round. High and spreading loops of wide gray satin ribbon are arranged at the front, and among the loops stand two large black wings which relieve the monotony of the hat. A buckle could be fastened at the base of the bow. Such a hat could be worn with either a gray or a black gown.

FIGURE No. 3.—LADIES' FELT SAILOR-HAT.—A high crown and broad brim are combined in this black felt sailor-hat. The crown is banded with light plaid ribbon, which is disposed in a bunch of short loops at the left side and in three short and one long upright loop at the right side. Two long black plumes rising at the back complete the trimming of the hat with fine effect.

FIGURE No. 4.—LADIES' TOQUE.—This stylish hat is formed of brown felt braid, loops of which are adjusted at the left side of the crown; among them stand large-headed pins. At the right side is a pompon of soft yellow chiffon which supports rose sprays that rise high above the other trimming, and at the back are loops of broad brown satin ribbon that fall on the hair at each side, a loop standing upright at the right side.

FIGURE No. 5.—LADIES' TOQUE.—Simplicity is coupled with jauntiness in this *chapeau*. The toque is covered with black velvet. In front are fixed two rosettes of pink chiffon, from each of which start two loops of gay plaid ribbon, one loop standing erect and the other projecting at the side. If ribbon strings were thought becoming, black velvet ones could be used.

FIGURE No. 6.—LADIES' HAT.—A charming effect is realized in this hat with feathers. The shape is a large tan felt. The crown is of medium height; the brim is slightly rolled in front, and upon it rest a series of fluffy black ostrich tips. Two plumes rise at the back and a steel ornament adjusted at the left side appears with a brightening effect among the feathers. The hat is simple in the arrangement of its trimming, but is elegant in style and appearance.

FIGURE No. 7.—LADIES' LARGE HAT.—Not unlike a Gainsborough in shape is this handsome hat in black felt. The brim is rolled deeply at the left side and more narrowly at the right side and shows a row of black lace insertion between two rows of black cording. On the crown at the right side is a bunch of small tips. At the left side are a bunch of Autumn flowers and feathers, roses and two large black plumes, among which are bunched two handsome aigrettes. A hat of this kind is recommended for a tall, full-faced woman.

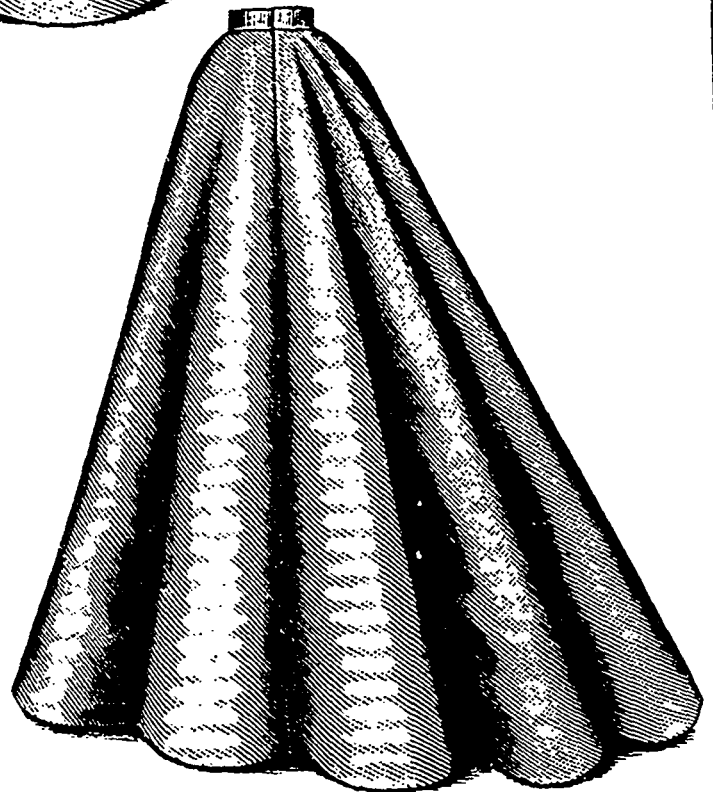
FIGURE No. 8.—LADIES' LARGE HAT.—This handsome broad-brimmed hat is shown in black felt. At each side is a pompon of black satin ribbon supporting a fancy black aigrette. Across the front is a bunch of green leaves which give color to the hat. Flowers could be used instead of the leaves, and a bunch of tips could replace the aigrette.

FANCY EVENING WAISTS.

(For Illustrations see Page 383.)

The assortment of evening waists is so large and varied that it becomes a difficult task to make selection among them; but all are charming in character and possess a delightful and refreshing simplicity of design, this being true even of those, and those not a few, evolved from historic models.

Most bodices have a broadening effect, the only exceptions being those made in the picturesque 1830 style, these being



7902

Side-Back View.

LADIES' TWO-PIECE CIRCULAR SKIRT, WITH THE SEAMS AT THE SIDES. (COPYRIGHT.)

(For Description see Page 423.)

skillfully designed to give the slope-shouldered appearance that marked the modes of that period. The breadth of shoulder is frequently produced by fulness of sleeve alone, but sometimes

bretelles aid in giving the required effect. Trimmings are soft and fluffy, although sometimes remarkably simple: the truly artistic modiste takes care never to let a gown, no matter for how ceremonious an occasion, have an over-trimmed appearance.

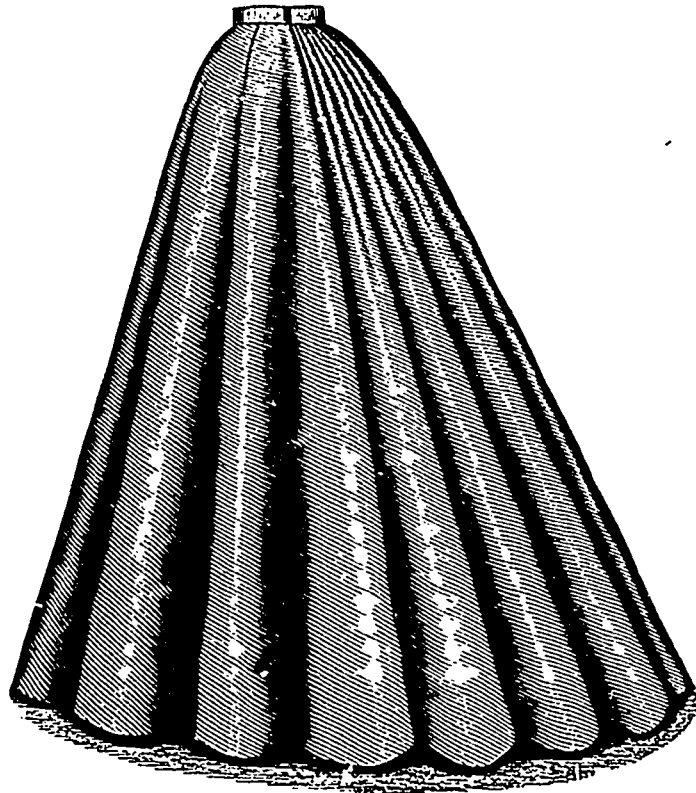
FIGURES NOS. 1 AND 2.—LADIES' BASQUE-WAIST.—White Fayette and olive-green velvet effect a pleasing combination in this waist, which is cut in the quaint Empire style at the top, a band of velvet emphasizing the outline. Below the band are full fronts which display a box-pleat over the closing and droop in French style, and a back that has fulness in the lower part plaited at the center. The sleeves have great bournous puffs above the elbow, and the rounding lower outline of the waist is defined by a twist of velvet ending in a knot at each side of the front. The mode is also desirable for ordinary wear, the pattern, which is No. 7669, price 1s. 3d. or 30 cents, providing for the high neck and long sleeves necessary for such use.

FIGURES NOS. 3 AND 4.—LADIES' EVENING WAIST.—This mode is characterized by an effective simplicity and will prove quite as becoming to matronly as to youthful figures. Its pretty upper outline, which recalls the 1830 styles, is emphasized by a band of silk-and-pearl passementerie, the rich trimming appearing to particular advantage on the fade-pink silk used for the waist, and a second band follows the lower edge. The fulness introduced at the center of the front and at each side of the closing is just sufficient to prove graceful and becoming whether the

make up charmingly by the pattern, which is No. 7629 and costs 1s. or 25 cents.

FIGURES NOS. 5 AND 6.—LADIES' SQUARE-YOKE FANCY WAIST.—The daintiness of this waist is well brought out in its development of canary *gros de Londres*, with a trimming of cream chiffon

and silver spangle trimming, the design being provided by pattern No. 7696, which costs 1s. 8d. or 30 cents. The waist closes at the center of the front, and pretty fulness that is plaited at the bottom and gathered at the top is introduced both front and back. A row of spangle trimming crosses the front and back, and a double ruche of chiffon extends over the shoulders, ending under rosettes. The ruche stands up effectively above the puff sleeves, which are artistically draped. A crush belt encircles the waist and closes at the back under a spread bow. The waist may have a square yoke and standing collar

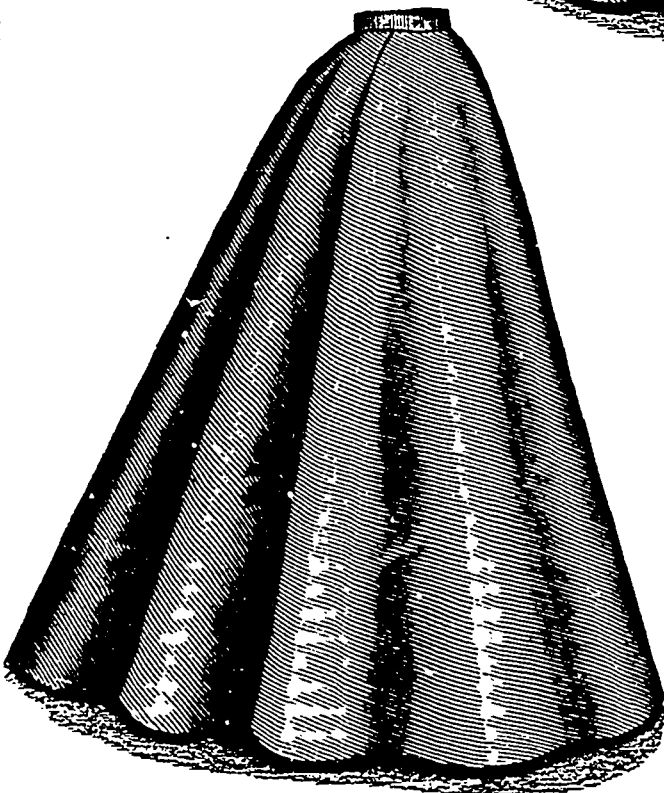


7920
Side-Back View.

to give a high neck finish, as shown in the back view, where the yoke is pictured made of silk overlaid with lace net. It may have long sleeves, if liked.

FIGURES NOS. 7 AND 8.—LADIES' SURPLICE BASQUE-WAIST.—This is one of the daintiest evening modes devised, the surplice fashions adapting themselves perfectly to the soft, clinging fabrics so generally favored for evening wear. Silk crépon and chiffon are here united. The waist is quite short and round and is smoothly fitted at the back and sides, the soft diagonal folds of the surplice fronts contrasting pleasingly with this severity. The lining with which the waist is provided appears between the surplice fronts and is faced to have the effect of a plastron. The becoming round outline of the neck is defined by a moderately deep frill of chiffon that is continued in jabots over the large sleeves, which are shaped like the upper part of the fashionable leg-o'-mutton sleeve and reach only to the elbows. A charming ribbon decoration is arranged, a bow is set on the right shoulder, a band softly wrinkled is disposed along the front edge of the right front, its lower end terminating in a bow, and a band bowed at the inside of the arm encircles the lower edge of each sleeve. Pattern No. 7879, price 1s. 3d. or 30 cents, was followed in making this pleasing bodice.

FIGURES NOS. 9 AND 10.—LADIES' EVENING WAIST.—Clinging fulness and double puff-sleeves distinguish this waist, which was made of pale-réséda satin by pattern No. 7249, price 1s. or 25 cents. The fulness is gathered both top and bottom, and the closing is made invisibly at the center of the front. The neck is shaped in a prettily rounded outline that is emphasized by a wrinkled ribbon caught at short intervals with rosette bows, and a rosette-bow is fastened over the ends of a belt wrinkled about the waist. The sleeves may be single or double puffs, as illustrated. The double puff-sleeve is trimmed with ribbon passed about the sleeve between the puffs and disposed in rosette bows at the inside and outside of the arm, this completing a simple but thoroughly artistic decoration. When the sleeves are made with but a single puff, the trimming will be placed at the lower edge.



7920
Side-Front View.

LADIES EIGHT-GORED SKIRT. (KNOWN AS THE OOFAGON SKIRT.)
(COPYRIGHT.)

(For Description see Page 434.)

figure is stout or slender. The sleeves are very short but full puffs. All delicate tissues over silk, *peau de soie*, brocade and other fabrics of similar texture used for evening wear will

LATEST STYLES IN FICHUS AND COLLARS.

LADIES' POINTED FICHU. (TO BE MADE WITH LONG OR SHORT ENDS.) (KNOWN AS THE MARIE ANTOINETTE FICHU.)

(For Illustrations see this Page.)

No. 930.—The Marie Antoinette fichu is a charming accessory, improving a partially worn waist and adding a dainty touch to waists that are new and not elaborate. White mull was here chosen for the fichu and point Venise lace edging is used for the dainty frill that outlines it. The fichu is made with a center seam and is deeply pointed at the back, the point extending nearly to the waist-line. Soft folds are arranged on each shoulder and are held in position by a short stay, and the fichu is rolled over to collar depth at the top and tied loosely on the bust, the ends falling to the knee or to a little below the waist.

Fichus of white or butter-colored lace or lace net decorated with lace edging, or of chiffon, *mousseline de soie*, *crêpe de Chine*, etc., are very fashionable.

Pattern No. 930 is in one size only. To make the fichu with long ends requires two yards and five-eighths of material twenty-two or twenty seven inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-five inches wide. The fichu with short ends needs two yards and an eighth of goods twenty-two inches wide, or a yard and seven-eighths twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and a half forty-five inches wide. Price of pattern, 5d. or 10 cents.

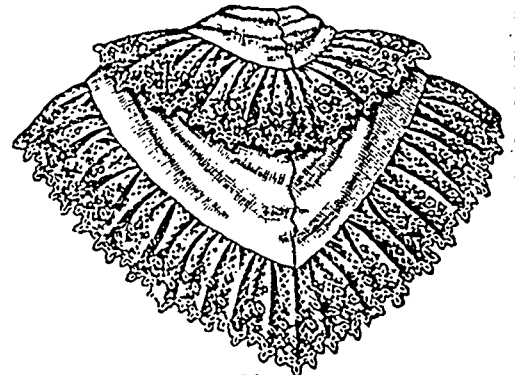
the time of the hapless Marie Antoinette, after whom they are named. The fichu here illustrated made of eyeletted net and bordered with frills of lace edging to match, falls in the square outline of a sailor collar at the back, and its ends, which may be very long or quite short, are tapered to points. It is folded double, so that the lace on the under side appears effectively below that on the upper side. The fichu is adjusted about the neck so as to wrinkle prettily and the ends are frequently allowed to fall unconfined at each



930
Front View.



930



930
Back View.

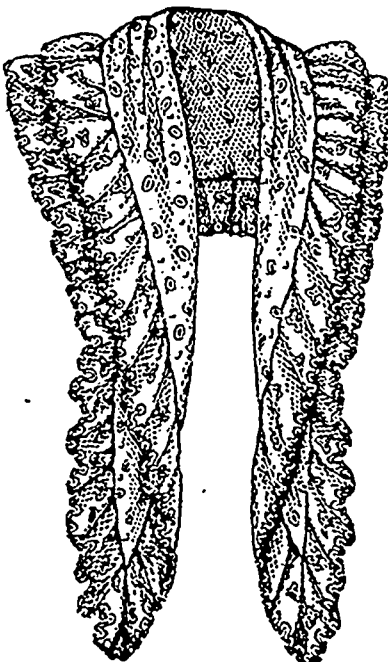
LADIES' POINTED FICHU. (TO BE MADE WITH LONG OR SHORT ENDS.) (KNOWN AS THE MARIE ANTOINETTE FICHU.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' SAILOR FICHU. (TO BE MADE WITH LONG OR SHORT ENDS.) (KNOWN AS THE MARIE ANTOINETTE FICHU.)

(For Illustrations see this Page.)

No. 932.—Fichus are prominent this season in the



932
Front View.

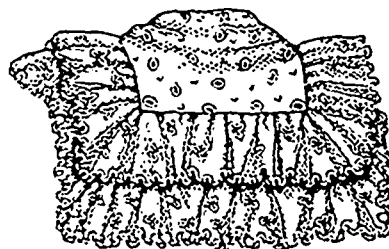


932

Front View.

LADIES' SAILOR FICHU. (TO BE MADE WITH LONG OR SHORT ENDS.) (KNOWN AS THE MARIE ANTOINETTE FICHU.) (COPYRIGHT.)

(For Description see this Page.)



932
Back View.



932

side of the front, although they may be knotted on the bust, the frill falling below with a graceful jabot effect, as illustrated.

For fichus of this kind all soft, fine fabrics and tissues are appropriate, mull, point d'esprit, chiffon, printed crêpes and tissues, etc., being much in vogue. Lace edging, plain or embroidered chiffon ruffling and fine embroidered edging are the chief decorations employed, selection being made with regard for the material used. A striking yet delicately pretty fichu was of Nile-green chiffon joined to the edges with a heading of Valenciennes edging.

Pattern No. 932 is in one size only. To make the fichu with long ends will require two yards and an eighth of material twenty-five or more inches wide. The fichu with short ends will need a yard and a half of goods twenty-five or more inches wide. Price of pattern, 5d. or 10 cents.

dainty belongings of fashionable women, various styles having been designed that call to mind the picturesque neck-draperies of

short ends will need a yard and a half of goods twenty-five or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ROUND FICHU. (TO BE MADE WITH LONG OR SHORT ENDS.) (KNOWN AS THE MARIE ANTOINETTE FICHU.)

(For Illustrations see this Page.)

No. 931.—The pretty Marie Antoinette fichus that are just now meeting with high favor appear in a number of tasteful

devices. Chiffon was chosen for the fichu here pictured, which has a rounding outline and narrows to points at the ends, which may be long or short, as preferred. The fichu is folded so that

the under side is deeper than the upper side and it is given a dainty finish by the chiffon ruffling that outlines its edges. The fichu lies naturally in soft folds about the neck, the ends being knotted loosely over the bust and the ruffling producing an effective jabot-like appearance below.

Dainty adjuncts of this description are fashioned from plain, printed or embroidered tissues, with frills of fine silk lace or chiffon for decoration. They are less expensively but quite as tastefully made of India silk, mull and Swiss, trimming being furnished by ruffles of self.

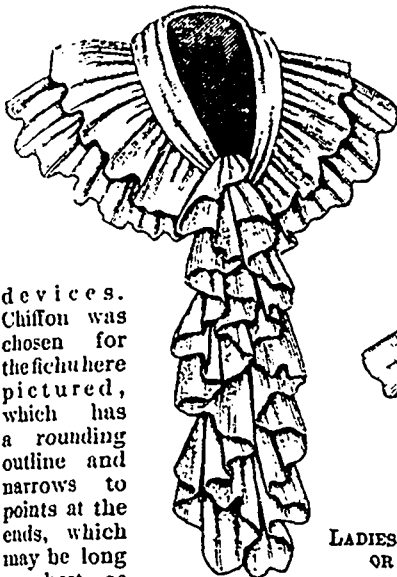
Pattern No. 931 is in onsize only. The fichu with long ends calls for a yard and three-fourths of goods twenty-two inches wide, or a yard and a half twenty-seven, thirty-six or forty-five inches wide. The fichu with short ends requires a yard and a fourth of material twenty-two inches wide, or one yard twenty-seven, thirty-six or forty-five inches wide. Price of pattern, 5d. or 10 cents.

by either style of collar here illustrated. One collar is made of lace net and chiffon edging. The collar portion is shaped in handsome points that lie smoothly on the waist and is closed at the back; and a deep frill of chiffon edging follows the edges of the points, falling attractively in an irregular outline. At the neck is a standing collar covered with a softly wrinkled stock of ribbon, the frill-finished ends of which are closed at the back. On the stock at the front is placed a bow in which nestles a bunch of fine flowers; and a bow with flowers is caught under the point at the left side of the front.

The other collar is round and is made of lace net and lace edging. The collar portion is smooth and tapers to points at the ends, which are far apart, and its lower edge is bordered with a deep frill of lace edging. Ribbons arranged along the ends are decorated at the upper and lower edges of the collar with rosettes and allowed to hang in long ends below the collar.

All of the popular laces in cream or white tones and in the real or imitation varieties are selected for accessories of this kind, and so are chiffon, *mousseline de soie*, etc. Ribbon is often used for the stock and a ribbon bow is placed over the closing of the round collar.

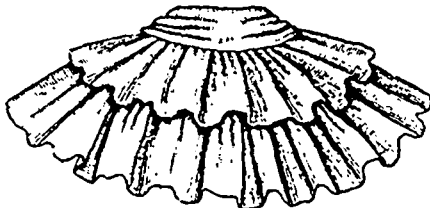
We have pattern No. 918 in three sizes, small, medium and large. To make the pointed collar in the medium size, requires one-fourth of a yard of silk twenty inches wide, with one half yard of lace net twenty-seven inches wide, and five yards and five-eighths of lace edging five inches and three-fourths wide, and a yard and a fourth of ribbon three inches and a half wide. The round collar needs three-eighths of a yard of lace net twenty-seven inches wide, with four yards of lace



931
Front View.



931

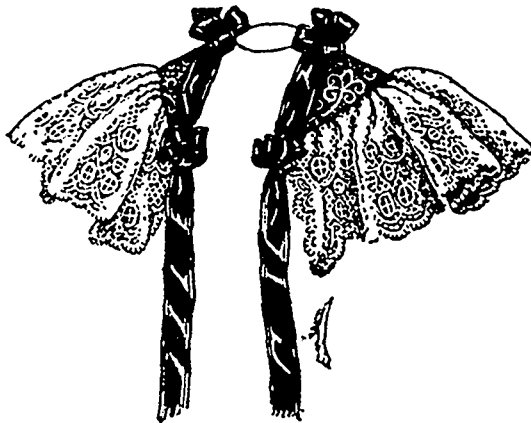


931

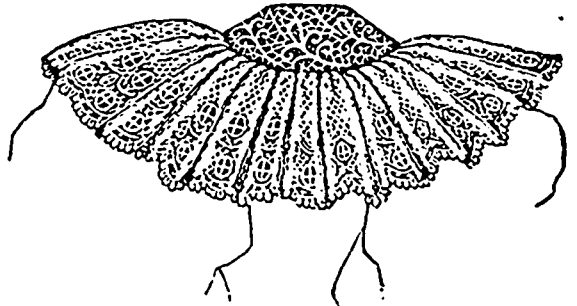
Back View.

LADIES' ROUND FICHU. (TO BE MADE WITH LONG OR SHORT ENDS.) (KNOWN AS THE MARIE ANTOINETTE FICHU.) (COPYRIGHT.)

(For Description see this Page.)

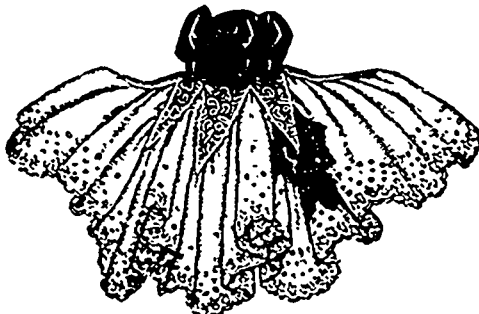


918
Front View



918

Back View.



918

Front View.



918

Back View.

LADIES' FANCY COLLARS. (COPYRIGHT.)

(For Descriptions see this Page.)

edging seven inches and a fourth wide. Price of pattern, 5d. or 10 cents.

LADIES' FANCY COLLARS.

(For Illustrations see this Page.)

No. 918.—A charming air may be given to basques or waists

LADIES' FANCY COLLAR, WITH FRENCH FRONT.

(For Illustrations see Page 432.)

No. 933.—Pure-white batiste was used for this stylish collar,

which has a pretty French front. The front is gathered at the top and bottom and finished at the bottom with a binding; its attractive decoration consists of five vertical rows of butter-colored lace edging put on with sufficient fulness to give an outstanding effect. The collar is moderately deep and rather like a sailor collar at the back, where it widens toward the lower edge; its broad ends reach to the bust with the effect of fancy revers. The right end of the collar is joined to the right edge of the French front, while the left end is secured to the left side of the front with hooks and loops. The outer edges of the collar are decorated with a frill of the batiste edged with lace like that on the French front. The neck is finished with a standing collar the ends of which meet in line with the closing of the fancy collar, and the daintiness of the garniture is enhanced by a ribbon softly wrinkled about the standing collar and bowed over its ends.

This effective accessory is quite as well adapted for silk textures, such as India silk, taffeta and tissues over silk, as for mull, grass linen and the various other sheer fabrics employed for fancy collars. Fluffy trimmings of lace are particularly attractive, but passementerie, spangled trimming, braid and rows of narrow ribbon are all charming decorations.

We have pattern No. 933 in three sizes, small, medium and large. In the medium size, the fancy collar with French front calls for three yards and an eighth of material twenty-two inches wide, or one yard and three-fourths thirty-six inches wide, or one yard and a half forty-five inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SQUARE AND POINTED YOKE COLLARS.

(For Illustrations see this Page.)

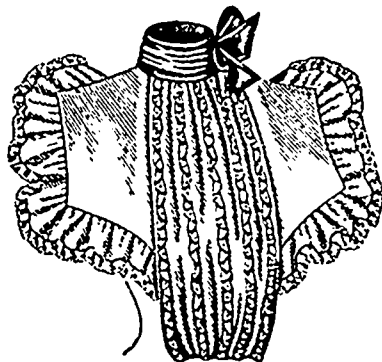
No. 919.—These collars are exceptionally pretty and will give an elaborate air to a very simple gown. They are illustrated made of lace net and edging, with a tasteful trimming of ribbon. The square collar is like a deep, square yoke; it is shaped by shoulder seams and closed invisibly at the center of the back, and to the lower edge of the yoke is joined a gathered frill of edging that stands out broadly over the dress sleeves, where it is very much deeper than at the front and back. Wrinkled ribbons arranged over the joining of the frill across the shoulders hang in long ends below the collar in front and are decorated at each corner of the yoke with a rosette bow, and on the shoulders with loop-and-end bows of similar ribbon. A rosette bow is also tacked to each long end, just about at the line of the waist. At the neck is a standing collar covered with a wrinkled ribbon that is secured at the back under a bow.

The pointed collar is in two sections that pass over the shoul-

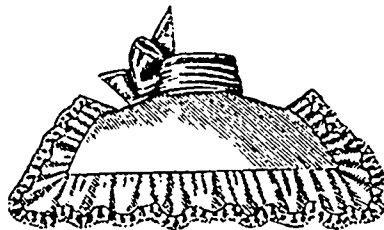
ders and flare in points at the back and front. A gathered frill of edging which follows the edges, is deepest over the shoulders to give a rounding effect to the collar and falls in graceful jabots along the ends, the jabot at the front being broad at the neck. The upper edges of the collar are joined to a standing collar, which is closed in front and covered with a wrinkled ribbon decorated at the ends with ribbon rosettes. Coquettish bows of ribbon are set on the shoulders.

Heavy as well as sheer ornamental fabrics are liked for these decorations, lace or chiffon edging, however, being invariably used for the frills. They usually contrast with the gown, being designed to have a brightening effect.

We have pattern No. 919 in three sizes, small, medium and large. To make the pointed yoke-collar in the medium size, needs five-eighths of a yard of lace net twenty-seven inches wide, with six yards and an eighth of lace edging seven inches wide, and four inches wide. Of one material, it needs two yards and three-fourths twenty-two inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a half forty-five inches wide. The square yoke-collar needs five-eighths of a yard of lace net twenty-seven inches wide, with five yards and an eighth of lace edging eight inches wide. Of one fabric, it will need two yards and five-eighths twenty-two inches wide, or a yard and a half thirty-six inches wide, or a yard and three-eighths forty-five inches wide. Price of pattern, 5d. or 10 cents.



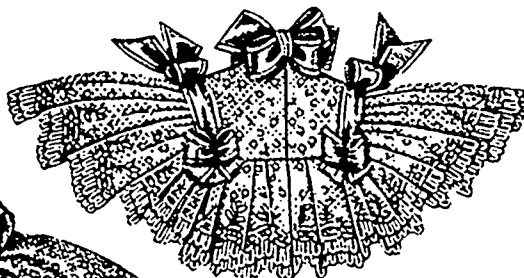
933
Front View.



933
Back View.
LADIES' FANCY COLLAR, WITH FRENCH FRONT.
(COPYRIGHT.)
(For Description see Page 431.)



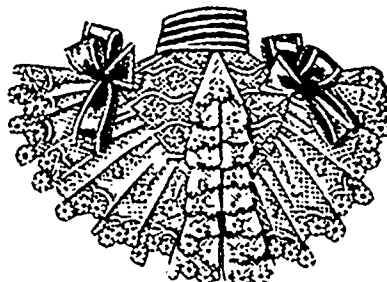
919
Front View.



919
Back View.



919
Front View.



919
Back View.
LADIES' SQUARE AND POINTED YOKE COLLARS (COPYRIGHT.)
(For Descriptions see this Page.)

LADIES' DRESS COLLARS AND CUFFS. (KNOWN AS THE HENRY IV. AND FAUST COLLARS AND CUFFS.)
(For Illustrations see Page 433.)

No. 936.—These collars and cuffs are novelties that will give a picturesque touch to any gown. The Faust collar is made of green silk and the loops are lined with pink silk. It consists of a high curate collar closed in front, and a series of loops that are joined to the upper edge of the collar and stand out like a ruff around the neck, the loops separating with a slight flare and displaying the bright lining. The cuffs correspond with the collar. The loops, which are slightly narrower than those on the collar, are sewed to a narrow band and flare attractively about the wrist.

and the band is slipped under and lightly tacked to the sleeves. The Henry IV. collar is made of pale-blue Liberty silk and has also a high curate collar, to the upper edge of which a very full ruff is sewed. The ruff, which is formed of a bias, doubled section of the silk, is gathered compactly before it is sewed on and is tacked at intervals to the collar to have the effect of a shell ruching. The cuffs match the collar. The ruff, which is narrower than the collar ruff, is sewed to a narrow band that is turned under the sleeve, the ruff flaring about the hand.

Women of artistic instincts welcome the novelties presented for the decoration of dress waists, and those to whom high-neck dressing is becoming select accessories of this kind, making them of soft mull, silk, *mousseline de soie* and lace. The Faust collar is most effective made of two contrasting shades.

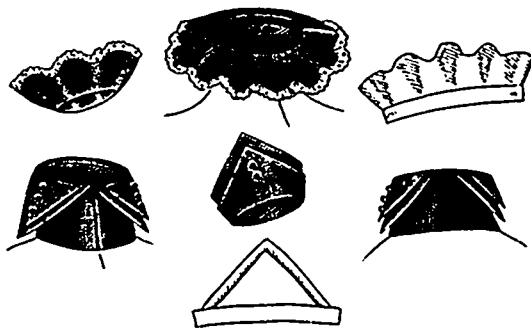
We have pattern No. 936 in three sizes, small, medium and large. In the medium size, the Faust collar and cuffs require three-fourths of a yard of velvet twenty inches wide, with seven-eighths of a yard of silk twenty inches wide. The Henry IV. collar and cuffs call for two yards and three-eighths of material twenty inches wide, or a yard and five-eighths forty-five inches wide. Price of pattern, 5d. or 10 cents.



936

LADIES' DRESS COLLARS AND CUFFS. (KNOWN AS THE HENRY IV. AND FAUST COLLARS AND CUFFS.) (COPYRIGHT.)

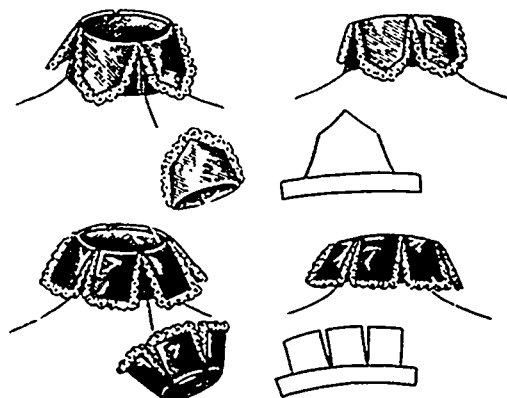
(For Description see Page 432.)



934

LADIES' DRESS COLLARS AND CUFFS. (KNOWN AS THE ROUNDHEAD AND PAQUIN COLLARS AND CUFFS.) (COPYRIGHT.)

(For Description see this Page.)



935

LADIES' DRESS COLLARS AND CUFFS, WITH POINTED AND SQUARE TABS. (COPYRIGHT.)

(For Description see this Page.)

wide, with five-eighths of a yard of silk twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS COLLARS AND CUFFS, WITH POINTED AND SQUARE TABS.

(For Illustrations see this Page.)

No. 935.—These collars and cuffs are made of silk and decorated with lace edging. One set is made with pointed tabs, and the other set with square tabs that are edged with a row of the edging. The collar in each set is a close fitting curate that closes in front, and the tabs are joined to its upper edge and fall loosely over it all round. The pointed tabs being wide only four are needed, while six of the square tabs are used.

The cuffs match their respective collars, the tabs being sewed to a narrow band that turns under the sleeve. Four tabs are used in the square-tab cuff, while only one tab is used in the pointed-tab cuff.

Pretty effects may be achieved by making these accessories of lace, mull, silk, velvet and batiste. Lace edging is an effective garniture.

We have pattern No. 935 in three sizes, small, medium and large. In the medium size, the collar and a pair of cuffs with square tabs call for half a yard of goods twenty inches wide, or three-eighths of a yard twenty-seven or thirty-six inches wide, or a fourth of a yard forty-four inches wide. The collar and a pair of cuffs with pointed tabs need half a yard of material twenty inches wide, or three-eighths of a yard twenty-seven inches wide, or a fourth of a yard thirty-six or forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FANCY COLLARS AND CUFFS.

(For Illustrations see Page 434.)

No. 926.—A pretty novelty of the day is the wearing of fancy collars and cuffs of some contrasting material, usually a sheer fabric, and these are seen on gowns of all sorts of materials. Two styles of collars and cuffs are shown. The collar in one set, made of batiste, falls in a square tab on each shoulder with the effect of epaulettes, and in a broader tab at the back, and has stole ends that meet in front, it is trimmed at all its edges with a row of butter-colored lace insertion bordered at both sides with a frill of narrow edging, and the same pretty decoration is arranged on the collar across the top of the tabs. The cuffs accompanying this collar have square ends that flare slightly; each is mounted on a band and

bordered with a frill of edging and a row of insertion. The other set is made of grass linen and grass linen insertion. The collar in this set extends in a long point on the shoulders, giving the long-shouldered effect of the 1830 modes, it falls deep and broad at the front and back, where it is prettily hollowed at the bottom, and its ends meet at the front. The standing collar is of the insertion, and a row of insertion follows the edges of the fancy collar and is arranged crosswise on the front and back some distance above the edge. The linen is cut away beneath the insertion, giving a very dainty effect. The

LADIES' DRESS COLLARS AND CUFFS. (KNOWN AS THE ROUNDHEAD AND PAQUIN COLLARS AND CUFFS.)

(For Illustrations see this Page.)

No. 934.—Pleasing accessories that greatly improve the appearance of a dress waist are illustrated by these two sets of collars and cuffs, which are made of velvet. One collar, known as the Paquin collar, is closed at the front, and drooping over it at each side of the front are two lapped Paquin points. The upper point, which is smaller than the under one, being decorated with three buttons. The cuffs are each formed of two similarly lapped points sewed to a narrow band that is turned under the sleeves, and the small point is decorated with three buttons.

The other set of collars and cuffs is known as the Roundhead, being a modification of a historic style. The standing collar is stylishly high and to its upper edge is smoothly joined a circular ruff that is in two pieces joined in a seam at the right side and closed at the left side. The standing collar closes at the center of the front and the ruff stands out well and ripples prettily, the circular shaping producing the ripples. The cuffs are made with similar ruffs that are sewed to narrow bands and ripple stylishly about the wrist, the bands being turned under the sleeves. The edges of the ruffs on the cuffs and collar are decorated with lace edging.

These collars and cuffs may also be made of satin, silk, batiste, fine lawn or mull, and decorated with passementerie, gimp or insertion. When the ruffles and points are made of velvet they will usually be lined with silk of some pretty contrasting shade but when made of sheer goods the edges will be finished with narrow hems or with lace.

We have pattern No. 934 in three sizes, small, medium and large. In the medium size, the Roundhead collar and a pair of cuffs need half a yard of velvet twenty inches wide, with half a yard of silk twenty inches wide. The Paquin collar and a pair of cuffs need five-eighths of a yard of velvet twenty inches

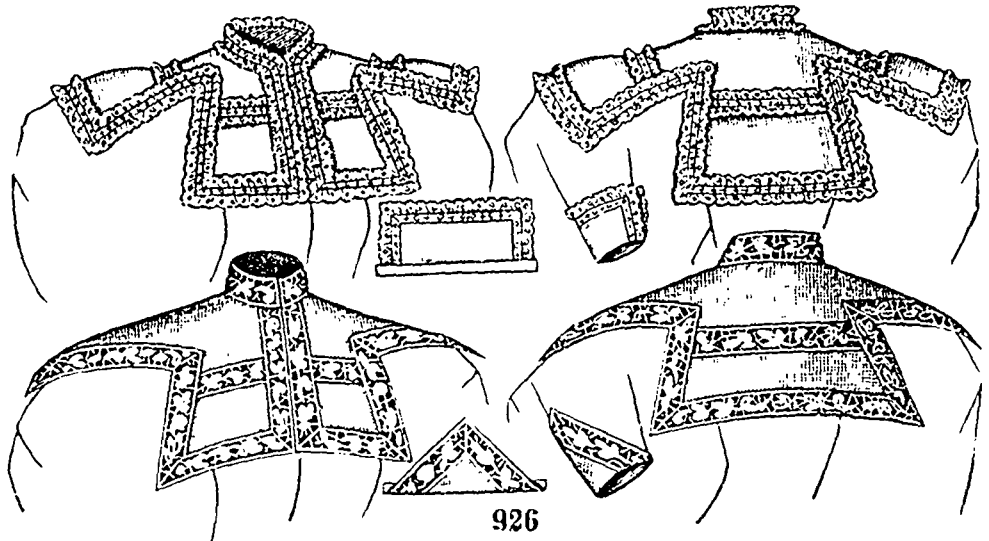
cuffs have deep points outlined with insertion, from beneath which the material is cut away; they are mounted on bands that turn under the sleeves.

Grass linen, now at the height of its popularity, is most frequently selected for these accessories, but mull, Swiss, batiste and silk or velvet of rich quality are also suitable. Lace is a popular trimming on fabrics of both light and heavy texture and spangled trimmings, gimp and passementerie are much used on the latter.

We have pattern No. 926 in three sizes, small, medium and large. To make the collar square on the shoulders and a pair of straight cuffs in the medium size, needs one yard of goods twenty-two inches wide, or three-fourths of a yard thirty-six inches wide. The collar pointed on the shoulders and a pair of pointed cuffs require three-fourths of a yard of lawn thirty-six inches wide, with five yards and three-eighths of insertion an inch and three-fourths wide. Of one fabric, they call for a yard and an eighth twenty-two inches wide, or three-fourths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

and are in two sections that meet at the top at the center of the back and separate with a slight flare below.

The stole sailor-collar has stole ends that meet and separate like the back edges; it is finished with a binding at the neck



Front Views.

Back Views.

LADIES' FANCY COLLARS AND CUFFS. (COPYRIGHT.)

(For Description see Page 431.)

LADIES' STAR AND STOLE SAILOR COLLARS SEPARATED AT THE BACK

(For Illustrations see this Page.)

No. 937.—These collars are very fashionable accessories and

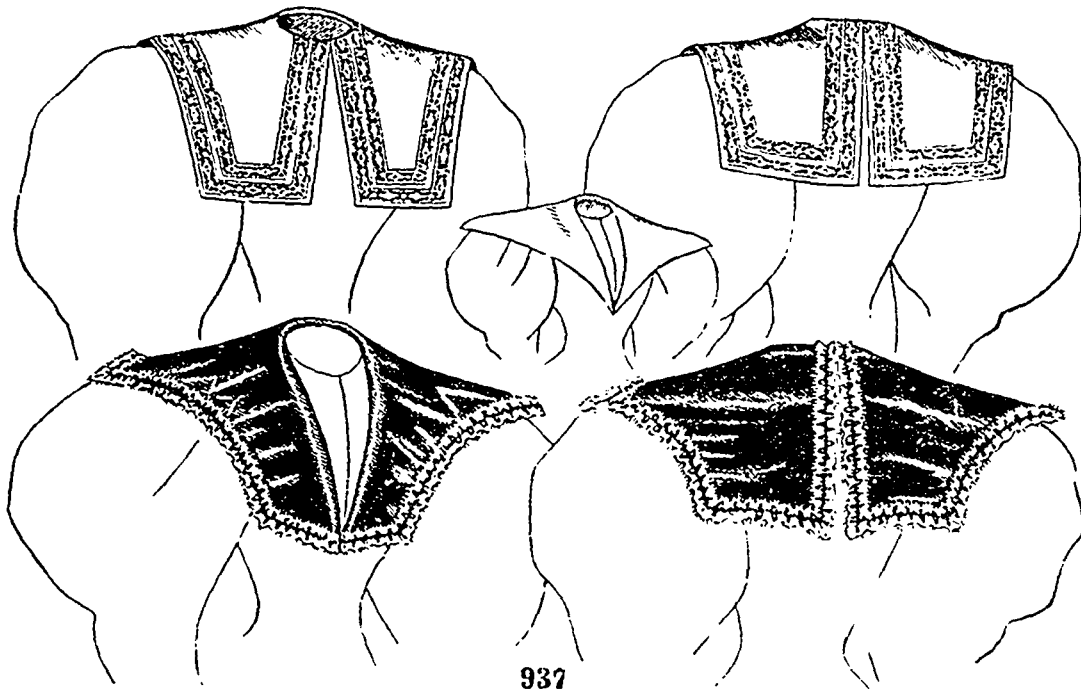
and its other edges are outlined with two rows of lace insertion, with very pleasing effect.

The star sailor-collar may be made with broad or pointed ends, as preferred, the ends meeting below the bust; it is shaped to form a series of sharp points and its neck is finished with a binding, the other edges being decorated with a ruching of lace insertion.

Collars of this kind may match or harmonize with the toilette

they accompany, but more frequently they are in contrast as a more dressy and ornamental appearance is given by the use of some decorative fabric. They may be worn with various styles of dress waists made of linen batiste, silk or mull and sometimes of velvet. Lace insertion will be the most effective garniture.

We have pattern No. 937 in three sizes, small, medium and large. To make the star sailor-collar in the medium size, needs a yard and a fourth of goods twenty inches wide, or one yard twenty-seven inches wide, or three-fourths of a yard forty-four inches wide. The stole sailor-collar will require one yard and a fourth of material twenty inches wide



Front Views.

Back Views

LADIES' STAR AND STOLE SAILOR COLLARS, SEPARATED AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

will give a dressy finish to plain waists or basques. They are shown made of taffeta silk. Both collars lie perfectly smooth

or three-fourths of a yard twenty-seven, thirty-six or forty inches wide. Price of pattern, 5d. or 10 cents.

Styles for Misses and Girls.

FIGURE No. 289 P.—MISSSES' LONG COAT

(For Illustration see this Page.)

FIGURE No. 289 P.—This illustrates a Misses' long coat. The

selected for the coat, which is the newest style in the protective long top-coat. Stylish coat-laps, that may be secured with buttons and button-holes in a fly and also coat-plaits are formed below the waist-line at the back, where the coat presents the



FIGURE No. 289 P.—MISSSES' LONG COAT.—This illustrates Pattern No. 7919 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

FIGURE No. 290 P.—MISSSES' COSTUME.—This illustrates Pattern No. 7942 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 436.)

Pattern, which is No. 7919 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 449 of this number of THE ILLUSTRATOR.

Mixed cheviot in a serviceable shade of brown was here lines of the masculine top-coat and is close-fitting. The fronts are loose, but follow the curves of the figure gracefully at the sides. They are reversed at the top in lapels that form very slight notches with a coat collar that is as wide as the lapels at the ends, and below the lapels they are lapped widely and closed

Mixed cheviot in a serviceable shade of brown was here

with a fly. Side pockets and a change pocket are concealed by pocket-laps that are set in as in a man's coat and finished with a double row of machine-stitching. The edges of the collar and lapels and the front edges of the coat are similarly finished. The sleeves are in two-seam mutton-leg style, plaited at the top, and their outside seams are terminated at the top of under-laps which are held in position by three buttons.

For coats of this kind melton, kersey, Scotch mixtures and checked coatings, as well as plain and fancy coatings of all kinds, are appropriate, and the finish will generally be as illustrated.

The fancifully bent hat of felt braid is prettily trimmed with plumage.

FIGURE No. 290 P.—
MISSES' COSTUME.

(For Illustration see
Page 435.)

FIGURE No. 290 P.—This illustrates a Misses' costume. The pattern, which is No. 7942 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years old, and may be seen again on page 443.

This costume is very tasteful for afternoon wear, or for the promenade or church. The combination of gray mohair and green velvet with a decoration of silver soutache and steel buttons here represented, is particularly effective. The skirt is four-gored and hangs gracefully in flutes at the back and in slight ripples at the front and sides, where it is smooth at the top.

The waist is especially becoming to growing misses, having pretty fullness and being made trim by a fitted lining. The back has slight gathered fullness at the waist-line and is smooth at the top, and the gathered fullness of the fronts droops in French fashion over a wrinkled belt of velvet. An applied box-plait of velvet arranged over the closing is decorated near the top with three large steel buttons. Similar buttons of a much smaller size are set on Paquin points of velvet that fall over a wrinkled band of velvet arranged about the standing collar. Steel buttons in a third size are used in the decoration of the fancy collar which forms a wide tab at the back, two narrow tabs over each shoulder and long, narrow tabs in front; double rows of silver soutache tipped with the buttons are disposed in crosswise rows on the front of the collar. Three double rows of braid, over each of which at the seam of the sleeve a

button is set, decorate the wrists of the large leg-o'-mutton sleeves.

The all-wool and silk-and-wool novelties in the numerous plain and fancy varieties will combine beautifully with silk or velvet in the costume, and serge, chevrot and camel's-hair will also be found satisfactory. Trimming may be selected from the various designs in gimp, lace, fancy braid, ribbon, etc., and may be arranged in an infinite variety of ways. Gray camel's-hair and green fancy taffeta will combine effectively.



FIGURE No. 291 P.—MISSES' PARTY DRESS—This illustrates Pattern No. 7923 (copyright), price 1s. 3d or 30 cents.

(For Description see this Page.)

FIGURE No. 291 P.—
MISSES' PARTY
DRESS.

(For Illustration see
this Page.)

FIGURE No. 291 P.—This illustrates a Misses' dress. The pattern, which is No. 7923 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 444.

The dress is a simple and picturesque style, and is here shown made up for party wear in figured rose silk and black velvet, with lace edging and velvet ribbon for decoration. The fanciful Bertha edged with a frill of soft, pretty lace is an attractive feature and outlines the modestly low, round neck; it falls with the effect of large epaulettes over the picturesque elbow puff-sleeves and has the effect of a pointed yoke at the front and back. The front and back have pretty fullness gathered at the top and bottom and the front droops at the center in French blouse fashion. The elbow puff-sleeves are decorated with a frill of lace headed by velvet ribbon that is bowed prettily at the outside of the arm. The softly twisted velvet ribbon that encircles the waist is tied in a bow with long ends at the back, and a rosette is tacked to it at each side of the fullness in the front.

The skirt, which is straight at its lower edge and deeply hemmed, depends from the waist in full, flowing folds about the figure.

Taffeta silk in figured effects, stripes, or in the chine designs of blurred flowers in faded colors will make up prettily in this manner in union with chiffon, velvet or plain silk. For general wear the dress will be made with a high neck and full-length sleeves. A dainty gown for party wear was made in this way of dainty silk crêpe, with frills of printed chiffon arranged about the bottom of the skirt and at the edge of the Bertha for decoration.

FIGURE No. 292 P.—MISSES' WRAPPER.

(For illustration see this Page.)

FIGURE No. 292 P.—This illustrates a Misses' wrapper. The pattern, which is No. 7916 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is pictured again on page 448.

The wrapper is both comfortable and dainty and is here shown made of striped challis. The back is gathered at the neck and arranged in a box-plait, the fulness falling in Watteau fashion at the center; and the fronts, which are also gathered at the neck, fall free, but may be held in slightly at the waist by ribbons tucked under the fulness in the back and bowed over the closing. The wrapper may be made with or without a fitted lining of basque depth, as preferred. At the neck is a rolling collar between the flaring ends of which appears a satin band-bow, and from beneath this collar extends a deep, fancy collar that falls in two handsome points at the front and back. A double frill of lace edging outlines the fancy collar prettily. The full sleeves are shirred to form deep frills at the wrists, the frills being bordered with a row of lace edging; and a ribbon bow is set at the top of the frills.

The wrapper will make up pleasantly in India or China silk, cashmere, crêpe, challis and similar soft fabrics, with a decoration of white or butter-colored lace edging and insertion of either a fine or heavy variety, according to the material of the wrapper, fancy braid, gimp or tiny frills of the material. Ribbon is always an improvement on garments of this class.

FIGURE No. 293 P.—
MISSES' GORED
PRINCESS DRESS.

(For illustration see
Page 438.)

FIGURE No. 293 P.—This illustrates a Misses' gored Princess dress. The pattern, which is No. 7900 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is seen again on page 445 of this magazine.

An extremely tasteful gown for moderately dressy wear at home is shown at this figure made of novelty goods in a soft shade of green and lace net. The dress is in Princess style and is made close-fitting by side-front, side-back and under-arm gores, the side-front gores extending to the shoulders. In the skirt it hangs in pretty ripples that deepen to pronounced flutes at the back. A round yoke overlaid with lace net is applied on the upper part of the dress and is outlined in Bertha fashion by a soft frill of deep

lace edging, and bows of ribbon set on the shoulders lend a coquettish air to the gown. At the neck is a standing collar that is covered with a wrinkled ribbon, the collar, like the dress, being closed at the back. A dainty touch is given by a frill of lace festooned under ribbon bows about the bottom of the dress. The Paquin sleeves, which are made over coat-shaped linings, are finished with cuffs overlaid with lace net to accord with the yoke.

Seasonable woollen goods of all kinds, as well as silk-and-wool mixtures and silken textures, are suitable for the mode, and the yoke, which may be either square or round, the pattern providing both styles, will invariably be of a contrasting fabric or made distinct by elaborate trimming. The plainness of the design affords wide scope in the matter of decoration, which will be made the most of by clever modistes and tasteful amateurs.



FIGURE No. 292 P.—MISSES' WRAPPER.—This illustrates Pattern No. 7916 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

below the sleeves to form cuffs, which are reversed and faced with silk, the edges of the reversed portions flaring prettily.

Wrappers of this style should occupy a place in the wardrobe of every miss; they are made of French or eider-down flannel, cashmere, Henrietta, flannelette, inexpensive silk or washable materials. Ribbon, lace, fancy stitching, insertion, fancy braid and fine embroidery are the garnitures most frequently applied.

FIGURE No. 294 P.—
MISSES' WRAPPER.

(For illustration see Page 439.)

FIGURE No. 294 P.—This illustrates a Misses' wrapper. The pattern, which is No. 7932 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 447.

The comfort of a wrapper of this kind can scarcely be over-estimated. The wrapper is particularly tasteful in its present development in robin's-egg-blue cashmere and silk, with a decoration of ribbon and lace edging. The fronts are gathered at the neck and fall full over short lining-fronts that are fitted by single bust darts and under-arm darts taken up with the under-arm darts in the fronts, the fulness being drawn well to the center and the closing made the entire length of the front with buttonholes and buttons. The back is in Princess style and falls naturally in graceful flutes below the waist-line. A ribbon-bordered sailor-collar with broad ends terminating at the bust is a dressy feature, and the neck is prettily completed with a silk rolling collar that is decorated at its ends and lower edge with a frill of lace edging. The large full sleeves are gathered at the top and bottom and placed over coat-shaped linings that are finished

FIGURE No. 295 P.—GIRLS' DRESS.

(For illustration see Page 410.)

FIGURE No. 295 P.—This illustrates a Girls' dress. The pattern, which is No. 7933 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently represented on page 446.

The dress will be a favorite for dressy wear, but it is also simple enough for school and general uses. It is here shown made of old-rose novelty suiting and prettily trimmed with black ribbon, braid and buttons. The straight, full skirt is gathered at the top and joined to the body, which has a fitted lining and is closed at the back with buttons and button-holes. Both the fronts and back of the body are smooth at the top and have a little fullness collected in short rows of gathers at the bottom. Prettily bunched loops and ends of narrow black ribbon set at each end of the gathers in front are very effective. A wide ribbon is softly wrinkled about the standing collar and arranged in loops at the sides. Braid and buttons provide a very pretty decoration for a large fancy collar that falls broad and square at the front and back and in tabs over the sleeves, which have great gathered puffs above the elbow, the braid being disposed in loops of unequal lengths along the lower edges of the collar and tipped at the lower ends with buttons.

The dress will make up prettily in the armure weaves (either the all-wool or silk-and-wool varieties), serge, whipcord, cheviot and checked or plaid goods, or combined with velvet or fancy silk which will be effective in the fancy collar and the smooth portion of the sleeves. Edging, braid, etc., are stylish trimmings.

FIGURE No. 296 P.—GIRLS' DRESS.

(For illustration see Page 440.)

FIGURE No. 296 P.—This illustrates a Girls' dress. The pattern, which is No. 7923 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 447 of its publication.

The dress is here shown made of all-wool plaid goods and plain velvet and decorated with small fancy buttons. The upper portion of the dress is a velvet yoke, square at the back and fancifully shaped in front, where it is extended to the bottom of the waist at the center and shaped in narrow, pointed tabs at the sides. The full front and full backs, which are separated by under-arm gores, are gathered across the top and bottom, and the fullness in front droops in French blouse style.

The waist is closed at the back and a perfectly trim adjustment is insured by a fitted body-lining. The coat sleeves have huge puffs that are gathered at the top and bottom. The standing collar is covered with a softly wrinkled stock of velvet that fastens under a broad bow at the back, the stock being an ornamental addition in this instance. The full, gathered skirt is deeply hemmed at the bottom and sewed to the waist. Five fancy buttons decorate the yoke at each side in front.

For house wear, for the street or for school this mode is equally appropriate, and a combination of silk and cashmere, velvet and silk or two kinds of wool goods may be stylishly effected. The bright plaids, illuminated serges and delicate hues of cashmere will be most frequently selected for its development.

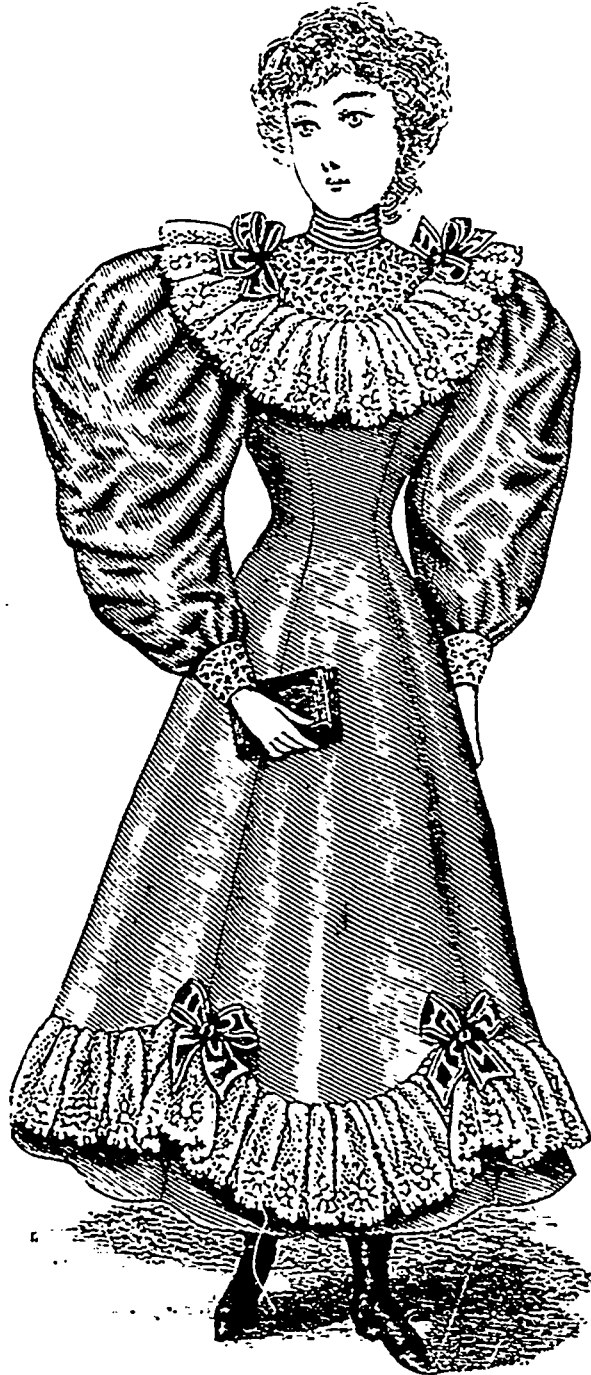


FIGURE No. 293 P.—MISSIS' GORED PRINCESS DRESS.—This illustrates Pattern No. 7900 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 437.)

buttons, each covered with a lace medallion, decorate the upper part of each box-plait. A folded ribbon is stylishly arranged about the standing collar and formed in a broad bow at the back.

Although there are many new novelty fabrics for children, nothing displaces the standard cashmeres and serges, though mohair, gay plaid woollens with velvet and fancy cheviot will be often selected for best or general wear and decorated with lace or embroidery, simply or elaborately as taste suggests.

FIGURE No. 297 P.—GIRLS' DRESS.

(For illustration see Page 411.)

FIGURE No. 297 P.—This illustrates a Girls' dress. The pattern, which is No. 7941 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in two views on page 446.

The dress is here pictured made of golden-brown serge and velvet and decorated with lace insertion and buttons. The waist has a yoke effect above the full portions, where a facing of velvet covers the high-necked lining, and the closing is made at the back. The full front is shaped with a Pompadour neck and is laid in a box-plait at each side from the shoulder to the bottom of the waist, and gathered across the top and bottom of the shallower portion, which droops in true French blouse style. The back corresponds with the front in arrangement, except that it does not droop, and under-arm gores separate the backs from the front. The coat-shaped sleeves are covered with huge puffs over which droop stylish, triple-pointed epaulettes that are bordered with a row of lace insertion; and below the puffs the sleeves are faced with velvet and decorated at the wrist with an encircling band of insertion. A band of insertion crosses the bottom of the yoke facing, and three velvet

FIGURE No. 298 P.—GIRLS' COAT.

(For Illustration see Page 441.)

FIGURE No. 298 P.—This represents a Girls' coat. The pattern, which is No. 7927 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 450 of this magazine.

Tan cheviot and brown velvet are here effectively combined in the coat, écaru lace gimp and a cording of the velvet providing attractive ornamentation. The coat has a short, smooth body closed at the center of the front with buttons and button-holes and almost concealed by a double star-collar that ripples prettily. The lower edges of the star collar and the ends and lower edges of the rolling collar are trimmed with a row of écaru lace gimp. The sleeves are of the mutton-leg order, with great fullness above the elbow. The skirt is joined to the body with a cording of the velvet—it is in circular style and falls in natural ripples at the front and sides, and at the back it is laid in two box-plaits that flare toward the lower edge.

Both plain and fancy coatings are suitable for the coat, and with them velvet will frequently be combined. Becoming shades of tan, brown, red and blue are pretty for girls' coats, and braid is a stylish trimming, although a simple finish of machine-stitching is frequently adopted.

The round felt hat is prettily trimmed with ribbon and feathers.

and are shaped to give an unusually long and slender waist and produce graceful ripples in the skirt. Square-cornered laps to conceal openings to side pockets and a left breast-pocket, are set on as in a boy's coat. The leg-o'-mutton sleeves have abundant fullness gathered at the top, and the wrists are completed by a row of stitching made a little above the lower edge. A row of stitching finishes the lower and front edges of the jacket and outlines the fly, and two rows of stitching made quite far apart, follow the edges of the pocket-laps, collar and lapels.

For these jackets plain and novelty coatings are used, and smooth-faced cloths vie with fancy coatings that show subdued blendings of rich colors. Stitching is the most generally approved finish.

The felt hat is trimmed with feathers.



FIGURE No. 300 P.—GIRLS' CIRCULAR CAPE.

(For Illustration see Page 442.)

FIGURE No. 300 P.—This illustrates a Girls' cape. The pattern, which is No. 7905 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 450 of this magazine.

Blue cloth is here illustrated in the cape, and ruffles of the cloth and bands of Astrakhan fur provide the decoration. The deep-pointed collar is a stylish accessory of the cape which is simple in cut and easily made, and has a quaint air of comfort as well as style. The circular shaping of the cape causes it to fall in pronounced ripples all round. The cape is closed at the throat and topped by a standing collar that is covered with a band of Astrakhan fur. The pointed collar lies smoothly on the cape and both collar and cape are decorated at their front and lower edges with a ruffle of the cloth headed by a band of Astrakhan fur, the ruffle being graduated quite narrow toward the throat.

Many of the new capes for little women are duplicates in small size of those worn by mama, and as they combine comfort and style, their popularity is decided. Cloth in plain or fancy weave and heavy suitings are selected for capes of this kind, and fur bands, lace edging, insertion in écaru, black or

cream-white, gimp, passementerie, braid, etc., decorate them. The picturesque hat is trimmed with feathers.

FIGURE No. 301 P.—GIRLS' JACKET.

(For Illustration see Page 443.)

FIGURE No. 301 P.—This illustrates a Girls' jacket. The

FIGURE No. 299 P.—MISSES' JACKET.

(For Illustration see Page 442)

FIGURE No. 299 P.—This illustrates a Misses' jacket. The pattern, which is No. 7930 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 451 of this publication.

An outside garment plays an important part in the wardrobe at this season and the jacket is receiving marked attention. The shaping and details of this handsome jacket are much on the lines of the masculine garment and impart the jaunty air that will distinguish the most fashionable top-coats. Tan novelty coating was chosen for the jacket, with a tailor finish of machine-stitching. The loose fronts are widely lapped and are closed with buttons and button-holes in a fly. Above the closing the fronts are reversed in pointed lapels by a rolling collar that is of the same width as the lapels at the ends, which meet the lapels without a flare. Under-arm and side-back gores and a curving center seam fit the back and sides handsomely

FIGURE No. 291 P.—MISSES' WRAPPER.—This illustrates Pattern No. 7932 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 437.)

pattern, which is No. 7931 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 451 of this magazine.

This jacket represents the latest style of top garment for a girl and is almost a duplicate of those worn by her mother and older sister. It is here shown made of myrtle-green cloth. The jacket extends to a becoming depth and the loose fronts are widely lapped and closed with a fly. Above the closing the fronts are reversed in pointed lapels that meet the ends of a rolling coat-collar without a flare: the collar is inlaid with velvet and its ends are of the same width as the lapels. A trim, close-fitting effect is given at the sides and back by under-arm gores and a curving center seam, the parts being sprung below the waist-line to produce stylish ripples. Stylish fulness at the top of the one-seam leg-o'-mutton sleeves is collected in gathers and two rows of machine-stitching are made at round cuff depth. Inserted side-pockets are provided with square-cornered pocket-laps that are completed with two rows of stitching. Two rows of stitching follow the edges of the lapels and collar while a single row follows the front and lower edges of the jacket and outlines the fly.

The jacket may be appropriately made up in cloth, fancy coatings, cheviot, whipcord, covert and tailor cloth, diagonal, serge and melton, and machine-stitching is the most popular finish.

The hat is a gray felt trimmed with feathers and ribbon.

MISSES' COSTUME WITH FOUR-GORED SKIRT.

(For Illustrations see Page 443.)

No. 7942.—Gray mohair and green velvet are stylishly combined in this costume at figure No. 290 P in this magazine, steel buttons and silver soutache braid giving a pleasingly youthful touch.

A stylish fancy woollen goods is here combined with plain velvet. The skirt consists of a front-gore, a gore at each side, and a wide, straight back-breadth. Its shaping produces a smooth effect at the top of the front and sides and graceful ripples below the hips, while closely drawn gathers throw the back into rolling folds. It spreads fashionably toward the lower edge, where it measures about three yards and a fourth in the middle sizes. A placket is finished at the center of the back-breadth and the top of the skirt is finished with a belt.

A lining fitted by single bust darts, under-arm and side-back gores and a center seam makes the full waist very trim in appearance. The full fronts are gathered at the top and bottom and droop in French blouse fashion at the center; and the back is perfectly smooth at the top, but has a little fulness in the lower part collected in a short row of gathers at the waist-line. An applied plait of velvet edged at each side with narrow lace, is arranged on the front over the closing and droops with the front. Paquin points of velvet trimmed with narrow edging fall over the standing collar at the front,



FIGURE No. 295 P.—GIRLS' DRESS—This illustrates Pattern No. 7933 (copyright), price 1s. or 25 cents.

(For Description see Page 438.)

and under them is passed a wrinkled ribbon that is tied in a bow at the back. An air of distinction is given the costume by a very deep fancy collar of velvet that is square across the back and lies in two pretty tabs on each sleeve, its long tab ends extending down each side of the fulness in front to a little below the back. A frill of narrow lace follows the edges of the fancy collar with dainty effect.

The one-seam leg-o'-mutton sleeves are mounted on coat-shaped linings and gathered at the top. A ribbon passed about the waist is arranged at the back in a bow like that on the collar. The small



FIGURE No. 296 P.—GIRLS' DRESS—This illustrates Pattern No. 7928 (copyright), price 1s. or 25 cents.

(For Description see Page 438.)

engraving shows the effect of the costume without the fancy collar, Paquin points and applied plait.

Effective combinations of novelty dress goods with velvet, satin or fancy silks may be arranged according to the mode, and when a single material is desired, cheviot, Henrietta, cashmere, camels'-hair, serge, plain cloth, crêpon or silk-and-wool mixtures may be chosen. Lace edging or insertion, ribbon, passementerie, gimp and fancy braid are suitable trimmings.

We have pattern 7942 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume needs four yards and three-fourths of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material, it calls for eight yards and a half twenty-two inches wide, or seven yards thirty inches wide, or five yards and seven-eighths thirty-six inches wide, or four yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS. WITH STRAIGHT, FULL SKIRT. (TO BE MADE HIGH OR LOW NECKED AND WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.)

(Illustrations see Page 444.)

No. 7923.—Figures silk and plain velvet are prettily combined



FIGURE No. 297 P.—GIRLS' DRESS.—This illustrates Pattern No. 7941 (copyright), price 1s. or 25 cents. (For Description see Page 433.)

in this dress at figure 291 P in this publication, where the dress is made up with a low neck for party wear and trimmed with lace frills and velvet ribbon.

The attractive features of this costume are well brought out in the present combination of spotted suiting and plain velvet. The dress may be made with a high neck and long sleeves or with a low, round neck and elbow puff-sleeves, as shown in the engravings. The waist is made with a smooth, high-necked lining that is faced with the material to have the effect of a round-yoke above a full front and full backs that are gathered at the top and bottom, the full front drooping in French blouse style. The lining is closely adjusted by single bust darts and under-arm and side-back gores. Under-arm gores separate the full portions and render the waist smooth at the sides. The closing is made invisibly at the back. A fanciful Bertha, which outlines the yoke facing, lends the dress quite an elaborate air: it is pointed at the center of the front and back, where it

has the effect of a smooth, low-necked, pointed yoke and is deepest over the shoulders, rippling prettily and falling over the sleeves with the effect of deep, square-cornered epaulettes; its upper and lower edges are followed by a row of lace ruching. The coat-shaped sleeves are covered to the elbow with huge balloon puffs that are gathered at the top and bottom. The standing collar is covered with a crush collar of the suiting that has frill-finished ends fastened at the back; and a Paquin point of velvet edged with a frill of narrow lace falls over the collar in front at each side of the center. A twisted ribbon encircles the waist and ends under two rosettes at the back, and a rosette is tacked to it at each side of the fulness in front. The straight, full skirt, which is deeply hemmed at the bottom, is gathered at the top and sewed to the waist, falling in graceful folds about the figure. It measures three yards around in the middle sizes.

Combinations of velvet and wool goods or of velvet and silk will be effective made up in this manner, or one material may be used throughout. Serge, cashmere, crêpon, novelty goods and inexpensive silks are appropriate for the mode.

We have pattern No. 7923 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress calls for five yards and a fourth of dress goods forty inches wide, with a yard and a fourth of velvet twenty-two inches wide, or seven yards and an eighth thirty inches wide, or five yards and three-fourths thirty-six inches wide, or five yards and a fourth forty-four inches wide. Price of pattern 1s. 3d. or 30 cents.



FIGURE No. 298 P.—GIRLS' COAT.—This illustrates Pattern No. 7927 (copyright), price 10d. or 20 cents. (For Description see Page 433.)

lower outline is followed by a row of éru lace insertion, and similar insertion follows the upper and lower edges of the standing collar, which closes at the back. The sleeves are in one-seam

MISSES' GORED PRINCESS DRESS. (TO BE MADE WITH OR WITHOUT A ROUND OR SQUARE APPLIED YOKE)

(For Illustrations see Page 445.)

No. 7900.—This graceful dress may be seen made of novelty dress goods and lace net, with an elaborate decoration of lace and ribbon, at figure No. 293 P in this magazine.

The dress, which offers exceptional opportunities for pretty combinations of materials and trimmings, is here pictured simply made up in dress goods and velvet. It is closely fitted to the figure by side-front gores extending to the shoulders, under-arm darts and side-back gores, and the closing is made invisibly at the center of the back to a desirable depth, the edges being seamed below. In the skirt the dress hangs in pronounced flutes at the back and in pretty ripples at the sides, and it measures three yards and a half round at the foot in the middle sizes. On the upper part of the dress is applied a yoke that may be square or round, as preferred, the pattern providing both styles, as illustrated. The round yoke is shown in the large views made of the velvet; its



FIGURE No. 299 P.—MISSSES' JACKET.—This illustrates Pattern No. 7930 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 439.)

Paquin style; they are gathered at the top and bottom, mounted on coat-shaped linings and finished with shallow, round cuffs that are outlined at the top and bottom with a row of lace insertion.

The mode invites ample decoration, which may be provided by gimp, spangled lace or passementerie and numerous other trimmings, lace and ribbon being always available, and it will make up well in serge, cheviot, camel's-hair and other standard weaves, as well as in crépon, mohair and novelty goods of all kinds. Velvet or fancy silk will unite suitably with any of these fabrics.

We have pattern No. 7900 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the dress requires nine yards and a half of goods twenty-two inches wide, or seven yards and a fourth thirty inches wide, or six yards thirty-six inches wide, or four yards and a fourth forty-four inches wide, each with five-eighths of a yard of velvet for the yoke, cuffs and collar. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS.

(For Illustrations see Page 446.)

No. 7933.—This charming little dress may be seen made of old-rose novelty suiting and trimmed with a black ribbon stock, black braid and small buttons at figure No. 295 P in this issue of THE DELINEATOR.

The dress is here shown made of fancy cheviot and trimmed with dark-green fancy braid. It has a straight, full skirt that is hemmed at the bottom, gathered at the top and sewed to the round body, the joining of the skirt and body being concealed by a row of fancy braid. The front and backs of the body are separated by under-arm gores and present a smooth effect at the top, while fulness below is prettily collected in gathers at the lower edge. The closing is made with button-holes and buttons at the back. A becomingly trim appearance is given by a lining fitted by single bust darts and under-arm and side-back gores. A standing collar trimmed along its upper edge with braid is at the neck, and below it falls a deep collar that is broad and square across the front and back and extends in two tabs upon each sleeve, the edges of this collar being followed by a row of fancy

braid. Great puffs gathered at the top and bottom are disposed above the elbow on the coat-shaped sleeves, which are trimmed at the wrists with a row of fancy braid.

The mode favors combinations of colors or fabrics, although a single material of woollen or silken texture will make up very satisfactorily. Narrow lace edging utilized to outline the fancy collar will make an effective trimming.

We have pattern No. 7933 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires six yards and three-eighths of material twenty-two inches wide, or four yards thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

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

(For Illustrations see Page 446.)

No. 7941.—At figure No. 297 P in this magazine this dress is illustrated made up in a combination of serge and velvet, with lace insertion and lace-trimmed velvet buttons for decoration.

In this instance cashmere and velvet are stylishly united in the dress and velvet rosettes and fancy gimp provide effective decoration. The waist is arranged over a high-necked lining that is closely adjusted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. The full front and full back are shaped with a low square neck and laid in a box-plait at each side from the shoulder to the lower edge. Between the box-plaits the front and backs are gathered at their upper and lower edges and the front droops slightly at the center in French blouse style. Under-arm gores separate the front from the backs and give a smooth effect at the sides. Above the full front and backs the lining is smoothly faced with velvet, giving the effect of a square yoke, and the lower edge of the facing is outlined with a row of gimp. A row of similar gimp decorates the upper and lower edges of the standing collar. The coat-shaped sleeves have full balloon puffs above the elbow and over the puffs fall triple-pointed epaulettes, the points of which are outlined with a row of fancy



FIGURE No. 300 P.—GIRLS' CIRCULAR CAPE.—This illustrates Pattern No. 7905 (copyright), price 10d. or 20 cents.

(For Description see Page 439.)

gimp. A rosette of velvet is placed at the top and bottom of each box-plait in front. The full, straight skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to

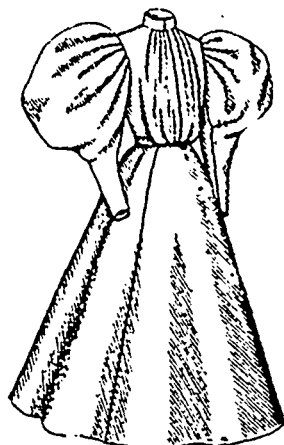
GIRLS' DRESS.

(For Illustrations see Page 447.)

No. 7928.—Plaid wool goods and plain velvet are shown in stylish combination in this dress at figure No. 296 P in this publication, the velvet and buttons constituting the ornamentation.

Plaid poplin and plain velvet are here united in the dress. It has a fanciful body from which a full, straight skirt that is deeply hemmed at the bottom falls in pretty folds caused by gathers at the top. The body, which is made over a lining fitted by single bust darts and under-arm and side-back gores, has a full front and full backs that are gathered at the top and bottom and separated by under-arm gores, the front and backs extending only to within square-yoke depth of the neck. The front droops in the graceful blouse fashion now admired and is overlapped by the fanciful front of a deep yoke that imparts a decidedly dressy air. The yoke is shaped by shoulder seams and is in ordinary square-yoke shape at the back, while in front it forms a pointed tab at each side and extends at the center in a narrow strap that droops with the fronts like an applied plait. At the neck is a becoming standing collar, cut like the yoke, from velvet. Great gathered puffs are arranged above the elbow on the coat-shaped sleeves.

The dressiness of the mode makes it desirable for best wear, for which use it will be made of figured, checked or plaid mohair, tusseta, serge or cloth in combination with velvet or some other ornamental



7942

View without Fancy Collar, Paquin Points and Plait.



FIGURE No. 301 P.—GIRLS' JACKET.—This illustrates Pattern No. 7931 (copyright), price 10d. or 20 cents.

(For Description see Page 439.)

the waist, falling in graceful folds about the figure. The dress may be made up with a high neck and long sleeves, or with a low neck and elbow puffs, as shown in the engravings, both styles being provided for by the pattern.

For the slight, undeveloped figure of youth this is a becoming style and it may be suitably made in cloth, serge, cheviot, silk, velvet or any two materials that will combine prettily. Velvet, *poult de soie* or *faulle* silk may be united happily with almost any wool goods now fashionable and if the colors are selected with care, a satisfactory result will be assured. Jetted or silk cord, gimp or braid will afford neat decoration.

We have pattern No. 7941 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress calls for three yards and five-eighths of dress goods

four inches wide, with a yard and an eighth of velvet twenty inches wide. Of one material it will require seven yards and three-eighths twenty-two inches wide, or four yards and a fourth thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.



7942

Front View.



7942

Back View.

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

(For Description see Page 440.)

fabric. Cheviot, tweed, serge, mohair, cashmere or homespun may be selected for ordinary wear.

We have pattern No. 7928 in eight sizes for girls from five to

twelve years of age. For a girl of eight years, the dress requires three yards and an eighth of plaid dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide. Of one material, it needs five yards and a half twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' WRAPPER.

(For Illustrations see Page 447.)

No. 7932.—At figure No. 294 P in this publication this wrapper is shown made of cashmere and silk and prettily trimmed with lace and ribbon.

Cardinal-red cashmere was here selected for the wrapper, which is made dressy in effect by a large sailor-collar. The full fronts, which fall free over short lining-fronts fitted by single bust and under-arm darts, are drawn by gathers at the neck to fall in soft folds at each side of the closing, which is made with buttons and button-holes at the center. Under-arm darts into which the under-arm darts in the lining-fronts pass, render the fronts smooth at the sides. The back is fitted in Princess style with side-back gores and a curving center seam and is sprung at the seams below the waist-line to fall naturally in handsome flutes. A rolling collar outlined with three rows of black velvet ribbon is at the neck, and below it a large sailor-collar showing a similar decoration falls deep and square at the back, its broad square ends being sewed to the fronts just back of the fulness. The sailor collar may be omitted if not desired. The full bishop sleeves are gathered at the top and bottom and arranged on coat-shaped linings, that are faced below the sleeves and reversed to give the effect of rolling cuffs, the inside seam being discontinued at the roll to allow the edges to flare prettily. The reversed portions are faced with the material and trimmed with three rows of ribbon.

When the wrapper is intended for practical uses, flannelette or some similar inexpensive material will be chosen and made up without decoration. Dainty wrappers may be fashioned from soft woollen goods of all descriptions and prettily figured silks, with lace insertion or edging, fancy braid, narrow lace ruches or ribbon quillings for trimming.

We have pattern No. 7932 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper needs eight yards and an eighth of goods twenty-two inches wide, or six yards and five-eighths thirty inches wide, or six yards thirty-six inches wide, or four yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' WRAPPER. (WITH FITTED LINING) WHICH MAY BE OMITTED.)

(For Illustrations see Page 448.)

No. 7916.—A very dainty effect is realized in this wrapper with striped challis, lace edging and ribbon at figure No. 292 P.

The wrapper is here illustrated made of figured dress goods and is remarkably graceful in effect. It may be made with or without a body lining that is fitted by single bust and under-arm darts, side-back gores and a curving center seam. The long, flowing fronts, which are joined to the back in shoulder and under-arm seams, have pretty fulness drawn to the center by gathers at the neck, and are rendered perfectly smooth at the sides by under-arm darts taken up with the corresponding darts in the lining. The back is gathered and arranged in a box-plait at the neck, the fulness falling with the effect of a Watteau, being held in place by tackings at the sides. Ribbon ties start at each side of the fulness in the back and are drawn forward and bowed tastefully over the closing, which is made at the center of the front. A bow of narrow ribbon appears between the ends of the rolling collar, which is covered with a row of lace edging, and a fancy collar that falls in two short points at the front and back is bordered by a frill of



7923



7923

Front View.



7923

Back View.

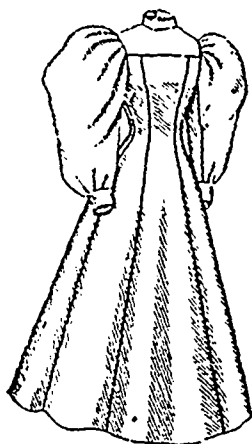
MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (TO BE MADE HIGH OR LOW-NECKED AND WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see Page 441.)

edging. The full sleeves, which are mounted upon coat-shaped linings, are gathered at the top, and two rows of shirring are made far enough from the lower edge to form deep frills that droop softly over the hand below the lining. The small view shows the wrapper without the pointed collar and with the frills cut off.

Flannel and flannelette in delicate tints or showing polka-spots or stripes will be charming made up in this way, with decorations of lace, braid, ribbon, etc. Cashmere, Bedford cord, Henrietta cloth and soft silk are also appropriate, and crêpon will make up with a particularly soft and graceful effect. A charming wrapper was made in this way of pale-blue cashmere with eyeletted grass linen for the pointed collar. Blue satin

ribbon furnished decoration, being used for tie strings and bows. We have pattern No. 7910 in seven sizes for misses from ten to sixteen years of age. To make the wrapper for a miss of twelve years, calls for nine yards and a half of material twenty-two inches wide, or seven yards and three-eighths thirty inches wide, or six yards and an eighth thirty-six inches wide, or five yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7900

GIRLS' MOTHER HUBBARD WRAPPER.

(For Illustrations see Page 448.)

No. 7894.—Several of these perfectly simple and serviceable wrappers should be included in every little woman's wardrobe, and they will be found a decided economy. The wrapper is shown made of polka-dotted flannel. It has a deep, square yoke shaped by shoulder seams, and the full flowing back and fronts are gathered at the top and joined to the yoke. The

to nine years of age. For a girl of eight years, the wrapper requires six yards and an eighth of goods twenty-two inches wide, or four yards and three-eighths thirty inches wide, or four yards thirty-six inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' SKELETON WATERPROOF CLOAK, WITH HOOD (WHICH MAY BE OMITTED) AND CAPE.

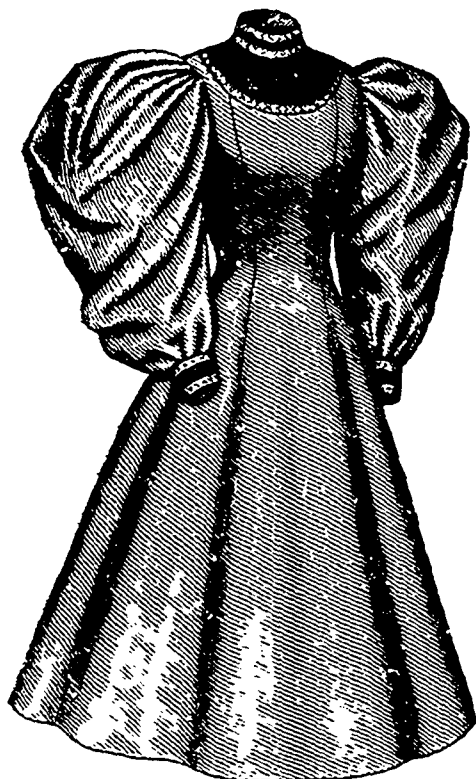
(For Illustrations see Page 449.)

No. 7899.—Plaid waterproof cloth was here selected for the coat, with plain cloth for lining the hood. The long fronts of the cloak are joined in shoulder seams to a narrow back that is fitted with a center seam and extends only to the waist-line; the back is lengthened by skirt portions that are hemmed and widely lapped at their back edges and joined to the fronts under a deep backward-turning plait at each side. The cloak has no sides above the waist-line, the fronts and back being deeply hollowed out; and the back is held in to the figure by tie-strings attached to small rounding straps joined to the side edges at the waist-line and tied in front underneath. The fronts are rendered smooth over each hip by a dart, and a large patch-pocket having rounding lower corners and finished with a square-cornered lap is applied to each side. The cloak is provided with a cape on the military order that is made smooth-fitting at the top by a dart on each shoulder and falls about the figure in ripples. The

cape is closed with buttons and button-holes in a fly, and the fronts are closed all the way down with buttons and button-holes. The hood is shaped by a seam extending from the center to the outer edge; it is lined with plain cloth matching the ground color of the plaid and its edge is prettily reversed. A rolling collar is at the neck. The cloak is finished in the approved way with machine-stitching.

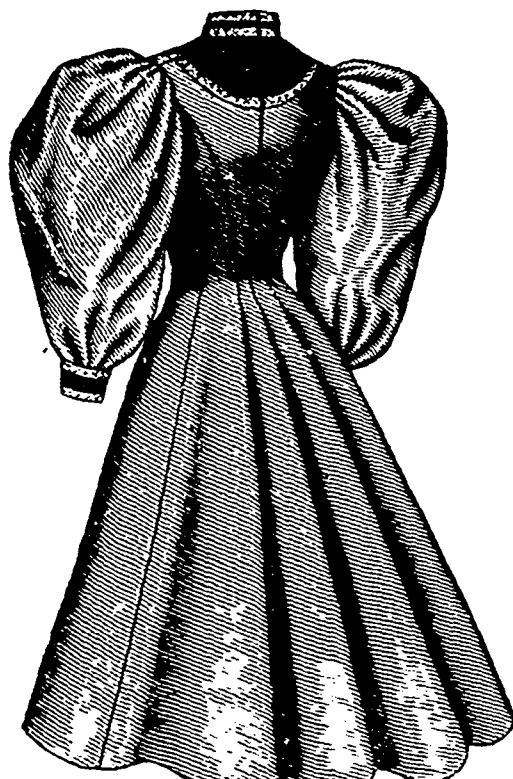
Mackintosh cloth, cravenette and pluette are satisfactory for developing waterproof cloaks, mackintosh cloth being obtainable in plaids, checks and stripes as well as in plain colors.

We have pattern No. 7899 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the garment requires four yards and a half of material forty-five inches wide, or four yards fifty-four inches wide, or three yards and three-fourths sixty inches wide, each with half



7900

Front View.



7900

Back View.

MISSES' GORED PRINCESS DRESS. (TO BE MADE WITH OR WITHOUT A ROUND OR SQUARE APPLIED YOKE.) (COPYRIGHT.)

(For Description see Page 441.)

closing is made with buttons and button-holes at the center of the front, and the front and lower edges of the wrapper are hemmed. The collar is in rolling style, with rounding ends that flare prettily at the throat. The very full bishop sleeves are gathered at their upper and lower edges and finished with wristbands.

Flannelette is a much favored material for wrappers, as it is inexpensive and looks well after being laundered, if this work is carefully done. French flannel, cashmere or light-weight cloths either in plain or figured varieties will be chosen when dainty wrappers made fanciful by lace frills, ribbon bows or fancy stitching, are desired.

We have pattern No. 7894 in ten sizes for girls from one-half

a yard of contrasting material forty-five inches wide to line the hood. Price of pattern, 1s. 3d. or 30 cents.

MISSES' LONG COAT.

(For Illustrations see Page 449.)

No. 7919.—At figure No. 289 P in this issue of THE DELINEATOR this coat is portrayed made of cheviot, with a tailor finish of machine-stitching.

The protective qualities and stylish outlines of the coat render it very desirable for the promenade or for travelling. The coat is here shown made of hunter's-green faced cloth and finished in tailor style with machine-stitching. The loose fronts

are rendered clinging and smooth at the sides by under-arm darts and are widely lapped and closed with a fly; they are reversed at the top in small lapels that meet the rolling collar with only a slight flare. The collar is as wide as the lapels at the ends but of the regular coat-collar depth at the back. At the sides and back the coat is closely fitted by side-back gores and a curving center seam, the parts being shaped on the lines of the masculine coat and giving an unusually long and slender waist. The center seam terminates at the top of long coat-laps, that may be closed with button-holes and buttons in a fly; the side-back seams disappear under coat-plaits, and the sides ripple prettily. The two-seam leg-o'-mutton sleeves are of stylish width at the top, where the fulness is collected in forward and backward turning plaits; they are encircled at round cuff depth with two rows of machine-stitching and the outside seams are terminated at the top of underlaps allowed on the under portions and secured under three buttons. Side pockets inserted in the fronts are covered with square pocket-laps, the edges of which are finished, like the collar, lapels, fronts and coat-laps, with a double row of machine-stitching. A row of stitching also defines the back edges of the flaps.

The recently imported cheviots that show happy blendings of color or those of solid hue are chosen for coats of this kind, also covert cloth and faced or rough-surfaced cloths and the heavier diagonals and meltons. Machine-stitching is the most popular finish for garments made in this manner.

We have pattern No. 7919 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment needs eight

yards and three-eighths of goods twenty-two inches wide, or five yards and seven-eighths thirty-six inches wide, or five



7941



7941

Front View.



7941

Back View.

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

(For Description see Page 442.)

yards forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

GIRLS' COAT, WITH CIRCULAR SKIRT AND RIPPLED DOUBLE-STAR COLLAR.

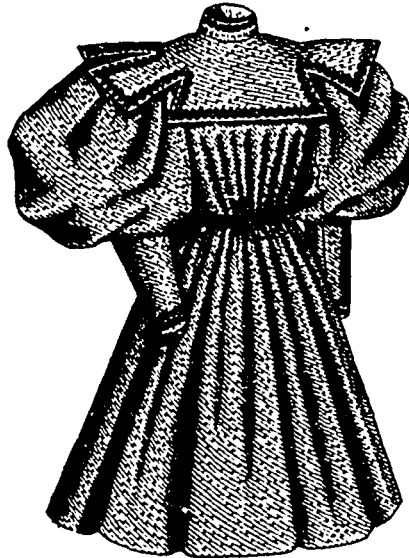
(For Illustrations see Page 450.)

No. 7927.—Tan cheviot and dark-brown velvet are united in this coat at figure No. 298 P in this issue of THE DELINEATOR, the collars being edged with lace gimp.

The ripple double star-collar is an attractive and stylish feature of the coat, which is here represented made of dark-



7933



7933

Front View.



7933

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 442.)

blue faced cloth. The skirt is circular, with a center seam and two flaring box-plaits at the back; it is joined smoothly to the round body and ripples prettily at the sides. The body is made

smooth-fitting by under-arm gores and a center seam and is closed at the center of the front with button-holes and buttons. A row of black Astrakhan fur binding covers the joining of the body and skirt, and a similar decoration is applied to the wrists of the large, one-seam leg-o'-mutton sleeves, which are gathered at the top. The star collar is in circular style, with a center seam in each portion and almost entirely conceals the body; its lower edges are shaped in a succession of points, and decorated with a row of fur binding that is continued up the front edges. The rolling collar gives a high finish to the neck and is also trimmed with a row of the fur.

Faced cloth, cheviot, diagonal and light-weight melton will make stylish coats of this kind, and they may be finished plainly or with machine-stitching or decorated with fur binding, fancy braid, etc.

We have pattern No. 7927 in eight sizes for girls from five to twelve years of age. To make the garment for a girl of eight years, will require six yards and a half of material twenty-two inches wide, or four yards and three-fourths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' LARGE TWO-SEAM LEG-O'-MUTTON SLEEVE, WITH LINING. (TO BE GATHERED OR PLAITED AT THE TOP.) (FOR OUTSIDE GARMENTS.)
(For Illustrations see Page 450.)

No. 7918.—Outside garments require sleeves of great width

tion and edging. Being in circular style, it is smooth at the top and breaks into a series of deep ripples below all round. A deep, smooth cape-collar falling over the cape shapes a point at the center of the front and back and over each shoulder. A frill of lace edging is added to the lower and front edges of the cape and cape collar, the frills being graduated quite narrowly toward the neck. A band of insertion heads the frill on the cape collar, and the standing collar is overlaid with insertion.

Silk, velvet, satin and cloth in dark or light shades may be selected for the development of the cape.

We have pattern No. 7905 in eight sizes for girls from five to twelve years of age. To make the cape for a girl of eight years, needs a yard and three-fourths of goods twenty-two inches wide, or a yard and three-eighths thirty-six inches wide, or a yard and a fourth forty-four inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7928

Front View.



7928

Back View.

GIRLS' DRESS. (COPYRIGHT.)

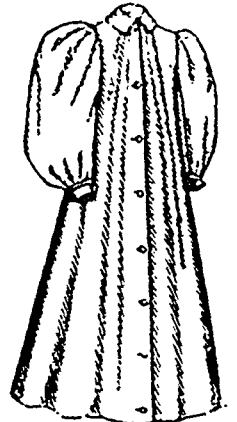
(For Description see Page 443.)

MISSES' JACKET.

(For Illustrations see Page 451.)

No. 7930.

—At figure No. 299 P in this magazine this handsome jacket is portrayed



7932

so as to slip on easily over the large dress sleeves in vogue. The sleeve, which is shown made of cloth and lined with silk, is handsomely shaped by inside and outside seams and mounted on a similarly shaped lining that is gathered at the top. The fulness at the top of the sleeve may be arranged in forward and backward turning plaits or in gathers, as preferred. The adjustment on the forearm is comfortably and fashionably close.

The sleeve may be developed stylishly in cloth, cloaking materials, serge, whipcord, velvet and such dress goods as are usually selected for jackets or outside garments. Such sleeves added to a former season's coat or jacket, will give it an entirely new and stylish air.

We have pattern No. 7918 in eight sizes for misses from two to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and three-eighths of material twenty-two inches wide, or a yard and a half thirty-six inches wide, or a yard and three-eighths forty-four inches wide, or a yard and three-eighths fifty inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' CIRCULAR CAPE, WITH POINTED COLLAR.

(For Illustrations see Page 450.)

No. 7905.—This cape is represented made of cloth and trimmed with ruffles of the cloth and bands of Astrakhan fur at figure No. 300 P in this magazine.

The cape is becoming a fashionable top-garment for little women, one of the newest styles being here shown in fawn-colored cloth trimmed with ecru lace inser-



7932

Front View.



7932

Back View.

MISSES' WRAPPER. (COPYRIGHT.)

(For Description see Page 444.)

made of novelty coating and finished with machine-stitching. The jacket is one of the stylish novelties of the season and is



7916

Front View.

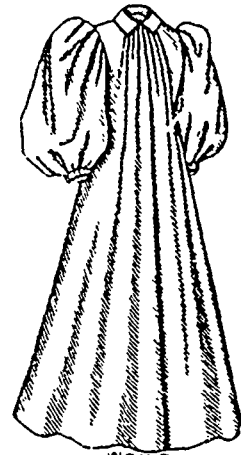


7916

Back View.

MISSES' WRAPPER, WITH FITTED LINING. (WHICH MAY BE OMITTED.) (COPYRIGHT.)

(For Description see Page 444.)



7916

View without Fancy Collar and Sleeve Frills.

jacket and outlines the fly. Pocket-laps covering openings to side-pockets are set in as in a boy's jacket and finished with two rows of stitching, and two rows of stitching outline shallow cuffs on the one-seam leg-o'-mutton sleeves, which are gathered at the top and mounted on

linings of similar shape, plaited at the top.

Dressy jackets of this kind will be made of melton or tailor cloth, while for ordinary wear, either rough or smooth surfaced coating of an inexpensive variety may be chosen. A collar cover of velvet will be a stylish addition.

We have pattern No. 7931 in eight sizes for girls from five to twelve years of age. To make the jacket for a girl of eight years, calls for four yards and a half of goods twenty-two inches wide, or two yards and three-fourths thirty-six inches wide, or

two yards and three-eighths forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 10c. or 20 cents.

here shown made of melton and finished in tailor style with machine-stitching. The loose fronts lap widely and are reversed at the top in neat pointed lapels by a rolling collar that flares only slightly from the lapels, and is as wide as the lapels at the ends. The closing is made with button-holes and buttons in a fly. The sides and back are closely adjusted by under-arm and side-back gores and a curving center seam, the parts, which take the lines of the masculine coat giving a long, slender waist and being sprung below the waist to ripple effectively. The one-seam gigot sleeves are placed on linings similarly shaped and are laid in forward and backward turning plaits at the top. Side-pockets in both fronts and a small breast-pocket in the left front are finished with square-cornered laps put on as in a boy's coat. All the edges of the jacket are finished with a single line of machine-stitching and a row of stitching defines the fly closing.

We have pattern No. 7930 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket calls for five yards and three-fourths of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' JACKET.

(For Illustrations see Page 451.)

No. 7931.—This jacket is portrayed made of cloth, with the collar inlaid with velvet, at figure No. 301 P in this issue of THE DELINEATOR.

The jacket is a jaunty style that is certain to be very popular during the coming season. Gray smooth-surfaced cloth was here used for the jacket and the finish is in true tailor style. The jacket has loose fronts, but is nicely conformed to the figure at the sides and back by under-arm gores and a curving center seam, the seams being sprung below the waist-line to produce stylish flutes in the skirt. The fronts lap quite widely and are reversed in lapels by a rolling collar that is as wide as the lapels at the ends and forms decided points with the lapels. The closing is made with buttons and button-holes in a fly. Two rows of stitching follow the free edges of the collar and lapels and a single row completes the front and lower edges of the

GIRLS' MOTHER HUBBARD APRON, WITH SAILOR COLLAR. (TO BE MADE WITH OR WITHOUT BISHOP SLEEVE-SLEEVES.)

(For Illustrations see Page 451.)

No. 7915.—The little girl who is arrayed in this pretty apron may wear a best dress without fear of detriment to its freshness,



7894

Front View.



7894

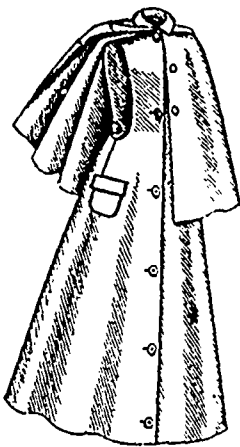
Back View.

GIRLS' MOTHER-HUBBARD WRAPPER. (COPYRIGHT.)

(For Description see Page 445.)

and if made with sleeves, the apron may serve the purpose of a dress. White lawn was here chosen for the development of the

apron and lace edging supplies the decoration. The full front and backs, which are joined in under-arm seams, are gathered at the top to fall in pretty folds from a square yoke shaped with shoulder seams. The closing is made at the center of the back with button-holes and buttons and the lower edge is deeply hemmed.



7899

The bishop shirt-sleeve is gathered at the top and bottom and completed with shallow cuffs or wristbands. The deep sailor-collar is a novel and pleasing accessory, giving a dressy air to the apron: it is in two sections that flare slightly at the back, the front ends being in stole shape and flaring widely; it is trimmed along its lower edges with a frill of lace edging that is continued up the front ends and tapered nearly to points at the throat.

Pretty aprons may be made like this of lawn, cross-barred muslin, dimity and various sheer washable fabrics, and embroidery and lace edging will form an effective decoration.

We have pattern No. 7915 in ten



7899

Front View.

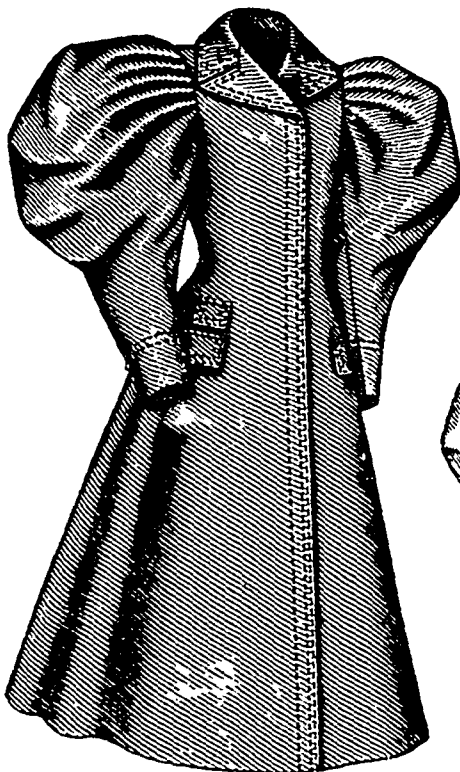


7899

Back View.

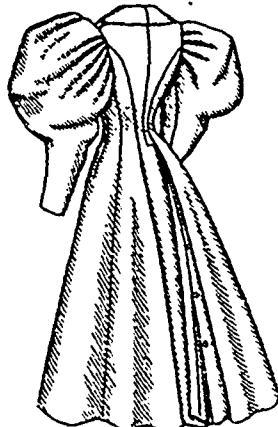
MISSES' SKELETON WATERPROOF CLOAK, WITH HOOD (WHICH MAY BE OMITTED) AND CAPE (COPYRIGHT.)

(For Description see Page 445.)



7919

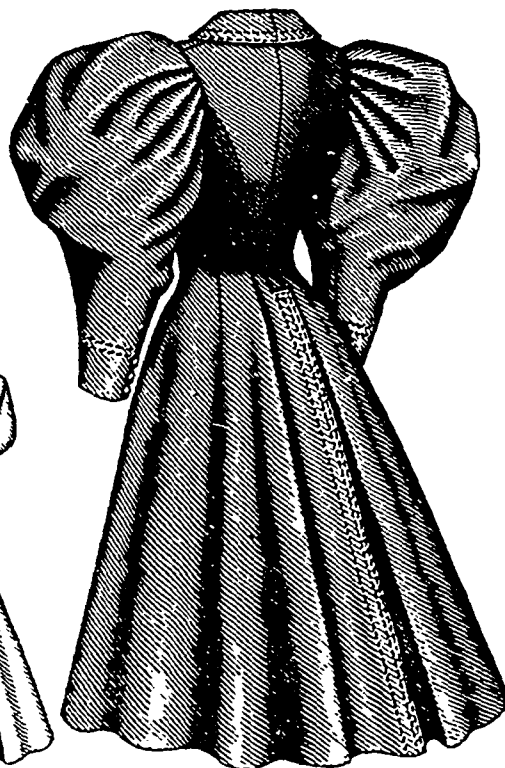
Front View.



7919

MISSES' LONG COAT. (COPYRIGHT.)

(For Description see Page 445.)



7919

Back View.

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

MISSES' CIRCULAR SKIRT.

(TO BE GATHERED OR PLAITED AT THE BACK.)

(For Illustrations see Page 452.)

No. 7937.— Fancy mixed suiting was chosen for this skirt, which is in circular style, with a seam at the center of the back. The skirt fits smoothly at the top at the front and sides, and the fulness at the back may be collected in gathers to fall in full folds, or laid in two backward-turning plaits at each side of

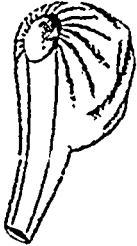
sizes for girls from three to twelve years of age. For a girl of eight years, the apron requires five yards and three-eighths of

and the fulness at the back may be collected in gathers to fall in full folds, or laid in two backward-turning plaits at each side of

the placket, which is finished above the seam, the plaits flaring in rolling folds. Graceful flutes below the hips and slight ripples in the front are caused by the circular shaping, and the skirt flares stylishly toward the bottom, where it measures three yards and seven-eighths in the middle sizes. An underfacing of some stiffening material may be added, if desired.

The skirt may be worn with any style of basque or waist and will prove a satisfactory mode for serge, cheviot, tweed and other serviceable woollens, and also silken textures and silk-and-wool mixtures. Appliqué lace, ribbon, gimp or fancy braid will afford decoration, if any be desired.

We have pattern No. 7957 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt requires four yards and three-eighths of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and an eighth thirty-six inches wide, or two yards forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



7918

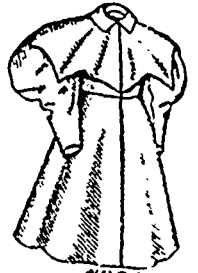
GIRLS NIGHT-GOWN WITH ROUND YOKE.

(For Illustrations see Page 432.)

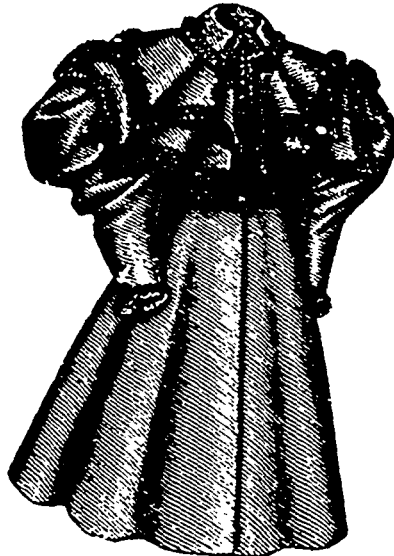
No. 7897.—The night-gown here shown made of cambric and all-over em-

edges below are lapped and tacked. The standing collar is trimmed at its upper edge with a standing frill of embroidery edging, and a frill of edging follows the lower edge of the yoke. The sleeves are of generous width and are gathered at their upper and lower edges and finished with wristbands of all-over embroidery decorated with frills of edging.

Very pretty night-gowns may be made up in this way of mousook, linen



7927



7927

Front View.



7927

Back View.

GIRLS' COAT, WITH CIRCULAR SKIRT AND RIPPLED DOUBLE STAR-COLLAR. (COPYRIGHT.) (For Description see Page 446.)



7918



7918

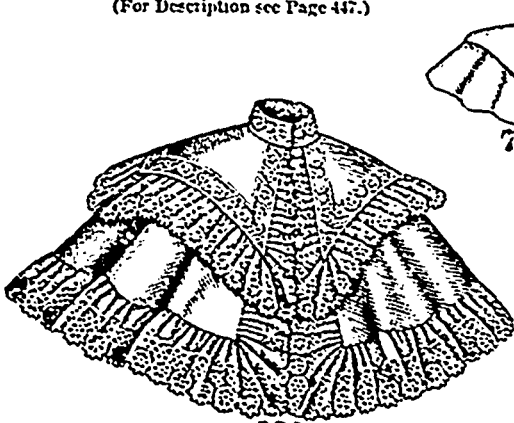
MISSSES' AND GIRLS' LARGE TWO-SEAM LEG-O-MUTTON SLEEVE WITH LINING. (TO BE GATHERED OR PLAITED AT THE TOP.) (FOR OUTSIDE GARMENTS.) (COPYRIGHT.)

(For Description see Page 447.)

broidery is designed in a simple, dainty style. The upper part of the gown is a smooth round yoke shaped by shoulder seams, and

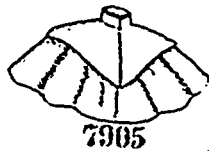
lawn, fine muslin or wash silk, in combination with all-over embroidery in an open pattern. Trimmings of ribbon-run heading and edging, insertion or frills of the material will add to their daintiness.

We have pattern No. 7897 in seven sizes for girls from three to nine years of age. To make the gown for a girl of eight years, needs four yards and five-eighths of cambric thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide. Of one fabric, it calls for six yards twenty-two inches wide, or four yards and five-eighths thirty or thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern, 10d. or 25 cents.

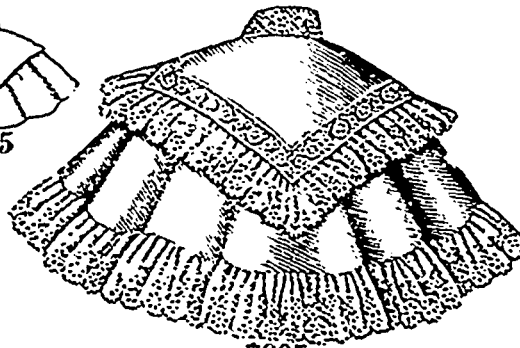


7905

Front View.



7905



7905

Back View.

GIRLS' CIRCULAR CAPE WITH POINTED COLLAR. (COPYRIGHT.)

(For Description see Page 447.)

to the yoke and sewed the back and fronts, which are gathered with pretty fluness at the top and joined in under-arm and short shoulder seams. The closing is made to a convenient depth at the center of the front with button-holes and buttons and the

are epaulettes, which furnish a pretty framing for the neck where the latter is cut Pompadour.

Fashion remains faithful to gigot sleeves.

In a daintily fashioned dressing-sack the fronts flow from

Blouse fronts are as much in vogue as ever. Stock collars are the preferred neck finish for all save tailor-made gowns.

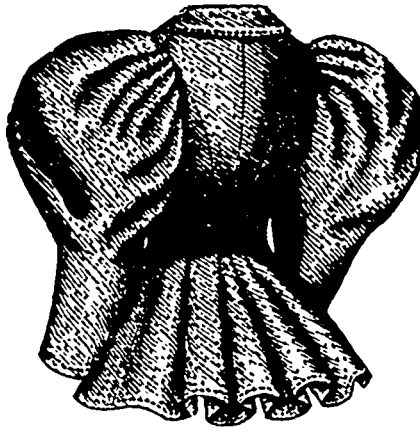
In one of the newly-designed sailor collars the same square outline is observed back and front. The fronts in another style flun widely in acute points.

The skirt of a graceful wrapper may be cut in train or in round length.

Pleasing attributes of a stately tea-gown

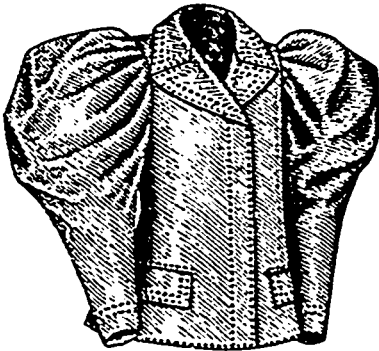


7930
Front View.

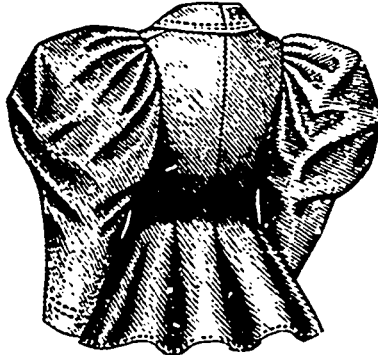


7930
Back View.

MISSSES' JACKET. (COPYRIGHT.)
(For Description see Page 447.)



7931
Front View.



7931
Back View.

GIRLS' JACKET. (COPYRIGHT.)
(For Description see Page 448.)

rope, which, however, is nearly concealed by a very deep and ornamental rolling collar.

What is known as the costume waist is, if possible, more than ever in favor for wear upon dressy occasions. It differs from the blouse in the elegance of its fabric and in its artistic finish and exact adjustment.

New costume waists are being made open and sometimes low at the top for dinners, dances and operas. Their day, as well as the day of the blouse, has no evening in sight.

Next to the joy of possessing two or three elegant costume-waists, is the happiness of a new tea-gown made not unlike a skirt and blouse-waist. It is of one material but has a sleeveless short jacket of another material with fancy shoulder wings and long tabs in front that reach to the hem of the skirt, or very nearly.

Short jackets with long tab fronts and wings to fall over the tops of sleeves are worn over whatever house gown suits the occasion—white, black or colored—and transform it forthwith into a tea-gown. Such jackets are prettily lined and edged with passementerie, plissé or lace and are made of some decorative material, satin and velvet being favorites.

Crêpon is to follow us through another Winter, say purveyors of foreign styles, while fashion prophets at home declare that fine smooth cloth will supersede it—which two assertions may be safely taken to mean that both materials will be popular.

Short coats for slight and young women and half long ones for matrons, tall women and stout, will prevail.

Wraps must stay with us so long as sleeves are too voluminous for coats to go easily over them.

Gold braid is again making a bid for the popularity it is likely to win. A new imported gown is of dark-green smooth cloth

with lines of inch-wide braid on all the upright skirt seams. The basque that fastens invisibly at one side is crossed, Breton fashion, with rows of half-inch braid, five at the top and seven at the bottom. The wrists are trimmed chevron-fashion, to near the elbow with half-inch braid and the military collar is striped across with the braid. It is a gay and becoming costume for a young lady and will doubtless be largely copied.

Cascades of black lace are fashionably arranged over narrow white satin side-front gores upon new black skirts of velvet, crêpon, satin, etc. The front of the bodice is white under cascades of lace. If for a dinner dress, elbow sleeves are edged with wide white satin plissé flounces under lace of the same width.

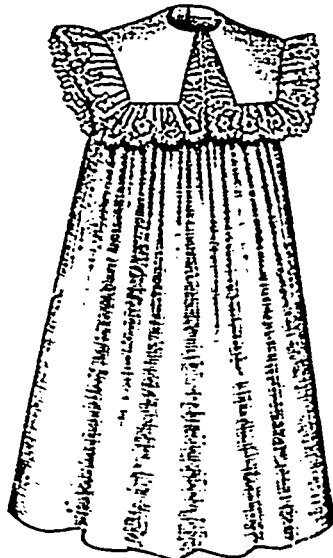
It is said that we are to have a black and white Winter, though why, since so recently the magpie style prevailed, nobody can say. But the combination is both lady-like and becoming and laces, black and white, are still favorite trimmings for indoor and outdoor apparel.

One pretty innovation upon black and white toilettes is a tiny edge or piping of scarlet or cerise velvet used at the top of collars and girdles or at the edges of wrists. Choux of the same may also be applied, with reserve. A quarter or a third of a chou of red velvet may be of black velvet, or the proportion of black may be greater. The effect of this touch of color is charming and novel.

White mohair is to be the girlish evening and dinner fabric during the coming season. A half-low baby waist with a dear old-fashioned lace or chiffon Bertha, elbow sleeves edged to correspond and a belt of gold braid, or a sash of yellow

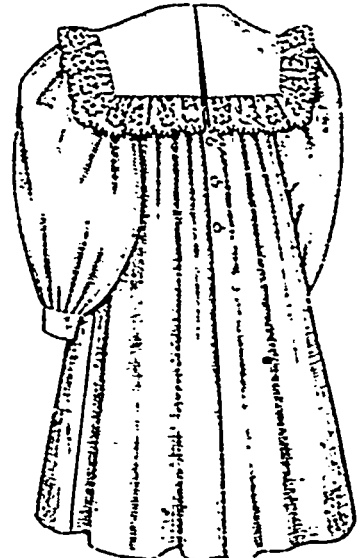


7915



7915

Front View.



7915

Back View.

GIRLS' MOTHER HUBBARD APRON, WITH SAILOR COLLAR (TO BE MADE WITH OR WITHOUT BISHOP SLEEVE-SLEEVES.) (COPYRIGHT.)

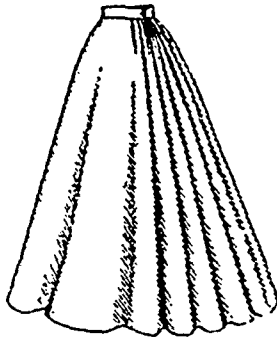
(For Description see Page 443.)

satin striped gauze, complete a dainty toilette for early Winter evenings at dances, dinners or operas. Of course other colors than primrose-yellow or nasturtium-brown may be stylishly applied to mohairs or brillantines but these hues are especial favorites.

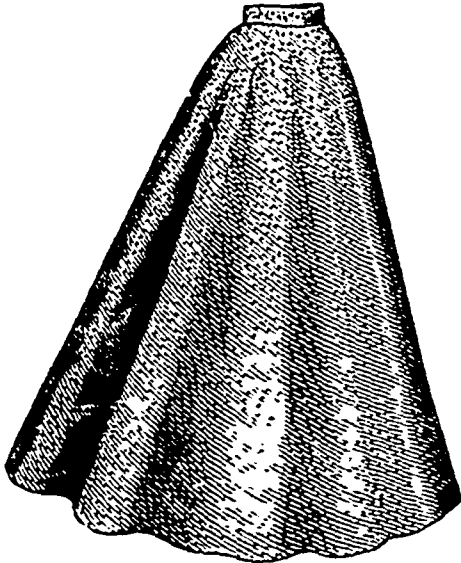
STYLISH LINGERIE.

(For Illustrations see Page 357.)

Present fashions give, in effect, ample proportions to the slenderest of figures. This result is attained by the various accessories which may be worn with bodices. Collars, yokes, bretelles and a variety of pretty belongings are in vogue, and unique indeed are the outlines in some instances. Close-fitting and blouse bodices are equally improved by these adjuncts, which in color may correspond or contrast strikingly with them. One bodice may do duty for several styles of fancy neck-decorations, a pleasing change in the toilette being thus provided. Lace, ribbon and jet are the most popular trimmings, and daintiness is the chief element in their make-up.

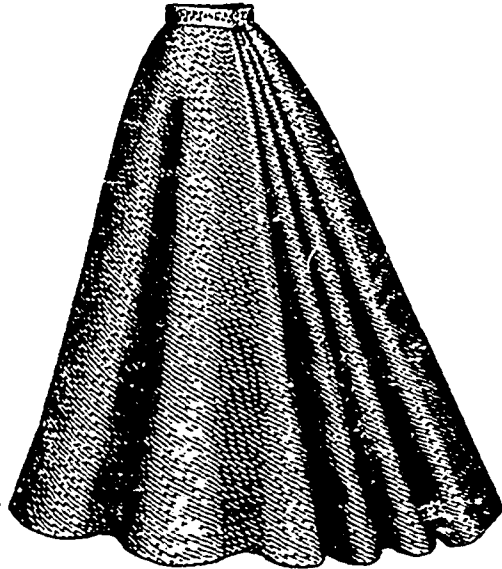


7937



7937

Side-Front View.



7937

Side-Back View.

MISSES' CIRCULAR SKIRT. (TO BE GATHERED OR PLEATED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 419.)

and is square both back and front. A row of lace insertion is applied above the edge of the collar, which is outlined by a deep frill of lace edging.

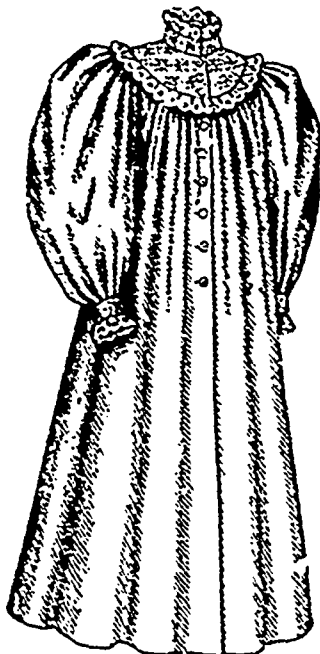
The collar illustrated at figure No. 3 is made of black China silk. The fronts flare abruptly in points and éternité point de Gène lace flows full from the edge, which is followed above the lace with a steel-and-jet spangle band. Similar trimming is laid about the neck. Both collars are embraced in one pattern, which is No. 7892, price 5d. or 10 cents.

FIGURE No. 4.—LADIES' BRETTELLES.—These adjuncts fall without a ripple over the shoulders, and while belonging to a tea-gown, they are equally appropriate for blouse and other bodices. They form part of pattern No. 7934, price 1s. 8d. or 40 cents. Crimson silk was used in their development and white silk cord loops of unequal length and tiny white crocheted buttons are decoratively disposed about the edges at intervals. A frill of deep lace falls from the edges, and long ends of red satin ribbon are bowed in front in a graceful way.

FIGURE No. 6.

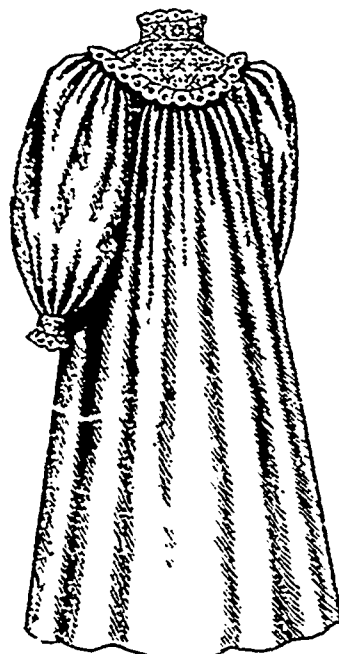
—LADIES' FANCY COLLAR.—A very ornamental collar is here represented developed in black faille and embodied in pattern No. 7938, price 1s. 3d. or 30 cents. The collar falls square at the back in regulation sailor style and the ends in front taper to points and fall in cascades to the waist. The collar is elaborately decorated with spangles.

FIGURE No. 7.—LADIES' FANCY BRETTELLES.—A dressy air will be conferred upon a plain bodice by the application of these bretelles. They are fashioned from old-rose silk and present a many-pointed outline. A vermicelli design is wrought on the bretelles with fine black silk cord at each side of a row of white lace insertion applied over a band of dark ribbon. The bretelles could be



7897

Front View.



7897

Back View.

GIRLS' NIGHT-GOWN, WITH ROUND YOKE. (COPYRIGHT.)

(For Description see Page 430.)

FIGURE No. 2.—LADIES' FANCIFUL BERTHA.—Dark-green silk was used in the construction of this handsome adjunct. It flares in rather sharp points on the shoulders and shapes a point in front, at each side of an extension that has the effect of a tapering, drooping box-plait. Gold cord adorns the Bertha, being arranged in trefoils at the points; and a row of jet buttons in graduated sizes is added to the box-plait. The Bertha is part of pattern No. 7922, price 1s. 8d. or 40 cents.

FIGURES Nos. 3 AND 5.—LADIES' SAILOR COLLARS.—The collar pictured at figure No. 5 is cut from all-over point Venice lace

made of the material to correspond with the dress. They are comprised in pattern No. 7940, price 1s. 3d. or 30 cents.

Styles for Little Folks.

FIGURES NOS. 302 P AND 303 P.—LITTLE GIRLS' DRESSES.
(For Illustrations see this Page.)

FIGURE No. 302 P.—This illustrates a Little Girls' dress. The pattern, which is No. 7896 and costs 10d. or 20 cents, is in nine sizes for little girls from one to nine years of age, and is differently portrayed on page 455.

The simplicity of this little frock gives it an air of childish grace that is particularly pleasing in the union of shell-pink cashmere and lace net here shown. The dress is made with a short body-lining and its front and back depend in full, flowing folds from a V-shaped yoke that is outlined with broad triple-pointed bretelles. The yoke is of lace net over cashmere and the bretelles are daintily decorated with two frills of lace edging arranged to give the effect of double bretelles. A doubled section of cashmere shirred through the center is disposed about the standing collar. The full bi-hop sleeves are finished with round cuffs that are prettily trimmed at their upper and lower edges with upturning frills of lace edging.

All soft fabrics are suitable for children's dresses, crêpon, Bedford cord, cashmere and India silk being largely favored.



FIGURE No. 302 P.



FIGURE No. 303 P.

FIGURE No. 302 P.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7896 (copyright), price 10d. or 20 cents. FIGURE No. 303 P.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7936 (copyright) price 10d. or 20 cents.

(For Descriptions see this Page.)

FIGURE No. 303 P.—This represents a Little Girls' dress.

The pattern, which is No. 7936 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years old, and is again portrayed on page 454.

Dark and light green silk, old-rose cashmere and lace net are prettily combined in the little dress in the present instance. The very short, plain body is of the light-green silk, and from it the full skirt hangs in pretty folds all about the figure. The neck is finished with a standing collar closed, like the dress, at the back. The sleeves have great puffs of the cashmere above the elbow, and are covered below the puffs with dark silk overlaid with lace net. Fancy bretelles that pass over the shoulders and end at the lower edge of the body are of silk overlaid with lace net, and rosette bows of green ribbon set over their lower front corners give an artistic touch to the dress. The mode is exceptionally dainty and will be found especially

pleasing when made up in a combination of crêpon, cashmere, serge, camel's-hair or soft silk with velvet or plaid silk. Lace over the yoke or bretelles gives a dressy touch without adding appreciably to the necessary outlay, and a simple trimming of ribbon, gimp, insertion or edging is also effective.

FIGURE No. 304 P.—LITTLE GIRLS' OUTDOOR TOILETTE.
(For Illustration see Page 454.)

FIGURE No. 304 P.—This consists of a Little Girl's bonnet and coat. The coat pattern, which is No. 7921 and costs 10d or 20 cents, is in eight sizes, from one-half to seven years, and is differently represented on page 456. The bonnet pattern, which is No. 7888 and costs 5d. or 10 cents, is in five sizes for little girls from one half to seven years and may be seen again on page 457.

Gobelin-blue Bengaline silk was here selected for this dainty little coat, which is quite elaborately decorated with lace edging and insertion. The simple short waist is shaped by shoulder and short under-arm seams and closed in front with button-holes and buttons; and to it is joined the full skirt, which is hemmed at the bottom and at the front edges

and gathered at the top, falling in soft folds about the figure. The stole sailor collar is deep and square at the back and its stole ends flare slightly from the throat; it is entirely overlaid with bands of lace insertion and decorated at the lower edge with a double frill of lace edging. The neck is finished with a standing collar. The full puff sleeves are gathered at one top and bottom and placed over coat-shaped linings that are finished below the sleeves to have the effect of round cuffs and decorated at the wrist edges with a band of insertion.

The front and crown of the bonnet are of silk to match the coat, and the bonnet is prettily framed with a double frill of lace edging. Ribbon loops and ends are placed directly on top and ribbon tie strings are bowed prettily under the chin.

Quaintness and simplicity of detail is a marked feature of this toilette. The coat is protective and is appropriate for cloth,

in a smooth or rough variety, corded silk, cheviot and fancy coatings of light or heavy weight. The bonnet may be of corded

Faced cloth, whipcord and fancy coatings will be most generally selected for the garment, and fur, braid and Astrakhan will be the most popular garnitures.

The felt hat has a fluted brim turned off the face and is trimmed with ribbon.



FIGURE No. 304 P.

FIGURE No. 305 P.

FIGURE No. 304 P.—LITTLE GIRLS' OUTDOOR TOILETTE.—This illustrates Child's Coat No. 7921 (copyright), price 10d. or 20 cents; and Bonnet No. 7888 (copyright), price 5d. or 10 cents. FIGURE No. 305 P.—CHILD'S COAT.—This illustrates Pattern No. 7926 (copyright), price 10d. or 20 cents.

(For Descriptions see pages 453 and 454.)

or plain silk or of light weight cloth. Lace edging and insertion may decorate the coat, and lace edging and ribbon will be suitable trimming for the bonnet.

decoration may be supplied by fancy silk braid, satin ribbon, embroidery or lace.

FIGURE No. 305 P.—CHILD'S COAT.

(For Illustration see this Page.)

FIGURE No. 305 P.—This illustrates a child's coat. The pattern, which is No. 7926 and costs 10d or 20 cents, is in eight sizes for children from one to eight years of age, and may be seen again on page 456.

This pretty coat of light-green cloth is tastefully decorated with soutache braid and gray Astrakhan fur and will be gratifying to mothers who seek for practical ideas and stylish effects. The circular skirt, which is attached to the simple round waist, is laid in a box-pleat at each side of the center seam and the waist is shaped by shoulder and under-arm seams and closed in front with button-holes and buttons. A rippled double cape collar is a commendable feature of the mode; it is made with a seam at the center of each portion and is smooth at the top, falling below in rippling folds. Soutache braid prettily coiled decorates the cape-collar, which is also bordered with a row of gray Astrakhan fur. The neck finish is a rolling collar having prettily flaring ends and decorated at its free edges with Astrakhan fur. The full sleeves are gathered at the top and bottom and are placed over coat-shaped linings that are finished with cuff effect below the sleeves and decorated with braid.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7936.—A very pretty effect is realized in this dress at figure No. 303 P in this magazine with green silk, old-rose cashmere, white lace net and ribbon rosettes.

The dress is picturesque looking and exceedingly simple in detail. Its present development is particularly tasteful, the material being a pretty all-wool goods in a soft old-rose shade. The very short, round body is shaped by seams on the shoulders and under the arms, and from it depends a full, straight skirt that is gathered at the top and hemmed at the bottom. The closing is made invisibly at the center of the back. A row of insertion trims the skirt above the hem and two rows trim the lower part of the body both back and front between smooth epaulette-like bretelles that cross the shoulders. The bretelles have broad ends that extend in points on the sleeves, both back and front, and are outlined at their ends and lower edges with a row of insertion. Wrinkled ribbons cover their sewed-on edges and are finished at the ends with rosette bows from which long, notched ends fall over the skirt. A row of insertion encircles the wrists of the coat sleeves, upon which, above the elbows, are arranged great puffs that are gathered at their upper and lower edges. A row of insertion covers the standing collar.

India silk, figured or plain taffeta, cashmere, vailings, camel's-hair and crêpon showing indistinct crinkles are fashionable for these little dresses and



7936



7936

Front View.



7936

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

We have pattern No. 7936 in seven sizes for little girls from one to seven years of age. To make the dress for a girl of five years, calls for five yards of material twenty-two inches wide, or

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

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7896.—Pink cashmere and lace net are prettily combined in this dress at figure No. 302 P in this issue of THE DESIGNATOR, with frills of lace edging for decoration.

White serge was here selected for the dress, which is both quaint-looking and graceful. The dress has a plain body-lining shaped by shoulder and under-arm seams and is closed invisibly at the back. The upper part of the dress is a pointed yoke made with seams on the shoulders, and to the yoke are sewed the front and back, which are joined in under-arm and short shoulder seams and gathered at the top, all the fulness being arranged at the center. Quaint bretelles that are curved at their ends and lower edges to form triple points, are sewed to the dress along the lower edge of the yoke; and a frill of fine butter-colored lace edging follows their ends and lower edges, being continued without interruption along the front. The full bishop sleeves, which are arranged over smooth coat-shaped linings, are gathered top and bottom and finished with shallow cuffs. A standing collar of moderate height is at the neck.

The mode is adaptable to combinations of fabrics, the yoke and bretelles affording opportunity for the advantageous use of an ornamental material. Fancy braid is much favored this season for trimming children's dresses, and other pretty garnitures are ribbon rosettes, lace insertion or edging, or narrow silk gimp.

We have pattern No. 7896 in nine sizes for little girls from one to nine years of age. For a girl of five years, the dress calls for five yards and an eighth of material twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



7896

CHILD'S SMOCKED PEASANT OR VASSAR DRESS.

(For Illustrations see this Page.)

No. 7907.—This pretty little dress is pictured made of rose cashmere and smocked with green embroidery silk. It is composed

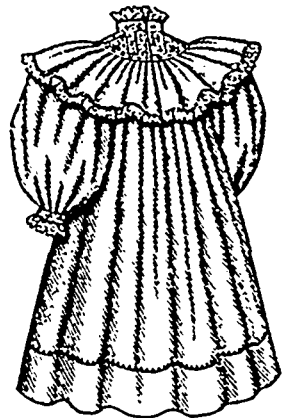


7924



7924

Front View.



7924

Back View.

LITTLE GIRLS' DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Description see this Page.)



7896

Front View.



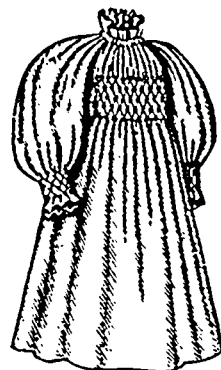
7896

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

under and shirred to form a frill about the neck, the shirrings being drawn to fit a round-yoke stay that is shaped with shoulder seams. The dress is prettily smocked across the front and back from the waist-line to some distance above with green embroidery silk, giving a pretty short-waisted effect, and below the smocking it falls in free, graceful folds about the figure. It is closed above the



7907

Front View.



7907

Back View.

CHILD'S SMOCKED PEASANT OR VASSAR DRESS. (COPYRIGHT.)

(For Description see this Page.)

smocking in the back with buttons and button-holes and along the smocking with hooks and loops. The sleeves are turned under at the wrist to form a frill and are smocked above the frill, the smocking being tacked to a stay underneath.

Simple and becoming little frocks may be made like this of crepon, serge and soft silks like surah, China or India silk. Henrietta or vailing in delicate shades will also be stylish.

We have pattern No. 7907 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, needs five yards of goods twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and an eighth thirty-six or forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Illustrations see this Page.)

No. 7924.—The little dress here illustrated is dainty and child-like and is made of nainsook and fancy tucking with lace edging, insertion and beading for decoration. The upper part of the dress is a shallow, round yoke, to which the lower portion is joined after being gathered for some distance from the center both front and back. The yoke is shaped by shoulder seams and the lower portion is seamless excepting for

of a full front and full back joined in seams under the arms and separated at the top by the full sleeves, which extend to the neck. At the bottom it is deeply hemmed; and at the top it is turned

lower portion is joined after being gathered for some distance from the center both front and back. The yoke is shaped by shoulder seams and the lower portion is seamless excepting for

short seams on the shoulders, which are continuous with the seams in the yoke. The dress falls in folds and the lower edge is straight to make it suitable for hemstitching. Included in the seam joining the dress and yoke is a lace-edged Bertha frill, in two sections the front ends of which are decorated with a rosette of ribbon, a row of ribbon-threaded beading heading the frill. The bishop sleeves are gathered at the top and bottom and are completed with wristbands of insertion that are decorated with a frill of edging. The collar is of insertion trimmed with a lace frill.

The mode is so dainty and easily made that it will be chosen for cashmere, crépon, serge or silk frocks, and also for a long list of white and colored washable fabrics.

We have pattern No. 7924 in seven sizes for little girls from one-half to six years of age. For a girl of five years, the dress requires four yards and a half of mainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide and three-fourths of a yard of insertion one inch and three-fourths wide. To make it of one material, calls for six yards twenty-two inches wide, or four yards and seven-eighths twenty-seven inches wide, or four yards and a half thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

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



7921

CHILD'S COAT, WITH CIRCULAR SKIRT AND RIPPLED DOUBLE CAPE-COLLAR.

(For Illustrations see this Page.)

No. 7926.—Another stylish illustration



7921

Front View.



7921

Back View.

CHILD'S COAT, WITH STOLE SAILOR COLLAR (COPYRIGHT.)

(For Description see this Page.)

CHILD'S COAT, WITH STOLE SAILOR COLLAR.

(For Illustrations see this Page.)

No. 7921.—This coat is shown again at figure No. 304 P in this issue of THE DELINEATOR.

The coat is here shown made of white bengaline. It has a short body shaped by shoulder and under-arm seams and closed in front with button-holes and buttons; and to the body is joined the skirt. The puff sleeves are gathered at the top and bottom and arranged over coat-shaped linings which are decorated with three encircling rows of ribbon below the puffs. The sailor collar is included in the

seam with the standing collar, and its stole ends flare from the throat; its lower edge is decorated with a frill of lace below three rows of ribbon, the ribbon being continued up the front edges. Three rows of ribbon trim the standing collar.

We have pattern No. 7921 in eight sizes for children from one half to seven years of age. For a child of five years, the garment needs six yards and a fourth of bengaline twenty inches wide, with four yards and a half of lace edging six inches and three-fourths wide. Of one material, it re-

of this coat is given at figure No. 305 P in this magazine.

It is here shown made of military-gray cloth and trimmed with dark-blue braid. The coat has a smooth, short body shaped by shoulder and under-arm seams and closed at the front with button-holes and buttons. The skirt, which is joined to the body, is in circular style with a seam at the center and a rolling box-pleat at each side of the seam. The full puff sleeves are gathered at the top and bottom and arranged upon coat-shaped linings, which are trimmed below the puffs with five encircling rows of braid. Falling deeply over the coat so as to entirely conceal the body is a rippled double cape, each portion being shaped with a center seam. The front and lower edges of the cape are trimmed with five rows of braid and the rolling collar is similarly decorated.

Tasteful mothers will devise numerous pretty combinations for the coat, using corded silk, tafeta or velvet for the cape and for cuff facings when the remainder of the coat is of fine diagonal, melton, zibeline or fancy coating.

We have pattern No. 7926 in eight sizes for children from one to eight years of age. For a child of five years, the garment needs six yards and seven-eighths of material twenty-two inches wide, or five yards and a half twenty seven inches wide, or four yards and five-eighths thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7926



7926

Front View.



7926

Back View.

CHILD'S COAT, WITH CIRCULAR SKIRT AND RIPPLED DOUBLE CAPE-COLLAR. (COPYRIGHT.)

(For Description see this Page.)

quires five yards and three-fourths twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards

cape are finished together at the neck with a facing and both are lined with silk. The capes are secured at the throat with ribbon ties.

LITTLE GIRLS' CAPE, WITH HOOD.

(For Illustrations see Page 457.)

No. 7906.—This dainty little cape for the wee girl is a miniature copy of mamma's and will be equally serviceable and picturesque. It is fashioned from tan cloth in circular style and the lower and front edges are cut in small scolops and button-hole stitched, a dot being embroidered in each scollop. The picturesque hood has a seam extending from the point to the outer edge, which is prettily reversed. The hood and

Serge, flannel, cheviot, and fancy cloakings will be chosen to make capes of this kind. The hood should be lined with bright silk that may be plain, plaided or figured and the cape may be ecclolated and embroidered or trimmed with braid.

We have pattern No. 7906 in ten sizes for little girls from one-half to nine years of age. For a girl of five years, the cape

underlaps allowed on the fronts. The fronts lap and are closed with a fly and above the closing they are reversed in small lapels that form notches with the ends of a deep sailor collar. The full puff sleeves are gathered top and bottom and are arranged upon coat-shaped linings.

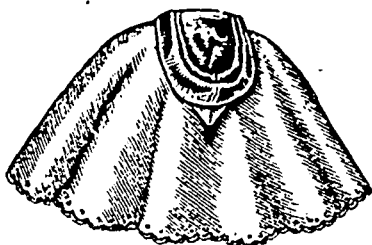
Mixed cheviotics and the heather mixtures are particularly pretty for these little coats, and if the collar, lapels and cuffs are covered with velvet, the effect will be still more attractive. Plain cloth in light grays or tans is frequently selected for best wear.

We have pattern No. 7911 in seven sizes for children from one to seven years of age. For a child of five years, the garment requires three yards and five eighths of material twenty-two inches wide, or three yards twenty-seven inches wide, or two yards and a fourth thirty-six inches wide, or one yard and seven-eighths forty four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7906

Front View.



7906

Back View.

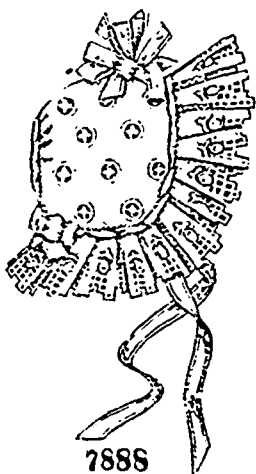
LITTLE GIRLS' CAPE, WITH HOOD. (COPYRIGHT.)

(For Description see Page 436.)

INFANTS' YOKE DRESS.

(For Illustrations see this Page.)

No. 7895.—Nainsook and fancy tucking are combined in this dainty little dress, with fine embroidered edging for decoration. The square yoke is of fancy tucking and is made with seams on the shoulders. The front and back of the dress are joined in under-arm seams and are gathered at their upper edges, the pretty fulness falling gracefully. A narrow band of nainsook conceals their joining to the yoke. The pretty full sleeves are shaped by inside seams and gathered at the



7888

LITTLE GIRLS' BONNET. (COPYRIGHT.)

(For Description see this Page.)

needs a yard and seven-eighths of goods twenty-two inches wide, or a yard and three-eighths thirty-six or forty-four inches wide, or a yard and a fourth fifty-four inches wide, each with three-eighths of a yard of silk twenty inches wide to line the hood. Price of pattern, 7d. or 15 cents.

LITTLE GIRLS' BONNET.

(For Illustration see this Page.)

No. 7888.—This bonnet is shown worn with a stylish little top-coat at figure No. 304 P in this publication.

The very quaint little bonnet is here portrayed made of silk,

lace net, lace edging and ribbon. The front has its ends joined in a short seam at the center of the back and its back edge is gathered and joined to a circular center, the joining being concealed by a twist of ribbon. A gathered frill of the silk and one of lace edging are joined to the outer edges of the bonnet. A twist of ribbon is arranged over the joining of the frills to the front and a bow of the ribbon is set over the twist at the center of the front and back. Ribbon ties are tacked at the ends of a ruche set under the frills in front.

Plain India silk and silk crepe are dainty for little girls' bonnets, those of the plain silk being frequently elaborated with rich embroidery. Mull, embroidery, and, for cold weather, velvet and satin are also used, suitable trimming being added.

We have pattern No. 7888 in five sizes for little girls from one-half to seven years of age. To make the bonnet for a girl of three years, needs one yard of silk twenty inches wide, with a fourth of a yard of lace net twenty-seven inches wide, and a yard and three-fourths of edging (three inches and a fourth wide, and a yard of ribbon one inch and a fourth wide. Of one material, it requires a yard and an eighth twenty-two, thirty-six or forty-four inches wide. Price of pattern, 5d. or 10 cents.

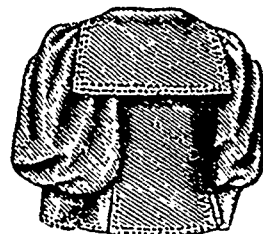


7911

Front View.



7911



7911

Back View.

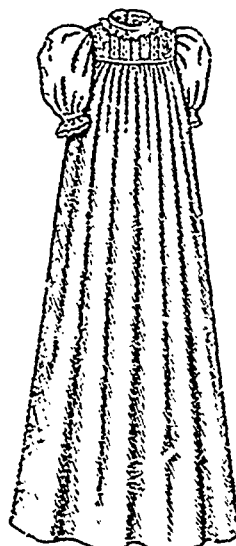
CHILD'S BOX-COAT. (TO BE MADE WITH A SAILOR COLLAR OR A COAT COLLAR. (COPYRIGHT.)

(For Description see this Page.)

top and bottom: they are completed at the wrists with narrow bindings, from which droop frills of edging. The neck is similarly bound and a frill of edging follows the seaming of the binding.

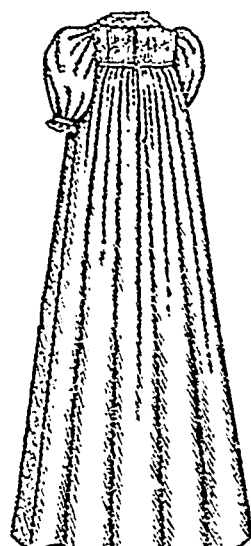
The softest and softest of cotton and linen fabrics are used for infants' dresses and the trimmings will be fine lace or embroidery with sometimes rosettes of baby ribbon on the shoulders and at the wrists.

Pattern No. 7895 is in one size only and calls for two yards



7895

Front View.



7895

Back View.

INFANTS' YOKE DRESS. (COPYRIGHT.)

(For Description see this Page.)

CHILD'S BOX-COAT. (TO BE MADE WITH A SAILOR COLLAR OR A COAT COLLAR.)

(For Illustrations see this Page.)

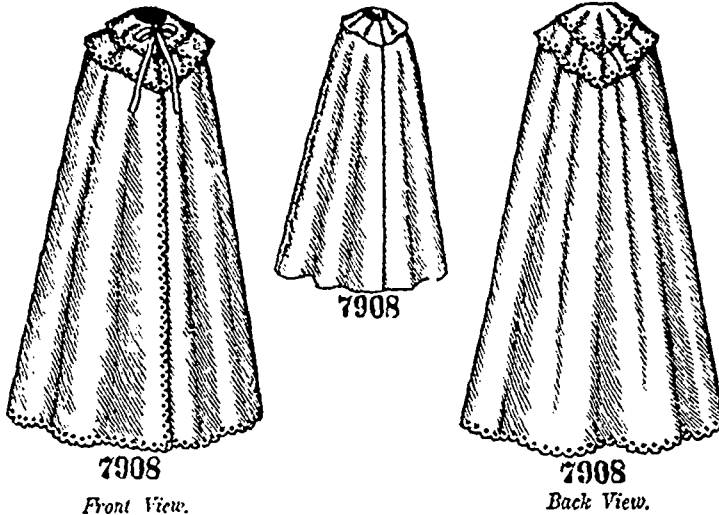
No. 7911.—The stylish little box-coat here pictured is made of cloth with a tailor finish of machine-stitching. The broad seamless back is joined in shoulder and side seams to loose fronts that are nicely fitted at the sides by under-arm darts, the darts ending just above inserted pockets that are finished with welts, and the side seams being discontinued at the top of

and three-eighths of main-sock thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide. Of one fabric, it needs two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

INFANTS' LONG CAPE.

(For Illustrations see this Page.)

No. 7908.—The circular cape is one of the requirements of an infant's wardrobe as it envelops the form completely and is comfortable and graceful. White flannel was chosen for the pretty cape here illustrated and the edges are cut in small scallops and button-holes stitched with embroidery silk, a dot being worked in each scollop. The cape is circular in shape and is fitted smoothly at



7908

Front View.

7908

7908

Back View.

INFANTS' LONG CAPE. (COPYRIGHT.)

(For Description see this Page.)

the top by a dart on each shoulder; it falls in full, soft folds, and to the neck is joined a double cape-collar that shapes a point at the center of the front and back. Ribbon tie strings are tacked at the throat and prettily bowed.

French flannel, basket flannel, cashmere, Henrietta, crépon, serge or cloth are the materials most frequently chosen for a baby's long cape and white or delicate colors are for the most part selected.

Pattern No. 7908 is in one size only and calls for three yards and five-eighths of goods twenty-two inches wide, or three yards and a fourth twenty-seven inches wide, or two yards and five-

eighths thirty-six inches wide, or a yard and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

Styles for Boys.

FIGURE No. 306 P.—LITTLE BOYS' MIDSHIPMAN SUIT.

(For Illustration see this Page.)

FIGURE No. 306 P.—This illustrates a Little Boys' suit. The pattern, which is No. 7883 and costs 1s. or 25 cents, is in eight sizes for little boys from three to ten years old, and is shown again on page 459 of this magazine.

The suit, which is here pictured made of navy-blue gingonal and white duck, will be a prime favorite with small boys. The vest of white duck has single breasted fronts closed with buttons and button-holes and very slightly notched below the closing; it is finished with a notched collar, and a side and a breast pocket are inserted in each front.

The well fitting jacket forms a point at the center of the back, and the fronts are reversed in long, tapering lapels that extend in points beyond the ends of a coat collar. Black bone buttons are set at the back ends of two button-holes worked in each front below the lapels, and in each lapel two simulated button-holes are made. Two buttons are set at the back of each wrist below a row of machine-stitching, which outlines shallow cuffs on the comfortable coat sleeves.

The trousers reach to the knees and are of fashionable cut.



FIGURE No. 306 P.

FIGURE No. 307 P.

FIGURE No. 306 P.—LITTLE BOYS' MIDSHIPMAN SUIT.—This illustrates Pattern No. 7883, price 1s. or 25 cents. FIGURE No. 307 P.—LITTLE BOYS' SAILOR SUIT.—This consists of Little Boys' Sailor Suit No. 7884, price 1s. or 25 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Descriptions see this Page.)

They are closed with a fly and have side-pockets. The suit is neatly finished with machine-stitching.

Serge, flannel, cheviot and mixed suitings are appropriate for the suit, and the vest may be of the same material as the remainder of the suit. The edges may be stitched, bound with braid or finished plainly.

FIGURE No. 307 P.—LITTLE BOYS' SAILOR SUIT.

(For Illustration see this Page.)

FIGURE No. 307 P.—This illustrates a Little Boys' suit and cap. The suit pattern, which is No. 7884 and costs 1s. or 25 cents, is in eight sizes for little boys from three to ten years of age and is differently shown on page 459 of this publication. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes, from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is again illustrated on its label.

This style of suit is a delight to the growing boy and in its present development of blue and white flannel with a decoration of white braid it is pleasing and serviceable. The blouse is shaped by the usual under-arm and shoulder seams and closed

with a fly at the center of the front. The lower edge is drawn closely about the waist by an elastic in the hem, and the blouse droops in the usual way. The sailor collar is deep and square at the back and its ends, which taper to points, meet over the center of a shield of white serge that is secured to the fronts with button-holes and buttons. The shield is decorated near the top with a prettily embroidered emblem, and the edges of the collar are followed by one row of wide braid and two rows of narrow braid, the ends of the collar meeting under a ribbon bow. The sleeves are gathered at the top and bottom and finished with stylish cuffs that are trimmed at their pointed upper edges with two rows of braid.

The trousers are shaped by the usual seams and are closed with a fly; pockets are inserted at the outside seams.

The cap matches the suit and is banded with ribbon.

Flannels and serges are preferred for this style of suit, although chevriots and some light suitings are often used.

LITTLE BOYS' MIDSHIPMAN SUIT, WITH SHORT TROUSERS CLOSED WITH A FLY.

(For Illustrations see this Page.)

No. 7883.—At figure No. 306 P in this publication this suit is illustrated made of navy diagonal and white duck.

The little suit is here illustrated made of serge, and finished in the approved way with stitching. The trousers reach to the knees, and are shaped by the usual inside and outside leg-seams, center seam, and hip darts. Side-pockets are inserted at the top of the outside leg-seams and the closing is made with a fly. The top of the trousers may be finished with an under-waist-band in which button-holes are made for attachment to an under-waist.

The vest is shaped by under-arm and shoulder seams and is cut low at the top to accommodate a notched-lapel collar. The width of the back is regulated at the waist-line by straps buckled together at the center, and the fronts are very slightly notched below the closing, which is made with buttons and button-holes. Welts finish openings to a side pocket and a breast pocket inserted in each front.

The jacket is particularly natty. Its back, which is made shapely by side-back gores and a center seam, is pointed at the lower edge at the center, and the fronts separate over the vest and are reversed in long narrow lapels by a coat-collar which meets the lapels in very slight notches, the lapels extending in points beyond the collar. Two buttons and button-holes ornament each front below the lapels, and on each lapel are made two simulated button-holes. The sleeves are comfortably wide and are decorated with two buttons set at the back of each wrist below a row of machine-stitching.

Flannel, cheviot and serge in the navy-blue shade will be most generally used for suits like this, but diagonal, striped or checked suitings and tricot are also appropriate.

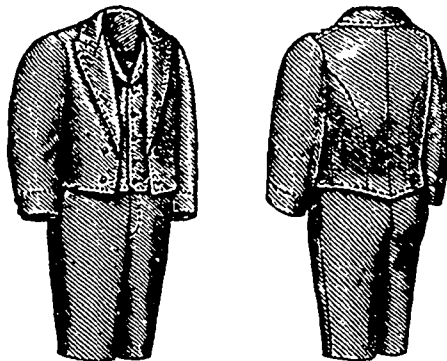
We have pattern No. 7883 in eight sizes for little boys from three to ten years of age. For a boy of seven years, the suit will need three yards of goods twenty-seven inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.

suit at figure No. 307 P in this magazine, the decoration being braid, a ribbon bow and an embroidered emblem.

This suit will be becoming to small boys and is here shown in a combination of brown and cream flannel. The trousers are shaped by inside and outside leg seams and a center seam and are fitted smoothly at the back by hip darts. Pockets are inserted in the outside leg seams and the trousers are closed with a fly. The trousers may be finished to wear with suspenders or with an underwaist, as preferred, an under waistband with button-holes being added when the underwaist is worn, or the regulation suspender buttons for the suspenders.

The blouse is shaped by shoulder and under-arm seams and the lower edge is turned under for a hem that holds an elastic which draws the edge closely about the waist, the blouse drooping in the regulation way. The fronts are closed with a fly and are cut in low V shape at the top; and the neck is finished with a sailor-collar of white flannel that falls deep and square at the back, and has tapering ends that meet at the closing under a pretty ribbon bow. A shield of white flannel buttoned underneath to the fronts fills in the opening at the neck. The sleeves have stylish fulness collected in gathers at the top and bottom and are slashed at the back of the arm and finished with underlaps and overlaps in regular shirt-sleeve style; to their lower edges are joined cuffs of the white serge that are pointed at their upper edges and finished with machine-stitching.

We have pattern No. 7884 in eight sizes for little boys from three to ten years of age. To make the suit for a boy of seven years, requires two yards and seven-eighths of blue, with a yard and an eighth of white flannel, each twenty-seven inches wide. Of one material, it needs four yards twenty-seven inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7883

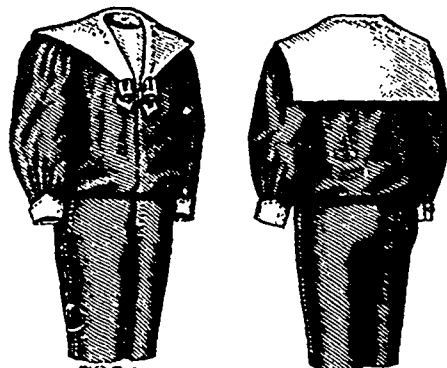
7883

Front View.

Back View.

LITTLE BOYS' MIDSHIPMAN SUIT, WITH SHORT TROUSERS CLOSED WITH A FLY.

(For Description see this Page.)



7884

7884

Front View.

Back View.

LITTLE BOYS' SAILOR SUIT, WITH SHORT TROUSERS CLOSED WITH A FLY.

(For Description see this Page.)



7882

7882

BOYS' LEGGING AND OVER-GAITER.

(For Description see this Page.)

BOYS' LEGGING AND OVER-GAITER.

(For Illustrations see this Page.)

No. 7882.—This pattern includes a legging and an over-gaiter, which are illustrated made of cloth. The legging may reach over the instep or only to the instep, as preferred. It is shaped by a well curved seam at the center of front and back, the seams being pressed open and their edges stitched. A leather strap attached to the inside at the lower edge is passed under the boot and buckled to the outside, when the legging extends over the instep. The legging is closed at the outside with buttons and button-holes, and is made doubly secure at the top by a leather strap stitched to the front and buckled to the back.

The over-gaiter extends well over the instep, and reaches over the shoe-tops. It is closed with buttons and button-holes, and a strap sewed to the inside is passed under the boot and buckled to the outside in the regular way. Machine-stitching finishes both the legging

and over-gaiter neatly.

We have pattern No. 7882 in six sizes for boys from six to sixteen years of age. For a boy of ten years, a pair of leggings requires three-fourths of a yard of goods twenty-seven inches wide, or three-eighths of a yard fifty-four inches wide, each with a piece of leather measuring two inches and a half by seven inches and a fourth. A pair of over-gaiters will need three-eighths of a yard twenty-seven inches wide, or a fourth of a yard fifty-four inches wide, each with a piece of leather measuring two inches and a half by five inches. Price of pattern, 5d. or 10 cents.

LITTLE BOYS' SAILOR SUIT, WITH SHORT TROUSERS CLOSED WITH A FLY.

(For Illustrations see this Page.)

No. 7884.—Blue and white serge are stylishly united in this

Illustrated Miscellany.

DRESSMAKING AT HOME.

(For Illustrations see Pages 460 to 462.)

This season's modes are made elaborate by lavish trimmings, skirts—hitherto most frequently finished plainly—sharing the decoration, but not to the same extent as bodices. Even tailor-made gowns are not characterized by the extreme plainness of past seasons, the strapped seams now deemed correct modifying considerably their severity, although not detracting from their dignity. Bindings of fur are also permitted on these gowns.



FIGURE NO. 1.—DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 7910; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

Sleeves continue to spread and show either plaited or gathered fulness. Their broad effect is often emphasized by bretelles or caps that extend over them.

Capes are favorite top garments and they are much elaborated, fur being the usual decoration.

FIGURE NO. 1.—DECORATION FOR A LADIES' CAPE.—This stylish cape was made of tan melton by pattern No. 7910, price 1s. or 25 cents. It is in circular style, falling in the ripples peculiar to this shape, and reaches to a trifle below the waist-line. The lower edge is bordered with a band of black marten fur surmounted by a decoration of soutache braid, and this trimming is

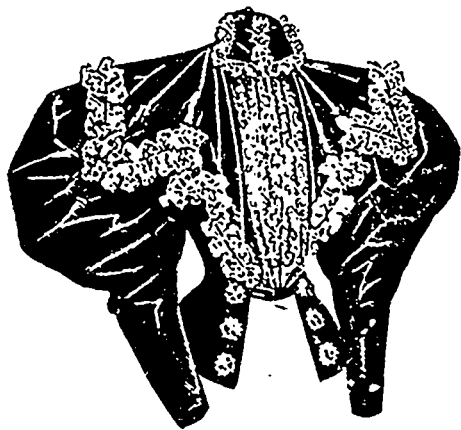


FIGURE NO. 5.—COMBINATION AND DECORATION FOR A LADIES' JACKET-BASQUE.—(Cut by Pattern No. 7938; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 7886; 10 sizes; 28 to 46 inches, bust measure; price 10d. or 20 cents.)



FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 7939. 13 sizes, 28 to 46 inches, bust measure, price 1s. 3d. or 30 cents.)

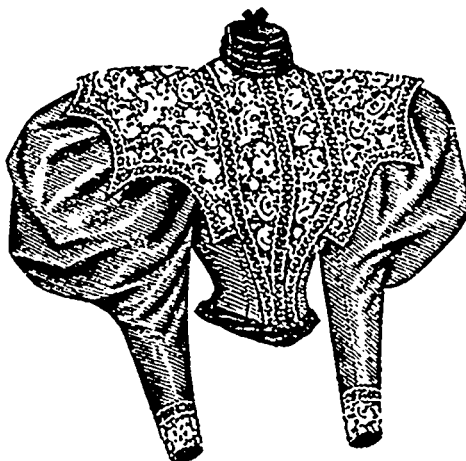


FIGURE NO. 6.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 7940; 12 sizes, 32 to 48 inches, bust measure; price 1s. 3d. or 30 cents.)

repeated on a smooth fancy collar that is straight across the center of the back and pointed at the front and sides, the fur being continued along the front edges of the collar. Fur also edges the turn-down collar, on which the braid design is repeated.

FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—Astrakhan and seal are associated in this cape, which is in circular style, fitting smoothly over the shoulders and hanging in ripples below. The cape is of Astrakhan, and at the lower edge is set a border of seal that is cut in scallops at the top. At the neck is a rolling collar of seal. Capes like this are handsome in any kind of fur, satin or rich cloth, and

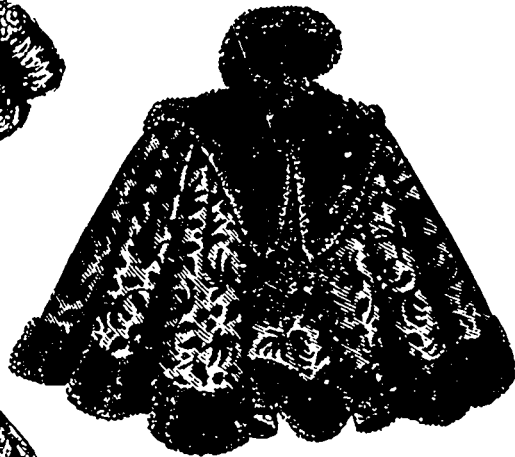


FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' CAPE-WRAP.—(Cut by Pattern No. 7885; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

a lining of plaid or changeable silk gives a nice finish. The pattern of the cape is No. 7886, price 10d. or 20 cents.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' CAPE-WRAP.—The wrap is fitted at the back and belted in to the figure at the waist-line, while at the sides and front it flows free after the manner of a cape. Seal-plush and a handsome velvet brocade are richly combined in this instance. The

lower edge of the wrap is bordered by a broad band of plush, and plush was used for the fancy collar, which is double-pointed at the center of the back and extends in tabs at the front. At the neck is a high collar on the Medici order, also of plush. This becoming and stylish garment was shaped according to pattern No. 7885, which costs 1s. or 25 cents.

FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—This waist, decidedly French in appearance, was made of plaid silk and plain velvet by pattern No. 7939, price 1s. 3d. or 30 cents. The back shows plaited fulness in the lower part and a smooth effect at the top, while the front has gathered fulness which droops over a wrinkled belt of the silk that is formed in a spread bow at the back. The box-plait of velvet at the center droops with the fronts; it is ornamented with

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Dressmaking at Home," on Pages 460 and 461.)

four jewelled buttons, and a similar button is placed in the point of a strap that crosses each shoulder. The sleeves are of the full Paquin shape, with close, shallow cuffs of velvet that each end in a point ornamented with a button. Paquin points fall over the wrinkled stock, which has frilled ends closed at the back. The mode is quite as adaptable to woollen goods and silk-and-wool mixtures as to richer textures.

FIGURE No. 5.—COMBINATION AND DECORATION FOR A LADIES' JACKET-BASQUE.—This basque is elaborate in design, and is made still more sumptuous by its present development in black satin and butter-colored lace net, with a decoration of large cut-steel buttons and lace edging. The pattern followed in fashioning the basque is No. 7938, which costs 1s. 3d. or 30 cents. The jacket is snugly

about the waist at the back and sides, passing under a box-plait that is applied at the center of the back. A deep sailor-collar having jabot ends that taper to the waist-line in front also passes beneath the plait; the collar is handsomely edged with a ruche trimming consisting of two frills of lace joined together. Single frills of similar edging trim two Paquin tabs, that fall over the front of the wrinkled stock. A large cut-steel button is set on each front over the end of the long belt-section and two similar buttons are placed immediately below. The sleeves are of the stylish leg-o'-mutton shape, with gathered fulness.

FIGURE No. 6.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—The tasteful combination pictured in this basque is arranged with heliotrope velvet, lace net and silk. The adjustment is exact, and the introduction of an extra under-arm gore at each side makes the mode especially appropriate for stout women. The sleeves are in leg-o'-mutton style and upon them bretelles curved to form points stand out broadly. The bretelles are of velvet overlaid with lace net and bordered

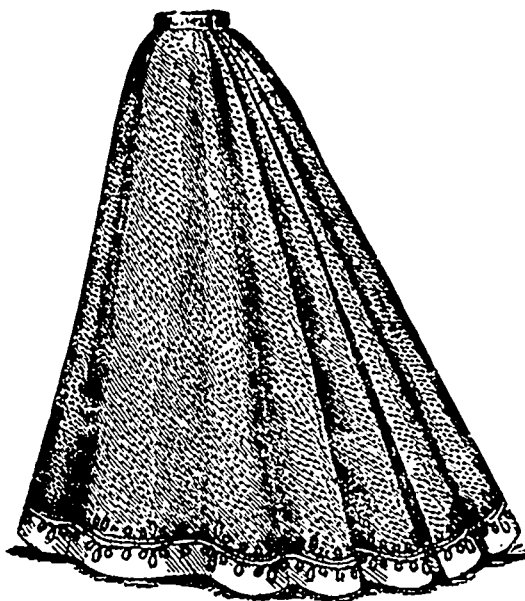


FIGURE No. 9.—(Cut by Pattern No. 7775; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)



FIGURE No. 7.—(Cut by Pattern No. 7677; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

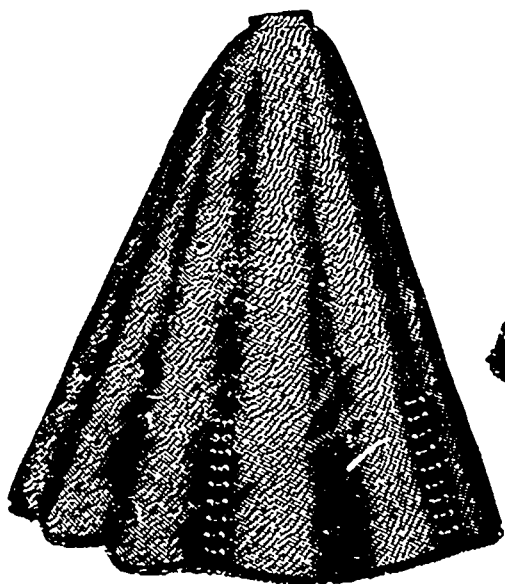


FIGURE No. 8.—(Cut by Pattern No. 7698; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)



FIGURE No. 10.—(Cut by Pattern No 7844; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

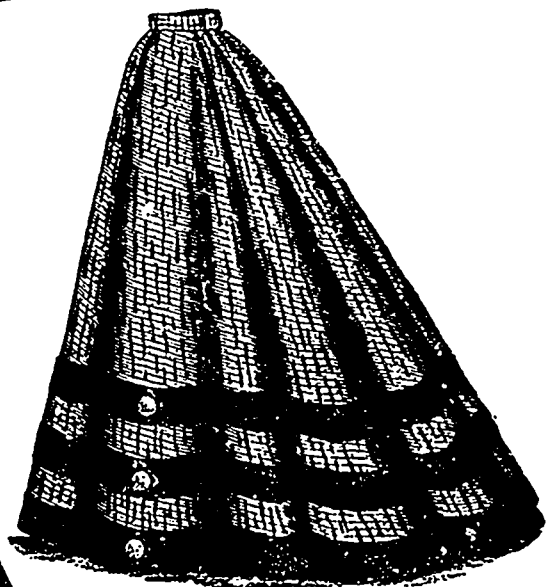


FIGURE No. 11.—(Cut by Pattern No. 7827; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

FIGURES Nos. 7, 8, 9, 10 AND 11.—STYLISH SKIRT DECORATIONS.

(For Descriptions of Figures Nos. 7, 8, 9, 10 and 11, see "Dressmaking at Home," on Pages 461 and 462.)

fitted, and the fronts separate over full vest-fronts of lace net that

reach only to the waist-line, the rest of the jacket extending well over the hips. A short wrinkled belt-section covers the lower edges of the vest fronts and a longer section is arranged

with bands of spangle trimming, the trimming on the inner edges being continued to the lower edge of the basque, where they meet in points at the back, while in front they are separated by a similar band applied over the closing. Between the bands at the front the waist is covered with a facing of velvet overlaid with white lace, the effect being very rich. The sleeves are trimmed at the wrists with a velvet facing overlaid with lace net and headed by a band of the spangled ribbon. Velvet was used for the wrinkled stock, which has frill-finished ends closed at the back, and a twist of velvet follows the lower outline of the basque. Provision for a low V. square or round neck is also made in the pattern, which is No. 7940, price 1s. 3d. or 30 cents.

FIGURES Nos. 7, 8, 9, 10 AND 11.—STYLISH SKIRT-DECORA-

ATIONS.—A graceful skirt is illustrated at figure No. 7 made of bouclé suiting. The decoration is arranged at the left side and is supplied by three bands of ribbon in graduated lengths. The bands start at the lower edge of the skirt and extend upward, their upper ends being finished in points and ornamented with buttons. The pattern is No. 7677, price 1s. 3d. or 30 cents.

Rough-surfaced cloth ornamented with buttons and soutache braid is depicted in the skirt illustrated at figure No. 8, which is



FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7917, 15 sizes; 28 to 48 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 1.—PHOTOGRAPH FRAME.

Very graceful is the decoration on the skirt shown at figure No. 9 made of blue serge. A band of white serge upon which is coiled a row of soutache braid is arranged at the lower edge



FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7925; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 12 and 13, see "Dressmaking at Home," on this Page.)

of graceful design and is cut by pattern No. 7698, price 1s. 3d. or 30 cents.

ping ends finished in points at the left side and adorned with fancy buttons.

FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—This smart tailor-made costume is of fancy cheviot combined with black velvet

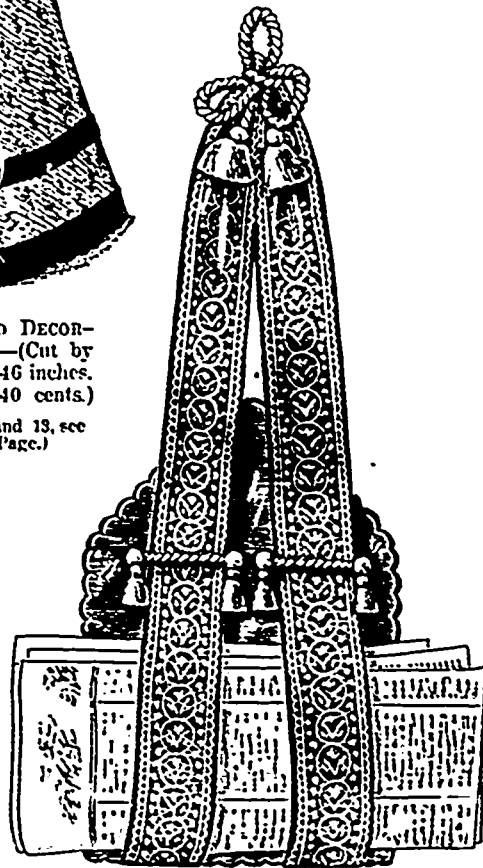


FIGURE NO. 2.—NEWSPAPER RACK.

(For Descriptions of Figures Nos. 1 and 2, see "The Work Table," on Page 463.)

and fur, fur also contributing the decoration. The skirt is in five gores and is laid in side-plaits at the back and forms the fashionable ripples at the front and sides. The close-fitting basque is double-breasted, the closing being made invisibly. At the top the fronts are rolled back in lapels which form narrow notches with the ends of a rolling collar of fur that is as deep as the lapels at the ends. The opening at the neck is filled in with a removable velvet chemisette finished with a standing collar closed at the left side. The lower outline of the waist is uniform, and coat-laps are formed below the waistline at the center of the back. Fur binding decorates the edges of the lapels, the front and lower edges of the basque and the wrists of the bouffant leg-o'-mutton sleeves, and also borders the skirt effectively. The pattern of the costume is No. 7917, price 1s. 8d. or 40 cents.

FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—This costume is composed of crépon and

and a second coiled row and a straight row are disposed above this band. The skirt illustrates pattern No. 7775, which costs 1s. 3d. or 30 cents.

At figure No. 10 is shown a shapely skirt on which three rows of metallic braid form the decoration. The skirt was made of smooth-surfaced suiting by pattern No. 7844, price 1s. 3d. or 30 cents.

Mixed cheviot was chosen for making the skirt shown at figure No. 11, which was cut by pattern No. 7827, price 1s. 3d. or 30 cents. The decoration consists of velvet bands having overlap-

velvet combined with much taste, the velvet also entering into the decoration. The skirt is six-gored and is arranged in a double box-pleat at the back and ripples at the front and sides. It is uniquely trimmed with two encircling bands of velvet, each finished at the front with an overlapping, pointed end in which is set a cut-steel button. The basque-waist has a square front-yoke below which full fronts droop in the graceful French style over a velvet belt that has a pointed, overlapping end decorated

traits are slipped in, the pictures, of course, facing each other. FIGURE NO. 2.—NEWSPAPER RACK.—This article may be easily reproduced and is eminently practical. The back is cut

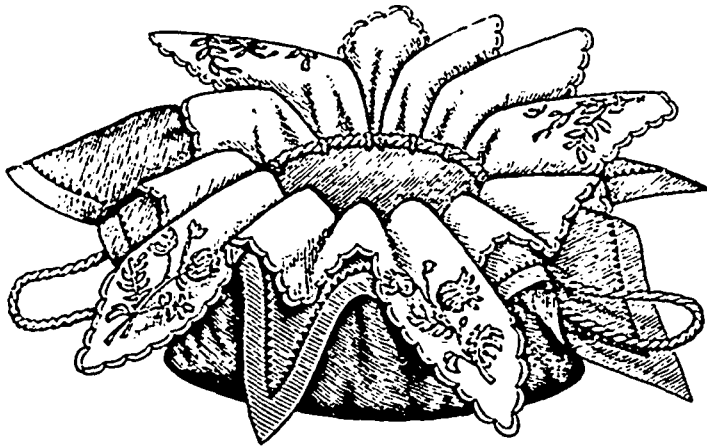


FIGURE NO. 3.—FANCY BAG.

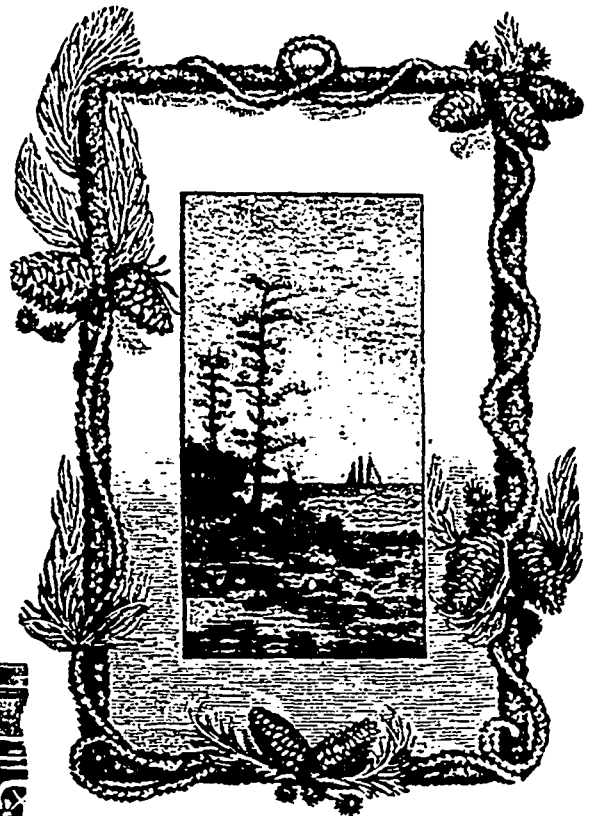


FIGURE NO. 4.—PICTURE FRAME.

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

with a button. The standing collar is covered with a band of velvet finished in a point and ornamented with a button at the center of the front. Three velvet tabs trimmed along their side edges with a row of small buttons extend in epaulette fashion over the leg-o'-mutton sleeves, which are trimmed at the wrists with a band corresponding with the belt and collar. The costume may be made with a square neck, the pattern, No. 7925, price 1s. 8d. or 40 cents, providing for this style.

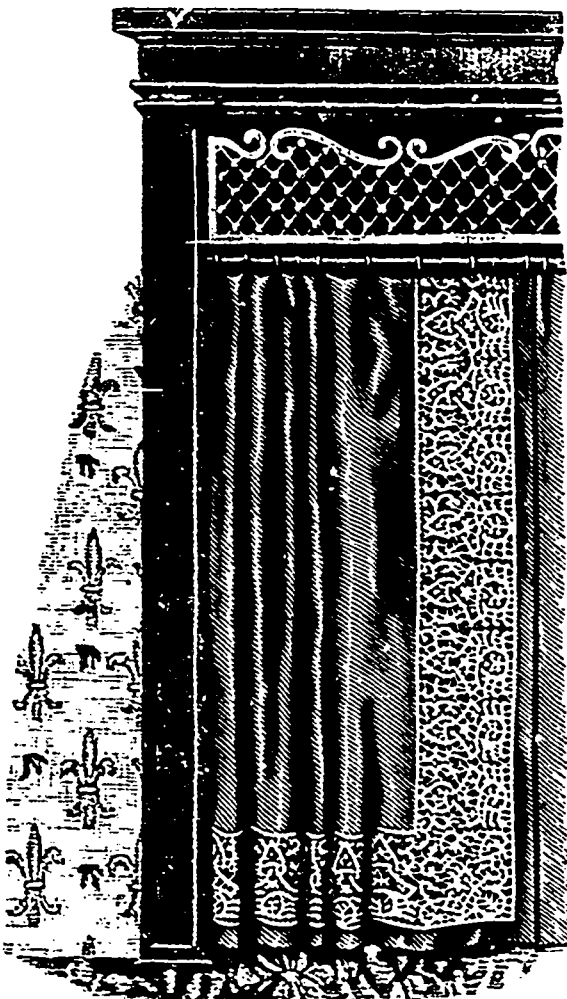


FIGURE NO. 1.—PORTIERE.

(For Description see "Artistic Needlework," on Page 464.)

THE WORK-TABLE.

(For Illustrations see Pages 462 and 463.)

FIGURE NO. 1. PHOTOGRAPH FRAME.—This illustrates a novel idea in a mat for a photograph frame. The frame itself is of gold leaf with a narrow moulding in a Rococo design about its edges. Instead of the usual cardboard mat, one of cream-white brocaded silk is used, with fine effect. Two oval openings are cut in the mat and the por-

traits are slipped in, the pictures, of course, facing each other. FIGURE NO. 2.—NEWSPAPER RACK.—This article may be easily reproduced and is eminently practical. The back is cut from thin wood or very heavy cardboard and is covered smoothly with dark-brown silk. The straps are of heavy ribbon in a gay Persian color combination. The lower ends of the straps are secured to the back and the upper ends meet under a blue silk tassel-finished suspension cord arranged in a trefoil. A strip of cord with a tassel at each end is adjusted over each strap and secured to the back to hold the straps in position, newspapers and magazines being placed within the pocket, which the straps form.

FIGURE NO. 3.—FANCY BAG.—A bag for holding odds and ends is pictured in this engraving. A hem stitched yellow silk handkerchief and an embroidered linen one are used in the construction. The linen handkerchief is adjusted over the silk one in such a way that its corners come between those of the silken one. Tiny gilt rings are sewed at intervals inside the bag, the two handkerchiefs being stitched together. Through the rings is slipped gold cord by which to draw the bag closely. The idea is a clever one, and as to the usefulness of such a bag there can be no argument.

FIGURE NO. 4.—PICTURE FRAME.—A suggestion of Autumn is conveyed by this rustic frame, which admirably suits the marine engraving within it. It is made of split pine limbs neatly trimmed and mitred at the corners, and over it are scrolled pine twigs ornamented, as pictured, with pine cones and needles. The frame is touched with varnish, which gives it gloss and keeps it intact. A white mat encloses the picture, but its adoption is a matter of choice.

ARTISTIC NEEDLEWORK.

(For Illustrations see Page 463 to 465.)

Since lace-making has become a fashion with women whose leisure permits of such occupation, lace is employed for various decorative purposes in addition to its use upon clothes and other personal belongings. Our illustrations show a charming example of this in a lace-trimmed portière. Velours, plush, velvet and heavy silk or satin are the textiles preferred for such treatment, and when thus ornamented, the portières are hung in library or drawing-room.

The portière pictured at figure No. 1 is of

olive-green velours hung from a pole fixed beneath a fancy grille.

The decoration is contributed by a deep band of Battenburg lace, the directions for making which are given in detail in "The Art of Modern Lace-Making," a book published by us at 2s. or 50 cents. Figures Nos. 2 and 3 show the details in outline of the design, which is of a purely conventional character. At figure No. 3 is represented the design partially worked. The pattern should be traced on tissue or tracing paper and then transferred to the material to be decorated, the design given being of the exact size to be used. The dotted lines indicate where the sections should meet, the letters marked in the corners corresponding. The

letters *F* and *E*, marked respectively in the upper and lower corners at figure No. 2, indicate the center of the design, which

may be reversed at this point and repeated indefinitely. The application of this lace requires the greatest care and skill.

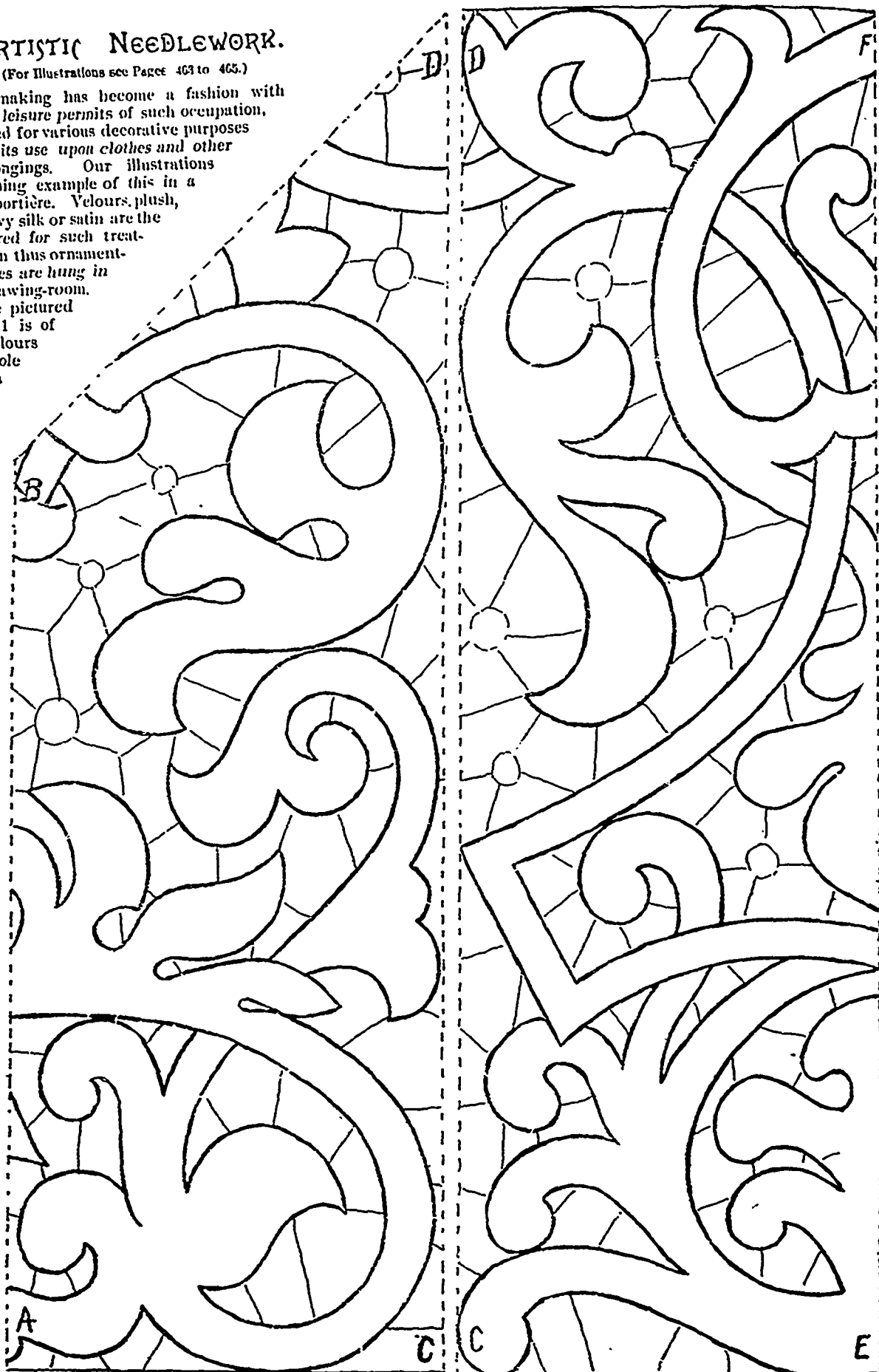


FIGURE NO. 2.—SECTION OF DESIGN, IN OUTLINE, FOR PORTIÈRE (CORRECT SIZE).

(For Description see "Artistic Needlework," on this Page.)

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 466 and 467)

It has been long since the windows of shops devoted to men's furnishings have so flamed with brilliant color as at present. Among the new cloths for neckwear heavy double English twills and all-over designs are prominent; they are made up in effectively novel patterns. Rich *natté* grounds are now produced in the brilliant coloring peculiar to the Roman effects, and cross-stripes are promised a return to favor, if the public demand is large enough to warrant their manufacture. *Pointillé*

In ground shades, black, indigo and white are most favored; then come scarlet, cardinal, Burgundy, Japon-green, Russe, matelot (new blue), petunia (new purple), fuchsia (new red), campanule (new heliotrope), Yucca (new bronze), Vandyke (new orange), Formose (coffee), ivoire (ivory).

The leading shot effects for the season at hand are: Coquelicot, sôdun (new light-bronze), roseau (new sage), Paradis (new gold), Goëlette (new blue), Moskowa (new apple-green), jacinthe (new lavender), margottin (new cherry), Corée (new light-beige), scarlet, sultan, Lyon's-blue, Magda (new rose), horizon (new light-blue).

A fascinating novelty has been introduced among the new

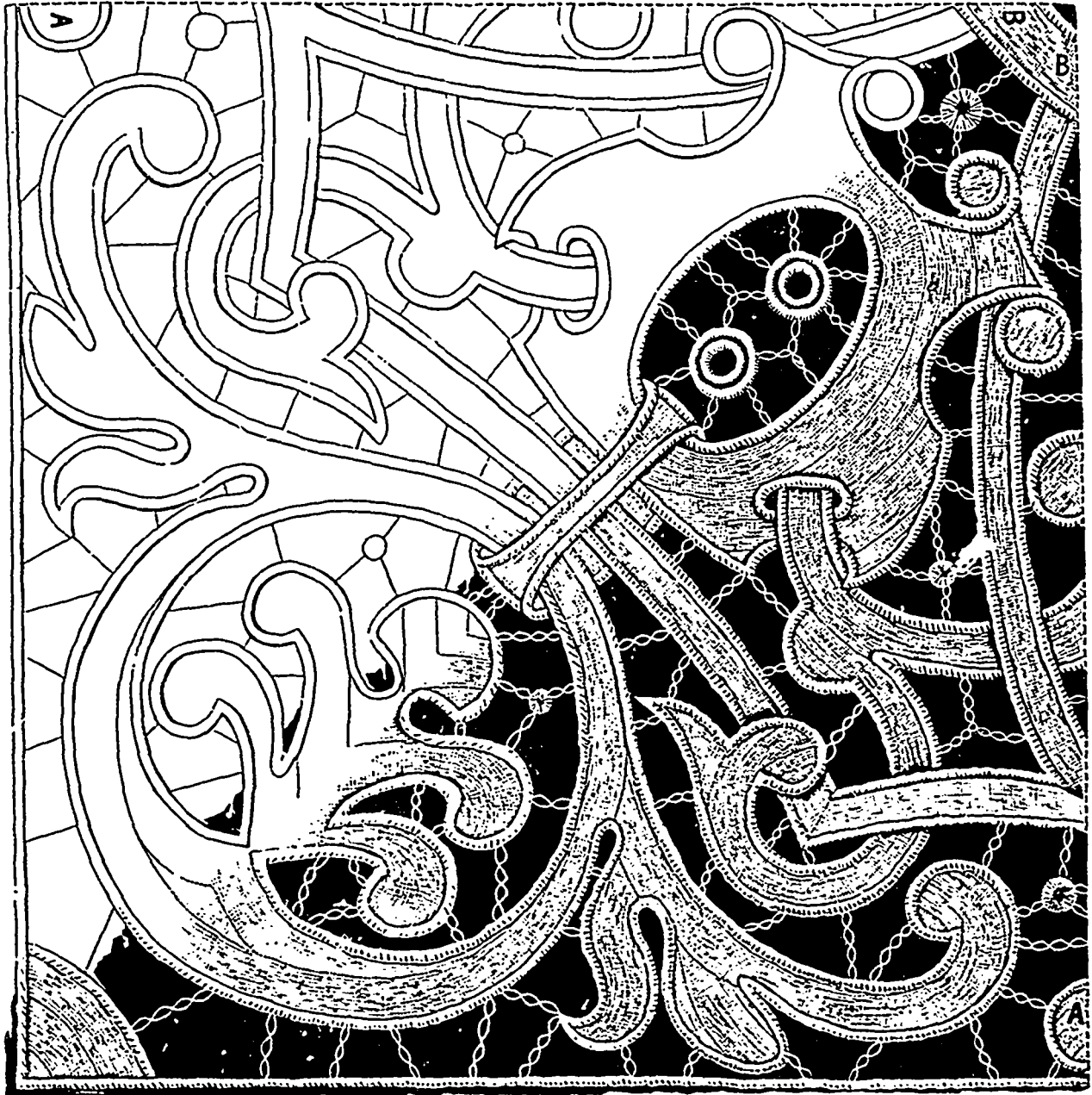


FIGURE NO. 3.—SECTION OF DESIGN FOR PORTIERE, PARTIALLY WORKED. (CORRECT SIZE.)

(For Description see "Artistic Needlework," on Page 464.)

backgrounds are again shown, and if one wishes a medley of colors and designs, a scarf of this character will be entirely satisfactory, for several patterns are always scattered "hit or miss" fashion over the surface, but invariably with effective results. Madras and Scotch plaids must be taken into account when considering the season's collection of cloths, not alone for their natty appearance but also for their well-known wearing qualities. Dimity or multi-colored effects bid fair to regain their hold upon popular esteem.

designs in the form of *glacé* effects, and the combinations formed are as follows: *Pêche* (gold and chartreuse), *ara* (dark-blue and light-green), *punch* (navy and cardinal), *oriental* (cherry and blue).

The illustrations this month show two of the new De Joinville ties, a puff scarf, a Teck, a graduated Ascot, two band bows, three pairs of half hose, a pair of suspenders and a watch chain.

FIGURE NO. 1.—BAND BOW.—So closely do the made-up

band bows simulate those tied upon the wearer that the casual observer never notices the difference. The material here illustrated is a dark-blue satin figured with ovate white dots irregularly disposed.

FIGURE No. 2.—BAND BOW.—The Roman color effect is seen on this dainty band bow of grosgrain silk, various harmonizing tints being striped upon a background of light-blue.

FIGURE No. 3.—"DEFENDER" WATCH CHAIN.—The vivid interest in yachting is illustrated in this neat sterling silver watch chain, nautical in design and bearing miniature fac-similes of the pennants of the Defender and the New York Yacht Club, enamelled in authentic colors.

FIGURE No. 4.—HALF HOSE.—Three popular tartan plaids in spun silk are seen in this group of men's half hose. In the example on the left the combination is of white, yellow, red and blue; in that in the middle, of green, blue, red and black; in that on the right, of yellow, light-brown and dark-brown—the tops, heels and toes being black in all three.

FIGURE No. 5.—SUSPENDERS.—Even in suspenders the plaid effect is now seen, the pair here illustrated having a white and red basket-work design on a background of blue. The material is an elastic cotton webbing, the ends being of leather.

FIGURE No. 6.—TECK SCARF.—A stylish Teck scarf called "The Trilby" is here shown made up in dark-green silk bearing an odd lavender figure.

FIGURE No. 7.—GRADUATED ASCOT SCARF.—To gentlemen *au fait* in the easily-acquired art of tying their own knots, this rich-looking graduated Ascot in black satin figured with red dots and green and gold stars will provide the means of an exceptionally handsome neck finish.

FIGURE No. 8.—PUFF SCARF.—This handsomely made-up

example of the now Scotch plaids. The tie is of heavy silk in basket weave and in hue combines green, blue, black and white, the prevailing tone being dark though very rich.

FIGURE No. 10.—DE JOINVILLE TIE.—In this tie the basket-weave pattern is effectively developed in green, red, blue and white. It is of silk and will tie very handsomely.



FIGURE No. 1.—BAND BOW.

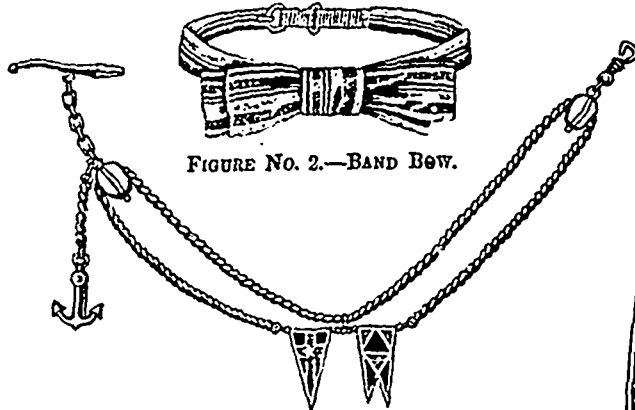


FIGURE No. 3.—"DEFENDER" WATCH CHAIN.



FIGURE No. 2.—BAND BOW.

(CHILDREN'S CORNER.

(For Illustrations see Page 468.)

Lessons in patience and skill, of which all my young friends are in need, may be learned by cutting out the little paper toys that from time to time appear in this department, and a satisfactory result is always pleasing, especially when you have worked hard to attain it.

You see at picture No. 1 a dainty basket of paper, a fair affair, but, nevertheless, it will hold a light article. If I were

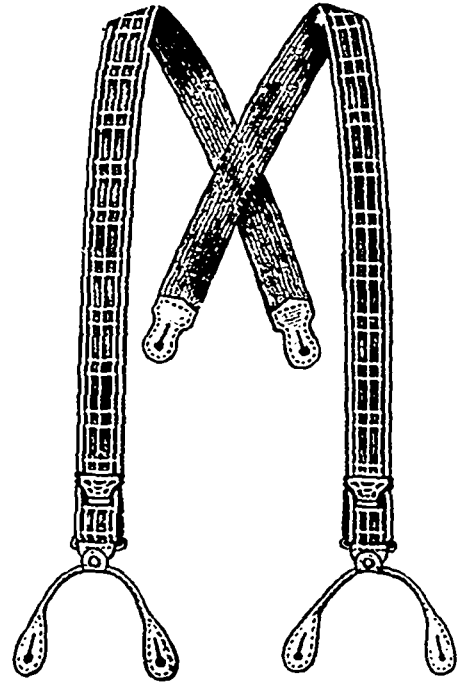


FIGURE No. 5.—SUSPENDERS.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Styles for Gentlemen," on Pages 463 and 466.)

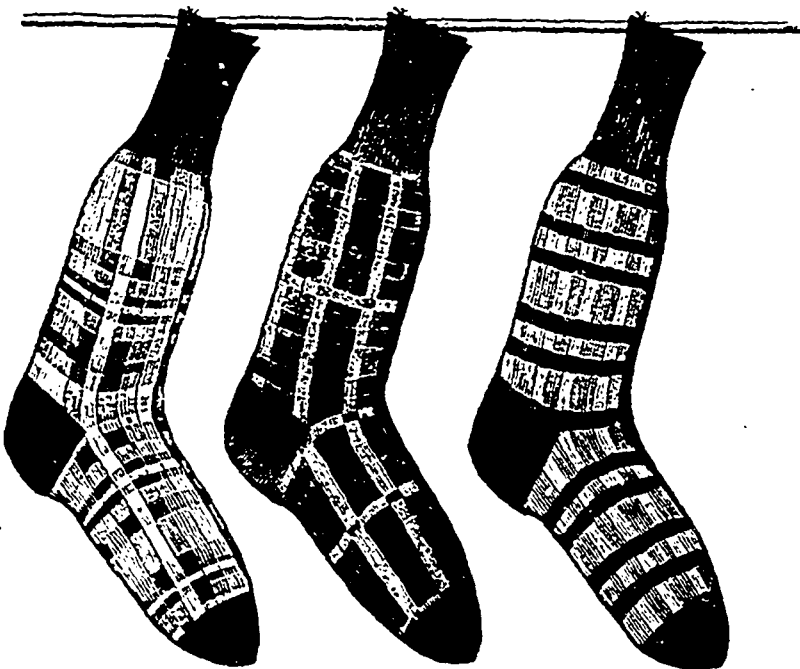


FIGURE No. 4.—HALF HOSE.

scarf, known as "The Calyx," is of black satin figured with a neat design in light-brown.

FIGURE No. 9.—DE JOINVILLE TIE.—This illustrates a typical

you, I should make it of colored paper, as it will thus be more effective than in white. Cut a square of paper,

fold it crosswise, corner to corner, then fold the triangle thus formed double and fold over once again. The paper is shown correctly folded at figure No. 2. The cross lines indicate where incisions should be made in the paper. At the center of the wide edge shape a little extension, as illustrated, and when opened the little knob-shaped arrangements will serve to hold the lid in place, as you shall presently learn. Figure No. 3 gives you a diagram of the lid. Cut a disc or circular piece of paper and fold it over and over according to the lines marked in the illustration. Cut out the center as marked and then cut openings to admit the little projections in the basket. At picture No. 4 is shown the lid all ready for adjustment. Place it over the basket, fitting in and pasting the little projections in the openings, as pictured at figure No. 1. An apple made of cloth or flannel and filled with hair or cotton may be placed in the basket. A slender wire handle is fastened to the basket, and at the top of the handle is tied a bright-colored ribbon, which

in color may or may not match the basket. Such a basket is easily made and very pretty. If it were mine, I should hang it in my room in a prominent place.

You have so often had silhouette pictures explained to you that it is hardly necessary to tell you about their construction now. If you are skilful at drawing you may copy these, or you may reproduce them as shadows on a sheet or any other white surface for the entertainment of your little friends. In the latter event, you must darken the room, suspend a dampened sheet from the ceiling away from the wall and then imitate the poses behind the sheet, the light of a lamp or candle being thrown upon the sheet so as to show the figures. These I should call "shadow tableaux."

At figure No. 5 is represented a mamma



FIGURE NO. 6.—TECK SCARF.

she rocks baby's cradle and the little one seems to enjoy it, since he kicks his chubby little foot and shakes his rattle vigorously.

A very awkward man is seen stepping on the trailing gown of a lady at picture No. 6. No doubt she is angry, though he apologizes for his blundering.

At figure No. 7 Mary is pouting over her broken cart, which John is trying hard to mend. Perhaps it is a hopeless case, but John looks as if he could conquer obstacles, even in the way of mending carts.

Have you ever amused yourselves as the children are doing at figure No. 8? John is teasing a turtle with a stick, just to see him stretch his neck, and Mary is looking on and urging him on, too.

Isn't the picture shown at figure No. 9 funny? Two men



FIGURE NO. 8.—PUFF SCARF.



FIGURE NO. 7.—GRADUATED ASCOT SCARF.

industriously knitting some small stockings for her baby's use. While thus employed,

white or pale silks trim choker collars of ribbon and add daintiness and tidiness to throat dressings.

Cross-tucked large sleeves do not lose their popularity, even when heavy materials are worn. For very long arms they are not unbecoming.

Close-fitting bodices of rich, high-colored brocades or side-

have been fishing and no doubt they have waited long for a bite. At last they each feel something tugging at the line and bring up—the same fish! What an aggravation!

But then, even fishing is not without its drawbacks.

Do you quite understand the idea of reproducing the shadow tableaux? If you should merely want to copy the silhouettes, trace them on tracing paper from the originals and then transfer them to Bristol board, cutting them out, when drawn, very carefully with a sharp pair of scissors. You may fill in the outlines with black water-color paint or India ink, using a fine camel's-hair brush for the purpose. When dry, you may paste them on cards and hang them in the nursery or in your own room, as you wish.

NOTES FOR THE MONTH.

For dances, taffeta petticoats are most fashionable when they match the color trimmings upon white gowns.

Gold chiné ribbons and laces of the same color are in high favor for decorating black, white and éceru gowns, and indeed those in other evening colors, but their effect upon gay tints is not so happy.

Month by month we hear of a near-by lessening of the size of sleeves only to see them grow larger and larger with added tops, ruffles, wings and lapels. Happily for exacting tastes their amplitude now droops more modestly towards the elbow.

Turn-over collars of lace, mull, tucked, and

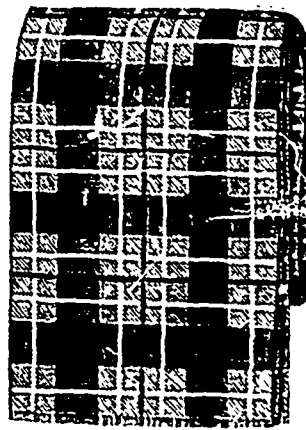


FIGURE NO. 9.

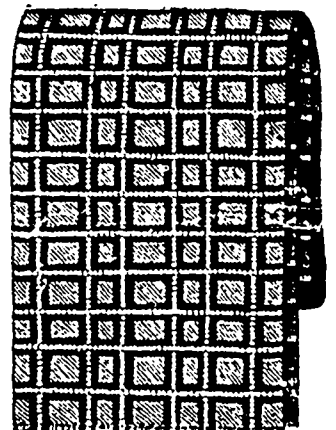


FIGURE NO. 10.

FIGURES NOS. 9 AND 10.—DE JOINVILLE TIES.

(For Descriptions of Figures Nos. 6, 7, 8, 9 and 10, see "Styles for Gentlemen," on Page 466.)

plaited satins are to continue in favor with cloth, crépon and satin gowns for visiting and carriage wear.

There are many good reasons for believing that we are drifting back to the styles of Louis XVI., the fichu and its disposal upon the bust being one indication and the shape of the lower edges of the bodice another.

Bicycling is likely to modify all street fashions, especially if the wheel becomes as much a convenience as it is now a pleasure. To be able to mount a wheel without change of attire, as one

now enters a wagon or carriage, to hurry off upon an errand, will be a seriously-considered matter in designing the street attire of fashionable women, and, indeed, of all women.

least they are less noticed, in black well-cut, not too close-fitting gloves.

Tight gloves are pronounced ugly if not positively vulgar by high fashion authorities.

Hats will be more compact and less outré in shape this season than last. Pretty as a big hat may be in its curves and waves and its hearse-like upright plumage, the winds of Winter take insolent and inconvenient liberties with it.

Tea jackets promise to divide popularity with tea-gowns this season. They are equally stylish for unceremonious weekly "at homes" but are too informal for stately receptions. For the more formal occasions dinner dresses are appropriate. The fashion of wearing evening attire in the afternoon has grown out of the current custom of giving a formal dinner afterward to those who have received with the hostess, there being no time for making another toilette before it is served. Since formal receptions are lighted artificially by day, dinner or evening dress produces a besitting effect.

Fabrics in soft hues rather than in positive colors will be stylish and will be made up with passementerie, Persian bands or lace decoration. Doe, dove-gray, écreu, pale delft-blue, cedar



FIGURE No. 1.



FIGURE No. 2.

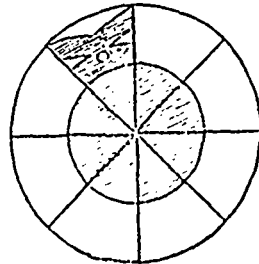


FIGURE No. 3.

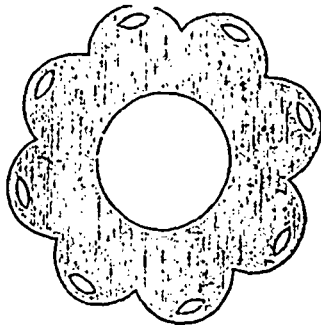


FIGURE No. 4.

FIGURES NOS. 1, 2, 3 AND 4.—
PAPER BASKET AND SECTIONS
FOR MAKING IT.

More and more distinct and contrasting are to be the house and the street apparel of women.

It is prophesied that feathers will wholly supersede flowers as dress and wrap trimmings. The orders for feather decorations placed with New York wholesale dealers are immense.

Stand-up plumage has had a prolonged vogue and drooping plumes are in readiness for an expected change in taste.

Bird of Paradise feathers and lyre bird tail plumage, heron aigrettes, and that most beautiful of trimmings, Marabout, in



FIGURE No. 5.



FIGURE No. 6.



FIGURE No. 8.



FIGURE No. 7.

pompons and borderings for evening gowns, are offered and taken in those markets patronized by extravagant buyers.

Long, full boas of ostrich feathers will continue in high vogue. Black glacé gloves are gaining in favor for evening dress, as well as for street wear. They make shapely hands more attractive and hands less than fine in outlines appear shapelier, or at

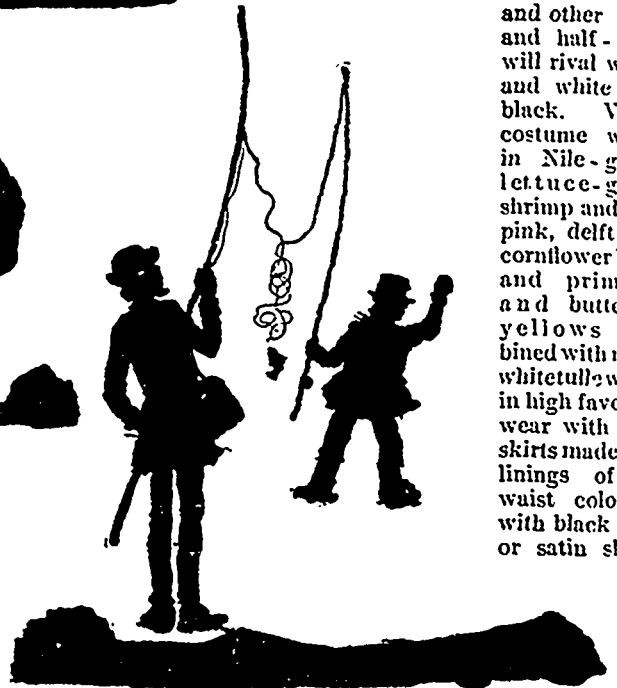


FIGURE No. 9.

FIGURES NOS. 5, 6, 7, 8 AND 9.—SILHOUETTES.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7, 8 and 9, see "Children's Corner," on Pages 466 and 467.)

and other tones and half-tones will rival white, and white with black. Velvet costume waists in Nile-green, lettuce-green, shrimp and rose pink, delft and cornflower blues and primrose and buttercup yellows combined with much whitetulle will be in high favor for wear with mull skirts made over linings of the waist color or with black tulle or satin skirts.

MODERN LACE-MAKING.

CENTER-PIECE FOR ROUND TABLE.

FIGURE No. 1.—This center-piece is very handsome and is intended for the center of a round mahogany or other polished table. The design is exquisite and can be obtained by enlarging it with a pantograph if the lady who is to make the center-

rings, buttons, braids, etc., used in making the center-piece, which, in the original, is about forty-five inches in diameter.

DESIGN IN HONITON LACE.

FIGURE No. 2.—This dainty edging is suitable for trimming underwear, baby-clothes, *lingerie* or the adjuncts of a house

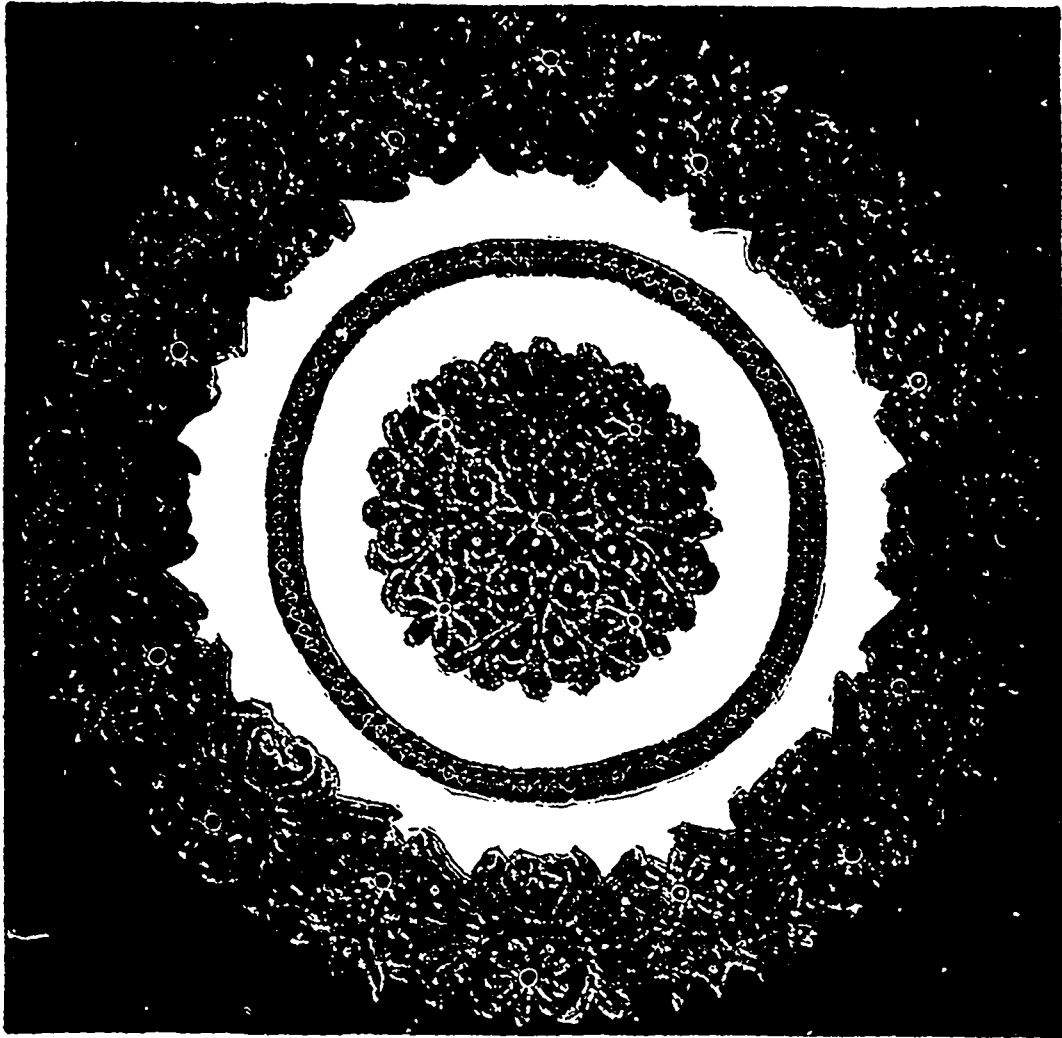


FIGURE NO. 1.—CENTERPIECE FOR ROUND TABLE. (LINEN AND BATTENBURG LACE.)



FIGURE NO. 2.—DESIGN IN HONITON LACE.

piece cannot draw the design of the size she desires it to be. Or, a professional lace-maker will furnish a section—say one-quarter of it for a reasonably moderate charge.

The ring of narrow work is simply a series of filling-in stitches arranged in a circle. In our book on Modern Lace Making, price 50 cents or 1s., will be found many designs in stitches pretty for the purpose, and also illustrations of the

toilette, such as collars, cuffs, bretelles, revers, etc. The design is nearly full size and will therefore be easy to follow. In the book mentioned in the other description may be seen illustrations, full size, of the braids used in making it.

For the information contained in this article, thanks are due to Miss Sara Hadley, professional lace-maker, of 922 Broadway, New York City.

FANCY STITCHES AND EMBROIDERIES.

BY EMMA HAYWOOD.

THREE NEW STYLES OF EMBROIDERY.

The newest idea for a handkerchief case is to make it long enough to afford room for two lots of handkerchiefs placed side by side. This shape is especially suitable for home use, the neatest and most convenient shape for travelling being simply a square or rather an oblong pocket joined up on three sides, one of the shorter sides being left open for the mouth of the pocket.

Illustrations Nos. 1 and 2 show a design for the first-named style of case. In the working out of this simple yet essentially artistic design, a new application is made of the popular Honiton lace braid, so familiar to the readers of these pages because of its legitimate employment in lace-making. Here it is merely applied upon a silk or satin foundation of delicate coloring. Our example is of pale Nile-green, showing up admirably the light-purple of the violets forming the floral decoration. It may be noted that on the front of the case a single blossom, embroidered on the satin, takes the place of the usual open frilling of lace stitches within the pattern formed by the braid.

The design being drawn to scale and a perfect diagram being given of the proportions and parts required, there need be no difficulty in the making up of the case or in the choice of the proper braid to fit the design. A full illustrated list of lace braids will be found in our admirable handbook entitled "The Art of Modern Lace-Making," price 2s. or 50 cents per copy. The braid here used is No. 12 on the list.

The length of the case when finished is a full half-yard, the width when folded about seven inches. The best plan is to cut the satin with a good margin and then lay the braid on exactly as shown in the pattern. The sections should be counted to ensure the necessary exactness. The above dimensions are for the case when closed. But it must be observed that the parts intersected by dotted lines are cut all in one piece. This includes the front, back and flap for one pocket belonging to the back or under side. This flap, illustrated at figure No. 1, is five inches deep and is merely folded over and joined up at each end. The separate pocket for the upper side is trimmed all the way around, as shown in the drawing, so as to accord with the edge of the front or upper part of the case. The scalloped edges can be neatly

sewn together with invisible stitches lost in the button-holing. The lace braid is secured to the linen after being basted in position by fine linen thread run around the extreme edges. The scallops are button-holed with white silk as are also the up

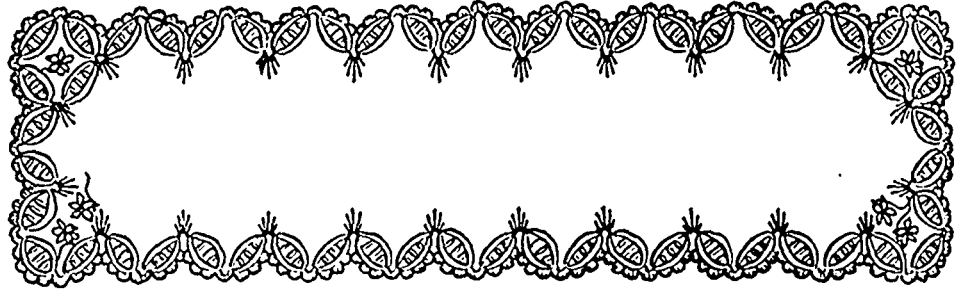


FIGURE No. 1.

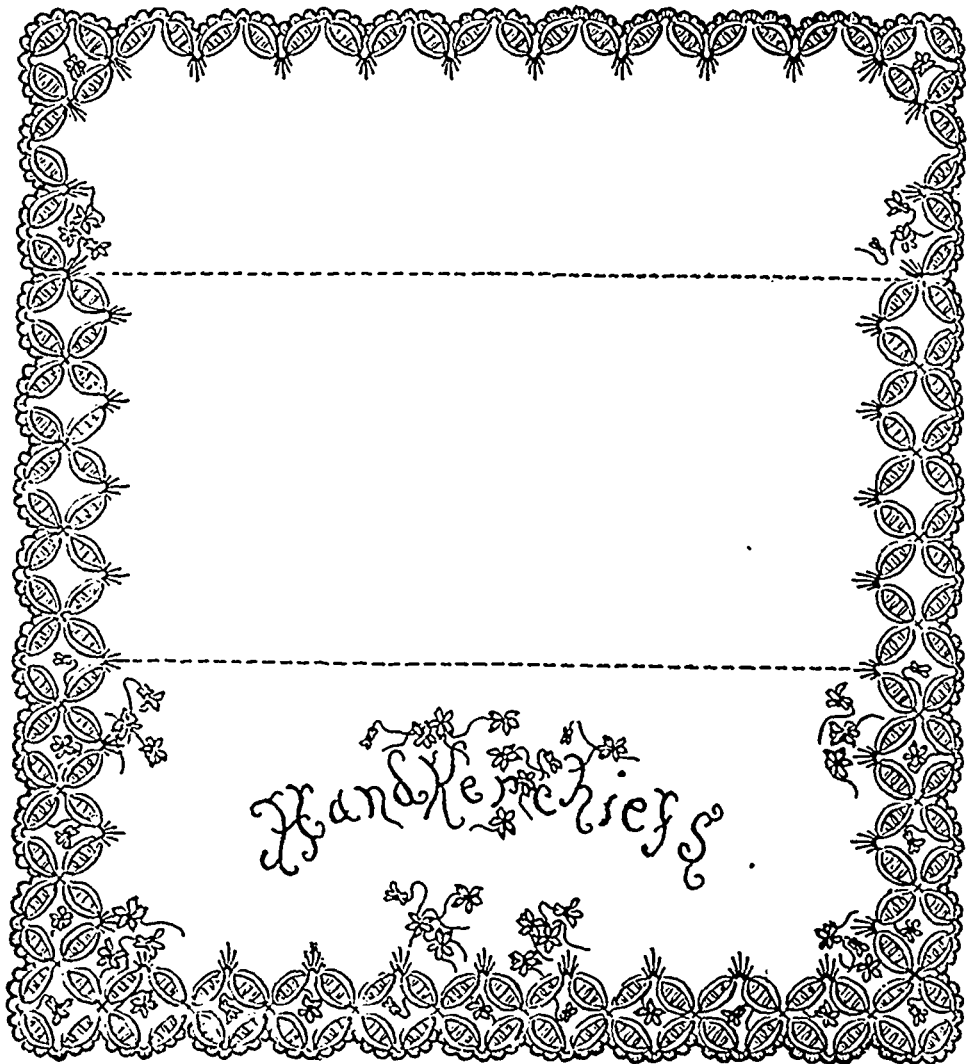


FIGURE No. 2.

FIGURES NOS. 1 AND 2.—HANDKERCHIEF CASE AND FLAP.

strokes on the apex of each scallop on the inside. The blossoms are worked with filo floss in two or three shades of pale-purple, with a yellow dot in the center of each executed in French knot stitch. The lettering is carried out in white, to match the scallops, with very close stem-stitch. A double row will be necessary to give the required richness. The silk should be quite

thick for the same reason. Roman floss would serve, as would also two or three strands of filo floss put together. The case may be lined with white or may be made entirely of the green satin.

The glove case shown in Illustration No. 3 is represented as finished and folded over. Its construction and dimensions are about the same as for the handkerchief case, but the pocket flaps are left on at both ends in cutting out and are folded over,

turned in and concealed beneath the border. The cushion should be of silk or satin. Butter-color makes a good foundation. The square must be of a sheer white material—either bolting cloth, or perhaps better still, linen lawn of the most transparent texture. The flowing lines are executed in stem-stitch with bright gold-colored etching silk. The stitches must be very short in order to keep the lines clear on the numerous curves. All the leaves and oblong forms between the dots are



FIGURE NO. 3.—GLOVE CASE.

the edges being plain. The material is thin China silk of a fawn color lined with light-green. The undulating line forming the main stem of the border is Japanese gold thread of the untarnishable kind, couched down with split sewing silk to match, well waxed to make it strong. The forms on either side of the lettering are outlined in the same manner, the lettering itself being carried out in a double line of gold. The coloring is bright and varied. Odd lengths of silk can be readily utilized in such a design. The centers of the stars on the line are solid dots of satin-stitch worked over the gold. Each point of the stars is formed with a single button-hole stitch caught down at the point. The

leafy forms between are made as illustrated, with a kind of crazy stitch. The rest is put in solidly with satin-stitch before being outlined with the gold thread. This design, when carried out tastefully, has a very charming and *bizarre* effect, and, although quickly worked, it looks very handsome. This is doubtless owing to the judicious blending of several bright colors, with a glint of gold after the Oriental fashion, which is always very effective.

Illustration No. 4 shows one corner of a square that can be made of any desired size. It is intended for the top of a square pincushion. The cushion should be frilled or trimmed with lace and the square should be put on cornerwise, the raw edge being

put in with butter-colored filo floss, in raised satin-stitch, that is, slightly padded by putting in a few stitches the long way first and working over them. The dots are intended to give a jewelled effect and are therefore very much raised, standing out from the linen like beads. To accomplish this, take some filling silk exactly matching the color of the filo floss to be used in finishing. With the filling silk make a large French knot, then lay several strands of filo floss together and pass them over the French knot, drawing them tight enough to lay smooth and spreading them so that they cover the sides as well as the top of the knot. A little practice is required to do this well and keep

the knots even, but the result is most striking. In the present design pearls, turquoises and topazes—the last-named of a pale-pink—can be introduced in about equal proportions, the disposition of the three colors being left entirely to individual taste.

This style of design should be worked in a light, wooden frame—not the double hoop usually employed for linen embroidery, but a firm, square

frame in which the material can be tightly and evenly secured on all four sides at once.

The three distinctive styles of embroidery above described give ample choice to those seeking for something new and pretty. They can be adapted in many ways.

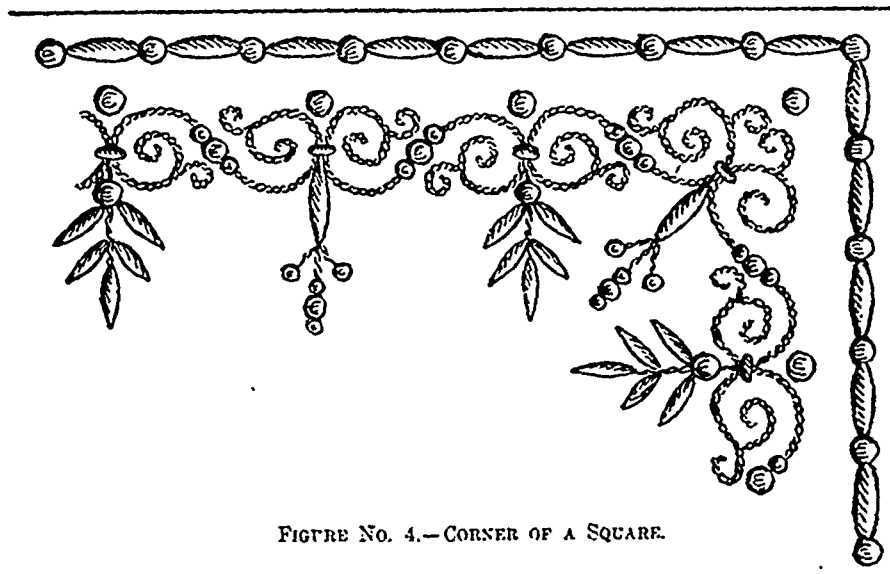


FIGURE NO. 4.—CORNER OF A SQUARE.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once *accurate* and *legible*, for upon it, as much as upon any other implement she uses, depends the success of the garments she makes. On another page of

this issue we publish an advertisement of linen and sateen tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular of material, make and finish.

Fashionable Dress Goods

Crépons are destined to have a new lease of favor, despite the belief which prevailed as Summer began to wane that they had exhausted their popularity. The Autumn crépons assume so many new guises that they are almost entitled to be classed as novelties. The crinkles in the new weaves have a tendency towards flatness, in contradistinction to those of last season, in which the crinkles stood out rather boldly from the surface.

The bouclé idea is prominent in crépons as in many other kinds of goods. At once novel and artistic is a class of crépon in which the crinkles are of silk in changing tints and have a flat, crushed appearance. Upon them are wrought, in a contrasting color, sprays of flowers in bouclé effects. The crinkles in one specimen change from bluet to gold and the design is in brown; in another the crépon is a changeable green and the flowers are heliotrope; in a third the device in *réséda* stands out with delightful effect from a shaded old-rose surface. All the color blendings in these goods are harmonious and beautiful. There are Persian crépons figured with black arabesques, which tone down the color medleys in the groundwork, the latter being a mixture of silk and wool. Bouclés fill out the depressions in another sort of crépon. The groundwork in one instance is of olive-green silk, the bouclé being of brown wool.

There are black crépons in which red, bluet, green, heliotrope and other colors are intermingled with success, the material being a mixture of silk and wool. There are also small crinkle crépons in mixed colors that appeal to conservative tastes. Gold and blue unite as effectively in this weave as in others.

Black silk crépons with wool *frisé* weavings, also in black, are very rich-looking by reason of the contrast of the two tones of black produced by the union of silk and wool. Waves, blocks, scrolls, arabesques and a variety of other designs are brought out in black goat's-hair crépons with *frisés*, the goat's-hair having a shimmer and gloss like rich satin.

Notwithstanding the many colored crépons, black will remain a favorite. Appropriate for visiting, afternoon receptions or even church wear is a toilette developed in a glossy black crépon presenting serpentine crinkles and black *frisés*. The skirt is five-gored and two box-plaits are formed at the back, the skirt rippling in the conventional way and showing the material in its full beauty. The basque-waist is made smooth fitting at the back, with a tapering box-plait applied down the center. A double box-plait is set in the front, drooping in French fashion in the same manner as the front itself. Three Rhinestone buttons are disposed on the double box-plait above the bust to relieve the blackness, which, however has no suggestion of dullness. A black satin ribbon stock covers the standing collar, being finished with a bow at the back, and ribbon is simply twisted about the bottom of the waist for a finish. Colored ribbon might, if preferred, replace the black. The *gigot* sleeves are shirred in the arms'-eyes. The material being in itself of such a decorative nature applied trimming is not really required.

There is every reason to believe that black crépon skirts will continue to be associated with fancy silk bodices. Many of the new black crépons, whether woven with or without *frisés*, are brilliant in their high lustre. Tricotines are at present shown in rather small crinkles. This textile is an admixture of mohair and wool in solid or mixed colors.

Bedford cords, after a long season of quiet, are being revived, though, as in all repetitions of a style, with modifications. The new Bedfords show various-sized cords, all in the lengthwise weave which always distinguished them. The cords in one class are at least an eighth of an inch wide and are represented in all the popular colors, among which are seen golden-brown, *réséda* and olive-green, navy, army and cornflower blue, garnet, dark-tan and old-rose. There are also Bedfords with very narrow cords, and figured Bedfords, small designs being woven upon grounds of contrasting tone. In a novelty Bedford cord

there are *frisé* stripes woven in alternation with those of solid cord. The effect of Bedford cord is produced in a material

showing wide welts or ridges, which, however, are built upon a webbing foundation after the manner of crépon, while the cords in Bedfords are solid and substantial.

The effects achieved in *frisé* and bouclé fabrics are legion. Persian combinations are developed in wool grounds, which are varied by bouclés, usually in black, in the form of arabesques and other devices through which the underlying colors show in softened tones. These are very attractive goods and are often made up with plain silks, which may be chosen in black or to accord with one of the hues in the groundwork. There are also solid colored woollens well covered with black bouclés, through which the tones, usually very vivid, are only dimly perceptible. An unusually stylish fabric, not unlike chevrot, unites golden-brown and navy-blue and upon it lie ringlets in both colors. Odd and tasteful color combinations are carried out in this style of goods. In a black *frisé* material colored silk dots lighten the sombreness of the wool ground. In one instance they are yellow, in another green, in a third blue, and in still another red. A very charming fabric, also of the bouclé order, has a mixed silk-and-wool, black and sky-blue ground bearing brown silk bouclés woven in suggestion of stars. The same design is produced in black-and-gold on a blue ground.

The camel's-hairs are very pliant, and a net-work of fibres that interrupt the smoothness of the surface adds a velvety softness to these goods, which are shown in plain and illuminated colors and are adaptable to almost any fashion. The zibeline cloths, which belong to the camel's-hair family, are covered with a layer of fine hairs that contribute to their attractiveness. A recent importation of these goods shows embossed dots in self color that give the impression of silk, though silk does not enter into the composition of the fabric.

Quiet in coloring, though elegant in appearance, is a cloth in mixed colors that are of such uncertain tints as to allow of being called invisible. Glints of color that hint of old-rose are woven in a golden-brown cloth of this kind, the material being made up in a tailor-finished costume for wear at a fashionable luncheon. The skirt is composed of several gores and is laid in side-plait at the back. All the seams of the skirt are strapped with the material machine-stitched with old-rose silk, which adds a pretty touch of color. The basque extends only to the hips and fits with great precision, all the seams and darts being strapped, and the straps covering the forward darts extending to the shoulders. A strap encircles the standing collar and two straps adorn the wrist of each leg-of-mutton sleeve. A narrow-back sailor-hat of brown felt braid trimmed with old-rose and brown shaded taffeta ribbon and a nest of humming birds is worn, and brown Suede gloves complete an exceptionally smart outfit. The material is also available for less severe modes and is shown in divers color blendings, the illuminating tint being vague in every instance.

Wide and narrow wale diagonals in all-wool and in mohair and wool are fashionable. Small colored dots enliven a black diagonal of the latter type, which has the high lustre peculiar to mohairs.

Serviceable gowns for shopping or for business women may be made up to produce a very fashionable effect in armure weaves, which are shown in all-wool or in a mixture of wool and mohair. These goods may be had in both plain and figured varieties and in very beautiful colorings. Canvas weaves are also liked for the same purpose. These are especially soft and, therefore, drape advantageously. Mohairs are durable and pretty and appear in seasonable weights in twills and other neat effects.

Checked chevrots never lose their vogue; indeed, they reappear each season with slight changes, that are, however, sufficiently marked to distinguish them from the same class of goods of a previous season.

Black satin is to be reinstated as a dress fabric. Skirts rather than entire costumes will be fashioned from it, colored crêpe, chiffon or silk being the selection for the bodices. Satin duchesse and *cuir royal* are the satins most frequently used in

black, the latter being very heavy and lustreless. Floral and geometrical designs are seen in satin brocades and they are, for the most part, bold and attractive.

Taffetas are shown both with chiné and printed floral figures, in new and artistic color schemes. Louis XVI. or Marie Antoinette silks (and they are identical) may be of taffeta or *poult de soie*. They rank high among the novelties and receive their name from the style of decoration, which consists of festooned wreaths and baskets of flowers in natural colors. These silks are very effective and will be much used for ceremonious gowns.

An attractive silk, which could be made up with a black *crépon*, is black grosgrain striped with a fantastic design in green. The silk is soft and may be disposed in any manner that pleases.

Plain velvet will again be the choice of those who can afford

it for wraps and coats and, indeed for entire costumes for matrons. No other fabric can approach it in richness and beauty for these purposes. Both the plain and glacé velvets, the latter called chameleon because of their changing hues, will be largely employed in combination with silks and woollens in the development of dressy costumes. It is always desirable when velvet is used for this purpose to bring it into as close contact as possible with the face, since it wonderfully softens the complexion. Often when an unbecoming color has been chosen velvet will redeem the garment.

It is mistaken economy to buy cheap velvets. They fade easily and the pile soon becomes crushed or worn, leaving spaces of the linen back exposed with anything but a pleasing effect. Good velvets may be brushed and steamed many times before showing signs of wear, and may thus be made to do duty on several gowns.

FASHIONABLE GARNITURES.

The colors that appear in silk and other stuffs in such admirable combinations are likewise assembled in the new spangle trimmings. The spangles are small and devoid of the glitter and shine of those heretofore used, but this very absence of lustre renders the association of many hues possible. The somewhat *bizarre* effect which characterizes bright spangles is avoided in the new *paillettes*, which the most conservative tastes will readily approve and adopt.

Fashion does not wholly taboo jet spangles, though their use is limited. In their stead the always attractive and brilliant facets are applied in abundance among beads in all-jet trimmings.

Black or neutral-tinted fabrics will be heightened in effect by band trimmings aglow with colored spangles softened in tone by the matt finish now given them. Conventional devices are most in evidence in all sort of trimmings, scrolls and arabesques being the basis of most patterns. A notable band trimming includes blue, gold, heliotrope and green spangles that overlap each other and suggest by their arrangement of colors the scaly skin of a serpent, the effect of a writhing, undulating motion being produced at each turn of the wearer. Prismatic colors are grouped in another band trimming, also in the matt spangles, and carry out a very charming idea. Long, lustrous spangles in various colors achieve by their arrangement a serpentine effect that is unusually pretty, the spangles being in this instance spaced.

Flowers are wrought with dull, colored, overlapping *paillettes* on net among tracteries of fine beads, and often in the heart of a flower sparkles a mock jewel—sapphire, topaz or brilliant.

Then there are bronze, dull-gold and dull-silver spangles fixed in scale fashion upon black or white nets in a serpentine device. A band trimming of dull-silver on black net delightfully illumines a visiting toilette of black *crépon* and French gray chiffon, the decoration being limited to the basque. Six góres are included in the skirt, which at the back is disposed in a double box-plait. The basque extends to jacket depth at the back and sides, the skirt portion rippling at the back. The fronts open over a full vest of chiffon, which ends at the waist-line and forms a pretty though not striking contrast with the back. A deep sailor-collar, square at the back, has ends which fall in cascades to the waist-line, showing with fine effect the silver trimming, which is applied on the collar just above the edge. The wrinkled collar is also of chiffon, and over it, in front, are reversed two tabs of the trimming strengthened with black silk. The leg-o'-mutton sleeves are each adorned at the wrist with tabs cut from the trimming and corresponding with those on the collar. The skirt could have been trimmed, if desired, over the side-front seams. Accompanying this toilette are gray *Suède* gloves and a narrow-back sailor-hat of black felt braid trimmed with black ostrich tips, an aigrette and gray chiffon caught in front with a large steel wing-shaped ornament.

Fancy spangles are employed in the narrow, colored outlinings and also in medallions, which are variously used. Jet medallions are very popular and glisten with fine cabochons. Among them are circles, stars, various shaped wheels, discs, squares and odd shapes in open patterns and in several sizes. Then there are separable jet trimmings, which may do duty as

medallions. Front-breadths of skirts, blouse fronts, box-plaits and even the bouffant portions of sleeves are much improved by the application of the ornaments, beneath which the material may or may not be cut away. They are preferably used on plain woollens or silks.

There are also slides composed of jet beads and cabochons, that are not unlike medallions, and these are offered in crescent, horseshoe, oblong and leaf shapes. They are fair substitutes for buckles on belts, collars and at the ends of applied straps.

Shoulder trimmings are counted among the season's novelties and are presented in the form of straps, caps or pendant ornaments. Among the ornaments are rings of large cabochons, wheels and divers other shapes each with an elaborate fringe. When large, but one is worn pendant from the shoulder, over the sleeve, and when small two or three are employed. These ornaments are also admirable upon the fronts of bodices. Straps or braces have fringe at the ends and simply define the arch of the shoulders. Caps or epaulettes are presented in a bewildering assortment and lend beauty to the simplest gown.

In waist garnitures epaulettes play an important rôle. From a shallow yoke, or from a vest or plastron of fanciful design start epaulettes, fringe being added in some instances and omitted in others. These garnitures are shown in jet passementerie, in jetted net, in colored spangles on white or black net and in pearl, and are decidedly artistic conceits. A black net yoke with epaulettes is elaborated with jet beads and cabochons and at the edges an outline suggestive of jabots is defined with spangles. An exquisite net yoke, without shoulder pieces, is embroidered in a lattice design with fine beads, and flashing from this dainty setting is a large scroll done with spangles disposed with the effect of sequins, one upon the other, a raised appearance resulting from the arrangement. An attractive pair of epaulettes is made with straps at each side finished with fringe. Deep collars consisting of nine points of glistening jet are also shown, the high neck finish being supplied by a soft stock collar of ribbon or silk.

Passementeries for bodice use are obtainable in patterns agreeing with those for the embellishment of skirts. The lightest of tints in matt spangles and beads are associated in the garnitures destined for evening gowns. There are cashmere and Persian combinations, with spangles and beads in addition to metal threads on gold gauze or web-like gold cloth or upon white tulle.

Even pearls for bridal or other ceremonious costumes are finished without lustre, and large, solid pearl ornaments are incorporated in the trimmings, with admirable results. A decoration of great beauty is composed of a succession of dull pearl bead chains caught together at intervals by stars to produce festoons. Pearl spangles, or *nacré paillettes* as they are also called, are a new and distinctive feature of pearl trimmings. Where net is employed as a foundation for garnitures, the edge, which is deep and elaborate, is often of solid passementerie. This is a new and happy fancy.

A novelty for evening gowns is a decoration of white silk, satin or velvet embroidered with beads in fan and conventional shapes in the centers of which sparkle mock gems,

which give life and character to the trimming if it be all white.

Fur and jet beads are successfully associated in medallions, bands and other effects. Feathers are similarly used. A narrow feather band in which the flues are curled at both sides toward the center is known as the Chinese border. In other band trimmings diminutive tips overlap each other or are formed in small *panaches* at intervals, with unique effect. Many novel ideas are developed in the feather trimmings for Autumn gowns.

All the designs conceived in jet or spangle decorations are duplicated in glossy mohair trimmings.

A simple costume for afternoon wear developed in army-blue basket cloth is rendered very dressy by a garniture and band trimming of mohair braid in an open geometrical device. Double box-plaits are formed at the back of the skirt, and in front a seam at the right side is covered by a row of band trimming, the effect being repeated at the opposite side of the skirt. The *basque* is short and close-fitting and at the top is ornamented with a braid garniture comprising a narrow yoke and *epaulettes*, the latter giving a stylish effect to the *leg-o'-mutton* sleeves. The standing collar is encircled with a band of the trimming.

A deep, many-pointed collar of braid would be very improving to a simple woollen gown, and would conceal defects of style, if such existed.

Buttons are still much used and the new ones excel those of last season in the matter of artistic workmanship. Jewelled buttons will sparkle on box-plaits and other adjuncts. They are of gilt or silver filigree jewelled with mock sapphires, topazes, rubies, emeralds and turquoises. Enamelled buttons are marvels of daintiness and rich coloring, giving the effect of Venetian

mosaics. Then there are painted porcelain buttons, rimmed with gilt or silver, and representing Dresden flowers or Louis XVI. designs. Less elaborate and less costly, but still effective, are rivetted steel and jet buttons. They will be very extensively used. Even tailor-made gowns that are otherwise of regulation rigidity admit of a button decoration, ornamental buttons being permissible upon the bodice and plain buttons being used upon both skirt and bodice.

Belts of satin-finished elastic in varying widths, sometimes quite an eighth of a yard wide, are taking the place of silk webbing belts, the buckles used with them being of gold and silver in scroll, link and other designs. There are also fancy metal belts like armor which are in gilt and silver, with fancy buckles; they are built on elastic and may be worn with comfort, besides being of a highly ornamental character.

A new style of skirt binding has recently been introduced. It is a cord binding made entirely of worsted. Many of the cord bindings are cotton-filled and are more easily destroyed than all wool, the latter being softer and more yielding and, therefore, more durable. The binding is applied in such a manner that the cord comes directly at the edge of the skirt, the braid supporting it providing a facing for the skirt. When dusty it may be brushed easily.

Those who wear *crépon* gowns should know that dust cannot be removed from them as from other materials by dusting in the ordinary manner. After each wearing the dress should be vigorously shaken in the open air, and then freed from the remaining dust by gently beating the material with a whip or dust-beater, the costume being meanwhile supported from a nail or hook.



FASHIONABLE MILLINERY.

THE feathered tribe is well represented in the decoration of Autumn millinery and when Nature has failed to produce the coloring that meets Fashion's approval, Art supplies the correct hue. Quills, wings, birds and all sorts of fancy feathers are offered in purest white, in sable or touched with the *nacré* or mother of pearl iridescence. Rainbow effects dominate not only in feathers but in ribbons and flowers as well, and are as effective as they are novel. Hats are prodigally trimmed, and the broad effect which came in with bouffant sleeves still holds its own and will—for symmetry's sake—doubtless remain in vogue until sleeves diminish their proportions.

Jet, steel and Rhinestone ornaments abound in graceful shapes and light and dainty workmanship. Artistically fashioned crowns are shown in jet studded with the diminutive facets which lend such brilliancy to jet decorations of all kinds. These require but little applied trimming to render them ready for wear. Coronets of jet with wing-shaped ornaments at the sides are very frequently included in the trimming of bonnets, with effective results. Steel buckles, wings and other ornaments are rivetted and cut like jewels. Some are set with Rhinestones and others with steel facets in a dark-gray color known as *sphinx*. Rhinestones appear less tawdry when in contact with pearls, and the combination is frequently seen, the pearls being either white or colored. Steel is also associated with pearls and Rhinestones.

Chenille, or satin-and-felt braids are displayed in many varieties and colors for edgings, wings and other decorations.

The fluffy and elegant tail feathers of the Paradise bird are given the *nacré* tinting and form part of the adornment of a large hat the brim of which is of golden-brown *miroir* velvet and the crown of *Latania* velvet—a leaf-green hue now used extensively. The velvet is draped over the crown with a box-plaited effect, and against it in front is disposed a very broad bow of brown satin ribbon that exactly matches the velvet

brim. The bow sustains a large bird's head combining green and brown in its coloring and in lieu of the wings are the tail feathers before described. At the back is fixed a steel buckle.

Very jaunty is an all-black hat, which only a youthful woman could wear with impunity. It is really a velvet-covered plateau bent double. The back is built up with several tips and an *aigrette*, which are arranged on a *bandeau*. In front are spread a pair of black wings.

Black and white are successfully used in the trimming upon a large hat of brown felt, the brown being of a warm-golden shade which happily sets off the colorless trimming. The brim is very slightly bent at each side and sharply turned up at the back, showing an artistic arrangement of black velvet, through which is thrust a pearl-and-Rhinestone pin. On the front of the brim is draped black velvet, which is caught here and there with small pearl-and-Rhinestone lace-pins. At the left side are a black and a white *aigrette*, which contribute height to the really stylish though simple *chapeau*.

The black-and-white combination is again seen in a large hat covered with black velvet. This hat would be suitable for a tall woman, providing her face were full enough, very broad brims not being becoming to slender faces. In front is a *puif* of black-and-white striped taffeta ribbon, and at each side is set a black-and-white wing. A very full black-and-white *aigrette* rises above the ribbon arrangement. A second pair of wings is placed at the back where a black satin bow is added for a finish.

Another large hat, bent into a fantastic shape, is of cerise velvet subdued by black trimming and a black velvet brim-facing. In front is arranged a large Alsatian bow of black satin ribbon edged with narrow black ostrich bands and caught to the hat at the center with a fancy jet pin. At the back are three handsome black plumes, which fall gracefully over the crown. Three tips are arranged under the brim to rest upon the hair.

Black again exerts a softening influence upon a hat of cardinal velvet. A puffing finishes the brim upon which the velvet is draped and held with cut-jet spikes. A bunch of black quills and a full *aigrette* are adjusted at the left side.

Not unlike the familiar short-back sailor is a hat of navy-blue felt braid. The broad effect is secured with a bow of green-and-blue shaded taffeta ribbon and loops of the felt braid. At the right side is a black tip and at the left a tip and

an aigrette. Several long black plumes bend forward from the back of the hat and are apparently fastened by a large fancy jet ornament.

An exceedingly stylish bonnet has a crown of rivetted jet and a brim of golden-brown chenille braid that is visible through a coronet of jet. At the right side is a bow of brown satin ribbon held by a jet ornament and at the left is a full black aigrette sustained by a similar ornament. Each of the brown velvet strings is fastened by a smaller ornament of similar design.

Appropriate for wear with a costume of gray crêpon or other wool goods is a large gray felt hat with jet passementerie at the edge of the brim. In front is a bird with a black head and white spread wings, above which towers a bunch of gray plumes. Around the crown is twisted black-and-white striped ribbon formed in a bow at the back, a steel ornament being adjusted on the bow.

For general wear a sailor hat of black felt braid trimmed with plaid ribbon and black wings will be at once stylish and serviceable. The ribbon is laid about the crown in folds, fastened in front with a large jet pin and arranged in a bow at each side. The bows support wings, which enhance the smart effect of the hat. Several loops of ribbon are arranged at the back under the brim and fall upon the hair.

Rather a vivid green velvet is seen in a hat under a covering of rivetted jet, the crown being high and bell-shaped and the brim rolled up gently at the sides. At each side is a pompon of black satin ribbon holding a black wing, an aigrette supplementing the plumage at the left side. No other trimming is used, yet the effect is very dressy.

Very like a turban in shape is a brown felt hat with black chenille braid at the edge of the brim. In front is a fan-like arrangement of brown velvet with a pointed end at each side, and upon it are fixed two enamelled balls set with Rhinestones. Midway at each side is a bunch of black coq feathers and at each side of the back is a bow of yellow-and-brown shaded ribbon, the ends of which fall on the hair.

A round turban that would set jauntily upon a youthful head is of green velvet. The crown is encircled at the top with a band of black ostrich-feather trimming consisting of tiny overlapping tips. A puffing of velvet forms the brim. At the left side is a fan of nacré ribbon and a black aigrette and at the right side are clustered three nacré roses without foliage. Mauve and green are commingled both in the flowers and ribbon to accomplish the nacré effect.

Again are leafless roses employed as a trimming on a toque of cerise velvet. The velvet is artistically draped over the shape and formed in a long point at each side. White wings and a black and white aigrette supply the trimming for the

front, and at each side of the back is a bunch of green-and-cerise velvet roses.

White felt hats always return with the Autumn. A broad-brimmed hat of this kind, shaped in suggestion of the Gainsborough, is bound at the edge with black velvet. In front a black velvet bow sustains a fancy black aigrette and a large bird with a black head and white wings. The brim is bent up at the back under a bow of black velvet that is held in position, to all appearances, by a large jet buckle. A white Tuxedo veil with black chenille dots might be worn with this hat.

Nacré ribbon and flowers beautify a toque of black velvet. A handsome jet crown overlies the velvet one. In front is a large bow of the ribbon with the inevitable jet pin thrust through it and at each side of the back is a tuft of roses. Gray and pink carry out the nacré effect in the flowers and ribbon, the latter being finished with black satin at the edges.

Taupe is the prevailing hue of a large brown velvet hat with brown silk cord at the edge. A large jet bow is placed in front and at the left side a merle bird rests on a bow of nacré ribbon. A similar bird is placed at the right side and ribbon is disposed in a bow at the back, a loop and end falling below the crown.

Suitable for a matron is a bonnet of brown velvet. In front is a wing-shaped ornament of steel, and at each side is a fan of brown satin ribbon holding a black bird. The strings are of brown satin ribbon.

Most artistic in its draping is a toque of shaded heliotrope velvet which is formed in a shell at each side and in a box-plait in front. A bunch of nacré quills is fastened at each side with a jet ornament, the shades in the quills being rose and light-brown.

Suitable either for church or visiting wear is a bonnet of green velvet. In front black coq feathers are arranged at the sides and also at the center, a black and white aigrette being bunched with the center coq feathers. At each side of the back an end of a black velvet string is fastened with a jet-and-Rhinestone pin.

A fashionable black felt hat in a large shape is trimmed with six black plumes that fall carelessly over the crown. In front is a tuft of yellow roses and at the back is a bunch of green velvet leaves, some of which fall over the hair. The brim is rolled at the left side and shows a bunch of yellow roses arranged on the black velvet head-band, but seeming to rest upon the hair.

Berries are liked as an Autumn trimming. Blackberries, rendered less sombre by being branched with foliage, are used upon a black felt sailor, the brim being faced with yellow braid. The berries are arranged in front between a pair of black wings and at the back are placed black and yellow satin pompons.

THE HOME.

TWELFTH PAPER.—HOW TO SELECT AND WHAT TO DO WITH FISH, POULTRY AND GAME.

Much nonsense has been written and quoted about the superior value of fish food for brain nourishment, and like many other unsustained assertions, this one has gained wide credence, but a single consideration will show its fallacy. Are fisher folk brainy or even intelligent above those who dwell inland and have no better educational opportunities? More easily sustained arguments in favor of a fish diet are that it is less expensive than good meats, easily digested and well liked by most persons.

The most nutritious fish obtainable in our climate is salmon, the only fish, in fact, admitted to be of equal if not more value from this point of view than meat. Salmon has red blood and so also have blue-fish and mackerel, and each is so rich in oil that those who have weak digestions should not be greedy when they ask to be served to any one of them. Cod-fish, halibut, flounder, haddock and some other fish with which our zone is stocked have their oils stored in their livers, which parts need not be cooked if undesirable.

Salted fish has comparatively little nourishment and should not be taken habitually by those who depend upon lately eaten food for an immediate use of energy. Salmon, shad, mackerel and the like have their nutritive qualities less injured by salting than most other fish, because their fatty parts are distributed

all through their fibres instead of being conserved in their livers. Starchy foods, such as potatoes, bread, rice, etc., are necessary accompaniments of fish in order to make a combination that is properly nourishing. Fish with fatty livers require to be cooked or eaten with cream, butter, olive oil, bacon or salt-pork to make them properly nourishing. Oily fish should always be broiled, baked, boiled or steamed.

Housewives should know:

That if a fish is fresh and good it is so firm to the touch that when a finger is pressed into it the dent made at once effaces itself: its gills are not pale nor its eyes sunken. Flabby fish is too stale to be good. These tests apply to all fresh fish.

That fish should be scaled at once, then dressed and washed clean with a cloth wrung from salted cold water, wrapped in another cloth sprinkled with salt and put into a cool, dark place. Fish should not be laid upon ice, except when it is to be frozen, because its fibre is thereby softened.

That frozen fish should be thawed only in cold water, the colder the better, and that fresh water fish which have an earthy flavor should be soaked for an hour in salted water containing a table-spoonful of good vinegar or lemon juice to each two quarts.

That all fish except salmon should be placed in warm (not hot) water for boiling. Salmon retains its flavor and color best when wrapped and tied in a napkin and dropped into boiling salted water, or, better still, by being wrapped, tied and steamed for ten minutes for each pound when, if carefully unwrapped, this fish will maintain its shape.

That if fish is to be served whole, the head and tail need not be removed.

That to bake a fish properly after it is stuffed with crumbed oysters or with seasoned bread-crumbs it should be placed, back upward, in a pan not too big for it, with thin slices of salt fat pork beneath it, no butter being added.

That fish browns better if dredged with flour, after salt and pepper have been rubbed into it.

That before baking a solid cut of fish its skin should be scraped clean or carefully removed with a small, sharp knife; then it should be rubbed with salt and pepper, dredged with flour, and, if it be a fish without fat, sprinkled (not too generously) with finely chopped salt pork and laid in a pan in which there is an inch of fresh milk, for frequent basting. As the milk will be cooked away, any sauce, such as drawn butter, egg or tomato, may be served with it. Fish cooked by this mode is preferred by many to boiled fish, but the remnants of the latter are better adapted to salads and timbales, to creamed, curried, scalloped and devilled fish and to fish *réchauffé*.

That plenty of hot fat or oil is better for frying fish of all kinds than browning them unevenly on a flat greased pan. Fish is most attractive when, egged or not egged but rolled in salted corn meal or finely sifted bread or cracker crumbs, it has been dropped into smoking hot fat until brown and done through.

That there are numberless modes of cooking and re-cooking fish so that it need never become monotonous but may always remain a welcome, wholesome and not extravagant food, providing that each variety is selected with definite knowledge of its mid-season, when its flavor is finer and its cost less than upon its earlier or later appearance in the market.

That whenever possible lobsters should be bought uncooked and while they have a fine deep-green color and are active when touched. The best lobsters are of medium size with dark, almost black, stripes on very hard shells. The thin-shelled ones do not possess a fine flavor nor is the meat firm.

That lobsters should be dropped head first—the same rule holding good with hard-shelled crabs—into boiling salted water that is kept at its hottest about twenty minutes (too long boiling is a mistake), when they will be red. They are now ready to be eaten with lemon, pepper, mustard, and melted butter or other sauce, or may be re-cooked in any one of many ways, such as lobsters chops, devilled lobster, lobster à la Newburgh, timbales, curried, creamed, scalloped or as a salad.

That boiled lobster to be eaten plain and hot, either with or without melted butter, flavored with salt, lemon juice, paprika or mustard, is one of the luxuries of recent date and is easily prepared by cutting a young live lobster open down its back with one blow of a broad-axe or cleaver, laying it immediately, meat side down, upon an oiled or buttered wire gridiron over a fire of red coals, cooking it eight or ten minutes, then turning it and cooking it three or four minutes longer and serving it at once, one-half lobster to each person if it be a lobster lunch or lobster supper, with hot wafers or pickles as its sole accompaniment.

That it is a comfort without which few of us would eat lobster broiled or boiled to know that it is a cold-blooded creature which has, so naturalists assure us, no perception of pain.

That when living remote from the sea the best brands of canned lobster can be trusted to yield finer and sweeter meat than is likely to be the case when extracted from the shell of boiled and transported ones. Only a very keen sense of smell is able to determine the exact condition of a cooked lobster just from the ice. Even when placed on chopped ice a boiled lobster ceases to be at its best when the day is three-fourths spent.

That oysters and clams should be kept in their shells in a cool place until just before cooking or eating them raw, and that none are good unless their shells are tightly closed.

That canned oysters and clams are usually better than those in shells, if the latter have made long journeys inland, even though they have travelled in a refrigerator car.

That raw oysters served in their shells or upon deep plates should be accompanied by salt, pepper, lemon and grated horse-radish and by small slices of buttered and folded brown bread, or by hot wafers that were divided and buttered before going into a quick oven.

That oysters and clams *en coquille* are elegant substitutes for

raw shell fish in places remote from oyster beds, and are almost if not quite as satisfactory as appetizers, care being taken that not more than two large and five small oysters are placed in each *coquille* or scalloped shell.

That "poultry" is a comprehensive and inclusive word, meaning at the markets all domestic feathered creatures except pigeons, and that the purchaser should have definite and familiar knowledge of the merits of each kind and its indications of age and condition.

That a good broiling chicken has soft, tender feet, smooth legs, small semi-flexible nails, a pliable breast bone, pin feathers, a moist skin and a plump breast.

That fowls, if fat and not too aged, are decidedly better for salads, soups, steaming, etc., than are the best of chickens, because their flesh has a better flavor, is more nourishing and is rather firmer of fibre, but equally tender if sufficiently steamed before dredging and browning. They may also be served with a bread sauce turned over their well-tied or trussed legs and wings.

That the best turkeys have black legs, small wattles, plump, fatty white breasts with flexible bones in them, and loose, immature spurs.

That old ducks and geese have rough, thin, grayish feet and legs, and young ones thin, yellow tender-looking feet and legs and plump, firm breasts, also a wind pipe that breaks when pinched between the thumb and finger. Domestic ducks have yellow, thick feet, while wild ones have reddish feet.

That after a duck or goose has lived one year it grows less and less attractive for the table.

That geese and ducks having skins and legs more or less intimate with unclean earth should be carefully washed with soap and warm water and be thoroughly wiped with a dry clean cloth, for which process the dainty housekeeper will easily find good reasons.

That old pigeons have dark, thin breasts and young ones have pinkish plump ones (if properly fed) and legs of much the same color.

That stall-fed pigeons are much tenderer and sweeter flavored than wild ones, a liking for the gamey flavor of the latter being a cultivated taste when it exists, an appetite really candid persons seldom confess to.

That squabs always have pin feathers and to be very good should have very light-colored, plump breasts.

That poultry of all kinds killed at home should never have their necks wrung, because this method of taking their lives is needlessly cruel and, moreover, does not allow the blood to escape properly, causing it to settle all through their bodies to the detriment of their cooking qualities. The heads should be quickly chopped off and the bodies hung up or held up by the legs.

That poultry should be picked and drawn as soon as killed, but game that is to be kept a long time after it is shot should be placed in a very cold place with its feathers still on and its entrails unremoved.

That every housewife should use her influence to prevent the placing of poultry upon the market before it is drawn.

That rabbits with good tender flesh are plump, have short necks, tender ears and paws, and sharp, smooth claws, while old ones are scrawny and show their age in their much-used claws.

That venison, unlike beef, should have a dark-red color, but, like it, should have white fat intermingled with its fibre here and there and covering it next its skin. Otherwise it will be found tough with age or because of insufficient feeding.

That good quail, grouse and partridge have dark bills, yellowish legs and plump, firm breasts, and that light-weight, scrawny birds are poor eating.

That packing dressed poultry and undressed game in snow is claimed by dealers to be the best method of keeping it; when the snow is well pressed down about and upon each body all may be perfectly kept for many weeks. This is a hint to those who raise poultry for their own tables and, finding it at its best in early Winter, would like to escape the cost and care of continued feeding. After experimenting in a small way with this method of preservation, the old plan of continued high feeding may be returned to if found preferable.

That game-lovers who are *gourmands* and desire a "high" flavor in wild ducks, geese and turkeys can hasten the desired condition by wrapping the birds, while yet in their feathers, in woollen cloths and keeping them in a warm room two or three days. Only epicures like the flesh of game thus "ripened."

A. B. LONGSTREET.

BURN'T WORK.—EIGHTH PAPER.

By HARRIET KEITH FOBES.

[MISS FOBES WILL BE GLAD TO ANSWER ANY QUESTION OR GIVE INFORMATION IN REGARD TO BURN'T DECORATION ON LEATHER, GLASS, IVORY OR WOOD. LETTERS TO HER SHOULD BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR AND BE ACCOMPANIED BY A STAMP FOR A REPLY BY MAIL.]



FIGURE NO. 66.—OUTLINE DRAWING.

the best drawings to be found in the current books and magazines. The very advertisements are often executed by skilled draughtsman and present delightful line studies well worthy of being perpetuated in burnt work. The outline drawing at figure No. 66 belongs to this order. It is the figure of a woman seated, and is executed in a very simple and dignified manner. It shows the effect attained by outline work without shading or background. Shading on the face, except in flat light tones to assist the effect of perspective, is not advisable for the present. The effect is too likely to be muddy, dark and meaningless, unless great skill is used. This figure can be put upon a panel of leather measuring six by ten inches. Very pale green leather framed by a heavy gold beading with this design will prove highly satisfactory. The panel may be set into a mantel or door without the frame, or used as a design for the cover of a portfolio to hold engravings. In this latter case, the addition of a Greek border to the edges of the portfolio would be in keeping with the design.

The illustrations of Gibson, McVickar and others of their school are characteristically modern and taking and translate well into burnt designs. While the work of Abbey and Low is more difficult, it is well worth studying.

At figure No. 67 a medallion head is given. The style is modern, the dress effective and the ornamental scrolls picturesque. It is as full of life as figure No. 66 is of repose. Each is admirable in its own way and each has its own place. Burnt on a piece of leather, six inches across, No. 67 makes a pretty picture, capital for use on a lamp-screen, novel cover or pin ball.

It is excellent practice to draw repeated profile or outline heads, either with the pencil or the burning needle, before the

In figure designs more than in any others prepared for burnt work will the absolute necessity of copying, transposing and transferring as accessories to drawing from the model, or "life," as it is called, be demonstrated. It is impossible to do without these intermediate processes at first, because of the difficulty of drawing from life direct for decorative purposes. A medium is necessary, and such a medium is found in transferring, combined with transposing. Transferring has already been defined and is a comparatively simple process. Transposing is the replacing of the head, arm or any other part of the figure, or altering any portion of the accessories, by the substitution of a corresponding feature from another drawing. Often the design finally used is the sum total of several drawings on the same subject, in much the same way as an artist makes a variety of study drawings for a large picture.

The field of portraiture is full of fascination to the burnt worker with a gift for catching character. Portraits may be executed in silhouette, in outline with or without a background, in half-tone, and in fully developed etching, with its exquisite shading of every part and detail. These etchings are often taken from photographs and are done now in Germany and Italy by men who spend weeks of careful drawing on heads of Shakspeare, Bach, Mendelssohn, Beethoven and other celebrities, every line being delicately burnt. These portrait heads are all done on wood. As a rule, however, portraits are not at all decorative, though a head or figure suggestive of a drawing from life is often used for decorative purposes. The student will do well to copy and transfer from



FIGURE NO. 67.—MEDALLION HEAD.

actual work on the given design is attempted, the object being to steady and prepare the hand for its work. In the same way carefully draw the hands, arms, feet, fingers, torso, ears, eyes

and mouth before undertaking to combine them in a figure.

Action and repose must be studied and felt. What one does not feel cannot be well or correctly expressed. Intelligent thought is absolutely requisite to success in figure work. Study also bits of drapery, texture, materials, feathers, styles of dress, and jewelry. All these points, though of secondary importance, are useful and a knowledge of them is a great advantage. Remember that in all line work it is most desirable to tell the story with the fewest possible strokes of the needle. The art of suggesting texture, shade and color by a few strong line is of the first importance to the wielder of the burning needle. Familiarity with the fundamental lines of the body is essential

to correct figure drawing. At any good art store there may be found numerous studies of various parts of the human figure having little or no shading, thus being ready for burnt work without further preparation. There need be no long delay before taking up the burnt work after the student has begun to draw the figure. The hand that has been trained to burn flowers, fruit and landscape, can burn figures as well.

To some the profile presents fewer difficulties than the full face, while with others the reverse is the case. Children's faces are the most difficult of all to draw, the features being more delicate, the curves more daintily rounded and the character less pronounced than in the faces of adults, particularly of men. Birch, Pyle and Shepherd give us sweet little faces to copy, while the Kate Greenaway figures are still as popular as ever.

An example of children's faces

is given at figure No. 68, having a dark background, with lilies and a ribbon scroll outlining the whole. In this design shading in a light tone may be used on the faces. The background serves

to bring out the purity and delicacy of the heads. Half-tone backgrounds are still more effective, giving relief without such depth of tone as will be seen at figures Nos. 69 and 70.

In drawing from life, pose the model against a dark background, a curtain of solid color or a plainly tinted wall, and let the light fall from the highest possible point, or from one side only, so that cross lighting and reflected lights are avoided. Such lights are very confusing and cannot be easily managed. Drawing out of doors from a model is feasible, but if there is any attempt at landscape as a background the subject becomes exceedingly difficult. Very charming effects are obtained from the use of leaves as a background for the head or figure, and palms and ferns are

often used in this way. The features should receive the highest light, the rest of the bust or figure being in subdued tone. Study the work of the old German masters for quaint styles

of dress and caps, and strong men's faces. A good example of a figure piece in this style will be found at figure No. 6 in the March number. The Dutch, too, have plenty of material waiting for the burnt worker to undertake. The charming children and youths of the English and Italian masters afford another field of study ready for those who care to enter upon it, and for the rest take our American painters and illustrators, as suggested above. It is also of great value to draw from the antique, using the faces and figures, either outlined with a deep-toned background, or silhouetted. Imagine the effect of Hermes or the Venus de Milo so treated!

Either would be

a novelty and a pleasure to the eye, if well executed. Never use embroidery patterns for burnt work of any style. The result cannot be artistic or satisfactory in any sense.



FIGURE No. 68.—STUDY OF CHILDREN'S FACES.



FIGURE No. 69.—DESIGN FOR A SHAVING-CASE.



FIGURE NO. 70.—DESIGN FOR A LAMP SCREEN.

indestructible. Oil does not damage it, indeed, it is often used to give it a polish.

To many the most attractive work for the burning needle is that expended upon silhouettes. They are easily drawn from life in the way that doubtless most of my readers already know—shadows of the face being thrown upon paper or a sheet, and outlined with a pencil. They can be made of any size at will and with a little care may be transferred to leather and burnt. Figure No. 71 gives an example of this style of work on a small medallion measuring four inches across and intended to be hung upon the wall or a mirror by means of a ribbon loop passed through a hole in the top.

It is impossible to here more than touch upon the subject of portrait and figure work as adapted to the burning needle, but the judicious student can amplify the hints given in this paper and branch out into other paths for herself.

In no other branch of burnt work will the student find greater necessity for carefully studying how to make her work suggestive rather than literal. All art has to do with conventions and the truest art is that in which the best effect is secured by the simplest means. The clever painter sometimes gets a truer suggestion of nature in his picture by leaving portions of his canvas partially or entirely bare than by covering them with paint. In like manner the skilled etcher—and, in effect, the burnt worker is an etcher—never uses two lines where one will suffice

Figure No. 69 gives a design for a shaving case. The face on the cover was drawn from a photograph and is, of course, modern in treatment. The quotation is from Shakspeare. The leather used measures five inches across and is burnt on the edges and back. A border may be added, if desired. The back is of leather treated in the same way, except that it has no design, though initials are often placed there. It encloses scraps of fine brown tissue paper, cut to fit exactly and either plain or pinked on the edges. A dozen large sheets of tissue paper are required to fill one shaving-case properly. A hole is punched at the top, penetrating both pieces of leather and all the tissue paper at the same time, and through this hole is passed a yard of narrow brown ribbon, which is finished at the top of the loop with a full fancy bow having floating ends.

Figure No. 70 gives a three-quarter view of a girl's head decorative in effect and intended to adorn a screen of thick and firm brown leather measuring six by eight inches. It is attached to the brass rod and rings by loops of ribbon and is hung to the lampshade by means of a brass chain. These chains and rods complete can be purchased at any store where embroidery silks are sold. The light cannot penetrate the leather, and the screen is almost

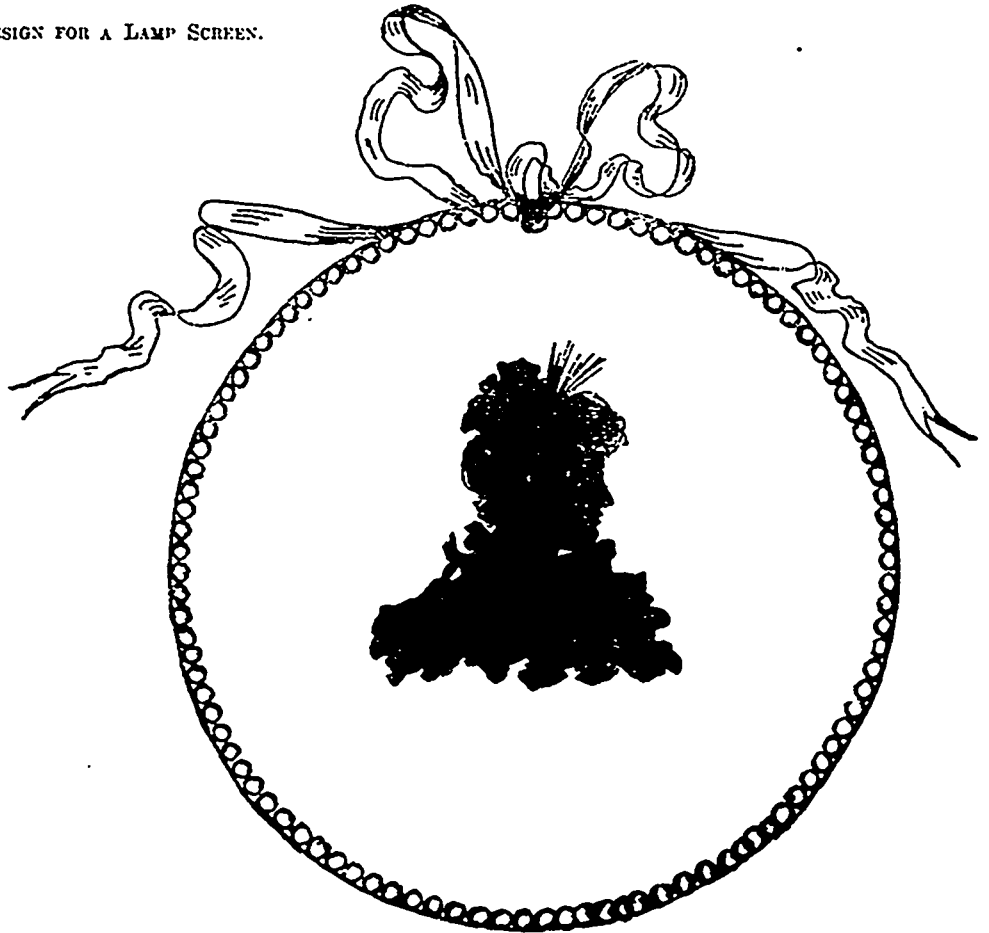


FIGURE NO. 71.—SILHOUETTE HEAD FOR MEDALLION.

to tell the story and makes the most careful and considerate disposal of the precious blank spaces on his picture.

MOURNING AND ITS ATTIRE.



FIGURE No. 1 MA.

Sorrow's sombre garb need not approximate the severity of the cloister, neither must it of necessity approach the opposite extreme. Simplicity is its essential, but it may be rendered as elegant as personal preference elects. Crape, despite the objections urged against it by physicians, is the recognized mourning textile, but the amount

of it worn is now, for the most part, limited. The crape veil is no longer the universal emblem of grief. Those who adopt it, discard it either immediately or shortly after the burial for a lighter one of nun's-veiling, which may be of pure silk or wool or of an admixture of silk and wool, or for one of silk grenadine. Custom, too, and with reason, permits the mourner to throw back the veil, which in a not very remote past enshrouded her person until the mourning attire was finally laid aside. The face is covered with a short, crape-trimmed mask-veil of net, which acts as a screen, while it does not shut out the air and sunlight as crape does.

Mourning garments are, of course, crape-trimmed, personal taste dictating how much of it shall be used. Crape trimmings are considered extremely elegant and are more in evidence on the church gown than elsewhere. Henrietta cloth remains the mourning fabric *par excellence*, but there are other materials worn as well, and among them are crêpon, Eudora cloth, *drap d'Alma*, imperial serge, Melrose cloth, all-wool or wool-and-silk armure and cheviot, all of which are of the dead, hueless tone essential in mourning textiles. Cheviot and storm serge, both being obtainable in dull black, are chosen for travelling and shopping, and tamise and wool batiste are the preferred fabrics for house wear. Besides crape, dull grosgrain armure and *poult de soie* ribbon, lustreless jet passementerie and spangle galloons are favored trimmings.

Surplice waists are as adaptable to mourning as to other fabrics, as is illustrated at figure No. 1 MA, where this dainty fashion is developed in a combination of *drap d'Alma* and crape, the latter material also entering into the decoration. Plaits spread upward from the bottom of the waist at the back, and the full fronts cross in the regulation way over the bust, exposing a crape chemisette in the opening above. A wrinkled stock of crape finishes the neck and a cross-bow is fixed at back and front for decoration. A twist of crape is arranged at the bottom of the waist and a bow is placed over the ends a little to the left side. Three loops of crape fall over each *gigot* sleeve in suggestion of epaulettes and a twist of crape edges each wrist. Since the waist is so much trimmed the accompanying skirt, which may be of gored or circular shaping, need not be decorated. The pattern used for the basque-waist is No. 7792, price 1s. 3d. or 30 cents. Armure silk or crêpe de Chine may be chosen for such a waist for wear with a skirt of Melrose cloth, the latter being woven in armure effect. Black Suède gloves, which are the only kind admissible in deep mourning, and a large, lustreless black felt hat trimmed with grosgrain ribbon complete the outfit. In mourning millinery neither ostrich feathers nor lace may be used.

A youthful costume for the promenade or for church is illustrated at figure No. 2 MA fashioned from *drap d'Alma*. A stylish double box-plait appears at the center of the full front of the bodice, drooping in the conventional manner. A band of dull spangle passementerie is applied to the center of the plait and a row of spangles edges the plait. A wrinkled stock of ribbon covers the standing collar and the sleeves are in mutton-leg style. Round the waist is wrinkled ribbon, which is formed at each side of the plait in a bow. Depending from each bow is a long band of ribbon that runs down the rippling skirt, a bow finishing the lower end and a second bow being adjusted just above the edge, contributing a stylish skirt-decoration. Pattern No. 7877, price 1s. 8d. or 40 cents, was used in shaping the costume. The toque is of felt and is trimmed with black *coq* feathers and black violets, and the parasol is of silk with a chiffon frill about the edge.

Crape and imperial serge achieve a dressy effect in the costume pictured at figure No. 3 MA. The skirt embodies four gores, and though gathered at the back, it falls in graceful rolling folds. The waist is gathered at the lower edge of the back and is full



FIGURE No. 2 MA.

and drooping in front. A crape sailor-collar with long, square ends is adjusted over the waist, the ends being decorated at the front corners with round bows of crape. A folded stock of crape

covers the standing collar. The great puff sleeves are left untrimmed. Crape is folded about the waist and at the left side a long band of it falls upon the skirt, a bow finishing the bottom and a pointed end the top. The design was furnished by pattern No. 7808, price 1s. 8d. or 40 cents. The crape hat is trimmed with black silk flowers. The gloves are of black *Suède*, and the umbrella of dull-black silk with an ebony handle.

An attractive crape-trimmed basque-waist of imperial serge is pictured at figure No. 4MA. The back is arranged in side-plaits that turn toward the center, and the front droops in French style from a square yoke that is covered with crape folds. A trio of crape bands is disposed vertically over the blouse, apparently confining its fullness and contributing a stylish effect. Folds of crape overlie the standing collar, stock fashion, and a bow of the same textile is applied over the ends at the back. Crape is twisted round the bottom for a finish and at each side of the front is formed in a bow. Huge puffs fall over the sleeves to the elbows, the sleeves themselves being cut three-quarter length and trimmed with folds of crape to correspond with the yoke. Any of the



FIGURE No. 3 MA.

figure No. 5MA, the basque-waist may be adapted to such a purpose, the materials chosen for the making being *crépon* and lustreless China silk and the pattern No. 7768, price 1s. 3d. or 30 cents. The front and back are full and give the impression of a *guimpe*, a suggestion due to the low-necked over-blouse of *crépon*, the front and back being cut from silk. A narrow ruching of gros-grain ribbon outlines the neck of the over-blouse and also the wrists of the *gigot* sleeves, which are fashioned from silk. The stock-collar stands out in loops at the sides. A wrinkled belt passes around the waist and at the left side two loops and an end of wide ribbon fall over the skirt, which may be either of silk or of *crépon*. The same style of waist could be developed for deep mourning in *Henrietta* and crape.

A simple elegance distinguishes the costume pictured at figure No. 6MA in a union of crape and imperial serge. In the rippling skirt, panels



FIGURE No. 4 MA.

fashionable skirts may be worn with such a bodice and may be left unadorned. Pattern No. 7790, price 1s. 3d. or 30 cents, was used in shaping the waist.

As is fully explained in Mrs. Pryor's article on the "Etiquette of Mourning" (see page 492 of this magazine), complimentary mourning need not be as deep as mourning worn for those of near kin. As represented at

are suggested by bands of crape that cover the side-front seams. The body of the basque is made of crape, which is relieved by tapering, ornamental straps of the goods applied at each side and trimmed with small dull jet buttons. The standing collar is also cut from crape. A short row of buttons trims each *gigot* sleeve along the seam.

A tailor-finished gown could be made up by the same pattern (No. 7821, price 1s. 8d. or 40 cents) in faced cloth of the lustreless variety, and machine-stitching could finish the straps. The felt hat is trimmed with ribbon, dull jet ornaments and *coq* feathers.

A stylish toilette is represented at figure No. 7 MA in a combination of wool *armure* and crape. The skirt consists of six gores and ripples in the approved way, a border of crape being



FIGURE No. 5 MA

applied at the foot. The basque-waist is made with full fronts that open over a plastron of crape, at each side of which are V-shaped slashes extending from bust to shoulder, crape being applied between the edges of the slashes. A twist of crape finishes the lower edge. The standing collar is cut from crape and over it are reversed Paquin points of the goods. The sleeves are in *gigot* style with bournouses at the shoulders, the bournouses being faced attractively with crape. A bow of crape is arranged at the inside of each arm some distance below the arm's-eye and also on each shoulder. The toilette is composed of skirt pattern No. 7844, price 1s. 3d. or 30 cents, and basque-waist pattern No. 7822, price 1s. 3d. or 30 cents. The toque is made of crape and trimmed broadly with loops of crape at the sides and it has two pointed ends in front. Hemstitched mousook or mull cuffs and collar-bands are assumed by widows



FIGURE No. 8 MA.



FIGURE No. 6 MA.

relieving the sombreness of the costume without lightening the mourning.

A style that is appropriate for all figures is portrayed at figure No. 8 MA. Henrietta cloth is the material chosen and crape provides the trimming. Plaits are made at the back to spread upward from the lower edge. The fronts are full at the shoulders and have closely lapped plaits at the bottom just back of the closing, and between the fulness a vest is simulated by sections of crape that are pointed at the lower ends to preserve the character of the mode. A wrinkled stock of crape covers the standing collar and a cross-bow of it is disposed at the back. The *gigot* sleeves are trimmed across the bouffant portion with narrow bands



FIGURE No. 7 MA.

of crape disposed with pointed effect at the center, and the wrists are finished plainly. The basque is included in pattern No. 7793, price 1s. 3d. or 30 cents. The felt hat is of a becoming shape being rather large and quite fancifully bent. It is trimmed with ribbon and dull jet ornaments.

Available either for travelling or general wear is the toilette shown at figure No. 9 MA, fashioned from bouclé cheviot. The five-gored skirt is made with two box-plaits at the back and ripples prettily at the sides. The double-breasted basque is rolled back in lapels at the top by a collar, with which the lapels form notches, and a white linen chemisette and a white silk band-bow are worn. The buttons used both

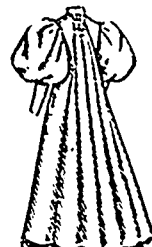
for closing and decoration are of black bone. The *gigot* sleeves have the usual characteristics. The toilette is embraced in skirt pattern No. 7772 and basque pattern No. 7865, each of which costs 1s. 3d. or 30 cents.

Storm serge or fine lustreless diagonal could be chosen with equally pleasing results, and, if liked, a piping of crape could outline the collar and lapels with appropriateness. The prim English walking hat is of black felt and is stylishly trimmed with dull grosgrain ribbon and feathers. Suitable

Elaboration is always admissible in a house-gown. Such a gown may be developed in tamsie and crêpe de Chine by pattern No. 7934, price 1s. 8d. or 40 cents. The back and fronts are shirred across the center to square-yoke depth at the top and flow below in very graceful folds. The dressy effect of the gown is heightened by epaulettes of crêpe de Chine, edged with deep frills, which in turn are each trimmed with three rows of ribbon alternating with dull spangle outline edging. A ribbon stock is wrinkled over the collar and finished at the back with a bow. Ribbon starts at the under-arm seams at the waist-line under a small bow and is brought forward just to the fulness



7934



7934



7934



7934



FIGURE NO. 9 MA.



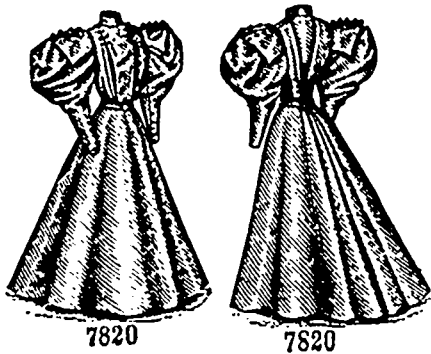
FIGURE NO. 10 MA.

for a matron of rather generous proportions is the costume shown at figure No. 10 MA developed in crêpon and Sicilienne. The skirt flares stylishly toward the foot and at each side a band of grosgrain ribbon depends from the belt, a loop being arranged midway in each band; and a row of jet buttons extends some distance from the top just back of the bands. The basque is made with two under-arm gores at each side, which render it specially suitable for stout figures. Plaits are laid in the fronts, which open over a full vest of silk that is shirred below the line of the waist. A line of buttons is disposed along the fold of each plait above the bust. A folded stock of silk overlies the collar and a bow is adjusted at the back. The mutton-leg sleeves are each trimmed at the wrist with a fold of ribbon that is arranged in a bow consisting of a loop and end at the back of the arm. Crêpe de Chine could be used for the vest and any other material save crêpon for the remainder of the costume, which is cut by pattern No. 7848, price 1s. 8d. or 40 cents. The bonnet is of Italian crape trimmed with broad loops of crape and a dull jet aigrette.

and again formed in a bow from which floats an end. The full puff-sleeves extend to the elbows and are trimmed to accord with the epaulettes.

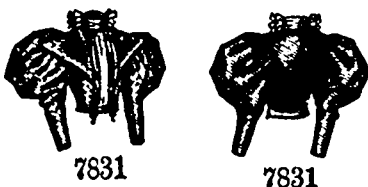
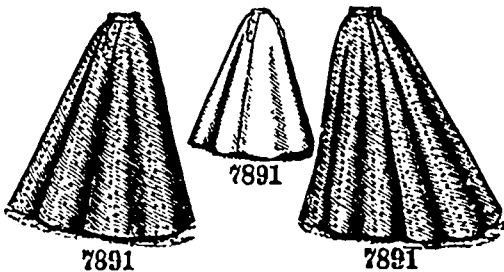
Adaptable to almost any purpose is the stylish gown made of Eudora cloth and armure silk; it was designed by pattern No. 7820, price 1s. 8d. or 40 cents. The skirt has five gores, plaited fulness being arranged at the back. The bodice has plaits laid in the back that flare from waist-line to shoulders. A box-plait is applied on the front between two long side-plaits, the front droopingblouse-like over a narrow, shaped belt of the goods fastened by a dull jet buckle. Over the mutton-leg sleeves hang silk epaulettes in two sections, edged all round with

narrow jet passementerie, which also covers the silk standing collar and is applied down the center of the box-plait. Any of the mourning fabrics could be used to develop this mode, which is quite decorative enough to require no applied garniture.



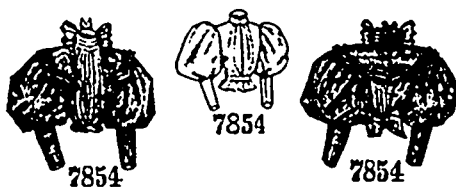
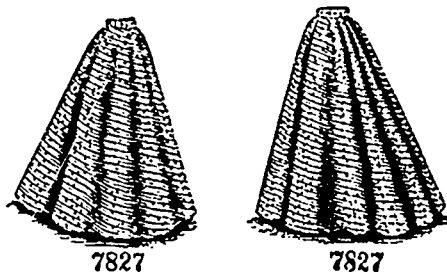
Crape and Henrietta cloth are associated in the toilette represented by skirt No. 7827, price 1s. 3d. or 30 cents, and blouse-waist No. 7854, which also costs 1s. 3d. or 30 cents. The skirt is made with plaited fulness at the back and is bordered rather

and has jacket fronts reversed in lapels at the top and parting over a drooping box-plaited vest of taffeta. The lapels are faced with silk and three dull riveted jet buttons decorate the box-plait. The neck finish is a stock-collared of taffeta with loops at the sides; and the waist is outlined with a soft, folded band of silk formed in a rosette at each side of the fulness in the



deeply with crape cut in upturning points. The back of the blouse-waist is full at the bottom and the fronts droop in the fashionable way. A deep, fanciful crape collar crosses the shoulders and shapes a series of points at the back, the ends extending about to the bust.

The wrinkled crape stock-collared has shirred buck ends and loops projecting at the sides. Puffs fall over coat-shaped sleeves, which are covered with crape below the puffs. A twist of crape provides a finish for the lower edge and a bow of it is made at the back.

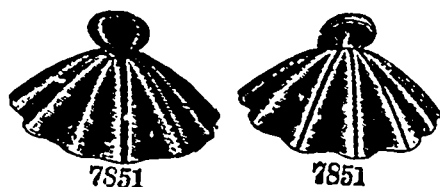


Another effective toilette is made of silk-and-wool imperial serge and dull taffeta by skirt pattern No 7891, and basque-waist No. 7831, each costing 1s. 3d. or 30 cents. The skirt is gored and is made with a double box-plaited back and ripples at the front and sides. The basque is close-fitting at the back

vest. The sleeves are of the mutton-leg order. A combination is necessarily effected in the waist to bring out its character. Good style and comfort are embodied in a cape which is illustrated by pattern No. 7851, price 1s. or 25 cents. Armure

silk is the present choice of material. The garment consists of several gores, which are defined by dull jet outlining that is applied to the seams joining the gores, the admirable ripple effect being, of course, produced.

A high flaring collar suggestive of the Medici style completes the neck, the edge being followed with jet. Sicilienne cloth, cheviot or serge is available for the cape and a ruching of ribbon may be used for decoration. Costumes and capes of this kind are often made up en suite.



When crape is used in bands or in any other way as a trimming, it is necessarily lined with crinoline which gives body and firmness to the crinkly tissue. It should never be exposed to dampness, and when dusty should be carefully gone over with a soft camel's-hair brush. Black shows soil very readily and should be kept as spotless as its immaculate opposite.

LITERARY LEAVES: AN AUTUMN ENTERTAINMENT.

"Always sewing?" asked Mrs. Colby entering the pleasant sitting room and finding her friend working button-holes in a boy's waist.

"Oh, yes," answered Mrs. Loring, "unless I'm sweeping or cooking. There is really so much to do and so little time for reading that I am actually afraid to accept this"—handing her visitor a quaint, book-shaped invitation upon colored card-board, showing the recipient's name in gilt upon the back. When Mrs. Colby had loosed the simulated clasp she read within,

Mrs. Alexander Toff,
At Home,

Wednesday afternoon, October fifteenth, 1895.
at four o'clock.

"Literary Leaves."

R. S. V. P.

"Now, you, Elizabeth," Mrs. Loring went on, "who conduct a reading circle and wade through tomes every week, will shine

on such an occasion, but I dare not attend lest my acquaintance discover how little I know about literary matters."

"Why, dear," laughed the learned Elizabeth, "don't you know it is to be a burlesque?"

"That's good news," declared Mrs. Loring. "for I disliked exceedingly to miss one of Mrs. Toff's entertainments. Her affairs are always so pleasant, as well as original and interesting."

"And show such perfect accord from beginning to end," supplemented Mrs. Colby, a believer in the harmony of little things contributing to make a flawless whole.

When the afternoon came, a glimpse of the charmingly decorated house proved that Mrs. Toff had fully maintained the reputation accredited her. The hallway glowed under the cheery light of crimson-shaded lamps, while oak and maple branches decorated the corners and flamed along the wall as a frieze of gorgeous color, making of the place a veritable bower of Autumn. Against the brilliant foliage of one corner a table was set, and from the ruby depths of a great bowl placed thereon two leaf-crowned girls ladled most delicious punch for the

arriving guests. In the parlor the bright spoils of Autumn flaunted here, there and everywhere. On the mantel carefully selected branches formed a leafy rack for a rare old volume of Shakespeare, with its ragged pages opened at that airy roundelay. "Under the Greenwood Tree," and on the piano a companion decoration supported another artistically disposed classic entitled, "Mother Goose's Melodies." Foliage knots caught back the curtains which were resplendent with borderings of beautiful leaves, like a rich embroidery of Nature's devising.

Across the archway between the two rooms a handsome oak bough threw its ruddy leaf clusters as though stretching forth from its parent trunk. Presently this bough swayed as if caressed by a wandering zephyr, and some of the gay leaves came fluttering down. A closer inspect on revealed the fact that the brightly-hued shapes were score-cards, strung in clusters of three, upon ribbons with pencils attached. Having been lightly laid among the oak branches it had needed but a touch to send them down, and this end was attained by the jerking of a hidden cord fastened to the carefully hung bough. The players thus provided found places at tables distinguished by leaf shapes exactly like those they held, and at each table the two persons with broadly cut cards played against the other two who held narrower scores. Oak leaves in vivid tints marked the first table, gaily splotched poplar leaves the second, while yellow maple leaves lay upon the third and pointed red-oak leaves decorated the last table.

When the game began, it transpired that the table leaflets served a dual purpose, for each player drew one and found on the reverse side five distinctly-numbered literary conundrums which were to be solved with her partner's aid. Each question card bore a different assortment of queries, and each correct answer was to be written on the player's score leaf opposite the proper number. After five minutes allowed for guessing, a bell sounded and the couple at each table showing the greatest number of questions correctly answered in that time advanced to the next highest table. The less fortunate pair changed partners with the new comers from a lower table and all drew fresh "literary leaves" for another five minutes of puzzle work. At the end of the afternoon's amusement all the scores were counted and the player owning to the fewest mistakes received a prettily bound volume of poems as a prize. A second prize had been provided for the winner of the next best score, but as several bright players showed an equal count it was necessary to "cut" for the award. This was done in a very original and wholly appropriate manner; each contestant took turns at opening a large book, and the lucky individual who found "a" as the first letter on the left hand page became the owner of the handsome writing portfolio which represented the second prize.

For the progressive management of this interesting game many "literary" queries were required, since none occurred twice among the table cards. The hostess had hesitated between this plan and one which instead of the progressive feature allowed everybody present the whole time allotted on the following condensed list of conundrums plainly printed on a single sheet of paper:

1. What a rude man said to his son when he wished him to eat properly.
2. Is a lion's house dug in the side of a hill where there is no water.
3. Many pilgrims have knelt to him.
4. Makes and mends for first-class customers.
5. Represents the dwellings of civilized men.
6. Is a kind of linen.
7. Is worn on the head.
8. A name that means such fiery things, I can't describe 'their pains and stings.
9. To be found at a monastery.
10. Not one of the four points of the compass, but inclining towards one of them.
11. Is what an oyster heap is likely to be.
12. Is a chain of hills containing a dark treasure.
13. An American manufacturing town.
14. An internal pain.
15. Value of a word.
16. A ten-footer whose name begins with fifty.
17. A brighter and smarter one than another.
18. A worker in precious metals.
19. A very vital part of the body.
20. Small talk and a heavy weight.
21. A prefix and a disease.
22. Comes from a pig.
23. A disagreeable fellow to have on your foot.

24. A sick place of worship.
25. A mean dog 'tis.
26. An official dreaded by students of English universities.
27. His middle name suggests the end of a quarrel.
28. A manufactured metal.
29. Meat, what are you doing?
30. Is very fast indeed.
31. A barrier built from an edible grain.
32. To agitate a weapon.
33. A term in arithmetic, a pronoun and a near relative.
34. A plant found in marshes.
35. A slang expression.
36. A young domestic animal.
37. One that is more than a sandy shore.
38. A fraction in currency, and the prevailing fashion.
39. Put an edible grain between an ant and a bee and a much loved poet you'll see.
40. A common domestic animal and something it can never do.

41. Each living head in time, 'tis said, will turn to him though he be dead.

42. Never say—

Here are the answers—all puns of greater or less atrocity and of varying degrees of difficulty from the guesser's point of view: 1, Chaucer; 2, Dryden; 3, Pope; 4, Taylor; 5, Holmes; 6, Holland; 7, Hood; 8, Burns; 9, Abbott; 10, Southey; 11, Shelley; 12, Coleridge; 13, Lowell; 14, Akenside; 15, Wordsworth; 16, Longfellow; 17, Whittier; 18, Goldsmith; 19, Harte; 20, Chatterton; 21, De Quincey; 22, Bacon; 23, Bunyan; 24, Churchill; 25, Curtis; 26, Procter; 27, Thackeray; 28, Steele; 29, Browning; 30, Swift; 31, Cornwall; 32, Shakespeare; 33, Addison; 34, Reade; 35, Dickens; 36, Lamb; 37, Beecher; 38, Milton; 39, Bryant; 40, Cowper; 41, Gray; 42, Kant.

After the feast of reason and flow of soulful merriment enjoyed throughout the game, all withdrew to the dining-room where they found a trio of strikingly decorated tables representing the Autumn months. Previously the guests had received real Autumn leaves with their names lettered thereon in gilt, and every one sought the table where leaves like their own were to be found, this being a tactful arrangement by which congenial groupings of friends were formed.

At the September table bright-yellow sweet-gum leaves wreathed the base of a tall candelabra, with its many waxen lights twinkling through yellow shades, and yellow was the tint of the ribbons which extended in festoons upon the damask and caught in place prim little knots of leaves.

At the table of the next month, joyous October, the receivers of ruddy oak leaves found a richer illumination streaming through crimson shades upon leaves and festoon ribbons of the same vivid color.

At November's table, where the holders of sober russet and mottled leaves had gathered, it seemed as if the brilliant glory of Autumn had died down into a soothing calm of color, for shades of palest chocolate showed only occasional dashes of bright hue, and the decorative leaves were tinged with quiet russets, mahogany browns or purplish maroons, while the ribbons were mingled strands of faded browns and yellows, and over all glittered a fall of diamond dust like the hoar frost of the "chill November."

The refecton began with a course of luscious grapes served "au naturel" on great crisp leaves; next were mushroom patties; then came olives with their stones replaced by a stuffing of anchovies; lobster salad in lemon rinds followed; beaten biscuit and pickles constituted the next course; and after this came ribbon jelly in bands of yellow, crimson and maroon, and holding in its sparkling congealment bits of amber-hued pineapple, candied orange and red cherries. This pretty dessert was served on leaf-shaped cakes, iced in various colors. Finally there were tiny variegated boxes, in exact imitation of books, which opened to reveal candied cherries, appropriate souvenirs of an entertainment that every one pronounced perfect.

Even Mrs. Loring, who had attended in fear and trembling, voiced this verdict, for she had thoroughly enjoyed the lively guessing and had been agreeably surprised to discover how many literary names, learned in earlier days, had stepped forth from the dusty corners of her memory.

"Which really makes me believe it worth while to learn a few new ones," she confessed afterwards to Mrs. Colby. So if *A Gentleman of France* shares Mrs. Loring's work basket along with Annabel's skirts and Jimmie's waists, or if *The Manxman* peeps out from the pickle shelf, it will all be because of Mrs. Alexander Toff's "Literary Leaves." LUCIA M. ROBBINS.

CROCHETING.—No. 53.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Trebble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, three more after making it the first time, making it three times in all before proceeding with the next part of the direction.

ICE WOOL FASCINATOR.

FIGURE No. 1.—Use white Ice wool, with a rather coarse hook.

First round.—10 ch., join to form a ring.

Second round.—7 ch. and 1 s. c. in the ring 8 times.

Third round.—* 7 ch., 1 s. c. in middle of next 7-ch., 7 ch., 1

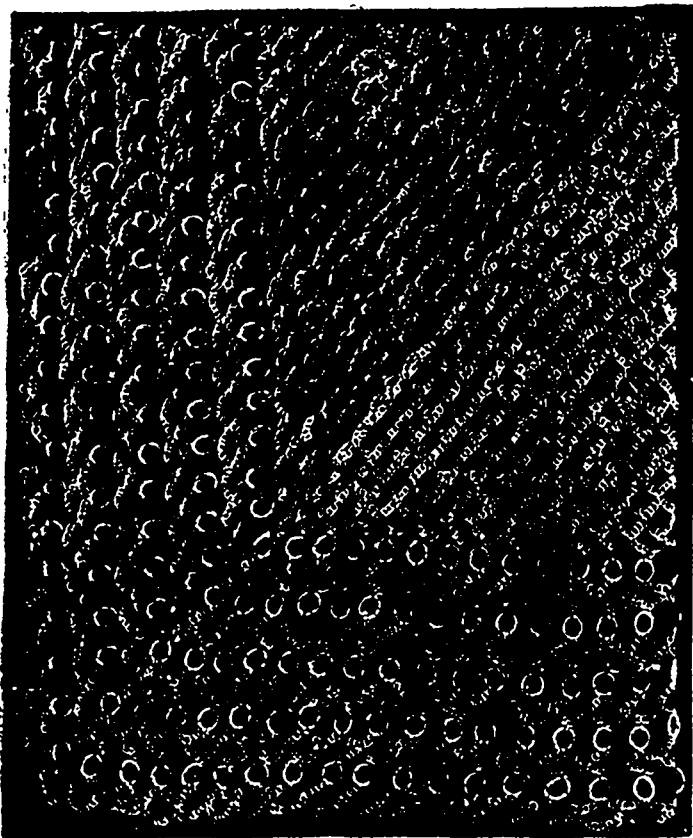


FIGURE NO. 1.—ICE WOOL FASCINATOR.

s. c. in same stitch. (This makes the corner and also serves to widen the work.) * 7 ch., 1 s. c. in middle of next 7-ch.; repeat once more from *; 7 ch., 1 s. c. in same 7-ch., and repeat twice more from *. Work each succeeding round in the same way, always widening at the corners as directed in 3rd round. Make the fascinator of the desired size. In the one illustrated 38 rounds are worked before the border is begun.

To make the Border.—Wind the yarn four times round the finger or some convenient article of the desired size; crochet through this ring to hold it, then leave it until the next time round. Make one in the center of each 7-ch. The next time round fasten the 7-ch. to this ring instead of to the 7-ch. as in the main part. Widen at the corners as before. Make 1 round of plain ch. and s. c., then 1 round with the rings. Make the border as wide as desired.

MISSES' CROCHETED HOOD.

FIGURE No. 2.—This hood is made of white Shetland floss. Make the lining first, beginning with a ch. of 80 st.; turn.

First row.—Skip 6 stitches in the chain, then 1 long double crochet in each of the next 24 stitches; make 7 more rows like the last, and then break off the wool.

Next begin at the top of the side, for the 2nd row; make 4 ch., 1 long d. c. in same st., then 8 over the side of every d. c. until the 8th row is reached; then 5 in the corner, 1 in every d. c. underneath, 5 in the opposite corner; then work down the other side to the top of the 2nd row of d. c.

Next begin at the bottom of the lining and work 4 rows back and forth to form the front and sides.

For the Outside.—Begin at the bottom, and make a ch. about 14 inches in length. Make the puffs thus: Make 3 d. c. in the 5th or 6th st. from hook, 2 ch., 1 s. c. in the next st., skip 3 st., a puff in the next st., and repeat until there are 20 puffs.

Next row.—Make 1 s. c. in the top of the stitch just before the chain, and 2 d. c. over the 2-ch, and repeat across the row.

In the next row make the puffs in the s. c. Make 6 more rows, then in the 3rd row of puffs, after making 2 puffs, widen by making an extra puff just after the one in the s. c., 8 puffs, then widen again.

In the 5th row of puffs, widen in the same way; then work plain puffs and intermediate rows until there are 12 rows of puffs, and end with the plain rows; then break the wool. Skip 9 puffs from the edge, holding the right side toward you, and make 6 puffs, which will leave 9 at the other side; work back and forth on the 6 puffs until there are 11 rows of puffs; crochet the two edges of the center portion to the adjoining edges where the 9 puffs were left, and sew in the lining.

For the Cape or Collar.—Begin at the bottom and make 20 puffs across the work. In the next row of puffs widen at the center and at the end.

Next row.—Widen at the beginning and at the end.

Next row.—Widen at the center only, and in the last row make plain puffs without widening. Always widen in the puff-rows, and be sure to make all the puffs on the same side of the work. Along the front edge of the hood make small scollops thus: Make 2 ch., 8 d. c. rather loose, and fasten down with a s. c. far enough from the starting to make the scollop lie flatly; work in this way across the front of hood. Around the cape-collar make the scollops thus: Make 2 d. c. in a space or stitch, 3 ch., 1 sl. st. in top of last d. c. to form a p.; 3 d. c., 1 p., 2 d. c., 1 p., 1 d. c. all in the same place; catch down with 1 s. c. so the scollop will lie flatly, and work around the collar, making the scollop flat at the corners, as well as along the sides and lower edge. Fasten a ribbon bow at the center of the back where the collar joins the hood, and a tie string at each corner. Finish the front of the hood on top with a band of loop trimming made thus: Make 7 ch. and use the wool double, skip 2 stitches of ch.; put hook through the next one, wind wool over the two fingers 3 times, and draw through stitch; repeat in the next 4 stitches. Work back in Afghan style thus: Th. o., draw through the loop and the one made by 3 wind-overs, over, and repeat to end of row. Continue to work back and forth as just described, making 5 clusters of loops in each row until there are 17 rows; then sew to the hood and finish with a bow of satin ribbon at the left side as seen in the picture.

DOLLS' SACK. IN PINEAPPLE STITCH.

FIGURES NOS. 3 AND 4.—Chain 56 stitches for the neck, turn.

To Make the Pineapple Stitch.—Pick up a loop in the 3rd stitch of ch., and 1 in the next; then th. o., through 2, over, through last 2; next pick up 1 in the next stitch, 1 in the next, and work off as before. Repeat across the ch. and fasten. Break the wool in each row.

Second row.—Tie wool in 1st stitch. Ch. 3, pick up a loop in same 1st stitch, and 1 over the 3-ch. at turn; work off as before. Next * pick up a loop through the space back of single thread, then 1 loop under the stitch in front of the single thread, and work off as before; repeat from * until there are 5 pineapple stitches, widen 1, (to widen make 2 in 1 thus: Pick up loop in side of stitch of last movement, then under the stitch in front of the single thread and work off as before), 7 pineapple stitches, widen, 8 more, widen, 7 more, widen, 5 more.

Widen at the beginning and end of every other row thus: In one row widen at beginning; in next at end.

Third row.—3 pineapple stitches, widen, 4 more, widen, and repeat to end of row.

Fourth row.—5 pineapple stitches, widen, 7 more, widen, 15, widen, 7, widen, 5.

Fifth row.—6, widen, 10, widen, 11, widen, 10, widen, 6.

Sixth row.—5, widen, 11, widen, 15, widen, 11, widen, 5.

Seventh row.—20, widen, 11, widen, 20.

Eighth row.—12, widen, 31, widen, 12.

the next row the same as the one you have just completed. Work the next row the same, but instead of fastening, make a ch. of 8 and work across the back; then work across the back again and make a ch. of 8 to fasten in front on other side. There will now be a round arm-hole.

Work 15 rows more plain, widening one row at the beginning and the next one at the end, and so on.

Scollop for Flounce—* 1 shell of 4 d. c., very loose, in each space between first 2 pineapples, skip 1 pineapple st., and repeat 5 times more from *; 10 shells, 1 in each space, * skip 1 st., 2 shells as before, and repeat 5 times more from *; then repeat from beginning for 4 rows more. Make scollops up the fronts and across the bottom with 6 d. c. in each scollop; make s. c. around the next; * then ch. 2, skip 1 st., 1 s. c., and repeat from *; then 4 rows like bottom, then the 6 d. c. for scollop.

Pick up 21 st. around the sleeve and work 12 rows; then 2 shells, skip 1 st., repeat around twice and finish like bottom scollop.

Make pockets in Afghan stitch thus: Ch. 13, narrow each row, alternately at each end; narrow down to 3 st. and sew to the sides as shown.

Make scollops of 3 d. c. each, all around the sack with a fine hook.

To Make a Sash.—Ch. 30, turn, skip 1 st. in ch., 5 d. c., skip 1, 1 s. c. and repeat for length of ch.; repeat in same stitches on the other side of ch. Fasten at the sides at the top of the pockets, and cross at the center of the back. Finish neck and sleeves with cord and balls. Also finish the back of the neck and the crossing of the straps similarly.

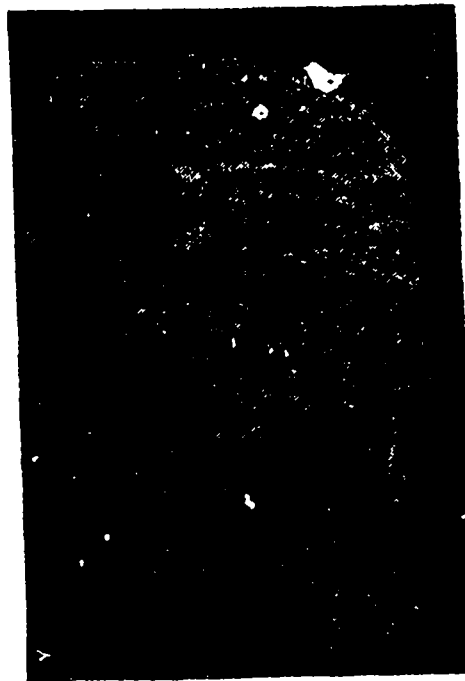


FIGURE NO. 2.—MISSES' CROCHETED HOOD.



FIGURE NO. 3.



FIGURE NO. 4.

FIGURES NOS. 3 AND 4.—DOLLS' SACK IN PINEAPPLE STITCH.

Ninth row.—10, widen, 38, widen, 10.

For Arm-Hole.—10 on front, break wool, skip 8, tie wool on, make 25 for back, fasten, skip 8, then make 10 on front. Work

Made on a larger plan this sack would be pretty for a child to wear. It could also be made large enough to serve as a little dress and could then be laced together with narrow ribbon.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of THE DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second

month preceding the month specified. For instance, letters to be answered in THE DELINEATOR for October should reach us before the fifth of August. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

FITTING OUT THE FAMILY FOR AUTUMN AND WINTER.

The family outfit represents a vast deal of labor, but the result justifies the care and time expended upon it. The mother enjoys both the satisfaction of having her children appear well in the eyes of others and the delight of the young wearers themselves, who appreciate her work, even though they cannot realize its tediousness. Possessed of patience and average skill with the needle, the prospect of the family sewing need not appal her.

Necessity compels many a mother to be her own seamstress. The writer has in mind a clever little woman whose power to make the most of limited resources amounts almost to a special talent. Without assistance she undertook the family sewing, attire for herself and four children, and succeeded so well that her friends declared that she must have had professional assistance. Many of her own gowns, worn in parts only or out of fashion, were cut up and made over for the two older girls, Editha and Margie, aged respectively sixteen and twelve. The father's discarded garments were reconstructed for sturdy little Jack, aged seven, a lad who would speedily wear out a coat of mail, so wild and restless is he. Baby Gertrude, the pet of the household, counts just three Summers. She never wears "made-overs," as her elder sisters indignantly call them. It takes very little material to make this tiny mite's clothes, and, perhaps, a bit of sentiment enters into mamma's consideration for her.

True to a promise made to herself early in her shopping days, this wise woman passes by bargain counters without a regret or even a backward look. Novelties she eschews on the score of their impracticability, for such goods lose their vogue very soon. Her motto is: "The best is the cheapest."

Twilled navy-blue mohair was her choice in selecting a costume for herself that will do duty for shopping and general wear and can even be worn to church in stormy weather. The skirt was made in seven gores, flared in the regulation way, and was laid in side-plaits at the back. Straps of the material covered the side-front and side-back seams in tailor fashion. The basque was made very short, close-fitting and double-breasted, the seams and darts being strapped like the skirt. Small smoked-pearl ball buttons that had seen frequent service were used both for closing and ornamentation, groups of them being set on the straps at the bottom and also on the straps extending upward on the wrists.

The mutton-leg sleeves. The collar was in standing style, with a ribbon stock to be adjusted over it for a change. This costume was made by pattern No. 7890, price 1s. 8d. or 40 cents, and proved very satisfactory. A navy-blue felt walking-hat trimmed with quills and ribbon and brown dog-skin gloves completed the outfit.

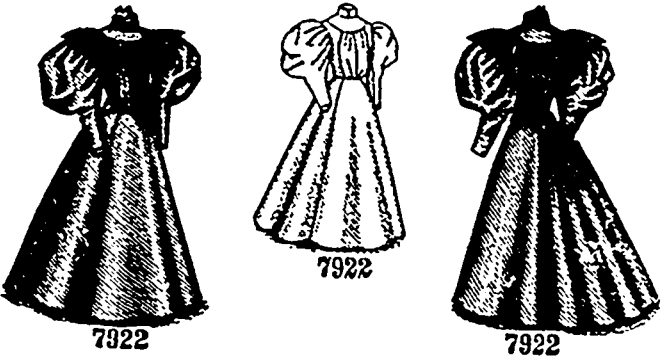
An old-fashioned

but ample and well preserved skirt of black silk powdered with tiny heliotrope dots was next ripped, repressed and used to make a basque-waist. An applied single box-plait was arranged at the back, and in front was made a double box-plait which droops slightly in suggestion of a blouse. Three jet buttons—taken from an old silk gown—were placed on the upper part of the box-plait, where they made a brave showing. The sleeves were in leg-o'-mutton style. Over the standing collar was disposed a stock of black satin ribbon, which was the only new material purchased for the waist. Ribbon was also

twisted about the bottom for a finish. Pattern No. 7834, price 1s. 3d. or 30 cents, was used in the construction of the basque-waist, which even the most critical would hardly suspect of having being made from old goods.

To accompany it a skirt was made from black, silky-looking brilliantine bearing small broché figures. It had five gores and rippled effectively, the back being arranged in two box-plaits. Pattern No. 7827, price 1s. 3d. or 30 cents, was used in its construction.

The only extravagance indulged in was a black crépon for best wear, which was made up in combination with dark-green velvet. The skirt was seven-gored and the back was made to hang in godets, though the top was gathered. At the back the basque was laid in plaits spreading upward from the center of the waist-line. The front fell full and blouse-like from a yoke, and across the



back and front was disposed a fancifully shaped Bertha-ornament of velvet extended at the center of the front in a tapering band made to droop with the front. A narrow jet outlining followed all the edges of the ornament. A wrinkled velvet stock-roller with shirred back ends was placed at the neck, and a twist of velvet followed the lower edge, a bow being formed at the left side of the front. The gigot sleeves were edged at the wrists to agree with the Bertha. The bonnet to accompany this really handsome gown was made of black velvet and trimmed with black tips, an aigrette and a single magenta rose with leaves. Tan Suède gloves were chosen to wear with this costume. Pattern No. 7922, which costs 1s. 8d. or 40 cents, was followed in the making.

A tea-gown was made of dark-red cashmere and cream challis sprigged with red and green, the latter material being a remnant left from a Summer gown. The back fits closely above the waist-line and falls in full folds in a

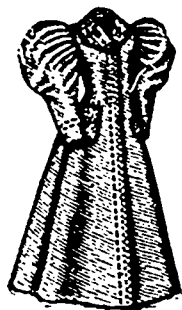


light train. Between plaited side-fronts a smooth center-front of the challis is revealed with vest effect. A deep sailor-collar of cashmere is adjusted at the neck in addition to a standing collar, and both are trimmed with narrow cream point Venise lace. The Paquin sleeves have reversed cuffs that are also trimmed with lace. The design for this stately garment was furnished by pattern No. 7833, which costs 1s. 8d. or 40 cents.

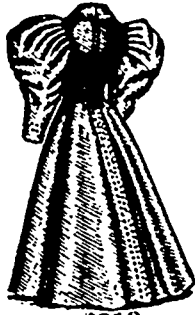
A long coat for every-day wear and a stylish cape for dressy occasions completed the little woman's own outfit, which she found both sufficient in extent and entirely up to date. The coat was fashioned from invisible-blue cheviot. Below the shapely back side-plaits and coat-laps are arranged in true coat fashion, the three seams above being strapped to add to the tailor-made impression. Button-holes and buttons are provided in the coat-laps for a closing when it is desired. The under-arm darts and seams are also strapped. The fronts are reversed at the top in lapels which meet a rolling collar in notches and are closed invisibly. Pockets with laps are provided for convenience. The mutton-leg sleeves are sufficiently wide to admit any sized dress sleeve with comfort, and two rows of machine-stitching define a cuff on each. For this coat pattern No. 7913, price 1s. 8d. or 40 cents, was used.

The cape is of glossy-black faced cloth and its elegance is enhanced by a trimming of Persian lamb fur which had long reposed in the camphor chest, having done service on a gown several years ago. The cape falls in ripples all round and is given a fanciful touch by a deep collar that is square at the back and many-pointed in front.

7913



7913



7913

At the neck is a rolling collar. All the free edges of the cape are outlined with fur and it has a plaid silk lining. The cape is represented in pattern No. 7910, price 1s. or 25 cents. Sensible linings were chosen for all the garments and hair-cloth was used only to knee depth in the skirts.

Editha's wardrobe, next on the list, was begun with her school outfit. Since combination toilettes are in order, sufficient change is afforded by differing waists selected with reference to one skirt. A navy-blue serge skirt which the mother had worn was chosen for the daughter's skirt, and after a thorough brushing, sponging and pressing the material was restored to its original freshness.

The new skirt was made circular in shape, the back being laid in plaits, ripples falling naturally at the front and sides. The pattern used was No. 7937, price 1s. or 25 cents.

A full blouse-waist of soft brown-and-cream shepherd's checked goods was developed with becoming effect. The back and fronts are both full, the latter drooping at the bottom. A box-plait is formed over the closing and for ornament three fancy gilt buttons are added. A pointed strap is applied along each shoulder seam and fastened at

the upper part of the *gigot* sleeve under a button, a second button being fixed at the top of the sleeve, which presents a draped appearance at the top. A belt finishes the waist and across it in front is adjusted a short, pointed strap that is fastened at each end under a button. The full stock-collar is made with Shirred back ends. The pattern is No. 7853, price 1s. or 25 cents.

A Norfolk basque of red cashmere was also made to accompany the skirt. At the top is a pointed yoke and below it three plaits are stitched on the back and two in front, the plaits tapering at the waist-line. A rolling collar reverses the fronts in lapels which form notches with the collar, and in the opening is worn a white or colored linen chemisette and a dainty navy-blue satin band-bow, this adjunct contributing a very smart appearance to Miss Editha's toilette. The belt passes under the center plait at the back and is closed in front, the overlapping end being pointed. The sleeves are in *gigot* style. The skirt of the basque may be worn beneath the skirt or not, according to fancy. The design is supplied by pattern No. 7871, price 1s. or 25 cents.

A long coat, affording the best protection in all sorts of weather, was decided upon for wearing to and from school, and brown cheviot was used in its construction. The fronts are turned away in lapels by a rolling collar, which they meet in notches, and pockets with laps are added. Coat-laps and coat-plaits are formed at the back. The *gigot* sleeves are finished in suggestion of cuffs with double rows of stitching, bone buttons being used as ornaments. Pattern No. 7919, price 1s. 6d. or 35 cents, was employed in the construction.



7919



7919



7919



7871



7871



7910



7910



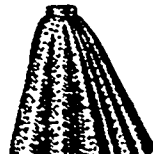
7910



7937



7937



7937

A cap to match the coat was made in an octagonal Tam O'Shanter shape by pattern No. 7836, price 5d. or 10 cents. On the crown a covered button, and two scarlet quills and a rosette of black ribbon at the left side provide the trimming.

A dressy costume was next made of *reseda* camel's-hair and a darker shade of velvet, by pattern No. 7942, price 1s. 6d. or 35 cents. The four-gored skirt falls in ripples at the front and sides, and is gathered at the belt to hang in godets. The waist is full at the back and droops in front, an applied plait being disposed with similar effect over the closing. A deep, fanciful collar of velvet contributes to the ornamental effect, both collar and plait being trimmed along their edges with insertion. The sleeves are in *gigot* style. Over the standing collar are reversed Paquin points of velvet and at the back is fastened a bow.

A jaunty jacket for best wear was made of tan covert coating. The back springs into ripples below the waist-line and the fronts are reversed in lapels and meet a rolling collar in notches, the collar being in-laid with dark-brown velvet. Pocket-laps cover openings at the hips and a welt finishes a pocket high up in the left front.



7836



7836



7942



7942



7942



7853



7853



7853



7853



7853

The sleeves are in mutton-leg shape. Machine-stitching finishes all the free edges. Pattern No. 7930, price 1s. 3d. or 30 cents, was used in the construction.

A large tan felt hat trimmed with black ostrich plumes and brown velvet and tan glue walking gloves were also provided.

Editha's mother consents to her attending parties given by her school friends, and has provided her for such occasions a dainty gown of pale-pink silk-warp crepon, the color admirably suiting Editha's pink-and-white complexion. The four-gored skirt hangs well and is untrimmed. The bodice is full

back and front, and is cut modestly in Pompadour style at the neck. An ornamental Bertha falls from the neck, and a band of insertion and frill of Valenciennes lace define the outline. Pink satin ribbon is softly twisted about the waist and a bow of it is formed at the right side. The full mutton leg sleeves are cut off below the elbows and finished to accord with the bottom of the waist. White suede gloves and slippers are worn with this pretty gown, which was made up by pattern No. 7867, price 1s. 3d. or 30 cents.

Margie's long coat is cut from dark-tan melton, which once figured as mother's long coat, the cloth having been carefully sponged and pressed into freshness. Dark-brown velvet also enters into the construction of the coat, which was fashioned according to pattern No. 7829, price 1s. or 25 cents.

Dark-brown velvet also enters into the construction of the coat, which was fashioned according to pattern No. 7829, price 1s. or 25 cents. Coat-laps and plaits are arranged at the back below the waist-line, and in front a double box-plait is formed over the closing and decorated at the top with three large white pearl buttons. Broad, odd-shaped revers of velvet are applied in front and form notches on the shoulders with a deep sailor-collar, also of velvet. Long puffs are mounted on the sleeves, which are faced with velvet below the puffs. The standing collar is also of velvet. When Margie goes to church in this coat she wears a large brown felt hat trimmed with brown feathers and satin ribbon and brown kid gloves.

Jack is pleased with anything that is provided for him and looks every inch a little man when dressed in his best—a suit of brown cassimere. The trousers are short and are trimmed at the outside of each leg with ball buttons. The coat is shaped by shoulder and side seams only and flares from the neck over a vest, the corners being rounding. Pockets at the sides are concealed by leys and a pocket opening is made high up in the left front. The sleeves are decorated with buttons. The rolling collar has rounding corners and below it is adjusted a pointed strap by which the closing is made. Buttons are also sewed along the front edges for some distance from the top. The vest buttons up close to the throat and is notched below the closing. Pattern No. 7814, price 1s. or 25 cents, was used.

In a midshipman suit of navy-blue serge Jack carries himself like a born sailor. The trousers are full length and have the sailor flare at the bottom. The jacket is short, with a slight point at the center seam, and the fronts are reversed in lapels by a rolling collar, two buttons being placed below the lapels. The sleeves also are decorated with buttons at the back of the arm. The vest is made with a notched lapel-collar. The pattern employed in the making is No. 7815, price 1s. 3d. or 30 cents.

Like the true boy he is, Jack is fond of wheeling and all other sports, and has found that no garment is so comfortable for wear while thus engaged as the Norfolk jacket his mother made for him. It was fashioned from mixed brown cheviot which once did service as a coat for his father and was made with a square yoke and three applied box-plaits on the portions below, one plait being arranged at the center of the back and one at each side of the front. The collar rolls the fronts over in lapels, and notches result from the meeting. A belt is worn about the waist; it is slipped under the box-plaits and also under straps that are buttoned at the side-back seams, and its ends are closed at the center of the front. A patch pocket is stitched to each front. The sleeves fit comfortably. The pattern used is No. 7812, which costs 1s. or 25 cents.

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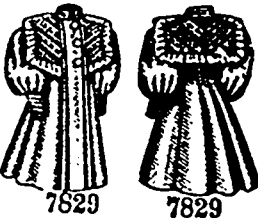
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below the full elbow-puffs. Two rows of silver-and-black sou-tache braid outline the yoke, with dainty effect. Pattern No. 7841, price 1s. or 25 cents, was used in the making. Margie's brown curls look well beneath a broad-brimmed navy-blue felt hat, ribbon-trimmed.

A stylish-looking best gown for her combines old-rose cashmere and cream taffeta figured with green-and-old-rose flowers in chiné effect. The skirt flows full from a short waist of fanciful design. Box-plaits are formed at each side of the back and front and between them the front and back are full and cut square at

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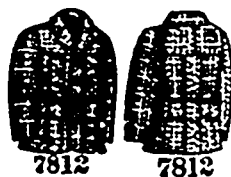
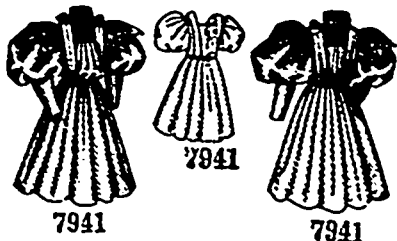
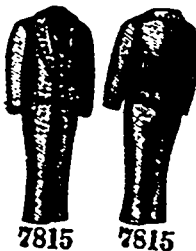
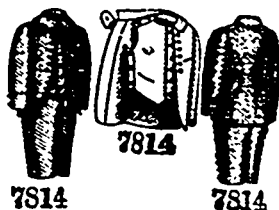
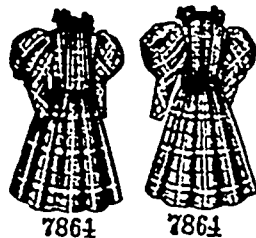
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The trousers worn with the jacket were also cut from the mixed cloth by pattern No. 7453, price 7d. or 15 cents. They close with a fly and extend only to the knee. This suit is also worn at school.



7453 7453

Several shirt-waists were included in the boy's outfit, and for them figured percale and cambric and white cambric were used. Some of them were made up by pattern No. 7450, price 10d. or 20 cents. It displays three box-plaits at the



7450 7450

back and as many in front, the closing being made through the center plait. The sailor collar flares in front and a Windsor scarf is worn with it. A belt with buttons is stitched at the waist-line, and the shirt sleeves are finished with wristbands.

The other shirt-waists were made up by pattern No. 6570, price 10d. or 20 cents. The back has three box-plaits and the fronts are tucked at each side of the closing. A belt with buttons is sewed about the waist, button-holes being made in the trousers to correspond with the buttons. Cuffs finish the shirt sleeves, and a turn-down and a standing collar with Piccadilly



6570 6570 6570

points are supplied. A four-in-hand scarf or a band-bow is appropriately worn with these collars.

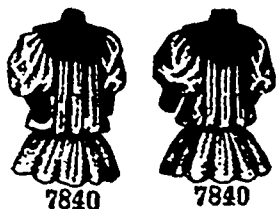
Jack's overcoat was made of invisible-blue chinchilla by a shape known as the covert coat, and represented in pattern No. 7818, price 1s. 3d. or 30 cents. The coat is provided with several pockets and a notched lapel-collar, and the sleeves fit easily.

A black felt Derby and brown kid gloves are worn with the smart clothes, but for general wear Jack prefers a cap that will look none the worse for frequent tossings. The shape is a Tam O'Shanter made of navy-blue cloth, with a soft crown and a band, upon which is adjusted a ribbon with short streamers at the back. The pattern is No. 3033, price 5d. or 10 cents.

Now come Baby Gertrude's clothes. In Summer she is clad in white, but her mother provides colored fabrics of warm textures for cold weather. One of her Winter frocks is fashioned from red cashmere and black velvet. The skirt is very short and hangs from a long-waisted blouse-body with box-plaits at the back and front. This is known as a French dress and is an exceptionally becoming style. A sailor collar of velvet falls below a standing collar, also of velvet. The larger collar has tab-like fronts and is made

with points at the back. Below the elbow puffs the sleeves are faced with velvet. The dress is included in pattern No. 7840, price 10d. or 20 cents.

Another gown in which the little rosy-cheeked maiden looks very quaint and pretty is of golden-brown Henrietta. The waist is short and smooth and from it depends a full skirt. Epaulettes with pointed corners give breadth to the chubby shoulders, and so also do the elbow puffs, which are mounted on the coat sleeves. A standing collar is at the neck. Ecu Venetian point insertion encircles the skirt at hem depth above the bottom and trims the epaulettes, standing collar and wrists. Striped brown-and-white ribbon crosses the



7840 7840

shoulders and at each end is formed a bow with a long, floating end. The little gown was designed by pattern No. 7936, price 10d. or 20 cents.

Réséda camel's-hair is the material used in a very dainty dress, developed by pattern No. 7826, price 10d. or 20 cents. The skirt is gathered to the waist, which is quite full and is finished with a standing collar. Puffs fall deeply over the sleeves and over the puffs hang bretelle ornaments that are separated on the shoulders, where the edges are prettily reversed. Valenciennes lace insertion trims the lapels and an edging to match stands in a frill above the collar.

A bright plaid serge was chosen for another little blouse dress, and with it navy-blue silk was used. The skirt hangs full from the waist, which droops all round and is cut low and round at the neck. A box-plait is displayed in front and from the neck flows a Bertha ruffle. Above the blouse the lining is faced with silk, which is also used for the standing collar and for facing the sleeves below the long puffs. A tiny frill of Valenciennes lace edging stands at the neck above the collar. This dress is represented in pattern No. 7872, price 10d. or 20 cents.

Aprons are as necessary as frocks to little people like Gertrude, and a number of them were made for her. A really dressy pinafore was fashioned from white dimity by pattern No. 7850, price 10d. or 20 cents. From a short body falls a full skirt that quite covers the gown. Square bretelles fall from the neck of the V-shaped body and frill caps finish the sleeves. Swiss insertion trims the bottom of the skirt and also bretelles and sleeves, edging to match being sewed in a frill all along the edges of the bretelles and sleeves

A checked gingham apron for morning wear and several white cambric and lawn ones are made up by pattern No. 7788, price 10d. or 20 cents. It is in Mother Hubbard style and has a standing collar and full sleeves finished with narrow wristbands.

A stylish little coat is the last article in Gertrude's outfit. It is cut from green serge and lined with plaid silk. The body is smooth and the skirt full, and over the body, below the rolling collar, falls a monk's hood that forms a round collar in front. The hood is attractively lined like the remainder of the coat. The mutton-leg sleeves are each finished with deep, pointed cuffs. The pattern used in the construction is No. 7825, price 10d. or 20 cents.

A large white felt hat, trimmed with a bunch of white tips and an aigrette and tied under the chin with broad white satin ribbons, makes Baby Gertrude a charming picture. When it is very cold she wears white woollen mittens and on mild days fleece-lined kid gloves of a soft tan shade.

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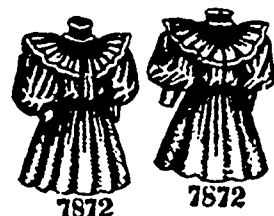
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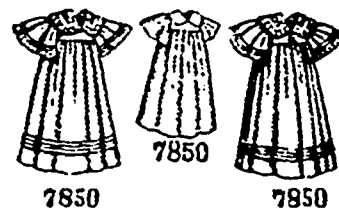
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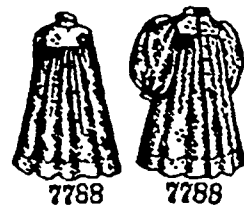
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THE SOCIAL CODE.

BY MRS. ROGER A. PRYOR.

EIGHTH PAPER.
MOURNING.

Thoughtful observers of the signs of the times are predicting lax rules in regard to mourning. This tendency, however, does not appear in court circles, or in fashionable life in this country. Although the *haut ton* may rebel in spirit against enforced seclusion from society, or against the custom that shrouds the person in the sombre garb of grief, no mitigation of the rigor of these conventions is tolerated in fashionable life. Of that life the rest of the world is prone to accept the theory that, whatever its ruling principle may be, its motive power is never the human heart. And yet mourning, as observed in England and America, can express but one sentiment—respect for the memory of the dead and grief for the loss experienced.

The millions who compose the middle class as distinguished from the "upper ten" are disposed to rebel against coercion in any direction. They are severe critics of unreasonable rules and regulations. "Man is made to mourn," say these cynics, "and he does mourn a good part of his existence on this planet. When he mourns in spirit, he finds refuge, if not solace, in retirement and in the envelopment of serious garments and sombre draperies. We grow wiser as the world grows older. Why not also become sincerer? Why should we respect the rules of society which prescribe a garb of hypocrisy? When our enemies triumph, or we lose our fortunes, or an evil report threatens our good name, Society demands that we should bear ourselves smilingly in its presence and cover our wounds carefully from sight. But it may chance that death removes some relative who never in life touched our hearts, who really was always a fly in our ointment, the Mordecai at the gate whose presence caused all our prosperity to avail us nothing, the perpetual irritant of our lives, our pet aversion in fact, and for the sake of this "loss" we are to forego all the pleasant happenings of our social life and clothe ourselves in the modern equivalents of sackcloth and ashes!"

This aggravating state of things is not likely to be long tolerated by the millions and is, doubtless, now endured only because as individuals they hesitate to place themselves in the ranks of those who heartlessly ignore the calamity which befalls us all, the mysterious misfortune which we hold in common with the meanest of God's creatures.

CARDS AND LETTERS OF CONDOLENCE.

As soon as a death occurs in the family of an acquaintance with whom social courtesies have been exchanged, cards are

MRS. PAUL VINCENT

desires to express her sincere thanks to

.....

for kind enquiries.

immediately left at the house of mourning. Upon these cards may be written "To enquire" simply, because anything more

will demand a note or letter. One does not express the sacred sentiments of sympathy and affection upon a visiting card. The cards "To enquire" are acknowledged within a few weeks—indeed, as soon after the funeral as possible. The returning card bears the words "With thanks for kind enquiries." Black-edged cards are sometimes en-

graved expressly for this purpose, with a blank line for the name of the person who has called.

Here let me repeat that a widow is not addressed by her Christian name, as many suppose. If she was ever "Mrs. Paul Vincent" she will be Mrs. Paul Vincent until she marries again, and not Mrs. Ellen or Mary Vincent.

The acknowledgment of thanks for kind enquiries does not imply that the bereaved family is again ready to receive visit. The universal rule requires the recognition, at all times, of a courtesy. To omit leaving cards at once when a death occurs in the family of a friend, and to ignore those cards, would be equally gross violations of the rules of conventional courtesy.

When friendship warrants a warmer expression of regard and sympathy, a letter should be written, the sooner the better and the briefer the better. Stunned by an overwhelming grief, no mind is ready to accept the recital of hackneyed forms of consolation. It is difficult to write adequate letters of sympathy. They should be delicate, tactful and comforting. We have, alas, standards in our own souls for these sympathetic expressions! The letter that comforted us will surely comfort others. To my mind nothing is required except the simple, earnest assurance of personal affection and sympathy. Something more may come later. The warm sympathy of a sincere heart is never superfluous or intrusive. It gives comfort in moments when the soul feels its loneliness, perhaps deems itself forsaken.

FLOWERS.

Very rarely in fashionable society do we see the announcement "Kindly omit flowers." Of course, when this appears it must be strictly respected; otherwise it is admissible to send them on the day of the funeral. The custom is too beautiful to be allowed to fall into disuse. Bunches or wreaths of lilies, roses, violets and palms are in better taste than "set pieces." The Queen of England always sends a wreath. Flowers are beautiful in clusters or garlands but hideous when built up, like bricks and stones, into "architectural design." Gifts of flowers must be carefully acknowledged by the bereaved family. Precisely because of the trouble this brings to the sufferers is the request sometimes made to omit them. It is not good form to make this request. It is much better to accept this beautiful and suggestive expression of sympathy. Some friend of the family will always be found willing to take the trouble of replies. I don't know that we can ever expect much rest in this world, and surely not in Society! Society must work, even when it weeps. A high authority says: "Success in Society is governed by precisely the same rule that governs success on the stage, namely, be always attentive to the business of the scene"—whether that business is a May Day dance or a funeral!

The sending of memorial wreaths to cemeteries on All Saints' Day or anniversary days is an established custom in Europe, and almost as obligatory—at least, as "complimentary"—as the sending of these offerings on the funeral day. Strange as it may seem, artificial flowers are sometimes used—in fact, in a recent publication we read: "Imitation wreaths have been raised to such a degree nowadays that they are in many instances preferred to natural blossoms, inasmuch as they are quite as beautiful in shape and color and moreover possess the advantage of remaining fresh-looking very much longer than natural flowers. Pretty wreaths are made of aluminum, ivory leaves in this metal being particularly pleasing, also convolvuli

and ferns. Then again there are enamelled flowers that last forever, and after their annual soap-sudding look as fresh as paint and as good as new." This really sounds like irony, but I assure you it is the entirely serious utterance of a journal of high authority.

MOURNING ATTIRE.

The Royal Widow of England has fixed the fashions for all the widows of her realm and of America. The orthodox livery of widows' woe is "an experiment in the utmost laying on of crape." No dress can be richer or costlier. Only those who have nothing to do with the occupations of life can afford to wear such crapes habitually. They are elegant only when perfectly crisp, fresh and free from dust. Moisture is fatal to them. Even the best crape will lose its crispness in an atmosphere charged with humidity.

A widow's first mourning gown must be made entirely of crape. She will wear wide-hemmed cuffs of mourning muslin, and a small widow's cap. Queen Victoria wears long strings or "weepers" on her cap, like those that floated away from Dorothea's young head in *Middlemarch* and were picked up and folded away by Ludslaw. A widow's bonnet must be a close-fitting crape toque. For the first month her veil envelops her, hanging to her feet, back and front, but thereafter the veil may hang low behind only, and a short masque veil of crape, or lisse or crape-bordered tulle may be worn. So many eyes have been injured by the persistent wearing of crape veils, that physicians forbid them. The eyes that survive the bitterness of tears succumb to the poisonous rasping of crape.

A widow's deep mourning lasts for one year and nine months. For three months afterwards she wears black, lustreless fabrics untrimmed with crape. English authorities declare that her widow's cap is to be worn "a year and a day." In the old English laws many acts were limited by this period of time. An estray could not be claimed by its owner after a year and a day." This, too, was the limit to the time that a lady must wait for her plighted lover. Did you have a beautiful grandmother who sang old English ballads to you in your childhood? If so, you will remember Lord Lovell who stood at the castle gate, and was bidden God-speed by Lady Nancy Bell:

"And where are you going, Lord Lovell?" she said,

"And where are you going?" said she.

"I'm going, my Lady Nancy Bell,
Far countries far to see."

"When will you be back, Lord Lovell?" she said.

"When will you be back?" said she.

"A year and a day and I'll be back
Unto my Lady Nancee."

For a year and a day, then, in England, must lost things—lost cattle, lost lovers, lost husbands—be strictly counted as personal belongings.

At the expiration of two years a widow is free of her mourning, but for a year or less longer she usually wears "light mourning," such as black and white, mauve, violet, dull jet, tulle, *mousseline de soie* or mull muslin. No attire can be lovelier than this light mourning dress. Many a face that had not been extraordinary in pinks and blues becomes angelic in violet!

A widow is allowed to wear seal-skin with her crape dress and veil, and even while she is wearing black she is permitted to wear her pearls and plainly-set solitaire diamonds, but no ornamental setting or colored stone is permissible.

Queen Victoria has laid aside her mourning for the Prince she loved so well only upon a few special occasions. She wore a lace bonnet with violets and carried a lace parasol at her Jubilee. She has ignored the superstition which forbids the wearing of black at a wedding. Her utmost concession has been the white tulle veil of which she is so fond. Bands and trimming of crape are not as much used as formerly, and nobody sees the black bombazine which was once the mourning fabric of *rigueur*. Lustreless fabrics, crêpons and camel's-hair are much used, even for deep mourning, in house dresses. No *négligé* garment, whether tea-gown or wrapper, is trimmed with crape. Quite out of date are the shells, flutes, and crimps which once formed part of a mourning outfit.

A widow secludes herself from society for one year, confining her visits to relatives and very intimate friends. At the expiration of one year, if she is a woman of fashion, she is expected to re-enter society, appearing at small, quiet dinners or musi-

cales. But she goes to no balls or parties, and is not seen at theatre or opera while she wears crape. When she lays crape aside she abandons it altogether.

A widower wears mourning for the same period prescribed for the widow. The great black crape "weeper" tied to the left arm is no longer seen except among the sincere poor. Nor is the band of crape worn upon the sleeve, except as an officially prescribed token of respect to some deceased member of a military or civic organization to which the wearer belongs. The widower's hat is banded with black and his handkerchiefs, cards and stationery are deeply bordered with black.

VARYING PERIODS OF MOURNING.

In England twelve months is the correct period of mourning for a parent—eight months with crape and four months without it. The same rule applies, strictly speaking, to the mourning of a parent for a child. The mourning worn for an infant is rarely extended beyond three or four months. Brothers and sisters must wear mourning for each other six months. In all cases crape should be worn for two or three months. Absence from society for at least one month is imperative. From six to nine months' mourning is worn for grandparents. Three months is the longest period of mourning for an uncle or aunt or for nephews and nieces. In all these cases the wearer withdraws for a month or six weeks from society. Should light mourning be worn for distant relatives or friends, the rule in regard to seclusion is not strictly observed. A wife mourns for her husband's relatives as though they were her own. Gentlemen wear entirely black suits for half the prescribed time and a crape hat-band the rest of the time, using black-bordered handkerchiefs, stationery and cards all the time.

The above are in England the "old and irrevocable laws of Society regarding mourning. The time may be lengthened, never shortened. But in this country the universal tendency is to wear mourning garb for a longer period. In England the servants of a household always wear mourning livery for the death of a master or mistress. In the case of other deaths in a family the mourning livery for servants is optional.

Mourning worn for sentimental reasons, however, is not amenable to these rules. Light or heavy mourning may be worn for the death of a friend in sympathy with the sorrows of friends, for an affianced or as a compliment to a court at which one may be visiting and where everybody wears some degree of mourning. There are no rules for this complimentary mourning: individual taste is the controlling influence, and the mourning may be as light as violets or as heavy as crape, according to its dictates.

MOURNING CUSTOMS.

The mourning now assumed by Christian nations seems to have but one significance, the expression of affection and respect for the dead and of sorrow in personal loss. I find nothing else in any one of these customs. Faith and hope have no place therein. The one solitary sentiment is grief, and ingenuity devises no higher outward expression thereof than the laying on of crape and the introduction of funereal black upon cards and stationery. Black signifies the exclusion of light and joy. It was the emblem of woe in ancient Greece and Rome. It is the accepted token of mourning to-day in Europe and America. More poetic is the mourning of the South Sea Islander. He stripes his robes with black and white to denote sorrow and hope. More suggestive still is that of the Syrian, sky blue, to express the belief that the deceased has passed into the heavens: or of the Persian, who wears the color of the withered leaf: or the Turk, who clothes himself in tender violet, as becomes the mourner for a prince who has inherited the Kingdom, purple and violet being the accepted mourning for royalty. The Chinaman is not alone in choosing unsullied white for his mourning garb. Henry the Eighth wore white for Anne Boleyn after he had cut off her beautiful head, and Anne herself wore yellow for her predecessor, Catherine of Aragon, though with what significance she alone knew. White was worn as mourning in ancient Sparta and in Spain. White hat-bands are worn for the unmarried in some of the English provinces. White also appears as a symbol of mourning in this country, being worn for young children. Yellow is the mourning color in Egypt and Burmah.

In many countries the habiliments of woe have a cut and

fashion of their own. In China extreme neglect is deemed appropriate. The white robe is carelessly basted together and its edges are left raw and unhemmed.

ANCIENT FUNERAL RITES.

From the earliest ages mankind has testified by funeral pomp and ceremony to the one universal belief of the human race, the immortality of the soul. In all countries—in classic Greece, in venerable Egypt, in Rome, in Tartary, in Russia, in darkest Africa, in every spot pressed by human foot—have been found evidences of a belief that the spirit lives after the body is dead, associated with funeral rites which expressed affection, veneration, or fear of the disembodied spirit. Some of these funeral ceremonies seem to me peculiarly touching. In the darkest ages and among the least enlightened of the human tribes there was belief that the soul had gone on a journey to another land. As the eye was closed, the ear dulled and the hand nerveless, the simple children of Nature sought means to help the spirit on its untried way. Food and implements were provided for the journey, an obolus was put into the mouth of the dead to pay the grim ferryman for the passage across the Styx, a gold plate recording the merits of the deceased was attached to the body as a letter of introduction to the higher powers; a wife, servant or dog was buried with a man to bear

him company. In Greenland a dog is always buried with the body of a child, because "the little one knows nothing, but a dog will find its way anywhere."

Terror lest the uncanny spirit return to dwell among the living, has found expression in funeral ceremonies. It is instanced in the Egyptian custom of turning the corpse around and around to make it giddy so it would not know where it was going and could not, therefore, return. The Siamese make a hole in the wall through which to pass the body, which being afterwards rebuilt cannot be found again. For the same reason Greenlanders never bear a corpse through a door. It is taken out of a window.

Herbert Spencer holds that man deduced his religious ideas from these ceremonies—universal in some form or other—and that religious institutions grew out of and were a sequence of these funeral rites. He thus reverses the ordinary opinion that man received in some mysterious way his belief in the immortality of the soul; that this belief became as much a part of his nature as any other emotion or instinct, and that because of this belief he has associated with the great mystery of death the visible signs and observances typical of his faith. And, Mr. Spencer to the contrary notwithstanding, it is likely that the world will go on believing that the Giver of our wonderful physical mechanism and the yet more wonderful soul that dwells within it for a season, gave also the original knowledge, kept through all ages, of the immortality of that soul.

SEASONABLE COOKERY.

IN THE MARKETS.—HOT-WEATHER VS. WINTER MEATS, AND HOW TO SELECT THEM.—WARMED-OVER FISH.—DRIED PUMPKIN.—OTHER RECIPES.

In the meat markets there is but little change from last month, beef, mutton, pork and veal being plentiful, while lamb is no longer considered in season. The game to be had depends largely upon where the marketer is located, the laws of the various States differing in regard to the "open" season. In the Eastern markets, however, may be found grouse, plover, geese and ducks, both wild and tame, squabs and Guinea fowls. Snipe and woodcock are at their best in October and pheasants are also among the possibilities.

In the fish market there is a tempting supply. In shell fish, oysters are now greatly in demand; lobsters are neither so heavy nor so plentiful as earlier in the season, while scallops and crabs are large and fine. Then there are codfish, pickerel, perch, smelts, whitebait, red-snapper, Spanish and fresh mackerel, pompano, bass, white-fish, halibut, haddock, weakfish and eels.

Fresh vegetables are noticeably growing scarcer, to the sorrow of the housekeeper who shudders at the long stretch of canned goods that lies between Autumn and Spring. However, the old dependables, onions, carrots, cabbage, turnips, parsnips and sweet potatoes, are still here. While string and Lima beans, cauliflower, squash, pumpkin and Brussels sprouts will lend variety to the menu. The last of the tomatoes and a late crop of peas, corn and cucumbers are to be had, but at higher prices than during the previous month.

The fruit stalls are resplendent with many varieties of apples, grapes and quinces, while late peaches and pears, oranges and bananas make a not inconsiderable variety.

THE SEASONS FOR MEATS.

With October comes a revival of work and the taking up of duties laid aside during hot weather. The children are once more in school and there is a renaissance of interest in all things with the advent of Jack Frost. Therefore, the market basket must now be well supplied with muscle and brain food to meet these enlarged demands upon the system. While the warm months are with us but little heat-producing food is needed. With the human engine doing more work of every kind, more fuel is obviously required. As if to teach us how to live, Nature sends food in season as the body needs it—veal and lamb in the Spring and Summer, and more heat-producing food as cold weather approaches. The following table, vouched for by Bellows, shows the relative proportions of the elements that

enter into the composition of the different meats, 100 being taken as the basis of the computation:

	Food for the Brain.	Food for Muscle and Tissue.	Food for Heat.	Water.
Veal,.....	4.5	16.5	16.5	62.5
Beef,.....	5.	15.	30.	50.
Mutton,.....	3.5	12.5	40.	44.
Lamb,.....	3.5	12.	34.	50.5
Pork,.....	1.5	10.	50.	38.5

One need not be a scientist to see from this table why pork is a cold-weather meat, with its fifty percent. of heat-producing power, and why veal is a warm-weather food, with but a small percentage of heating constituents. By food for heat is meant that nutriment which will keep the temperature of the body at a normal point, so that whatever the external temperature may be the body will be able to adjust itself thereto. The season for veal is from April to September, during which period the price is lowest, but this meat can usually be found in the large markets at any time, though in the Winter the price is higher. Beef and mutton are better in the Winter than in the Summer, and lamb is poor after September.

HOW TO SELECT MUTTON, LAMB AND VEAL.

Mutton ranks next to beef as an all-round meat food. In choosing it select that which is heavy and large, the flesh of a bright red, and finely grained, the fat hard and white. Poor mutton has a large percentage of bone and but little fat. In dressing mutton it is split down the back, the same as beef, and divided into hind and fore quarters. The loin forms part of the hind quarter, and when the back is not split at this place but all is cut out together it is called the saddle. The shoulder, breast and neck make up the fore quarter. A cheap and good cut is the shoulder piece with the blade removed, the cavity thus made stuffed, the whole rolled and well skewered and then roasted. The neck makes a nutritious stew, cut in pieces and cooked with vegetables. The rib chops are cut from the breast, and this is the most expensive meat in the animal, the proportion of bone and waste being very large. These chops are cut short, and when the bone is scraped clean they are

known as French chops. The best chops, however, and the cheapest as well, are cut from the loin, the pink skin being removed before broiling. Mutton is cooked slightly rare, but lamb and all young meat should be thoroughly cooked. The leg of lamb or mutton is a very economical cut, as there is but little bone. The caul, or membrane fastened about the leg, should be removed before cooking.

In choosing veal, select that in which the flesh is pink and not soft, the fat white and clear. If the flesh is bluish, it is too young and should not be used. This is known as "bob" veal. If the flesh is whitish, the animal has been bled and such meat is as poor as that which is blue. The cutlet is from the leg, and is a prime piece. The chops are cut from the loin. The sage housekeeper learns to distinguish the different cuts at a glance.

A TWENTY-FIVE CENT DINNER FOR SIX.

A large item in the expense of living is the meat supply, and where the money allowance is not large, the costly dinner today should be equalized by a cheap one to-morrow. A cheap meat, if properly cooked, can be made as nutritious and as palatable as a costly cut. The following recipe will furnish a good dinner to six persons at a cost of not to exceed one shilling or twenty-five cents:

BOEUF AUX LIQUEURS.—

- | | |
|-------------------|----------------------------|
| 1½ pound of beef. | 1 medium-sized turnip. |
| 2 small onions. | 1 spray of parsley. |
| 2 small carrots. | 1 stalk of celery. |
| 8 potatoes. | 2 tomatoes, or |
| Salt and pepper. | 1 cupful of canned tomato. |

The inside of the flank, a piece from the shoulder, or the tender side of the round may be used for this dish. If the meat is entirely lean, have the butcher add a piece of fat. Cut the meat into inch squares; peel the onions and cut them into eighths; scrape the carrots lightly, removing the peel or skin, and slice; peel and slice the turnip; cut the celery and parsley into inch lengths; peel the tomatoes and cut them in pieces; place all these ingredients together in a granite kettle; add sufficient water to two-thirds cover them, taking care not to have too much, as this is used in serving; cover the kettle and stew very gently for two hours; add the peeled potatoes to cook during the last half hour, and when they are tender enough to pierce with a fork, thicken the gravy; mix a table-spoonful of flour and two table-spoonfuls of cold water together and rub smooth; stir enough of this into the stew to thicken the gravy to the consistency of cream; add salt and pepper, and serve on a platter very hot.

DRIED PUMPKIN.

In golden October pumpkins are to be had at little cost. Freshly stewed and made into pies, this vegetable affords a pleasing dessert, a favorite dish in many homes. Dried pumpkin makes it possible to have the same dish during the Winter. Cut the pumpkin into small pieces, removing the seeds and the soft, spongy interior. Do not peel, as the rind gives depth of color and is very fine in flavor. Place the pieces in a porcelain-lined kettle, add enough water to keep them from burning and stew gently until the whole is tender and soft—two or three hours, at least—stirring up often from the bottom and covering the kettle while cooking. Then pass the pulp through a colander to remove the rind and return to the kettle. Cook in a moderate heat, and with a wooden spoon keep the mass in motion so as to evaporate as much moisture as possible. When very thick, turn out in thin layers on plates or old platters, and set in the sun to dry. These layers should be turned frequently and should be hard and brittle when finished. Lay away in paper bags. The pumpkin may be dried in the oven if care is taken that the heat is very moderate. When ready to use soak in a little water over night and in the morning stew in a gentle heat back to the original softness, adding water as needed. Proceed as in making pies from the fresh vegetable, a recipe for which was given in a former article.

OTHER RECIPES.

FISH RÉCHAUFFÉ.—The fish left over from dinner may by this process be made into a most palatable dish. Heat the

fish in a frying pan, removing the large bones if the fish is broken or has been cut, but if pan fish and whole, do not break them. While heating prepare the dressing. To each pound of fish allow:

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| 1½ cupful of tomato. | 1 egg (yolk). |
| ½ tea-spoonful of salt. | Pepper to taste. |

Stew the tomato until soft, strain through a coarse sieve to remove the seeds and skin, return to the stew pan and add the salt and pepper, beat the yolk of the egg in two table-spoonfuls of cold water, when the tomato is boiling hot, set the pan in a mild heat and add the yolk, stirring well. Do not boil the sauce after the egg is added, as it is likely to break. The heat should be just sufficient to cook the egg and thicken the tomato to the consistency of cream. Remove the fish to the serving platter, turn over it the sauce and serve.

CLAM CHOWDER (New Style).—

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| 1 quart of clams, meat and liquor. | 2 quarts of boiling water |
| 1 quart of carrots. | ¼ pound of larding pork. |
| ½ cupful of celery, or | 1 tea-spoonful of salt. |
| 1 tea-spoonful of celery seed. | 1 " " white pepper. |
| 1 pint of onions. | 1 " " thyme. |
| 1 quart of raw potato. | 1 " " beef extract. |
| 1 pint of tomato. | 1 " " butter. |
| | 2 tea-spoonfuls of flour. |

Place the pork in a stew-pan on the fire and fry to a light brown; then add the water, the carrots cut small, and the celery and onions, also cut in pieces. Cook until the carrots are tender; then add the potato cut into small pieces, the salt and pepper, and cook for ten minutes; add the tomato and cook for twenty minutes longer; then add the chopped clams (the hard-shell variety) and the liquor from them, also the pulverized thyme and the beef extract. Melt the butter; add the flour, after it has been wet, stir until smooth; add it to the chowder; cook ten minutes, stirring all of the time to prevent burning, and serve.

HOT CHOCOLATE PUDDING.—

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| 2 ounces of chocolate. | ½ cupful of butter. |
| 1 pint of milk. | 1 " " sugar. |
| ½ pint of bread-crumbs. | ½ " " raisins. |
| 2 eggs. | ½ " " currants. |
| ½ tea-spoonful of salt. | ⅛ of a nutmeg. |

Boil the chocolate, milk and salt together, and when smooth pour over the crumbs; let it stand one hour and then mash fine; beat the eggs light; add them and the melted butter, then the fruit, spice and sugar; butter a tin basin, turn in the mixture and steam for one hour. Serve without sauce, or with sweetened and flavored milk, if a sauce is preferred.

FRUIT DESSERT.—

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| 2 eggs (yolks only). | 1 lemon (juice). |
| ½ cupful of powdered sugar. | 3 bananas. |
| ½ tea-spoonful of salt. | 2 oranges. |

Whip the yolks until they are thick and light-colored; then gradually beat into them the sifted powdered sugar and the salt, beating until the sugar is dissolved; add the lemon juice and beat again; peel and thinly slice the bananas; peel the oranges close to the pulp, slice them across in thin slices and remove the seeds; place in a glass dish, first a layer of bananas, then one of the dressing, then a layer of oranges and one of the dressing, and repeat until all the ingredients have been used, putting a layer of the dressing on top. Set on the ice and serve very cold.

In place of the oranges, pineapples cut fine may be used. Strawberries in their season used with bananas are also delicious. If acid fruits are used, a little more sugar is required, but with sweet fruits a little more lemon juice may be added.

GRAPE PRESERVES.—Pulp the grapes, saving the skins; place the pulp on the fire in a porcelain-lined kettle and cook them, adding no water until the seeds are loose; then strain in a coarse sieve; add a little water to the skins and cook until tender; place the pulp with the skin, measure the whole, and allow to every pint one pound of granulated sugar; boil together for fifteen minutes; if required to be thicker, boil until as thick as desired, stirring all the time; put up in pint jars, sealing as in the case of any fruit. Preserves may be kept in an open jar, but the flavor is better if the jar is sealed, though it should be allowed to stand open an hour before using.

BLAIR.

TATTING.—No. 39.

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 COLLAR.

FIGURE No. 1.—Use fine cotton and work as follows: Make a ring of 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., and close: * leave a short length of thread and make 4 d. s., join to

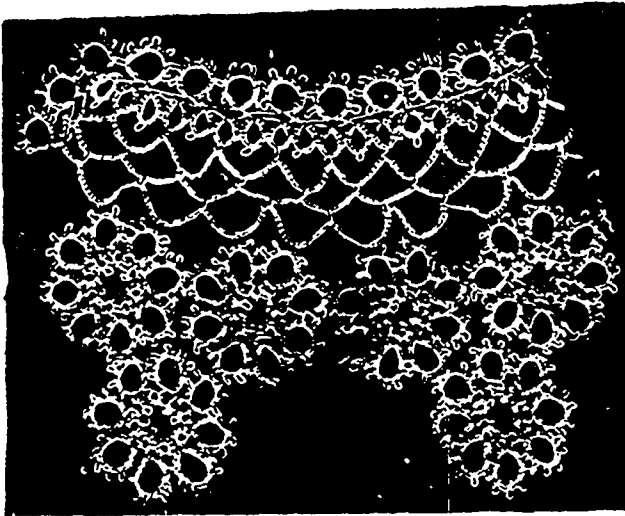


FIGURE No. 1.—TATTED COLLAR.

side p. of ring, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., and close. Repeat from * until there are 84 rings; fasten thread neatly in middle p. of last ring, turn, join 2nd thread and make * 7 d. s., 1 p., 7 d. s., * skip 1 ring, and fasten in middle p. of next ring. Repeat from * until there are 42 chs., turn and make * 6 d. s., 1 p., 6 d. s., and join to p. of ch., repeat from * until there are 42 chs., turn and make * 9 d. s., 1 p., 9 d. s. and join to p. of ch.: repeat from * until there are 41 chs., then turn, and make the edge around the top, as follows. With 1 thread make 4 d. s., 1 p., 3 d. s., 6 p., alternately 3 d. s. and 4 d. s., and close; fasten to ch., 4 d. s., 1 p., 3 d. s., join to 2nd p. of ring, 3 d. s., 5 p., alternately 3 d. s. and 4 d. s., and close. Make a ring at the corner, joining to 1st p. of last ring. skip 2 small rings, fasten to ch., make another large ring, fastening it to 1st p. of last large ring. * make another and fasten where 2nd p. should come, to 2nd p. of last ring. Repeat from * until the other end of the collar is reached, and make that like the first end described, always skipping 2 small rings and fastening thread in next short chain.

For the Wheels at the Bottom.—Make 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., and close: turn, and close to this make 4 d. s., 7 p., with 3 d. s. between each one, 4 d. s., and close. * Turn and make 2 d. s., join to p. of small ring, 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., and close: turn and make 4 d. s., join to 1st p. of large ring, 3 d. s., 6 p., with 3 d. s. between each, 4 d. s. and close. Repeat from * until there are 8 large and 8 small rings, join to form a wheel, fasten, and break the thread.

Three of these wheels are joined to form a point. The engraving shows how they are joined.

INSERTION OF SQUARE TATTING.

FIGURE No. 2.—Make with one thread 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s. In drawing up, do not close the ring, but leave it square in shape, as seen in the engraving. Join the next square to last picot of first square. Continue until you have the length required.

Make the 2nd row the same as the 1st, joining the two rows by the center-picots of the square.

This is a very dainty insertion for infants' clothing, and if the center-picots of one row were made quite long, baby ribbon could be run in the spaces, as in beading. A measure an eighth or a quarter of an inch wide would be advisable for making the picots over in order to have them even.

TATTED INSERTION.

FIGURE No. 3.—This insertion is made with two threads. No. 30 thread is used on the shuttle, and No. 60 thread on the spool. Make each ring with one thread, as follows: 4 d. s., 1 p., 4 d. s., then 3 p. of equal length separated by 2 d. s.; 4 d. s., 1 p., 4 d. s., and draw up the ring. Then with two threads make the connecting bars as follows: 7 d. s., 1 p. (very short), 8 d. s.; connect the rings as usual. In the 2nd bar make 2 p., in the 3rd bar make 3 p., and in the 4th bar make 1 p., keeping the bars 15 d. s. in length.

This insertion is very durable as it has 3 picots of equal length to sew it to the garment by, thus securing strength. In addition to this advantage, the thread used in forming the bars being finer than that of the rings, gives a delicacy to the work, while the picots on the bars also produce a lace-like effect.



HOW TO WASH TATTING.

Lay the work flatly on a clean board covered with a clean white cloth, and tack it with a needle and thread to hold it in place. Then pat it with a cloth wet in suds until clean, dash hot suds over it to scald it thoroughly, press the suds out and rinse twice. Then wring out the cloth, and with it press the tating as dry as possible, and place in the sun to dry still further. When dry, cover it with a cloth wet in borax water and thus dampen it thoroughly; then press with a warm iron, under a dry cloth, until the tating is also dry. If properly done, as directed, the tating will look as well as when first made.

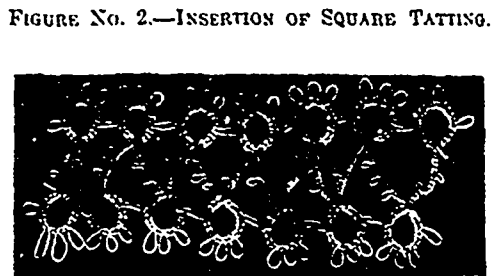


FIGURE No. 3.—TATTED INSERTION.

NOTICE TO SUBSCRIBERS.—It is the aim of the Publishers to issue the DELINEATOR each month so that it will be in the hands of subscribers in the various parts of the country about the same time and simultaneously with the placing of the patterns on sale by our agents. Owing, however, to the difficulty of handling such an enormous edition, and to the large

number of extra orders which come in for certain issues, it has not always been possible to do this and unavoidable delay has ensued in distributing the magazine. Increased facilities for printing, binding and circulating have now been secured, and subscribers can rely on receiving their copies about a uniform date hereafter.—THE BUTTERICK PUBLISHING Co. (LIMITED).

WOMEN'S UNIVERSITIES AND COLLEGES IN THE UNITED KINGDOM*—No. 2.

BY AMY RAYSON, GIRTON.

OXFORD, LONDON, EGHAM, GLASGOW, DUBLIN AND ELSEWHERE.



SEAL OF OXFORD UNIVERSITY.

of colleges intended for women only.

The historical origins of the movement are many and have been hinted at in a previous paper. In an excellent article by Mrs. Fawcett, published in the Proceedings of the Educational Conferences held at Chicago

ORIGINS.

in 1892, is told the story to which the "first organized claim of women to the rights of citizenship" is attributed. In 1840 two ladies were sent as delegates from America to the great Anti-slavery Convention held that year in London. The question arose as to whether these ladies should receive official recognition as delegates or be merely spectators at the meeting. The latter course was decided upon. This aroused among British women the thought that if freedom was good for slaves, it might also prove beneficial to them. Mrs. Fawcett thus closes her account of this incident: "The movement for political enfranchisement, equal laws, opportunities of employment and education for women received a most important impulse in England from the slight put upon the American ladies by the Anti-slavery Convention."

Queen's College was founded in 1848, and Bedford College followed in 1849. Florence Nightingale's work during the Crimean War paved the way for women's medical education. The struggle for this last gained for them equal privileges with men at London University in 1878.

The indefatigable efforts of Miss Emily Davies and others, had, between 1860 and 1882, gained for women most of the practical benefits offered to men at Oxford and Cambridge. During this period Ireland and Scotland were not inactive. Alexandra College, Dublin, was founded in 1866, largely owing to the endeavors of Archbishop Trench (one of the prime movers in the establishment of the London Colleges). At Edinburgh classes were organized for women and conducted by University professors as early as 1867. In 1873 the University of Edinburgh held examinations for women of the standard of the M. A. Degree.

Victoria University, founded in 1880, and the Royal Irish University, in 1881, from their earliest origin recognized women, while the University, established only last year, of Wales, places men and women upon an equal footing in almost every respect. In 1892, following upon the "Universities" (Scotland) Act of 1889, the Royal Commissioners recommended to the four Scotch Universities the admission of women to their degrees and instruction, either in separate colleges or as sharers in those already existing for men.

It will be observed from the above brief outline, that there

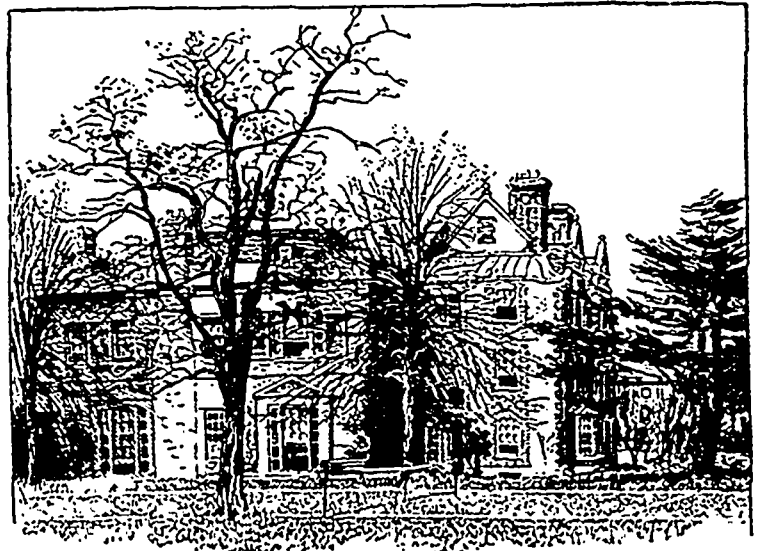
The higher education of women in colleges and universities is a comparatively recent growth in our modern civilization. It is natural, therefore, that it should advance in various modes and with varying success, that experiments should be made of co-education, of separate halls in universities already founded for men, and

are apparently few barriers remaining to prevent men and women from enjoying complete educational equality. The universities of Great Britain and Ireland are, speaking generally, of three kinds, viz. Those which demand varying periods of residence within the university precincts, in addition to the prescribed degree examinations, as Oxford and Cambridge; others like the modern Universities of Victoria and Wales, with the Scottish Universities, merely enforce attendance upon definite courses of lectures; while the University of London and the Royal University of Ireland, * are examining and degree conferring bodies exclusively.

The "Association for the Education of Women at Oxford"† arranges for the instruction and lectures of students instead of these matters being in the hands of the individual colleges.

AT OXFORD.

Women are required to register themselves as students of the Association. After paying the fees and passing certain University examinations they become life members of this body. Most of the lectures that are given by the professors and readers of the University and many of those in the men's colleges are open to women. About 1877 the University of Oxford established higher examinations for women. These have constantly approximated to the standard of the B. A. degree. The present secretary of the association is Miss Rogers, daughter of the late Professor Thorold Rogers,



OLD HALL, SOMERVILLE COLLEGE, OXFORD UNIVERSITY.

to whom the organization of the Women's Honour Examinations was largely due. Miss Rogers obtained the two first Honors awarded. (First class Classics, 1877; first class Ancient History, 1879.) To quote the official circular, "Oxford offers to women many advantages for special study, and some privileges which are not granted to men. The University does not admit women to matriculation or confer degrees upon them, but it does not impose upon them certain regulations as to residence or terms of study which are enforced in the case of men, and allows them greater freedom with regard to the course of study."

* As a matter of fact, the last named institution is not a purely examining university, as its fellows are lecturers in the three Queen's colleges, Magee College, the Catholic University College, and Alexandra College, where the courses for the University examinations are taught, and many students are prepared.

† Women's education at Cambridge University was described in THE DELINEATOR for September.

*THE ARTICLES ALREADY PUBLISHED IN THIS SERIES ARE:—VASSAR—MAY, '94, SMITH—JUNE, '94, WELLESLEY—JULY, '94, BRYN MAWR—AUGUST, '94, RADCLIFFE—SEPTEMBER, '94, MT. HOLYOKE—OCTOBER, '94, WOMAN'S COLLEGE OF BALTIMORE—NOVEMBER, '94, BARNARD—DECEMBER, '94, CORNELL—JANUARY, '95, UNIVERSITY OF WISCONSIN—FEBRUARY, '95, UNIVERSITY OF MICHIGAN—MARCH, '95, UNIVERSITY OF CHICAGO—APRIL, '95, OBERLIN COLLEGE—MAY, '95, OHIO STATE UNIVERSITY—JUNE, '95, ALMA COLLEGE—JULY, '95, ONTARIO LADIES' COLLEGE—AUGUST, '95, AND GIRTON AND NEWNHAM COLLEGES, CAMBRIDGE UNIVERSITY—SEPTEMBER, '95.

All the examinations for the B. A., B. Mus., and D. Mus. are open to women. The subjects of the different Honor Examinations are theology, classics, mathematics, ancient history and philosophy, modern history, jurisprudence, natural science, Oriental languages, and English language and literature. There is also an Honor examination in modern languages. Women who have passed certain specified preliminary examinations, or who are graduates of colleges included in the Association of Collegiate Alumnae, U. S. A., are admitted without further condition to these Honor Examinations.

In 1873 a scheme of lectures was organized by a committee of ladies, among whom were Mrs. Max Müller and Mrs. Humphrey Ward. The germ of the existing organization must, however, be sought in a meeting held at Keble College, June 4th, 1878, at the suggestion of the late Professor Rolleston. The Association now comprises the heads of the women's colleges, the principal tutors, a member of the Hebdomadal Council of the University and other persons interested in education. This body did not provide halls of residence for women, and these were established under independent management, though officially recognized by it. The Association has an office in the University buildings. It has recently opened a special register of those students who intend to take the full B. A. course.

So far women have not been as formally recognized at Oxford as at Cambridge. They receive a certificate, not from the University, but from the Delegacy of Local Examinations. A petition very strongly supported by members of the University, urging that properly qualified women students receive suitable recognition, is now before the Oxford Congregation. Some decision will probably be announced in the October term, 1895.

As the result of a further meeting held in Balliol College in February, an old manor house in the north of Oxford was opened in October, 1879, under the name of

SOMERVILLE COLLEGE.

Somerville Hall. New buildings have been erected and wings added until at present there is accommodation for upwards of seventy students. At the opening of the latest additions last year, the Chancellor of the University of Oxford spoke in the highest terms of the triumphs achieved by women at the sister Universities of Oxford and Cambridge. It was after this enlargement that the name of Somerville College was substituted for Somerville Hall. The College is undenominational in character. The daily routine follows closely that prevailing at the Cambridge colleges, even down to the evening "coconas," and "teas," which for women University students generally take the place of the men's "wines." Hockey and tennis prevail here as elsewhere; bicycling, too, is a favorite form of exercise. Two boats are kept on the Cherwell for the use of all students who can satisfy a swimming test of fifty yards. The College buildings include a gymnasium. Among the numerous societies may be mentioned the Mermaid, like its famous prototype a social and literary club. A Debating Society, comprising members from Somerville, Lady Margaret and St. Hugh's, meets fortnightly at each hall in turn. Students are not received under seventeen years of age. The regulations and life at Oxford are more formal than at Cambridge. No one can be out of Hall after sunset without permission. There is no entrance examination, but the First Examination for Women or its equivalent is presupposed. The fees range from \$430 to \$475 a year. Several scholarships and exhibitions in value from \$125 to \$250 annually, are competed for every Spring. Each girl has one room, fitted up as study and bedroom. There are common sitting-rooms and a well equipped library. Under the will of the late Miss A. B. Edwards many of her books, curiosities, etc., were left to Somerville College.

Lady Margaret Hall, originated at the first meeting held at Keble College, contains accommodation for about forty women. This Hall was founded in 1879 for students desirous of availing themselves of the opportunities for study offered by the Associ-

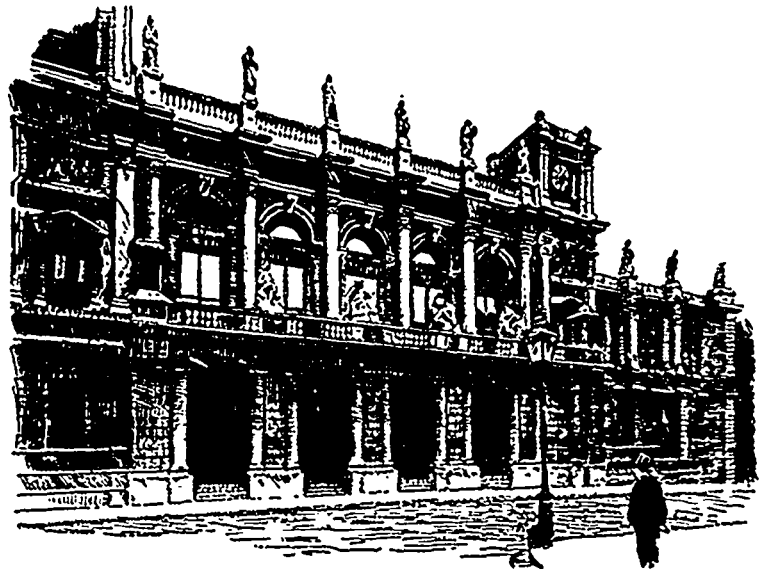
ation for the Education of Women at Oxford. It aims at providing the protection and training of an academical house on the principles of the Church of England. But provision is made for the liberty of members of other religious bodies. The fees are about \$500 a year. Scholarships of the annual value of \$125 to \$250 and tenable for three or four years, are offered for competition each June. St. Hugh's Hall is a dependency of Lady Margaret Hall and was opened in 1886 for those students who cannot afford the expense of the latter. Its fees are from \$350 to \$400 a year. St. Hilda's was established in 1893 for students of Cheltenham Ladies' College desiring a year or more of residence at a university. Ladies are received under special circumstances in connection with no college or hall. The tuition fees for these are about \$120 annually.

LADY MARGARET HALL.

HISTORY.

UNIVERSITY OF LONDON.

The University of London, situated in Burlington Gardens, London, W., was established by Royal Charter in 1837, the first year of Her Majesty's reign, a happy augury of coming progress. Partially reconstituted in 1858 and 1863, the charter of the last named year contains the following passage: "Deeming it to be the duty of our royal office for the advancement of religion and morality and the promotion of useful knowledge to hold forth to all classes and denominations of our faithful subjects,



UNIVERSITY OF LONDON.

without any distinction whatsoever, an encouragement for pursuing a regular and liberal course of education, etc."

In 1878 a supplementary charter was granted by which all the provisions relating to the granting of degrees, etc., are to be construed as applying to women as well as men. The University of London differs from all others in being an examining, not a teaching, body. It has power to grant degrees in Art, Literature, Law, Music, Science and Medicine. Its medical degrees have the highest standing of any in the United Kingdom.

Women have obtained a fair share of prizes, exhibitions, gold medals and honors at London as elsewhere. The degree of Doctor of Literature, only obtained by eight men since the foundation of the University, was conferred upon Miss E. A. S. Dawes during the present year. Most of the colleges and collegiate schools throughout the country prepare for the University of London examinations. Some of those for women prominent in this work will now be briefly considered.

QUEEN'S COLLEGE.

Queen's College, London, the oldest of the women's colleges, was established in accordance with the principles of the Church of England, as a sister institution to King's College*. With its foundation are associated the honored names of Charles Kingsley, Professor Maurice, Archbishop Trench and Miss Reid. Miss Beale

* There had been a preliminary movement in this direction under Miss Smith in 1866.

* Classes at King's and University Colleges are now open to women. Students of the latter, together with those of the London School of Medicine for Women, can reside at College Hall, Byng Place.

and the late Miss Buss, pioneers of reform in girls' education, were among its earliest students.

Bedford College, incorporated in 1860, has had constantly increasing success in preparing for the University of London. Among its famous students may be mentioned Miss Anna Swanwick, the classical scholar, George Eliot, and more lately Beatrice Harraden. In the recent government grant to University Colleges, Bedford was the only women's college thus distinguished.

HOLLOWAY COLLEGE.

The Royal Holloway College, at Egham, opened by the Queen in person in her Jubilee Year, 1887, was founded by the late Mr. Thomas Holloway in memory of his wife. The College is situated on a hill above the village of Egham, near Windsor, in the midst of extensive grounds (ninety-five acres). The buildings are of red brick and white stone and consist of two quadrangles, viz: the "Founder's Quad," which contains statues of Mr. and Mrs. Holloway, and the "Queen's," with a statue of Her Majesty. The College day begins at 8 A. M. with chapel. For this the girls wear College hats, white sailors with ribbon of the College colors, olive-green and pink. Breakfast and lunch are informal meals. Afternoon tea is brought round to the students' rooms at 4 P. M. On Tuesdays at this hour the lecturers and students meet together for a "stand up" tea in the dining hall, and the College is "At Home" to

centers of population and are, for the most part, co-educational.

UNIVERSITY COLLEGES.

The Colleges at Bristol and Birmingham are among the best known. University College, Bristol, established in 1876, supplies for persons of either sex above the ordinary school age the means of continuing their studies in science, languages, history and literature, and particularly affords appropriate and systematic instruction in those branches of applied science which are most nearly connected with arts and manufactures. Three hundred and nine men and two hundred and sixty-one women attended this college last year.

Mason College, Birmingham was founded in 1875 by Sir Josiah Mason "to afford the means of scientific instruction required by the manufacturers of the town and district upon terms which should make it available to all classes."

The chief work attempted by these Colleges is to prepare for the degrees of the University of London or for entrance at Oxford and Cambridge, to give scientific instruction for various professions and to afford, by means of evening classes and lectures at exceedingly low rates, an opportunity to persons employed during the day for the pursuit of particular studies. Numerous scholarships and exhibitions are offered in connection with these Colleges.

Victoria University, Manchester, established in 1880, when women's higher education was a recog-

VICTORIA UNIVERSITY.

nized necessity, has from the first opened its degrees to women. The main principle of the University is that its degrees can only be obtained by attendance on a prescribed course of lectures in a college of the University, combined with success in examinations. The three colleges which comprise the University are: (1) Owens College, Manchester, founded by John Owens, a Manchester merchant, in 1851. There is a separate department for women in arts and science. This was formerly the Manchester and Salford College for Women. (2) University College, Liverpool, established in 1881, is co-educational. Every provision is made for the comfort and accommodation of the women students and much good work is done. (3) Yorkshire College, Leeds, was established in 1874 to promote the education of both sexes and especially to give scientific instruction.

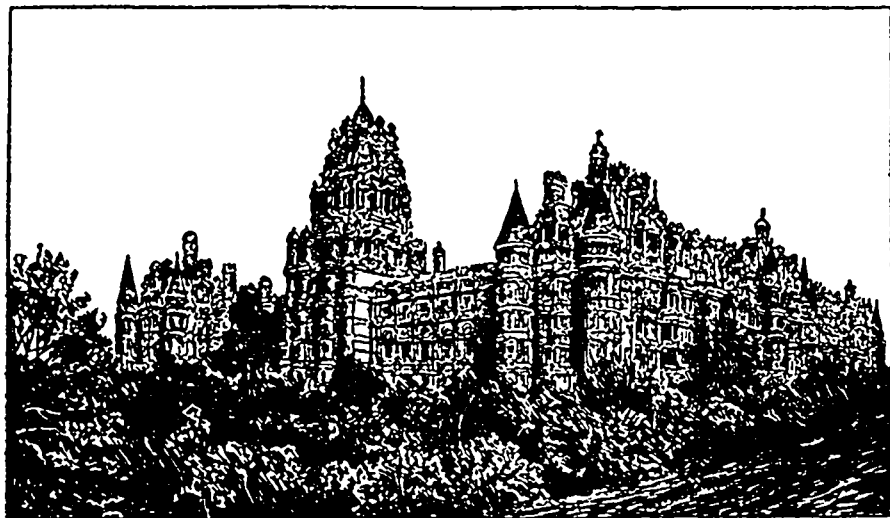
DURHAM UNIVERSITY.

Durham University owes its origin to an ancient college, which was in existence in 1381. Dissolved at the Reformation on account of its connection with the Priory of Durham, it was re-established in 1832 by Act of Parliament. In 1835 a statute was passed vesting the management of the University in the Bishop, Dean and Chapter of Durham. It is probably owing to the close connection of the University with the Cathedral that Durham has been the last university to recognize the claims of women. During the present year the charter has been revised and women are now admitted to all degrees except those in Theology. One lady has already received a degree.

In 1894 the three University Colleges of Bangor, Aberystwith and Cardiff were formed into the University of Wales, of which the Prince of Wales is the first Chancellor. The University is established on co-educational

IN WALES.

principles. The charter distinctly states that "women shall be eligible equally with men for admittance to any degree which the University is authorized to confer; every office hereby created in the University and the membership of every authority hereby constituted shall be open to women equally with men." The University Court must, by the provisions of the charter, contain some women. There is a residence for women at each of the Colleges, and preparation is given for the new Welsh degrees and for the degrees of the University of London.



ROYAL HOLLOWAY COLLEGE, EGHAM.

visitors. Dinner is at seven, when the students assemble in the library and file in procession behind the Principal through the library, museum and corridor into the dining hall. After dinner take place the meetings of the various College societies. Prayers at 10 P. M. end the day. The "Curfew" rings at 10.25 P. M. as a warning that the electric light will "go" in five minutes. In Winter there is skating on Virginia Water in Windsor Great Park; in Summer boating picnics on the Thames are often enjoyed. The two great fetes of the College year are the Saturday before Whitsunday, sacred to the reunion of old students; and Founder's Day, June 30th, when a garden party is given and the prizes of the year are distributed.

The buildings include a chapel, library, museum, laboratories, gymnasium, swimming tank and a magnificent picture gallery, valued at about half a million dollars and containing works by Millais, Long, Frith, Turner, Constable and other famous painters. The college contains accommodations for two hundred and fifty students. Each girl has two rooms and there is also a common sitting-room for every five students. The College course is of three or four years' duration. Preparation is given for the degrees of London and the Royal Irish Universities and the Higher Certificate of Oxford. The fees are \$450 a year. Numerous scholarships are offered in July, varying in amount from \$150 to \$375 a year.

The University Colleges, the outcome largely of the University Extension movement, are doing valuable work in the great

After the publication of the Ordinance of the Royal Commissioners in 1892, the authorities of Queen Margaret's College, established at Glasgow in 1863, transferred their buildings, grounds and endowments to the

IN SCOTLAND.

University of Glasgow, on condition that these should be devoted to the maintenance of University classes for women exclusively. The degrees in Arts, Medicine and Science are open to women exactly as they are to men. The women have their medical classes alone, and are taught in Queen Margaret's College and the Royal Infirmary. The instruction in arts and science is chiefly at Queen Margaret's College, but also partly in the main University buildings. There is a hall of residence for women, Queen Margaret's Hall, at about five minutes' walk from the college.

At St. Andrew's, the oldest university in Scotland, and at the two other Universities of Aberdeen and Edinburgh, since 1892 men and women have been instructed co-educationally. The City of St. Andrews as a residence for students leaves nothing to be desired. It is on the sea-coast, about fifty feet above sea level, and is as beautiful as it is healthful. The University was founded in 1411, and has since passed through many a stormy conflict. This University shares with Oxford and Cambridge the memories of past glories as well as the joy of present hopes and vigor. Among its most distinguished sons are numbered Gawain Douglas, John Knox, the Admirable Crichton, the two Gregorays and Napier of Merchistoun. There are numerous bursaries open to women, and a residential hall is in course of erection by the University on its grounds at Rathelphie for its women students. Since 1878 the University of St. Andrews has granted a diploma and the title of LL. A. to all women who have passed a certain examination of the M. A. standard in a specified number of subjects. Centers for this examination now exist in various towns in Great Britain and Ireland, at Constantinople and Washington, D. C., in several French and German cities, in India, the West Indies, Canada and Africa. Successful candidates are permitted to wear a cap and

gown, and an academic badge in the form of a sash of the colors of the Universities of Paris and St. Andrews, with a St. Andrews University cross in silver. The LL. A. certificate is recognized by the French Minister of Public Instruction as equivalent to the "*brevet supérieur*."

The chief institutions for the higher education of women in Ireland are: the Alexandra College, Dublin, mentioned above; the Victoria College, Belfast; St. Mary's University College, Dublin. All of these prepare for the degrees of the Royal Irish University. This University, established in 1881, offers to women and men its exhibitions, fellowships and degrees in Arts, Engineering, Music, Law and Medicine. At this University women have gained more honours in proportion to their numbers than the men. On the list of colleges whose students compete at the Royal Irish University, Victoria College stands third, being first amongst those for women only. In 1892 two of the lady lecturers of Alexandra College were made members of the examining body of the Royal Irish University.

IN IRELAND.

The most apparent deductions which can be drawn from the above sketch are that British women resolved from the outset to obtain an education identical, as far as possible, with that of their brothers. This purpose they have largely accomplished, though it must be granted that there is a large body of the community in favor of some differentiation. This may, perhaps, be wise and safe when women have for a longer period markedly established their intellectual capability. In the United Kingdom the education of women is very largely in their own hands. The heads of their colleges are invariably women, and even in the co-educational universities and in the University Colleges women participate in the management. Degrees and titles are given very sparingly, particularly in England. Only a few well authenticated bodies have charters for this purpose, and up to the present no degree exclusively for women has been established.

RESULTS.

MOTHER AND SON.

CHAPTER IX.—HER SON'S WIFE.

In the columns of the newspapers and upon the stage, jokes at the expense of the mother-in-law have been worn threadbare. Her disagreeable traits, her desire to assume control of the new household set up by the young people, her infringement of the rights and privileges of others, have been held up to unsparing censure and ridicule. Few have thought to give the other side of the picture, and yet there is another and a very beautiful side.

No one can censure the mother who has conscientiously reared her boy, and who has, to the best of her knowledge and ability, instilled into his mind and heart all that tends to round his life into a beautiful and complete existence, for dreading to see him choose a wife. So very much depends upon the wisdom of his choice, and unfortunately the lover is not always wise. He does not stop to think whether the life partner he is choosing has the characteristics which have won his affection and respect in his mother. He knows she has a personality which enralls him; beyond this he does not care to look.

But the mother sees further and deeper. She knows his tastes and temperament, his good and bad points, and she trembles when she thinks of the differences which may arise in thoughts, beliefs and feelings. In vain she whispers to herself that opposites make happy marriages. The law of opposites does hold good in some things—for instance, if one is hasty in temper, it is well for the other to be calm—but in many cases it is fatal. If the husband is neat, the wife's untidiness will be very trying; if he is refined and sensitive, any approach to roughness on her part will jar upon him. This may not be the case at once, but after the novelty and glamour surrounding the first few weeks of marriage wear away, he will see his wife in something of the same light in which others see her. He is fortunate if he has profited by the sage old saw which says, "Keep your eyes wide open before marriage, and tightly shut afterwards." The simple act of going through the marriage

ceremony does not work wonders in any one, so if each studies the character of the other there is no reason why they should not understand each other. Marriage should be made a study, because its relations and the laws, both human and divine, which surround it are of vast importance to our race. There are in it so many duties, some of them stern and unavoidable, so many causes for self-denial, that no man should enter upon its grave responsibilities without study and preparation. We should think a man foolish who should attempt to steer one of the great ocean steamships across the Atlantic if he had neither instruction nor experience as a navigator, and yet the man who enters the marriage stage without study and some knowledge of its duties is assuming a far greater responsibility, so far as he is personally concerned. Certainly the happiness of the two people immediately concerned and, perhaps, that of others, is at stake. The happiness? Yes, perhaps the eternal salvation, for it is hard to be good if one is unhappy.

A young man has no right to ask the hand of a woman in marriage until he understands something of her character, as well as of her constitution. He cannot take proper care of her unless he knows the delicacy of her physical nature and the laws which govern it. He should acquaint himself with her feelings, so that he may know their sensitiveness, and endeavor to bring himself up to the standard which she may have set for her husband. A woman may feel that it is her duty to sacrifice her purest and holiest feelings to her husband's misunderstanding of her nature, but she does not lose her capacity for refined surroundings and ennobling enjoyments, and it is his duty to see that she has them.

Perhaps there is no trait which a woman more admires in man than strength, not only physical, but of mind and will. Her weakness seeks refuge in his force, and she draws a happy sigh of relief when she thinks of that protection between her and the world. But she also expects to find a softer side to his nature.

"The bravest are the tenderest," and the woman who is so fortunate as to be loved by such a man will have no difficulty in probing to this beautiful side of his nature, and in it she will find her greatest enjoyment.

Before a man seeks a wife he should settle in his own mind whether he wants her as a companion or a drudge. If he is simply in need of a cook or laundress, it will be infinitely better to hire one instead of marrying her. No man can reasonably expect a wife to be always cheerful and dressed with perfect neatness when she has to spend two-thirds of her time in the kitchen. Floors will need sweeping, stoves will get rusty without polish, and pots and kettles must be washed three times a day, and it follows that the woman who keeps them in order can not always be tidy in person. The husband may admire white hands and well kept nails, but unless he provides help for his wife, he must not complain if the line around her nails is occasionally made with stove polish instead of pink paste.

A woman is willing to work from dawn to dark for the man she loves, but she expects him to be considerate of her feelings if she does not always come up to the ideal of the artistic side of his nature.

Unhappiness in the married state is usually the result of a mistake in the choice of a helpmate. Congeniality of spirit is the fundamental law of marriage, and if it is lacking, the result must be disastrous. The companion who could bring most happiness to the other might be easily chosen were it not for the fact that men and women are not sincere with each other. They assume false airs and pretend to characters not their own. To each other they appear all that is sweet and good, when in reality, they have their share of weaknesses and imperfections. This is dishonest certainly, yet men and women have done the same things for centuries and have suffered the penalty of the deception just as they are doing to-day.

Wealth and position exert so powerful an influence over the world that young men and women are constantly sacrificing the real feelings of their hearts for the glamour of one or the other and are surprised when happiness is not the result. Two and two make four, but if one more is added they do not. So it is with marriage. It should be entered into for companionship and because one truly loves the other; if there is any other object, unhappiness must almost invariably result. It has been claimed that a marriage of convenience is sometimes a wise one; that a poor young man who is very talented is justified in marrying a rich woman, so that he will not be hampered by poverty in his ambitious career. It may be wise for him, but it is not just to the woman, and if he is marrying her solely for her wealth, he should be honest enough to tell her so, and at least give her the privilege of deciding whether or not she will be simply his stepping-stone to greatness.

But now let us suppose the son has made his choice and is ready to present his bride to his mother. What are the latter's duties? She will most probably have a secret jealousy of the newcomer, remembering the old adage: "A son is a son 'till he takes a wife." She may even wonder a little at first why her boy wanted a wife. She had tried to make his home life a happy one, never sparing herself if she could contribute to his comfort or pleasure. But then her good sense comes to her, and she feels a little ashamed that she is denying him the right which every man has of making a home for himself, the right which his father demanded and exercised in his marriage with herself. The generous side of her nature pleads for the boy in his new state, but her mother's heart also pleads for his undivided love, which she feels can never more be hers. She almost dislikes the girl of his choice, and finds herself criticising something in her dress or manner, her voice or speech. It is unjust to do this certainly, but so human!

She will doubtless shed many secret tears over the matter, but her good judgment, her sense of justice and her anxiety for her son's happiness will finally overcome her selfish feelings, and when at last he stands with his wife before her, the pleading look in his eyes and the shrinking timidity in hers so appeal to her heart, that she smiles and takes them both into her arms and blesses them. The grateful words which her boy whispers into her ear repay her sacrifice.

Then the new home must be furnished. She remembers when she was a bride, how she longed for everything fresh and pretty for the new home. Her husband was a poor

man and could not afford to gratify all her wishes in that respect, but so far as he could he made it beautiful. The tears come to her eyes now when she thinks of that first day spent in her new home. Only the bed-room and dining-room were furnished, but when her husband came home in the evening, they passed hours of delight in commenting upon those two rooms. When in later life a prosperous business enabled him to build for her a large and elegant home in which every room was furnished in the latest style and with every comfort it never seemed so beautiful as those two modestly furnished first rooms.

She resolves that so far as lies in her power her boy and his wife shall go into a bright and pleasant home, and every day she plans for them a new surprise in some gift for the house. Her thoughtfulness is more appreciated by the son than it could possibly be by his wife, for he knows well what a companion he has been to his mother and what she was giving up when he married. But he reverences and loves her the more, if that be possible, for her consideration, so instead of losing his love she has only increased it and found another heart to love her.

The new wife, we will hope, has a high ideal of home and will endeavor to establish in this one the customs which prevail in that which her husband has left. She must make it her world. Though she may go into society and public charities, though she may write books and read much, let her not forget that home comes first of all, and that she must keep its atmosphere pure and its aims high.

"Houses are built to live in and not to look on," wrote Bacon; therefore, let use be preferred before uniformity, except where both may be enjoyed. No home can be so uninviting to a man as one where the furniture and accessories are considered too good to be used. The constant cry of, "Don't sit there!" or, "Don't use that!" is enough to drive many a man to the club or to a lounging place on the street corner or in the hotel lobby.

But the man must be considered in this matter, too. If his wife does not keep a servant, he has no right to expect her to follow him up stairs and down, picking up his cast-off garments or straightening things which he has displaced. Most men like to see a house in order, but few of them like to help keep it in that condition. A man who begins to undress in the parlor and leaves a garment in every room he passes on his way to his own bed-room will make the woman who has to continually observe such a disrobing programme either a saint or a vixen, for she must either cultivate patience or lose all she has.

The wife will, of course, love flowers, and she will have as many as her grounds will afford room for. She will surely have some of the stately old-fashioned flowers, the memory of which clings to one like that of a dear old tune heard in youth. There will be the sweet-scented honey-suckle to ward off the fiercest of the sun's rays when the days grow long and warm, and the humming-birds will hover over the long, slender flowers of the vine to extract its nectar. Stately hollyhocks will stand like sentinels against the tall fence and nod and bend with every breeze until the bright flowers seem bowing to each other. Under the sitting-room window there will be a small bed of violets and one of mignonette. One bush of the old hundred-leaved rose will make any spot smell like "Araby the blest." She may indulge her taste in any other way, but these she must have, because generations of flower-loving grandmothers had them. Above all things, the air of home-likeness must be preserved, and simple arrangements will be more conducive thereto than more gorgeous surroundings. A man likes to feel that he can smoke in any room and lie down upon any couch without fear of rebuke, and if such liberty makes him love his home better, it is a wise wife who will concede it.

The end is not reached when a girl wins a husband; she must keep him, and there is no surer way to do so than by making his home attractive and comfortable. Love of home is one of the most sacred and protective influences in a man's life, and the wife who does her utmost to encourage it will be repaid a thousand fold for any sacrifice she may make.

As the years go by and the mother sees how happy his wife makes her son, and how contented they are in their home, she forgets the old heart-sick longing for his daily presence and is satisfied with the reverential love he still gives her. His wife, too, lavishes on her a daughter's love, and she feels for the first time that instead of losing a son she has gained a daughter, and she now has no fears for the future. MAUDE C. MURRAY.

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.

THE ART OF KNITTING.—No. 51.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, scam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o. Throw the thread over the needle.
Make one. Make a stitch thus. Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *, means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

LADIES' KNITTED UNDERVEST.

FIGURE No. 1.—This comfortable undervest is knitted in ribbing and is very elastic and will stretch to any figure; it has long sleeves and is moderately high at the neck. Procure 5 ounces of merino wool, or, natural-color, four-ply vest wool, and a pair of No. 10 long bone knitting needles.



FIGURE No. 1.—LADIES' KNITTED UNDERVEST.

Cast on 93 stitches for the bottom of the back of the vest. Knit 12 rows. Then begin the ribbing.

First row.—K 3, then p 3 and k 3 alternately to the end.

Second row.—P 3, then k 3 and p 3 alternately to the end.

The first stitch of every row should be slipped to make a smooth edge. Repeat the two rows till you have made quite 24 inches of the ribbed knitting.

For the Shoulders.—Rib 27 stitches; turn the work, and continue on these 27 stitches backward and forward for a length of 4½ inches; leave off by the neck, on the side where you divided the stitches, and let these stitches, together with the ball of

wool, remain for the present. Take another ball of wool, recommence where you just now divided for the shoulder, and cast off 39 stitches across the middle of the back; this leaves 27 stitches, which you are to rib as usual for 4½ inches, for the other shoulder. This done, and having the wool on the side by the neck, cast on 24 extra stitches for the chest; here, with 51 stitches on the needle, proceed in ribbing for 6 inches, and leave this front; break off the wool. Resume the use of the first ball of wool, and to the stitches on the needle cast on 33 stitches, making 60 on the needle; turn, k 9, p 3; then k 3 and p 3 alternately to the end. Let the 9 front-edge stitches be knit plain in every row, forming a button-hole in knitting in the 3rd row, and in every 16th row subsequently, until this front contains the same number of rows as the other front, that is, a length of 6 inches.

To Join the Two Half-fronts together.—Rib along 42 stitches of the right-hand side half-front, hold the remaining 18 stitches

in front of the first 18 stitches of the left-hand side half-front and rib together in regular order a stitch from each, and rib 33 stitches to the end of the row. Here you have 93 stitches on the needle for the continuation of the front, and you proceed in ribbing until the ribbing of the front is just 1 inch shorter than the ribbing of the back. Knit 12 plain rows, and cast off loosely. Sew the sides of the vest up from the bottom, and let the neck come 1 inch lower in front than at the back; of course, leave space for the sleeves to be sewn in.

For the Sleeves.—Cast on 90 stitches. The knitting consists of a plain row and a purled row, alternately, and you should decrease at the beginning and at the end of every 4th row until the number is reduced to 42 on the needle, after which retain the 42 stitches until the sleeve measures about 12 inches in length; then finish off the wrist by ribbing 4 inches; this ribbing should be done tighter than the ribbing of the vest. Cast off and sew up. Make the other sleeve in the same way and place the sleeves in the arm-holes and sew in an over-and-over stitch. Crochet round the neck and down the opening as follows: 1 d. c. in a stitch of the knitting, * 1 ch., miss 2, 1 tr. in the next, 1 ch., 1 tr. in same place, 1 ch., 1 more tr. in the same place, 1 ch., miss 2, 1 d. c. in the next, and repeat from *. Close with buttons and button-holes.

CHILD'S KNITTED PETTICOAT.

FIGURE No. 2.—This petticoat is made of Germantown wool, on two needles, in two sections, which are sewed together. The colors selected are blue and white. Cast on 101 stitches with the blue wool, knit back and forth twice, then join on the white wool.

Third row.—P 2, th o, * k 4, sl off 2 st. from the left-hand needle, then put them back on the needle so that the first one slipped off will now be the second one on the needle and come in front of the other, then k 3 st. to.; this will give a crossed effect from left to right; k 4, th o twice, p 2, th o and repeat from * across the row, but at the end make half the point instead of the whole point and finish with th o twice, p 2.

Fourth row.—K 2, p 7, * k 2, p 11 and repeat from * across the row, ending with k 2.

Continue third and fourth rows until there are 3 holes or 6

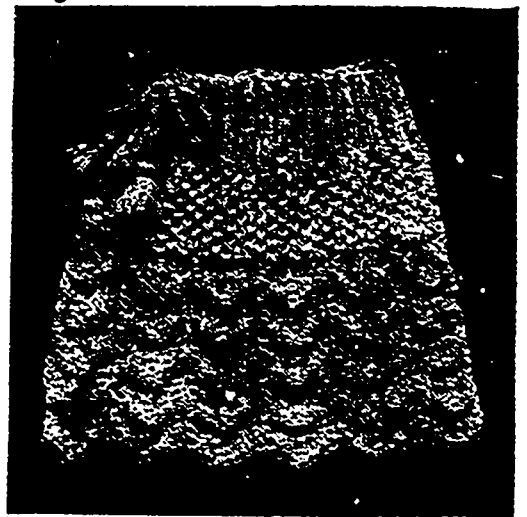


FIGURE No. 2.—CHILD'S KNITTED PETTICOAT.

rows; then join on the blue and knit back and forth 6 rows; join on the white again and work the 6 rows the same as the first stripe of white; continue working in this way until there are 5 stripes of white and 6 of blue, but in the last blue stripe after the 5th stripe of white, make only 2 rows of blue: then join on the white and work thus: P 1; then k 2, p 2 across the row, but narrow about 12 times to bring the stitches down to 86.

Next row.—P the k and k the p st. so as to form small blocks; then in the next 2 rows work so that the purled blocks will come over the knit ones and the knit ones over the purled ones. Work in this way for 24 rows, which will make 6 rows of the purled and 6 of the knit blocks. Finish in rib fashion (k 2, p 2), making 18 rows; then at the top work across thus: th o, n, across the row and bind off. Make the other half exactly the same, except that after you finish the block pattern you only knit half across then back and forth for the 18 rows: then cast on 6 extra stitches for the under-lap and finish the other half of the stitches. Fasten the under-lap under the opposite side at the bottom of the placket, sew the two halves together, make a cord and run through the holes, and finish each end of the cord with a tassel.

A ladies' skirt can be made in the same way by casting on more stitches. Add 13 stitches for every extra point.

LADIES' KNITTED UNDERSLEEVE.

FIGURE No. 3.—These sleeves are very comfortable to wear in Winter for extra warmth under the sleeves of a dress. Procure three ounces of the best brown Germantown wool, four steel knitting needles No. 12, and also four of No. 9. Commence with needles No. 12, and for the wrist cast 12 stitches on each of three needles, and knit with the fourth needle round and round like a stocking, making a rib of 2 stitches plain, and 2 purl until 36 rounds are knitted.

Thirty-seventh round.—Take the No. 9 needles, and beginning upon the first needle, k 10 stitches plain, increase 1 stitch, k 2 plain, and repeat the same on each of the other 2 needles: there should now be 13 stitches on each needle. Knit 9 plain rounds.

Forty-seventh round.—K 7 plain, increase 1 st, k 6 plain, and repeat to the end of the round. K 9 plain rounds.

Fifty-seventh round.—K 1 plain, increase 1 stitch, k 14 plain, and repeat to the end of the round. K 9 plain rounds.

Sixty-seventh round.—K 13 stitches plain, increase 1 stitch, k 2 stitches plain, and repeat to the end of the round; there should now be 16 stitches on each of the 3 needles. K 9 plain rounds.

Seventy-seventh round.—This begins the gusset for the elbow. K the first 2 stitches off the first needle and put them upon the end of the third (or right-hand) needle, k 12 plain stitches upon the fourth needle, and slip the remaining 2 stitches upon the beginning of the second needle; count to see that you have the right number of stitches: there should be 12 on the first (or gusset) needle, and 18 on each of the two other needles; turn the work and now proceed backwards and forwards in rows for the gusset. Slip the first stitch, p 11, p 1 stitch off the next adjoining needle: turn, sl the first stitch, k 12, k 1 stitch off the next adjoining needle: turn, sl 1, p 13, p 1 stitch off the next needle: turn, sl 1, k 14, k 1 stitch off the next needle; turn, sl 1, p 15, p 1 stitch off the next needle: turn, sl 1, k 16, k 1 stitch off the next needle; turn, sl

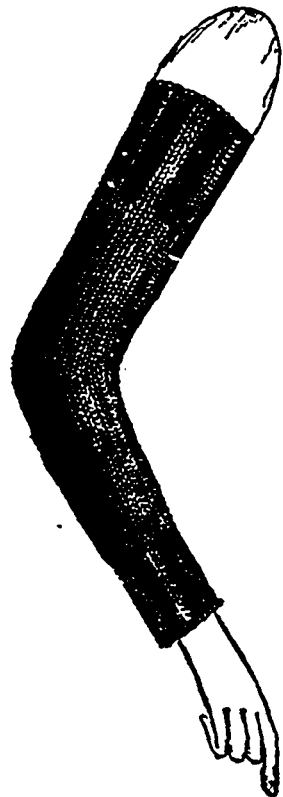


FIGURE No. 3.—LADIES' KNITTED UNDERSLEEVE.

1, p 17, p 1 stitch off the next needle; turn, sl 1, k 18, k 1 stitch off the next needle: turn, sl 1, p 19, p 1 stitch off the next needle: turn, sl 1, k 20, k 1 stitch off the next needle: turn, sl 1, p 21, p 1 stitch off the next needle: turn, sl 1, k 22, k 1 stitch off the next needle: turn, sl 1, p 23, p 1 stitch off the next needle; turn, sl 1, k 24, k 1 stitch off the next needle;

turn, sl 1, p 25, p 1 stitch off the next needle; turn, sl 1, k 26, k 1 stitch off the next needle; turn, sl 1, p 27, p 1 stitch off the next needle: turn, sl 1, k 28, k 1 stitch off the next needle; turn, sl 1, p 29, p 1 stitch off the next needle; turn, sl 1, k 30, k 1 stitch off the next needle. There are now 32 stitches on the gusset needle, and there should be 8 stitches on each of the two other needles; put these 8 stitches together to make 16 stitches on one needle, and divide the 32 stitches equally upon two needles; now you will have 16 stitches upon each of three needles, for knitting the upper part of the arm. Work round and round.

First round.—K 8 plain, increase 1 stitch, k 8 plain, and re-

peat on each of the other two needles. K 9 plain rounds.

Eleventh round.—K 15 plain, increase 1 stitch, k 2 plain, and repeat to the end of the round. K 9 plain rounds.

Twenty-first round.—K 2 plain, increase 1 stitch, k 16 plain, and repeat to the end of the round. K 9 plain rounds.

Thirty-first round.—K 9 plain, increase 1 stitch, k 10 plain, and repeat to end of round; there should now be 20 stitches on each of the three needles. K 9 plain rounds. Make 36 rounds of ribbing to correspond with the ribbing at the wrist, and cast off loosely. Work the other sleeve in the same manner.

KNITTED BABY'S SOCK.

FIGURE No. 4.—Silk, Saxony, zephyr, or any wool preferred may be used. White Saxony for the leg and pink for the foot, were chosen in this instance. Four steel needles will be required. With the white, cast 18 stitches on each of three needles. K 2, p 1 for 10 rounds; then knit the fancy part thus:

First round.—K 1, o, k 2 to., o, k 1, sl and b. Repeat all around.

Next Round.—Knit plain.

Repeat these two rounds alternately until the leg is as long as desired. Then knit 4 rounds like top. Now on one needle put 2 stitches from the next needle, so that there will be 2 plain stitches on each end. There will be 20 in all. Leave the two needles, without knitting until you have knit back and forth on the one with 20 stitches for 15 rows (k 2, p 1). Of course, every alternate row must be reversed (p 2, k 1). Slip the first stitch each time. Now leave this needle, and with the pink knit on the other two back and forth for 15 rows, slipping the 1st stitch each time. Now, k 10, sl and b, k 3, k 2 to., sl and b, k 3, k 2 to., k 10.

Next row.—Knit plain; next row narrow as before.

When all except one are narrowed between the two groups of 10 at each end of needle, knit to middle of needle, fold the work together wrong side out, and bind off like any heel. (K 1 from each needle together and draw the preceding stitch over the one that was left between the 10). Continue to knit from each needle and bind off until none are left but the binding stitch. Turn the work right side out and pick up stitches each side of heel. Knit across back and forth, taking up a stitch each time across from the strip of white to join the instep to bottom

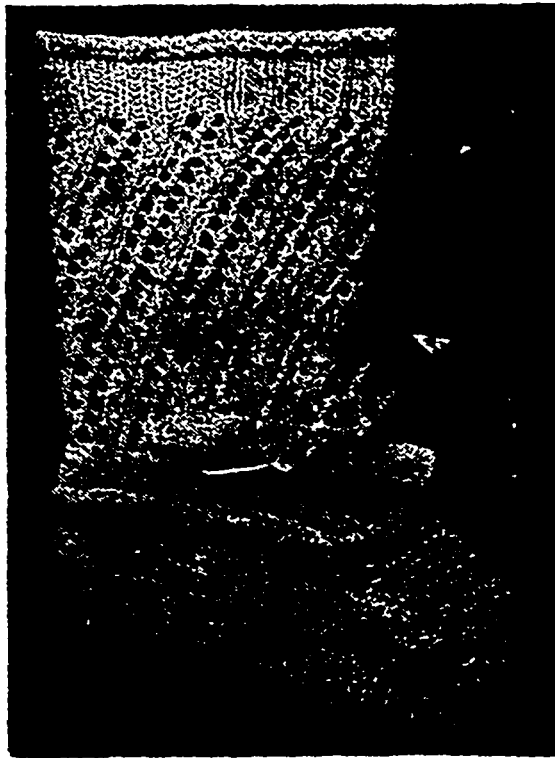


FIGURE No. 4.—KNITTED BABY'S SOCK.

of foot; draw the last stitch knitted over the stitch picked up. Widen two stitches on each side when first joining the instep. When the bottom piece is as long as the white instep-piece, knit all three needles, using the pink, and purling alternate rounds, until the foot is as long as desired before narrowing. Take from each of the two needles upon the instep needle enough stitches to make the number on that equal to that of the other two. Beginning at the first end of instep needle k 1, sl and $\frac{1}{2}$, knit to all but three at the other end, then k 2 to., k 1.

Second Needle.—K 1, sl and bind, knit all the stitches from

that needle, and all off the next but three; then k 2 to., k 1; this completes the first narrowing round. Next round plain. Continue to narrow in same manner, with one round between, until but 5 or 6 are left, when narrow all off and fasten.

For the Roll at Top of Slipper Part.—With the pink, take up the stitches all around the top of slipper part, k and palternately for 6 rounds, then bind off, and with the pink material and a sewing needle catch down to the slipper to form the roll. Form a roll at the top of the leg in same manner. Run ribbon around ankle and tie in front.

EMPLOYMENTS FOR WOMEN.*—No. 18.

BOOKBINDING.

By EVELYN HUNTER NORDHOFF.

Bookbinding as an occupation for women has so far been more of a success in England than in America. This seems at first sight surprising. America is in many ways so advanced on the subject of work for women that it would be here rather than in the older and more conservative community that one would expect to find them taking up a new trade. As a matter of fact, however, there are more practical difficulties in the way of learning bookbinding in America than in England. The rules of the American bookbinders union against teaching women are so strict as to make it impossible for them to learn in any ordinary shop more than those parts of the work always done by them and called "inside work." In a large bindery in New York, where twenty to thirty women were employed, some having worked for twelve years, I did not find one who knew more than these few processes, some six in all, set apart as "her" work. I do not know one professional woman binder working in America and not more than three amateurs.

In England, on the other hand, there are several women who have established themselves in this line with what might be called success; for, while owing to the low prices given for work in these days they make little, the men binders make no more. One woman in London is at the head of an establishment of her own and does little work herself, though she thoroughly mastered her trade in earlier days. Another works by herself, doing everything from the first folding to the finishing. Both are gentlewomen and the latter is not absolutely dependent upon her work. Each, I believe, clears about \$500 a year.

The fact that bookbinding is not at present a trade generally open to women in America, is, perhaps, to the advantage of those who have the courage to venture and the persistence to perfect themselves in all its details despite the opposition above alluded to. From my own experience, I should say that it is an occupation especially well suited to women, always taking for granted a genuine interest in and feeling for the work, without which nothing of value could be accomplished in a craft involving so many delicate and careful processes.

The usual objection urged against women undertaking bookbinding is their lack of physical strength. This is not well founded. My own experience convinces me that any woman, not of unusual delicacy, can manage the processes of bookbinding from beginning to end without fear of injuring her health. An objection of an entirely different character, the force of which I cannot deny, is that most women have not the persistence in application or the thoroughness of method which this handicraft requires. For this very reason it is one of the best possible schools of training for these unfeminine virtues. To bind books at all one must be thorough, neat, and possessed of unwearied patience and a cheerful willingness to repeat any one of the five and twenty operations involved, a hundred times if necessary. Any woman who starts out with the qualities, a

love for her work and a fair amount of strength, may, I think, become a good binder. If she becomes an expert, she will certainly be benefiting the world as well as herself, for this beautiful handicraft has fallen upon evil days and, with very few exceptions, there are no binders who really understand the art.

The cover should be put upon a book, first, of course, in order to preserve it and then to make it as beautiful as the taste and skill of the workman or workwoman allow. As a matter of fact, the modern trade-binding of any large edition of even a valuable book accomplishes neither of these results, as the binding injures it so that it is very difficult in re-binding to do good work, and of the style of decoration used, or the means employed to carry it out, the less said the better. The publishers' own estimate of the value of these bindings was plainly shown me in London, when, in buying some unbound books in sheets, they allowed me a penny off of each book for the binding. The machinery which the large binderies use is the bane of the book-lover, for it crushes and mangles that for which the binding is primarily meant as a protection. In writing of this art I should like, for the present, to leave this (the largest) class of binders, out of consideration, and speak of those rather insolently termed "garretbinders," who have more chance to do good work. These binders usually employ the old-fashioned presses and tools, doing their work by hand, either alone or with one or two young men as assistants, a daughter or wife often doing the sewing, pasting and folding. In several such binderies in Switzerland I found that the wife practically knew as much about the work as her husband, and, if he were absent, went ahead with it herself. It is as a "garret binder" that I should recommend any woman who wished to undertake the work to make her start, for at present it would be almost impossible to get any footing in the larger shops.

Of this I can speak with knowledge, from my own experience. After being refused again and again, in trying to learn bookbinding, I finally managed to interest the master of what is probably the best place for fine art binding in New York in my desire to learn his craft, and he allowed me to enter his shop as a workwoman. But, though it was known that I had no intention of setting-up for myself and so of becoming a possible rival, yet the feeling among the workmen was so strong that even with the master anxious to make it possible for me to remain, I was forced to leave after three days' work. I doubt whether even an accomplished workwoman, who knew tooling and finishing thoroughly, would be employed at any shop in an Eastern city. Whatever the feeling of the workmen or the master might be, the union would not allow it. In the West, where women have gone into so many extraordinary operations successfully, this might not hold good and there might be a chance. Even in England the conditions would be nearly the same. Miss Prideaux, who runs a bindery, employs men for the work usually done by men. This is, however, not because it would be necessarily better done by them, but because it is as yet so new a venture that there are very few women who have dared to try it as a means of self support.

One could, therefore, hardly recommend bookbinding as a profession to this class of workwomen, as they have neither money nor leisure to force a place for themselves or wait for it to come to them. Neither could one recommend it as an amusement for women who do not wish to make money and yet want some occupation, for it would prove a very expensive one and is too serious to be taken up in that way. But in these days many

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women who have been brought up in comfortable circumstances do not marry and as they grow older they either wish for some occupation which will take the place of the profession of "Aunt" that once seemed the only thing open to an unmarried woman, or, perhaps, feel it necessary to earn something for themselves, to relieve a father already overburdened. These women have the time to give to serious work, and can afford the years of necessary preparation for entering upon a profession, as well as the money needed to start them, if, after starting, they can feel fairly sure of making a living. Many women in this position are not of the strong-minded order and have no desire to knock about in the world, fighting for a place among men. They would be glad to do their work at home, where they could lead as sheltered and womanly lives as the most old-fashioned worshipper of "Woman" with a capital "W" and the most ardent upholder of her "sphere," could desire. Such women are, to a certain extent, out of place in the transitional state in which we find ourselves. The conditions of society make it much more unlikely that they will marry than of old, while yet they are not "New Women" and do not yearn for a public career. What they want is something to do that will be reasonably remunerative.

It is to such women that I recommend bookbinding as an occupation, believing that it is specially suited to them for many reasons. It may be followed as seriously as possible without disagreeable contact with the world, and may be made to pay well. It makes use of gifts and characteristics which, in other forms of work, are either not available or are positively disadvantageous. For instance, many parts of the work of a binder are easier to do with small and delicate fingers than with a man's stronger hands. Many of its processes require deftness, quickness and delicacy of touch rather than strength, as I have found in six months' work, side by side with a man going through the same processes day by day. Then, too, a woman is trained in the choice and knowledge of colors almost from the cradle, and this knowledge, much more common in women than in men, would prove of the greatest service in the choice of skins or in combinations of color in half-bindings. I am sure no woman would ever produce the atrocities in cobalt-blue, gold and red which come from German binderies. A woman's natural taste for beautiful materials would make this craft a charming one to her, for not only may beautiful leathers be used, but also many delightful combinations of leather with silk, printed cottons, damask and all the lovely bits of old stuff which one may pick up in Italy or France, or find in grandmother's scrap-bag. All these will prove useful to the "garret binder," who must do a certain amount of half-binding—that is, the leather back and corners and paper or silk sides—in order to make the work pay and to use up the scraps of skin which accumulate. Of course, the whole binding, that which is entirely of leather, is the ideal covering for a book, and upon this the workwoman may lavish all her taste and care. The choice of color, the design for decoration, the choice of paper, silk or leather used for the double or inside of the boards, the shade of which must harmonize with the leather outside—all may call into use her most delicate feeling for color and texture.

For such a binder some knowledge of the principles of design is most desirable and in many cases among the women to whom I am recommending this work, such knowledge will have been already acquired in the course of their general education. A knowledge of drawing is not, however, really indispensable, as designing for book decoration should always be done with the actual tools to be used and not merely with a pencil. The restraint which the use of the tools necessitates is a great help in forcing one to conventionalize to the extent needed in such designs, a point likely to be forgotten in using a pencil only.

But now, having given my reasons for thinking this a good work for women, I will consider what may be urged against it. I have already spoken of the question of physical strength, which seems to me no objection, not only because I personally know that it does not need much actual strength, but for another reason as well, which is also a thing that makes it a delightful occupation. This is, the fact that for a garret binder who does most of the work herself there is constant change and variety of work. In a craft which involves five and twenty different operations, the worker is by turns sitting, standing, lifting, using her arms and hands in different positions.

The other objection referred to, the attitude of mind induced by the education given to most women, must certainly be considered. It must be acknowledged by even the "Newest" woman, that there is in her set a tendency toward wishing to

appear well on the surface, whether the foundations are solid or not. This is a fault that is knocked out of one at a very early stage in book binding, which has the peculiarity that there is no such thing as covering up or concealing early mistakes by later work. If a book is badly sewn, for instance, or badly backed, though it may show in only a trifling way at first, the defect comes out more and more glaringly at each successive stage and actually prevents the possibility of perfection in any one of these stages straight through to the end, when any slipshod, sturred or careless work is made manifest in the most depressingly distinct manner. More than in any other work of which I know anything, every step depends not only upon the one before, but upon every one that has gone before. So it will be seen that a talent brought to high perfection in women and most useful in its way—i. e., the gift for covering up mistakes—is here useless and worse than useless. The only point at which it may come in is in tooling, when it may serve to cover, not the workman's error, but that of the animal which has its hide pierced while passing a thorn, thus making a defect in the book-cover into which it eventually enters. It is extremely difficult to find a skin without flaws, and they are apt to develop after the leather is on the book, if the piece has been chosen carelessly. In this case elaborate decoration is such a simple way out of the difficulty that one of the few great bookbinders of this day says he always distrusts a book much tooled. Though this lack of thoroughness in women is an objection to their undertaking this work, they have, on the other hand, a patience which, combined with a real wish to do thorough work, would very soon train them to this necessary virtue.

I have mentioned \$500 a year as the income made by the women-binders whom I happen to know in London. This will seem probably a discouragingly small sum, but it must be remembered that it is made in England, where wages are low and where living is so cheap that such a sum counts for much more than in America. I feel no hesitation in asserting that good work of this kind would be much better paid for in America and that it would be far easier to establish in any American city a reputation which would lead to as much work as one could execute.

It would take me far beyond the limits of this article if I were to try to describe the different processes in bookbinding, but there are two very good books on the subject, which give so clear an account of the whole art, with such simple directions as to the methods of work as to make it possible for one to go far with no other teacher. The best of these is by Herbert P. Horne. This was overlooked and approved by the greatest of English binders, Cobden-Sanderson. The other, which is very good in its way, though it has a good deal of information useless to the garret binder, as to large machines for cutting, backing, etc., is by Zaehnsdorf, the son of the fine old workman who started what is now considered one of the best of the great binderies in London. The cost of an outfit for a small bindery would be about \$150. Any woman who feels like seriously taking up this work would do well to procure and read one or both of these books that she may judge of her fitness for such an occupation. She could then go through some small bindery when work was going on and see the tools, presses, etc., actually in use. After this, if possible, she should get a skilled binder to teach her, or to at least allow her to pick up what she could in his shop, and in a small city or in some country town it might be possible to make such an arrangement without opposition from the union. I know of two cases in which this has been done. In any case, she could certainly learn the "inside work," always done by women, and, being a woman, she would probably manage to pick up a good deal of knowledge not strictly included in that work. The methods in use in the large binderies she would probably find poor, but that could not be helped and would be to a certain extent counteracted by using the Horne book for reference.

If really fine binding is to be undertaken as an art, the only course I could recommend would be to go, if possible, to one of the French binders, or to Cobden-Sanderson, who is certainly the most thoroughly artistic of all modern binders. His terms for taking pupils are high and he sometimes declines to take them on any terms.

The woman who takes up bookbinding must be willing and able to give it at least five hours a day for probably two years without immediate return. She must be determined, patient, persevering and, above all, must love her work; so that no amount of repetition of its processes shall seem drudgery to her. With these qualifications, I should say to her "go ahead!"

SOME NOVEL EFFECTS IN DRAPERIES.

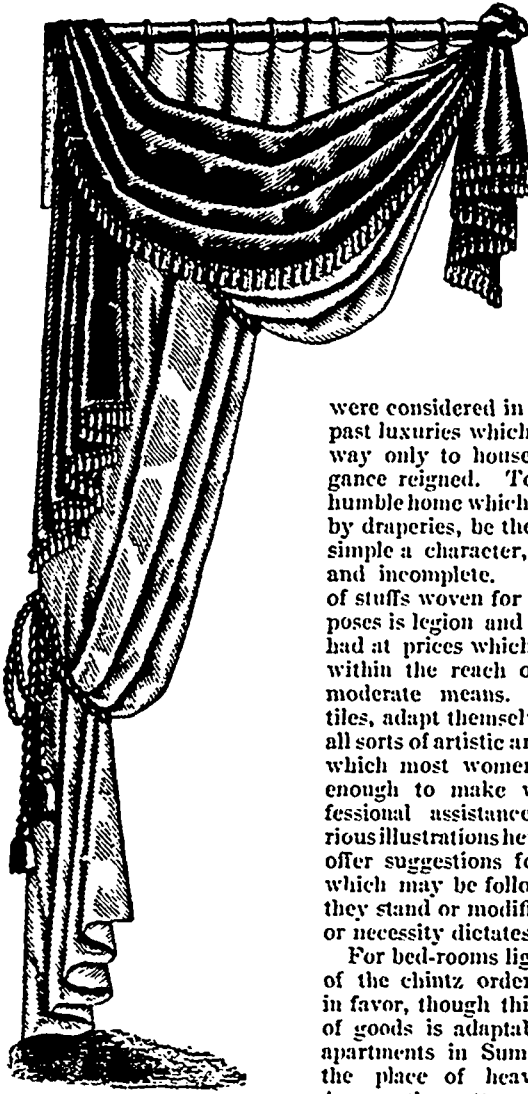


FIGURE NO. 1.—PORTIÈRE FOR SINGLE DOOR.

By dint of custom, people of taste soon come to regard luxuries as necessities. The portière and kindred hangings

were considered in a not remote past luxuries which found their way only to houses where elegance reigned. To-day even a humble home which is not graced by draperies, be they of ever so simple a character, seems bare and incomplete. The variety of stuffs woven for draping purposes is legion and they can be had at prices which bring them within the reach of persons of moderate means. These textiles, adapt themselves easily to all sorts of artistic arrangements, which most women are skilful enough to make without professional assistance. The various illustrations herewith given offer suggestions for draperies, which may be followed just as they stand or modified as fancy or necessity dictates.

For bed-rooms light hangings of the chintz order are always in favor, though this same class of goods is adaptable to other apartments in Summer, taking the place of heavy curtains. Among the cotton drapery fabrics are Javanese cloths that are distinctly Oriental in their color schemes and suggest stained glass effects when seen in certain lights. The Liberty chintzes

are variously designed and colored. Just now there is a fancy for Delft China for ornamental purposes, and the clear blue and pure white of this ware are reproduced in one style of Liberty chintz, which is especially favored for Colonial furnishings.

Some of the Liberty prints imitate old Flemish tapestries with a fidelity hardly to be expected, in such textiles and when properly adjusted the effect is rich and warm. The colors in all the Liberty weaves are fadeless, an important item in their favor. The rich hues combined in Roman striped linen curtains afford a striking and altogether admirable contrast to the neutral-toned wall hangings of burlap or cartridge papers now extensively used. Another

striped cotton curtain fabric is the cloth of Ispahan, in which the stripes are delicately tinted, the material being in conse-

quence often used to adorn some fair lady's boudoir. Egyptian lattice nets, yacht cloths and Indian durries all resemble

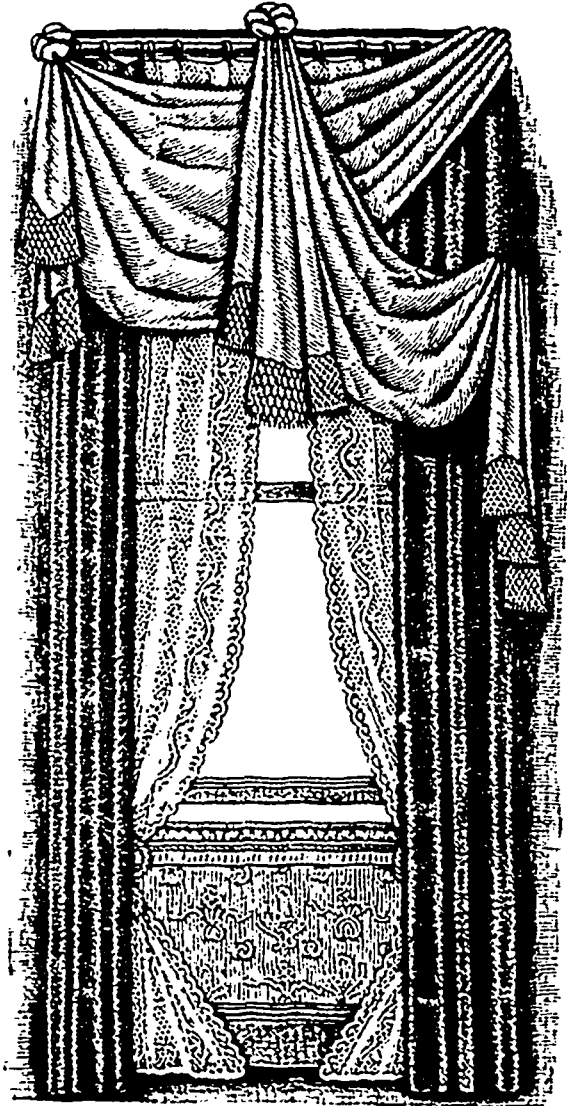


FIGURE NO. 3.—WINDOW DRAPERY.

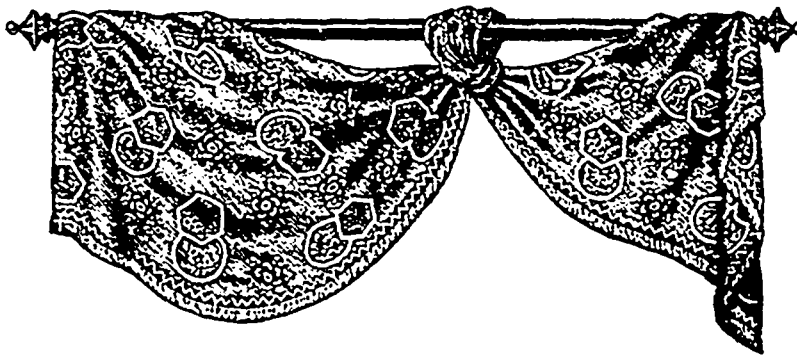


FIGURE NO. 2.—POLE DRAPERY FOR DOOR OR WINDOW.

canvas in texture and are dyed in solid colors. They readily lend themselves to any style of drapery. The printed muslins bear a close resemblance to crêtonnes and are quite as dainty for bed-room hangings. The virtues of denim have stood the test of years and its popularity shows no sign of abatement. Denim curtains are rendered much more

ornamental when trimmed with a heavy white cotton cord, disposed in some fanciful and easily executed design and edged

with white cotton fringe. To give such curtains body, when they serve in the capacity of portières, a lining of Canton flannel is added.

Favored hangings for libraries, dining and living rooms are wool tapestries, Liberty, Morris and Lyons velvets, jute and wool velours and corduroys. The velours can be had both in plain and figured varieties. The velvets show exquisite colorings and fine floral and other designs. Plain corduroys are pre-

introduced in the design. Bolton tapestries are floriated and the color scheme is in light tones. Double-faced Empire silks, damasks in Adams' designs—not unlike Colonial patterns—and figured and plain Liberty silks are all liked for door or window draperies in richly furnished apartments.

Figure No. 1 shows a plain blue silk portière hanging from a pole fixed to the door in the same manner as the lattice pictured at figure No. 6. A gold cord is suspended across the portière near the top and

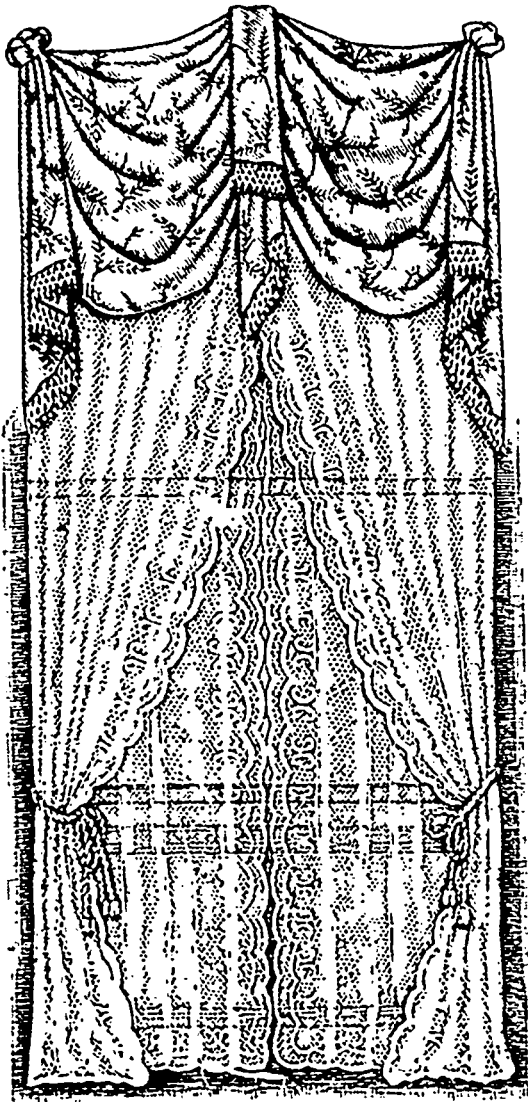


FIGURE NO. 4.—WINDOW DRAPERY.

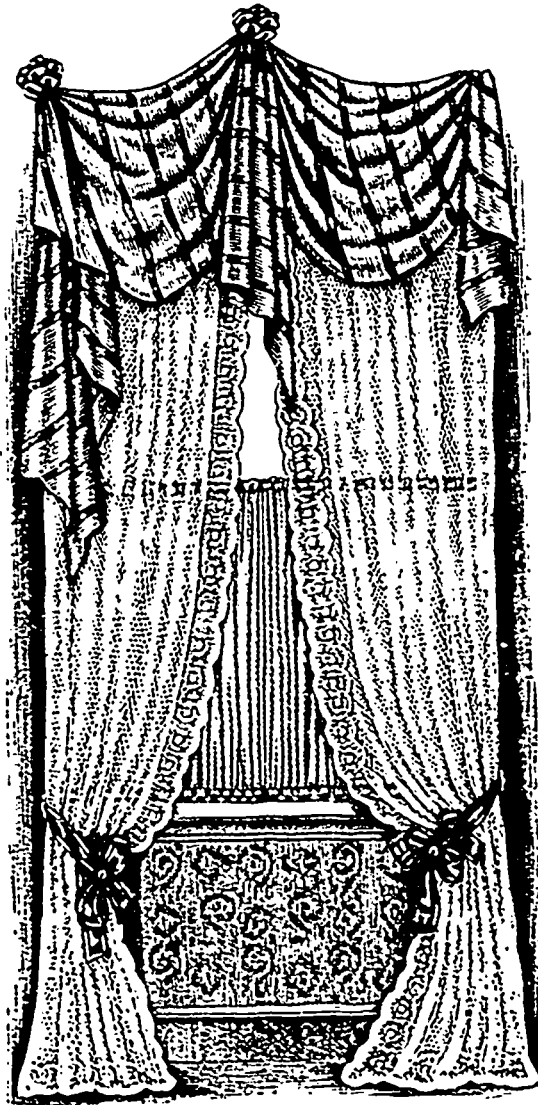


FIGURE NO. 5.—WINDOW DRAPERY.

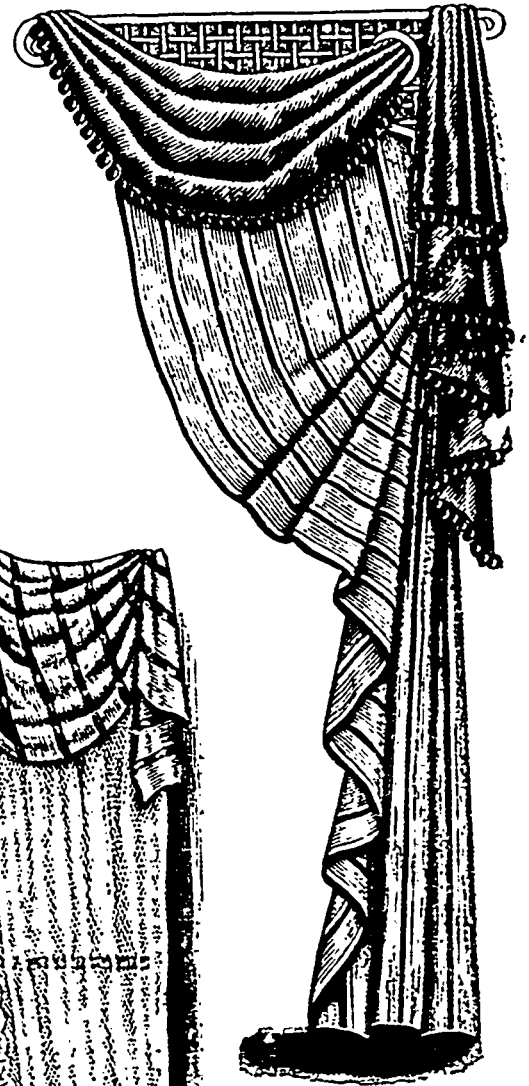


FIGURE NO. 6.—PORTIÈRE FOR A SINGLE DOOR.

ferred to the figured for hangings, the latter being devoted to upholstering purposes.

Silk and satin tapestries are for the drawing-room. Often they are interlined with Canton flannel and lined with Liberty or Italian lining silk. Silk velours, with and without gold threads, are very choice, and are usually finished with rich silk fringe or cordinet gimp. Figured armure silks and moiré laine, with and without gold threads, are also numbered among the elegant hangings for drawing-rooms. A very artistic effect may be attained with fish net over velours portières or with a deep frieze of handsome silk fringe of color contrasting with the velours. In Empire velours the design, which is significant of the period, is etched and the effect is most interesting. Khiva tapestries are of Oriental weaving, and appear in stripes with much gold thread

a blue cord and tassel hold it back near the bottom. Over the portière is adjusted a short drapery of golden-brown silk. The right end is fastened to the pole to form cascades and the left is thrown over the pole and falls to a considerable length on the portière, also in cascades. Brown silk tassel fringe follows the lower edges.

Figure No. 2 represents a short drapery that may be hung over portières or window curtains. It is of figured armure silk

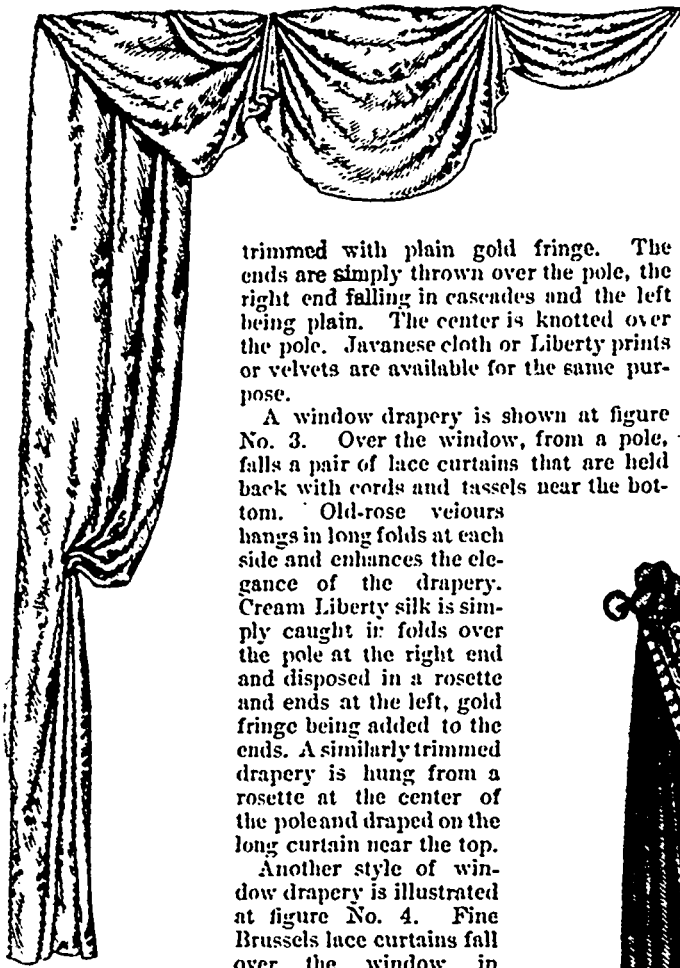


FIGURE No. 7.—
DOOR DRAPERY.

trimmed with plain gold fringe. The ends are simply thrown over the pole, the right end falling in cascades and the left being plain. The center is knotted over the pole. Javanese cloth or Liberty prints or velvets are available for the same purpose.

A window drapery is shown at figure No. 3. Over the window, from a pole, falls a pair of lace curtains that are held back with cords and tassels near the bottom. Old-rose veivours hangs in long folds at each side and enhances the elegance of the drapery. Cream Liberty silk is simply caught in folds over the pole at the right end and disposed in a rosette and ends at the left, gold fringe being added to the ends. A similarly trimmed drapery is hung from a rosette at the center of the pole and draped on the long curtain near the top.

Another style of window drapery is illustrated at figure No. 4. Fine Brussels lace curtains fall over the window in straight folds to the floor and similar curtains are hung outside of these

and caught back near the bottom with cords and tassels. A short drapery of figured yellow Liberty silk crosses the top. It is disposed in box-plaits at the center and sides, the latter plaits being finished with rosettes. In every instance the plaits are so arranged as to produce cascades, which are finished with silk fringe to correspond with the drapery.

Figure No. 5 offers a suggestion for a bedroom window-drapery. The sash curtains are of plain casement muslin and are pulled upon slender brass rods. The long curtains are of Brussels net and are held back with yellow ribbons tied in a bow near the bottom. A short drapery of striped Roman linen is disposed at the top, graceful folds falling from rosettes at the sides and center, and the left end falling longer than the center or right end.

At figure No. 6 is pictured a portière for a single door, the drapery being hung from a white enamelled lattice that swings with the door. The portière is of old-blue silk striped with gold and is caught back near the top, the arrangement resulting in graceful jabot folds at the front edge. Over the portière hangs a short drapery in gold Liberty silk. One end is simply thrown over the lattice and the other is drawn through an opening and then thrown over the end, falling in cascades down the side. Ball fringe of a corresponding color trims the edges. A similar effect for a bedroom could be arranged with any of the cotton hangings described, one material being used throughout.

A simple drapery in plain green Liberty silk, that may be added to door or window hangings, is pictured at figure No. 7. The top is festooned, cascades resulting from the arrangement at each side of the center and the side hanging in graceful folds to the floor. The

drapery is caught up a trifle some distance from the bottom.

A charming arrangement for a portière is shown at figure No. 8. The curtain is of golden-brown armure silk and lined with gold satin. It is arranged in a rosette at each end of the pole. The right side hangs in cascades, showing the bright lining among the folds, and the left side is caught diagonally to the pole by a loop of gold embroidery and falls thence in straight folds to the floor. Bands of the gold embroidery trim all the edges and a second row is added at each lower end. A tapestry portière of this kind, with heraldic device, would be in order in a library.

An elaborate window-drapery is shown at figure No. 9. Short sash-curtains of Brussels lace fall over the lower sash, and the long outside lace curtains are caught back below the window frame with cords and tassels. The top is of old-blue-and-gold shaded Liberty satin draped at the center and sides from rosettes, the ends falling in artistic folds, and gold tassel fringe trimming the edges. A fringe-trimmed end is carelessly thrown over the pole at the left side.

The portière of olive-green and gold cord portrayed at figure No. 10 is very artistic and provides a pretty division between a

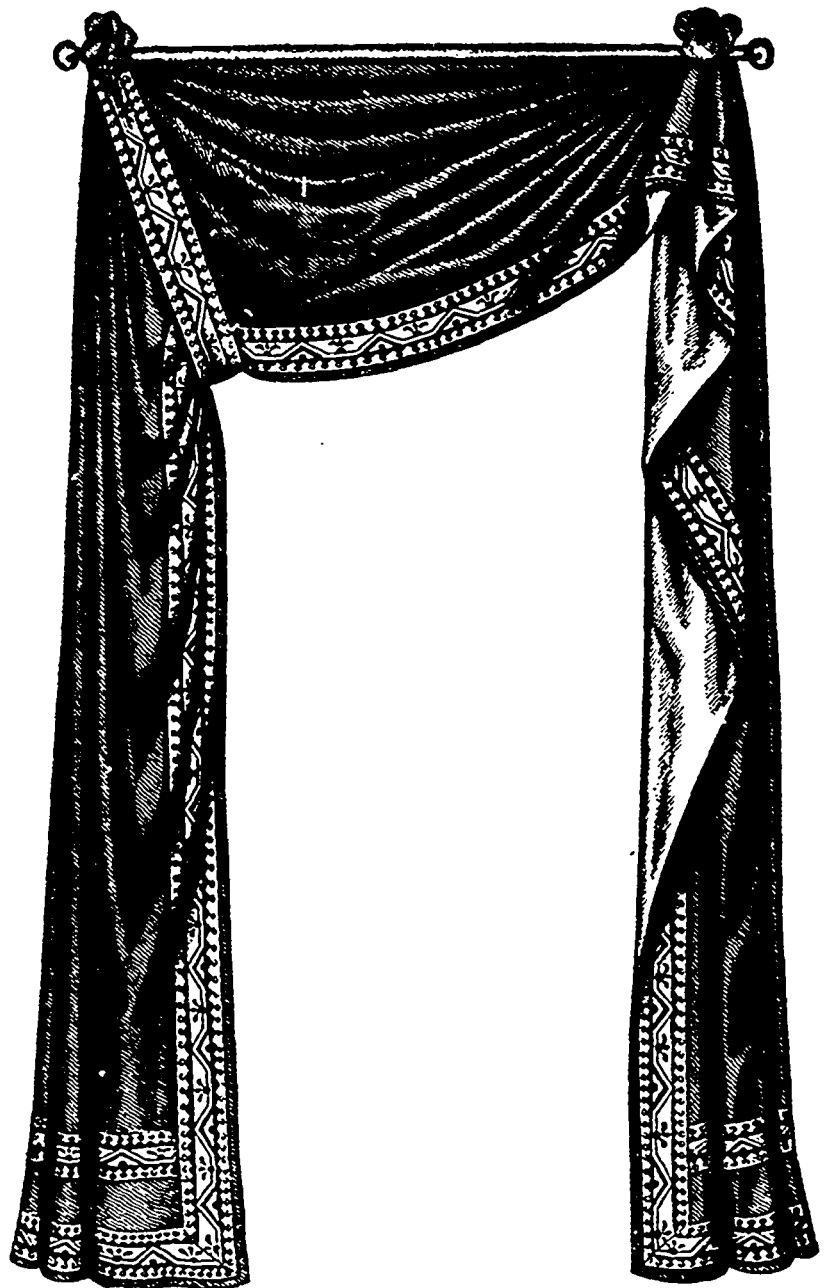


FIGURE No. 8.—PORTIÈRE DRAPERY.

large room and an alcove, though it is equally suitable between other rooms. It is adjusted to a pole, the cords, each finished.

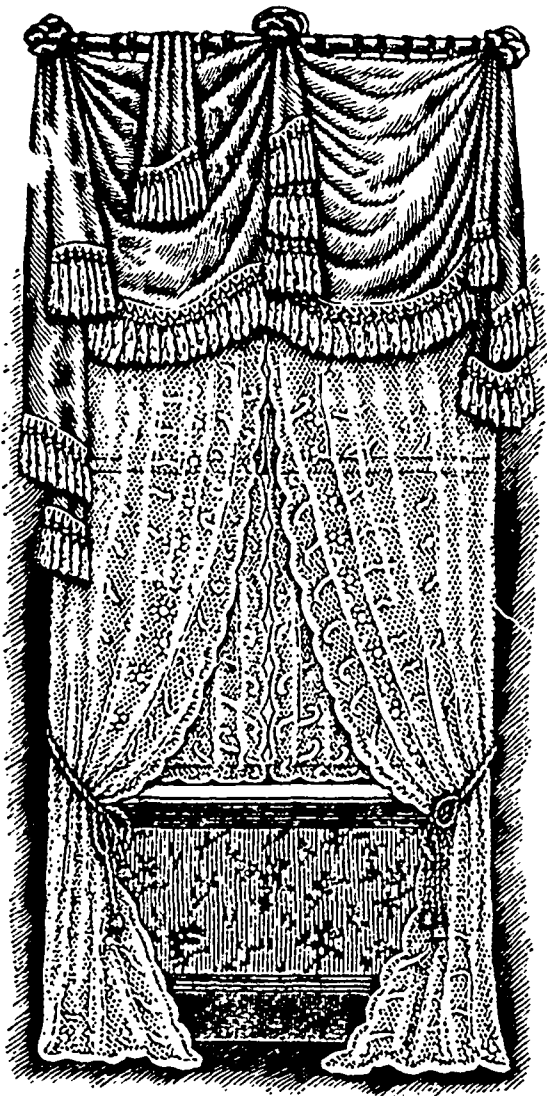


FIGURE NO. 9.—WINDOW DRAPERY.

tone with the hangings. Thus over portières of golden-brown plush may be disposed cords combining dull-blue and gold. A pretty effect may also be achieved with panels of plush or velours lined to give them body, and arranged at each side of the cord portière, color contrasts being, of course, desirable.

When linings are deemed necessary for portières they may either correspond or contrast with the prevailing color in them. In adding the lining care must be taken in the adjustment, for if the lining is not cut to fit the outside accurately and sewed neatly to it at the edges, a baggy appearance will be inevitable.

In choosing colored curtain stuffs the wall hangings and furniture should be considered. Too great a variety of colors in an apartment cannot but result disastrously.

For information regarding the materials mentioned in this article we are indebted to the courtesy of Messrs. Joseph P. McHugh & Co., No. 3 West Forty-Second St., New York City.

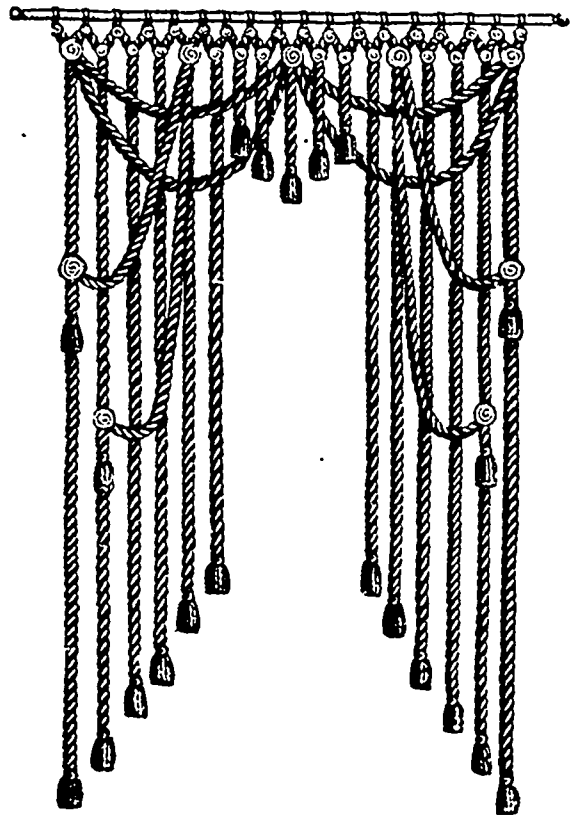


FIGURE NO. 10.—CORD PORTIÈRE.

with a tassel, hanging in graduated lengths at the sides and being very short at the center. Other cords are festooned over the pendant ones, with effective results. This arrangement of cords over plain colored plush, velours or satin portières is considered very handsome, the cords being selected in contrasting

AROUND THE TEA-TABLE.

Jewelry was never more exquisite than now, special attention being paid to the color effects of which it is capable. Turquoises and garnets and blue, white, yellow and pink enamels are used in many silver articles, with dainty effect. Sleeve buttons and studs of silver have for centers an enamelled square or circle, white enamel decorated with a pink or blue flower, or yellow enamel with a tiny white spray. Markers for prayer-books are set with the delicate turquoise stone so much in favor. Turquoise and bryoprase (green) finger rings are in high favor. The heads of hat-pins are formed of a large blue stone set round with rhinestones, and very pretty pins they are. Nestled amid a mass of lace the effect is charming.

There are so many lovely articles in silver nowadays that it is well to know they may be kept from tarnishing by being put away in either boxwood dust or arrowroot. To clean silver articles, rub them with a small brush dipped in ammonia, then

rinse this off in soap and water; dry with a soft handkerchief and put them away in the arrowroot box.

In the cost of dressing one's-self, my dears, the small necessities, such as veiling, gloves, rucking and the like, must not be reckoned among the inconsiderable items. When buying hat or gown the cost is well counted and is no surprise, but that "monny a mickle

makes a muckle" is thoroughly demonstrated when the yearly accounting is made as to the amount spent for the lesser pomps and vanities. The final outlay is smaller if good articles only are purchased. It is, indeed, the foolish woman who spends her money for cheap gloves. One pair of good gloves will outlast two cheaper pairs, for the latter, even if they do not crack and tear at almost the first wearing, are sure to grow shapeless, and, if the hand has the slightest moisture, they will turn black and become as stiff as parchment. A good glove is always returnable to the shop if it tears with the first wearing, and it shows

COLOR IN JEWELRY.

REGARDING CHEAP GLOVES.

its worth in a good fit to the very last, often glorifying an almost shabby gown. To be well gloved and well shod is to be well dressed, but the cost is not slight.

The item for veiling has become a not inconsiderable one, for even the best veiling is not over long-lived. The woman who is thoughtful as to her appearance always wears one of these face coverings. She who neglects

ABOUT VEILS.

the wearing of the veil robs herself of the most potent aid her appearance can have. The veil is a mantle of charity, indeed, covering blemishes, heightening color and rounding out angles in cheek or chin. Whether the veil be fine or coarse, cheap or expensive, the secret of its success lies in the way in which it is put on. The double-fold veil, with its many thicknesses under the chin, is not now worn except by the thin-throated woman, who knows how to conceal this defect behind its graceful folds. When arranging the veil on hat or bonnet, the first step to be taken is to find the center of one of the long sides and therein place a tight knot, gathering up the edge of the veil for this purpose. This will give the needed fullness across the face if a bonnet is worn, and will not strongly emphasize the shape of the nose, while if the head-covering has a brim, the knot will shape the veil for this front. Place this knotted portion in the center of the brim an inch back of the front edge and gather up the ends, making a neat adjustment across the chin, not too tight, but never loose or baggy. Tie or pin the ends together at the back—preferably the former as pins have a way of loosening in the first brisk wind and bringing the fair wearer to grief. It is not easy to arrange a veil upon the bonnet of to-day, because it rests so far back on the head that only the side wings can be seen and the veil has to cover the head as well as the bonnet. Pin the knot made in the veil to the center of the bonnet front and gather the ends carefully together at the back, pinning or tying. Care should be taken not to draw the veil too tightly across the hair. This is really the secret of the arrangement of the modern veil, that the hair is not flattened but is left light and fluffy. When the veil is drawn tightly a feline contour is imparted to the face which is obviously far from desirable. The dotted veil is condemned by the oculist, but if the dots are not woven too closely together they may easily be kept from the eyes. Women prefer the dotted veils, as they are without question the most becoming. The tulle veil with *fleurs-de-lis* embroidered on it is very refined, but it is not becoming to any but the fairest face. The fashionable woman or girl of to-day selects her veils with as much care as she gives to any other article of her apparel, knowing the moods and tenses of every variety of mesh—just the kind that is most becoming to her and also the weave that is her undoing.

That homely old adage, "After breakfast, walk a mile; after dinner, sleep awhile," is looked upon nowadays as not applying to all sorts and conditions of men and women. She who is inclined to obesity will find that a nap after a full meal will do more to increase her avoirdupois than the eating of starch and sugar. To sleep after a hearty meal makes people heavy and dull; indeed, no meal should be so heavy as to induce somnolence. But my lean sisters may learn how to grow plump from the above.

THE SIESTA.

In youth, my dears, the complexion is largely a matter of nutrition, but later on it is one of nerves. The nerve specialists feed their patients upon lean beef, mutton, poultry and sea food at its very freshest; also upon coarse bread and salads, with a sour orange, or even two, at each meal. With this diet, plenty of pure air and sleep and the changing of underclothing daily, the faded, wrinkled woman will be soon transformed into a fresh and wholesome one. The most invidious foe to a fresh face is insomnia, which causes wrinkles and sallowness. The careful woman marks the first appearance of this enemy and at once gives it battle. The cause may be one

NERVES.

of many and the cure not always the first remedy tried. The absence of blood in the stomach while the brain is unduly supplied is one of the causes of sleeplessness. If the digestive apparatus is given occupation the blood will quickly leave the brain, hence a light luncheon will often solve this distressing problem. If indigestion or an abnormal condition of the nerves is the trouble, a tea-spoonful of lemon juice in half a glassful of water will help the sufferer. If these fail, resort may be had to Nature's next best restorer, rubbing. There are few kinds of physical discomfort that brisk, sympathetic massage will not relieve, but it must be done by the willing hands of another. Small wonder is it that so many faddists place undue faith in the laying on of hands, for nothing will so quickly soothe a tired, nervously worn-out, would-be sleeper as a mild, quiet rubbing.

A badly erupted face that was a veritable font of poison has recently been greatly helped by the use of flour of sulphur rubbed in dry every night. The face was first washed with hot water to make the skin soft and receptive. Then with the end of the finger the sulphur was

FOR FACIAL ERUPTIONS.

well rubbed into the afflicted parts, left on all night and washed off with warm water and a soft linen cloth in the morning. While taking this treatment silver jewelry should not be worn, for—surprising as it may seem—enough sulphur is thus taken into the system to turn the jewelry quite black. Still another excellent treatment for the same affliction is to wash the face for five minutes in water as hot as can be endured, using a thick lather of tar soap. Dry on a soft towel, then, seated in front of the dressing-table, rest the elbows on the table and gently pinch every part of the face. The aid of the looking-glass is requisite that one may leave no part untreated. The sulphur treatment is successful when the eruption results from impure blood, the massage treatment, when it is caused by a torpid circulation. The gentle pinching of the skin brings the blood to every part of the face and should be continued for at least fifteen minutes. Almond cream may afterward be lightly applied if the face feels uncomfortable or as if the skin were shrunken and too small for the space it has to cover. The use of the tar soap will often leave it in this condition. The resting of the elbow makes the work less fatiguing and also moderates the energy of the kneading. In every case of an eruptive face the secret of successful treatment is in fitting the remedy to the specific cause of the trouble. If one course of treatment has been faithfully tried without good results, it should be given up in favor of another of a different character. If the face trouble results from indigestion, the homœopaths often prescribe *nux vomica*. The uninitiated should ask at a homœopathic pharmacy for the third strength of this medicine and take two pellets each hour. Bad cases of pimples and sallowness have been cured by this simple but powerful remedy. Being an active poison, it must be taken with great care.

For Summer tan that seems permanent, apply this lotion:

- 2 tea-spoonfuls of lemon juice.
- 1 pint of rose water.
- 1 tea-spoonful of vegetable glycerine

To have the desired effect, this lotion should be applied to the face several times daily and allowed to dry without wiping. This is best done by the use of an atomizer, a little instrument which plays a most useful part on the toilet table. Its spray is more readily absorbed by the skin than when the lotion is applied by means of a cloth or sponge, and its cooling effects are exquisite, making it invaluable in hot weather or during illness. Vegetable glycerine, as its name implies, is made from vegetables, the common glycerine being prepared with a basis of animal fat. The large drug shops keep both kinds. The glycerine prevents the too rapid drying of the lotion, and the application, as a whole, is cooling and comforting.

TAN.

EDNA WITHERSPOON.

GOOD LITERATURE FOR THE FAMILY.—The works included in our *Metropolitan Book Series* embrace so large a variety of topics and are so thorough and comprehensive in their several lines, that they form in themselves a valuable library for domestic reference and instruction. They include text-books on art and artistic handiwork, works on deportment and etiquette, guides to good housekeeping and manuals of fancy work of various kinds. The following books are published at Four Shillings or \$1.00 each: "Good Manners," "Needle-Craft," "Needle

and Brush," "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each: "Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," "Masquerade and Carnival: Their Customs and Costumes," and "The Art of Garment Cutting, Fitting and Making."

THE ART OF NETTING.—No. 15.

NETTED FASCINATOR.

FIGURE No. 1.—This is a pretty, light covering which may be worn on the head as represented in our engraving, or, if preferred, it may be used as a handkerchief for the neck. Procure



FIGURE No. 1.—NETTED FASCINATOR.

Third round.—With the three-quarter-inch mesh, net 2 stitches in every loop of last round.

Fourth round.—With the quarter-inch mesh, take up 2 loops together and net as 1 stitch.

Fifth round.—With three-quarter-inch mesh, net 8 stitches in the 1st loop of last round, wool over the mesh, and pass the needle from left to right through the next 2 loops, and repeat.

Sixth round.—With the small steel mesh, net 1 stitch in each loop of the scollop of 8 loops; also net 1 stitch in the loop formed by the passing of the needle, and repeat.

Seventh round.—With same mesh, plain netting. This completes the fascinator.

METHOD OF BUTTON-HOLING A NETTED EDGE.

FIGURE No. 2.—This engraving fully illustrates the method employed in completing an edge for darned, netted lace. The

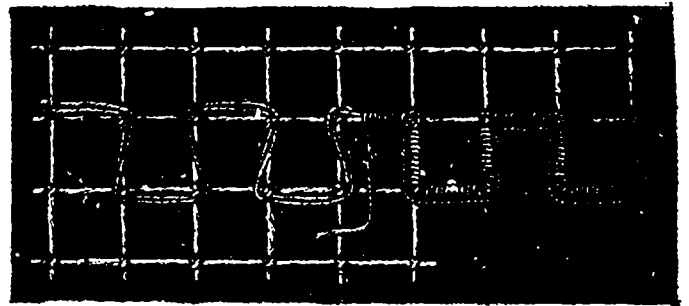


FIGURE No. 2.—METHOD OF BUTTON-HOLING A NETTED EDGE.

foundation threads may be carried along the netted threads in almost any shape permitted by the angles, after which they are covered with button-hole stitches. When the latter detail is accomplished the netted bars below the button-holing are cut away, thus leaving a prettily-finished, symmetrical edge.

DESIGN IN DARNED NETTED LACE, WITH DETAILS.

FIGURES Nos. 3, 4, 5 AND 6.—These engravings, together with the one just described at figure No. 2, fully illustrate the method of developing the design illustrated. Linen thread in

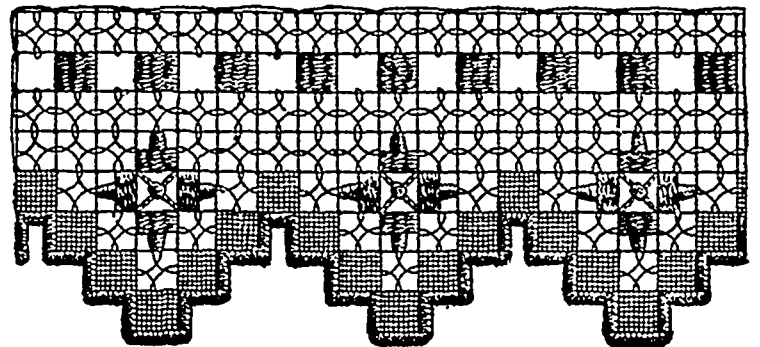


FIGURE No. 6.—DESIGN IN DARNED NETTED LACE.

ances of salmon-pink, pale-blue or white Berlin wool, a small mesh, and 3 flat meshes, measuring respectively a quarter of an inch, half an inch, and three-quarters of an inch. Begin at the straight side of the fascinator with 45 stitches worked on a foundation with the quarter-inch mesh. Continue on the same mesh, working all plain netting, and reduce by taking 2 loops together at the end of every row till a three-cornered piece of work is produced, ending with 1 stitch only; this is the center of the fascinator.

For the Border: First round.—Take the half-inch mesh, and net 2 stitches in every loop round the three sides of the fascinator.

Second round.—With quarter-inch mesh, net 1 stitch in

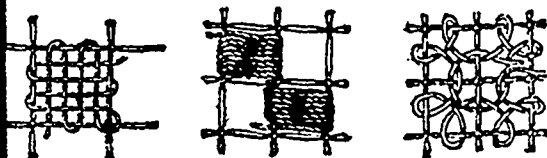


FIGURE No. 3. FIGURE No. 4. FIGURE No. 5.

FIGURES Nos. 3, 4 AND 5.—DETAILS OF DARNING.

ny loop along the sides and increase by 2 or 3 at each corner, in order to make the corners lie flatly.

cream-color or écu makes the prettiest lace for trimming underwear or outer apparel. White may be used, if preferred.

FLORAL WORK FOR OCTOBER.

TULIPS.

The tulip is of Persian origin, deriving its name from the word *toleban*, signifying a turban. It was first brought to Europe in 1559 and for nearly three hundred years it has been the study and pride of skilled gardeners, the Dutch florists having devoted especial attention to its culture. During the famous tulip mania, at its height in Holland in 1632, bulbs were sold for their weight in gold and the choicest varieties brought from 3,000 to 4,000 guilders (\$1,260 to \$1,680).

Not only do the vivid colorings and varied beauties of this superb flower, as well as its easy culture and adaptability to almost every country and locality, afford sufficient reasons for its universal culture, but there is also an interesting peculiarity of the tulip which belongs to no other flower and which lends to its growth and study an especial fascination.

The seedlings when they first bloom generally produce flowers without any stripes or markings but with a yellow base, the upright portions of the petals being brown, red, purple, scarlet or rose. These are planted every year until they finally break into stripes, when, if the markings are fine and differ from those already known, they are named. Every person who has broken a tulip into a new style of stripes has a right to give it a new name. It is a singular fact that once the tulip breaks into stripes it ever after remains the same. In a bed of one hundred seedlings, it is not probable that any two will be alike in their markings.

It is said that in the whole vegetable kingdom there is no analogy to this phenomenon. "Why the tulip," says an English writer, "should be an exception to the law, otherwise universal, observed by seedling flowers and have an intermediate state, passeth knowledge." The practical florist asks of the botanist the why and wherefore of this, but so far no reply is forthcoming.

It may readily be imagined that with such a peculiarity and mystery an almost endless variety of tulips has been obtained. One Dutch florist alone offers nearly two thousand different kinds. There is in store for those who have never grown tulips a surprise which they can hardly anticipate, the flowers never failing to create a sensation when first seen in the full radiance of their wonderful brilliancy.

Tulips are suitable for either pot culture or bedding. If they are to be grown in pots, any good rich soil employed for other pot plants may be used. Press down the bulbs—set two or three inches apart—into the soil so as to leave about one fourth of their depth uncovered, or deep enough to securely steady them in the soil. The roots are emitted from the bottom of the bulb only. After planting, water thoroughly, and set away in a dark, cool cellar or closet to form roots. It is imperative for success in tulip raising that they be well rooted before being brought to heat or light. To be in a proper condition to force, the pots or boxes should be matted around with the roots, and this will require not less than six to eight weeks from the time of planting. When assured that strong roots have been made, the pots may be brought to the window and treated to all the air and sunshine possible, at the same time keeping them well supplied with water.

Those who once grow tulips in the garden will ever after appreciate their value for decorative purposes. They produce the finest effects when planted in masses. For forming floral mosaics, tulips are unsurpassed. They should be given a rich soil, and although they are hardy, even in very cold climates, a little covering will be found beneficial, especially for protection against sharp winds in Spring, when they begin to show foliage. The covering materials should not be taken away too early, as they will show better blooms for a slight shelter at the roots.

Of all of the well-known species, *tulipa greigi* is, perhaps, the most famous. It is exceedingly showy and desirable both as an indoor and as a garden plant. It is the most expensive of tulips and its brilliant beauty makes it well deserve the high-sounding name of "Royal Tulip" which it bears. As a decorative plant for indoors it is very desirable, its beautiful foliage making it attractive from the moment its leaves make their appearance.

Tulipa gesneriana is also a superb species, producing exquisite blossoms of the most intense, dazzling and glossy crimson, with centers of deep blue. A brilliant effect may be obtained by planting the double white tulip *la candeur* and the double red *rez rubrorum* together.

All tulips are more or less bizarre and startling in appearance, but those known as "parrot" tulips are exceptionally fantastic, having curiously shaped flowers with fringed and otherwise laciniated petals, showing the most unheard-of combinations of colors, in stripes and quaint variegations.

The "Hybloom" and "Bizard" tulips are so little cultivated that they are now decided novelties. The first named has an all-white or rose-colored ground marked with scarlet, pink or violet. "Bizards" have all-yellow grounds variegated with maroon, black and shades of dark and light brown.

The *Duc van Thol* is the earliest to bloom of all tulips and is greatly prized for forcing in Winter. In the garden it blooms with the crocus, thus becoming the welcome herald of Spring.



ANSWERS TO CORRESPONDENTS.

GREENWOOD:—One quart of lawn grass is sufficient to thoroughly sow an area of twenty by fifteen feet, or three hundred square feet. Lawns sown with only one or two kinds of grasses turn brown under the hot Summer sun and remain in that condition until the cool months of Autumn revive them. A compound of grasses that ripen successively is best for sowing even a small lawn, if it is desired to have it present a continuously green and cheerful appearance.

ROSE GROWER:—The only way to prevent the long shoots of your *Maréchal Neil* rose from being killed in the Winter is to plant it near a cellar window. In the Fall, after some sharp frosts, take the plant down from its trellis, prune off all the weak growths, but preserve the long shoots. Then pull these through the cellar window, or through a hole in the wall made for this purpose. Bank all outside and over the roots deep with earth, and cover with straw to prevent freezing. Place the top close to the floor, along the cellar wall. Then in the Spring, uncover outside, pull the long shoots out again and replace them on their trellis. Treated in this way, you can grow tender, climbing roses to great perfection out of doors, though, of course, not to the mammoth size they attain in the South.

ARTIST:—The soil near the foundations and porches of dwelling-houses is too poor for clematis vines, unless specially and deeply enriched. Even when this is done before planting, a barrelful of well decayed manure should be applied to the roots every November.

PRACTICAL:—When the tops of all the bulbs that made the Summer gay have been blackened by frost, the roots should be dug up and dried before there is danger of their being frozen. As they are being stowed safely in the cellar, be sure to label each variety, in order to prevent confusion in the Spring.

Mrs. H.:—If a plant has a weak and unhealthy look and you are quite sure that it is not due to overheated rooms or lack of attention, try the effect of new soil for it. Give it a new and new soil and be careful how you use fertilizers upon it until it begins active growth.

A. M. STUART



No. 14.

BY MRS. SARA MILLER KIRBY.

[MRS. KIRBY WILL BE GLAD TO ADVISE AS TO TRAINING SCHOOLS, MOTHERS' CLUBS OR THE ESTABLISHING OF KINDERGARTENS. LETTERS TO HER SHOULD BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR, AND BE ACCOMPANIED BY A STAMP FOR REPLY BY MAIL.]

Sally Waters" and "Here we go Round the Mulberry Bush." A series of articles on this interesting subject appeared in the *New York Tribune*, written by Mr. Krehbiel, the accomplished musical critic of that newspaper.

PLAY THE BUSINESS OF CHILDHOOD.

THE GAMES.

The games are the organized plays of the Kindergarten, the dramatic personification of what the child sees in the life of the world about him. Play, or the play spirit, is the basis here in all Kindergarten work. Play is universal. We find pictures on the old Egyptian monuments of children playing. In all countries and all ages not merely children but grown persons as well find play, or some form of recreation, necessary to health and happiness. Journals of hygiene advise open air sports as the best gymnastics, because they contain the interest and stimulus of play. Even animals are not exempt from the universal desire to play, as witness the kitten going round and round after its tail, the dog frisking before his master, or the horse galloping over the field when freed from the harness. There are times, as on a bright June morning, when Mother Earth herself, freshly clad in blossoms and verdure, appears to be glad to be alive and having a grand play spell.

A GLIMPSE OF FRÖBEL.

The Baroness Von Marenholtz-Bulow, who has done much for the dissemination of Fröbel's Kindergarten principles, was first attracted toward the cause by seeing Fröbel himself conduct the games with a group of village children in the town where she was stopping. "In the year 1849, at the end of a summer," she writes, "I arrived at the baths of Liebenstein, in Thuringia, and took up my abode in the same house as in the preceding year. After the usual salutations, my landlady, in answer to my inquiry as to what was happening in the place, told me that a few weeks before there had settled on a small farm near the springs a man who played and sang with the village children and, therefore, went by the name of the 'old fool.' Some days after I met in my walks this so-called 'old fool.' He was a tall, spare man with long gray hair was leading a troop of village children between the ages of three and eight, most of them barefooted and scantily clothed, who marched two and two up a hill, where, having marshalled them for a play, he practiced them upon a song belonging to it. The loving patience with which he did this, the whole bearing of the man while the children played various games under his direction, were so moving that tears came into my companion's eyes as well as my own, and I said to her: 'This man is called an old fool by these people, but, perhaps, he is one of those men who are ridiculed or stoned by contemporaries and to whom future generations will build monuments.'" Seeking an acquaintance with Fröbel, she made a deep study of the system and was from that time one of the most earnest and interested Kindergarten workers.

How to make the most and best use of Kindergarten games has now engaged the attention of all earnest teachers of children. A recent number of the *Kindergarten Magazine* it is reported calls for help and inspiration in this direction are coming from all parts of the country. In the musical world, too, during the past Winter, interest was turned toward the history of children's songs and games, showing how these songs and the customs of the people. Among the songs considered in that connection were the familiar "Sally in our Alley," "Little

Philosophers, noting this tireless play instinct in the young child, began early to inquire into its use. Professor Hailmann, in one of his pedagogical translations, reviews the opinions of past educators as follows: "Plato thinks that 'the plays of children have the mightiest influence on the maintenance or non-maintenance of laws;' that during the first three years the 'soul of the nursing' should be made 'cheerful and kind' by keeping away from him 'sorrow and fears and pain' and by soothing him with song, the sound of the pipe and rhythmic movement; that at the next period of life, when the children 'almost invent' their games, they ought to come together at the temples and play under the supervision of nurses who are to take cognizance of their behavior. 'From the first years,' he says, 'the plays of children ought to be subject to laws, for if these plays and those who take part in them are arbitrary and lawless, how can children ever become virtuous men, abiding by and obedient to law? If, on the contrary, children are trained to submit to laws in their plays, the love for law enters their souls with the music accompanying the games, never leaves them, and helps in their development.' Aristotle advises the need 'of entertaining employment' for children. Luther thinks that 'to restrain the natural gayety of childhood serves only to spoil the temper both of body and mind; this gamesome humor, which is wisely adapted by Nature to their age and temper, should be encouraged to keep up their spirits and improve their health and strength; the chief art is to make all that they have to do sport and play.' Richter says: 'Activity alone can bring and hold serenity and happiness. Unlike our games, the plays of children are the expressions of serious activity, although in light, airy dress.'"

"What gives pleasure to children, generally and at all times, serves for their development in some way; therefore, physical development is the unconscious aim of all activity in early childhood."

Play is the natural and universal activity of the child, the business of childhood, the means by which he is to become acquainted with life about him and his own powers. It is the work suited to his state of growth. Each period of life—babyhood, childhood, youth, manhood—has the means supplied by Nature for its full development, and through the experiences of each stage comes preparation for the stage beyond. In the *Education of Man* Fröbel says, speaking of the plays of infancy and childhood: "Play is the highest stage of the child's development, of man's development at that period, for it is the spontaneous utterance of the inner life flowing from an inner necessity and impulse. Play is the purest and most spiritual product of man's activity at this period, and is at once the type and image of human life in its entire range, of the secret life that flows through mankind and Nature; hence it gives birth to joy, freedom, contentment, tranquillity and peace with the world. In it are the springs of all good; the child that plays sturdily and with quiet energy, holding out to the point of bodily fatigue, will surely become a sturdy, quiet and steadfast man, promoting with self-sacrifice his own and others' welfare. Is not the playing child the most beautiful sight at this period of life—the child fully absorbed in his play and falling asleep while thus absorbed? Play, as above indicated, is at this period no mere sport; it is deeply serious and significant. Cherish and nourish it, you who are mothers; protect and guard it, you fathers!

The penetrating eye of one thoroughly acquainted with human nature plainly discerns in the spontaneously chosen play of the child his future inner history. The plays of this period are the germs of the entire future life, for in them the whole nature of the child is expanding and showing his finest traits, his inmost soul. In this period lie the springs of the entire course of human life, and upon the proper conduct of life now will it depend whether the future is to be clear or clouded, gentle or boisterous, calm or agitated, industrious or idle, gloomy and morbid or bright and productive, obtuse or keenly receptive, creative or destructive—whether it is to bring concord and peace or discord and war. On play, too, depend likewise, in keeping with the peculiar natural constitution of the child, his relations to father and mother, brothers and sisters, to the community and the race, to Nature and to God. For as yet the life of the child in its various aspects, individual and social, natural and religious, is a life of undivided unity and simplicity; he scarcely knows which is dearest to him, the flowers themselves, his own joy in them, the joy his mother feels when he brings them to show her, or the dim sense of the kind Giver. Who would analyze the joys in which childhood is so rich? If the child is injured during these tender years, if the germs of his future life are enfeebled, then he can grow to the strength of manhood only with the greatest toil and exertions, and only with the greatest difficulty can he save himself, during the intervening development and education, from becoming crippled or at least one-sided."

Fröbel was the first to organize and utilize play as a factor in education, thus guiding and directing the surplus energy of the child until it merges into the work of the school and of life. In play it is the exercising of the child's activity that gives pleasure. In work the pleasure follows from the result or end attained by activity. Fröbel believed that the child's play can be utilized to awaken his perceptions, and that in imitating the life about him he is developing the possibilities of a complete human being. This is Fröbel's idea of the directed Kindergarten game.

PHYSICAL AND ETHICAL.

The games gather the experiences derived from the gifts and occupations and give an opportunity to live out what has been previously observed. Thus the games form another factor in educating the whole child. First the physical being is brought into active exercise, but not in the sense of gymnastics as such. The child stands straight, keeping in position on the circle because that is one requirement of the play. (See illustration No. 402 in THE DELINEATOR for September.) Being actively interested in the singing, the deep, full breath and proper expansion of the chest naturally follow. Then if the boy is a blacksmith hammering new horse-shoes, a carpenter sawing or lifting boards, or joins with others to represent a little stream flowing between stones and under bridges, or is one of a flock of birds flying over the fields or hopping in the dewy grass, he is constantly exercising different sets of muscles until all parts of the body have been brought into active play. The physical training, while most important, is thus incidental and holds the interest of the child as no set of exercises could do. In this connection it may be well to say that in games requiring violent movements the accompanying song is best given by those not taking an active part, the children being told that some may be a chorus and sing the song for those who show the play. All are then engaged and the action does not interfere with the natural breathing required for the song.

The mind of the child is also employed, his creative powers being awakened. His imagination is likewise exercised by entering into and acting out the life he wishes to represent, and each new experience brings him into a higher plane of being. If he represents a bird, a fish or a frolicsome colt, his intellect is trained, helping him to understand and enter into the life of what he is representing and, for the time being, to really be that thing.

Ethical teaching is also included in the Kindergarten game. Through this life and movement in which the child rejoices and his delight in representing Nature, there comes to him a spiritual truth which leads him to trace all life back to its source, making true religion possible. The game is the child's introduction to the necessary adjustments of the larger social life of the world. "Two cannot play together except they be agreed." Thus the community spirit is fostered, and the child finds himself one of many, each exercised in self-control and self-sacrifice and doing his part to make himself and others happy. It is also an aid

in self-government, the child's will being strengthened and guided, for he finds that obedience to law gives the truest freedom, both on the material and spiritual plane. He discovers this when he is excluded from the games because he disturbs the unity. He learns to submit his will to the general good, not from the oppression of the law or fear of punishment, but from love of right. The family life is emphasized, the shelter and peace of the home, the care of the stronger for the weaker, the celebration of family festivals, departure and separation and the joy of reunion and home-coming.

The child plays the part of the baker, the joiner, the grass-mower, the sailor, and thus learns respect for bodily labor and notes the patience, perseverance and skill required on the part of these workers. He observes the interdependence of all people and through this study of how individuals and nations help each other, he gains his first idea of the universal brotherhood of man. In such games as the "Weather-vane" and the "Trees swaying in the wind," are pictured the unseen forces of Nature.

Generally speaking, physical training and ethical teaching are the predominating objects of the Kindergarten games. There are other important lessons to each of which an entire paper might be devoted, but these will be merely mentioned in the summary of a good Kindergarten game. No one will gain say the value of the physical training, and as to the ethical teaching, Dr. Parkhurst in a recent article "On the Training of a Child," says: "A child's training should be ethical rather than intellectual. It is easier to make a person bright than sound. Intellectual training may be gained from books, but morality cannot be printed."

MANAGEMENT OF THE GAMES.

As to the general management of the Kindergarten game when the period for this exercise arrives, usually about the middle of the forenoon, the children form in marching line singing some such simple melody as this:

"We'll march and march and march around,
And marching, gaily sing,
Then hand in hand so quietly,
We'll quickly form a ring.
Tra, la, la, la, tra, la, la, la,
Tra, la, la, la, la, la, tra, la, la, la,
Tra, la, la, la, la, la!"

All joining hands, sing:

"Merrily, merrily, let us form a ring,
Joyfully, joyfully, let us dance and sing.
Tra, la, la, la, la, la, la, tra, la, la, la, la, la, la,
Merrily, merrily let us form a ring!"

Then follows another short song:

"Now the time has come for play,
Tra, la, la, la, la, la, (clapping hands)
Let our leader show the way,
Tra, la, la, tra, la, la!
Heads erect and join your hands,
Each beside the other stands,
Tra, la, la, la, la, la, la, la, la, la, la!"

The Kindergartner, who supervises the games, advances the center of the ring, when all sing,

"Let us look at Miss _____,
So happy and gay;
Let us look at Miss _____,
What does she now play?"

Now the Kindergartner either gives some gesture to indicate a game, or chooses a child to select one who declares preference in a similar manner. After the game is played, first child chooses another person to come to the center of the ring as leader, shaking hands with him as he advances, and himself retires to his place in the circle. As each new leader takes his place in the center, the last named song is sung in salutation as he makes known his game.

This illustrates one way of opening the games. This should be exactly like the above is neither necessary nor desirable, for the stereotyped game is contrary to Fröbel's

ciples, the idea of the game being to dramatize the thought brought before the child for the day or the week. In games representing Nature the children should be encouraged to interpret what they feel to be the characteristic life of the thing represented. For all to be constrained to make the same gesture, at the same time and in the same direction, is to render the play stiff and unnatural. In trade games a more strict imitation is necessary. But in all cases the child should first be prepared through talks and pictures until he has a vivid conception of the subject, and can make definite his reproduction. One Kindergartner explains her own methods thus: "We let children try to play out their crude and unformed ideas, and then suggest to them each time additions or changes until these ideas become educational, and at the same time are in a certain sense free, spontaneous play directed." Sometimes the children themselves make the suggestions and thus help each other to get clear and definite ideas. In all cases keep within the experiences of the children, what they have seen, felt and thought! Another important rule is to keep the child simple and unconscious by making the thing he does and not the child prominent.

In *The Kindergarten* for April, 1902, Mrs. Walter Ward, a prominent London worker, gives the following valuable suggestions for insuring a good Kindergarten game:

"I.—Take care to select for each season of the year an appropriate series of games.

"II.—Reflect carefully on the respective duties of the head teacher, the pianist, the assistant teachers.

"III.—Classify the peculiarities of individual children, physical, mental, musical, linguistic.

"IV.—Make up your mind what to do about tired children, and who should look after them.

"V.—Consider the various physical exercises that may be introduced in connection with the games; it will be a useful exercise to classify the games by their physical aspect alone.

"VI.—The musical side must not be neglected.

"VII.—The intellectual teaching is important, as it is the necessary factor in securing the interest of the children and thus maintaining order in the games.

"Finally, a true Kindergarten game affords opportunity for: (a) intellectual training, (b) ethical teaching, (c) physical exercise, (d) dramatic action, (e) musical and rhythmical training, (f) concise, simple and accurate language."

We give the "Blacksmith"* as a representative trade game and one much in favor with the children:

THE BLACKSMITH.

Old Song. Arranged by Miss E. M. Parker.

1. The blacksmith hammers the whole day long, His hammer is heavy but his arm is strong.

Chorus.
Strike, boys! strike, . . . boys! . . . While the iron is red hot! Strike, boys! strike, boys! While the iron is hot!

2. He beats the iron in the fire, Then hammers out a large, round tire. CHORUS.
3. Here comes a horse,— what will he do? He'll hammer out a nice new shoe. CHORUS.
4. Here comes a man with a broken chain; He'll hammer the links together again. CHORUS.

* From *Songs and Games for Little Ones*, by Gertrude Walker and Harriet S. Jenks, published by the Oliver Ditson Co., New York.

AMONG THE NEWEST BOOKS.

In these days, when it is considered not only kind but fitting, because fashionable, to be both interested in the ignorant poor and personally familiar with them, *The Story of Bessie Costrell*, by Mrs. Humphry Ward, will be read with special interest. But, despite its literary and dramatic merits, it is a dreary production. Its characters are all illiterate and mostly sordid, and their envyings, vanities, misdirected religious emotions and their pride in the results of self-denying miserliness make up the sum of this unhappy narrative. One turns with relief from its human figures to their background of sun and sky, mist and moor, grain fields and chalk cliffs. The moral of it—if it has a moral—is that to be thrifty and sparing, to take no holiday, enjoy no feasts, in order to provide for the rainy day, is to risk having the savings of a self-sacrificing life-time squandered by some trusted person—in this case a wife whom it destroys utterly. [London and New York: Macmillan & Co.]

Gertrude Dix's novel, *The Girl from the Farm*, reaffirms by example the words of a writer who says: "Of all forms of self-indulgence unintelligent self-sacrifice is the most degrading to those who receive it, also to those who make it." It gives a vivid picture of a religious but selfish father who uses the quickened brain, youthful eyes and enduring physique of his highly educated daughter to help him win distinction as a polemic writer. The book is a distinct argument against the mischievous idea that the young should sacrifice their life, hopes and chances of usefulness and happiness to please the old and useless, instead of seeking to do the greatest good to the greatest number. [Boston: Roberts Brothers.]

A vivid quality of realism characterizes George Gissing's *In the Year of Jubilee*. While reading it one can hardly escape from the impression that it is a faithful narrative of actual

events. As its title indicates, its scenes are laid in London during the Queen's Jubilee year and its characters belong to the English middle classes. [New York: D. Appleton & Co.]

An Imaginative Man, by Robert S. Hichens, author of *The Green Carnation*, is a study of poetic phases in lunacy that will entertain both the alienist and the non-professional observer of mental obliquities. The "Man" who is its central figure is interested only in persons and things he does not comprehend. The woman he marries has brilliantly dark, mysterious eyes and just as long as he does not understand what thoughts lurk within their depths she enchants and holds him. But they go to Egypt, and what chance has a merely human wife when weighed as a curiosity against the Sphinx, a stone woman who reveals nothing? The basic idea of the story is as peculiar as its finale is ghoulish and bizarre. [New York: D. Appleton & Co.]

Chiffon's Marriage, by "Gyp" (the Countess of Martel), as translated for the Frederick A. Stokes Company by Mrs. Patchett Martin, is a French story with a deal of American character and American slang in it. To its translator may, perhaps, be attributed the cis-Atlantic quality of much of the dialogue, but the speech and manners of the heroine must have been inspired by other than French experiences. Chiffon is, in fact, a sort of Gallic Daisy Miller.

In *A Modern Man*, Ella MacMahon has given us an original, clever and not too unreal story of a self-made man, and two good and beautiful girls with both of whom he thought himself in love at the same time. The worries and miseries, temptations and writhings of spirit in the tale are those of a man and not of a woman, confirming the assertion of specialists in nervous diseases that men are as hysterical as the members of the sex

usually called "weaker." [London & New York: Macmillan & Co.]

Evelyn Sharp's novel *At the Nelson Arms* is at once diverting and exasperating. It has neither moral nor motive, except, perhaps, to show how near downfall women may stray and yet remain upon what is called the safe side. There is much sparkling talk in the story, some brilliant dips into the questions of the day, and sundry pictures of entertainments in high life. The tone of the story is persistently cynical, its philosophy being of the decadent kind finding expression in epigrams of this sort: "Morality is mainly a question of circumstance and largely dependent on the chances of detection." Monstrous! [Boston: Roberts Bros.]

The name of Edwin W. Pugh is unfamiliar to the average American novel reader, but if he writes many books like *A Street in Suburbia* it will not long remain so. There are several short stories in the volume, but the personages are the same, being neighbors. The tales are fresh, original, witty and, for the most part, naïve. Its fun bubbles over and its pathos is unaffectedly genuine. No person with a heart can read "Hiram Slike & So—" and forget it—or want to. [New York: D. Appleton & Co.]

Whoever has read *Irish Idyls*, by Jane Barlow, will be glad to know that Macmillan & Co. have just issued another group of her charming and pathetic stories under title of *Maureen's Fairing*. Some of these stories are told of poor working folk and some relate to cultivated persons, but the fine spirit of each is the characteristic of all. Every one of them is a prose poem that leaves the reader's heart warmer if not lighter. Jane Barlow is touched by a fine fire and has a high and true leading out and away from the unwholesomeness of prevailing fiction.

A small but comprehensive volume published by D. Appleton & Co. is *A Handbook of Sanitary Information for Householders*, by Roger S. Tracy, M. D. Ventilation, plumbing, drainage and disinfection are among the subjects treated, and though the information given is scientifically exact, the lay reader is not confused or misled by technical terms.

The Mystery of the Patrician Club is a murder story by A. D. Vandam, one in which two amateur detectives prove themselves more interested and more skilled than the professionals of Scotland Yard. The unexpectedness of the denouement is but a small part of the interest of this romance of high life in England. [Philadelphia: The J. B. Lippincott Company.]

A Study in Prejudices, by George Paston (is not its author a woman?) is appropriately named. When one thinks them over he is likely to discover that many and, perhaps, most of his opinions are prejudices that have only to be turned around towards another light to acquire quite a new and different valuation. The heroine of this tale is charming, if at first a trifle too unceremonious, and strong in her resolution to be fine and true. The hero, with the standards of his sex and century, is better than most, and both are well defined and solidly drawn. [New York: D. Appleton & Co.]

Into the Highways and Hedges, by F. F. Montrésor, is a novel which will have special attractions for those who are interested in evangelistic work among the poor and ignorant. The author has depicted with force and feeling the pathos and heroism of life among the lowly. [New York: D. Appleton & Co.]

The Vengeance of James Vansittart, by Mrs. J. H. Needell, describes a cruelty so persistent and a vengeance so unjustifiable that one is almost tempted to believe its events actually took place on the theory that truth is stranger than fiction. The author has a fine appreciation of the dramatic possibilities underlying the events of everyday life and a capital story-telling gift, the events hurrying on as if they were telling themselves. [New York: D. Appleton & Co.]

The Untempered Wind, published by J. Selwin Tait & Sons, New York, is from the pen of Joanna E. Wood, said to be a beginner in novel writing. If this be true, she certainly gives promise of unusual strength. The story is a very sad one, as its title intimates, the good being buffeted and chastened, while the evil prospers. But its forceful style and lessons in charity and pity more than compensate for the pain it brings into one's heart and memory.

Gray Rocks is a collection of nine short stories by Henry Harland (Sidney Luska). The author is making unworthy use of his remarkable gifts when he applies them to the telling of such a story as "Mercedes," which stands first in this volume. "Mercedes," the second tale, is charming. "A Broken Looking Glass" is pathetic and "A Reward of Virtue" is discouraging, depressing, despairing. [Boston: Roberts Brothers.]

Nine stories of good and bad women—mostly bad—are

grouped as the work of H. B. Marriott Watson, the initial one "At the First Corner," providing the volume with its title. They are mostly *riqué*. That "At the First Corner" is original as a study, though, perhaps, too common as a fact, does not give it an excuse for being. It is needlessly material in the descriptions of its men and women. [Boston: Roberts Bros.]

The Prince of Balkinstan, by Allen Upward, is one of the latest of the J. B. Lippincott Co.'s series of select novels. This story of political intrigue, assassination, cruel injustice, Russian oppression, wild living and wilder dying, is a stirring romance but not a pleasant one. It is a tale of crafty struggle from cover to cover.

In *The Three Graces*, by the Duchess, the reader's interest is principally held by one of the three who is at once blind and beautiful. Too many men for her comfort and the peace of the family fall in love with her pretty, sightless eyes and waving, seeking hands. The Duchess knows her audience and what it wishes told to it. [Philadelphia: The J. B. Lippincott Co.]

The Soul of the Bishop, by John Strange Winter, just re-issued in paper by J. Selwin Tait & Sons, New York, was duly reviewed in these pages when it first appeared. It shows that when there is a pretty woman in the case, the soul of a bishop is very much like that of a layman.

Cheap Jack Zita, from the pen of S. Baring-Gould, is a republication by J. Selwyn Tait & Sons of a welcome addition to vacation novels in less expensive form.

The Green Bay Tree, a tale of to-day, written by W. H. Wilkins (W. H. De Winton) and Herbert Vivian, tells us that when the father of its leading character was dying he called to him his son, an only and motherless child, and said: "Remember always that your best friend is yourself!" This parting injunction combined with his heredity to make him a flinty-hearted success who was, to the world, always a gentleman. It is a hard, cruel, worldly story. [New York: J. Selwin Tait & Sons.]

Thomas Boobig: A Complete Enough Account of his Life and Singular Disappearance, by Luther Marshall, purports to be the history of a giant whose fortune, or misfortune, of height permits him especial perception of and sympathy with the miseries and disappointments of his fellow creatures. Just why he need have been more than twenty feet tall to appreciate the sufferings and perplexities of shorter men the author does not explain. [Boston: Lee & Shepard.]

The Boy Soldiers of 1812, by Everett T. Thompson, is a story for the boys of 1895, its scenes being laid along Lake Ontario and the River St. Lawrence. Its stirring events have a historical basis and its juvenile heroes show a bravery, patriotism and discretion which cannot but prove edifying and emulation-inspiring to their youthful readers. [Boston: Lee & Shepard.]

The Grasshoppers, by Mrs. Andrew Dean (Mrs. Alfred Sedgwick) takes its curious title from the notorious improvidence of the insect in question, which is in this case likened to the lack of thrift of English housewives. A contrast is made with the excess of this quality as possessed by the Hamburg *hausfrau*, and the reader is allowed to infer that a happy medium is preferable to either extreme. There is much incidental information of interest on the social usages of Hamburg and London. Mrs. Dean has the story-telling gift, her events marching on and on to the end without needless circumlocutions or meanderings. [New York: Frederick A. Stokes Co.]

Only Ten Cents is the curious but felicitous title of one of the books by "Pansy" (Mrs. G. R. Alden). It is a story of faith in all good possibilities by a deeply religious invalid child who does what she can bravely and wisely. The book is daintily printed and generously illustrated. [Boston: Lothrop Publishing Co.]

A beautiful collection of children may be seen in the current issue of *Pears' Pictorial*, the art quarterly published by A. & F. Pears. The exhibition of "Fair Children" at the Grafton Gallery, London, is given pictorial review, half a hundred famous portraits of famous children by famous artists being admirably reproduced in half tone with instructive editorial comment. The series opens with a picture of Edward VI., that "paragon among princes," attributed to Holbein, and includes Van Dyck's delightful groups of the children of Charles I., Velasquez's youthful Don Carlos, of Spain, a study full of fire and pride; supremely well-drawn "Baby" attributed to Murillo, Gainborough's "Miss Linley and her Brother," a forecast of the future Mrs. Richard Brinsley Sheridan, which shows why her beauty was declared almost divine, Sir Joshua Reynolds' waggish study of "What Dr. Johnson must have been when a baby," as well as admirable examples of Millais, Romney, Lawrence, Greuze, Landseer, Carolus-Duran and others.



I am going home with
a dozen of
**BABY'S
OWN
SOAP.**

If that man has cheated
me with any of the nasty
imitations, mother will
send me back with it.

Cooler days and chilly evenings creep in on us slowly but surely, and it is well to prepare in good time to meet them with comfort. A very light wrap will answer all the requirements if it be lined with Fibre Chamois, that absolutely wind-proof and seemingly indestructible interlining. The daintiest cape so lined will have as much warmth as a couple of layers of wadding would give; while a coat only needs a piece in the front and across the back of the shoulders—as well as some in the sleeves where it gives stiffening and style—to make it impenetrable to the coldest breeze that blows. Lightest summer wraps relined in this way will serve all through the Fall with a perfect satisfaction that will well repay the economical person who is willing to take the slight trouble and still slighter expense.

These who enjoy outdoor sports will find Fibre Chamois a great boon, for by its aid a bicycling riding or golfing costume can be made which will defy the cold, and yet not hamper the wearer by its bulk or weight. It serves the double purpose of furnishing the stylish support and stiffness which is all enduring and very necessary in such outfits, as well as adding the comfortable warmth which will enable one with impunity to discard all wraps while indulging in their pastime.

ANSWERS TO CORRESPONDENTS.

SUBSCRIBER:—It is a good idea to write to the postmaster of the town if you wish to ascertain whether your friend lives there, sending him a stamped and self-addressed envelope, as you must always in writing to any one about a matter not of mutual concern.

Mrs. MAY C.—A dress of black brocaded velvet would not be in style. Any druggist will furnish you with cocoa butter.

PERPLEXED:—Girls of fourteen wear side-combs to keep back refractory locks.

VICTORINE:—You cannot force yourself into good society. You might ingratiate yourself therein by the help of influential friends and agreeable manners, but if you wish to maintain a position thus won you must entertain, and as you say you are without means this would not be practicable. You will be far wiser to gather a few friends around you and try to make a social life for yourself.

LAUGHING-EYED BRUNETTE:—Your sample is wool armure. Your tan serge will make up well by the skirt pattern you mention, No. 7328, which costs 1s. 3d. or 30 cents, and blouse-waist No. 7854, which costs 1s. 3d. or 30 cents, and is illustrated in THE DELINEATOR for September. Trim it with spangle trimming. We cannot furnish patterns of the other garments you describe, and do not know where you can obtain them.

MAMIE—You may choose light-gray silk for your wedding gown, if you like that shade. Cut the skirt by pattern No. 7775, which costs 1s. 3d. or 20 cents, and is illustrated in THE DELINEATOR for August. A small hat of gray straw will be a fitting adjunct.

ELICE.—Girls under eighteen years of age are usually not permitted to receive attentions from men. They are supposed to devote their time to study. *Gigot* is pronounced zheo-go.

A SUBSCRIBER:—Gray hair is the result of various causes. It is said that sulphur will retard the change. A tonic preparation for the hair is made as follows:

- Bay rum.....1 quart.
- Table salt..... $\frac{1}{4}$ tea-cupful.
- Castor oil.....1 drachm.
- Tincture of cantharides.....1 drachm.

In introducing a gentleman to a lady it would be proper to use some such formula as this: "Mrs. Smith, allow me to present Mr. Jones." The following is a good recipe for face powder: Pulverize a quarter of a pound of wheat starch; and sift it thoroughly; add eight drops of oil of rose, thirty of oil of lemon and fifteen of oil of bergamot and rub thoroughly together.

FIFTY-EIGHT:—Suitable cotton mourning goods for Summer are satteen and lawn, while light all-wool materials appropriate for mourning are challis, cashmere and Henrietta. Milliners' folds of mourning silk or crape could be used to trim the woollen gowns and black silk ribbon could be sparingly arranged on the cotton dresses. A black straw bonnet trimmed with the silk would be suitable.

MISS HARDUP:—Write to some dealer in cabinet work or carvings relative to disposing of work made by a scroll saw.

Mrs. E. L.—To clean satin, mix together four ounces of soft-soap, four ounces of honey, the white of an egg and a wine-glassful of gin. Scour the satin, which must be laid smoothly in widths upon a flat surface, with a hard brush; afterwards rinse in cold water, leave it to drain and iron while damp, placing a piece of thin muslin between the satin and the iron. A little bluing should be put into the rinsing water.

JUNE BIRD:—We cannot tell you the exact words to use on the different occasions. You will be able to reply fittingly if you are discreet and self-possessed.

LADIES!

Have you ever had the pleasure of using a

"CLAUSS" SCISSOR?

The next pair you buy see that

"CLAUSS"

is stamped on them.

YOU will wonder how scissors could cut so easily and work so nicely.

FOR SALE BY ALL FIRST-CLASS HARDWARES.

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"EVER-READY" DRESS STAYS

EVER READY DRESS STAY

(METAL TIPPED)

SUPERIOR TO ALL OTHERS!
ABSOLUTELY PERSPIRATION PROOF!

Durable. Attractive Convenient.

For sale by all the Leading Dry Goods stores throughout the Dominion.

BEST FOR WASH DAY

USE SURPRISE SOAP

BEST FOR EVERY DAY.



LADIES! How about your complexion? Is it sallow or faded? If so, use the **VIENNA COMPLEXION WAFERS**, a scientific preparation for clearing the skin and developing the form. Transforms the muddy, faded hue of ill health to freshness, firmness and color. Price 50c. by mail. **FLETT & CO.,** Agts, Toronto, Can.

A GRAND OFFER.

Send us your name and address on a Post Card and by return mail we will send you, on trial, a "**GERMICIDE INHALER**," which is the grandest remedy in the world for Catarrh. Give it a fair trial, and if found satisfactory in every respect, remit us \$3 to pay for same. If not, return the Inhaler at our expense and no charge will be made. Could we do fairer? Address, **MEDICAL INHALATION CO.,** ESTABLISHED 1882. Toronto, Ont.

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CONSERVATORY OF MUSIC

Will re-open: Sept. 9, 1895 (36th year).

All teachers honor graduates. Courses for graduation in Literature, Science, Music, Art, Elocution, etc. Excellent accommodation; inspiring instructors; refining associations. Has graduated 401; has educated thousands. Has over 150 rooms. For full information address the Principal. **A. BURNS, S.T.D., LL.D.**

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THAT RHEUMATISM
May be cured through the kidneys is a well known fact. Have you tried Dr. Key's Kidney Pills in your case? If not do so at once. They are reliable.

Of all druggists, or J. McRAY, 395 Yonge St. Toronto

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

ANSWERS TO CORRESPONDENTS,
(Continued).

EDNA C.—A red dress, slippers and hose will be perfectly suitable on the occasion of a dancing party. We have not space to give correspondents forms for letters on given subjects.

T. I. J.—We do not recommend the use of bicaches for the hair, but if you are desirous of using one try peroxide of hydrogen, for sale with directions for use at any drug store.

E. B.—To clean velvet, invert a hot flat iron place over it a single thickness of wet cotton cloth, lay this on the velvet, wrong side next the wet cloth, rub gently with a dry cloth until the nap is raised; take off the iron, lay on a table and brush it with a soft brush or cloth.

BRUNETTE.—A suitable travelling costume for a bride may be developed by costume pattern No. 7821, price 1s. 8d. or 40 cents, illustrated in THE DELINEATOR for September. For the lilac and black satin toilette we would recommend basque-waist pattern No. 7766, price 1s. 3d. or 30 cents, and skirt No. 7772, price 1s. 3d. or 30 cents, both illustrated in the August number.

LILIAN.—For information on the subject of correspondence see Mrs. Pryor's article on The Social Code in the August number of THE DELINEATOR.

A KANSAS GIRL.—Directions for making gelatine preparations are given on the boxes in which it is packed. Recipes may also be found in the Pattern Cook Book, published by us at 1s. or \$1.00 per copy.

EDITH.—Freckles are extremely difficult to remove as they are caused by the action of the sun on particles of iron deposited just under the scarf skin. The following remedy, however, often proves effectual:

- Ether-flower ointment.....1 ounce.
- Sulphate of zinc.....20 grains.

Mix well, and rub into the affected skin at night; in the morning wash it off with plenty of soap and water. When the grease is completely removed, apply the following lotion with a linen cloth:

- Infusion of rose petals,..... 1/2 pint.
- Citric acid.....30 grains.

If any unpleasant irritation should ensue, a lotion that will give immediate relief consists of:

- Almond mixture.....1/2 pint.
- Goulard's extract.....3/4 drachm.

This should be well mixed and thoroughly applied.

POSTAGE STAMPS WANTED.

We are prepared to purchase, for immediate cash, postage stamps of New Brunswick, Nova Scotia, Prince Edward Island, British Columbia and Canada, such as were in use before Confederation. Also of Newfoundland and all foreign countries and the United States. No stamps of modern issues desired.

A. F. HAUSMANN & CO.,
10 Leader Lane, TORONTO, CANADA.

HERMAN & CO.
DYERS,
TORONTO, ONT.
126 KING STREET WEST.

Long Feathers. Tip.
Curling Only..... 10 cts. 5 cts.
Dyeing One Color and Curling..... 20 " 10 "
Dyeing Shaded from Tip and Curling 30 " 15 "
Dyeing Bordered and Curling..... 40 " 20 "
Cleaning Same as Dyeing.
Curling Prince of Wales Style, 5 cts. per pair extra.
Postage: 6th class 1c. per oz. Reg.: 6c. per parcel.

PENN'S PINK PELLETS
FOR THE
COMPLEXION.

Guaranteed Harmless. Sent to any address on receipt of price, 25 cents. Agent—

WESLEY R. HOAR, Chemist,
356 YONGE STREET - - TORONTO.



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

Write for circulars (Sent Free) to
C. H. MILLER,
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Crape Renewed.

Dresses Dyed for mourning on the shortest notice.
Feathers Cleaned and Dyed any color.
Kid Gloves, Kid Boots and Lace, cleaned and dyed.

A. JAMES,
TEL. 656. 153 Richmond St. West.
PRICES MODERATE.

TRUSSES.

WE are selling Cluthe's Bankrupt Stock at less than cost of manufacture. \$7 Trusses for \$2.50. Others at same rate. Order now.

The Borenwood Electric Belt & Truss Co.
171 QUEEN ST. W., TORONTO, ONT
Mention "Delineator."

PEMBER'S TURKISH BATH AND HAIR EMPORIUM

We have now the largest and best equipped Hair Goods and Hair Dressing Establishment in the Dominion, and an immense stock of Hair Goods. We are satisfied with small profits.

SEE OUR PRICE LISTS.

SWITCHES.		
18-Inch Short Stem	..	1 00
18 "	" "	1 50
20 "	" "	2 00
22 "	" "	3 00
24 "	" "	4 00
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Naturally Fluffy Switches in great variety, and also the finest selection of Bangs and Waves.

Ladies' and Gents' Wigs, Gents' Toupees and all kinds of head coverings.

Use Pember's Hair Regenerator, for restoring the hair to its former color. Price, \$1.25 per bottle.



Ladies and gents visiting the city should not fail to see our new Turkish Baths in connection with our Hair Dressing Establishment.

W. T. PEMBER - 127 AND 129 YONGE ST., TORONTO.

ANSWERS TO CORRESPONDENTS.

(Continued).

P. J. H.—If you take your tumblers from the shelves occasionally and wash them, brushing them well with a rather soft brush, they will not have the steamed appearance you describe. There are different qualities of cut glass. Cocoa-butter is highly recommended as a flesh-producer and should prove beneficial if intelligently used. If, however, you have given it a fair trial, perhaps you are right in thinking it will not help you. It is impossible to judge without personal observation the nature of the feeling the gentleman entertains for you.

M. P. S.—The essential qualifications of a good translator are an exact understanding and absolute mastery of the languages he translates from and to. As to preparation for the position of translator much depends upon the nature of the work. We are pleased that you appreciate the series of "Employments for Women," now running through THE DELINEATOR.

F. B.—Try the following phosphorus paste for the extermination of vermin: Introduce one drachm of phosphorus into a flask and pour over it one ounce of rectified alcohol. Immerse the flask in hot water until the phosphorus is melted, then put a well fitting cork into the mouth of the flask and shake briskly until cold. The phosphorus is now reduced to a finely divided state. This, after pouring off the alcohol, is to be mixed in a mortar with one and a half ounces of lard. Five ounces of flour and one and a half ounces of sugar previously mixed together are now added, and the whole is made into a paste with a little water. Cheese may be substituted for sugar when the mixture is intended for rats or mice. There is said to be no danger whatever of spontaneous ignition, either during or after the preparation of this paste.

SUFFERER.—If rice powder is lightly applied to a habitually flushed face after bathing in glycerine very much diluted, it will cool the skin and reduce and conceal the redness to some extent, but the best effects may be secured by plenty of exercise, a general regard for all hygienic laws and a diet that will not heat the blood.

Relief in Six Hours.—Distressing Kidney and Bladder diseases relieved in six hours by the "GREAT SOUTH AMERICAN KIDNEY CURE." This new remedy is a great surprise, on account of its exceeding promptness in relieving pain in the bladder, kidneys, back and every part of the urinary passages in male or female. Sent prepaid on receipt \$1.00, by S. G. DRITCH, 44 Church Street, Toronto.

R & G CORSETS ARE THE BEST



THE New Woman

The old woman, the young woman, all the other women, and men, too, appreciate nice hair, complexion, figures and hands.

Is your face old and wrinkled looking, and your neck scrawny? The Princess Skin Food and Face Developer is guaranteed to cure or benefit every case. Price \$2.50.

Our Hair Restorer never fails to restore grey hair in from six to twelve days. \$1.00.

We have something nice to suit every case. Write for advice and circulars.

Superfluous Hair, Moles, Warts and Scars permanently removed by ELECTROLYSIS. Satisfaction guaranteed in every case.

THE GRAHAM INSTITUTE,
31 Avenue St. (College St.)
TORONTO.

ADAMS' Tutti Frutti

**ALLAYS THIRST
AND
AIDS DIGESTION.**

Used by the Leading Bicyclists.

See that "Tutti Frutti" is on each wrapper.
Refuse imitations.

THE SCHOOL OF CUTTING

TEACHING DAILY OUR

"NEW TAILOR SYSTEM"
of Dress Cutting



The leading system. Drafts direct on the material. Cover the entire range of work. Cuts the Darliest Waist. Easy to learn, and is up to date.

Send for Descriptive Circular

J. & A. CARTER

Yonge & Walton Sts.

Practical Dressmaker **TORONTO**
Established 1860

New Fall Millinery

This Season is more important than any heretofore because of a wider range of styles, greater experience and the investment of many thousands of dollars in excess of other years.

We recognize the importance of maintaining a certain leadership in Millinery. The fact that WE DO LEAD needs no argument.

Larger results await greater efforts. We have had the unquestioned pick of all that is newest and best. The variety defies advertising.

If your mind and ours are to meet on this Millinery display so that the bigness of it and the style, the handsome goods and splendid values, it must be in the store or through the Mail Order system. Words by type or voice fail utterly.

In order to emphasize the great values we are offering, here are a few items, picked at random. Scores of other important lines space will not allow us to mention.

Fancy Feathers at.....	\$0 05	New Shot Ribbons, per yard.....	\$0 45
Fancy Feathers at.....	0 10	Double Satin Ribbons, No. 16, all colors, per yard..	0 20
Fancy Feathers at.....	0 15	Double Satin Ribbons, No. 22, all colors, per yard..	0 25
Fancy Feathers at.....	0 25	Pretty Jet Bonnets, each.....	0 25
Black and Colored Ostrich Tips, three in a bunch...	0 25	Jet Sprays, each.....	0 10
Black Ostrich Feathers.....	0 75	Felt Flop Hats, special, in all colors, usually sold at	
Velvet Roses, six in a bunch.....	0 25	50c. each	0 25
Shot Velvets, in all the new combinations, per yard	0 75	Trimmed Walking Hats, each.....	0 50
Black Silk Velvets per yard.....	0 75	Cloth and Velvet Tam o' Shanter, each.....	0 75
Colored Silk Velvets, all the new shades, per yard..	0 90	Black Hackle Neck Boas, each.....	0 15
Black Birds (small) each.....	0 10	Black Ostrich Neck Boas, \$3.00 up.	
Real Black Parrots, each	0 75	Long Black Ostrich Boas, rich quality, \$9.00 up.	
Fancy Ribbons, Cashmere effects, per yard.....	0 40	Black Ostrich Feather Trimming, 50c. per yard up.	

Mail Orders will receive Prompt and Careful Attention.

190, 192, 194, 196, 198, 200 Yonge St.,
10 and 12 Queen Street West,
13, 15, 17, 19, 21, 23, 25 James St.,
15, 17 and 19 Albert Street,

All Under One Roof.

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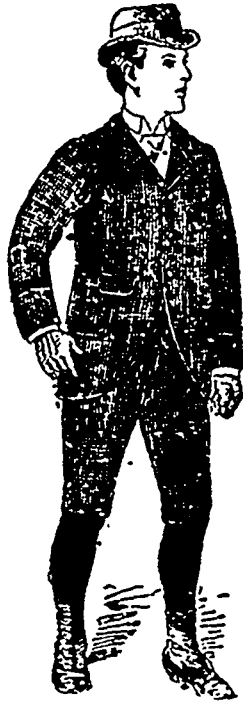
7 Warwick Lane and Warwick Square,
LONDON, Eng.

THE **T. EATON CO.**

LIMITED.

190 YONGE ST, TORONTO.

School Boys' and Children's Clothing.

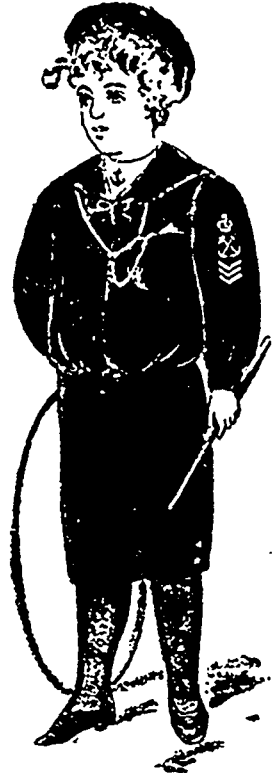


Youth's 3-piece short pant suit, in brown Halifax, sizes 28 to 32 inches chest measure. Special, \$2.50.



Boys' and youths' heavy frieze ulsters, as above illustrated, heavy all-wool frieze in Oxford, grey and fawn.

Sizes.. 22, 23, 24, 25, 26, 27, 28 in.
 Ages.. 4, 5, 6, 7, 8, 9, 10 yrs.
 Prices \$3.25, 3.25, 3.50, 3.50, 3.75, 3.75, 4.00



Boys' sailor suits, in navy blue serge, neatly trimmed, silk lanyard and whistle, cord edges; neat, childish garment. Special, \$2.50 each. Of course we carry them up to \$7.50 and as low as 75c. a suit, but the above illustration shows a special leading line.



Boys' blue serge suits, neatly pleated, sizes 22 to 28 inches chest measure. All sizes. Special, \$2.



Boys' blue nap pilot cloth pea jacket, good school or skating jacket, extra good trimmings and linings.

Sizes.. 22, 23, 24, 25, 26, 27, 28 in.
 Ages.. 4, 5, 6, 7, 8, 9, 10 yrs.
 Prices \$2.25, 2.25, 2.50, 2.50, 2.75, 2.75, 3.00



Boys' blue serge pants, lined throughout, sizes 22 to 28 inches. Special, 25c. pair.

The knowledge of how and where to order best by mail is spreading throughout Canada. This store has no limitations, and distance shall not stand in the way of your shopping with us if you want to.

190, 192, 194, 196, 198, 200 Yonge St.,
 10 and 12 Queen Street West,
 13, 15, 17, 19, 21, 23, 25 James St.,
 15, 17 and 19 Albert Street,
 All Ender One Roof.
BUYING OFFICES:
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 LONDON, Eng.

THE T. EATON CO.
 LIMITED.

190 YONGE ST., TORONTO.

On this and the two succeeding pages is illustrated a series of

BASQUES AND BASQUE-WAISTS,

for Ladies' wear, which our patrons will no doubt be pleased to inspect at this time, when such garments are made up for Autumn uses.

The Patterns can be had from Ourselves or from Agents for the Sale of our Goods.

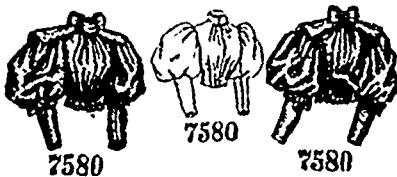
THE BUTTERICK PUBLISHING CO.
(LIMITED),



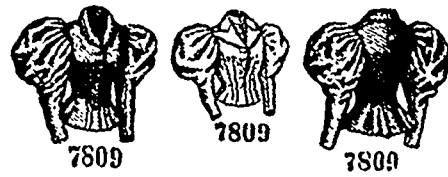
Ladies' Double-Breasted Basque, with Removable Chemisette (Copyright): 14 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Double-Breasted Basque (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque, with Epaulettes (That May be Omitted) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



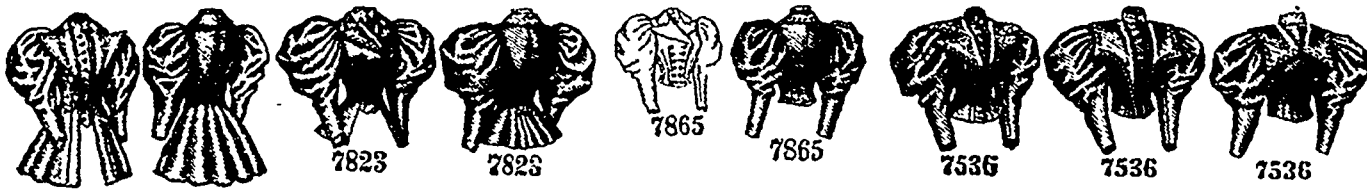
Ladies' Basque (To be Made with a Shawl or Notched Collar and a Removable Chemisette) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque-Fitted Jacket, with Plaits Laid On (Also Known as the Golf or Norfolk Jacket) (To be Made with a High Neck and a Standing or Byron Collar or with an Open Neck, a Notched Collar and Lapels and a Chemisette) (Perforated in the Skirt for Shorter Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque, with Two Under-Arm Gorcs (Desirable for Stout Ladies) (Copyright): 12 sizes. Bust measures, 32 to 48 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque, with Removable Chemisette (To be Made with Plaited or Gathered Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Coat-Basque, with Vest (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket-Basque, with Removable Chemisette (Commendable for Equitriamism, Cycling and General Wear) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Double-Breasted Basque with Removable Chemisette (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Round Basque, with Two Under-Arm Gorcs and with Leg-o'-Mutton Sleeves (To be Plaited or Gathered), and with Notched Lapels or Fancy Bretelles (Perforated for Shorter Length and Specially Desirable for Stout Ladies) (Copyright): 12 sizes. Bust measures, 32 to 48 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Princess Coat-Basque, with Removable Chemisette (To be Made with Gathered or Plaited Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Box-Plaited Basque (Known as the Norfolk Jacket) (To be Made with Plaited or Gathered Sleeves, with a Standing or Rolling Collar and With or Without a Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Double-Breasted Coat-Basque, with Vest Fronts (To be Made with Plaited or Gathered Sleeves) (Copyright): 14 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Basque, with Straight Closing Edges (To be Made with a High Neck or a Round, V or Square Neck) (Copyright): 16 sizes. Bust measures, 28 to 50 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque, with Curved Closing Edges (To be Made with a High Neck or a Round, V or Square Neck) (Copyright): 16 sizes. Bust measures, 28 to 50 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Basque, with Yoke and Plaits Laid On (To be Worn with a Chemisette) (Also Known as the Norfolk Basque) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque-Waist, Which May be Made to Close at the Center of the Front or Back or Along the Left Shoulder and Under-Arm Seams, and with a High Neck or a Round, V or Square Neck and with Elbow or Full-Length Sleeves (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 3d. or 30 cents.

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OF
Stewart Hartshorn
ON LABEL,
AND GET
THE GENUINE
HARTSHORN

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Choose the fairest, the brightest and best.

Fathers

Who see pale consumption stealing into their loved Daughters' bosom, flushing their cheeks and bleaching their skin, should know nothing but **PSYCHINE**, will save their darling from a yawning grave.

Mothers

Anxiously watching the Boys of their love who at the threshold of manhood are seized with consumption, and dragged with ruthless and unflinching hand down to the Tomb, should not hesitate to procure

PSYCHINE

Which is an infallible cure for

Consumption. Price, \$1.50 and \$3.00 per bottle.

By all dealers. Samples sent on application. **THE T. A. SLOCUM CHEMICAL CO., Toronto, Canada.**

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33 RICHMOND ST. W., TORONTO, CANADA

ANSWERS TO CORRESPONDENTS.

(Continued.)

LITTLE GIRL:—You should consult a physician; eruptions of such long duration must result from seriously disordered blood.

A SUBSCRIBER:—Ice-wool shawls are always liked because of their lightness, which does not, however, detract from their warmth.

A SUBSCRIBER:—There are several methods of preparing starch, the ingredients differing for different uses. A good starch for cottons, linens, etc. is made as follows: To one ounce of the best starch add enough cold water to make it into a thick paste. When rubbed perfectly smooth add a pint of boiling water, with bluing to suit the taste, and boil half an hour, stirring to prevent burning. Cover when removed from the fire. To give the linen a fine, smooth appearance and prevent the iron from sticking, add a piece of spermaceti as large as a nutmeg and half a tea-spoonful of the finest table salt while boiling. All starch should be strained before it is used.

MAY BELLE:—Enlarged pores may be reduced by an application of acetic acid. Touch the tiny pore alone with the acid, and not the surrounding flesh.

CIGAR:—To make a house or smoking cap of cigar ribbons, join the latter and shape the joined pieces by pattern No. 1914, which costs 7d. or 15 cents.

MISS M. M.:—You cannot satisfactorily clean your crêpe dress at home. We should advise having it dry cleaned by a professional scourer.

THE NEW WOMAN:—Shirt waists with stiff bosoms for wear with blazer suits are again popular.

G. V. C.:—For one afflicted with chronic catarrh we would advise the services of a physician.

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Depends upon your business training. The most thorough instruction in Business, Shorthand, Civil Service and Telegraphy is given at

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Canada. } 77 Victoria St., Toronto.

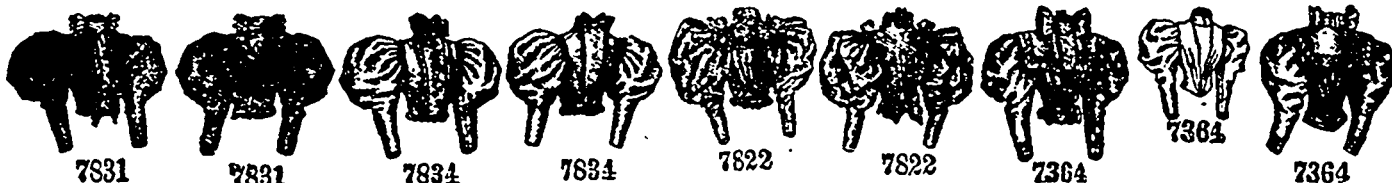
Accommodation, Care and Special Treatment for

ALCOHOLISM

And other Nervous Diseases, at my Residence,

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

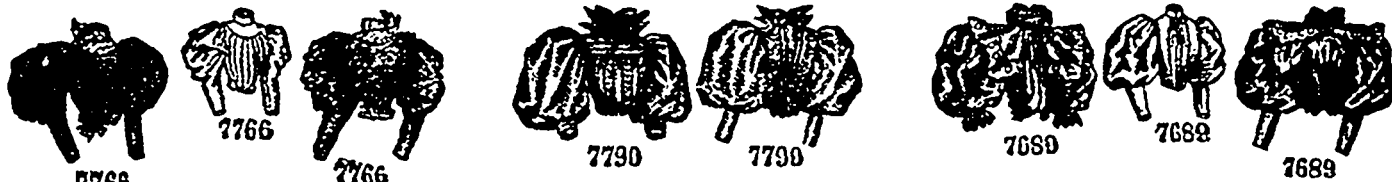


7831 Ladies' Basque-Waist, with Eton Fronts (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. 3d. or 30 cents.

7834 Ladies' Basque-Waist (Copyright): 18 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cents.

7822 Ladies' Basque-Waist, with Bournous Leg-o-Mutton Sleeves (Copyright): 13 sizes. Bust meas., 29 to 46 inches. Any size, 1s. 3d. or 30 cents.

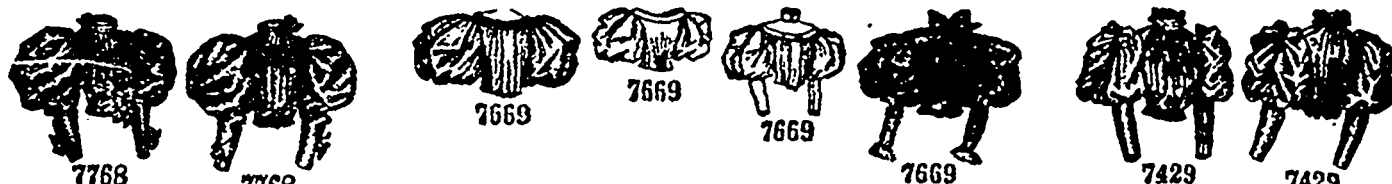
7364 Ladies' Basque-Waist, with Fancy Sailor-Collar and Removable Princess Stock (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. or 25 cents.



7766 Ladies' Basque-Waist, with Slashed Over-Front and Bertha Sailor-Collar (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. 3d. or 30 cents.

7790 Ladies' Basque-Waist with Puff Sleeves (To be Made in Full or Three-Quarter Length) (Copyright): 18 sizes. Bust meas., 29 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque Waist, with French Front (To be Made with Full Length or Three-Quarter Length Puff Sleeves and With or Without the Revers) (Copyright): 13 sizes. Bust meas., 29 to 46 inches. Any size, 1s. 3d. or 30 cents.



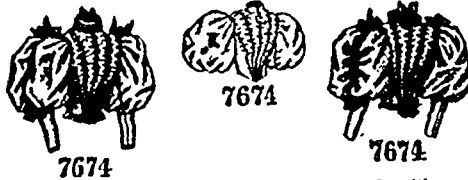
7768 Ladies' Basque-Waist, with Low Necked Over-Blouse (Copyright): 11 sizes. Bust measures, 29 to 42 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque-Waist (To be Made with a High Neck or Empire Round Neck and with Full-Length or Elbow Bournous-Puff Sleeves) (Copyright): 13 sizes. Bust meas., 29 to 46 inches. Any size, 1s. 3d. or 30 cents

Ladies' Basque-Waist, with Blouse Front Closed at the Shoulder and Under the Arm (Copyright): 13 sizes. Bust meas., 29 to 46 inches. Any size, 1s. or 25 cents.



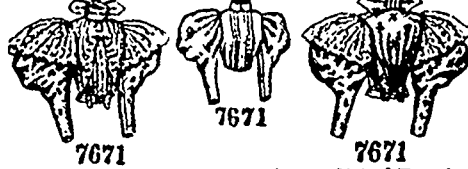
Ladies' Basque-Waist (To be Made with a Crush Collar or a Sailor Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



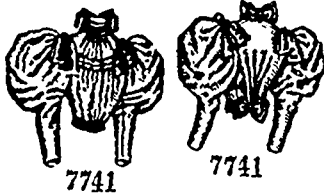
Ladies' Puffed Basque-Waist (To be Made with Full-Length or Elbow Puff Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



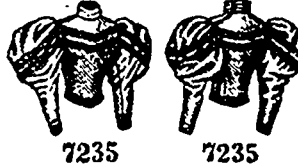
Ladies' Basque-Waist, with Triple Box-Plaited French Front (To be Made With or Without Jabot Zouave-Fronts and Frill Caps) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Basque-Waist, with Blouse-Front (To be Made with Full Length or Elbow Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque-Waist, with Seamless Back and Front and Fitted Lining (Copyright): 14 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



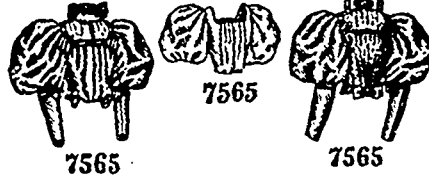
Ladies' Evening Surplice Basque-Waist, with Round Neck and Elbow Puff-Sleeves (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



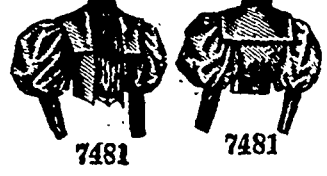
Ladies' French Basque-Waist with Plaits Laid On (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



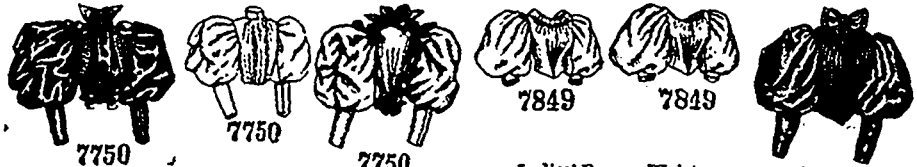
Ladies' Basque-Waist (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque-Waist, with French Front (To be Made with a High or Low Neck and with Full-Length or Elbow Sleeves) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

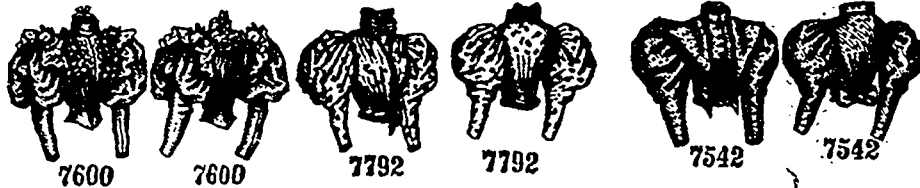


Ladies' Basque-Waist, with Eton Jacket Fronts and Sailor Collar (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cents.



Ladies' Basque-Waist, with Bolero Fronts and Draped Puff Sleeves (Copyright): 13 sizes. Bust measure, 28 to 46 inches. Any size, 1s. 3d. or 25 cents.

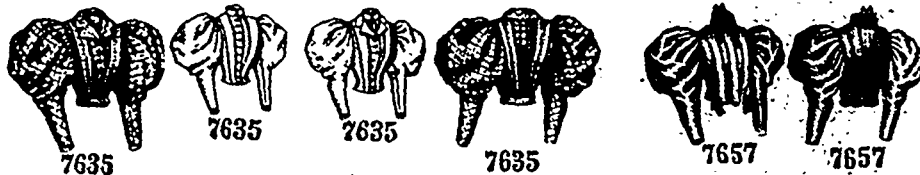
Ladies' Basque-Waist (To be Made with a High Neck or a Dutch or Conventional Round Neck and with Full-Length or Elbow Puff Sleeves) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Basque-Waist (Copyright): 13 sizes. Bust measure, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Surplice Basque-Waist (Copyright): 14 sizes. Bust measure, 28 to 48 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque-Waist, with Eton Front (Copyright): 13 sizes. Bust measure, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Basque-Waist, with Plaits Laid On (To be Worn With or Without a Belt and Made with a High Neck and a Standing Collar or with an Open Neck, a Notched Collar and Lapels and a Removable Chemise) (Copyright): 13 sizes. Bust measure, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Box-Plaited Basque-Waist, with French Front (Copyright): 13 sizes. Bust measure, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

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MARVELLOUS CURES.
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 Write to **WILLIAM DEAN,**
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BUTTERMILK TOILET SOAP.

A Soap that is all Soap is

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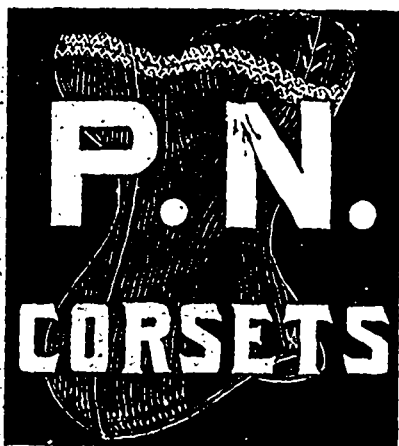
If you have ever used it, then you know what pure soap is, and what it means to be sweet, clean and happy.

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CHAS. F. CLARK, PRESIDENT.
ED. S. RANDOLPH, TREASURER.

ANSWERS TO CORRESPONDENTS,

(Continued).

E. W. W.:—Fibro chamois, grass cloth or crinoline may be used to stiffen sleeves, and hair-cloth is the preferred interlining for skirts.

PANSY.—See the advertising columns of this magazine for the addresses of firms wishing crocheting done. Your hair is light-brown.

H. N. H.:—A short note is written on the first page of a folded sheet of note paper; a longer one is continued upon the third, perhaps finishing lengthwise upon the second, and a letter is often written across the sheet upon the first and fourth pages and then lengthwise upon the second and third, although people educated in earlier methods still hold to the fashion of filling the pages consecutively.

MISS CARRIE C.:—“The Perfect Art of Modern Dancing,” published by us at 7d. or 15 cents, is provided with illustrated instructions for all the popular round and square dances, including the cotillon. Novel entertainments are frequently described in THE DELINEATOR. “Summer Evening Amusements” in the July number will doubtless prove suggestive.

WILD-FLOWER:—We do not know of any one who would purchase a herbarium. The best course to pursue to dispose of it would be to advertise it for sale in some publication of large circulation.

TEMPEST:—A man’s business office is not a proper place for a woman to call. If business compels her to do so she should conclude her visit as expeditiously as possible, and while there deport herself in a quiet and dignified manner. A gentleman, in walking with a lady, usually takes the outer side—that next the curbstone. But if they frequently cross the street he need not keep dodging around her to observe a rule which has no sensible reason for being.

AN OLD SUBSCRIBER:—You will find artistic designs for patchwork quilts described and illustrated in “Needle and Brush,” published by us at 4s. or \$1.00.

TWO SCHOOL GIRLS:—Veils are worn by very young girls as a protection from the wind. A pretty afternoon dress for you may be shaped by pattern No. 7784, price 1s. 3d. or 30 cents, which is illustrated in THE DELINEATOR for August. Five feet, three inches is a good height for a girl of thirteen years.

S. M. C.:—To make fine lavender water, procure half an ounce, avoirdupois, of oil of lavender, a fourth of an ounce of essence of ambergris, a fourth of an Imperial pint of eau de Cologne and half a pint of rectified spirits. Place all the ingredients in a bottle and mix thoroughly by agitation.

L. C. Z.:—Maps can be ordered through booksellers or stationers. A man should ask the permission of the young lady’s mother if he wishes to act as her escort. Moles should be removed by a physician.

READER:—*Esse quam videri* is Latin and signifies “To be rather than to seem.”

COUNTRY SUBSCRIBER:—A mixture of alcohol and highly rectified benzine is excellent for cleaning ribbons. Apply with a sponge. We are not familiar with the poem enclosed.

CONSTANT READER:—Your womanly instincts should govern you as to your conduct in the society of gentlemen.

TOMMY T.:—We have no personal knowledge of the preparation referred to and for that reason cannot recommend it. It is bad form to wear a tea-gown in a public dining room.

OLD FRIEND:—Your dress for the wedding, may be of chiné taffeta, cut by skirt pattern No. 7775; price 1s. 3d. or 30 cents, and basque-waist pattern No. 7768, which costs 1s. 3d. or 30 cents, both illustrated in THE DELINEATOR for August.

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Date of this Order..... 189.....

This Canadian Edition of THE DELINEATOR is identical with that published by the Butterick Publishing Co. (Limited), New York and London.

The Wools we Sell

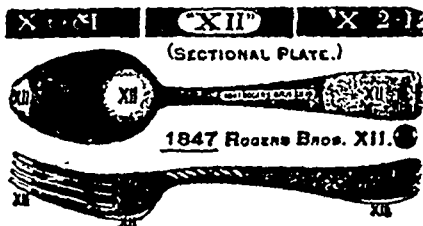
Are specially dyed for us and guaranteed to be the best.

We Sell them Retail at Wholesale Prices.

- Berlin Wools, all colors, 6c. per oz., 90c. per lb.
- Shetland Wools, 7c. per oz., \$1.08 per lb.
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- Crochet Silks, all colors, 9c. and 20c. per spool.
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- Stamped Toilet Sets, 5 pieces, 25c. per set.
- Stamped Honiton Centre Pieces, 8c., 10c., 15c. and 25c. each.
- Honiton Braids, large stock, newest designs, selling at wholesale prices.

Write for Price List. Letter Orders receive Prompt and Careful Attention.

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The Perfect
Tooth Powder

Sweetens the Breath, strengthens the Gums, cleanses the Teeth and preserves them permanently.

"Having analyzed and tested 'Odorama,' I find it to be composed of ingredients well known to the dental and medical profession as being the best for cleansing and preserving the teeth. It contains nothing that could in any way be deleterious in its action, and it has my unqualified approval."—W. T. STUART, M.D.,
C.M., Professor of Chemistry, Trinity Medical School; Professor of Chemistry, School of Dentistry.

Aroma Chemical Co.
Toronto.

HAIR Superfluous Hair can be removed from the face, arms and neck in Two Minutes, and growth forever destroyed by PILATON Perfectly harmless. Sent by mail, sealed, on receipt of price, \$1.00. AGENTS WANTED. The Lane Medicine Co., Montreal, Que.

ANSWERS TO CORRESPONDENTS,

(Concluded).

ISABEL:—Combine fancy taffeta in which old-rose predominates with your gray material. Undressed kid gloves in a dull-tan shade could be worn. A fawn-colored silk waist would be pretty for wear with a dark-green skirt.

RUBY:—Two kinds of meats are not served in the same course.

C. E. S.:—You failed to put your question clearly as to the classification of music. If you will be more explicit we will try to answer you.

R. D.:—*Bisque*, is pronounced *bisk* and *croquette*, *cro-ket*. The hostess will precede her male escort or guest in entering a drawing room.

LOUISE:—The invitation for the afternoon tea you intend giving may be issued in the names of your mother and yourself, thus:

Mrs. Arthur Dash,
Miss Dash,
Monday, November Tenth.
From Four until Six o'clock.
5 West 51st St.

Gentlemen attend such affairs. It was at one time fashionable to make one color predominate at an elaborate tea, but the custom does not now prevail to any extent, though if it please personal fancy to make all other tints subordinate to some special hue, it may be done. Wafers, small delicate sandwiches, tea cakes, tea and perhaps bouillon are generally served at such functions.

L. R. A.:—Gray silk would be an appropriate wedding dress for a lady of mature years, and we would suggest basque pattern No. 7792, which costs 1s. 3d. or 30 cents, and skirt pattern No. 7776, which costs 1s. 3d. or 30 cents, for the making, both illustrated in THE DELINEATOR for August. A four-in-hand tie or bow in any of the pretty street shades now seen is suitable for the groom if it is to be a day wedding. At an evening wedding a lawn bow is *de rigueur*.

L. M. B.:—Hats for deepest mourning are made of and trimmed with crape. Superfluous hair can only be permanently removed without injury by an electric needle in the hands of a skilled operator.

DORA D.:—*Miroir noiré* is fashionable and will be appropriate to trim a dress like the sample shirt. As a motto the scriptural name "Mizpah" might be used. It means: "The Lord watch over thee and me while we are absent one from the other."

HIGH-SCHOOL GIRL:—A series of articles on "The Co-Educational Colleges of the United States" appeared in THE DELINEATOR, beginning in the magazine for January, 1895, and ending in June, 1895. Their merit will be seen upon perusal, each being from the pen of either a graduate or some one else equally well informed in regard to the particular institution described.

Mrs. W. R.:—A narrow-back sailor hat of black, fancy or fine straw trimmed with ivy, leaves, red berries and black ribbon would be suitable for a matron of thirty years, and could be worn with a dress of any color not too glaring.

SUSAN JANE:—Have your dress dyed *reséda* and make it over by costume pattern No. 7808, price 1s. 8d. or 40 cents, which is illustrated in THE DELINEATOR for August.

Heart Disease Relieved in 30 Minutes.
—Dr. Agnew's Cure for the Heart gives perfect relief in all cases of Organic or Sympathetic Heart Disease in 30 minutes, and speedily effects a cure. It is a peerless remedy for Palpitation, Shortness of Breath, Smothering Spells, Pain in Left Side, and all symptoms of a Diseased Heart. One dose convinces. Sent prepaid on receipt of \$1.00, by S. G. DETCHON, 44 Church Street, Toronto.

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Youth is sweet, hold it while you can, Unrinkled faces are the favorites of the day. Rouge, plumpers and face-massage have had their day—as the Dispeller removes the wrinkles without leaving a trace.

Below are a few, of the thousand of testimonials, which we have the subscribers consent to use.

My girls would not part with the Dispeller if they could not get another for \$100.00. It acts like a charm.—Mrs. A. Lewis, Toronto.

The dispeller you sent us is awfully nice. Send me two more for a couple of friends.—ELLA MORDEK, South Division St., Buffalo.

What could you send me a dozen dispellers for. They are simply perfection and no trouble to use. A number of my friends wants them.—A. W., Hamilton, Ont.

The wrinkles caused by my sickness have completely disappeared, and my face is as free from them as before I took ill.—MILLS LANE, 5th Avenue Theatre, New York.

We will forward to any address in sealed package on receipt of \$1.00.

Parties in the United States and Canada must address their orders to

E. SOHMER, & CO.,
Western Agency,
Mt. Forest,
Ontario.

Kindly Mention **THE DELINEATOR** When writing about Goods advertised in this Magazine.

On this and the succeeding page is illustrated a series of

BASQUES AND WAISTS

FOR MISSES' AND GIRLS' WEAR.

which our patrons 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 and Sizes (or Ages) desired.

THE BUTTERICK PUBLISHING CO. (LIMITED),



Misses' Equestrian Double-Breasted Round Basque with Removable Chemise (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.

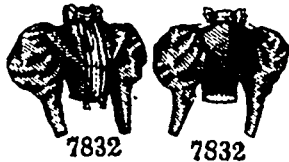
Misses' Box-Plaited Basque Known as the Norfolk Jacket (To be Made with Plaited or Gathered Sleeves, with a Standing or Rolling Collar and With or Without a Fitted Lining (Copyright): 9 sizes. Ages, 8 to 16 yrs. Any size, 1s. or 25 cts.

Misses' Basque-Fitted Jacket, with Full Vest Front and Godets in the Back Seams (Copyright): 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. or 25 cts.

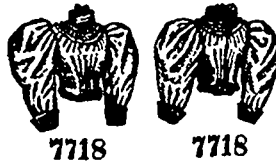


Misses' Basque, with Yoke and Platts Laid On (To be Worn with a Chemise) (Also Known as the Norfolk Basque) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Basque-Fitted Jacket, with Platts Laid On (Also Known as the Golf or Norfolk Jacket (To be Made with a High Neck and a Standing or Byron Collar or with an Open Neck, a Notched Collar and Lapels and a Chemise) (Perforated in the Skirt for Shorter Length) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.



Misses' Basque-Waist, with Eton Fronts (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



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Misses' Side-Plaited Basque-Waist, with French Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

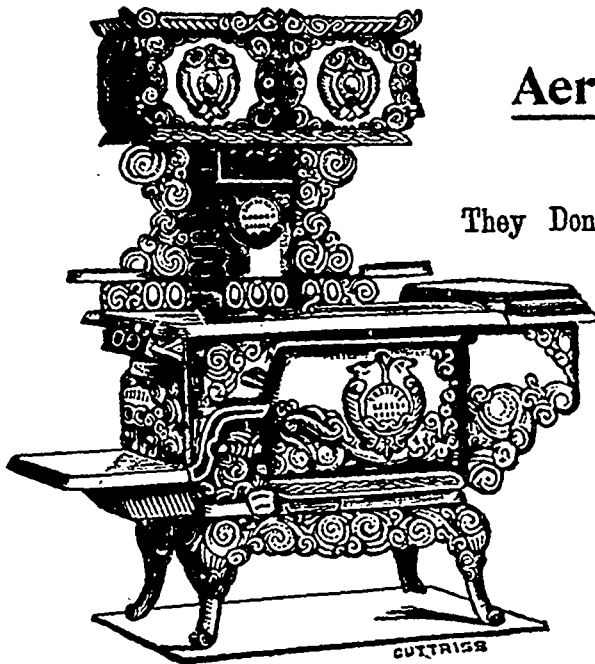
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They Don't Cost Much to Buy.

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Misses' Basque-Waist (To be Made with a Sailor or Standing Collar) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Basque-Waist (Closed in Front), with Epaulettes (That may be Omitted) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



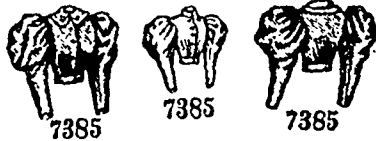
Misses' Waist, with Full Outer-Body Outlining a Round Yoke (Known as the Baby Waist) (To be Made High or Low Necked and with Long or Short Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Blouse-Waist (With Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



7496 Misses' Round-Yoke Waist (To be Made With or Without a Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7385 Misses' Spencer Waist (To be Made With or Without a Fitted Lining and with a Rolling or Standing Collar) (Copyright): 9 sizes. Ages, 8 to 10 years. Any size, 7d. or 15 cents.



7601 Misses' Sailor-Waist, with Removable Shield (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



6702 Misses' and Girls' Yoke-Waist, Open in the Back (With Fitted Lining that may be Omitted) (Copyright): 14 sizes. Ages, 3 to 10 years. Any size, 7d. or 15 cents.



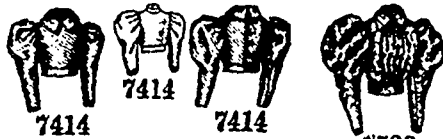
6910 Misses' and Girls' Spencer Waist (To be Made With or Without a Fitted Body-Lining) (Copyright): 14 sizes. Ages, 3 to 16 years. Any size, 7d. or 15 cents.



7403 Misses' Plain Waist, Closed at the Back (To be Made with a Standing or Rolling Collar) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cents.



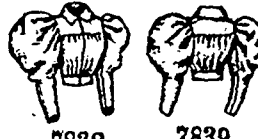
7537 Misses' Blouse-Waist (With Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



7414 Girls' Plain Waist, Closed at the Back (To be Made with a Rolling or Standing Collar) (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.



7530 Misses' Blouse-Waist (With Fitted Lining) (To be Made with a Rolling or Stock Collar) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



7839 Misses' Square-Yoke Waist (To be Made with a Standing or Turn-Down Collar and With or Without a Fitted Lining) (Copyright): 9 sizes. Ages, 8 to 18 years. Any size, 10d. or 20 cts.



7410 Misses' Box-Plaited Blouse-Waist, Closed Under the Center-Front Plait and having a Fitted Body-Lining (Known as the Psyche Blouse) (To be Made with a High or Low Neck and with Long or Short Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



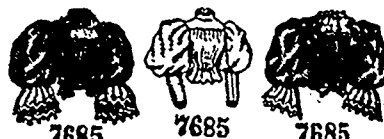
7351 Misses' Blouse-Waist, with Fitted Body-Lining (To be Made with Long or Elbow Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7204 Misses' Full Seamless Blouse-Waist, Closed at the Back and having a Fitted Body-Lining (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7681 Misses' Blouse-Waist, with French Front and Fitted Lining (To be Made with Full-Length or Elbow Puff Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



7685 Misses' Yoke Blouse-Waist (With Fitted Lining) (To be Made with a High or Square Neck and with Full-Length or Elbow Puff-Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



7335 Misses' Blouse-Waist (With Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7327 Misses' Knife-Plaited Blouse-Waist (Having the Effect of an Accordion-Plaited Waist), with Reglan Sleeve and a Fitted Lining (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cts.

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THE CROMPTON CORSET CO. TORONTO.

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Fashionable Skirts

For Ladies' Wear.

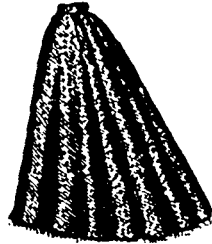
The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes desired.

The Butterick Publishing Co.
(LIMITED),



7844

Ladies' Six-Gored Skirt, the Three Back-Gores Being Arranged in a Box-Plait Between Two Backward-Turning Plaits (Copyright); 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



7844



7856

Ladies' Nine-Gored Skirt with Bias Edges Matching at the Seams (Desirable for Striped, Plaid or Figured Goods) (Copyright); 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



7856

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7855

Ladies' Trained Skirt (To be Made with a Long Train having Round or Square Corners or with a Demi-Train) (Copyright); 9 sizes. Waist meas., 20 to 30 ins. Any size, 1s. 8d. or 40 cts.



7827

Ladies' Five-Gored Ripple Skirt, the Two Back-Gores Being Very Narrow at the Top and arranged in Two Box-Plaits (Copyright); 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 8d. or 30 cents.



7827

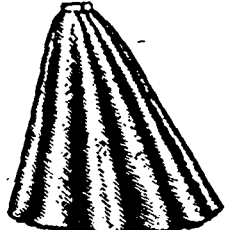


7588

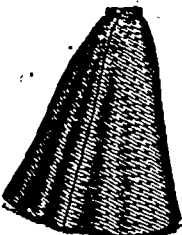
Ladies' Gored Skirt, with Two Godets at the Back (To be Six-Gored with a Seam at the Center of the Front, or Five-Gored without this Seam) (Copyright); 11 sizes. Waist measures, 20 to 40 inches. Any size, 1s. 3d. or 30 cents.



7588

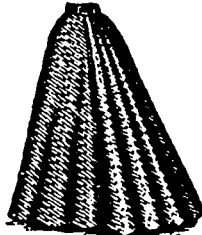


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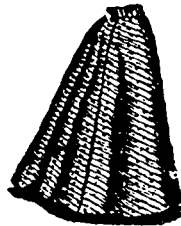


7398

Ladies' Five-Gored Ripple Skirt having the Back-Gores Arranged in Four Godets (Copyright); 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cts.

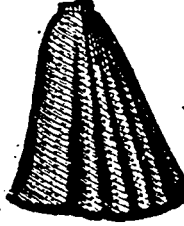


7398



7512

Ladies' Five-Gored Skirt (Copyright); 10 sizes. Waist measures, 20 to 33 inches. Any size, 1s. 3d. or 30 cents.



7512

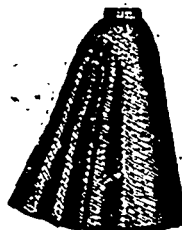


7531

Ladies' Skirt, with One Godet at Each Side of the Front and Three Godets at the Back (Copyright); 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 2d. or 20 cents.



7531

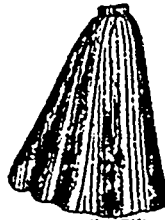


7560

Ladies' Skirt, with the Front-Gore Extended to Form a Yoke at the Sides and With Three Godets at the Back (Copyright); 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cts.

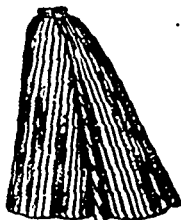


7560

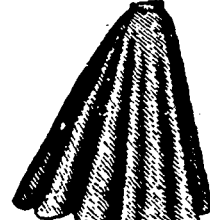


7487

Ladies' Four-Gored Skirt, with the Back Forming a Double Box-Plait (Copyright); 9 sizes. Waist measures, 20 to 28 inches. Any size, 1s. 3d. or 30 cents.



7487



7571

Ladies' Skirt, with Circular Front and Three Godets at the Back (Also Known as the Paquin Skirt) (Copyright); 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 20 cents.



7571

THE AMERICAN CORSET and DRESS REFORM CO.

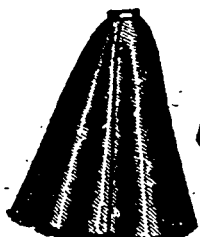
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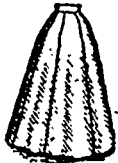
FINE CORSETS
Made to Order.

Agents Wanted.



7467

Ladies' Skirt, with Five Gores and Three Godets, Particularly Desirable for Silks, Satins, Velvets and other Narrow-Width Materials (Copyright); 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



7467



7467

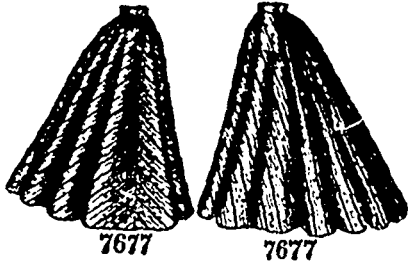


7438

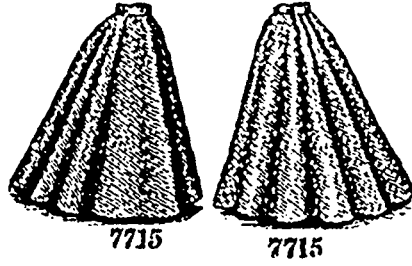
Ladies' Six-Gored Skirt, Arranged to Form Three Godets at the Back (Copyright); 10 sizes. Waist meas., 20 to 38 ins. Any size, 1s. 3d. or 30 cents.



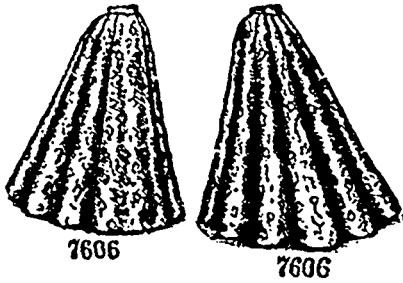
7438



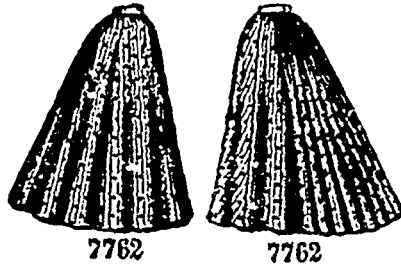
7677 Ladies' Skirt, with a Seam at the Center of the Front (Consisting of Two Circular Sections and Four Back Godets) (Copyright): 9 sizes. Waist measures, 29 to 36 inches. Any size, 1s. 3d. or 30 cents.



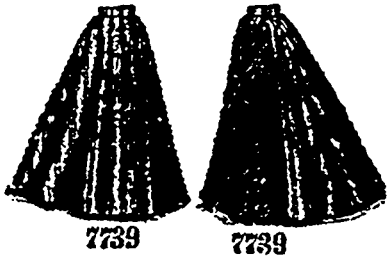
7715 Ladies' Six-Gored Rippled Skirt, Forming Three Godets at the Back (Copyright): 9 sizes. Waist measures, 29 to 36 inches. Any size, 1s. 3d. or 30 cents.



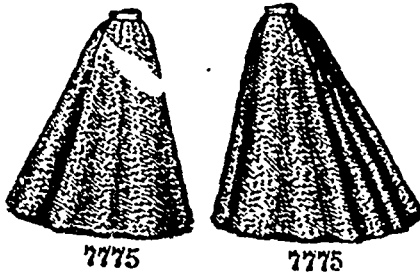
7606 Ladies' Skirt Consisting of a Narrow Front-Gore and Nine Godets (Copyright): 9 sizes. Waist measures, 29 to 36 inches. Any size, 1s. 3d. or 30 cents.



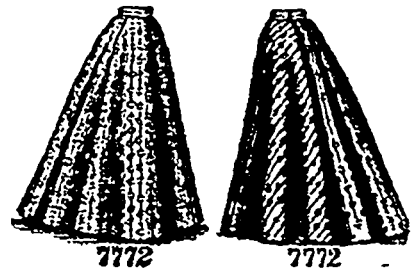
7762 Ladies' Six-Gored Skirt, having a Straight Edge joined to a Bias Edge at Each Seam (Commandable for Wash Fabrics) (Copyright): 9 sizes. Waist measures, 29 to 36 inches. Any size, 1s. 3d. or 30 cents.



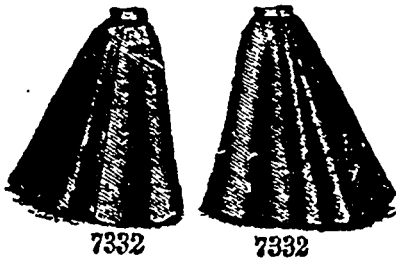
7739 Ladies' Three-Piece Skirt in Full Circular Style at the Front and Side and having its Two Back-Gores Side-Plaited at the Top and Arranged to Form Four Godets (Copyright): 9 sizes. Waist measures, 29 to 36 inches. Any size, 1s. 3d. or 30 cents.



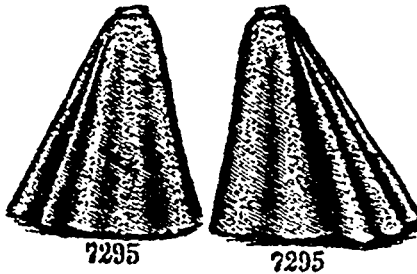
7775 Ladies' Five-Gored Skirt, Laid in Side-Plaits at the Back (Copyright): 10 sizes. Waist measures, 29 to 38 inches. Any size, 1s. 3d. or 30 cents.



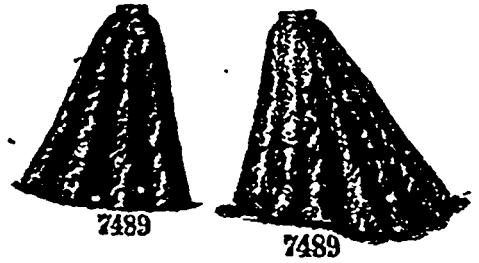
7772 Ladies' Five-Gored Skirt, Forming Two Box-Plaits at the Back (Copyright): 9 sizes. Waist measures, 29 to 36 inches. Any size, 1s. 3d. or 30 cents.



7332 Ladies' Four-Gored Skirt, Arranged to Form Four Godets at the Back (Copyright): 10 sizes. Waist measures, 29 to 38 inches. Any size, 1s. 3d. or 30 cents.



7295 Ladies' Skirt, with Three Godets at the Back (Copyright): 10 sizes. Waist measures, 29 to 38 inches. Any size, 1s. 3d. or 30 cents.



7489 Ladies' Demi-Train Gored Skirt, with Four Godets at the Back (Copyright): 11 sizes. Waist measures, 29 to 40 inches. Any size, 1s. 6d. or 35 cents.



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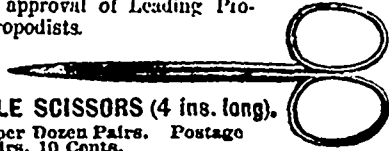
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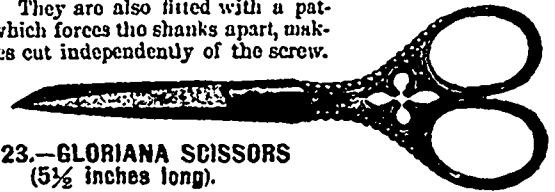
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The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickel-plated Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



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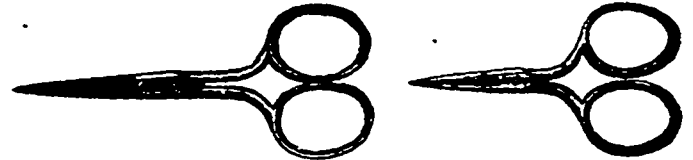
The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-Plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



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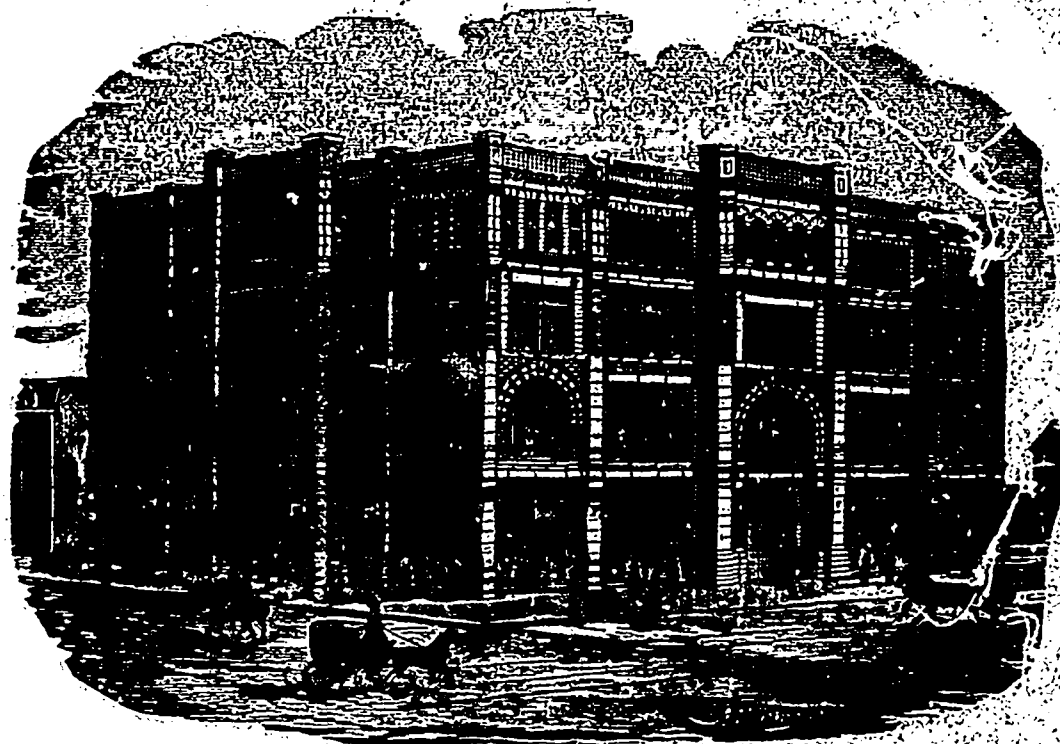
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