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# THE Delineator

A JOURNAL

of

FASHION,

CULTURE

and

FINEARTS.



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**The Delineator Publishing Co. of Toronto**

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MARCH.

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1897.

DR. GRACE PECKHAM-MURRAY CONTINUES HER TALKS ON HEALTH AND BEAUTY IN THIS NUMBER.

THE STORY OF A PICTURE, A NOVELETTE, BY ELLEN OLNEY KIRK, COMPLETE IN THIS NUMBER.

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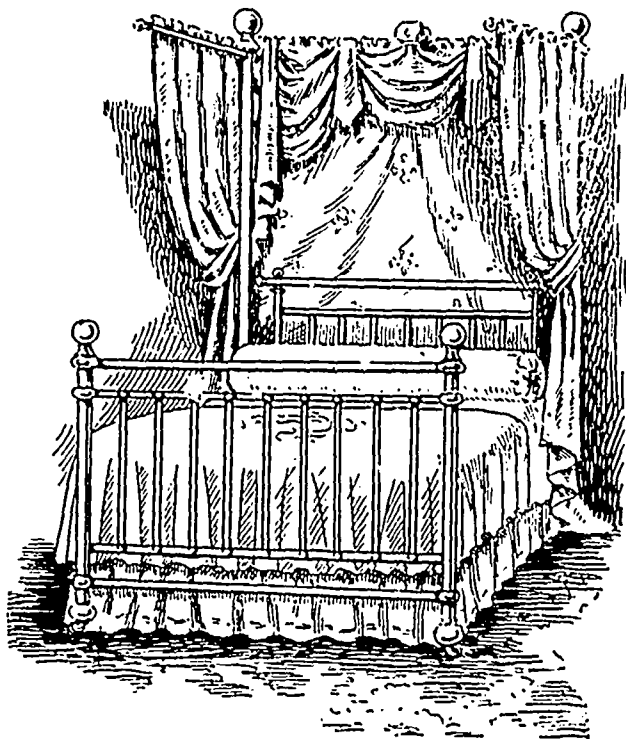
## HOUSE FURNISHING AND DECORATION.

In the sleeping apartment above all others does the feminine mind exact daintiness. Some suggestions for bedroom furnishings that are both sensible and refined are given on this page.

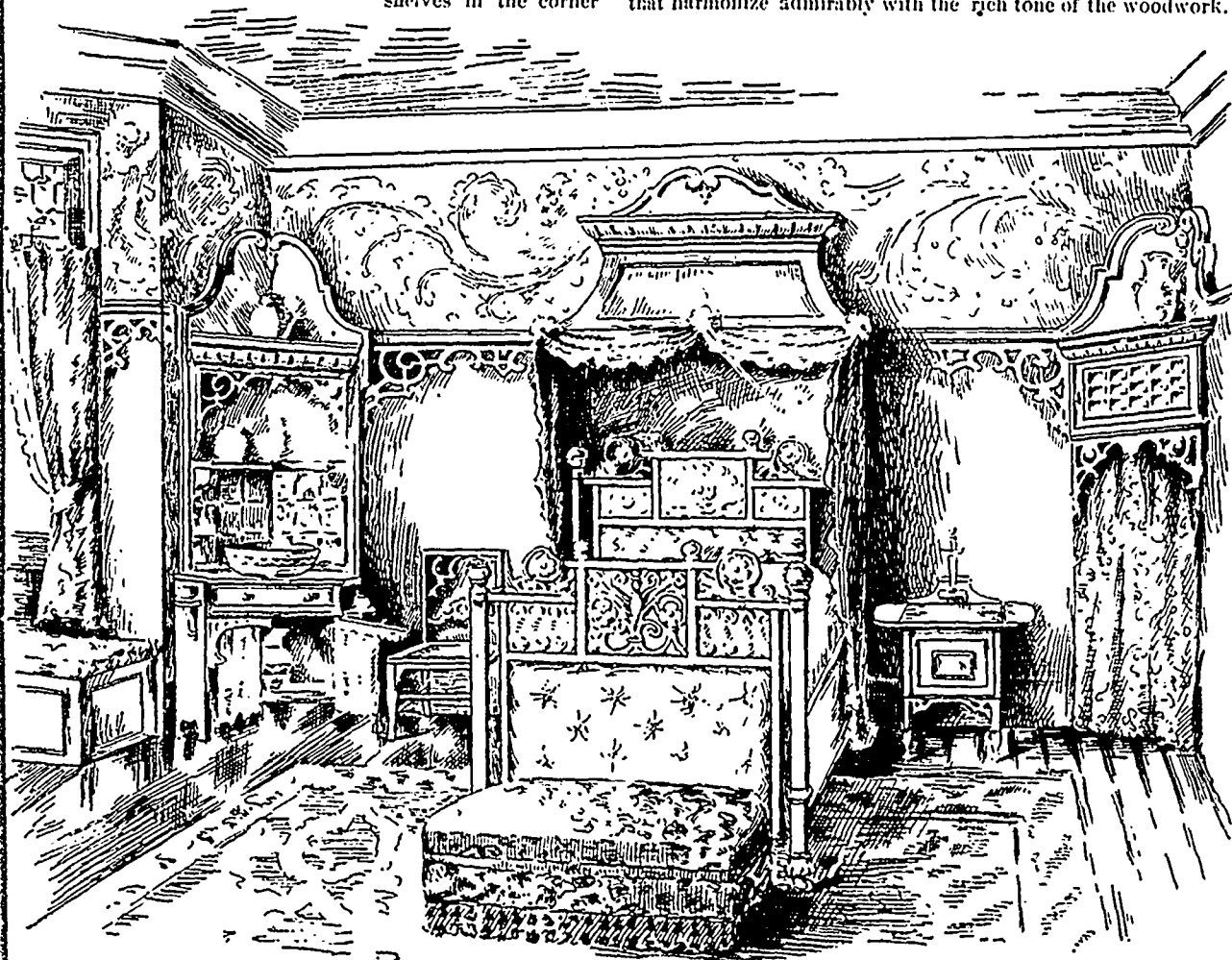
A drapery for the head of a bed is considered in the illustration at the upper right hand corner. A white enamelled bed with brass trimmings has draperies of olive-green silk arranged as shown, a white valance and spread and a Turkish roll completing a charming resting-place.

The brass bedstead shown in the picture on the upper left is dressed in a very simple and dainty style. A hem-stitched sheet is neatly turned down over the other coverings, and the pillow-case, hem-stitched to match, has its outer ends closed with buttons and button-holes.

On the lower half of the page is illustrated a sleeping apartment exquisitely planned, much of its beauty being due to "fitments"—decorations in wood fastened to the walls of the house and serving the double purpose of ornament and use. The washstand with upper shelves in the corner



on the left, the cabinet at the right and the canopy over the bed are fitments in cherry to match the other woodwork and the floor. A Turkish rug is spread upon the floor. The silken hanging and the upholstery of the couch are in soft, dull greens and blue that harmonize admirably with the rich tone of the woodwork.



# THE BUTTERICK "CHAMPION" CHEAP CUTLERY.

The Cutlery herewith offered is forged from first quality Bessemer steel, full Nickel-plated, and is guaranteed to be the best line of Cheap Cutlery ever offered.

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- No. 13.—Pocket Scissors (4 inches long).—30 cents per pair; \$2.50 per dozen pairs. Postage per dozen pairs, 20 cents.
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- The Gloriana Scissors are of Solid Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nicked blades having a convex finish along the backs and full regular finish to the edges.
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- No. 10.—Embroidery Scissors (2½ inches long).—15 cents per pair; \$1.25 per dozen pairs. Postage per dozen pairs, 5 cents.
- No. 24.—Combined Folding Pocket, Nail and Ripping Scissors. (Open 4 inches long. Closed 2½ inches long).—35 cents per pair; \$3.00 per dozen pairs. Postage per dozen pairs, 15 cents.
- No. 29.—Lamp-Wick Trimmers (5½ inches long).—35 cents per pair; \$3.00 per dozen pairs. Postage per dozen pairs, 30 cts.
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- No. 27.—(5½ inches long).—50 cents per pair; \$4.50 per dozen pairs. Postage per dozen pairs, 15 cents.
- No. 28.—(6½ inches long).—60 cents per pair; \$5.25 per dozen pairs. Postage per dozen pairs, 25 cents.

## "IDEAL" Full-Frame DRESSMAKING SCISSORS.

Packed in Leather Sheath.

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- No. 38.—(7½ inches long).—1.00 per pair; \$9.00 per dozen pairs. Postage per dozen pairs, 40 cents.

## "IDEAL" SHEARS.

- No. 21.—Dressmakers' or Housekeepers' Bent Shears (7½ inches long).—75 cents per pair; \$6.50 per dozen pairs.
- No. 22.—Dressmakers' or Housekeepers' Bent Shears (9½ inches long).—1.00 per pair; \$9.00 per dozen pairs. In lots of half a dozen or more, these Shears can generally be sent more cheaply by express.

- No. 25.—Gloriana Embroidery and Ripping Scissors (4 inches long).—50 cents per pair; \$4.50 per dozen pairs. Postage per dozen pairs, 10 cents.

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

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

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

- No. 7.—Nail File (with blade 3¼ inches long).—35 cents per file; \$3.00 per dozen. Postage per dozen, 15 cents.

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

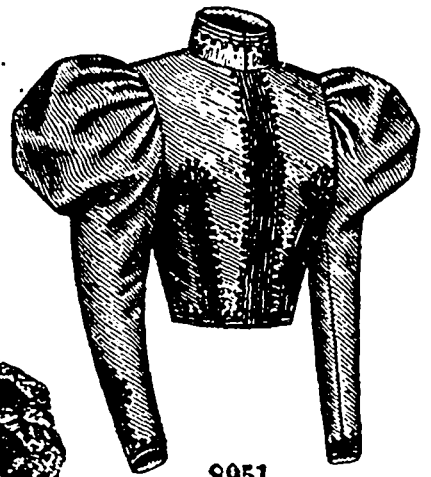
- No. 8.—Corn Knife (with blade 2½ inches long).—50 cents per knife; \$4.50 per dozen. Postage per dozen, 10 cents.

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



8940

LADIES' EMPIRE BOX JACKET.—(Cut by Pattern No. 8940; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)

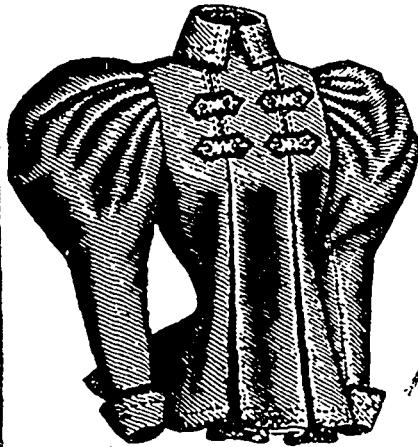


8951

LADIES' ETON JACKET.—(Cut by Pattern No. 8951; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)

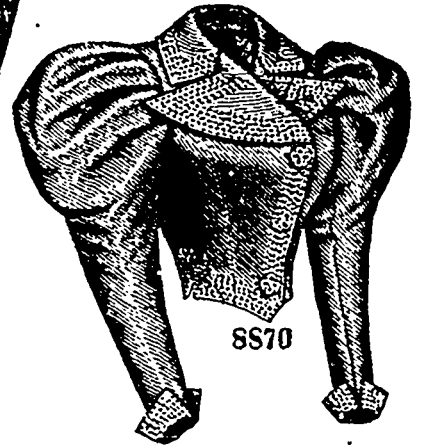


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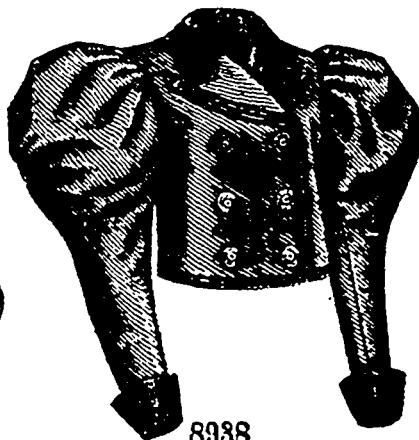
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LADIES' ETON JACKET.—(Cut by Pattern No. 8870; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.)



8885

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NOVELTIES IN COATS AND JACKETS. (For Descriptions see Page 266.)

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Window-Dressing, Etc

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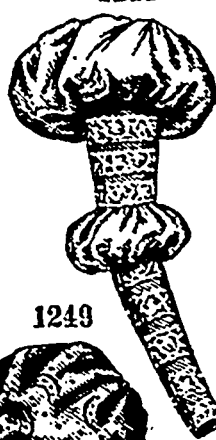
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1220



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1245



1245



1248



1218



1259



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 (For Descriptions see page 308.)

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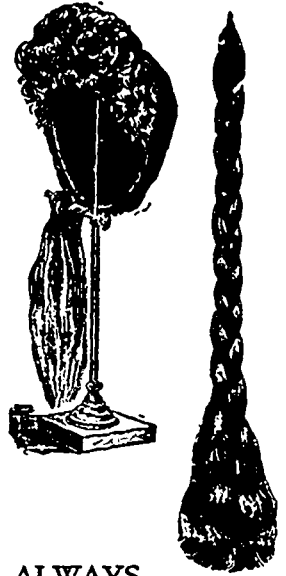


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- "Asiatic" Twisted Embroidery.
- "Asiatic Honiton" Lace Silk.
- "Asiatic Medieval" Embroidery.

FOR KNITTING.

- "Victoria" Knitting Silk.
- "Florence" Knitting Silk.

FOR CROCHETING.

- "B. & A." Crochet Silk.
- "Corticelli" Crochet Silk.
- "Whin Cord" Crochet Silk.

**Brainerd & Armstrong's**  
**PATENT SKEIN SILK**  
**HOLDER**

INVALUABLE TO USERS OF  
**FILO AND FLOSS SILKS**

**FOR WASH SILKS**



Figure No. 38X.



Figure No. 39X.



Figure No. 40.



Figure No. 41X.



Figure No. 42 X.



Figure No. 43.



Figure No. 44X.

# Stylish Gingerie

(For Descriptions see Pages 310 and 337.)

# K RAILROADERS TELL OF IT'S WONDERFUL CURES

THE **O**

NEW **O**  
INGREDIENT

WORKS STARTLING  
CURES **T**



**RAILROAD KIDNEY.**  
I, WILLIAM WALKER, of the City of Hamilton, do solemnly declare that I reside at 84 Colborne Street, and am employed as passenger brakeman on the G. T. R.  
I suffered intensely with what is called Railway Kidneys and also had Sciatica, which became so severe that I had to leave my work. I had medical treatment, was fly blistered and had hot irons applied, but without success. I took a great quantity of medicine and when I began the use of Ryckman's Kootenay Cure I thought it was only another experiment and could hardly trust my own senses when I began to get better. The pain gradually left me, my kidneys began to act with regularity and promptness, my appetite returned, and now I am cured. I am forty years of age, have been with the G. T. R. for twelve years, and am now able to work every day, thanks to Kootenay Cure, which I have pleasure in recommending to everyone suffering with Rheumatism or Kidney Trouble, and especially to railroad men, who are all more or less subject to disordered Kidneys.  
Sworn to before J. W. SEYMOUR CORLEY,  
Notary Public.  
HAMILTON, 30th Dec., 1896

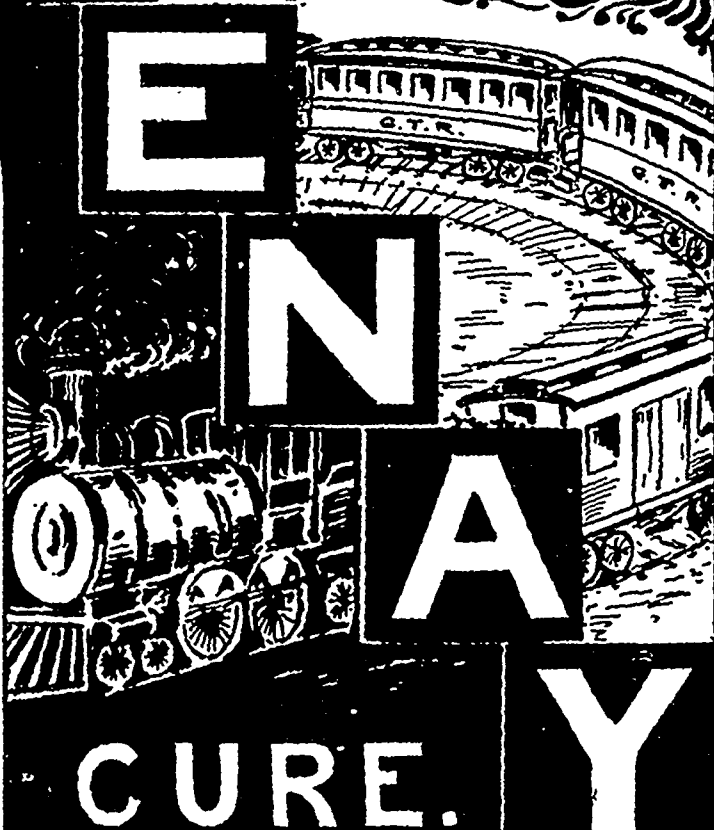
**TWENTY YEARS OF LUMBAGO.**

I, JAMES MUIR, of the City of Hamilton, Co. of Wentworth, residing 243 Emerald Street N., do solemnly declare that I am at present employed as night baggageman master Grand Trunk Station, Hamilton. I was troubled for over twenty years with Lumbago, and at times was so severely afflicted that I could not walk. Twice a year during the time the attacks were very intense, but the pain was constantly with me, and for about ten years I could not stand straight for a longer period than about fifteen minutes, when I would be compelled to lean over or stoop forward in order to relieve myself.

After using nine bottles of Ryckman's Kootenay Cure I am free from Lumbago and consider myself completely cured. I told Mr. Ryckman that if I felt no pains for one year after taking his medicine, that I would give him a testimonial, and as the time expires this week, I came to him without solicitation to give this sworn declaration. I conscientiously consider Kootenay Cure one of the greatest and best remedies for back or kidney trouble ever used by mankind, and wish my case to become generally known, as I doctored with five different medical men and was told by some of them that they could do nothing for me; others said, "Go to bed and stay until I got better," but that would have been giving up all hope and confessing myself a hopeless invalid. Kootenay Cure was my salvation, and I believe it only right that medical men, universities and hospitals should use the remedy extensively.

Sworn to before Wm. J. ROSS,  
Notary Public.

HAMILTON, 15th Dec., 1896.



**CURE. Y**

# The DELINEATOR

VOL. XLIX.

March, 1897.

No. 3.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A LADIES' BOLERO JACKET AND YOKE-WAIST.

FIGURE No. 142 W.—LADIES' TOILETTE.—This consists of a Ladies' bolero jacket which is No. 8927 and costs 1s. or 25 cents, is seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in four views on page 294. The yoke-waist pattern, which is No. 8843 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure.

The bolero jacket is here pictured made of tan faced cloth and elaborately decorated with braiding and is worn over a yoke waist of green tulle silk that has its girdle, yoke and collar of black silk, the yoke and collar being overlaid with lace net. A graduated frill of lace edging rises above the collar. The full fronts of the waist puff out stylishly below the smooth pointed yoke, which is closed at the left side. The wrinkled girdle, which is closed at the left side, gives the finishing touch at the bottom of the waist.

The jaunty bolero jacket has a smooth back, and fronts that are fancifully shaped at their front edges and folded back above the bust in hatched lapels. A handsome col-

lar rises high at the back in Medici style. The two-seam sleeves stand out in short puff effect at the top and fit the arm closely



FIGURE No. 142 W.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Bolero Jacket No. 8927, price 1s. or 25 cents; and Yoke-Waist No. 8843, price 1s. or 25 cents.

below. The jacket may be made up with or without the sleeves. The continued favor accorded the dainty bolero jacket is

sufficient reason for new adaptations of the style. It gives a youthful air, improves new or partially-worn waists, is shaped to fit the figure trimly and is adopted alike by conservative and ultra-fashionable tastes. The high collar and shapely lapels give a distinctive style to this jacket and the curves in its outline lend additional grace, affording at the same time excuse for profuse decoration. Cloth, velvet, silk and many novelty suitings are adapted to the mode, which permits lavish decoration of braiding on cloth or appliqué embroidery on silk. On velvet or silk the gorgeous gold or silver bullion embroidery studded with jewels is advised, this is also sometimes seen on cloth boleros of fine quality. Knife platings of silk are likewise used for outlining these jackets and iridescent gimp or spangled trimming could be employed as a heading for such decoration. A handsome jacket for reception wear is of forest-green velvet with heavy yellow lace on the collar and lapels.

The hat is a simple shape of moderate size in velvet and is artistically trimmed with graceful plumes and a Rhinestone buckle.

## DESCRIPTION OF FIGURES SHOWN ON PLATES 12, 13 AND 14.

### FIGURES D15 AND D16.—LADIES' OUTDOOR TOILETTES.

**FIGURE D15.**—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 8938 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on page 297. The skirt pattern, which is No. 8756 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Faced cloth in one of the new red shades was here selected to make the double-breasted Empire box jacket, with velvet for the collar and cuffs. Large smoked-pearl buttons were used for the closing, and machine-stitching give an ornate finish. The jacket is loose fitting and the lower edge may be plain or slashed. The fronts are reversed in lapels that flare stylishly from the ends of the rolling coat-collar. The one-seam sleeves are completed with flaring upturned cuffs.

Plaid Scotch cheviot showing a beautiful blending of colors is pictured in the circular bell skirt, which may be plaited or gathered at the back and is finished with a silk *balayouse*.

For early Spring wear the Empire style of jacket will appear on the promenade made of faced cloth in shades of tan, biscuit, the new red tints and in violet and heliotrope. Velvet in black and colors will be selected when an elaborate jacket is desired. The skirt may be of silk, cloth or silk-and-wool novelties.

The velvet hat is bordered with feather trimming and decorated with long feathers, an aigrette and flowers.

**FIGURE D16.**—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 8870 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure. The skirt pattern, which is No. 8795 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

This novel style of short jacket is fitted to the figure with great precision; it is represented made of biscuit cloth and finished with machine-stitching. It is in double-breasted Eton style, with a fancy lower outline, and is closed at the left side of the front with button-holes and buttons. The fronts are turned back in large lapels above the closing, the lapels extending in points beyond the rolling collar. The one-seam sleeves are box-plaited at the top and reversed in cuffs.

Figured silk is pictured in the nine-gored skirt, which is smooth at the front and may be gathered or plaited at the back.

A great favorite for jackets of this description is faced cloth, which comes in new tints. Good style and serviceableness characterize these garments. The skirt worn with such a jacket may be of any seasonable admired material.

The felt hat is adorned with ostrich plumes and ribbon.

### FIGURES D17 AND D18.—AFTERNOON HOUSE COSTUMES.

**FIGURE D17.**—This illustrates a Ladies' costume. The pattern, which is No. 8953 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 285.

The costume suggests festivities, although its possibilities of variation render it suitable for ordinary wear. Plain and brocaded yellow tulle silk and emerald-green velvet are united in the costume and lace edging in two widths and the velvet supply the charming decoration. Bolero fronts covered with frills of narrow lace edging are wide apart on the full fronts, which are double-shirred in pointed yoke outline. The back has fulness drawn to the center at the bottom. The coat-shaped sleeves are in this instance in three-quarter length and have mushroom puffs at the top.

The six-gored skirt has a straight back-breadth and hangs with unusual grace. A broad belt of velvet is closed under loops at the back.

The elegance and beauty of the silks now in vogue and the many inexpensive varieties offered invite their use for the best development of a costume of this kind, which will answer for a ceremonious dinner, reception or ball. Velvet and lace edging will contribute effective garniture.

**FIGURE D18.**—This illustrates a Ladies' costume. The pattern, which is No. 8957 and costs 1s. 8d. or 40 cents, is in ten

sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in two views on page 289 of this number of THE DELINEATOR.

The costume is here pictured made of plain and spotted French challis in a delicate lavender tint and tastefully decorated with black lace edging and black velvet ribbon. The full fronts of the waist puff out stylishly and are closed at the center, and the deep, scooped yoke is closed at the left side. The back has fulness at the bottom but is smooth at the top. Butterfly puffs are arranged at the top of the coat-shaped sleeves and a scooped section stands out prettily at the top of the standing collar. Velvet ribbon contributes a stock and belt.

The eight-gored skirt is gathered at the back, where it falls in deep flutes, and is smooth at the top across the front and side-breaking into slight ripples below the hips.

The attractive features introduced in this costume will be valuable to those planning seasonable costumes to be made of silk, challis, canvas or novelty goods. The mode is also appropriate for dotted Swiss, organdy and other sheer fabrics that may be profusely or moderately trimmed with edging and ribbon.

### FIGURES D19 AND D20.—LADIES' STREET TOILETTES.

**FIGURE D19.**—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8950 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 299 of this publication. The skirt pattern, which is No. 8960 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 307.

The toilette here pictured made of black faced cloth and decorated with black silk cord frogs and braid ornaments has an attractive military air and an admirable precision of adjustment. The cuirass basque has a rounding lower outline and is closed invisibly at the center of the front. The handsome frog ornaments and high close collar give the correct military air. The two-seam sleeves conform in their shaping and adjustment to the latest demands of Fashion.

The eight-gored skirt has a narrow front-gore and may be plaited or gathered at the back. It flares in front and breaks into shallow ripples below the hips and falls in deep, outstanding folds at the back.

The durable Scotch tweeds, heather mixtures and faced cloth in the new tints will be selected for a toilette of this kind. Cord ornaments or frogs in military style are worn on the cuirass-basque, but if a severe tailor appearance be desired, decoration will not be needed.

The hat is trimmed with velvet, feathers and an aigrette.

**FIGURE D20.**—This consists of a Ladies' costume and shirt-waist. The costume pattern, which is No. 8970 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 288. The shirt-waist pattern, which is No. 8964 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is also shown on page 302.

Electric-blue mohair is here represented in the costume, which is finished in tailor style with machine-stitching, and plain taffeta silk is used for the shirt-waist, which is completed with a white linen collar and cuffs. The shirt-waist is closed with studs through a box-plait at the center of the front and crosswise tucks and graceful fulness are becomingly disposed. A satin band-bow and a leather belt are worn.

The jacket fronts open their entire length and are reversed in pointed lapels; they are finished with buttons and button-holes so that they may be closed when desired. The sides and back are closely fitted and coat-laps and box-plaits are arranged below the middle three seams. The sleeves flare in short puffs.

The eight-gored skirt is gathered at the back and ripples slightly below the hips.

The felt hat is trimmed with velvet, a bird and tips.

Serge is highly favored for a costume consisting of a jacket or blazer and skirt; but the all-wool chevots of light weight and the new mohairs and tweeds are close rivals of serge. Later in the season crash, Holland-linen, etc., will be chosen to make the jacket and skirt and silk for the shirt-waist.



# Fashions of To-Day.



**F**ULLNESS distributed across the bust of a basque-waist and two sets of under-arm gores, render it an appropriate choice for stout figures.

Skirts are made with a medium sweep towards the foot.

Rolling folds fall below plaits or gathers formed at the belt of most skirts.

In one style of skirt the back is pressed in plaits from belt to foot.

Jackets are shorter than ever.

There is a tendency to ripple in the short skirt of a new double-breasted jacket.

Clinging sides are a decided innovation in an Empire jacket.

A double-breasted front distinguishes a modish covert coat.

The Empire box jacket flows, sack fashion, from the shoulders to the line of the waist, both in the single and double breasted varieties.

The jaunty hussar jacket extends to the waist and may have a military or bolero collar.

As jaunty as it is practical is a cycling jacket with rolled fronts and a plaited back.

The fronts in a French blazer roll back from neck to waist-line.

A pointed yoke and applied plaits are the striking points of a Norfolk jacket.

In another Norfolk blouse the plaits are folded in.

A fanciful outline, square revers and a triple-pointed upright collar are features of one style of bolero jacket.

The military or hussar basque defines every line and curve of the figure, though there is spring in the short skirt.

Even the skirt in the cuirass basque is close fitting.

Plaits with pointed lower ends on the back and fronts and a collar with pointed ends are pleasing traits of a severely planned basque.

A Marlborough collar rolls from the neck of a fanciful even-

ing bodice that has fulness nowhere save just across the bust. A deep tab collar is improving to a dressing-sack.

Height is given many of the new fanciful collars at the sides and back by tabs or joined sections which rise from a stock.

In a certain shirt-waist a pointed yoke is applied at the back and tucks are formed across the fronts.

The bishop sleeves which are inserted in most shirt-waists are much reduced in width.

Boleros with plain and fanciful outlines confer an air of dressiness upon many of the Spring gowns.

Loose panels and a bolero jacket moderate the severity of a Princess gown.

A costume for evening wear embodies a straight, full skirt with heavy cord shirrings and a low-cut bodice combining a drooping front and double puff sleeves.

A blouse front droops from a very deep yoke in the waist of a costume made with an eight-gored skirt.

The deep tucks formed in the waist of a costume suggest a jacket effect. A single revers applied over the closing heightens the attractiveness of the bodice.

The jacket of an Eton costume shows sharply pointed front corners.

A smooth front that suggests the middy style and a fancy bolero jacket form the waist of a very stylish costume.

A train gives a dignified appearance to a costume the waist of which incorporates a fancifully shaped bolero, suplice fronts and Venetian sleeves with fanciful puffs at the top.

The blazer jacket belonging to a costume has box-plaits and laps in the skirt.

The Empire tea-jacket follows the idea of the flowing coats. A very deep tab and a fluted standing collar enhance its dressiness.

A new divided circular cycling skirt introduces an added front-gore.

A pillow bow adds to the picturesqueness of a Geisha gown.

The ballet sleeve is a fluffy creation that recalls the short skirts of a ballet dancer.

In some fanciful sleeves the wrists are pointed, battlemented or otherwise made to flare over the hands.



FIGURE No. 143 W.—This illustrates LADIES' EVENING WAIST.—The pattern is No. 8971, price 1s. or 25 cents.—(For Description see Page 272.)

FIGURE No. 143 W.—LADIES' EVENING WAIST.

(For Illustration see Page 271.)

FIGURE No. 143 W.—This illustrates a Ladies' waist. The pattern, which is No. 8971 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in four views on page 301 of this publication.

Brocaded and plain lilac silk was here selected to make the waist: lace net overlays the collar, and lace edging forms the frills on the short puff sleeves. The well fitted lining is closed at the center

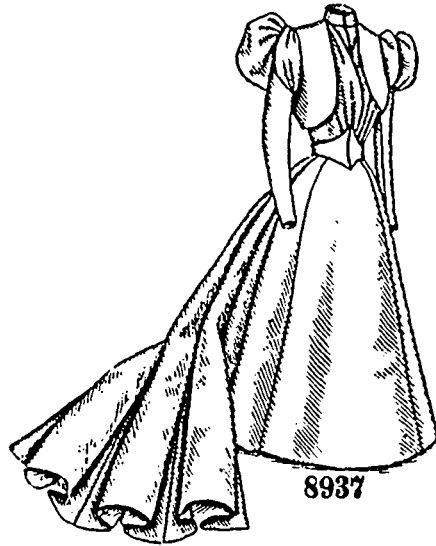
of the front, and the waist is closed along the left shoulder and under-arm seams. The bias front has fulness becomingly dis-

two colors, or moiré antique, will be a good choice. Young ladies will restrict themselves to the beautiful *gaze de chambray*, glacé taffeta covered with chiffon, *mousseline de soie* or lace net. All of these are in high vogue for evening waists and their unpretentiousness will commend them for the young. They require only a moderate amount of decoration, such as lace edging, ribbon, jewelled or embroidered bands or silver or gold spangled trimming to enhance the stylishness and dressiness of the mode.

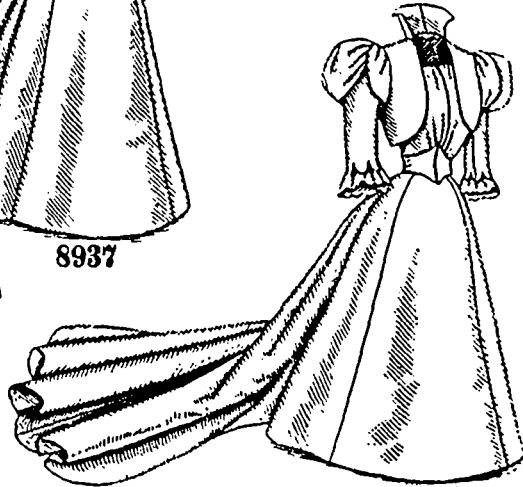
LADIES' TRAINED COSTUME. (TO BE MADE WITH A HIGH, V OR SQUARE NECK IN FRONT, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH A SQUARE OR ROUND FULL-LENGTH OR DEMI TRAIN.)

(For Illustrations see Pages 272 and 273.)

No. 8937.—This mode has new and most becoming features. The costume may be worn as a bridal gown or at any elaborate function and is here shown developed in satin, with the bolero fronts, collar and girdle overlaid with lace net, and frills of chiffon and bands of pearl passementerie for garniture. It may



8937



8937



8937

Side-Front View.

LADIES' TRAINED COSTUME. (TO BE MADE WITH A HIGH, V OR SQUARE NECK IN FRONT, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH A SQUARE OR ROUND FULL-LENGTH OR DEMI TRAIN.)

(For Description see this Page.)

posed across the bust by gathers at the arm's-eye edges and at the center and is perfectly smooth below. Under-arm gores render the sides smooth, and the seamless back is smooth and bias. The shaped belt, which is edged top and bottom with pearl beads, defines the lower outline of the waist and lace edging headed by pearl beads decorates the open neck. The novel Marlborough collar stands high at the back and rounds gracefully toward the ends; it flares becomingly and its edges are bordered with pearl beads.

A faille Princesse waist with brocaded buds and blossoms in

be made with a high neck or with the neck square or in V shape in front and with long or elbow sleeves, and the train may be round or square and in full or demi length. The waist has a smooth, seamless back and is made over a lining that is adjusted with great precision by double bust darts and the usual seams, and the closing is made at the center of the front. The surplice fronts are gathered at their shoulder edges and crossed in the regular way, the fulness being arranged in forward-turning, overlapping plaits at the lower edge; and between them at the top the high-necked lining is faced with



satin. Under-arm gores give a smooth effect at the sides. The bolero fronts are included in the shoulder and under-arm seams, and their front edges may be plain or fancifully curved, as shown in the engravings. A puff in two sections is arranged to give a butterfly effect at the top of the coat sleeve, which may be plain or pointed at the wrist. When the sleeves are in elbow length, they are scalloped and finished with or without frills. The front puff-section overlaps the back puff-section on the shoulder and passes into the outside seam of the sleeve under the back section, and the fulness in the sections is collected in gathers. The girdle is shaped to form a point at the top and bottom at the center of the front and back and closes at the left side; it is decorated to match the collar, which is in two sections and rises high at the back in Medici style. The high neck is finished with a standing collar.

The trained skirt is in six gores and is gathered at the back and fits smoothly in front and at the sides, breaking into ripples

less expensive brocaded taffeta, and the youthful bride may choose either silk or satin with a surety of dignified grace, while for cotillons and similar functions *mousseline de soie* or some of the dainty gauzes will be used, with silk or satin as a foundation. Iridescent or pearl band trimmings or pearl beads used in conjunction with frills of ribbon will contribute a garniture that is in keeping with both simple and stately fabrics.

We have pattern No. 8937 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume with full-length train requires seventeen yards and five-eighths of material twenty-two inches wide, or thirteen yards and three-fourths thirty inches wide, or eleven yards and five-eighths forty-four inches wide, or eight yards and three-eighths fifty inches wide. The costume with demi train needs fifteen yards and a fourth twenty-two inches wide, or twelve yards thirty inches wide, or nine yards and five-eighths thirty-six inches

wide, or seven yards and five-eighths forty-four inches wide, or seven yards fifty inches wide. Price of pattern, 2s. or 50 cents.

LADIES' COSTUME.  
WITH EIGHT-GORED SKIRT.

(For Illustrations see Page 274.)

No. 8969. — At figure No. 146 W in this number of THE DELINEATOR this costume may be again seen.

The costume is in tailor style and is here pictured made of dark-blue rough cheviot, with black satin for the girdle. The waist is made perfectly smooth-fitting by single bust darts, under-arm and side-back gores and a center seam.



8937



8937

Side-Back View.

LADIES' TRAINED COSTUME. (TO BE MADE WITH A HIGH, V OR SQUARE NECK IN FRONT, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH A SQUARE OR ROUND FULL-LENGTH OR DEMI TRAIN.)

(For Description see Page 272.)

below the hips and falling in deep flute-folds at the back. The flute folds are held well to the center by elastic straps tacked across them on the inside. The skirt made in the full-length square train measures seven yards and an eighth round at the bottom, and in the square demi train five yards and a half, in the medium sizes. A bustle or any style of skirt extender may be worn, if desired.

The costume is stately and elegant for full-dress entertainments. A matron's choice for a ball, dinner or reception costume will frequently be *faille*, *Princesse*, *satin Duchesse* or the

and the right front is lapped over the left to the shoulder and closed with hooks and loops. The neck is completed with a standing collar that is closed at the left side and decorated with wide and narrow braid, and the two braids are arranged in curved rows on the upper part of the overlapping front. The girdle is bias and is wrinkled by gathers at the ends, which meet at the front edge of the right front under a bow of satin. The Etou jacket adds much to the jauntiness of the costume. It is shaped by shoulder seams that are included in the shoulder seams of the waist, and under-arm seams, and its lower edge

may be plain or fancy at the back. The fronts of the jacket have pointed lower front corners and are reversed in lapels, the upper ends of which are slightly overlapped by the ends of a flat collar that falls on the back. The collar and jacket are outlined with the two widths of braid and both braids are arranged to outline points on the sleeves, which are in one-seam

pattern, which is No. 8061 and costs 1s. 8d. or 40 cents, is in nine sizes for ladies from thirty to forty inches, bust measure, and may be seen again on page 287 of this number of the *TIT*. DELINEATOR.

The dark-green cloth and rose-and-white glacé silk here united in the costume form an artistic color combination. The tucked waist is unique in style. Two deep tucks, the lower one of which extends all about the figure, being taken up in the back and fronts. The tucks are each headed by a row of jet gimp. Becoming fulness in the fronts is collected in gathers at the neck and lower edges, and the back has gathered fulness at the bottom but is smooth at the top. A revers of silk ornamented with fancy buttons turns back from the front edge of right front along the closing, and ribbon to match is drawn softly about the standing collar, from which rise four square tabs that flare in a picturesque way. Shallow, turn-up cuffs finish the coat-shaped sleeves, which have mushroom puffs at the top, and a ribbon is drawn about the bottom of the waist and tied in a careless bow at the left side.

The seven-gored skirt flares broadly

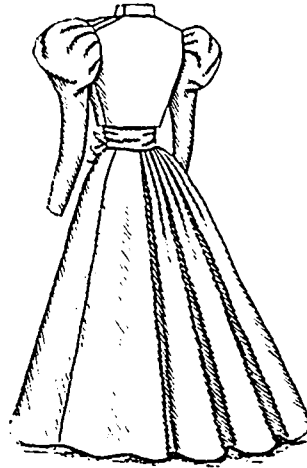


8969

Front View.

LADIES' COSTUME, WITH EIGHT-GORED SKIRT.

(For Description see Page 273.)



8969



8969

Side-Back View.

style, with coat-shaped linings, and are gathered at the top to stand out in stylish puffs.

The skirt consists of eight gores and shows the fashionable flare toward the foot, where it measures four yards and three-eighths in the medium sizes. It falls in graceful flutes below the hips and gathers throw the three back-gores into rounding folds. A belt completes the top. A bustle or any style of skirt extender may be used, if desired.

Cloth, velvet, cheviot and all sorts of dress goods will be made up in this way, and, if desired, the jacket or the fronts of the waist may be in contrast to the rest of the costume.

We have pattern No. 8969 in eleven sizes for ladies from thirty to forty-four inches, bust measure. In the combination shown for a lady of medium size, the costume needs seven yards and three-fourths of dress goods forty inches wide, with a yard and an eighth of satin twenty inches wide. Of one fabric, it requires fourteen yards twenty-two inches wide, or eleven yards and three-fourths thirty inches wide, or nine yards and three-fourths thirty-six inches wide, or seven yards and an eighth forty-four inches wide, or six yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 141 W.—LADIES' COSTUME.

(For Illustration see Page 277.)

FIGURE No. 144 W.—This illustrates a Ladies' costume. The

and shows graceful flutes below the hips and full outstanding folds at the back. Two bias folds of cloth headed by jet gimp form a pleasing decoration at the foot, giving the effect of tucks.

Dressy calling gowns will be copied from this mode in *drap d'été*, fine novelty goods either in silk-and-wool or all-wool and in silk. Contrasting silk or velvet may be combined and iridescent  
(Descriptions Continued on Page 277.)



D 19.

D 20.



(Descriptions Continued from Page 274.)  
 trimmings or embroidered or lace bands may provide the decoration.  
 The hat is of chenille braid and is stylishly trimmed with ribbon and feathers.

LADIES' PRINCESS DRESS. (TO BE MADE WITH OR WITHOUT PANELS, WITH THE JACKET FRONTS PLAIN OR IN GREEK CURVES AND WITH THE SLEEVES PLAIN OR FANCY AT THE WRISTS.)

(For Illustrations see Page 273.)

No. 8945.—At figure No. 151 W in this number of THE Delineator this dress is again represented.

This stylish Princess dress is here pictured made of camel's-hair and silk and decorated with embroidery and ruffles of silk. It has an elaborate air, but severe simplicity may be attained by the omission of the panels and jacket. The dress is provided with lining fronts of basque depth that are fitted by single bust darts and closed at the center. A smooth center-front is arranged between smooth side-fronts, and under-arm and side-back gores and a curving center seam enter into the close adjustment. The dress is closed at the left side of the front from the shoulder to a convenient depth. The shaping of the parts produces graceful flute folds below the hips and at the back, and an embroidered panel graduated to be quite narrow at the top is turned backward from each side-front seam. The jacket fronts and jacket backs are joined in shoulder and under-arm seams and their free edges are bordered with embroidery above a ruffle of silk. A bolero collar decorated to correspond completes the neck of the jacket; it rolls deeply at the back and slightly in front. The two-seam sleeves fit the arm closely and are made dressy by a butterfly puff which is gathered at the top and bottom and through the center on the upper side and tacked to position; at the wrists the sleeves round prettily toward the inside seam and are decorated to harmonize with the jacket and collar. The dress measures about five yards and a half round at the bottom in the medium sizes, and a small bustle or any style of skirt extender may be worn.

Silk, satin, cloth, novelty goods and most of the new dress goods may be fashioned after this mode, and embroidered bands, spangled trimming and ribbon or silk ruching will ornament it tastefully. An opportunity is given for elaborate hand or machine embroidery on the shapely panels, collar, sleeves and jacket.

We have pattern No. 8945 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the dress will require eight yards and three-fourths of camel's-hair forty-four inches wide, with three yards and an eighth of silk twenty inches wide. Of one material, it needs sixteen yards and three-fourths twenty-two inches wide, or fifteen yards and a fourth thirty inches



FIGURE No. 144 W.—This illustrates LADIES' COSTUME.—The pattern is No. 8961, price 1s. 8d. or 40 cents.

(For Description see Page 274.)

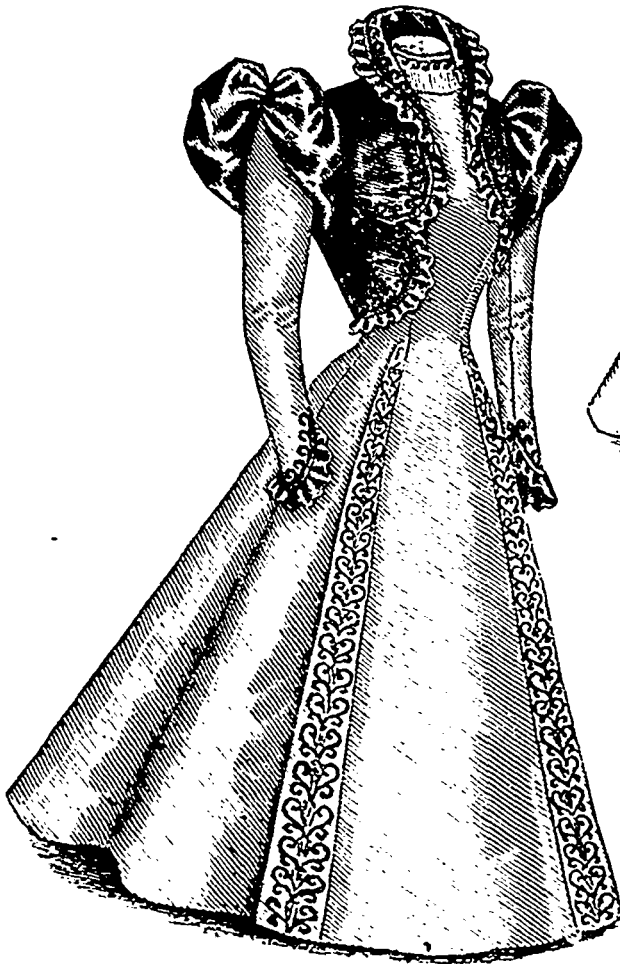
wide, or eleven yards and three-fourths thirty-six inches wide, or nine yards and three-fourths forty-four inches wide, or eight yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 145 W.—LADIES' STREET TOILETTE.

(For Illustration see Page 273.)

FIGURE No. 145 W.—This consists of a Ladies' costume and

back and the front-gore is shaped to be perfectly smooth, while a single dart adjusts each side-gore. The shallow ripples at the sides and the deep, outstanding folds at the back are up to date, and the flare toward the foot is in keeping with present modes.



8945

Front View.

LADIES' PRINCESS DRESS. (TO BE MADE WITH OR WITHOUT PANELS WITH THE JACKET FRONTS PLAIN OR IN GREEK CURVES, AND WITH THE SLEEVES PLAIN OR FANCY AT THE WRISTS.)

(For Description see Page 277.)

shirt-waist. The costume pattern, which is No. 8928 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 281 of this number of THE DELINEATOR. The shirt-waist pattern, which is No. 8964 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 302.

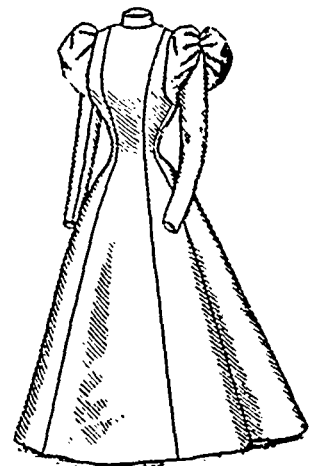
Comfort, grace and style are attained in the Eton costume here shown made of cheviot and finished with machine-stitching, and the dressy silk shirt-waist, relieved by a collar and cuffs of white linen, is a *clac* accompaniment. The shirt-waist is closed with studs through a box-plait at the center of the front and has becoming fulness and crosswise tucks that give a novel effect. It may be finished with permanent collar and cuffs, if desired. A satin hand-bow and a belt with fancy buckle are worn.

The jacket, which may extend to the waist or to within a short distance of the waist, is closely fitted by single bust darts and center, shoulder and under-arm seams, and the fronts are reversed their entire length in tapering lapels that extend in points beyond the rolling collar. The two-seam sleeves are gathered at the top and fit the arm closely from the wrist to some distance above the elbow; they are completed with stitching in cuff outline and stand out stylishly at the top.

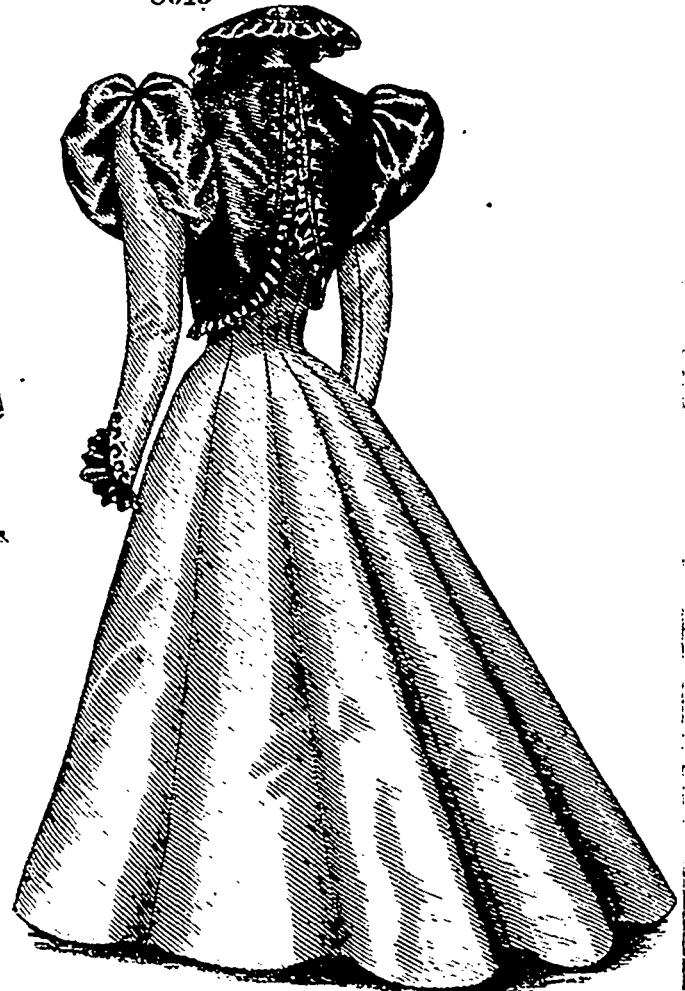
The four-gored skirt is laid in backward-turning plaits at the



8945



8945



8945

Side-Back View.

Serge, light-weight cheviot and tweed are materials that will be most frequently selected for the costume and they are as serviceable as they are smart. The shirt-waist may be of silk or of some washable fabric and the collar and cuffs may match or contrast with the waist.

The velvet hat is trimmed with wings, chiffon and aigrettes.

FIGURE No. 146 W.—LADIES' PROMENADE COSTUME.

(For Illustration see Page 280.)

FIGURE No. 146 W.—This illustrates a Ladies' costume. The pattern, which is No. 8969 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in three views on page 274 of this magazine.

Blue and cream-white serge were selected for this costume and the black satin crush belt and black braid decoration give a note of contrast that is exceedingly stylish. The close-fitting smooth waist is closed at the left side of the front and is revealed between the fronts of a short Eton jacket in vest effect. The jacket fronts are folded back in large, three-cornered revers to below the bust, and show to advantage the deep crush belt which surrounds the waist and closes at the left side of the front under a stylish bow. A standing collar gives the desirable high finish at the neck and below it at the back is a flat collar of novel shape. The one-seam sleeves cling closely to the arm to above the elbow and then flare in an effective puff.

The eight-gored skirt is smooth fitting at the front and sides and is gathered at the back; it expands in flute folds at the sides and in deeper flute folds at the back. The bottom of the skirt is decorated with a fanciful arrangement of braid.

This is among the most practical and becoming of the new Spring styles and is suitable for travelling, calling or the promenade. The new chevrons that show a commingling of many colors are highly favored for a costume of this kind, as are also serge, mohair, tweed and light-weight homespuns. Braid is the most approved decoration and machine-stitching is the finish adopted when greater simplicity is desirable.

The felt hat is trimmed becomingly with feathers and ribbon.



FIGURE No. 145 W.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Eton Costume No. 8928, price 1s. 8d. or 40 cents; and Shirt-Waist No. 8964, price 1s. or 25 cents.

(For Description see Page 278.)

LADIES' ETON COSTUME, CONSISTING OF A JACKET (THAT MAY EXTEND TO THE WAIST OR TO WITHIN A SHORT DISTANCE OF THE WAIST) AND A FOUR-GORED SKIRT (TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.)

(For Illustrations see Page 281.)

No. 8928.—Another view of this costume is given at figure No. 145 W in this magazine.

This costume is composed of a skirt and jacket and is to be worn with a shirt-waist, vest or any style of waist preferred. It is here pictured made of navy-blue serge. The Eton jacket may extend to the waist or to within a short distance of the waist and is in every particular up to date. It is fitted by single bust darts and center, shoulder and under-arm seams, and the fronts are turned back in large lapels that extend in points beyond the ends of the rolling collar. The two-seam sleeves are gathered and stand out in short puffs at the

top and the adjustment below is comfortably close. All the edges of the jacket are completed with two rows of machine-stitching. The four-gored skirt is laid in two backward-turning plaits at

top and the adjustment below is comfortably close. All the edges of the jacket are completed with two rows of machine-stitching. The four-gored skirt is laid in two backward-turning plaits at



each side of the center of the back and gathered slightly across the top of the plaits and rolls in deep outstanding flutes below; it fits smoothly at the top in front and flares below, and the side-gores are fitted by darts and break into pretty ripples below the hips. The skirt measures about four yards and a half round at the foot in the medium sizes. The placket is finished at the center of the back and the top of the skirt is completed with a belt. A belt of the material finished with stitching is added in this instance, but any style of belt preferred may be worn. A bustle or any style of skirt extender may be worn, if desired.

This costume is particularly adapted for Spring and Summer wear, and when worn with a pink, blue, buff or heliotrope shirt-waist, or, in fact, any becoming vest or waist of silk or washable material the effect is extremely pleasing. Serge, mohair, chevot, wool canvas, tweed and some washable fabrics like Holland linen or canvas grenadine will be chosen to make the costume.

We have pattern No. 8928 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the costume for a lady of medium size, requires eight yards and seven-eighths of goods twenty-seven inches wide, or six yards and three-fourths thirty-six inches wide, or five yards and a half forty-four inches wide, or four yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 147 W.—  
LADIES' STREET  
TOILETTE.

(For illustration see  
Page 281.)

FIGURE No. 147 W.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 8940 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may

be seen again on page 296. The skirt pattern, which is No. 8960 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also portrayed on page 307 of this number of *THE DELINEATOR*.

The single-breasted Empire box jacket pictured in this toilette is among the newest styles in top garments and is here shown made of black velvet. The closing is made with handsome silk cord frogs. The jacket extends to just below the waist and has only shoulder and under-arm seams, and it may be plain at the lower edge as illustrated, or slashed to form square tabs. Above the closing the fronts are folded back in peaked lapels that extend a little beyond the rolling collar, and between the lapels is revealed a silk shirt-waist that has a high turn-down collar and satin band-bow for a finish. The shirt-waist is shaped by pattern No. 8899 and costs 1s. or 25 cents. The jacket sleeves fit closely to above the elbow and stand out in small puffs at the top.

Brocaded satin having a bold foliage design is represented in the eight-gored skirt, which has a narrow front-gore and may be plaited or gathered at the back.

The popularity of Empire coats increases and the dressiest are made of black or colored velvet or silk, while the less pretentious are of faced cloth. Silk and frogs or jetted passementerie give the decorative touch to such jackets, which usually accompany skirts of silk, silk-and-wool mixtures or cloth. A calling toilette may be planned after these patterns, the skirt being of green brocaded satin and the jacket of prune velvet, with jet frogs for the closing and

a row of handsome jet gimp at all the loose edges.

The felt hat is becomingly trimmed with ribbon, a bird and ostrich feathers.

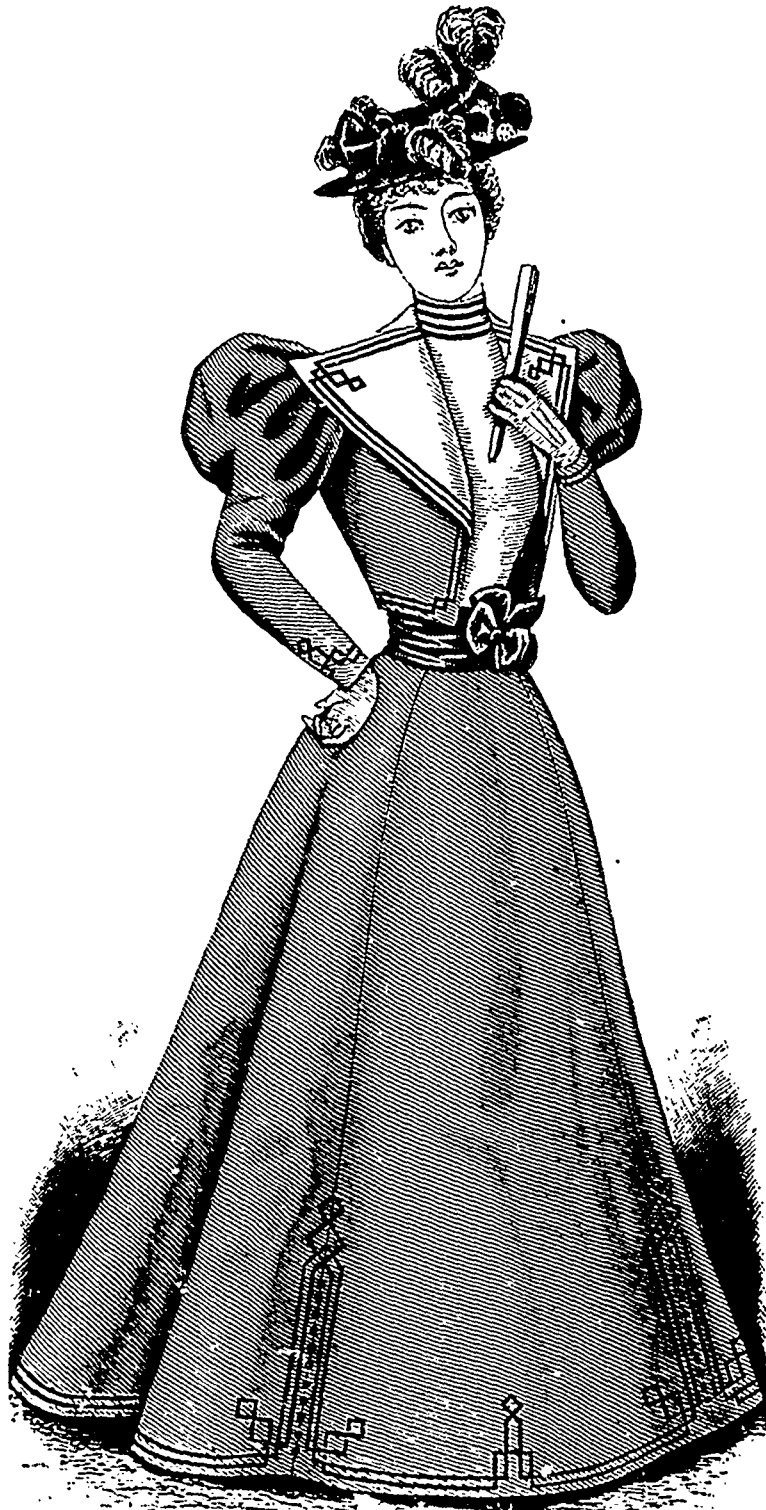


FIGURE No. 146 W.—This illustrates LADIES' PROMENADE COSTUME.—The pattern is  
No. 8963, price 1s. 8d. or 40 cents.

(For Description see Page 279.)



LADIES' COSTUME, HAVING A STRAIGHT, FULL SKIRT OVER A SEVEN-GORED SKIRT. (TO BE MADE WITH EITHER OR BOTH SKIRTS AND WITH A HIGH, ROUND OR SQUARE NECK AND WITH FULL-LENGTH, ELBOW OR PUFF SLEEVES.)  
(For Illustrations see Page 223.)

No. 8952.—A most charming costume for graduation, dancing or party wear is here illustrated made of white organdy. The full skirt is in two sections, the section extending across the front and sides being gathered at the top and drawn in two thick cord shirrings below, the cord shirrings being curved so as to be

ferred. A soft, graceful trimming is provided for the low neck by a gathered ruche of *mousseline de soie*, and a ribbon bow is set on it at the left side of the front. Double mushroom puffs gathered at the top and bottom and between are arranged on the coat-shaped sleeves, which may be cut off at the puffs or at the elbow or extend to the wrists. A doubled frill of *mousseline de soie* headed by a ribbon that is bowed at the outside of the arm is an effective decoration for the elbow sleeve. Ribbon bowed just below the shoulder covers the middle gathering in the puff and ribbon bows are set at the back and at the left side of the front over a ribbon wrinkled about the bottom of the waist.

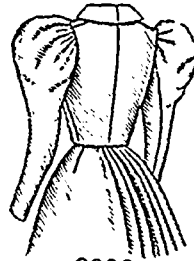
Lawn, Swiss and tissues are lovely for the costume and they will have a lining of shimmering silk, and a dainty lace decoration.

We have pattern No. 8952 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume with the full skirt requires seventeen yards and an eighth of goods twenty-two inches wide, or thirteen yards and a half thirty inches wide, or eleven yards thirty-six inches wide, or nine yards and three-eighths forty-four inches wide, or eight yards and an eighth fifty inches wide. The costume with the



8928

Front View.



8928



8928

Side-Back View.

LADIES' ETON COSTUME, CONSISTING OF A JACKET (THAT MAY EXTEND TO THE WAIST OR TO WITHIN A SHORT DISTANCE OF THE WAIST) AND A FOUR-GORED SKIRT. (TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.)

(For Description see Page 279.)

widest apart at the center of the front and to meet at the ends. The back section is closely gathered at each side of the placket, which is made at the center, and the bottom of the skirt is hemmed. The skirt is trimmed above the hem with tucks between rows of insertion. The full skirt is five yards round in the medium sizes and may be adjusted over a seven-gored skirt or worn without the gored skirt, or the gored skirt may be used alone, as preferred. The gored skirt, which measures only four yards at the bottom in the medium sizes, is gathered at the back. A belt finishes the skirt. A bustle or any style of skirt extender may be worn.

The waist is exceedingly dainty and may be made with a round or square neck or with a high neck and a standing collar. A lining fitted by double bust darts and the usual seams renders the waist trim and the closing is made at the center of the front. The full fronts and full back are separated by under-arm gores and gathered at the top and bottom, the fulness being drawn becomingly to the center. The fronts puff out in a stylish way, and in the high-necked waist the lining is faced above the full portions to have the effect of a round or square yoke, as pre-

ferred. A soft, graceful trimming is provided for the low neck by a gathered ruche of *mousseline de soie*, and a ribbon bow is set on it at the left side of the front. Double mushroom puffs gathered at the top and bottom and between are arranged on the coat-shaped sleeves, which may be cut off at the puffs or at the elbow or extend to the wrists. A doubled frill of *mousseline de soie* headed by a ribbon that is bowed at the outside of the arm is an effective decoration for the elbow sleeve. Ribbon bowed just below the shoulder covers the middle gathering in the puff and ribbon bows are set at the back and at the left side of the front over a ribbon wrinkled about the bottom of the waist.

FIGURE No. 148 W.—LADIES' COVERT COAT.

(For Illustration see Page 234.)

FIGURE No. 148 W.—This illustrates a Ladies' jacket or

covert coat. The pattern, which is No. 8929 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 296 of this publication.

This handsome double-breasted jacket, which is also known as the covert coat, is here pictured made of brown whipcord, with the collar inlaid with brown velvet; large pearl buttons and machine-stitching give an ornate finish. Under-arm gores and a curving center seam give a close adjustment at the back and the middle three seams are terminated some distance above the lower edge to form the back in two square tabs. The double-breasted fronts are in loose box style and closed with a fly, the buttons being simply ornamental; they are reversed above the closing in lapels that extend in points beyond the rolling collar. The fulness at the top of the two-seam sleeves is collected in box-plaits and pocket-laps with rounding lower front corners cover openings to inserted pockets in the fronts.

To wear on the promenade or while driving the jacket is appropriate and stylish and for its development whipcord, faced cloth or plain or fancy cheviot will generally be chosen. A velvet inlay on the collar and machine-stitching form the most approved finish. Horn, bone or

by velvet inlays on the pocket-laps and lapels, as well as on the collar, and by either round or pointed cuff facings of velvet.

The velvet hat is trimmed with silk, flowers and feathers.



FIGURE No. 117 W.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Box-Jacket No. 8910, price 1s. or 25 cents; and Eight-Gored Skirt No. 8960, price 1s. 3d. or 30 cents. (For Description see Page 280.)

pearl buttons are employed to simulate a double-breasted closing on many jackets like this, and increased dressiness will be given

wrist and a fancy belt that closes with a buckle is worn. The one-seam sleeves are gathered and stand out in short puffs at the top.

FIGURE No. 149 W.—LADIES' NORFOLK BASQUE. (For Illustration see Page 284.)

FIGURE No. 149 W.—This illustrates a Ladies' basque. The pattern, which is No. 8967 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 298 of this number of THE DELINEATOR.

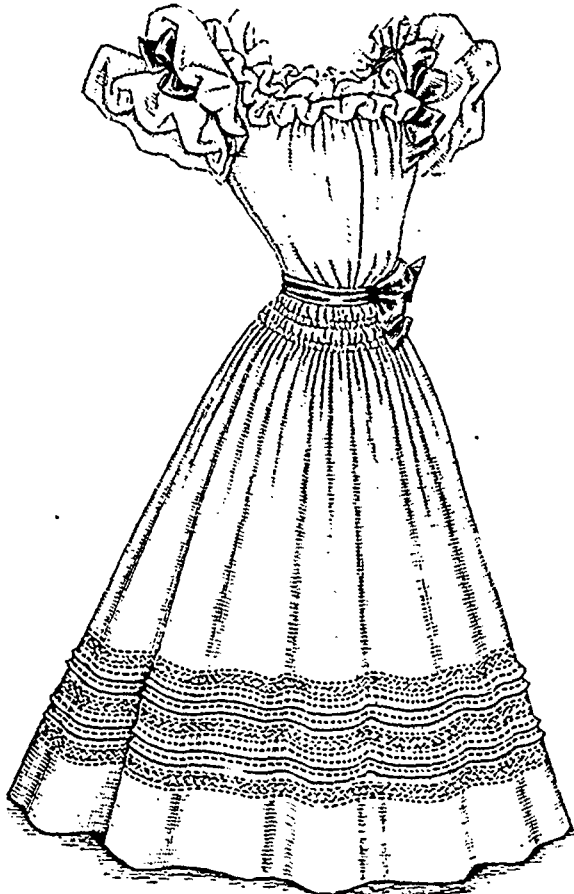
The Norfolk basque will be more popular than ever during the coming season; it is here pictured made of faced cloth, with a tailor finish of machine-stitching. It has an applied yoke and applied plaits and extends well below the waist, and double bust darts and the usual seams give the precision of fit so necessary in this style of waist. The closing is made at the center of the front with button-holes and buttons, and above the closing the fronts are turned back in lapels that form notches with the rolling collar. In the open neck is revealed a linen chemisette that is closed with studs and completed with a satin band-bow. The applied plaits are graduated to be narrowest at the

Cloth, cheviot, homespun, serge and some of the new novelty mixtures in all-wool will be selected for this basque.  
 The felt hat has a brim finish of Astrakhan above a facing of velvet, and velvet, a stiff wing, a bird and a *coq* nigrette adorn it becomingly.

slightly at the back. Three frills of lace decorate the bolero fronts with pretty effect, and wide ribbon is drawn about the waist and formed in a full bow at the back.  
 The skirt comprises a front-gore, two gores at each side, all of which are rather narrow, and a wide back-breadth that is gathered at the top to hang in full folds. Flutes fall out below the hips, while the effect at the top of the front and sides is

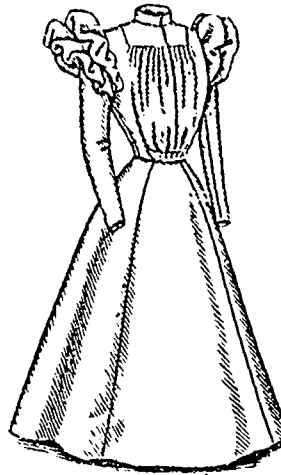
LADIES' COSTUME, WITH SIX-GORED SKIRT HAVING A STRAIGHT BACK-BREADTH. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH OR WITHOUT BOLEROS.)  
 (For Illustrations see Page 235.)

No. 8953.—This costume is especially pretty for Summer tex-

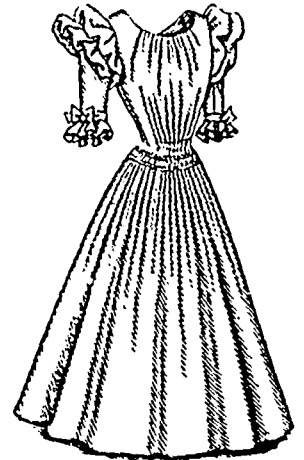


8952

Front View.



8952



8952



8952

Side-Back View.

LADIES' COSTUME, HAVING A STRAIGHT, FULL SKIRT OVER A SEVEN-GORED SKIRT. (TO BE MADE WITH EITHER OR BOTH SKIRTS AND WITH A HIGH, ROUND OR SQUARE NECK AND WITH FULL-LENGTH, ELBOW OR PUFF SLEEVES.)  
 (For Description see Page 231.)

files, its present development being in figured blue lawn. The basque-waist has stylish bolero fronts opening over full fronts which close at the center. The full fronts, which are prettily disposed by gathers at the neck and lower edges and two rows of gathers in pointed outline a little below the neck, puff out stylishly at the center; and under-arm gores separate the fronts from the back, which is smooth at the top but has fulness below drawn to the center in gathers. A lining fitted by double bust darts and the usual seams makes the adjustment trim and graceful. The sleeves are in coat shape, with mushroom puffs at the top; they may be in full length or in three-quarter length, a pretty decoration for the three-quarter length sleeves being a lace-edged frill of the material headed by a wrinkled ribbon knotted at the inside seam. Similar ribbon formed in outstanding loops at each side covers the standing collar, from the top of which at the back and sides rises a lace-edged frill in two sections that flare

smooth. A ruffle of the material daintily edged with lace is placed at the foot, where the skirt measures four yards and a fourth round in the medium sizes. If desired, a bustle or any style of skirt extender may be worn.

The costume possesses much grace and is eminently suited to thin materials and light-weight silks, although an excellent effect

may be brought about by using soft woollens. Insertion, edging and ribbon will always prove satisfactory for garniture.

We have pattern No. 8953 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the garment requires thirteen yards and an eighth of material twenty-two inches wide, or nine yards and three-fourths thirty inches wide, or eight yards and a half thirty-six inches wide, or six yards and three-fourths forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents

FIGURE No. 150 W.—LADIES' TEA-GOWN.  
(For Illustration see Page 286)

FIGURE No. 150 W.—This illustrates a Ladies' tea-gown or wrapper. The pattern, which is No. 8965 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 290 of this issue.

The tea-gown is exceedingly stylish and

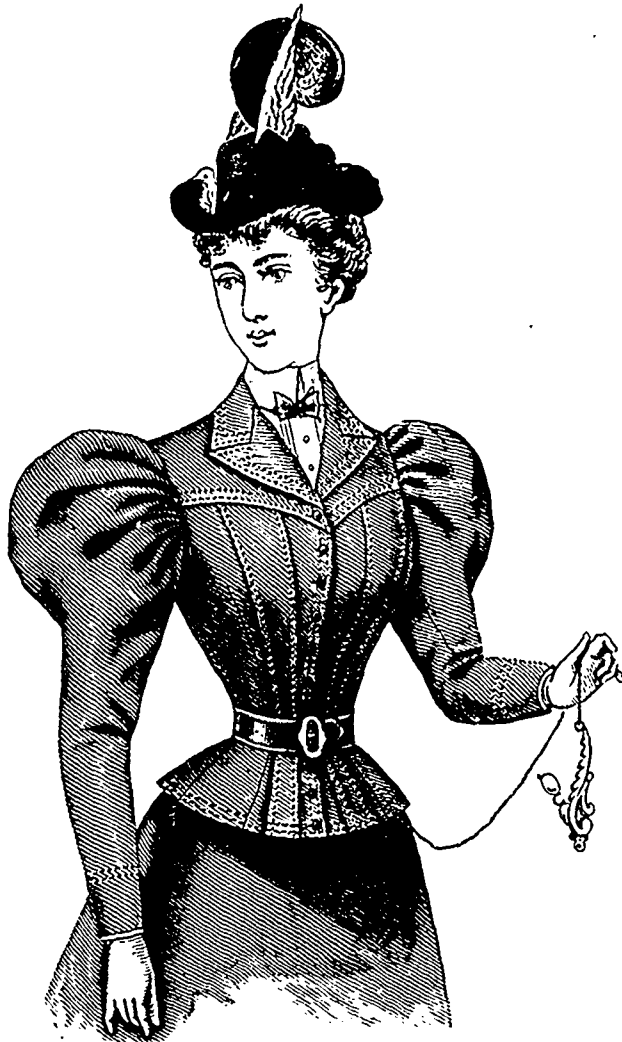


FIGURE No. 149 W.—This illustrates LADIES' NORFOLK BASQUE.—The pattern is No. 8967. price 1s. 3d. or 30 cents.  
(For Description see Page 282.)



FIGURE No. 148 W.—This illustrates LADIES' COVERT COAT.—The pattern is No. 8929. price 1s. 3d. or 30 cents.  
(For Description see Page 281.)

graceful and is altogether charming in the present combination of figured lilac and plain cream French challis and olive-green

silk. A full center-front that is gathered at the neck and closed at the center to below the waist falls in soft folds between fitted side-fronts. The close-fitting back falls in large flutes below the waist and sweeps out into a slight train, although the gown may be in round length if preferred. A large fancy collar with pointed ends falls in tabs on the shoulders and in a point at the back. A frill of lace at its edge is continued in cascades down the front edges of the side-fronts, giving an elaborate air to the gown. Lace frills also rise above a ribbon drawn about the collar and droop from the sleeves, which stand out in short pull at the top.

The omission of the fancy collar will vary the outlines of the tea-gown, which will be handsome made of silk with center-front of chiffon or mousseline de soie, and quite as tasteful, though simpler, in soft woollens. In trimming lace may be combined with any of the numerous band trimmings and ribbon may be

used for a stock and for bows set on lace frills at effective distances.

LADIES' COSTUME, CONSISTING OF A TUCKED WAIST AND A SEVEN-GORED SKIRT.

(For Illustrations see Page 287.)

No. 8961.—Another view of this costume is given in figure No. 144 W in this number of THE DELINEATOR. This costume presents new features in its shaping and mode of decoration. Nickel-gray suiting is the material here used and black soutache braid and ribbon decorate it tastefully. The lining is fitted with great precision and closed at the center of the front. The full fronts and full back are joined in shoulder and under-arm seams and the fulness in the fronts is collected in gathers at the top and bottom and drawn well to the center. A deep, downward-turning tuck is formed in each front a little above and a little below the bust and braid is fancifully arranged along the top of each tuck, a similar effect is produced at the back in the lower tuck being continuous with the lower tuck in the front; the fulness in the back is collected at the bottom in closely drawn gathers at the center. To the front edge of the right front is joined a stylishly-shaped revers which is all-over embroidered with braid; it lies smoothly over the front and gives a dressy touch, but it may be omitted. The two-seam sleeves fit the arm closely and the fashionable mushroom puffs flare becomingly at the top, the braid decoration below the puff corresponding with

the top, the braid decoration below the puff corresponding with

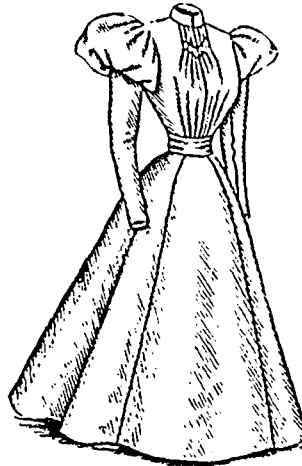
that above the tucks. Braid-trimmed roll-up cuffs, in two sections with flaring ends, complete the sleeves stylishly. The standing collar is covered with a wrinkled ribbon that is bowed at the back and to the upper edge of the collar are sewed braid-decorated tabs that stand out in an effective way. A softly

thirty to forty inches, bust measure. For a lady of medium size, the costume needs twelve yards and a fourth of material twenty-two inches wide, or nine yards and five-eighths thirty inches wide, or eight yards and a fourth thirty-six inches wide, or six yards and three-eighths forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



8953

Front View.



8953



8953

Side-Back View.

LADIES' COSTUME, CONSISTING OF A JACKET OR BLAZER (THAT MAY BE WORN OPEN OR CLOSED) AND AN EIGHT-GORED SKIRT. (TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.)

(For Illustrations see Page 283.)

No. 8970.—At figure D 20 in this magazine this costume is also shown.

This is a jaunty two-piece costume that will be extremely popular for wear with silk or cotton waists or with vests. Blue serge is the material here pictured, and the finish is stitching. The jacket or blazer is fitted by a center seam and side-back and under-

LADIES' COSTUME, WITH SIX-GORED SKIRT HAVING A STRAIGHT BACK-BREADTH. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH OR WITHOUT BOLEROS.)

(For Description see Page 233)

wrinkled ribbon encircles the waist and is bowed effectively at the left side of the front.

The seven-gored skirt is gathered at the back and is decorated at the bottom with two downward-turning bias folds that give the effect of deep tucks, a coiled row of braid heading each fold to correspond with the tucks in the waist. The front-gore and side-gores fit the figure smoothly at the top and slight ripples fall out below the hips. Deep flute folds at the back expand toward the lower edge of the skirt, which measures about four yards and a half round in the medium sizes. The skirt is completed with a belt. A small bustle or any style of skirt extender may be worn to increase the flare and cause the flutes at the back to stand out more prominently, below if this effect is admired.

This is an admirable Spring costume. For the new chevrets in inconspicuous color mixtures, or for cloth, serge, mohair, canvas, wool weaves and the like the mode is in every way satisfactory. Figured and plain taffeta will also be suitable for the costume. Braiding will be effective as a decoration on wool goods or silk-and-wool mixtures, while jet, silk or a descendent gimp will be used on silk. A reverse of gold-embroidered white satin gave tone to a costume made up like this in all-green whipcord, with gilt soutache on the tucks and sleeves. We have pattern No. 8961 in nine sizes for ladies from

arm gores, the center seam ending at the top of coat-laps, while an underfolded box-plait is arranged below the waist at each side-back seam. The loose fronts are reversed in pointed lapels by a rolling coat-collar and define the figure becomingly at the sides; they may be worn open or they may be closed

below the lapels with buttons and button-holes, and below the lowest button they flare stylishly, the lower corners being made square or rounding according to fancy. Side pockets inserted in the fronts are covered with laps. The gathered one-seam sleeves are of correct size and stand out in short puffs at the top.

The skirt is eight-gored. The front-gore is quite smooth, and the two gores at each side, while smooth at the top, break into flutes below the hips. The three back-gores are gathered at the top and fall in deep rolling flutes that may be held out by a bustle or any kind of skirt extender, if desired. At the bottom the skirt measures about five yards round in the medium sizes.

The Scotch goods, cheviot, tweed, etc., rival serge for costumes of this kind, and the finest tailor suitings and plain cloth are used. Stitching and braid are equally appropriate as a finish, although the former takes the lead.

We have pattern No. 8970 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume calls for ten yards and three-eighths of material twenty-seven inches wide, or eight yards and a half thirty-six inches wide, or six yards and five-eighths forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, CONSISTING OF AN EIGHT-GORED SKIRT, AND A WAIST HAVING THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE.

(For Illustrations see Page 289.)

No. 8957. - The new features in this costume are attractive and becoming. Heliotrope lawn was chosen for the costume and lace edging and ribbon contribute the decoration. The waist is provided with a lining closely fitted by double bust darts and the usual seams and closed at the center of the front. The full fronts extend to yoke depth on the lining and are gathered at the top and bottom at each side of the closing, the fulness being drawn well to the center. Under-arm gores separate the fronts from the seamless back, which has gathered fulness at the bottom and is smooth across the shoulders; and a deep yoke on the front is included in the shoulder and under-arm seams on the right side and closed at the corresponding seams on the left side. The yoke, which is fanciful-

ly shaped in three large scollops at the lower edge, laps over the top of the full fronts and is prettily decorated with three spaced frills of lace edging that follow the lower outline. A butterfly puff is arranged at the top of the close coat sleeve; it is gathered at the top and has a deep tuck-shirring at the center, and three frills of lace edging are fancifully disposed at the wrist.

The neck finish, which is decidedly *chic*, consists of a standing collar to which are sewed lace-bordered, rounding tabs that stand out prettily, and a ribbon is softly wrinkled about the collar and bowed at the back. A wrinkled ribbon surrounds the waist and terminates in a dainty bow at the left side of the front.

The eight-gored skirt, which is gathered at the back, when



FIGURE NO. 150 W.—This illustrates LADIES' TEA-GOWN.—The pattern is No. 8965, price 1s. 8d. or 40 cents. (For Description see Page 284.)

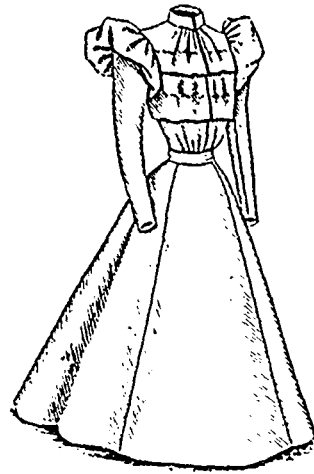
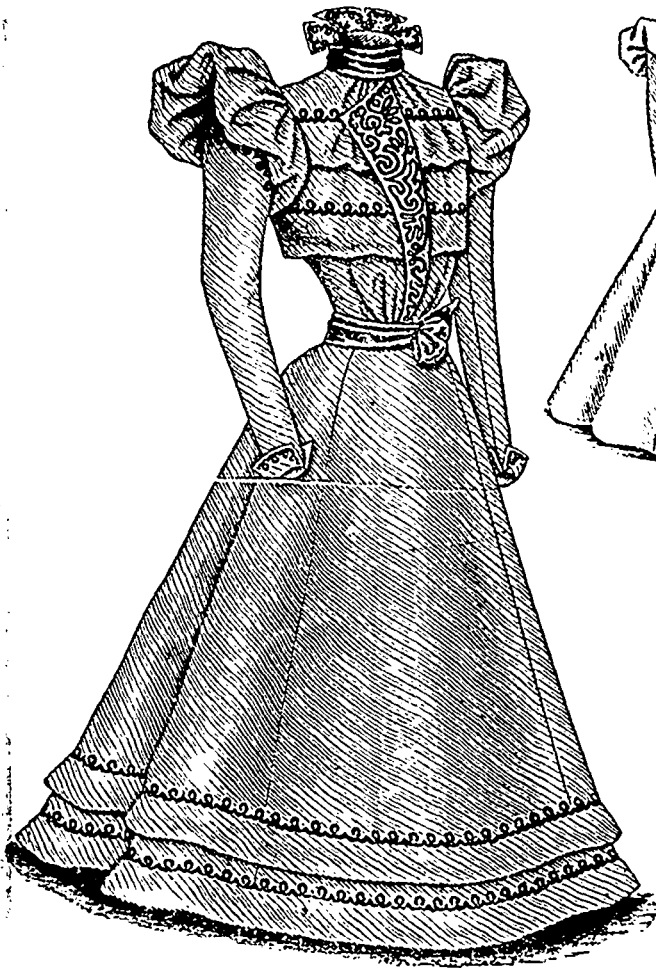
it stands out in deep flutes, is dartless and smooth at the top front and at the sides and breaks into graceful ripples below the hips. It measures about four yards and a half round at the bottom in the medium sizes. If desired, a small bustle may be worn or any style of skirt extender may be added at the back.

The costume is adaptable to a wide range of fabrics of either



silken, woollen or cotton texture. A very stylish costume of golden-brown taffeta silk was made like this and trimmed with cream lace edging and ribbon. For cotton goods the mode is highly commended, its simplicity and good style being calculated to display effectively the new designs in cotton weaves.

lines are very graceful between smooth side-fronts which are fitted by under-arm and single bust darts. Side-back gores and a curving center seam complete the close adjustment of the tea-gown, and the shaping of the parts produces stately flute-like folds that spread gracefully to the lower edge. The tea-gown may be made with a slight train or in round length, as preferred. The fanciful collar, which may be used or not, is shaped to form a point at the corner of the back and two square tabs over each shoulder and its ends terminate in points at the bust; the collar is bordered with a frill of lace edging, which is continued in jabot style down the front edges of the side-fronts. The one-seam sleeves are arranged over coat-shaped linings and are gathered at the top and for a short distance along the side edges; they stand out in short puffs at the top and follow the outline of the arm closely below, and the wrists are decorated with a frill of lace edging. The standing collar is covered with a wrinkled ribbon which ends in double loops at each side of the center of the back, and a frill of lace edging rises above the col-



8961

8961

Front View.

LADIES' COSTUME, CONSISTING OF A TUCKED WAIST AND A SEVEN-GORED SKIRT.

(For Description see Page 284.)

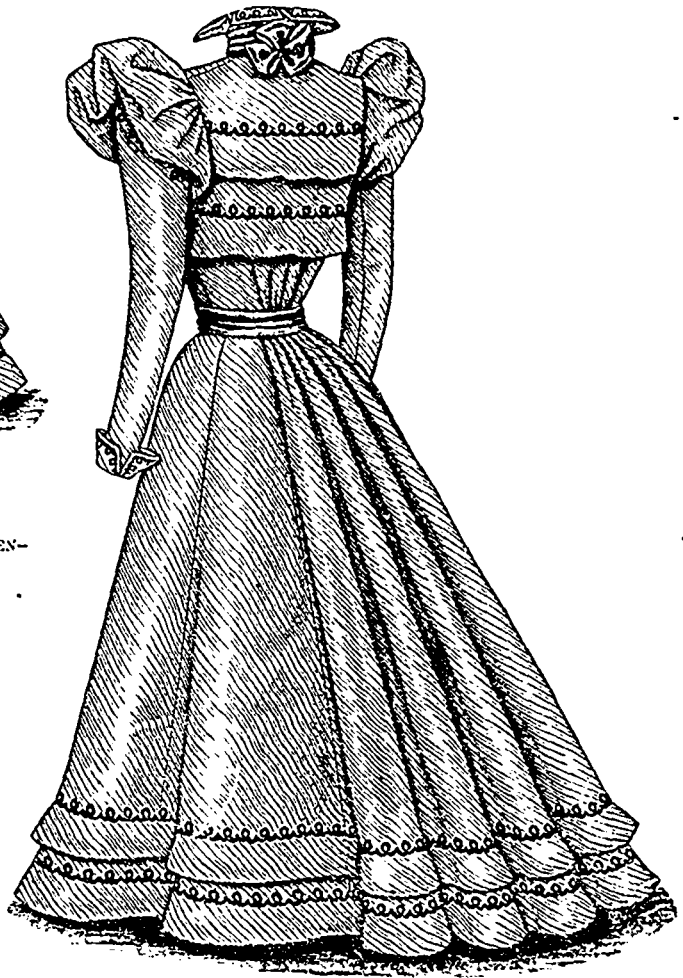
We have pattern No 8957 in ten sizes for ladies from thirty to forty-two inches bust measure. For a lady of medium size, the costume requires thirteen yards of material twenty-two inches wide, or ten yards and a half thirty inches wide, or nine yards and seven-eighths thirty-six inches wide, or seven yards and a fourth forty-four inches wide, or six yards and a fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

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

(For Illustrations see Page 290.)

No. 8965.—By referring to figure No. 150 W in this magazine, this tea-gown may be seen differently made up and trimmed.

The tea-gown is here pictured made of dove-gray crepon and decorated with lace edging and ribbon. The full center-front is gathered at the top and falls free from the neck over Princess lining-fronts that are fitted by double bust darts and single under-arm darts and closed at the center; it is slashed at the center to a convenient distance for a closing and its free



8961

Side-Back View

lar at the sides and falls prettily between the ribbon loops. Soft, clinging materials or plain or fancy silk are, as a rule, chosen for tea-gowns. Silk tea-gowns may be elaborately decorated with lace edging, and pale shades of cashmere or crepon and sometimes vailing are adorned with rows of narrow ribbon

of a contrasting shade or with lace edging and ribbon tastefully disposed.

We have pattern No. 8965 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs fifteen yards and a half of goods twenty-two inches wide, or thirteen yards and three-eighths thirty inches wide, or ten yards and five-eighths thirty-six inches

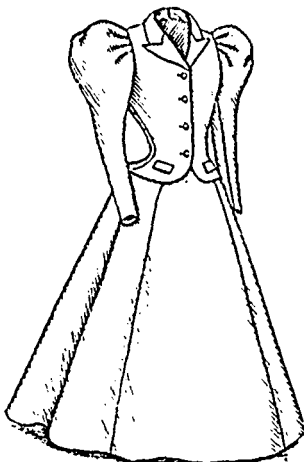
is overlaid with the lace net and edged with narrow frills. The lierre lace set under a white satin cord, the fringe being continued along the edges of a bolero collar that rises above a standing collar covered by a ribbon stock. Butterfly puffs give grace to the coat sleeves, which are fancifully shaped at the wrist and decorated with lace frills.

The Princess modes always find favor with gracefully formed women. The present design is thoroughly artistic and can be suitably made of fine cloth, *drap d'été* or tapaline, as well as velvet and silk. A combination with lace trimming serves best to bring out the outlines.

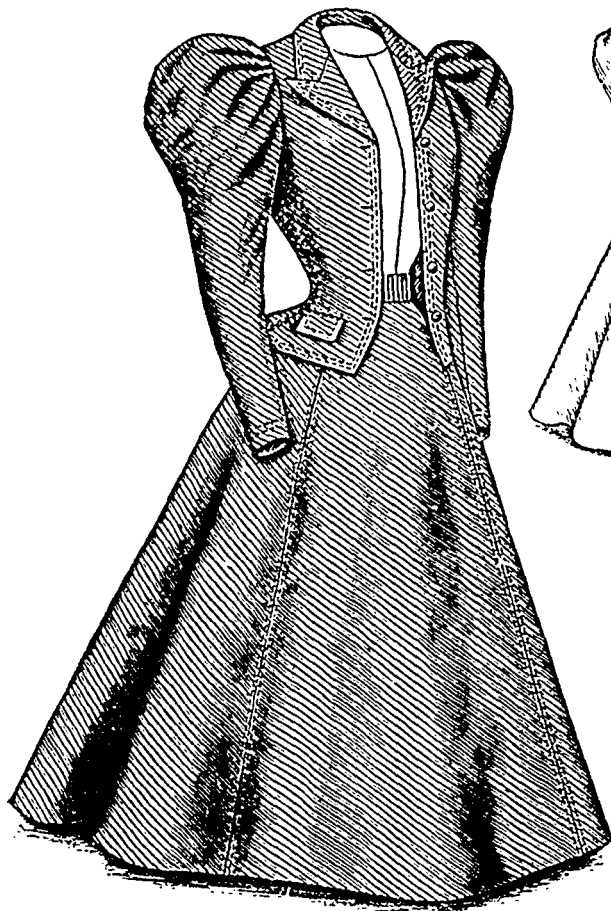
LADIES' CIRCULAR CAPE, WITH CAVALIER COLLARS.

(For Illustrations see Page 292.)

No. 8970.—The cavalier collars give distinctive air to the cape here pictured made of military-blue velvet. The cape is circular with a center seam and falls in graceful ripples at the sides and back. A row of lace headed by a row of jet follows the lower edge, and the jet is continued up the front edges. Over the cape falls a cavalier cape-collar in two sections that flare at the front and back; this collar, shaped to fall in square tabs and each is



8970



8970

Front View.

LADIES' COSTUME, CONSISTING OF A JACKET OR BLAZER (THAT MAY BE WORN OPEN OR CLOSED) AND AN EIGHT-GORED SKIRT. TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.

(For Description see Page 285.)

wide, or nine yards forty-four inches wide, or seven yards and a fourth fifty inches wide, each with a yard and five-eighths of edging five inches and a fourth wide for the neck frill. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 151 W.—LADIES' PRINCESS DRESS.

(For Illustration see Page 291.)

FIGURE No. 151 W.—This illustrates a Ladies' Princess dress. The pattern, which is No. 8945 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 278.

An unusually elegant Princess dress is here shown richly made of gray corded silk, bottle-green velvet, and lace net, in a handsome large design. The center-front and side-fronts fit the figure smoothly and the closing is made invisibly above the left side-front seam. Below the hips the skirt falls in graceful ripples and at the back it stands out in deep, stately flutes that may be stiffened or not, as desired. Cascades of lierre lace topped by bows of green satin ribbon are here arranged over the side-front seams in place of panels, which in the original dress turn backward from the side-front seams. A short jacket with backs that round away from the neck and fronts that are shaped in Greek curves is highly effective. It



8970

Side-Back View.

is decorated across the bottom with a frill of lace headed by a row of jet that is continued along all the other edges. The high cavalier collar consists of a standing collar having four square tabs joined to the upper edge at the back and sides; the tabs are edged with jet and are almost hidden between frills of lace arranged at the top of the standing collar both inside and out. A ribbon drawn about the standing collar is arranged in a bow



at the back and also at the throat, where the closing is made. The new features embraced in the mode are charming and will be well brought out in a combination of cloth and velvet, with lace and silk or jet gimp for decoration. Fine cloth and rich brocades will also make dressy capes and many novelty woollens can be used.

We have pattern No. 8979 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the cape, except the collar frills, for a lady of medium size, requires three yards and three-eighths of material twenty inches wide, or two yards and a half thirty inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. The collar frills will need five yards and a fourth of edging four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOX-PLAIED CAPE, WITH YOKE AND SCOLLOPED COLLAR.

(For Illustrations see Page 292.)

No. 8980.—Green silk was used for this stylish cape. The upper part is a round yoke and the lower part is of circular shaping and is laid in wide box-plaits that flare prettily. The yoke is entirely concealed by a deep, smooth collar that is scalloped at its lower edge. The neck is completed with a flaring collar that may be plain or scalloped at the top; the

passementerie ornaments. Fine cloth with braid decorations will also give satisfaction when made up by this mode.

We have pattern No. 8980 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the cape for a lady of medium size, needs four yards and seven-eighths of material twenty-two inches wide, or four yards and a half thirty inches wide, or four yards and an eighth thirty-six inches



8957

Side-Back View.

LADIES' COSTUME, CONSISTING OF AN EIGHT-GORED SKIRT AND A WAIST HAVING THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE.

(For Description see Page 286.)

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.



8957

Front View.

collar is formed in two double box-plaits at the back and stands high and rolls in Medici style. It is covered on the inside by a full of lace edging. The joining of the high collar is concealed by a wrinkled ribbon that is formed in a bow at the back, and also at the throat, where the cape is closed. Passementerie ornaments are arranged on the plaits, and gimp decorates the deep collar.

The cape is adapted to silk, satin and velvet, with lace and

LADIES' CLOSE-FITTING DOUBLE-BREADED JACKET.

(For Illustrations see Page 293.)

No. 8930.—This jacket is natty and stylish and for it tan coating was selected. It is made close-fitting by single bust darts, under-arm and side-back gores and a curving center seam and coat-laps are arranged below the center seam and coat-plaits at the side-back seams, the slight ripples over the hips resulting from the shaping. The fronts are lapped and closed in double-breasted style with button-holes and buttons below pointed lapels in which they are reversed by a rolling collar made with a center seam; below the closing the corners may be rounding or square, as illustrated. The gathered two-seam sleeves are of the approved style, standing out in short puffs at the top and fitting the arm with comfortable closeness below. The jacket is finished in tailor style with machine-stitching.

The jaunty air of this jacket insures its popularity, and the materials adaptable to it embrace a wide range. Dressy

jackets of fine cloth may show a braid decoration, but rough, durable materials will be finished with stitching.

We have pattern No. 8936 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket requires four yards of goods twenty-seven inches wide, or three yards and seven-eighths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EMPIRE JACKET OR COAT, WITH FITTED BACK. (TO BE MADE WITH A FLARING PLAIN OR GORED COLLAR) (For Illustrations see Page 291.)

No. 8931. This stylish Empire jacket is pictured made of

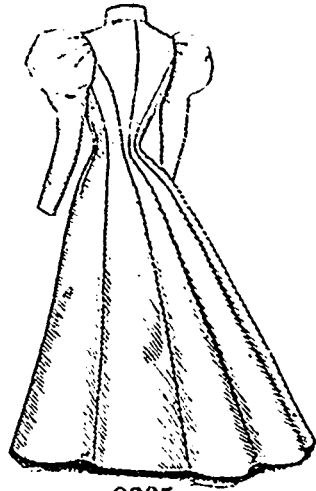
lar, which is composed of four sections, fits closely like a stand ing collar and then springs out in deep, soft flutes, and stands a plaited ruffle rises well above the collar and gives the desired imboth fluffy effect. The plain collar rolls and flares in Medici style and edge is All the edges of the jacket are ornamented with jet bands.

Velvet in black or colors will be chosen for dressy jackets, a three and jet and plaitings of silk will give an elaborate finish. Chat is sev in light shades and of fine quality will be selected for less elegant, neck co jackets, with embroidered or jetted bands for decoration. jack a

We have pattern No. 8931 in eight sizes for ladies from thirty short under to forty-four inches, bust measure. For a lady of medium size of the h the jacket requires six yards and five-eighths of goods twenty- flares two inches wide, or five yards and a fourth thirty inches wide ngly. sand or four yards and a fourth thirty-six inches wide. The sleeves are gathered and stand out on the two-seam sleeves. The sleeves are gathered and stand out on the two-seam sleeves.



8965 Side-Back View.



8965



8965 Front View.

LADIES' TEA-GOWN OR WRAPPEL (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH AND WITH OR WITHOUT THE FANCY COLLAR) (For Description see Page 26.)

green velvet and decorated with jet bands and silk plaitings. The fronts fall out from the figure at the center and are each in three sections, the middle section forming a box-plait that conceals the seams. The plaits widen gradually toward the lower edge and the closing is made invisibly at the center. Under-arm and side-back gores and a curving center seam fit the jacket closely at the back and sides and a box-plait in Watteau style covers the center seam, which ends at the waist, the side edges of the plait being joined separately to the backs below to give width in the skirt. At each side of the plaits the skirt ripples slightly. The two-seam sleeves fit the forearm closely and shape two points over the hand; they are gathered and stand out in short puffs at the top and a plaited frill of silk headed by a band of jet decorates the lower edge. The neck may be completed with a flaring plain or gored collar. The gored col-

lars, which is composed of four sections, fits closely like a stand ing collar and then springs out in deep, soft flutes, and stands a plaited ruffle rises well above the collar and gives the desired imboth fluffy effect. The plain collar rolls and flares in Medici style and edge is All the edges of the jacket are ornamented with jet bands. Velvet in black or colors will be chosen for dressy jackets, a three and jet and plaitings of silk will give an elaborate finish. Chat is sev in light shades and of fine quality will be selected for less elegant, neck co jackets, with embroidered or jetted bands for decoration. jack a

We have pattern No. 8931 in eight sizes for ladies from thirty short under to forty-four inches, bust measure. For a lady of medium size of the h the jacket requires six yards and five-eighths of goods twenty- flares two inches wide, or five yards and a fourth thirty inches wide ngly. sand or four yards and a fourth thirty-six inches wide. The sleeves are gathered and stand out on the two-seam sleeves. The sleeves are gathered and stand out on the two-seam sleeves.

LADIES' BOLERO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES) (For Illustrations see Page 291.) No. 8947. — At figure No. 142 W in this number of THE DELINEATOR another view of this jacket is given. The jacket, which is here pictured made of green cloth, is a jaunty little affair that may supplement very dressy toilette. The back is shaped by a center seam and may be plain or fancy at the lower edge, and the fronts may be in plain or Greek curves below hatched-shaped revers that extend well out on the two-seam sleeves. The sleeves are gathered and stand out on the two-seam sleeves.

stand and stand out in short puffs at the top and below the puffs they fit  
 smoothly. The high bolero collar is made with a center seam  
 style and its upper  
 edge is shaped  
 at three points;  
 Clasp is sewed to the  
 elegant neck edge of the  
 neck and for a  
 short distance  
 under the folds  
 of the lapels and  
 wide laces becom-  
 ingly. Grecian  
 and trimming  
 outlines the col-  
 ar both inside  
 and outside and  
 also decorates  
 the wrist edges  
 and all the re-  
 maining free  
 edges of the  
 jacket, the trim-  
 ming being ar-  
 ranged in scroll  
 fashion at the  
 fancy curves in  
 the fronts, and  
 at the end of the  
 center seam.  
 The jacket may  
 be made with-  
 out sleeves.  
 Velvet and  
 either plain or  
 fancy silk are  
 used for these  
 jackets and so  
 are all fine  
 qualities of suit-  
 able weight.  
 The edge trim-  
 ming is usually  
 lace, jetted or  
 embroidered  
 bands, although  
 very narrow  
 haltings of silk  
 set on under jet  
 heading are also  
 used.  
 We have pat-  
 tern No. 8947  
 in seven sizes for  
 ladies from 14  
 to forty-two  
 inches, bust  
 measure. For  
 a lady of me-  
 dium size, the  
 jacket with  
 sleeves needs  
 four yards of  
 goods twenty-  
 eight inches wide,  
 three yards and  
 three-fourths  
 thirty inches  
 wide, or two  
 yards and three-  
 eighths thirty-  
 six inches wide,  
 or two yards  
 and three-fourth  
 inches wide, or a  
 yard and five-  
 eighths fifty-four  
 inches wide.  
 The jacket with-  
 out sleeves re-  
 quires a yard and three-fourths twenty-two inches wide, or a  
 yard and a half thirty inches wide, or a yard and a fourth



FIGURE No. 151 W.—This illustrates LADIES' PRINCESS DRESS.—The pattern is No. 8945, price 1s. 8d. or 40 cents.—(For Description see Page 288.)

thirty-six inches wide, or seven-eighths of a yard forty-four inches wide, or three fourths of a yard fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No 152 W.  
 —LADIES'  
 MILITARY  
 OR HUSSAR  
 BASQUE.

(For Illustration see Page 291.)

FIGURE No. 152 W.—This illustrates a Ladies' basque. The pattern, which is No. 8959 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is also shown on page 299 of this magazine.

The military style of the basque is accentuated by the trimming of soutache and wide Hercules black braid, which is very effective on the green whipcord of which the basque is here made. The basque extends a stylish depth below the waist and has coat laps and plaits at the back and a pretty flare below the closing, which is invisibly made at the center of the front. A decoration of braid in accord with that on the fronts is on the one-seam sleeves, which stand out at the top in the fashionable puff. If preferred, the sleeves may have shallow turn-up cuffs. The collar may have a turn-down portion, but preference was here given to a standing military collar ornamented with braid.

Braid decorations are a part of military basques, which are made of chevot, broad-

cloth, etc. Many arrangements of various braids are seen. The velvet toque is trimmed with fancy plumage and flowers.

LADIES' JACKET. (TO BE WORN OPEN AND ROLLED TO THE WAIST OR CLOSED AT THE BUST.) FOR CYCLING AND OTHER OUTDOOR WEAR.

(For Illustrations see Page 295.)

No. 8951.—This natty jacket is appropriate for cycling and other outdoor wear and also for general use. Blue serge was used for it and a stylish finish was given by stitching. A close adjustment at the back and sides is effected by under-arm gores, side-back gores extending to the shoulders and a center seam. The side-back seams are left open below the waist-line, and to the loose edges are joined the side edges of box-plaits that are applied over the side-back seams, this arrangement giving a stylish flare to the skirt. The box-plaits narrow becomingly toward the waist, which is encircled by a belt that is passed under the fronts through openings in the under-arm seams and closed with a buckle. The fronts are curved to the figure by single bust darts and may be worn open and reversed in lapels to the waist, or may be reversed in small lapels and closed on the bust with a button and button-hole, the edges flaring below. At the neck is a rolling collar shaped by a center seam. The two-seam sleeves are gathered to stand out well at the top.

Jackets like this may be made to match the accompanying skirt or independently of cheviot, covert cloth, etc.

We have pattern No. 8954 in nine sizes for ladies from thirty to forty-

six inches, bust measure. For a lady of medium size, the jacket needs four yards and a half of goods twenty-seven inches wide, for three yards and three-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

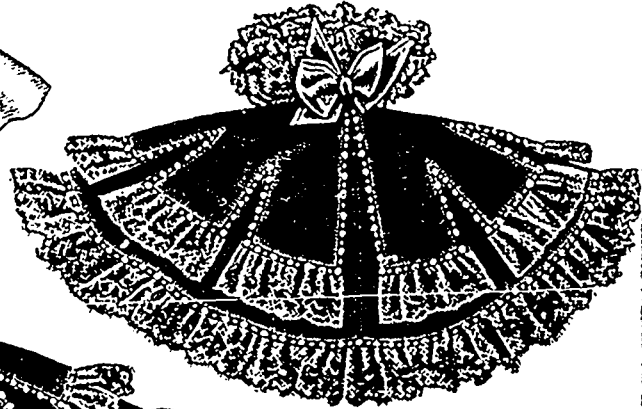
LADIES' SINGLE-BREASTED ETON JACKET. (TO BE MADE WITH A MILITARY OR BOLERO COLLAR.) SOMETIMES CALLED THE HUSSAR OR MILITARY JACKET.

(For Illustrations see Page 295.)

No. 8951.—This Eton jacket, for which green cloth was



8979

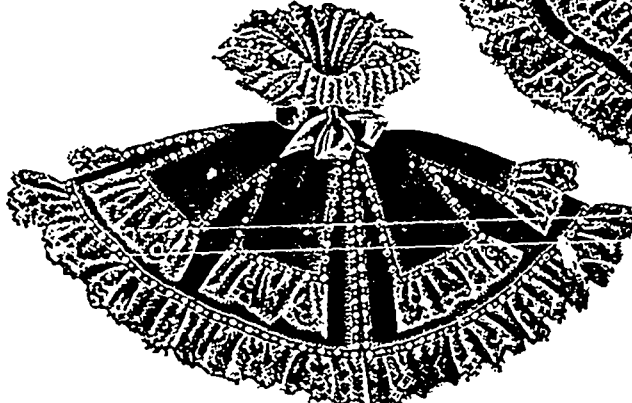


8979

Back View.

LADIES' CIRCULAR CAPE, WITH CAVALIER COLLARS.

(For Description see Page 284.)

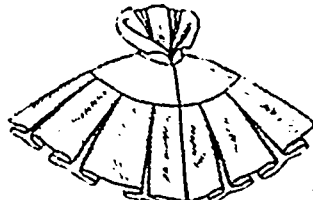


8979

Front View.

used, is sometimes called the military-hussar jacket, and has all the jauntiness which these names suggest. The jacket ends at the line of the waist and its low edge may be plain or may show a notch with round corners at the center. The back is seamless and is joined to the fronts in shoulder and under-arm seams. The fronts are closely fitted by single bust darts and closed invisibly at the center. Choice may be made between a military standing collar and a bolero collar that rolls

and flares in a characteristic way, both styles being provided by the pattern. The two-seam sleeves are gathered at the top and stand out in short puffs. An ornamentation of black soutache braid at the lower edges and the military collar and a more fanciful device, also soutache, for the closing edge give an appropriate and attractive finish. Velvet Eton jackets are very smart and the of fine, smooth



8980

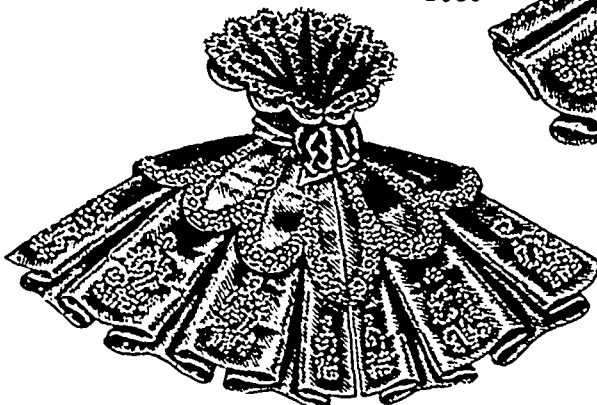


8980

Back View.

LADIES' BOX-PLAITED CAPE WITH YOKE AND SCALLOPED COLLAR.

(For Description see Page 284.)



8980

Front View.

cloth or bouclé suitings also accompany dressy afternoon gowns. Passementerie and feather trimming afford stylish decoration.

We have pattern No. 8951 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket requires three yards and seven-eighths material twenty-two inches wide, or two yards and a half thirty inches wide, or two yards and a fourth thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DOUBLE-BREADED JACKET OR COAT. (KNOWN AS THE COVERT COAT.)

(For Illustrations see Page 295.)

No. 8929.—Another view of this jacket may be obtained by referring to figure No. 148 W in this number of THE DELINEATOR.

A jaunty new Spring jacket is here illustrated made of drab broadcloth and finished with machine-stitching. It extends only a short distance below the waist and at the back and sides it is slightly conformed to the figure by under-arm gores and a curving center seam, the middle three seams being terminated a little below the waist to form the back in tabs. The loose fronts are lapped in double-breasted style and closed with a fly, the two large fancy buttons above the bust and the button below the waist being simply for ornament. Above the closing the fronts are reversed in pointed lapels that extend in points beyond the rolling collar, and a dart under each lapel is effective in giving a good fit. The shapely two-seam sleeves are box-plaited at the top and stitching in pointed cuff outline gives a stylish wrist finish. Pocket-laps with rounding lower front corners cover openings to inserted pockets in the fronts.

Light shades of cloth will generally be selected for the mode, the new tints of tan, gray, biscuit and brown being especially favored. Broadcloth, smooth-faced cloth and some mixtures in cheviot weaves will be available and machine-stitching or strappings of the material will provide an ornate finish.

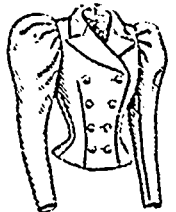
We have pattern No. 8929 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the jacket of one material for a lady of medium size, will require four yards and three-eighths twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths

LADIES' SINGLE-BREADED EMPIRE BOX JACKET, THAT MAY BE SLASHED OR PLAIN.

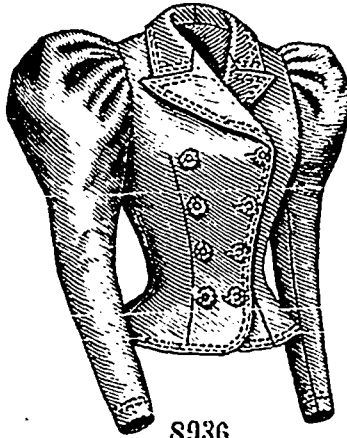
(For Illustrations see Page 296.)

No. 8940.—At figure No. 147 W in this number of THE DELINEATOR another view of this jacket may be observed.

The short Empire box jacket here

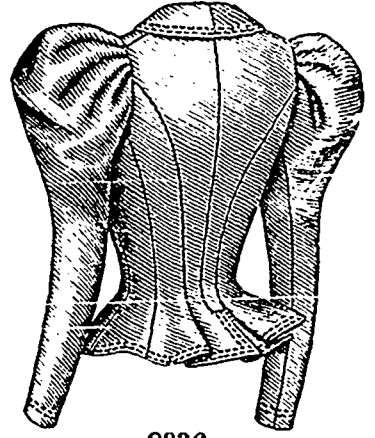


8936



8936

Front View.

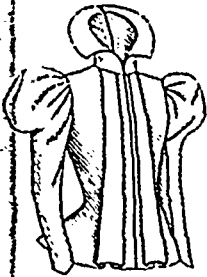


8936

Back View.

LADIES' CLOSE-FITTING DOUBLE-BREADED JACKET.

(For Description see Page 292.)



8931

shown made of emerald-green broadcloth is very attractive. It extends just a little below the waist and may be slashed or plain; the fronts and seamless back flare from the figure in the manner characteristic of the Empire and box modes. The fronts are reversed in small lapels by a rolling collar and closed at the center with frogs. The one-seam sleeves are gathered and stand out in puff style at the top; they are decorated at the wrists with braid ornaments that correspond with the frogs.

The mode is extremely jaunty and promises to enjoy the popularity accorded the longer Empire and box coats of the Winter.

Fine cloth and velvet are the most appropriate materials, and rich jet or silk passementerie decorations may be added on dressy jackets.

We have pattern No. 8940 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket calls for three yards and a fourth of goods twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.



8931

Front View.



8931

Back View.

LADIES' EMPIRE JACKET OR COAT, WITH FITTED BACK. (TO BE MADE WITH A FLARING, PLAIN OR GORED COLLAR.)

(For Description see Page 290.)

forty-four inches wide, or two yards and three-eighths

bust and closed below to the waist with buttons and button-holes, as illustrated. The lapels form notches with the ends

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of the rolling collar, which has a center seam. Square-cornered pocket-laps cover openings to side pockets in the fronts. The modish two-seam sleeves are gathered and stand out in puff style at the top.

Broadcloth, serge, tweed, cheviot and novelty suiting with a finish of machine-stitching will appropriately develop this jacket.

We have pattern No. 8935 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the jacket requires three yards and three-fourths of goods twenty-seven inches wide, or three yards and five-eighths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

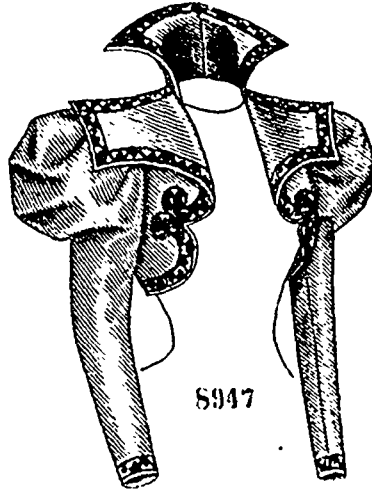
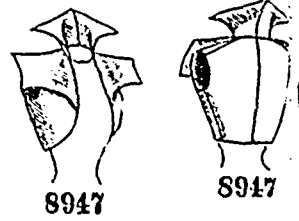
LADIES' DOUBLE-BREADED EMPIRE BOX JACKET, THAT MAY BE SLASHED OR PLAIN AT THE BACK.

(For Illustrations see Page 297.)

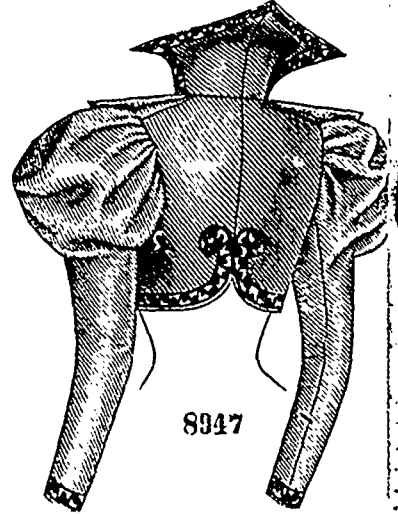
No. 8933.—Another view of this jacket is given at figure D 15.

Cloth and velvet were here chosen for the jacket, which is in Empire box style. Its loose, seamless back, which may be

closing is made with button-holes and fancy buttons. Above the closing the fronts are reversed in lapels that extend in points beyond the ends of the rolling coat-collar. The one-seam sleeves are gathered at the top and



8947



8947

Front View.

Back View.

LADIES' BOLERO JACKET. (TO BE MADE WITH OR WITHOUT SLEEVES.)

(For Description see Page 290.)

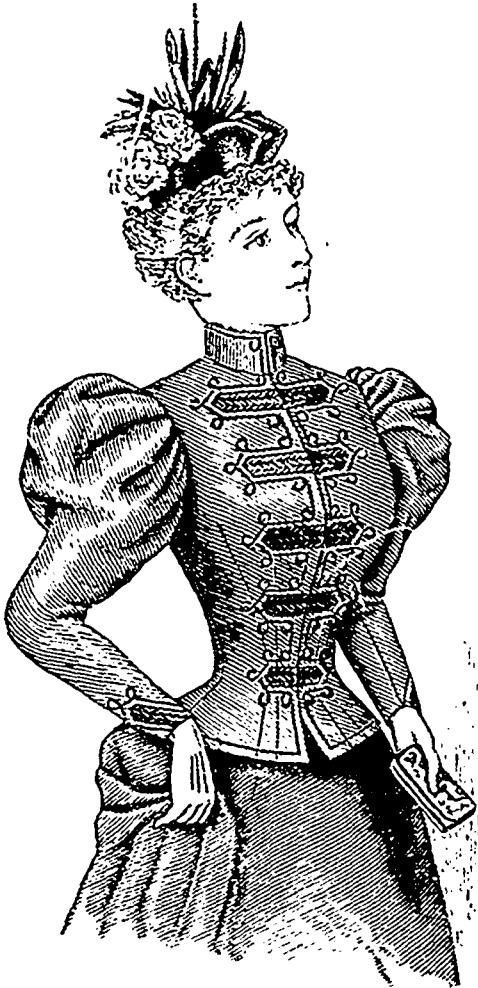


FIGURE No. 152 W.—This illustrates LADIES' MILITARY OR HUSSAR BASQUE.—The pattern is No. 8959, price 1s. or 25 cents. (For Description see Page 291.)

plain or slashed, is connected with the loose, double-breasted fronts in shoulder and under-arm seams, and a double-breasted

stand out in fashionable puff style: they are finished with upturned flaring cuffs. Machine-stitching provides the correct finish for the edges of the jacket.

Smooth-finished cloth, such as broadcloth, kersey, etc., or rough-finished two-toned bouclé material in green, brown, blue and red effects, with velvet for the collar and cuffs, will develop this mode stylishly.

We have pattern No. 8938 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket requires a yard and three-fourths of cloth thirty-four inches wide, and half a yard of velvet twenty inches wide. Of one material, it needs three yards and three-eighths twenty-seven inches wide, or two yards and a half thirty inches wide, or two yards and an eighth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIGNED FOR STOUT LADIES.)

(For Illustrations see Page 288.)

No. 8966.—For stout ladies this basque is particularly desirable. It is pictured made of shaded brown taffeta, with lace cuffs for the frills and jabot. To insure a perfectly trim adjustment the basque is provided with a lining that is accurately fitted and closed like the basque at the center of the front. Two under-arm gores at each side separate the full fronts from the seams at the back, which is smooth at the top and has fulness collected at the bottom in backward-turning, overlapping plaits that are tucked for a short distance and flare upward. The full fronts are gathered at the neck and shoulder edges and are laid in close-lapped plaits at the bottom, the plaits being stitched for a short distance and then flaring into the fulness above. The gathered one-seam sleeves are arranged over coat-shaped linings and stand out in short puffs at the top, the adjustment below the puffs being comfortably close. At the neck is a standing collar decorated with a wrinkled ribbon that is arranged in three outstanding loops at the back; a soft twist of ribbon follows the lower edge of the basque and is bowed at the center of the back. A delicate frill of lace edging droops over each sleeve from the shoulder seam to below the bust and the upper edge of each frill followed by a soft, wrinkled ribbon that is carried a pretty distance along the arms-eyes at the back, the back end of



ribbon being arranged in outstanding loops, while the front end terminates under a dainty bow. A jabot of lace edging falls softly over the closing to a little below the bust and a frill of lace droops from the lower edge of each sleeve.

The basque may be made up in silk, cloth, serge and most of the dress goods in vogue and the dress fabric decided

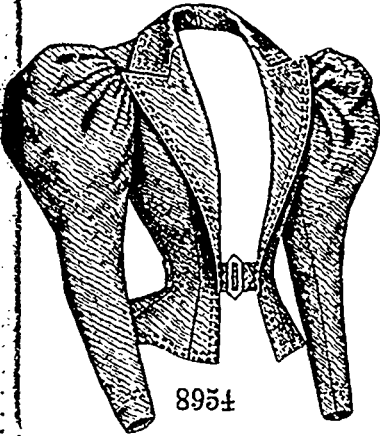
sleeves are gathered and arranged over coat-shaped linings; they are shaped to fit the arm closely nearly to the top and then flare in stylish puffs. A belt with pointed ends closed at the front encircles the waist.

The Norfolk basque is popular for general wear and also for cycling, etc. The durable weaves, serge, cheviot, homespun, etc., are most suitable for such basques, and stitching is invariably the finish.

We have pattern No. 8967 in ten sizes for ladies from thirty to forty-two inches, bust measure. Of one material for a lady of medium size, the basque requires four yards and a half twenty-seven inches wide, or three yards and a half thirty-six inches wide, or two yards and three-fourths forty four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

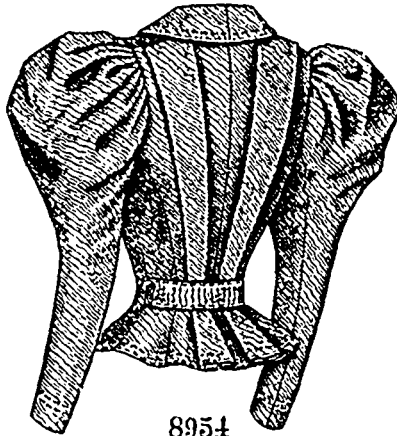


8954



8954

Front View.



8954

Back View.

LADIES' JACKET. (TO BE WORN OPEN AND ROLLED TO THE WAIST OR CLOSED AT THE BUST.) FOR CYCLING AND OTHER OUTDOOR WEAR.

(For Description see Page 292.)

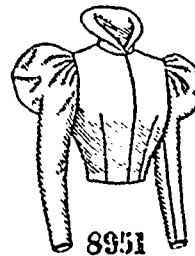
LADIES' CUIRASS BASQUE.

(For Illustrations see Page 299.)

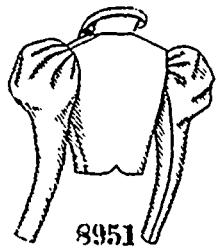
No. 8950:—This basque may be again seen at figure D 19 in this issue.

The basque, here pictured made in correct tailor style of brown faced cloth and decorated with black braid which gives it a *chic* military air, may accompany any graceful skirt. The basque is of uniform depth and of round lower outline and is fitted with great precision by double bust darts, under-arm and side-back gores and a curving center seam. The closing is made at the front. The two-seam sleeves, which have coat-shaped linings, are gathered and stand out in short puffs at the top. The standing collar is in close military style.

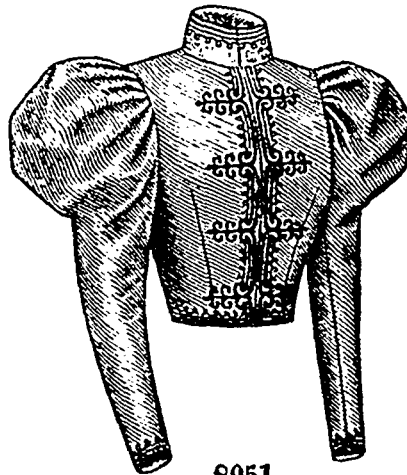
Tailor suiting, plain or fancy cheviot, tweed, faced cloth and broadcloth in any of the fashionable colors may be selected for the basque and braid or machine-stitching will provide an ornate finish. A basque made like this of cloth in a gray-blue shade, with a decoration of dark-blue



8951

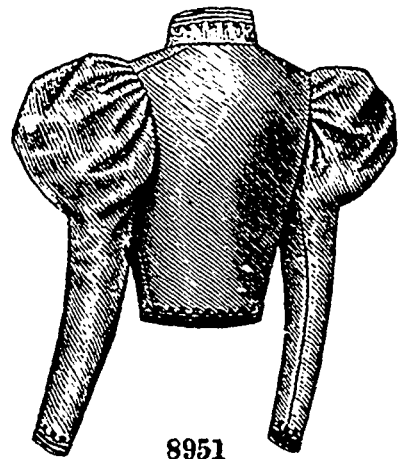


8951



8951

Front View.



8951

Back View.

LADIES' SINGLE-BREADED ETON JACKET. (TO BE MADE WITH A MILITARY OR BOLERO COLLAR.) SOMETIMES CALLED THE HUSSAR OR MILITARY JACKET.

(For Description see Page 292.)

upon will influence the selection of garniture, which may consist of embroidered bands or gimp, with lace insertion and edging.

We have pattern No. 8966 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, the basque, except the jabot and frills, needs three yards and three-fourths of material twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and an eighth forty-four inches wide, or a yard and seven-eighths fifty inches wide. The jabot and front frills require four yards and three-eighths of edging six inches and a fourth wide, while the sleeve frills call for a yard and five-eighths of edging three inches and a fourth wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE, WITH YOKE AND PLAITS LAID ON AND A REMOVABLE CHEMISSETTE. (KNOW AS THE NORFOLK BASQUE.)

(For Illustrations see Page 292.)

No. 8967.—This basque may be again seen by referring to figure No. 149 W in this magazine.

This basque is in attractive Norfolk style, with a removable chemisette and an applied yoke and box-plaits. It is here shown made of whipcord, stitching giving the customary tailor completion. The basque is accurately fitted by the usual center seam, under-arm and side-back gores and double bust darts. A pointed yoke is applied both front and back, and the fronts are turned back in small lapels with a rolling collar that is shaped with a center seam. The chemisette is closed in front with buttons and button-holes and made with a cape back and standing collar. Below the lapels the fronts are closed in the center with button-holes and buttons, and at each side of the closing below the yoke is applied a box-plait that tapers toward the waist. Three similar plaits are arranged on the back. The one-seam

braid showing glints of gold, was remarkable for its jauntiness. We have pattern No. 8950 in twelve sizes for ladies from

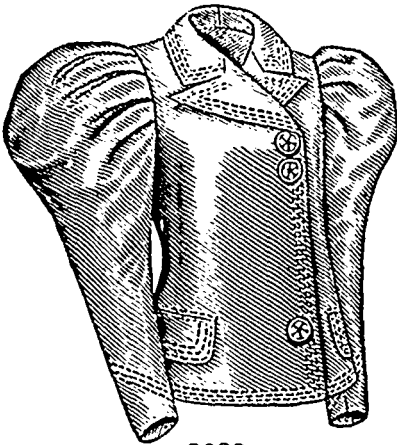
thirty to forty-six inches, bust measure. To make the basque for a lady of medium size, will require three yards and seven-eighths of goods twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide, or a

LADIES' BASQUE, WITH PLAITS LAID ON. (CLOSED AT THE LEFT SIDE UNDER THE PLAITS.)

(For Illustrations see Page 290.)

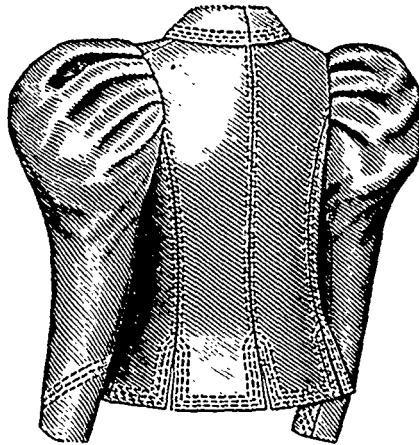
No. 8944.—The basque is in trim tailor style and is pictured made of checked suiting. The close adjustment is made by single bust dart under-arm gores, side-back gores extending to the shoulders and a center seam, and extra widths allowed below the waist at the middle three seams are underfolded in three box-plaits that stand out prettily. The right front is widely over the left front and the closing is made at the left side from the shoulder to the lower edge under an applied plait that tapers toward the waist and ends in a point a little above the lower edge of the basque. A similar plait is correspondingly arranged on the right side of the front and plait is also stitched on each side of the back over the side-back seams, all the plaits being left loose below the line of the waist. The standing collar laps to the left shoulder, the pointed, overlapping end being ornamented with the buttons. The one-seam sleeves are provided with coat-shaped linings; they are gathered at the top and stand out in the fashionable short puffs and a double row of buttons ornament them at the back of the wrist. A double row of buttons is also arranged down the center of the front. Stitching finishes the basque in tailor style.

Cloth, serge or cheviot in becoming shades of brown, blue or green or mixed suitings are stylish for basques of this kind. Pointed straps of braid would be effective in place of the button decoration here represented. On a basque made after this pattern in one of the Scotch heather mixtures narrow green braid was arranged in chevrons all down the front at the center. A similar arrangement was placed on the sleeves and on the front of the collar, and green silk buttons tipped the ends of the chevrons.



8929

Front View.



8929

Back View.

LADIES' DOUBLE-BREADED JACKET OR COAT. (KNOWN AS THE COVERT COAT.)

(For Description see Page 293.)

yard and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE. (KNOWN AS THE MILITARY OR HUSSAR BASQUE.)

(For Illustrations see Page 290.)

No. 8959.—Another view of this basque may be observed by referring to figure No. 152 W in this number of THE DELINEATOR.

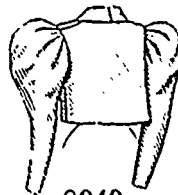
The basque is in military or hussar style and is here pictured made of blue cloth, with an elaborate decoration of black braid. The fitting is accomplished with the utmost exactness by double bust darts, under-arm and side-back gores and a center seam, the center seam ending above coat-laps, while coat-plaits are formed at the side-back seams. The fronts are closed at the center to below the waist with hooks and loops and also braid frogs and flare slightly below the closing. The high standing collar has a shallow turn-down portion joined to its upper edge and flaring in front. The one-seam sleeves, which are mounted on coat-shaped linings, are gathered at the top and stand out in the puff effect that is now accorded general favor, defining the outline of the arm clearly below; the seams are terminated a little above the lower edge and to the wrists are joined shallow, upturning cuffs that flare at the inside of the arm.

The most appropriate materials for military basques are cloth, serge and whipcord in various shades of gray, blue, brown or green. Braid decorations are eminently appropriate, and, although frogs on the front and trefoils are distinctly military, the arrangement may be more simple. Black braid is effective on any shade, and blue or brown braid in dark tones will be used on basques in lighter shades of corresponding colors.

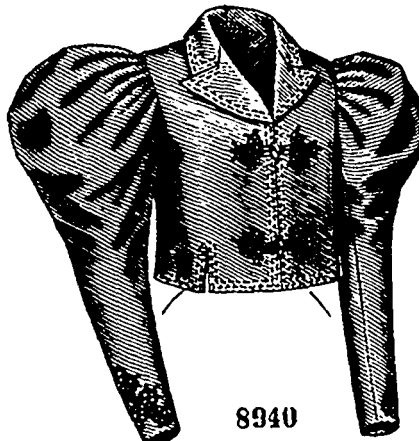
We have pattern No. 8959 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque will require four yards of material twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 1s. or 25 cents.



8940

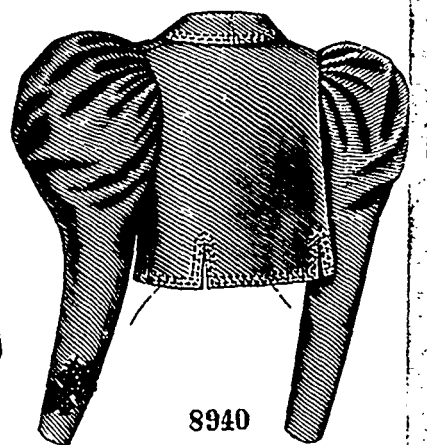


8940



8940

Front View.



8940

Back View.

LADIES' SINGLE-BREADED EMPIRE WAIST JACKET. (THAT MAY BE SLASHED OR PLAIN.)

(For Description see Page 293.)

We have pattern No. 8944 in two sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque will require four yards and an eighth thirty-six inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and three-fourths forty inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

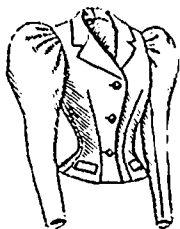


LADIES' BASQUE-WAIST, WITH SHIRRED TUCKS. (TO BE MADE WITH FULL LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

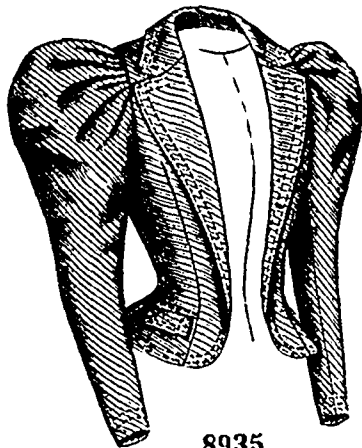
(For Illustrations see Page 300.)

No. 8932.—This basque-waist is notably handsome and stylish in effect; it is pictured made of taffeta silk and decorated with lace edging and ribbon. It is made over a lining that is closely fitted by double bust darts and the usual seams and closed at the center of the front. The seamless back is smooth at the top, but has fullness in the lower part drawn well to the center by shirrings at the bottom, and under-arm gores separate it from the fronts, which are gathered at the neck, shoulder and lower edges and formed in three crosswise tucks above the bust, the tucks being shirred nearly all the way across. At the bottom the fullness in the front is drawn well to the closing, which is made invisibly at the center, and the fronts puff out stylishly over a ribbon belt that is decorated with a ribbon bow at the left side of the front and at the center of the back. The one-seam sleeves are arranged over coat-shaped linings and are gathered at the top and along their side edges to below the elbow; a shirred tuck extending through the center on the outside of the arm is graduated to a point a little below the elbow, and the sleeve stands out in a short puff at the top. A frill of the material edged with lace completes the sleeves in either the full or three-quarter length. To the upper edge of the standing collar, across the back, is sewed a ruff of the material edged with lace, the ruff being narrowed toward the ends and flaring prettily above a ribbon that encircles the collar and forms three outstanding loops at each end of the ruff.

Dressy basque-waists will be copied from this in silk, either plain or fancy, and organdy, lawn, dimity, mull, dotted and

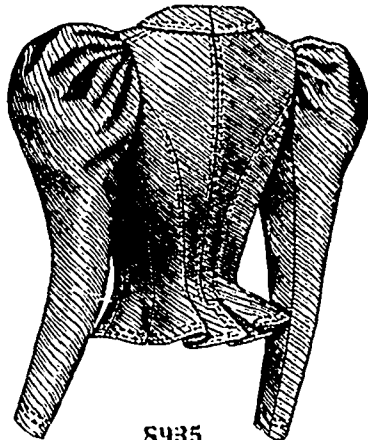


8935



8935

Front View.



8935

Back View.

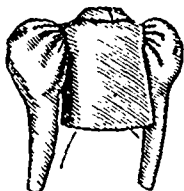
LADIES' JACKET, WITH DARTS. (TO BE WORN OPEN OR CLOSED.) KNOWN AS THE FRENCH BLAZER.

(For Description see Page 293.)

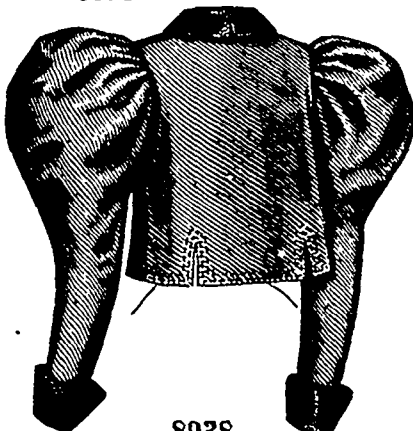


8938

Front View.



8938



8938

Back View.

LADIES' DOUBLE-BREADED EMPIRE BOX JACKET, THAT MAY BE SLASHED OR PLAIN AT THE BACK.

(For Description see Page 294.)

figured Swiss and washable fabrics of heavier quality are available for the mode. We have pattern No. 8932 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the basque-waist requires six yards and a half of material twenty-two inches wide, or four yards and five-eighths thirty inches wide, or four yards thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. or 25 cents.

is here illustrated made of brown and green velvet. The blouse may be made with or without a shorter lining that is fitted by double bust darts and the usual seams and closed at the center of the front. The left front is smooth and narrow while the right front extends far over on the left side and has pretty fullness at the center gathered in at the neck and waist and drooping softly over a belt closed with a metal buckle. The closing is made invisibly at the left side and a pointed strap extending along the closing from the shoulder to the bust is decorated with three large jewelled buttons. The seamless back is smooth at the top but has fullness in the lower part drawn in closely under the belt by gathers; under-arm gores give a smooth effect at the sides. The stylish sleeves are gathered at the top and bottom and extend not quite to the lower edge of coat-shaped linings; the wrists are finished with upturning cuffs shaped in two scollops at the top and outlined with narrow platings of black silk. A similar plaiting also decorates the front edge of the right front and the lower edge of the blouse, and a plaited frill rises from the top of the standing collar, which is closed at the left side of the front, the overlapping end being pointed and ornamented with a fancy button.

Russian blouses are comfortable and dressy for house wear and made up in suitable materials are also appropriate for the street. The design of this blouse is simple, though not too plain to render it unbecoming to slender figures, which, indeed, will be improved by their style. Silk, cloth and novelty goods in weaves that employ wool alone or with an admixture of silk and also velvet can be used for the blouse, and embroidered, jetted, lace or spangled bands or knife-plaited frills of chiffon or silk or soft lace frills will provide fitting decoration.

We have pattern No. 8934 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the blouse for a lady of medium size, needs four yards of dark with seven-eighths of a yard of light velvet each twenty inches wide. Of one material it requires three yards and seven-eighths twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH LONG SLEEVES AND A HIGH NECK OR WITH SHORT PUFF SLEEVES, OPEN NECK AND WITH MARLBOROUGH COLLAR IN EITHER OF TWO DEPTHS)

(For Illustrations see Page 301.)

No. 8971.—At figure No. 143 W in this magazine is shown differently made up.

The waist is a picturesque style that will be very popular for evening and ceremonious wear. It is here pictured in a combination of pink silk, green silk, lace net and lace edging. A lining fitted by double bust darts and the usual seams gives a fine shapeliness to the waist, which has a bias front stretched smoothly over its dart-fitted lining at the bottom and draped in festoon style across the bust by gathers at the

arms' eyes and at the center. The front is shaped in fancy Pompadour outline, but when desired a high full yoke that is gathered at the bottom and finished to form a frill at the top is applied to the lining. The waist is closed along the left shoulder and under-arm seams, the front lapping over fitted under-fronts that are closed at the center. Under-arm gores separate the front from the wide, bias back, which is stretched smoothly over the lining. The lower edge of the waist is followed by a narrow, bias belt that is outlined with iridescent gimp. Similar gimp trims the neck edge of the front and also the edge of the picturesque Marlborough collar, which is in four sections and ends at the open neck. The collar rolls becomingly and may be in either of the two styles illustrated; on the inside it is of the green silk overlaid with the lace net. The sleeves may be long coat-shaped affairs with short puffs arranged on them and made either plain or pointed at the wrists, or they may be short puffs finished with deep lace frills.

The waist has a distinctive air that will be retained whether the waist be made of silk or wool goods and elaborately decorated with pearl trimmings for evening uses or trimmed with lace insertion, silk gimp and soft frills of edging.

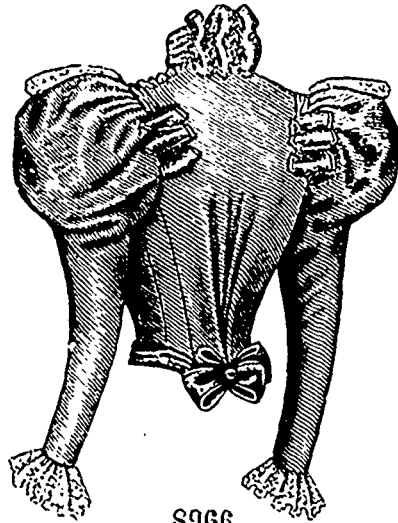
We have pattern No. 8971 in seven sizes for ladies from thirty

to forty-two inches, bust measure. For a lady of medium size the waist, except the sleeve frills, needs four yards and a fourth of silk, with three-eighths of a yard of contrasting silk twenty inches wide and half a yard of lace net twenty-seven inches wide. The sleeve frills call for two yards and a half of lace edging five inches and a half wide. Of one material, it requires four yards and a fourth twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and three-eighths forty inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.



8966

Front View.



8966

Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES)

(For Description see Page 291)

figure No. 145 W this shirt-waist is differently represented.

The shirt-waist is made with an under-arm gore at each side and the tucks add to its dressiness. It is here pictured made of figured pink dimity, with white lining for the permanent collar and cuffs. The fronts are closed at the center with studs through a box-plain at the front edge of the right front, and a cluster of three crosswise tucks is taken up at each side of the closing above the bust; gathers at the neck and plaits at the waist-line draw the fulness prettily to the center. The upper part of the back is a pointed yoke that is shaped by a center seam and strengthened by a seamless lining, and the lower part has fulness at the center collected up and gathered at the top and in over-lapping, backward-turning plaits at the waist. A belt with pointed ends is closed in front. The turned down collar is sewed on and made with a high band and the ends of the collar flare stylishly. If removable collars be preferred, the neck may be finished with a neck-

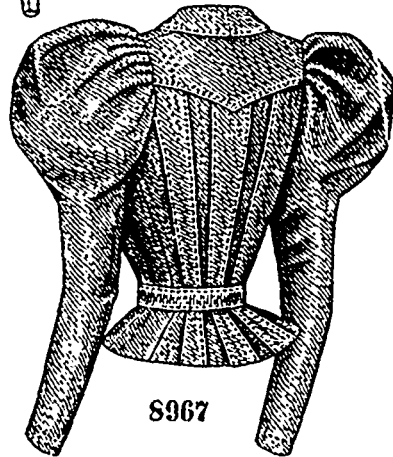


8967



8967

Front View.



8967

Back View.

LADIES' BASQUE, WITH YOKE AND PLAITS LAID ON AND A REMOVABLE CHEMISETTE. (KNOWN AS THE NORFOLK BASQUE.)

(For Description see Page 295.)

band, as illustrated. The full shirt sleeves are gathered at the top and bottom and made with openings that are finished with overlaps and underlaps; they may be completed with sewed-on roll-up cuffs having wide bands closed with studs and buttons or with wristbands, if removable cuffs be preferred.

LADIES' SHIRT-WAIST WITH BACK YOKE. (TO BE MADE WITH PERMANENT COLLAR AND CUFFS OR WITH BANDS FOR ADJUSTABLE COLLAR AND CUFFS.)

(For Illustrations see Page 302.)

No. 8964.—At

figure No. 145 W this shirt-waist is differently represented. The shirt-waist is made with an under-arm gore at each side and the tucks add to its dressiness. It is here pictured made of figured pink dimity, with white lining for the permanent collar and cuffs. The fronts are closed at the center with studs through a box-plain at the front edge of the right front, and a cluster of three crosswise tucks is taken up at each side of the closing above the bust; gathers at the neck and plaits at the waist-line draw the fulness prettily to the center. The upper part of the back is a pointed yoke that is shaped by a center seam and strengthened by a seamless lining, and the lower part has fulness at the center collected up and gathered at the top and in over-lapping, backward-turning plaits at the waist. A belt with pointed ends is closed in front. The turned down collar is sewed on and made with a high band and the ends of the collar flare stylishly. If removable collars be preferred, the neck may be finished with a neck-

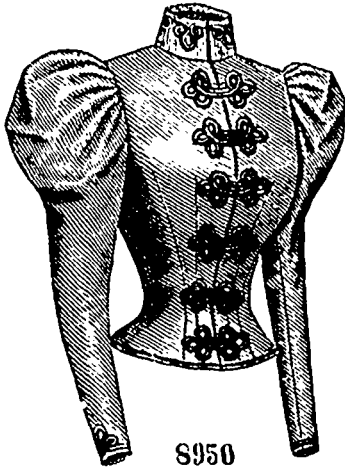
This becoming style of shirt-waist will make up prettily in inexpensive silk or in lawn and other favored wash fabrics. We have pattern No. 8964 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist, except the collar and cuffs, needs four yards of goods twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and three-eighths forty-four inches wide. The collar and cuffs require half a yard of material thirty-six inches wide, and half a yard of coarse linen or muslin in the same width for interlinings. Price of pattern, 1s. or 25 cents.

**LADIES' BLOUSE OR SHIRT-WAIST.**  
(TO BE MADE WITH PERMANENT COLLAR AND CUFFS OR WITH BANDS FOR ADJUSTABLE COLLAR AND CUFFS.)

(For Illustrations see Page 304.)

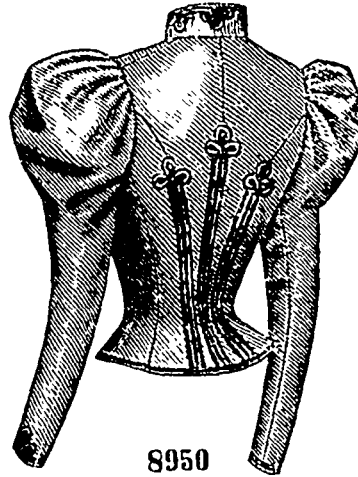
No. 8981.—Glacé taffeta was chosen for this shirt-waist, which is made with an under-arm gore at each side. Stitching gives the regular shirt-waist finish. The back is perfectly smooth at the top, but has fullness below collected at the waist in two backward-turning plaits at each side of the center, the plaits being tacked to stays. The fronts are closed with button-holes and buttons or studs through a box-plait made in the right front, and back of the plait two groups of fine tucks are taken up to yoke depth, the resulting fullness being drawn in closely at the waist on tapes inserted in a casing. A deep yoke of lining is added at the front and back. A belt with pointed ends closed in front surrounds the waist. The collar consists of a high standing portion and a turn-down portion and may be permanently sewed to the neck, or the neck may be finished with a band so that any style of collar desired may be worn. The pretty shirt sleeves are gathered at the top and bottom and are slashed and finished with under-laps and pointed overlaps at the back of the arm in regular shirt sleeve style; they may be finished with cuffs that are turned up over deep bands or with bands to permit the attachment of any desired style of cuff. The bands are closed with studs, and the ends of the cuffs are connected with link buttons. Shirt-waists of silk with silk or linen collars and cuffs, and those of lawn, French cambric, percale, etc., worn with a woollen skirt constitute a neat and becoming costume for morning and afternoon wear. Stitching is the accepted finish for shirt-waists,

two rows being generally made at all the edges. The belt may be of the shirt-waist material or of plain or fancy leather or ribbon. We have pattern No. 8981 in nine sizes for ladies from thirty to forty-six inches, bust measure. Of one material for a lady of medium size, the garment requires five yards twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and three-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



8950

Front View.



8950

Back View.

**LADIES' CUIRASS BASQUE.**  
(For Description see Page 295.)

**LADIES' DRESSING-SACK.** (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR)

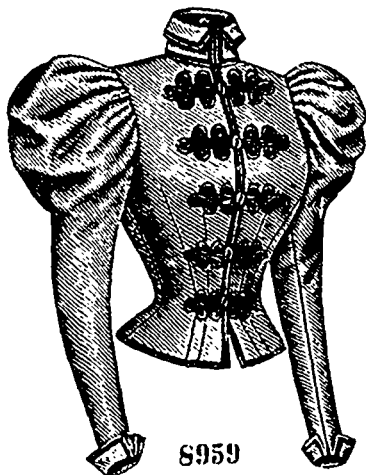
(For Illustrations see Page 303.)

No. 8908.—This dressing-sack is pictured daintily made of white lawn and trimmed with fine embroidered edging. It is fitted by a center seam, side-back and under-arm gores and single bust darts, and pretty ripples result at the back of the skirt from the

shaping. The fronts are closed at the center with button holes and buttons, and their lower front corners may be rounding or square, as preferred. The ends of the rolling collar may also be rounding or square to correspond. The dressing-sack is given an elaborate air by a tab collar that is included in the seam with the rolling collar and shaped in six tabs. The simpler effect of the sack without the fancy collar is shown in the small view. The one-seam sleeves are gathered and stand out at the top in the fashionable puff effect. The wrists may be plain or they may be cut out in curving outline at the back of the arm, as illustrated. All the edges of the sack are prettily decorated with a frill of edging.

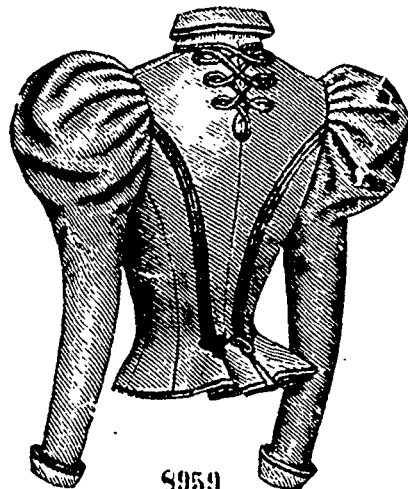
Dressing-sacks are made for cold-weather wear of flannelette, eider-down or flannel, while for warm weather they are of nainsook, Swiss, lawn, cambric and plain and figured dimity. Lace is the favorite trimming and ribbon bows give additional daintiness. All-over embroidery could be used for the fancy collar on woolen or cotton sacks, with improving effect.

We have pattern No. 8968 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment will



8959

Front View.



8959

Back View.

**LADIES' BASQUE.** (KNOWN AS THE MILITARY OR HESSAR BASQUE.)

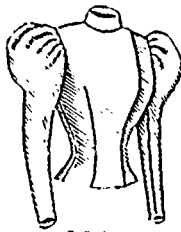
(For Description see Page 296.)

need four yards and three-fourths of goods twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

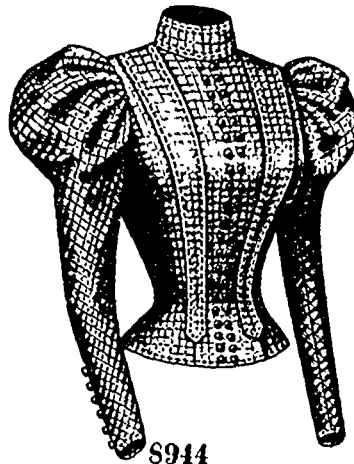
LADIES' BOX-PLAITED BLOUSE. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A HIGH NECK AND A TURN-DOWN OR STANDING COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND A REMOVABLE CHEMISSETTE.) KNOWN AS THE NORFOLK JACKET.

(For Illustrations see Page 303.)

No. 8924.—This new box-plaited blouse or Norfolk jacket is up-to-date in every detail and is illustrated made of brown serge. The necessary trim appearance is given by a lining fitted by double bust darts and the usual seams and closed in front. The fronts and back are separated by under-arm gores, and three box-plaits are laid in the back and three in the front, the middle plait in front concealing the closing. The plaits are sewed along their underfolds, the sewing being discontinued a little above the lower edge to allow the plaits a free roll in the skirt. The fronts of the blouse are a trifle loose, but are held in to the figure by a belt having pointed ends closed in front. The gathered one-seam sleeves have coat-shaped linings and stand out in a puff at the top, below which they are close. Several effects at the neck are provided for in the pattern. The neck may be high and finished with a turn-down collar or with a standing collar, or it may be cut low in front and finished with a notched collar for wear with a chemisette. The chemisette is made with a cape back and a standing collar and is closed invisibly in front.

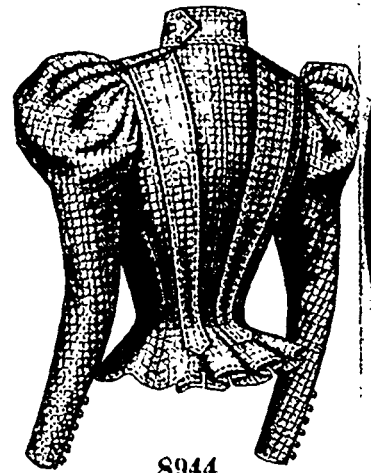


8944



8944

Front View.



8944

Back View.

LADIES' BASQUE, WITH PLAITS LAID ON. (CLOSED AT THE LEFT SIDE UNDER THE I' AND (For Description see Page 296.)



8982

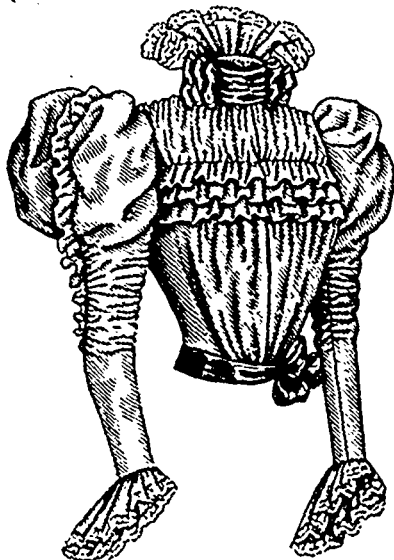
Jackets like this are admirable for general wear and may be made of chevot, serge, covert cloth, faced cloth or mixed suitings. A finish of machine-stitching will be neat and most appropriate to the style.

We have pattern No. 8924 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the blouse needs four

thirty-six inches wide, or three yards forty-four inches wide, by fri ever, jacket used We to for the sl of en twent and a nee four four fifty turn,

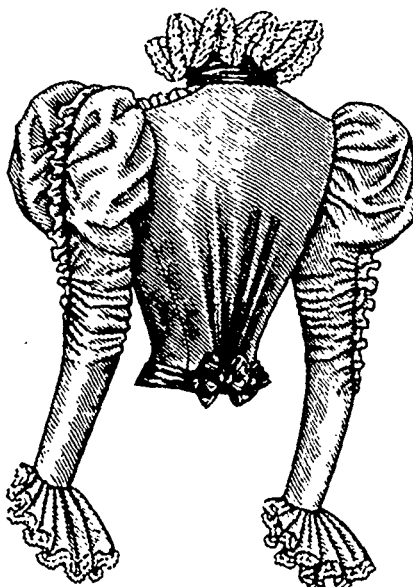
LADIES' EMPIRE TEA-JACKET. (TO BE MADE WITH A FLARED COLLAR OR A TURN-DOWN COLLAR AND WITH SLEEVES PLAIN OR FANCY AT THE WRISTS.) (For Illustrations see Page 304.)

No. 8948.—The picturesque lines of the Empire modes characterize this elaborate tea-jacket, which is represented made up a combination of light-blue cashmere, maize satin and lace net being arranged over the satin. The upper part of the jacket is a square yoke and the fronts and back are joined the yoke and stand out from the figure, except at the side where they curve in just enough to give a graceful effect. The back is laid in two box-plaits that flare quite broadly toward the lower edge, and a box-plait is formed in the fronts at each side of the closing, which is made invisibly at the center. The yoke



8982

Front View.



8982

Back View.

LADIES' BASQUE-WAIST, WITH SHIRRED TUCKS. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Description see Page 297.)

yards and three-eighths of goods twenty-seven inches wide, or four yards thirty inches wide, or three yards and three-fourths

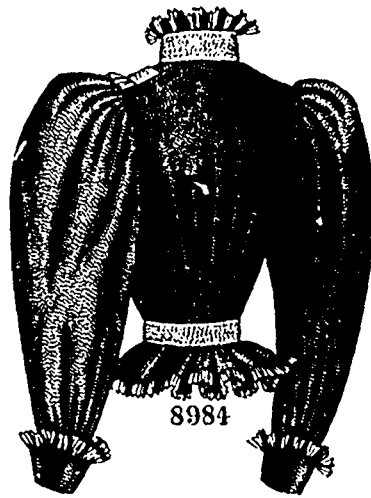
is entirely concealed by a fancy collar in two sections the ends which flare slightly at the front and back; each section is shaped in three deep tabs and all the edges are followed by a frill edging. Bows of ribbon are set in a pretty arrangement of lace at the throat, and a frill of deep lace is arranged inside of the flaring collar, which consists six sections each shaped in point at the top; the collar fits the neck snugly to standing collar depth and then springs out to form large, soft flutes. Preferred, a turn-down collar made with a standing band may be used instead of the flaring collar, as shown in the small engravings. The two-seam sleeves are gathered and stand out in short puffs at the top; they may be plain or fancy at the wrists as illustrated. With the fancy wrists they fall over the hand and are widened considerably and shaped in points, the front corners being reversed to show the contrasting facing; a frill of lace extends below the sleeve and a ribbon bow is tacked to the back.

The fanciful design of the tea-jacket suggests its development in rich silken textures in harmonious color unions. Vailings and other soft woollens soften

by fri ever, jacket used We to for the sl of en twent and a nee four four fifty turn, LA (F No collar style satin the u lar is rowe which front. the cle ide er of each back way l eads each give the ever paint ver back Pr sured at c boyi W were large colla vide



Front View.



Back View.

LADIES' RUSSIAN BLOUSE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.)  
(For Description see Page 297.)

and a half wide. Price of pattern, 5d. or 10 cents.

LADIES' SHIELD DRESS COLLARS AND MILITARY (OR SAUCER) DRESS COLLARS. (TO BE CLOSED AT THE CENTER OR AT THE LEFT SIDE.)

(For Illustrations see Page 304.)

No. 1271.—The collars here pictured made of velvet are stylish on either plain or fancy waists. The shield collars are deepest at the center of the front, where they shape a point at the lower edge; one closes at the left side and the other at the center of the back.

The military or saucer collars have the close high effect of the correct military shape and one is closed at the left side, while the other is made with a seam at the center of the back and closed in front.

Velvet, silk or satin will, as a rule, be chosen to make these collars.

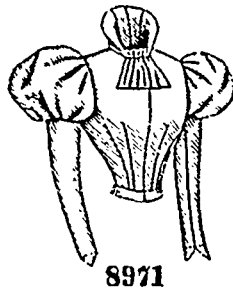
We have pattern No. 1271 in three sizes, small, medium and large. In the medium size, any of the collars will need a fourth of a yard of velvet (cut bias) twenty inches wide, or three-eighths of a yard of other

material twenty or more inches wide. Price of pattern, 5d. or 10 cents.

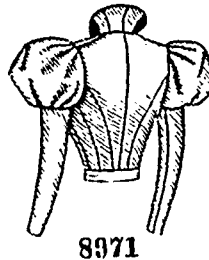
LADIES' FANCY COLLAR.

(For Illustrations see Page 305.)

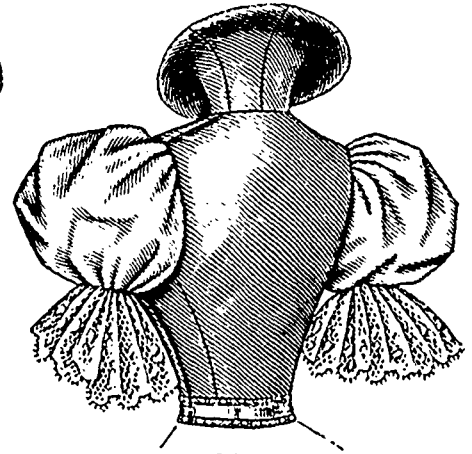
No. 1267.—Glacé taffeta ribbon and lace edging form this dainty collar. A section of ribbon laid in upturning folds is arranged over a standing collar that is closed at the back. A loop-and-end bow is tacked to the collar at each side and the ribbons from the bows are laid in plaits and finished with the ends of the collar. At the back are arranged four outstanding loops of ribbon and from the collar at the back rises a frill of lace in two sections that narrow gradually toward their front ends.



8971



8971



8971

Back View.

LADIES' WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH LONG SLEEVES AND A HIGH NECK OR WITH SHORT PUFF SLEEVES, OPEN NECK AND WITH MARLBOROUGH COLLAR IN EITHER OF TWO DEPTHS.)

(For Description see Page 298.)



8971

Front View.

Velvet, satin or silk, with lace or chiffon for high frills, is used for the fancy collars that complete every dressy bodice.

We have pattern No. 1267 in three sizes, small, medium and large. In the medium size, the collar needs two yards and a fourth of ribbon four inches wide, with two yards of edging five inches and three-fourths wide. Price of pattern, 5d. or 10 cents.

by frills of chiffon or combined with lace net or silk will, however, make artistic and pleasing jackets like it. A very dainty jacket combined light-blue and white India silk, the latter being used for the collars. Lace was lavishly used in the decoration. We have pattern No. 8948 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket, except the sleeve frills, for a lady of medium size, requires three yards of cashmere forty inches wide, with a yard and a half of satin twenty inches wide, and three-fourths of a yard of lace net twenty-seven inches wide. The sleeve frills call for three yards and an eighth of lace edging five inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards and a half forty-eight inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FANCY COLLAR.

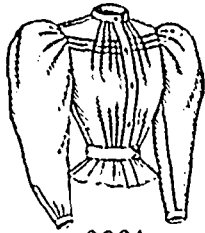
(For Illustrations see Page 301.)

No. 1274.—This handsome collar is in the prevailing high style and is made of cord-edged satin ribbon in two widths. To the upper edge of a standing collar is joined a ruff that is narrowed to points at the ends, which meet at the center of the front, where the standing collar is closed. The ruff is of the wide ribbon and is laid in a cluster of forward-turning plaits at each side of the center at the back and also at each side midway between these plaits and the ends and in a single plait near each end, the plaits spreading to give the desired flare. A band of the narrow ribbon is drawn over the standing collar, and a dainty bow of ribbon is placed over its ends, which close at the back.

Pretty effects could be secured by using ribbon of different colors or weaves or by employing lace for the ruff.

We have pattern No. 1274 in three sizes, small, medium and large. In the medium size, the collar will require half a yard of ribbon two inches and a fourth wide, with two yards and three-eighths of ribbon three inches

of ribbon four inches wide, with two yards of edging five inches and three-fourths wide. Price of pattern, 5d. or 10 cents.



8964

LADIES' FLARING TAB COLLAR, AND MARIE ANTOINETTE COLLAR THAT MAY BE LEFT UNSEAMED TO FORM TABS.

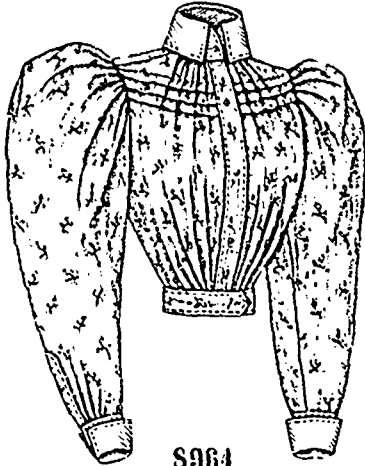
(For Illustrations see Page 305.)

No. 1269.—These fashionable collars are pictured made of dress goods. Each collar has for its basis a close-fitting standing collar that

ings provide a pretty trimming for the ruffle cap and sleeve ruff and also for the wrist when in Venetian style.

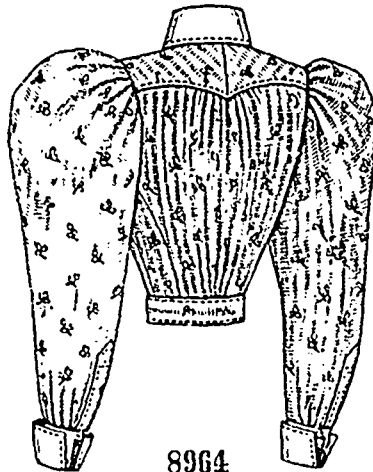
The sleeve will be effective in woollens or thin textiles, as well as silken weaves, and cagings of lace, gimp or frills of silk or chiffon are stylish.

We have pattern No. 1277 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves in either length for a lady whose arm measures eleven inches as described, requires three yards and an eighth of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and five-eighths thirty-six, forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



8964

Front View.



8964

Back View.

LADIES' SHIRT-WAIST, WITH BACK-YOKE. (TO BE MADE WITH PERMANENT COLLAR AND CUFFS, OR WITH BANDS FOR ADJUSTABLE COLLAR AND CUFFS.)

(For Description see Page 298.)

LADIES' DRESS SLEEVE (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE OR IN ELBOW LENGTH AND FINISHED IN TABS.)

(For Illustrations see Page 305.)

No. 1270.—This sleeve is represented made of dress goods and velvet and is a novelty of unusual attractiveness. It has a coat-shaped lining on which is arranged a puff that is gathered at all its edges and draped by tackings at the center, the side edges of the puffs passing into the inside and outside seams. The sleeve proper is also coat-shaped and its upper portion is cut out at the bottom of the puff so as to leave only a strap at the center, the strap being carried over the puff and lapped under buttons, for a short distance over the shoulder or included in the arm's-eye seam, as preferred. The sleeve may be in full length and finished plain or in Venetian style or it may end at the elbow

is closed at the throat. One collar has two tabs with curved edges joined to its upper edge at the back and flaring widely; the edges of the tabs are followed by a row of gimp and a wrinkled ribbon covers the collar in stock style and is formed in four outstanding loops at the back.

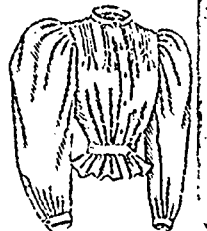
The Marie Antoinette collar has four tabs joined to the top of a standing collar at the back and sides; the tabs may be joined together in seams or allowed to flare, as preferred, both effects being illustrated. A row of gimp forms an attractive trimming for the edges of the tabs and a wrinkled ribbon, decorated with a fancy bow at each side, covers the standing collar.

A stock is necessary to a stylish effect in these collars, which may match the bodice or be of velvet or other contrasting goods. Spangle trimming or lace will trim them daintily.

We have pattern No. 1269 in three sizes, small medium and large. In the medium size either collar needs three-eighths of a yard of goods twenty inches wide, or a fourth of a yard thirty-six inches or more wide. Price of pattern, 5d. or 10 cents.

and be finished in tabs. A frill of lace is an effective and stylish trimming for both the Venetian and elbow sleeve.

The sleeve is extremely novel in design and presents the features of present modes, defining the arm clearly to just below the shoulder, where the necessary fulness is given by the puff. A combination of fabrics or colors is best suited to this style of sleeve, although a single material will also look well.



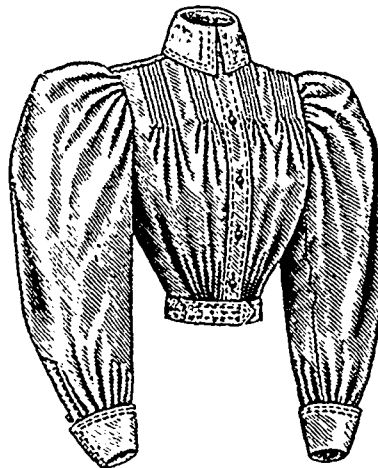
8981

LADIES' RUFFLE CAP DRESS SLEEVE.

(TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE OR IN ELBOW LENGTH AND FINISHED WITH A RUFFLE.)

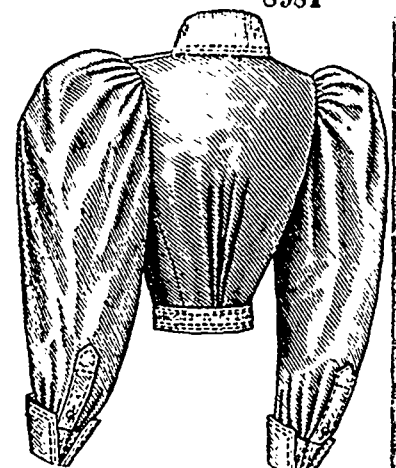
(For Illustrations see Page 305.)

No. 1277.—This is a most attractive sleeve and may be made in full length or in elbow length, as preferred. It is pictured made of taffeta and is in coat shape, with very slight gathered fulness at the top. In full length, it may be finished plain or in Venetian style. Over the upper part of the sleeve a gathered ruffle cap stands out in a stylish way. The cap narrows toward the under side of the arm, where its ends are seamed together. When in elbow length a gathered ruffle finishes the lower edge of the sleeve. Chiffon plait-



8981

Front View.



8981

Back View.

LADIES' BLOUSE OR SHIRT-WAIST. (TO BE MADE WITH PERMANENT COLLAR AND CUFFS OR WITH BANDS FOR ADJUSTABLE COLLAR AND CUFFS.)

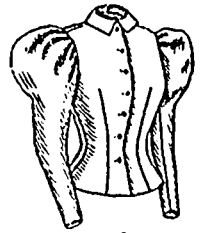
(For Description see Page 299.)

We have pattern No. 1270 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch



below the bottom of the arm's-eye. For a lady whose arm measures eleven inches, as described, a pair of sleeves, except the puffs, will require seven-eighths of a yard of camel's-hair forty inches wide, or a yard and five-eighths of other material twenty-two inches wide, or a yard and an eighth thirty inches wide, or seven-eighths of a yard thirty-six, forty-four or fifty inches wide. The puffs need a yard and three-eighths of velvet twenty inches wide, or one yard of other material thirty or thirty-six inches wide, or seven-eighths of a yard forty-four inches wide, or three-fourths of a yard fifty inches wide. Price of pattern, 5d. or 10 cents.

are arranged at the back, the plaits meeting over the center seam and being stitched to position for a few inches from the top. The effect of a round skirt when the wearer is standing is given by these plaits and by a front-gore that is stitched over the side-front seams of the skirt and along the front edges of the plaquets. Each divided portion measures a little over two yards

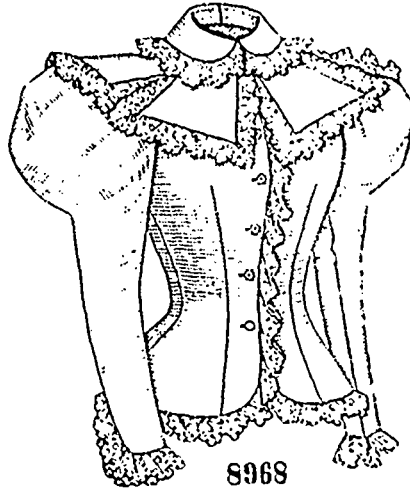


8968

LADIES' DIVIDED CYCLING SKIRT, HAVING AN ADDED FRONT-GORE AND PLAITS AT THE BACK TO GIVE THE EFFECT OF A ROUND SKIRT WHEN STANDING. (PERFORATED FOR SHORTER LENGTH.)

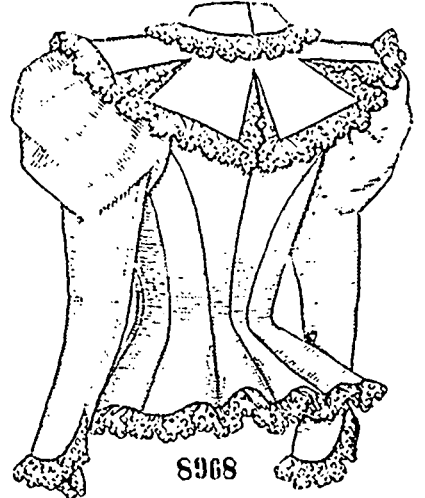
(For Illustrations see Page 306.)

No. 1273.—The skirt unites perfect comfort with becomingness and may be made up in either of the lengths illustrated. It is here pictured developed in cycling cloth that is expressly made for wheeling attire, and machine-stitching gives the finish. The divided portions are joined together by a center seam and are shaped with side-front seams that end far enough below the top to form plaquets, an underlap being allowed on the back edge of each plaquet. A dart at each side fits the skirt smoothly over the



8968

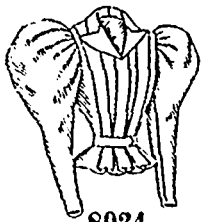
Front View.



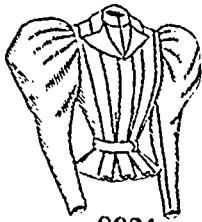
8968

Back View

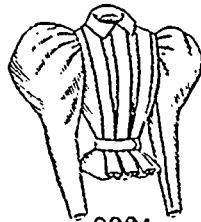
LADIES' DRESSING-SACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.) (For Description see Page 299.)



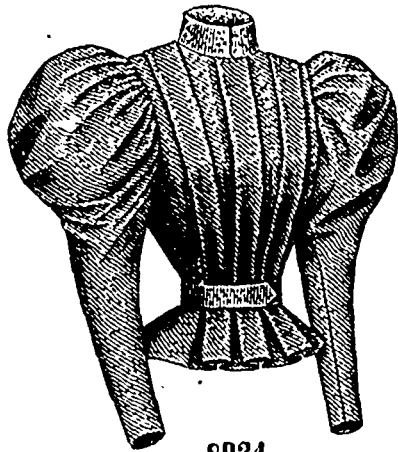
8924



8924

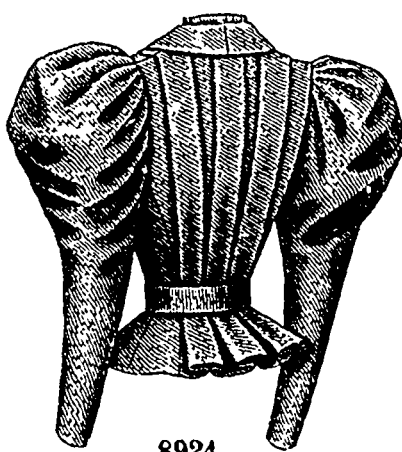


8924



8924

Front View.



8924

Back View.

LADIES' BOX-PLAILED BLOUSE. (TO BE MADE WITH OR WITHOUT A FITTED LINING, AND WITH A HIGH NECK AND A TURN-DOWN OR STANDING COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND A REMOVABLE CREMISSETTE.) KNOWN AS THE NORFOLK JACKET.

(For Description see Page 300.)

and a fourth at the lower edge in the medium sizes. The top of the skirt is finished with belt sections and the skirt is closed with buttons and button-holes.

Cheviot, serge and whipcord are appropriate for the skirt, as well as the special cycling cloths, stitching being the approved finish on all these materials. The absence of decoration is a feature of almost all bicycle suits, although narrow braids or bands of the suit material or contrasting cloth sometimes give an ornamental finish.

We have pattern No. 1273 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt will require seven yards and three-eighths of material twenty-seven inches wide, or five yards and a half thirty-six inches wide, or five yards and three-eighths forty-four inches wide, or four yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-SEAM SLEEVE. (TO BE GATHERED OR PLAILED AT THE TOP.) FOR COATS, JACKETS, ETC.

(For Illustrations see Page 306.)

No. 1283.—These engravings illustrate one of the newest styles of sleeve for coats, jackets and similar garments. The sleeve is pictured made of faced cloth and is shaped by an inside and outside seam. The fullness at the top may be gathered or it may be arranged in a double box-plait between downward-turning plaits, both effects being illustrated. To a little above the elbow the sleeve fits the arm with comfortable closeness and then

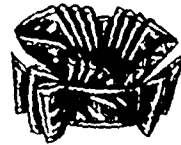
hips, below which the skirt falls in graceful flutes; and four backward-turning plaits—two at each side of the center seam—

spreads in a puff that is of the approved size and effect. This sleeve will be made up in cloth, whipcord, cheviot and

all sorts of coat materials and may be added to any style of jacket or coat; in making over, such a sleeve is particularly valuable in giving a new air to old-style coats.

We have pattern No. 1283 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will need two yards and a half of goods 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, 5d. or 10 cents.

wash materials of sheer texture, such as lawn, dymity, mull, plain or dotted Swiss and organ-dy, also plain or figured. A ribbon about the bottom of the el-



1274



1274

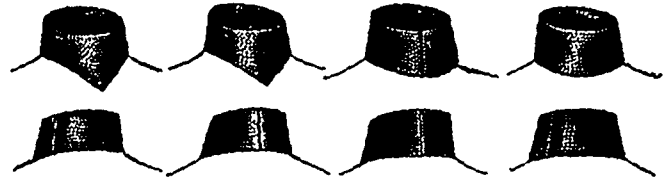
LADIES' FANCY COLLAR.

(For Description see Page 301.)

LADIES' BALLEE SLEEVE. (TO BE MADE SHORT OR IN ELBOW LENGTH.)

(For Illustrations see Page 307.)

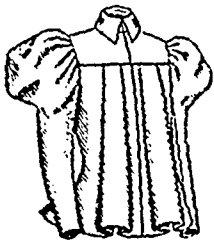
No. 1276.—This fluffy sleeve is known as the ballet sleeve. In its construction silk and chiffon are effectively united, the chiffon being used for the frills. The three frills at the top are of different depths and narrow toward the under side of the arm, where their ends are seamed; they are gathered at their sewed-on edges and stand out in a most graceful way. The sleeve is shaped like a coat sleeve and may be cut off at the lowest frill for a short sleeve or it may extend to the elbow. A frill of chiffon is added to the lower edge of the elbow sleeve and headed by a ribbon that is bowed at the outside of the arm. In the elbow sleeve one, two or three cap frills may be used, as desired, the different effects being shown in the engrav-



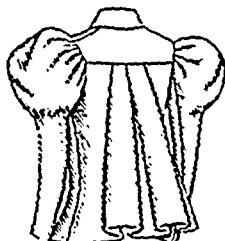
1271

LADIES' SHIELD DRESS COLLARS AND MILITARY (OR SAUCER) DRESS COLLARS. (TO BE CLOSED AT THE CENTER OR AT THE LEFT SIDE.)

(For Description see Page 301.)



8948



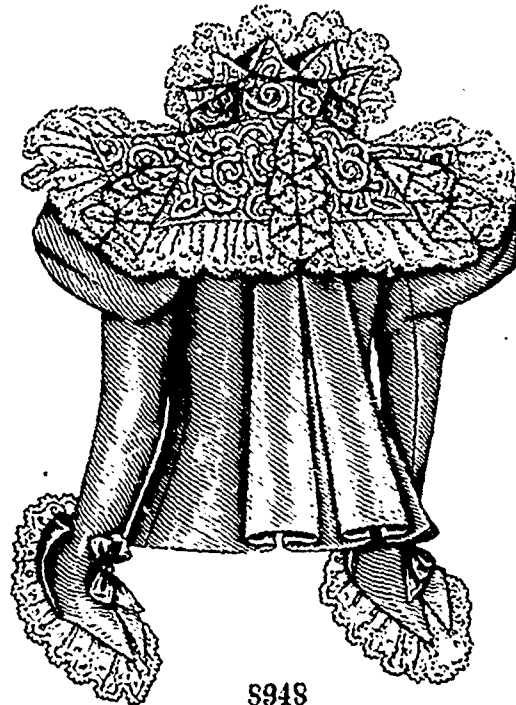
8948

bow sleeve is the only decoration needed, and this trimming could also be used about the arm's-eye on the short sleeve. We have pattern No. 1276 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of elbow sleeves with three cap frills needs five-eighths of a yard of silk twenty inches wide, with two yards and seven-eighths of chiffon forty-five inches wide. Of one material, they will require four yards and three-eighths twenty-two inches wide, or three yards and an eighth thirty or thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or a yard and seven-eighths fifty inches wide. A pair of short sleeves with three cap frills will need three yards and three-eighths twenty-two inches wide, or three yards and an eighth thirty or thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.



8948

Front View.



8948

Back View.

LADIES' EMPIRE TEA-JACKET. (TO BE MADE WITH A FLARING COLLAR OR A TURN-DOWN COLLAR AND WITH SLEEVES PLAIN OR FANCY AT THE WRISTS.)

(For Description see Page 300.)

LADIES' ONE-SEAM SLEEVE.

(TO BE GATHERED OR PLAITED AT THE TOP.)

FOR COATS, JACKETS, ETC.

(For Illustrations see Page 307.)

No. 1282.—This fashionable sleeve for coats, jackets, etc., is illustrated made of broadcloth. It is shaped by one seam and fits the arm closely to some distance above the elbow and then stands out in a small puff. It is gathered at the top or laid in a

ings, but in the short sleeves all possible fluffiness is desirable. Any variety of dress goods may be used for the sleeve, with soft silk or a tissue for the frills. The sleeve is also dainty in

double box-plait between downward-turning side-plaits, as preferred, both effects being illustrated.

Such materials as chevrol, serge, broadcloth, tweed and suit-





1267



1267

LADIES' FANCY COLLAR.

(For Description see Page 311.)



1269

LADIES' FLARING TAB COLLAR AND MARIE ANTOINETTE COLLAR THAT MAY BE LEFT UNSEAMED TO FORM TABS.

(For Description see Page 302.)

We have pattern No. 1282 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs two yards of goods twenty-two inches wide, or a yard and seven-eighths thirty or thirty-six inches wide, or a yard and three-eighths forty-four inches wide, or one yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

ings that are used for outside garments will be made up in this style. Although fulness at the top of sleeves has greatly diminished, the methods of disposing what remains are quite as varied as formerly. The two arrangements provided for in this pattern receive the most general favor for this kind of sleeve.

LADIES' EIGHT-GORED SKIRT, WITH NARROW FRONT-GORE. (TO BE GATHERED OR PLAITED AT THE BACK.)

(For Illustrations see Page 307.)

No. 8060.—By referring to figure No. 147 W in this number of THE DELINEATOR, this skirt may be again seen.

The skirt is here illustrated made of mohair. It is composed of eight gores, the front-gore being quite narrow and falling smoothly. The two gores at each side are perfectly smooth at the top but fall below the hips in graceful flutes that result entirely from their shaping, and the back-gores, which may be gathered or plaited at the top, hang in full, rounding folds that may be held out by a bustle or any style of skirt extender, if desired. The skirt flares stylishly, spreading gradually all round toward the lower edge, which measures about four yards and three-eighths in the medium sizes.

The shaping of the skirt is of the most approved order and the width of its gores adapts it well to silks, velvets and other narrow goods, as well as to materials of greater width. Skirts are frequently trimmed to match the bodice with braid, for bands and other unpretentious decorations. The ornamentation is usually arranged at the foot, or along the side-front seams.

We have pattern No. 8060 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs nine yards and three-eighths of material twenty inches wide, or eight yards thirty inches wide, or seven yards thirty-six inches wide, or four yards and three-fourths forty-four inches wide, or four yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' LOUNGING-ROBE, NIGHT-GOWN OR WRAPPER.

(For Illustrations see Page 308.)

No. 8077.—Striped flannel was here selected for this graceful negligé, which may be used as a lounging-robe, night-gown or wrapper. The loose fronts and back are joined in

shoulder and under-arm seams, and in the upper part of each front is taken up a cluster of six forward-turning tucks that fall out in pretty fulness below the bust. The closing is made with buttons and button-holes at the center of the front. The back is similarly arranged in backward-turning tucks at each side of the center, the fulness falling in free, easy folds below. At the neck is a deep collar having widely flaring, pointed ends and a center seam; it falls square across the back and forms a point on each shoulder. The full, one-seam sleeves are gathered at the top and bottom and completed with roll-over flaring cuffs that are shaped in deep, graceful curves to form points at the front and back of the arm. A frill of ribbon borders the collar and cuffs effectively.

Pretty materials for this wrapper are Chinn silk, cashmere, flannel and Henrietta, with lace, ribbon or fancy braid for decoration. For warm-weather wear mousook, lawn, dimity and challis, with a trimming of lace or embroidered edging or insertion, will be appropriate. A comfortable and dainty wrapper was made up in this way of French flannel in a pretty shade of blue polka-dotted in white. Lace edging was frilled down the closing and about the collar and cuffs.

We have pattern No. 8977 in nine sizes for ladies from thirty to forty-six inches, bust measure.

For a lady of medium size, the garment will require ten yards and a fourth of goods twenty-two inches wide, or seven yards and five-eighths



1277



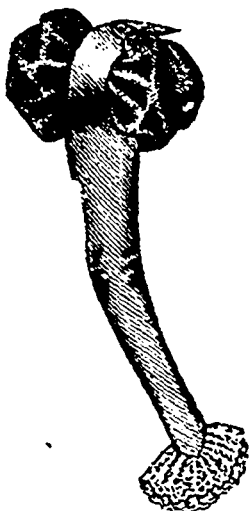
1277



1277

LADIES' RUFFLE-CAP DRESS SLEEVE. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE, OR IN ELBOW LENGTH AND FINISHED WITH A RUFFLE.)

(For Description see Page 302.)



1270



1270



1270

LADIES' DRESS SLEEVE. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE, OR IN ELBOW LENGTH AND FINISHED IN TABS.)

(For Description see Page 303.)

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

NOVELTIES IN COATS AND JACKETS.

(For Illustrations see Page 233.)

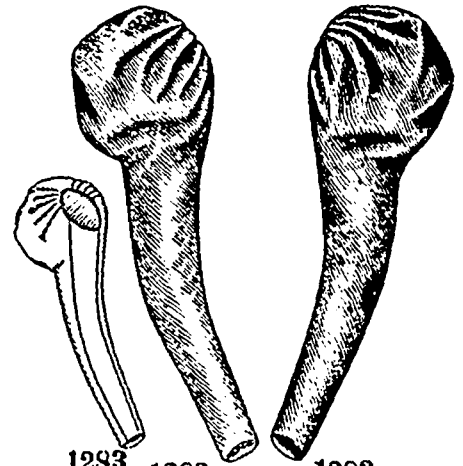
For Spring wear the Empire, Louis XV. and Eton jackets are fashionable, the choice of a single, double-breasted or open-front coat being a matter of personal fancy. There are some tight-fitting modes, but the flowing fronts and backs of Empire jackets are becoming to young ladies of slight figure. Velvet in black and colors, plain or brocaded silk and handsome qualities of cloth in shades of tan, brown, violet, dark-red and marine-blue are chosen for the stylish development of these modes, which may accompany skirts that are gored, circular or full.

A handsome jacket-basque, known as the Louis XV. coat, is shaped by pattern No. 8907, which is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. Brocaded silk, velvet and plain silk are tastefully united in the coat and a decoration of lace edging and buttons is added. Above the bust the fronts are turned back in large revers that are curved at all their edges. A cascade of lace edging arranged at the front of each front frames the full vest of silk prettily, and the vest droops slightly over the top of the deep, velvet girdle. The adjustment at the sides and back is close, the sleeves are of the latest shaping and the rolling collar rises high at the back above the standing collar.

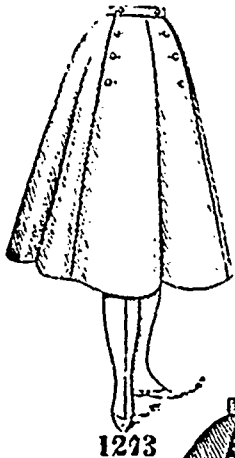
A jacket new in cut and effect is shaped by pattern No. 8834, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. It is fashioned from tan cloth and the

across the top, the closing is made invisibly, and the back is conformed to the figure by the usual seams. Cuffs complete the two-seam sleeves and a high turn-down military collar finishes the neck. Cloth in any admired shade may be used for the jacket.

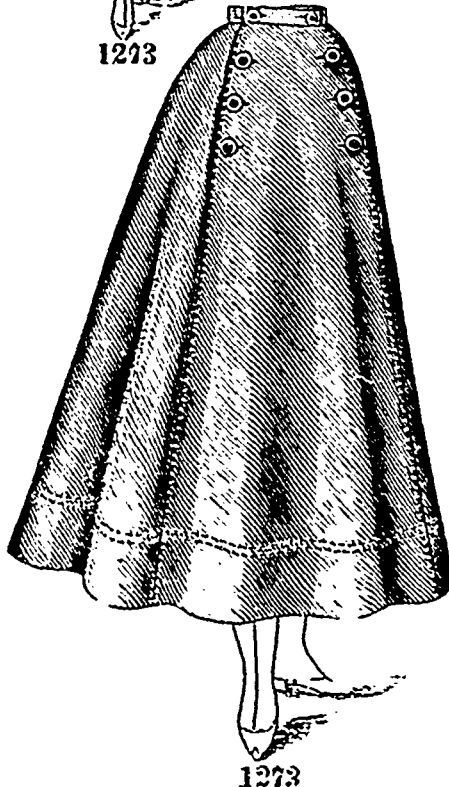
An Empire coat with gored collar that may have the seams left open to give a tab effect is shaped by pattern No. 8885, which costs 1s. 3d. or 30 cents and is in eight sizes for ladies from thirty to forty-four inches, bust measure. Broadcloth was here chosen to make the coat and braid adorns it. The loose back of the coat is formed in a box-plait at the center; the plait widens and flares toward the bottom and a similar effect is seen at the front. The two-seam sleeves define the outline of the arm to quite near the top, where they puff out stylishly. The gored collar rolls and flares fashionably. The coat may be made in cloth, whipcord, and



LADIES TWO-SEAM SLEEVE. (TO BE GATHERED OR PLAITED AT THE TOP.) FOR COATS, JACKETS, ETC. (For Description see Page 203.)



1273



1273

Side-Front View.



1273

Side-Back View.

LADIES' DIVIDED CYCLING SKIRT, HAVING AN ADDED FRONT-GORE AND PLAITS AT THE BACK TO GIVE THE EFFECT OF A ROUND SKIRT WHEN STANDING. (PERFORATED FOR SHORTER LENGTH.)

(For Description see Page 233.)

collar, cuffs and pointed straps are piped with brown velvet. The fronts have a loose, flowing effect, but are smoothly fitted

velvet and decorated with braid. The jacket is shaped by pattern No. 8939, which is in seven sizes for ladies from thirty

for very dressy wear, in velvet. A single-breasted Eton jacket, sometimes called the hussar or military jacket, is shaped by pattern No. 8951, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Biscuit cloth was here selected for its development and a stylish decoration of braid gives it a very dressy appearance. The youthful air and jauntiness of the mode commend it to young ladies, who will have it either to match or contrast with the skirt it accompanies. The back is seamless and the fronts are fitted and button to the throat. The sleeves puff out stylishly at the top and a standing collar finishes the neck. Cloth, velvet or corded silk may be made up in this manner with good results. A double-breasted Eton jacket, the sleeves of which may be finished plainly or reversed to form cuffs, is pictured in pattern No. 8870, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. A handsome quality of faced cloth was chosen for its development and machine-stitching provides a fashionable finish. The jacket is deepened to a point at the center of the front and extends to the waist at the sides and back. The fronts lap widely and are turned back in large lapels that extend in points beyond the rolling collar. The mode is stylish and appropriate for cloth, whipcord and velvet.

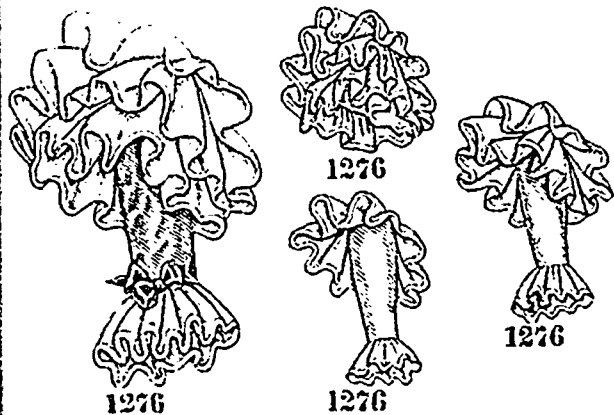
to forty-two inches, bust measure, and costs 1s. or 25 cents. The loose, seamless back is connected with the loose, double-breasted fronts in shoulder and under-arm seams and above the closing the fronts are reversed in lapels that extend in points beyond the ends of the rolling collar. The sleeves are finished with upturned flaring cuffs.

A dressy outside garment is shaped by pattern No. 8901, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. 3d. or 30 cents. It is made of velvet

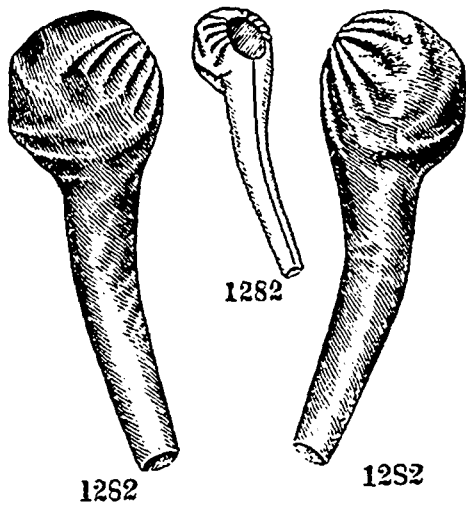
but the most slender figures.

A single-breasted box jacket that may be slashed or plain is shaped by pattern No. 8910, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Light tan cloth is shown in the jacket, which has loose fronts and back that extend only to the waist and stand out from the figure. The rolling collar reverses the fronts in lapels and the sleeves stand out in a stylish way at the top. Braid ornaments decorate the sleeves at the wrists, and a single row of braid trims all the other edges of the jacket. The collar will frequently be made of velvet and the lapels and wrists may be faced with the same, if liked.

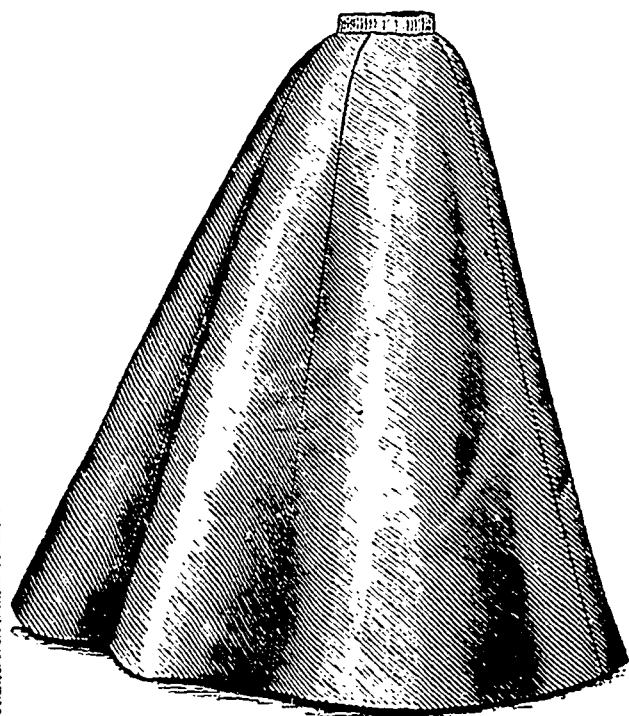
A lining of silk in either the checked, plaided, striped or shaded variety is always added to jackets of this description and handsome buttons will serve for closing or ornamentation. When an elaborate effect is desired, a handsome braid design may be



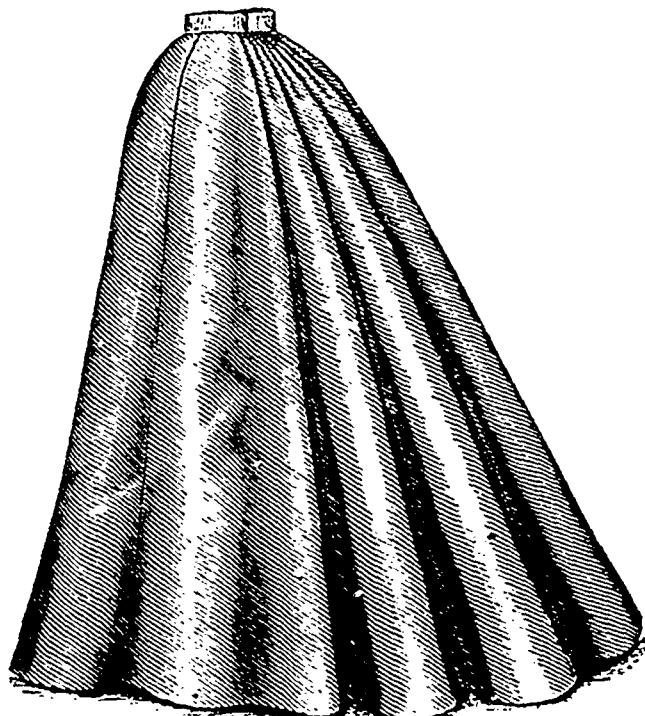
LADIES' BALLET SLEEVE. (TO BE MADE SHORT OR IN ELBOW LENGTH.)  
(For Description see Page 304.)



LADIES' ONE-SEAM SLEEVE. (TO BE GATHERED OR PLAITED AT THE TOP.) FOR COATS, JACKETS, ETC.  
(For Description see Page 304.)



8960  
Side-Front View.



8960  
Side-Back View.

LADIES' EIGHT-GORED SKIRT, WITH NARROW FRONT-GORE. (TO BE GATHERED OR PLAITED AT THE BACK.)  
(For Description see Page 305.)

...tive feature. The fitted back and loose front form a combination that is enjoying much popularity. This style is infinitely more becoming than the regular box and Empire modes to all

...added to the collar and wrists. A simple finish of machine-stitching is all that is necessary on cloth jackets, though pipings of braid or velvet are frequently seen at the loose edges.

## LADIES' SLEEVES AND COLLARS.

(For Illustrations see Page 365.)

In the newer styles of sleeves there is no excess of fullness, and the variety is so great that a choice may be easily made. Closeness of adjustment on the forearm is now in vogue, with a butterfly or mushroom puff at the top. There are also mousquetaire styles that develop very effectively in thin fabrics.

Three two-seam dress sleeve shaped by pattern No. 1238, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents, is pictured made of French challis and decorated with ribbon. The sleeve may be made with or without one, two or three ruffle caps, and is among the dressy new styles.

A charming style of fancy dress sleeve is made of blue taffeta silk and trimmed with a frill of lace edging. It is shaped by pattern No. 1251, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents. The sleeve may be made plain or in tabs at the wrist, and is very appropriate for silk, organdy, dimity, batiste and sheer materials.

Organdy was used for the development of the sleeve shaped by pattern No. 1219, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents. Ribbon decorates the sleeve, which is shaped by one seam and is shirred to form upright puffs at the top. The sleeve may be made in full length or in elbow length.

A pretty sleeve for sheer material is shaped by pattern No. 1218, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents. Figured lawn is represented in the sleeve and a velvet cuff completes it. The upper portion of the sleeve is in mousquetaire style and stands out in a short puff at the top.

A one-seam dress sleeve plaited at the elbow and forming a short puff at the top is shaped by pattern No. 1224, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents. The sleeve is shown made of plaid silk and the pattern provides for full length or elbow length.

The dress sleeve shaped by pattern No. 1249, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents, is known as the Marguerite or Gretchen sleeve and is made of cashmere and silk and trimmed with insertion.

The Amy Robsart sleeve, shaped by pattern No. 1245, which costs 5d. or 10 cents, is in seven sizes from ten to sixteen inches, arm measure. The close sleeve, which is pictured made of silk and velvet, has a short puff at the top over which straps are arranged. The sleeve may be made up as a short sleeve with lace edging.

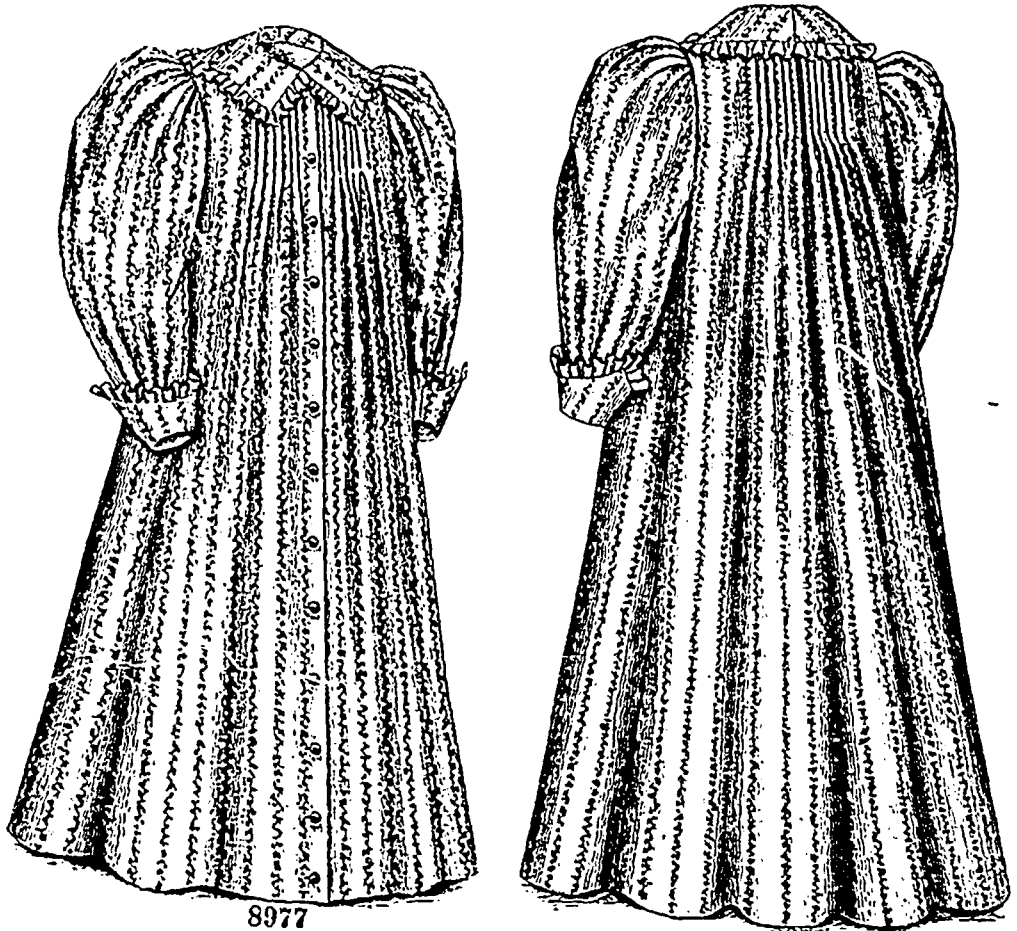
A butterfly puff renders novel and fanciful the sleeve designed by pattern No. 1232, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents. Velvet and figured silk is the combination pictured and ribbon provided the decoration. The wrist may be finished plain or in a Venetian point.

A pretty fancy is carried out in the sleeve made by pattern

No. 1233, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents. It may be made smooth or in mousquetaire fashion and finished plainly or in a Venetian point at the wrist. Figured lawn was here selected for the sleeve which has a double mushroom puff at the top.

Striped goods is represented in the sleeve shaped by pattern No. 1220, which is in seven sizes from ten to sixteen inches, arm measure, and costs 5d. or 10 cents. The sleeve, which has two seams, is plaited to form a short puff at the top and may be finished plainly or in tabs at the bottom. The mode will be used for silk, cloth and most of the seasonable dress goods.

Silk is pictured in the Tudor dress collars shaped by pattern No. 1248, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. All-over lace trims one style of collar, lace insertion decorates another and gimp edge the remaining collar. In one variety a circular section shaped in three points at the outer edge is joined to the top of a standing collar; in



Front View.

Back View.

## LADIES' LOUNGING-ROBE, NIGHT-GOWN OR WRAPPER.

(For Description see Page 365.)

another a pointed tab is joined to the top at each side, and in the third two flaring sections round at the front and back.

The Marie Antoinette and tab collars are shaped by pattern No. 1259, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The Marie Antoinette collar rises high about the neck and is joined to the top of a standing collar encircled by a ribbon stock. The other collar has four square tabs joined to the top of a standing collar also covered by a stock. Gimp decorates the free edges of the tabs and of the Marie Antoinette collar.

The bolero collar and Medici collar shaped by pattern No. 1256, which is in three sizes, small, medium and large, and costs 5d. or 10 cents, may be used on busques, waists or dresses. The Medici collar is made of velvet and silk and its ends taper to points and meet at the bust. The bolero collar which is also of velvet and silk stands high at the back, where it is rolled slightly, and its ends may be rounding or square.

# Styles for Misses and Girls.

FIGURE No 153 W.—MISSES' AFTERNOON COSTUME.

(For illustration see this Page.)

FIGURE No. 153 W.—This illustrates a Misses' costume. The pattern, which is No. 8958 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 310 of this magazine.

The short jacket effect now so popular is uniquely produced in this dress, for which an effective combination of green novelty goods, darker green velvet and cream-and-rose glacé silk was here chosen. The five-gored skirt has stylish outlines and is gathered at the back and joined to the waist. The full front of the waist is gathered at the neck and lower edges and puffs out stylishly; over it are short jacket-fronts formed in a double box-plait near their front edges, the effect being both novel and graceful. The back has fulness drawn well to the closing by gathers at the top and bottom, and about the waist is a wrinkled girdle having frill-finished ends closed at the back. A velvet ribbon is wrinkled about the standing collar, from the top of which flare scolloped turn-over portions; scolloped turn-up cuffs complete the sleeves, which are in the one-seam style and puff out in the approved way at the top.

The costume will be very becoming to most girls and will be developed in silk and such novelty goods as are appropriate for young folks.

MISSES' COSTUME,  
WITH FIVE-  
GORED SKIRT.

(For Illustrations see  
Page 310.)

No. 8958.—A different development of this costume is shown at figure No. 153 W. The stylish costume is here portrayed made of figured fawn zibeline combined with brown silk. The waist is made over a lining that is fitted by single bust darts and the customary seams, and the closing is made at the back with buttons and button-

holes. Under-arm gores separate the full front from the full backs and give a smooth effect at the sides. The full front, which is made of the silk, is gathered at the top and bottom and puffs out prettily, while the backs, which are also gathered closely over the lining, the fulness being pushed well to the center. Short jacket-fronts inserted in the shoulder and under-arm seams are attractive adjuncts of the costume; they are each arranged to fall in a double box-plait from the shoulder, the plait being tacked half way down and then allowed to flare in a pretty way; on the center of each plait are placed three fancy buttons. The neck is finished with a standing collar, to the upper edge of which are joined scolloped turn-over portions that flare stylishly over a ribbon stock ending in a bow at the back. The gathered one-seam sleeves, which are made over coat-shaped linings, fit closely to far above the elbow and stand out in a short puff at the top. Turn-over flaring cuffs shaped in scollops at the top complete the sleeves.

The five-gored skirt is joined to the waist and flares stylishly toward the bottom, where it measures three yards and an eighth round in the middle sizes. It is gathered at the back, fits smoothly at the top across the front and sides and ripples stylishly below the hips. A crush girdle of the silk having frill-finished ends encircles the waist and is closed at the back.

Cashmere, zibeline, poplin, serge, novelty goods and cheviot, with silk of a harmonizing shade, will develop the costume effectively.

We have pattern No. 8958 in five sizes for misses from twelve to sixteen years old. In the combination

shown for a miss of twelve years, the costume will need three yards and a half of dress goods forty inches wide, with a yard and five-eighths of silk twenty inches wide. Of one material, it requires seven yards and a half twenty-two inches wide, or six yards and three-eighths thirty inches wide, or five-



FIGURE No. 153 W.—This illustrates MISSES' AFTERNOON COSTUME.—The pattern is No. 8958, price 1s. 6d. or 35 cents.

(For Description see this Page.)

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

MISSES' COSTUME, CONSISTING OF A JACKET OR BLAZER (THAT MAY BE WORN OPEN OR CLOSED) AND A FOUR-GORED SKIRT. (TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.)

(For Illustrations see this Page.)

No. 8972.—A stylish and attractive costume, which is to be worn with a shirt-waist, vest or any simple style of waist, is here illustrated made of navy-blue serge, with a tailor finish of machine-stitching. It consists of a jacket or blazer that may be worn open or closed and a four-gored skirt. The jacket is closely adjusted at the sides and back by under-arm and side-back gores and a curving center seam, coat-laps being arranged at the center seam and underfolded box-plaits at the side-back seams and slight ripples appearing at the sides. The fronts are reversed at the top in lapels that extend in points beyond the ends of the rolling collar, which has a center seam. Buttons and button-holes close the jacket below the lapels and the lower front corners of the fronts may be rounding or square, as preferred. The gathered two-seam sleeve stands out in puff effect at the top and fits smoothly below. Square-cornered

front and sides and breaks into flutes below the hips; it flares towards the foot, where it measures two yards and seven-eighths round in the middle sizes. The back-breadth is gathered at the top and the skirt is finished with a belt.

Cheviot, serge, flannel, piqué, linen, duck and other similar materials will be made up into costumes of this style for town or country.

We have pattern No. 8972 in five sizes for misses from twelve to sixteen years old. To make the costume for a miss of twelve years, requires seven yards of material twenty-two inches wide, or five yards and an eighth thirty inches wide, or four yards and three-eighths thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



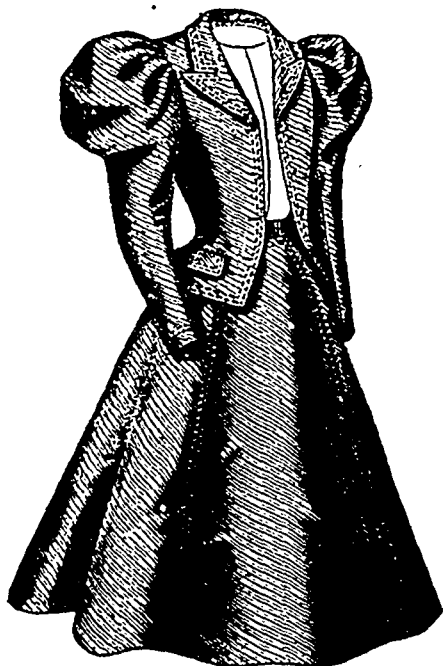
8958  
Front View.



8958  
Back View.

MISSES' COSTUME, WITH FIVE-GORED SKIRT.

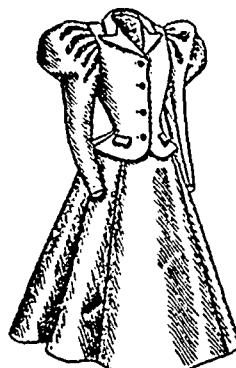
(For Description see Page 309.)



8972  
Front View.



8972  
Back View.



8972

MISSES' COSTUME, CONSISTING OF A JACKET OR BLAZER (THAT MAY BE WORN OPEN OR CLOSED) AND A FOUR-GORED SKIRT. (TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.)

(For Description see this Page.)

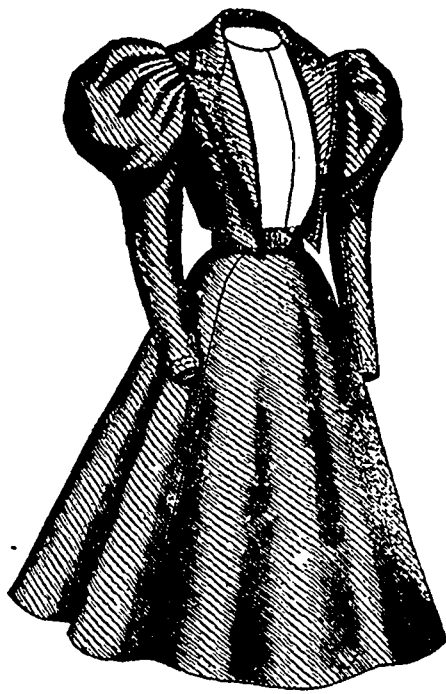
MISSES' ETON COSTUME, CONSISTING OF A JACKET (THAT MAY EXTEND TO THE WAIST OR TO WITHIN A SHORT DISTANCE OF THE WAIST) AND A FOUR-GORED SKIRT. (TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.)

(For Illustrations see Page 311.)

No. 8941.—This handsome Eton costume is new in every detail and will be largely favored for town, country and seaside wear. Any style of waist, shirt-waist or vest may be worn with it. The

pocket-laps cover openings to inserted side-pockets in the fronts. The four-gored skirt is smooth-fitting at the top across the





8941  
Front View.



8941  
Back View.



8941

MISSES' COSTUME,  
HAVING A  
STRAIGHT, FULL  
SKIRT OVER A  
FIVE-GORED SKIRT.  
(TO BE MADE WITH  
EITHER OR BOTH SKIRTS  
AND WITH A HIGH,  
ROUND OR SQUARE NECK  
AND WITH FULL-  
LENGTH, ELBOW OR PUFF  
SLEEVES.)

(For Illustrations see  
this Page.)

No. 8955.—This is a most graceful and becoming style of costume for party, graduation or general wear, as it may be varied to suit different occasions the pattern providing for a high round or square neck and full length, elbow or short puff sleeves. White organdy over blue silk was here selected for the costume and *mousseline de soie* and ribbon bows decorate it effectively. The waist has a lining fitted by single bust darts and under-arm and side-back gores and the closing is made at the center of the back. The full front and full backs, which are joined in shoulder seams and separated by under arm gores, are gathered at the top and at the waist, the fulness being drawn well to the center; their upper edges, which

MISSES' ETON COSTUME, CONSISTING OF A JACKET (THAT MAY EXTEND TO THE WAIST OR TO WITHIN A SHORT DISTANCE OF THE WAIST) AND A FOUR-GORED SKIRT. (TO BE WORN WITH A SHIRT-WAIST, VEST, ETC.)—(For Description see Page 310.)

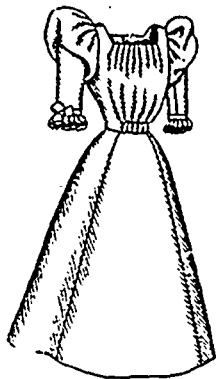
material illustrated is storm serge and the finish of machine-stitching is in tailor style. The Eton jacket may be made to extend to the waist or to within a short distance of the waist, as illustrated. It is shaped by shoulder and under-arm seams and a center seam and the fronts are reversed in stylish lapels that extend in points beyond the rolling collar. The gathered two-seam sleeves are fashionably close to far above the elbow and then stand out in a stylish way.

The four-gored skirt is smooth at the top in front and the side-gores are smoothly fitted by darts. The fulness at the back is formed in two backward-turning plaits at each side of the placket. At the bottom the skirt measures about three yards and a half round in the middle sizes. The fashionable flare at the bottom and stylish ripples at the sides are noticeably graceful features.

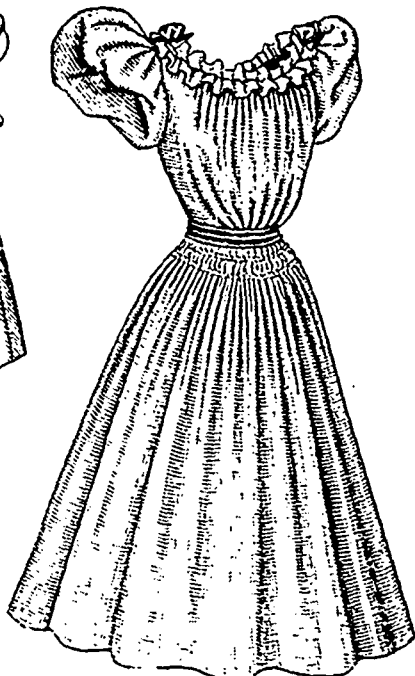
Serge, flannel, canvas weaves and chevrot are appropriate materials for the jacket and skirt and the accompanying waist may be of any material in a harmonizing color. Linen will also be used to make the jacket and skirt for the warm season.

We have pattern No. 8941 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume calls for five yards and a fourth of material twenty-seven inches wide, or four yards and three-eighths inches wide, or three yards and three-eighths forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

may be square or rounding, are covered with a soft gathered *ruche* of *mousseline de soie*. In the high-necked waist the lining

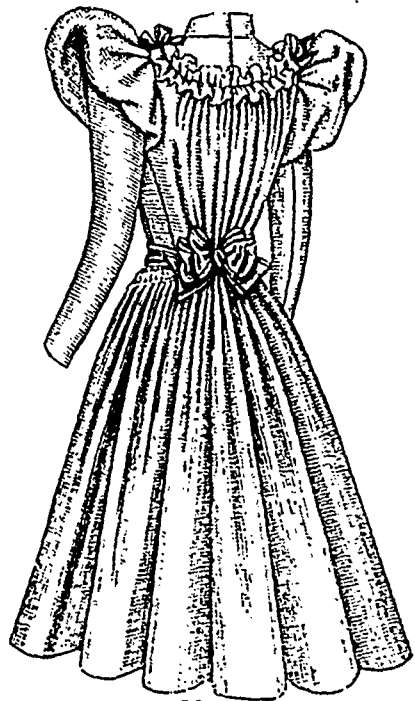


8955



8955

Front View.



8955

Back View.

MISSES' COSTUME, HAVING A STRAIGHT, FULL SKIRT OVER A FIVE-GORED SKIRT. (TO BE MADE WITH EITHER OR BOTH SKIRTS AND WITH A HIGH, ROUND OR SQUARE NECK AND WITH FULL-LENGTH, ELBOW OR PUFF SLEEVES.)—(For Description see this Page.)

is faced to give the effect of a yoke and a high standing collar is added. A ribbon bow gives a dainty decorative touch on each



shoulder. A short, mushroom puff droops over the top of the two-seam sleeve, which fits the arm closely. The sleeve may end at the bottom of the puff or may extend to the elbow or to the wrist, as preferred. The elbow sleeves are finished with a frill of *mousseline de soie* headed by ribbon prettily bowed at the outside of the arm. A wrinkled belt of ribbon surrounds the waist and is tastefully bowed over the closing.

The straight, full skirt measures three yards and a half and the gored skirt three yards round at the bottom in the middle sizes. The full skirt is deeply hemmed at the bottom and gathered at the top all round; below the upper edge, across the front and sides, are four curved rows of shirring that produce a novel and pretty effect. The gored skirt is gathered at the back and smooth in front and at the sides. The skirts are completed together with a belt and the plackets are finished at the center of the back. Either skirt may be used alone, if desired.

For dressy occasions silk, organdy, dotted Swiss, mull and *mousseline de soie* will be selected, and if white is chosen, a becoming color of silk is used underneath. Ribbon, lace edging and ruffles or frills of *mousseline de soie* are available for decoration.



FIGURE No. 154 W.—This illustrates MISSES' PARTY DRESS.—The pattern is No. 8963, price 1s. 3d. or 30 cents.  
(For Description see this Page.)

We have pattern No. 8955 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the costume



FIGURE No. '55 W.—This illustrates MISSES' STREET TOILETTE.—The patterns are Misses' Double-Breasted Jacket No. 8932, price 1s. or 25 cents; and Skirt No. 8888, price 1s. or 25 cents.

(For Description see Page 313.)

with the full skirt needs eight yards and three-fourths of material twenty-two inches wide, or six yards and three-eighths thirty inches wide, or five yards and three-eighths thirty-six inches wide, or four yards and five-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. The costume with the gored skirt calls for seven yards and three-eighths twenty-two inches wide, or five yards and an eighth thirty inches wide, or four yards and three-eighths thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

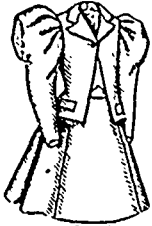
FIGURE No. 154 W.—MISSES' PARTY DRESS.  
(For Illustration see this Page.)

FIGURE No. 154 W.—This illustrates a Misses' dress. The pattern, which is No. 8963 and costs 1s. 3d. or 30 cents, is in

seven sizes for misses from ten to sixteen years of age, and is again represented on page 314 of this magazine.

The present development of this simple dress is charming although inexpensive. Pink batiste was used for the making and the decoration of ribbon and Italian lace insertion and edging is exceedingly dainty. A full gathered skirt flows in free folds from the waist, which has a square yoke above a full front and full backs. The waist is closed at the back and is finished with a standing collar, but a square neck may be arranged, if desired. Triple caps pointed at the center fall over puffs at the top of the close coat-sleeves.

The dress will be quite as pretty for afternoon wear in the Summer as for party wear during the season immediately preceding. Soft silks and woollens, as well as the whole list of washable fabrics, will make up with good effect by the mode.

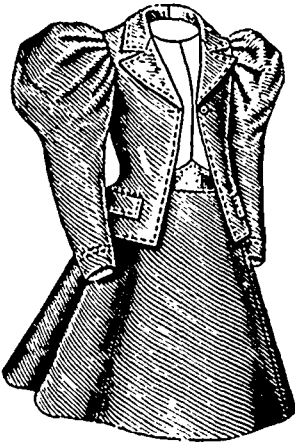


8976

FIGURE No. 155 W.—MISSSES' STREET TOILETTE.

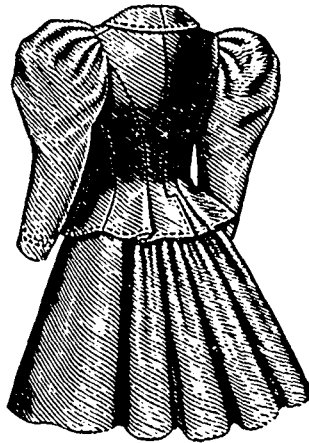
(For Illustration see Page 312.)

FIGURE No. 155 W.—This consists of a



8976

Front View.

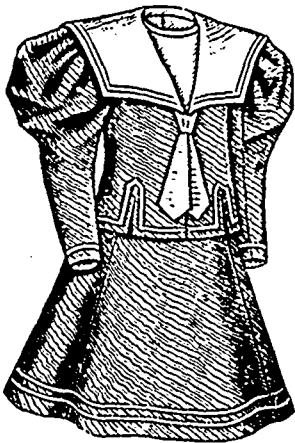


8976

Back View.

GIRLS' COSTUME, CONSISTING OF A JACKET OR BLAZER AND A FOUR-GORED SKIRT.

(For Description see this Page.)

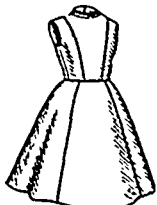


8939

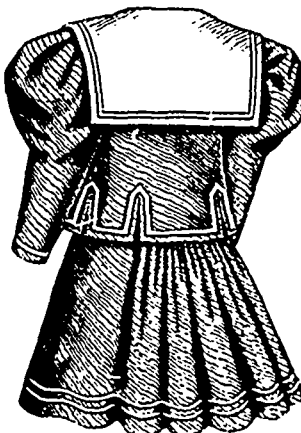
Front View.



8939



8939



8939

Back View.

GIRLS' COSTUME, HAVING A JACKET (THAT MAY BE PLAIN OR IN TABS) AND A FIVE-GORED SKIRT.

(For Description see Page 314.)

Misses' jacket and skirt. The jacket pattern, which is No. 8932 and costs 1s. or 25 cents, is in five sizes for misses from eight to



FIGURE No. 156 W.—This illustrates MISSSES' LOUIS XV. COAT.—The pattern is No. 8933, price 1s. or 25 cents.

(For Description see Page 315.)

sixteen years of age, and is shown again on page 317 of this magazine. The skirt pattern, which is No. 8888 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age.

The stylish double-breasted jacket is shown made of tan cloth and is known as the covert coat. It is finished in tailor style with machine-stitching. Although loose, it is rendered shapely by a center seam and under-arm gores, and the middle three seams are terminated several inches above the lower edge to form the back in two broad tabs. The fronts are reversed in jaunty lapels by a rolling collar and are closed below with a fly, the two buttons at the bust and the button near the lower edge being ornamental. Inserted side-pockets are covered with laps having rounding front ends. The two-seam sleeves have their fulness laid in box-plaits and stand out in stylish puffs at the top.

The skirt of dark-blue serge is of the circular bell order, flaring broadly toward the bottom; it may be gathered or plaited at the back.

An inlay of velvet on the collar, lapels and pocket-laps will make the jacket more dressy. These jackets are stylish in plain or mixed coating, cheviot, whipcord or tailor serge.

The Tam O' Shanter hat is trimmed with tips.

GIRLS' COSTUME, CONSISTING OF A JACKET OR BLAZER AND A FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 8976.—This costume is again represented at figure No. 160 W in this magazine.

Blue serge was here employed in developing this stylish little costume, which consists of a jacket or blazer and a four-gored skirt. The jacket is nicely conformed to the figure at the sides and back by under-

arm and side-back gores and a curving center seam, and coat-laps are arranged below the center seam and coat-plaits at the side-back seams in true coat style. The fronts are loose and may be worn open, or closed at the bust with a button and button-hole; they are reversed in small pointed lapels that form notches with the ends of the rolling collar, which has a center seam. Openings to side pockets in the fronts are covered with square-cornered laps. The one-seam sleeves are gathered at the top and stand out in short puffs. The jacket is finished in tailor style with machine-stitching.

The four-gored skirt is smooth at the top across the front and sides and ripples stylishly below the hips. The back-breadth is gathered at the top and hangs in full folds. A placket is made at the center of the back and the skirt is finished with a belt, the upper edge of which is pointed at the center of the front and is followed by a row of stitching.

A costume of this style made of serge, chevot, heather mixtures and cloth will look well.

We have pattern No. 8976 in eight sizes for girls from five to twelve years old. For a girl of eight years, the costume calls for five yards and an eighth of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



8912



8912

Front View.



8912

Back View.

GIRLS' DRESS, WITH FRONT OF SKIRT EXTENDING TO YOKE DEPTH ON THE FITTED BODY-LINING. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Description see Page 315.)

GIRLS' COSTUME, HAVING A JACKET (THAT MAY BE PLAIN OR IN TABS) AND A FIVE-GORED SKIRT.

(For Illustrations see Page 313.)

No. 8930.—By referring to figure No. 158 W in this number

serge and decorated with braid. The five-gored skirt is smooth-fitting at the top across the front and sides and gathered at the back; it is joined to a sleeveless waist of lining that is shaped with shoulder and under-arm seams and closed at the back. The front of the waist is faced with the material and is revealed in shield effect in the open neck of the jacket. A cording finishes the neck.

The jacket has a seamless back and loose fronts and is shaped by shoulder and under-arm seams. It may be plain or shaped in tabs at the bottom, as shown. The large sailor collar is a stylish adjunct and falls square at the back, its broad ends meeting under a sailor knot at the closing. The one-seam sleeves are gathered at the top and fit the arm closely to a little above the elbow; they are arranged over two-seam linings and stand out in short puffs at the top.

This is an excellent mode for Spring and Summer wear made of flannel, outing cloth, serge, etc., and a combination will give the best effect, although a single fabric used throughout will be in good taste.

We have pattern No. 8939 in eight sizes, for girls from five to twelve years old. For a girl of eight years, the costume requires two yards and seven-eighths of navy-blueserge forty inches wide, with half a yard of white sergo forty inches wide. Of one material, it needs five yards and three-eighths twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



8963

Front View.



8963

Back View.

MISSSES' DRESS, WITH STRAIGHT, FULL SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH LONG OR SHORT SLEEVES)—(For Description see Page 316.)

of THE DELINEATOR, another view of this costume may be seen. The costume is here pictured made of navy-blue and white

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



FIGURE No. 156 W — MISSES' LOUIS XV. COAT. (For Illustration see Page 313.)

FIGURE No. 150 W.—This illustrates a Misses' basque-fitted jacket. The pattern, which is No. 8933 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is

are gathered at the bottom and turned under and gathered at the top to form a frill finish. A full skirt, which is gathered at the upper edge, joins the lower edge of the body at the back, but at the front it is extended to lap over the body lining to within square-yoke depth of the top, its upper edge being turned in and gathered to form a frill finish, the side edges passing into the under-arm seams. The upper part of the body lining is faced with the material overlaid with lace net to have the effect of a square yoke. On the coat-shaped sleeves at the top are arranged Empire puffs, over which droop deep fancy caps that are overlaid with lace net and shaped to form a point between two tabs. The edges of the caps are followed with a frill of lace edging and the wrists are trimmed with a band of lace net and a frill of lace edging, the edging being continued up the back of the wrist for a short distance. The neck is completed with a standing collar overlaid with lace net and decorated at the top with a frill of lace edging. The seam joining the skirt to the body at the back is covered by a ribbon that ends under pretty bows tacked to the extended skirt-portion at the waist-line. The dress may be made with short



FIGURE No 157 W.—This illustrates Misses' Toilette—The patterns are Misses' Bolero Jacket No. 8919, price 10d. or 20 cents; and Basque-Waist No. 8860, price 10d. or 20 cents. (For Description see Page 316.)

differently portrayed on page 319 of this magazine. The Louis coat is largely favored for dressy wear and has charming outlines. It is here pictured made of green velvet and blue-and-gold glacé silk. Under-folded box-plaits at the middle three seams produce pleasing fullness in the skirt at the back. The jacket fronts are fitted by single bust darts and are turned back in fanciful revers that are decorated with guipure lace edging and insertion. Between the jacket fronts appear full vest-fronts that are tucked to yoke depth and closed under a box-plait. A wrinkled girdle crosses the vest fronts and a stock of the silk is drawn about the standing collar. The gathered two-seam sleeves stand out in puffs at the top and are fancifully curved at the wrists, and lace frills headed by insertion fall prettily over the hands.

Velvet is the material preëminently suited to the Louis basque and it will not look too heavy for misses' wear if lightened by soft lace trimmings and by light-hued silks either in glacé effects or gracefully floriated. There are also some appropriate novelty goods that will develop very satisfactorily at less expense. The hat of light felt braid is trimmed with lace-edged ribbon.



8925 Front View.



8925 Back View.

GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Description see Page 317.)



8975



8975

Front View.



8975

Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Description see Page 317.)

GIRLS' DRESS, WITH FRONT OF SKIRT EXTENDING TO YOKE DEPTH ON THE FITTED BODY-LINING. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) (For Illustrations see Page 314.)

No. 8942.—This pretty little dress, which has the novel effect of a waist at the back and a loose front, is shown made of zibeline and trimmed with lace net, ribbon and lace edging. The dress has a body lining fitted by single bust darts and under-arm and side-back darts and is closed invisibly at the back. The full waist backs extend to within square-yoke depth of the top on the lining and

puff sleeves and a square neck, as shown in the small engraving, this being a pretty way of making the dress for party wear.

Silk, cashmere, Henrietta, zibeline and all soft materials will be suitable for this dress and individual taste will direct the disposal of lace and ribbon for decoration.

We have pattern No. 8942 in ten sizes for girls from three to twelve years old. For a girl of eight years, the dress calls for five yards and three-fourths of material twenty-two inches wide, or four yards and a fourth 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. Price of pattern, 1s. or 25 cents.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.  
(TO BE MADE WITH A HIGH OR SQUARE NECK  
AND WITH LONG OR SHORT SLEEVES.)  
(For Illustration see Page 314.)

No. 8963.—Another view of this dress is given at figure No. 154 W in this issue of THE DELINEATOR. The dress is here represented made of Dresden



FIGURE No. 153 W.—This illustrates GIRLS' COSTUME.—The pattern is No. 8939, price 1s. 3d. or 30 cents.  
(For Description see Page 318.)

lawn and decorated with lace edging and ribbon. It may be made with a high or square neck and with long or short sleeves,



FIGURE No. 159 W.—This illustrates GIRLS' EMPIRE LONG COAT.—The pattern is No. 8530, price 1s. or 25 cents.  
(For Description see Page 318.)

quinty bow at the front and back. A frill of lace edging follows the lower edge of the yoke and a wrinkled belt of ribbon about the waist is arranged in three outstanding loops at the back.

The straight, full skirt is three yards wide in the middle sizes and is deeply hemmed at the bottom; it is gathered at the top and sewed to the bottom of the waist.

For the host of sheer fabrics like lawn, dotted Swiss, organza, mull, etc., the dress is eminently appropriate and it will develop attractively in silk, light-weight novelty goods and chalis. Ribbon and lace edging are essential to a dressy finish. The edging may be frilled all over the yoke, being arranged to follow its outline, and may encircle the sleeves, in many rows below the puffs, and dainty bows of ribbon will decorate it effectively.

We have pattern No. 8963 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the dress calls for nine yards of goods twenty-two inches wide, or six yards and three-fourths thirty inches wide, or five yards and three-eighths thirty-six inches wide, or four yards and a half forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 80 cents.

FIGURE No. 157 W.—MISSES' TOILETTE.  
(For Illustration see Page 315.)

FIGURE No. 157 W.—This illustrates the jacket and basque waist of a Misses' toilette. The jacket pattern, which is No.

as illustrated. The waist is made over a lining that is fitted by single bust darts and under-arm and side-back gores and between the full front and full backs are under-arm gores that give a smooth effect at the sides. The full portions are gathered at the top and bottom, the fulness being drawn well to the center, and are joined to a square yoke shaped by shoulder seams. The waist is closed at the back. The neck is finished with a standing collar decorated at the top with a frill of lace edging and encircled by a ribbon stock bowed at the back. Triple caps, pointed at the center and ends and decorated at their free edges with lace edging, droop over the sleeves, which may be in short puffs or in full length or three-quarter length, as illustrated. The puffs are gathered at the top and bottom and the sleeves fit closely below. A graduated frill of the material edged with lace is a pretty finish for the three-quarter length sleeves. A wrinkled ribbon crosses each shoulder over the joining of the cap and ends under



8949 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years old, and is also shown on page 319. The basque-waist pattern, which is No. 8860 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age.

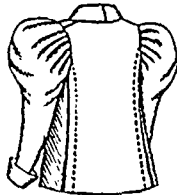
A basque-waist of plaid silk and heliotrope velvet and a jacket of green velvet and cream silk are here united, with admirable effect. The jacket has a center seam at the back, and the fronts are extended to form a large fancy collar that is covered with the cream silk and bordered with iridescent band-trimming. Below the collar and at the back the jacket is fancifully curved, but, if preferred, it may be plain. The two-seam sleeves stand out in fashionable puffs at the top and are close-fitting below.

The basque-waist is specially pretty for plaids, checks, etc. It has a seamless back, with fullness in the lower part, full fronts closed at the center and a smooth-fitting gir- dle. The sleeves puff out at the top but are close below, and the collar is covered by a velvet stock above which four tabs flare styl- ishly.

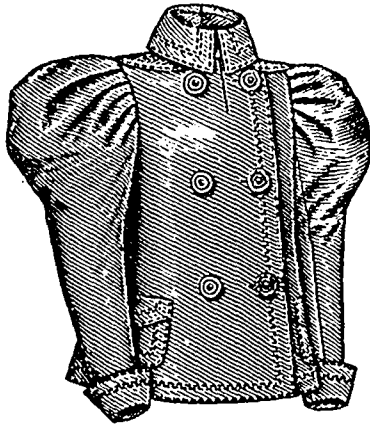
Bolero jackets of velvet, silk or cloth accompany basques made from novelty or standard goods in bright plaids or checks in subdued tones. Gimp or lace can be used to trim or the finish may be plain. The col- lar is usually cov- ered with a con- trasting material and fancy cuff-facings of the same may be added. The green velvet hat is trimmed with ribbon and flowers.

gathered at the top and bottom and through the center; a rib- bon crosses the gathers at the center of the puffs and is bowed daintily on the shoulder, and roll-up cuffs of velvet bordered with lace edging complete the sleeves prettily. A frill of lace edging rolls over the top of the standing collar. A narrow belt of vel- vet is applied to the bottom of the waist and over its ends is placed a stylishly made bow of velvet ribbon. The straight, full skirt is gathered at the top and sewed to the bottom of the waist; it falls in soft folds about the figure and the lower edge is hemmed.

The dress will be most admired in a combina- tion, such as velvet and silk, or velvet or silk and some pretty variety of wool goods. Cashmere, serge, cheviot and camel's-hair are some of the wool weaves approved and edging, braid, rib- bon, etc., disposed in any way directed by taste, will be an effective trimming.

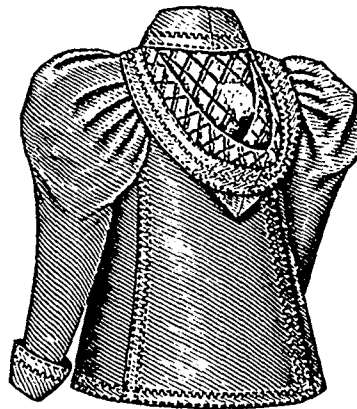


8946



8946

Front View.



8946

Back View.

MISSSES' BOX REEFER, WITH REMOVABLE HOOD.

(For Description see Page 319.)

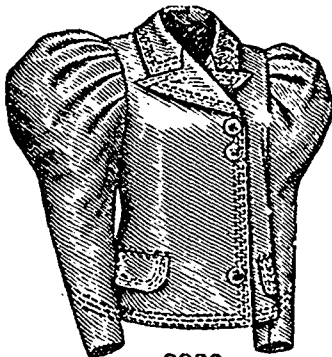
two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 315.)

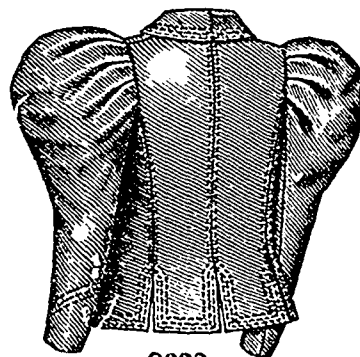
No. 8925.—At figure No. 161 W in this magazine this dress is shown differently developed.

This little dress, with its jaunty bolero fronts and yoke back, is a pretty new style for either best or general wear. It is here pictured made of blue cash- mere and velvet and trimmed with lace edging and velvet ribbon. The waist is closed invisibly at the back and is made over a high- necked lining that is fitted by single bust darts. The full- ness in the front is becomingly dis- posed at the center by gathers at the top



8932

Front View.



8932

Back View.

MISSSES' DOUBLE-BREADED JACKET OR COAT. (KNOWN AS THE COVERT COAT.)

(For Description see Page 319.)

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 315.)

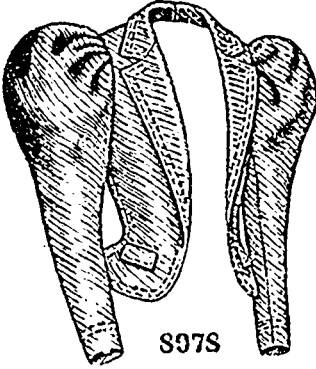
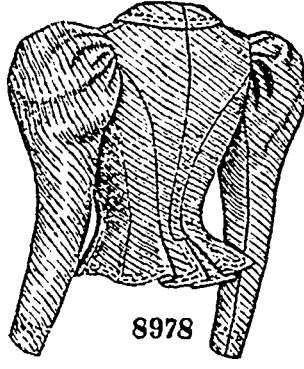
No. 8975.—This dress may be seen differently made up and trimmed by referring to figure No. 162 W in this number of THE DELINEATOR.

The fancy yoke- collar is a pretty ad- junct of this dress, which is here pic- tured made of mixed wool goods. The high-necked body- lining is fitted by single bust darts and under-arm and side-back gores and the waist is closed invisibly at the back. The full front and full backs, which extend to within shallow yoke depth of the top on the lining, are joined in shoulder and under-arm seams and gathered at the top and bottom, the full- ness being drawn well to the center. The neck is finished with a standing collar, and included in the seaming of the standing collar is a fancy yoke-collar that is prettily shaped in scollops at the front and back and decorated at the lower edges with a ruffle of satin ribbon below two plain rows of narrow velvet ribbon.

The standing collar is ornamented with three rows of narrow velvet ribbon and a standing frill of satin ribbon. A graceful mushroom puff is at the top of the two-seam sleeve, which may be plain at the wrist or shaped in a Venetian point. Three rows of narrow velvet ribbon and a frill of satin ribbon trim the wrist prettily. The waist is surrounded with a wide satin ribbon on which a dainty loop bow of the satin ribbon is tacked at each side of the fulness in the front and at the center of the back. The four-gored skirt, which is smooth at the top across the front and sides and



8978

8975  
Front View.8978  
Back View.

MISSES' JACKET (TO BE WORN OPEN AND ROLLED TO THE WAIST OR CLOSED AT THE BUST.) KNOWN AS THE ENGLISH BLAZER.

(For Description see Page 319.)

gathered at the back, is joined to the lower edge of the body and falls in shallow ripples below the hips and in deeper rolling folds at the back.

The small engraving shows the dress with the fancy yoke-collar omitted.

Pretty dresses will be copied from this in silk, cashmere and washable goods, such as lawn, percale and various sheer fabrics. Lace edging will take the place of the ribbon here used as a decoration on some of the materials mentioned, or may be used in conjunction with ribbon of any variety. A combination of velvet with other goods can be effectively arranged.

We have pattern No. 8975 in eight sizes for girls from five to twelve years old. To make the dress for a girl of eight years, calls for five yards and a half of material twenty-two inches, or three yards and three-fourths thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### FIGURE No. 158 W.—GIRLS' COSTUME.

(For Illustration see Page 316.)

FIGURE No. 158 W. This illustrates a Girls' costume. The pattern, which is No. 8939 and costs 1s. 3d. or 39 cents, is in eight sizes for girls from five to twelve years of age, and is also pictured on page 313 of this magazine.

This jaunty costume is here pictured made of red and white serge. The five-gored skirt is gathered at the back and joined to a plain, sleeveless body that is faced with the white serge to show in shield effect in the open neck of the jacket. The waist is closed at the back and is finished at the neck with a binding of red-and-white striped braid. A row of the braid also decorates the bottom of the skirt.

The jacket is loose fitting and is shaped in square tabs all round at the bottom. The large sailor-collar has broad ends meeting at the closing under a sailor knot of the white serge decorated at the ends with braid. Braid follows the edges of the jacket and collar and the wrists of the stylish one-seam sleeves, which are gathered at the top, completing a very effective and appropriate decoration.

Green with fawn, blue or red with tan, or white with brown or light-blue will produce a pretty effect in the costume, and gimp or fancy braid in harmonizing colors or mixtures will be the most appropriate garniture.

The large hat is adorned with feathers.

#### FIGURE No. 159 W.—GIRLS' EMPIRE LONG COAT.

(For Illustration see Page 316.)

FIGURE No. 159 W.—This illustrates a Girls' coat. The pattern, which is No. 8930 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years of age, and is differently pictured on page 320 of this issue.

This dressy little coat in the picturesque Empire style is here shown made of brown cloth in combination with emerald-green velvet. The back is formed in three box-plaits that spread gradually toward the lower edge. A box-plait is arranged in each front near the closing, which is made invisibly, and under-arm gores curve the sides becomingly to the figure. Three large buttons ornament each of the plaits in front. The rolling collar is edged with black Astrakhan binding, which also outlines oddly-shaped epaulettes that cross



FIGURE No. 160 W.—This illustrates GIRLS' STREET TOILETTE.—The patterns are Girls' Costume No. 8976, price 1s. 3d. or 30 cents; and Shirt-Waist No. 8983, price 10d. or 20 cents.

(For Description see Page 322.)

the shoulders and fall in tabs at the front and back. The one-seam sleeves are plaited at the top and stand out in short



puffs, and a row of the binding encircles them at round-cuff depth.

The Empire modes are especially becoming to girls of slight build and they are always pleasing, the epaulettes in this style giving a broadening effect to the figure. Coats for best wear will be made like this of velvet or of the finest cloth associated with velvet or corded silk, and the mode will also be suitable for ordinary wear when made of mixed coatings or heavy novelty goods. Fur and braid are satisfactory decorations; they will be used to outline the various accessories and fur beads could take the place of the buttons on the place.

Feathers and ribbon form the decoration on the fanciful felt hat.

five-eighths forty-four inches wide, or two yards and a fourth fifty-four inches wide, with half a yard of silk twenty inches wide to line the hood. Price of pattern, 1s. or 25 cents.

MISSSES' DOUBLE-BREADED JACKET OR COAT. (KNOWN AS THE COVERT COAT.)  
(For Illustrations see Page 317.)

No. 8932.—A view of this jacket showing it differently made up may be seen by refer-



S949

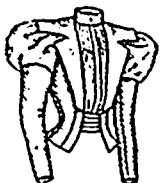
MISSSES' BOX REEFER, WITH REMOVABLE HOOD.

(For Illustrations see Page 37)

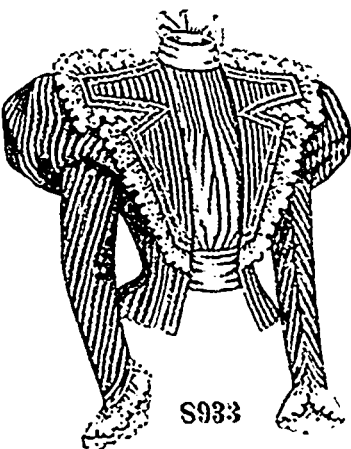
No. 8946.—The stylish box reefer here shown is made of dark-blue kersey. It has a seamless back and is nicely conformed to the figure at the sides by under-arm darts and broadly-lapped side seams that may end a little above the lower edge or reach quite to the lower edge, as illustrated. The fronts are lapped and closed in double-breasted style with button-holes and large buttons and are made smooth at the top by a dart extending from the neck nearly to the bust. A large patch-pocket having a pointed lap is stitched to each front. The stylish two-seam sleeves have fullness collected in forward and backward turning plaits at the top and are completed with roll-up flaring cuffs. An attractive adjunct is a pointed hood that is shaped by a center seam extending from the point to the outer edge and lined with plaid taffeta silk inside a broad edge facing of the material. The high turn-down collar is made with a turn-down portion and a high band over a fitted portion composed of four gores, this being the best way to make a turn-down collar that may also be turned up in cold or stormy weather. Machine-stitching gives the tailor style of finish to the reefer.

The hood and patch pockets give an air of good style to the coat, and the practical method of making the turn-down collar is a feature. Chinchilla, cheviot, kersey, broadcloth and melton, with silk or satin for the hood lining, will stylishly develop this garment and machine-stitching will give the approved finish. Bands of the material stitched on vic with the stitching as a finish on coats of plain cloth.

We have pattern No. 8946 in four sizes for misses from ten to sixteen years old. For a miss of twelve years, the reefer calls

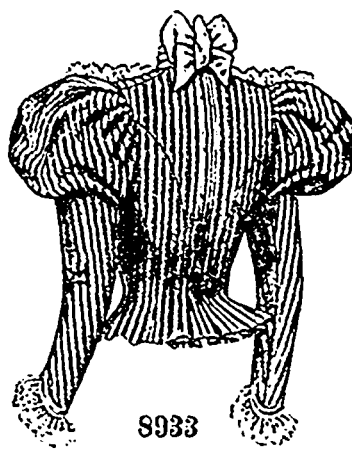


8933



S933

Front View.



S933

Back View.

MISSSES' BASQUE-FITTED JACKET. (KNOWN AS THE LOUIS XV. COAT.)

(For Description see Page 321.)

for four yards and a fourth of goods twenty-seven inches wide, for three yards and a half thirty-six inches wide, or two yards and

MISSSES' BOLERO JACKET, HAVING THE FRONTS EXTENDED TO FORM THE COLLAR. (TO BE MADE WITH OR WITHOUT THE SLEEVES AND COLLAR.)

(For Description see Page 320.)

ring to figure No. 155W in this number of THE DELINEATOR.

Fine dark-green kersey was here used for this jaunty jacket or coat, which is fashionably known as the covert coat. It is slightly conformed to the figure at the back and sides by a curving center seam and under-arm gores; the three seams at the back are pressed open and stitched, and end far enough above the lower edge to form the back in square tabs. The double-breasted fronts are in box style and close at the left side with buttons and button-holes in a fly, the large fancy button near the bottom of the closing and the two at the bust being ornamental. Above the closing the fronts are reversed in lapels that extend in points beyond the ends of the rolling coat collar, which is made with a center seam. Pocket-laps with rounding lower front corners cover openings to inserted side-pockets in the fronts. The edges of the jacket and laps are finished with three rows of machine-stitching. The two-seam sleeve has its fullness arranged in seven box-plaits; it stands out in a short puff at the top and below the puff fits the arm comfortably; and at the wrist it is stitched in pointed cuff outline.

Very stylish coats in this style may be made of broadcloth, kersey, cheviot, Irish frieze, etc., with machine-stitching for a finish.

We have pattern No. 8932 in five sizes for misses from eight to sixteen years old. For a miss of twelve years, the coat calls for three yards and a half of goods twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' JACKET. (TO BE WORN OPEN AND ROLLED TO THE WAIST OR CLOSED AT THE BUST.) KNOWN AS THE ENGLISH BLAZER.

(For Illustrations see Page 318.)

No. 8978.—This jaunty jacket, known as the English blazer, is pictured made of tailor serge and finished with machine-stitching. The fronts may be worn open and

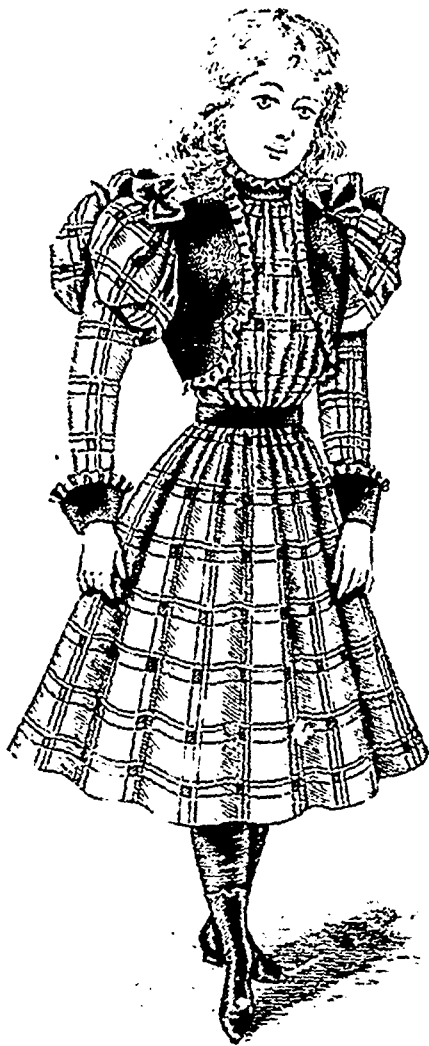


FIGURE No. 161 W.—This illustrates GIRLS' DRESS.—The pattern is No. S925, price 1s. or 25 cents.  
(For Description see Page 321.)

seams. The two-seam sleeves have the fulness at the top collected in gathers and fit the arm closely to far above the elbow. Square-cornered pocket-laps cover openings to inserted pockets in the fronts.

Cloth, serge, tweed, cheviot and some of the all-wool or silk-and-wool novelty suit goods will be made up in this manner, as will also such washable fabrics as Holland linen, crash, etc. Machine-stitching is the finish generally adopted.

We have pattern No. 8978 in seven sizes for misses from ten to sixteen years old. To make the jacket for a miss of twelve years, requires two yards and seven-eighths of goods twenty-seven inches wide, or two yards and a fourth thirty-six inches wide, or two yards forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 160 W.—GIRLS' STREET TOILETTE.  
(For Illustration see Page 318.)

FIGURE No. 160 W.—This consists of a Girls' costume and shirt-waist. The costume pattern, which is No. 8976 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from five to twelve years of age, and is also shown on page 313. The shirt-waist pattern, which is No. 8983 and costs 10d. or 20 cents, is in five

reversed in tapering lapels to the waist or they may be closed at the bust and reversed above in small lapels, as illustrated. The lapels form notches with the rolling collar and the lower front corners of the jacket may be square or rounding. A close adjustment is effected at the sides and back by under-arm and side-back gores and a curving center seam, the center seam ending at the top of coat-laps and coat-plaits appearing at the side-back

sizes for girls from five to nine years old, and may be seen again on page 323. It may be replaced by shirt-waist pattern No. 8235, for girls from ten to twelve years old, price 10d. or 25 cents.

The material here chosen for the costume is striped woollen *saïing* and a neat finish is given by machine-stitching. The jacket or blazer is worn open to display the silk shirt-waist, and the fronts are reversed in notched lapels by a rolling collar. Coat laps and plaits are arranged at the back in true coat style and inserted pockets in the fronts are covered with square-cornered lips. The one-seam sleeves puff out at the top.

The flaring four-gored skirt is gathered at the back and completed with a belt that is pointed at the upper edge in front.

The shirt-waist has a pointed-yoke facing on the back, which is held in becomingly at the waist by tapes that are inserted in a casing and tied over the full fronts. The closing is made at the center of the front with studs or buttons through a box-plait. With the turn-down collar is worn a band-bow and the regulation shirt-sleeves are finished with straight link cuffs.

Woollen goods in plain, striped or mixed effects will make up well in the costume and the shirt-waist can be of any of the cottons used for this purpose or of silk or soft wool goods.

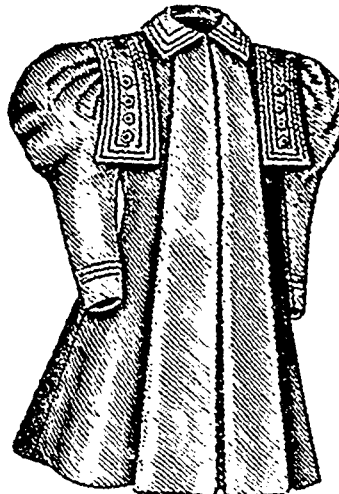
The light felt hat is trimmed becomingly with plumes and ribbon.

MISSES' BOLERO JACKET, HAVING THE FRONTS EXTENDED TO FORM THE COLLAR. (To be Made With or Without the Sleeves and Collar.)  
(For Illustrations see Page 319.)

No. 8949. — Another view of this jacket may be obtained by referring to figure No. 157 W.

This very dressy little jacket is here pictured made of emerald-green cloth. It ends some distance above the waist-line and is shaped by a center seam and shoulder and under-arm seams. The fronts are extended to form a large collar that has the effect of broad revers at the front and of a triple-pointed sailor-collar at the back, the ends meeting in a center seam. The collar extension may be cut off, if a collarless jacket be desired, and the outline of the jacket may be plain or in Greek curves, as illustrated. Greek band trimming follows the edges of the jacket and is fancifully arranged at the curves. The jacket may be made with or without the sleeves, which are in the new two-seam style, gathered and standing out in short puffs at the top and fitting smoothly below. A row of the band trimming decorates the wrists.

Boleros for misses are made



Front View.



8930

GIRLS' EMPIRE LONG COAT, WITH UNDER-ARM GORE.  
(For Description see Page 321.)



8930  
Back View.

of velvet, silk and plain or bouclé cloth in becoming shades of blue, red, green and brown, with iridescent gimp or lace bands at the edge.

We have pattern No. 8949 in nine sizes for misses from eight to sixteen years old. For a miss of twelve years, the jacket with the sleeves and collar needs three yards of goods twenty-two inches wide, or two yards and a fourth thirty inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard

and a half forty-four inches wide, or a yard and a fourth fifty-four inches wide. The jacket without the sleeves and collar requires three-fourths of a yard twenty-two inches wide, or five-eighths of a yard thirty inches wide, or half a yard thirty-six inches wide, or three-eighths of a yard forty-four or fifty-four inches wide. Price of pattern, 10d. or 20 cents.

**MISSES' BASQUE-FITTED JACKET. (KNOWN AS THE LOUIS XV. COAT.)**

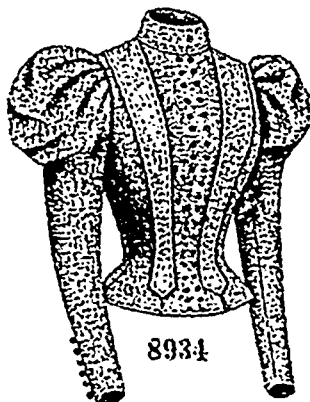
(For Illustrations see Page 319.)

No. 8933.—This stylish basque-fitted jacket is shown again at figure No. 156 W in this magazine.

Green corduroy and white faille silk are here combined in the jacket, which is basque-fitted and known as the Louis XV. coat. It is closely adjusted by dart-fitted lining fronts, under-arm and side-back gores and a center seam. Slight ripples appear in the skirt at the sides and extra fulness allowed at the middle three seams below the waist-line is underfolded in three box-plaits. The full fronts, which close invisibly at the center, are tucked to square-yoke depth at the top at each side of a narrow box-plait that is made at the front edge of the right front over the closing; they puff out stylishly and are crossed by a crush girdle that enters the right under-arm seam and fastens with hooks and loops at the left side. The jacket fronts, which are fitted by single bust darts, have square lower corners and are turned back above the waist in fancy revers notched to form tabs at the top. The edges of the revers are followed by a frill of lace and two rows of narrow ribbon. A standing collar completes the neck and a ribbon stock encircles it and is stylishly bowed at the back. The two-seam sleeves are gathered at the top and have two downward-turning plaits laid in one edge of the outside seam a short distance below the top, to make the sleeve stand out in a short puff at the top. Below the puff the sleeve is fashionably close; it may be plain at the wrist or curved toward the inside of the arm and decorated with two rows of narrow ribbon above a frill of lace.

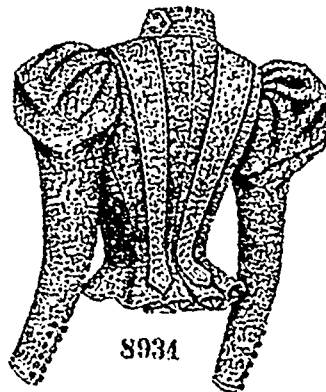
Combinations are invariably used in the development of a jacket of this style. Velvet, brocaded satin and silk may be selected for the principal fabric and plain silk or satin, chiffon or lace net over silk may be used effectively with it.

We have pattern No. 8933 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the jacket, except the vest, girdle and collar, requires two yards and three-fourths of corduroy twenty-seven inches wide, or three yards and seven-eighths of jacket material twenty inches wide, or two yards and three-fourths thirty inches



8934

Front View.



8934

Back View.

MISSES' BASQUE WITH PLAITS LAID ON. (CLOSED AT THE LEFT SIDE UNDER THE PLAITS.)

(For Description see Page 322.)

collar need a yard and five-eighths of silk twenty inches wide, or one yard of vest material twenty-seven inches wide, or seven-

eighths of a yard thirty-six or forty-four inches wide. Price of pattern, 1s. or 25 cents.

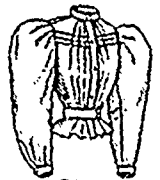
FIGURE No. 161 W.—GIRLS' DRESS.

(For Illustration see Page 320.)

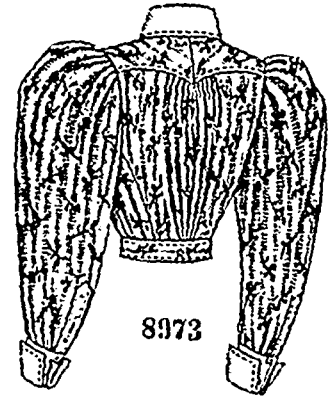
FIGURE No. 161 W.—This illustrates a Girls' dress. The pattern, which is No.

8925 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown again on page 315 of this issue.

The dress is quite suitable for best wear as here represented in a combination of plaid wool goods and plain



8973

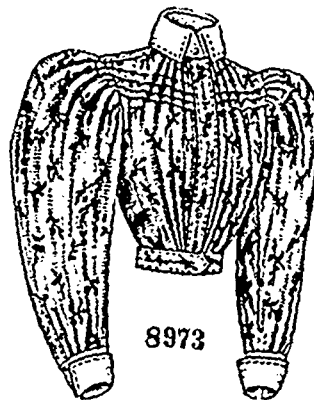


8973

Back View.

MISSES' SHIRT-WAIST, WITH BACK-YOKE. (TO BE MADE WITH PERMANENT COLLAR AND CUFFS OR WITH BANDS FOR ADJUSTABLE COLLAR AND CUFFS.)

(For Description see Page 322.)



8973

Front View.

velvet in a harmonious shade. A square yoke appears above full backs that are gathered at the top and bottom, and the waist is closed at the

back. Pretty fulness in the front puffs out stylishly, and upon the front are fanciful boleros that are decorated with frills of ribbon matching the ground color of the plaid. A ribbon frill rises from the top of the velvet standing collar and a similar frill

edges the velvet roll-up cuffs. Butterfly puffs on the sleeves are drawn up at the center under ribbons that are arranged in bows on the shoulders. A straight, full skirt hangs from the waist, the joining being concealed by a narrow velvet belt.

Neat and serviceable dresses can be made in this way of plain and plaid or checked woollens, with simple braid outlinings, or novelty goods could be associated with a trifling amount of silk. A tasteful

school dress was made of a blue plaid woollen, the boleros being of blue bouclé cloth.

**GIRLS' EMPIRE LONG COAT, WITH UNDER-ARM GORE.**

(For Illustrations see Page 320.)

No. 8930.—By referring to figure No. 159 W in this number of THE Delineator, this coat may be observed made of other material.

An extremely stylish coat for girls is here pictured made of old-red cloth and trimmed with narrow black silk braid and fancy buttons. The coat is fitted prettily at the sides by under-arm gores and in the full back are arranged three box-plaits that flare from the neck to the lower edge. A similar box-plait is laid on each side of the closing, which is made with buttons and button-holes at the center of the front. Long epaulette-like ornaments cross the shoulders and fall broad and square at the front and back. A row of four fancy buttons is placed on each ornament near each end and three rows of narrow silk braid follow the edges of the ornament. The edges of the rolling collar are similarly decorated with braid. The fulness at the top of the one-seam sleeves is collected in a

double box-plait between forward and backward turning plaits and the sleeves stand out in a puff at the top, below which they fit the arm closely.

Smooth-finished cloth in tan, green, red, brown and blue, as well as rough-surfaced material, will develop this style satisfactorily, and braid, fur, passementerie, etc., will trim it prettily. On a coat of broadcloth in a dull shade of green, black Astrakhan afforded an artistic decoration.

We have pattern No. 8930 in nine sizes for girls from four to twelve years old. For a girl of eight years, the coat requires six yards and three-fourths of goods twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and a half thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**MISSES' SHIRT-WAIST,  
WITH BACK-YOKE. (TO BE  
MADE WITH PERMANENT  
COLLAR AND CUFFS OR WITH  
BANDS FOR ADJUSTABLE COL-  
LAR AND CUFFS.)**

(For Illustrations see Page 321.)

No. 8973.—This pretty shirt-waist is portrayed made of figured dimity, with white linen for the collar and cuffs. The fronts are closed at the center with studs through a box-plait formed at the front edge of the right front and have pretty fulness at each side of the box-plait collected in a short row of gathers at the top and in three forward-turning plaits at the waist-line. A cluster of three cross-wise tucks made in the fronts above the bust produces a novel and ornamental effect. The back is separated from the fronts by under-arm gores and has fulness at the center collected in gathers at the top and in lapped plaits at the waist-line; it is joined to a bias, pointed yoke having a center seam and made with a seamless lining. The shirt-waist may be worn outside or underneath the skirt, as preferred, and is provided with a belt having pointed ends and closed in front. The stylish shirt-sleeves are gathered at the top and bottom and made with openings that are completed with underlaps and pointed overlaps in regular shirt-sleeve style. The shirt-waist may be made with permanent collar and cuffs or with bands for an adjustable collar and cuffs, both styles being provided for in the pattern. The permanent collar is in turn down style with a high band and flaring ends, and the permanent cuffs are made to roll up over deep bands that are closed with studs and link buttons.

Fancy percale, lawn, dimity, linen and wash silk may be employed in making a shirt-waist of this style, and stitching will give the finish. Collar and cuffs of the material and of white linen are in vogue, preference directing which shall be chosen.

We have pattern No. 8973 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the shirt-waist, except the collar and cuffs, needs three yards and three-fourths of goods twenty-two inches wide, or three yards twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or two yards and an eighth forty-four inches wide,

The collar and cuffs require half a yard of material thirty-six inches wide, and half a yard of coarse linen or muslin thirty-six inches wide for interlinings. Price of pattern, 10d. or 20 cents.

**MISSES' BASQUE, WITH PLAITS LAID ON. (CLOSED AT THE  
LEFT SIDE UNDER THE PLAITS.)**

(For Illustrations see Page 321.)

No. 8934.—This becoming style of basque for Spring and Summer wear is shown made of cheviot and decorated with buttons, the edge finish being machine-stitching. The basque is fitted by single bust darts, under-arm and side-back gores and a curving center seam. The side-back gores reach to the shoulders and stylish fulness below the waist is underfolded in box-plaits at the middle three seams. The closing is made at the left side of the front under an applied plait that corresponds with a plait at the right side, and similar plaits are applied over the side-back seams. All the plaits are widest at the shoulders and graduate to be narrowest at the waist, a little below which they terminate in stylish points. The neck is completed with a standing collar having a pointed, overlapping end that is fastened at the left side and decorated with three buttons; two rows of similar buttons are placed down the center of the front. The gathered one-seam sleeves fit the arm closely from the wrist to some distance above the elbow and stand out in short puffs at the top; they are arranged over the coat-shaped linings and are decorated with two rows of buttons at the back of the wrist.

Cloth, cheviot, serge and many of the new novelty goods will be made up in this style and finished with stitching; an unpretentious decoration of fancy buttons will be in good taste. A stylish effect is produced by having the plaits of a contrasting material or color, or by having those in front decorated with buttons.

We have pattern No. 8934 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the basque will require three yards and an eighth of material twenty-seven inches wide, or two yards and five-eighths thirty inches wide, or two yards and a half thirty-six inches wide, or a yard and seven-eighths forty-four or fifty inches wide. Price of pattern, 1s. or 25 cents.



FIGURE No. 162 W.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No. 8975, price 1s. or 25 cents.

(For Description see this Page.)

**FIGURE No. 162 W.—GIRLS' AFTERNOON DRESS.**

(For Illustration see this Page.)

FIGURE No. 162 W.—This illustrates a Girls' dress. The pattern, which is No. 8975 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 315 of this publication.

Polka-dotted challis was here selected for this becoming dress and lace edging and ribbon ornament it prettily. The full front and full backs are gathered at the top and bottom and extend

to within shallow yoke depth of the neck on a fitted lining, the fulness being drawn well to the center. The waist is closed at the back. The yoke-shaped collar is bordered with lace edging and is curved in three scoops at the front and back; the standing collar is finished at its upper edge with a frill of lace edging. A short puff is at the top of the two-seam sleeve, which is shaped in a Venetian point at the wrist and completed with a frill of lace edging. A ribbon encircles the waist and its ends are secured at the left side under loops and ends that fall low over the stylish four-gored skirt, which is gathered at the back and fits smoothly at the top across the front and sides. The skirt breaks into shallow ripples below the hips and stands out in deep, rolling flutes at the back.

The pretty Spring novelty goods are suggested for this dress, as are also novelty suitings, mohair, camel's-hair and, later in the season, washable fabrics. The scooped collar could be of a contrasting fabric, which might be velvet if the dress were of a woollen or silken textile. Embroidered or lace edging and ribbon will form suitable decoration.

fancy shirting, gingham, Madras, lawn and percale are appropriate materials for this shirt-waist, and the finish will always be as illustrated.

We have pattern No. 3983 in five sizes for girls from five to nine years of age. For a girl of eight years, the shirt-waist will require three yards and three-eighths of goods twenty-two inches wide, or two yards and a half twenty-seven inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and a half forty-four inches wide, with three-eighths of a yard of coarse linen or muslin thirty-six inches wide for interlinings. Price of pattern, 10d. or 20 cents.



8983

MISSES' AND GIRLS' DRESS SLEEVE, WITH MUSHROOM PUFF THAT MAY BE IN BUTTERFLY EFFECT. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF.)

(For Illustrations see this Page.)

No. 1264.—The variations possible in this sleeve commend it for either dressy or general wear. The sleeve is pictured made of silk. The close-fitting coat sleeve may be plain at the wrist or it may be shaped in a Venetian point and decorated with a frill of lace edging. The puff is short and expands with mushroom effect; it is gathered at the top and bottom, and when a butterfly effect is desired, it is gathered through the center on the upper side and tacked. In the short sleeve the sleeve is cut away at the bottom of the puff.

The sleeve is a very graceful shape whether the puff be made plain or in butterfly style, and either style of puff can be used for the short or long sleeve.

Silk, satin, cloth, woollen or cotton goods may be chosen for the development of the sleeve, which is in good style for street or house wear. A frill of edging is usually added at the wrist.

We have pattern No. 1264 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of full-length sleeves requires two yards and three-eighths of goods twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and a half forty-four inches wide, or a yard and three-eighths fifty inches wide. A pair of short sleeves needs a yard and a half twenty-two inches wide, or a yard and an eighth

thirty inches wide, or seven-eighths of a yard thirty-six, forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

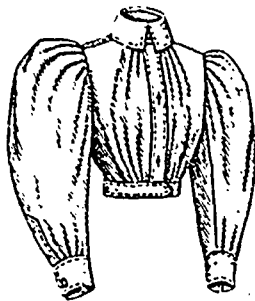
GIRLS' SHIRT-WAIST, WITH BACK YOKE-FACING.

(For Illustrations see this Page.)

No. 8983.—At figure No. 160 W in this magazine this shirt-waist is shown differently developed.

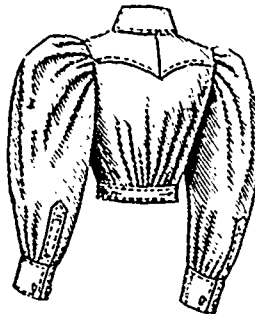
Chambray was here chosen for the stylish shirt-waist and machine-stitching gives the correct finish. The fronts join the seamless back in shoulder and under-arm seams and have fulness arranged in gathers at the top at each side of the closing, which is made with studs or buttons and button-holes through a box-plait formed at the front edge of the right front. The back is smooth at the top and on it is stitched a pointed yoke-facing that is bias and shaped by a center seam; the fulness in the back is regulated by tapes that are drawn through a casing at the waist-line and tied over the fronts. A turn-down collar mounted on a high band finishes the neck. The gathered one-seam shirt-sleeves are made with openings at the outside of the arm that are finished with underlaps and pointed overlaps in regular shirt-sleeve style and have straight cuffs closed with link buttons. A belt with pointed ends encircles the waist

Pretty washable silks, chambray, dimity, striped and figured



8983

Front View.



8983

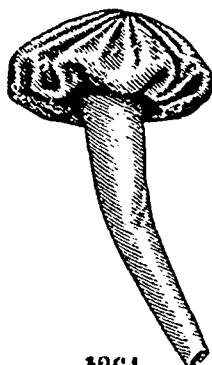
Back View.

GIRLS' SHIRT-WAIST, WITH BACK YOKE FACING.

(For Description see this Page.)



1264



1264



1264



1264

MISSES' AND GIRLS' DRESS SLEEVE, WITH MUSHROOM PUFF THAT MAY BE IN BUTTERFLY EFFECT. (TO BE MADE IN FULL-LENGTH OR IN A SHORT PUFF.)

(For Description see this Page.)

A NEW AND NOTABLE PUBLICATION.—The GRAND ARCADE OF METROPOLITAN FASHIONS is the title of a new monthly to be issued by us beginning with the number for March, 1897. It will consist of a series of ARTISTIC PLATES illustrating all colors and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter. It will be indispensable to Dressmakers and Milliners, and invaluable to ladies generally. It will be published in three separate editions—English, German and Spanish—at 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents.

FOR EVERY CYCLIST.—We have just issued an attractive and valuable pamphlet, BICYCLE FASHIONS, which contains the freshest facts of interest relating to this fascinating sport. It depicts current and coming styles of bicycling attire for ladies, misses, men and boys, supplemented by a variety of interesting general information about the wheel, an expert's advice on how to select and care for it, a doctor's answer to the question "Is Bicycling Injurious to Women?" "A Bicycle Entertainment," hints on Learning to Ride, How to Dress, etc., etc. Sent free for 3d. or 5 cents. The Butterick Publishing Co. [Limited].

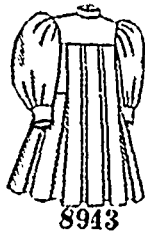
# Styles for Little Folks.



FIGURE NO. 163 W.—This illustrates CHILD'S JACKET.—The pattern is No. 8974, price 10d. or 20 cents.  
(For Description see this Page.)

FIGURE NO. 163 W.—CHILD'S JACKET.  
(For Illustration see this Page.)

FIGURE NO. 163 W.—This illustrates a Child's jacket. The pattern, which is No. 8974 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years old, and may be again observed on page 326.



8943

This style of jacket is exceedingly jaunty and comfortable. It is here pictured made of blue piqué and darker blue silk and decorated with braid and embroidered edging. The loose fronts are widely lapped in double-breasted style and closed with button-holes and buttons. Under-arm gores and a curving center seam render the sides and back comfortably close, and the middle three seams are left open for a short distance to form the back in square tabs. The large sailor-collar is a fashionable accessory and is bordered with a frill of embroidered edging and all-over braided; it lies smoothly on the jacket and its broad, square ends flare slightly. The full sleeves are gathered at the top and bottom and completed with round cuffs that are braided to match the collar. Square-cornered pocket-laps cover openings to side pockets in the fronts.

The jacket will be made of cloth, serge, flannel, etc., when intended for cool days; for warmer weather, duck, Marseilles and linen will be selected, with a simple or elaborate decoration of braid, lace or embroidered edging.

The large hat is prettily trimmed with ribbon and ostrich tips.

## CHILD'S SQUARE-YOKE DRESS.

(For Illustrations see this Page.)

No. 8943.—This dress is again represented at figure No. 166 W in this number of THE DELINEATOR.

White linen was here used for this simple little dress. The upper part of the dress is a square yoke fitted by shoulder seams and closed at the back. To the lower edge of the yoke are joined the front and back, which meet in under-arm seams, and reach only to the waist at each side, where they are lengthened by a skirt portion that is laid in two box-plaits. Three box-plaits are laid in the front and in the back, the plaits being sewed along their underfolds to the waist and then falling free; the middle plait in the back covers the closing below the yoke. A belt of the material is closed in front, the ends being pointed.

The neck is completed by a standing collar. The full sleeves are gathered at the top and bottom and have round cuffs.

Piqué, gingham, linen, duck, percale or fine woollen goods are pretty materials for this dress.

We have pattern No. 8943 in seven sizes for children from one to seven years old. For a child of four years, the dress calls for three yards and three-eighths of material twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 10d. or 20 cents.

## CHILD'S YOKE DRESS, WITH SQUARE YOKE COLLAR.

(For Illustrations see this Page.)

No. 8956.—By referring to figure No. 165 W in this magazine, this dress may be again seen.

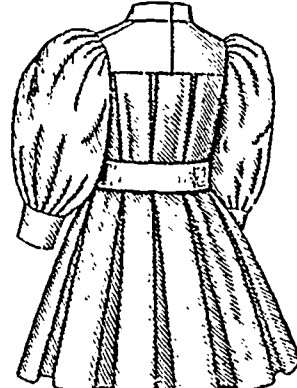
A very attractive little dress is here depicted made of mainsook and fancy tucking and trimmed with embroidered edging and feather-stitching. The upper part of the dress is a square yoke that is fitted by shoulder seams and closed at the back with buttons and button-holes. To the lower edge of the yoke is joined the full skirt, which is gathered at the top and deeply hemmed at the bottom. The pretty square yoke-collar is made of fancy tucking and bordered with a frill of embroidered edging; it covers the yoke. A narrow feather-stitched band and an upright frill of embroidery complete the neck. The full sleeves are gathered at the top and bottom and finished with wristbands of the tucking edged with a frill of embroidery.

Dainty little dresses may be fashioned according to this mode from organdy, lawn fine cambric,



8943

Front View.



8943

Back View.

## CHILD'S SQUARE-YOKE DRESS.

(For Description see this Page.)



8956



8956

Front View.



8956

Back View.

## CHILD'S YOKE DRESS, WITH SQUARE YOKE COLLAR.

(For Description see this Page.)

mainsook and dimity, with trimming of lace or embroidered insertion and edging, hem-stitching, ribbon-run beading, etc.

We have pattern No. 8956 in seven sizes for children from one-half to six years of age. For a child of four years, the dress calls for two yards and seven-eighths of mainsook thirty-six inches wide, with three-eighths of a yard of fancy



tucking twenty-seven inches wide, and two yards and a half of edging four inches wide. Of one fabric, it needs four yards and a half twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

**CHILD'S SMOCKED FROCK.**

(For Illustrations see this Page.)

No. 1280.—The pretty little dress here illustrated is made of red cashmere and smocked with light-blue embroidery silk. It is made over a short, smooth body-lining that is shaped by shoulder and under-arm seams and closed at the back. The upper part of the dress is a square yoke shaped by shoulder seams. The skirt, which is joined to the yoke, is deeply hemmed at the bottom and fancifully smocked at the top, full directions for the smocking being given in *THE DELINEATOR* for December, 1896. The full sleeves, which are made over coat-shaped linings, are gathered at the top and similarly smocked on the upper side above wristbands over which roll flaring cuffs. A collar in two sections, the ends of which flare widely at the front and back, finishes the neck. The skirt falls free from the yoke and a pointed belt of the material draws it in about the waist.

The dress, although extremely simple, can be made suitable for afternoon or even best wear by choosing for it silk or some fine woollen fabric and arranging a lavish decoration of lace and ribbon in addition to the smocking design. The lace could edge the collar and cuffs and ribbon bows be set on the shoulders, at the throat and on the belt. Henrietta, cashmere, vailing and materials of light character smocked with embroidery silk of a contrasting shade will make dainty little frocks of this style.

We have pattern No. 1280 in six sizes for children from one to six years old. For a child of four years, the frock will require

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

**CHILD'S DRESS.**

(For Illustrations see this Page.)

No. 8962.—At figure No. 164 W in this magazine this dress is shown differently made up.

This dainty little dress is here pictured made of striped gingham and decorated with embroidered edging. It is made with a



FIGURE No. 164 W.—This illustrates CHILD'S Dress.—The pattern is No. 8962, price 10d. or 20 cents.

(For Description see this Page.)



1280



1280

Front View.



1280

Back View.

**CHILD'S SMOCKED FROCK.**

(For Description see this Page.)



8962



8962

Front View.



8962

Back View.

**CHILD'S DRESS.**

(For Description see this Page.)

short body-back that is closed at the center with buttons and button-holes and a short waist-front that is completely covered by the skirt, which is extended to the neck to form the entire front of the dress and gathered to fall in full folds at the center. At the back the skirt is gathered and joined to the lower edge of the backs. A pretty feature is the boleros, which are included in the shoulder, arm's-eye and under-arm seams and bordered with a frill of narrow embroidered edging.

The full sleeves are gathered at the top and bottom and completed with narrow wristbands, that are trimmed with a frill of edging, and the neck is finished with a narrow band to the upper edge of which is sewed a frill of embroidered edging.

Lawn, organdy, gingham, dimity and a host of washable fabrics will be made up in this manner and lace or embroidered edging may be used as decoration. Soft wool goods, like cashmere, vailing, etc., will also develop well by the mode.

We have pattern No. 8962 in six sizes for children from one to six years of age. For a child of four years, it needs four yards and three-fourths 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, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.

**FIGURE No. 164 W.—CHILD'S DRESS.**

(For Illustration see this Page.)

FIGURE No. 164 W.—This illustrates a Child's dress. The pattern, which is No. 8962 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and may be seen again on this page.

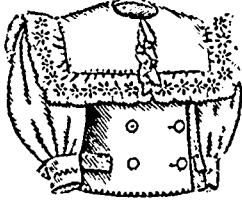
This charming little dress is here shown made of gray linen

four yards and a fourth of material twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and

and trimmed with embroidered edging and cotton braid. The skirt is deeply hemmed at the bottom and in front it is extended to lap over a plain waist-front of lining to the neck, where it is gathered to produce pretty fullness between the boleros; the extended part passes into the shoulder and under-arm seams and back of the under-arm seams the skirt is gathered and joined to the lower edge of short waist-backs,

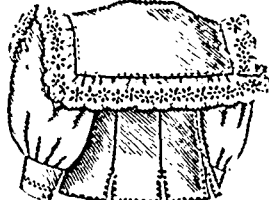


8974



8974

Front View.



8974

Back View.

CHILD'S JACKET.

(For Description see this Page.)

which close at the center with button-holes and buttons. The boleros round gracefully and their edges are decorated with a frill of embroidered edging and three rows of braid. The full sleeves are finished with wristbands that are trimmed to correspond with the narrow neck-band. Three rows of braid decorate the skirt above the hem.

The simplicity and good style of the dress commend it for a great variety of washable fabrics. It is especially suitable for challis, inexpensive dimity, silk, lawn, organdy, mainsook and the durable linen and batiste fabrics now so highly favored. Ribbon, lace edging and braid are among the appropriate garnitures.

CHILD'S JACKET.

(For Illustrations see this Page.)

No. 8974.—This jacket is shown differently developed at figure No. 163 W in this number of THE DELINEATOR.

An extremely pretty jacket is here illustrated made of duck. The loose fronts are lapped and closed in double-breasted style with button-holes and fancy pearl buttons. The jacket is nicely shaped by under-arm gores and a center seam and the three seams at the back are terminated a little above the lower edge to form the back into tabs. At the neck is a sailor collar that is deep and square at the back and has broad stole ends which flare slightly. The collar is edged with a frill of embroidery. The full sleeves are gathered at the top and bottom and finished with round cuffs. Square-cornered laps cover openings to side pockets in the fronts. A single row of machine-stitching made close to the free edges of the jacket and a double row near the center of the cuffs give a neat finish.

Plain or fancy figured French flannel, serge, cashmere, cheviot and lady's-cloth, with fancy braid for trimming, will be pretty for this little sack, and for warm weather wear duck, linen, Marseilles and piqué will be appropriate, with deep frills of Hamburg or Swiss embroidery or Valenciennes or torchon lace edging and large pearl buttons for decoration.

We have pattern No. 8974 in seven sizes for children from one to seven years old. For a child of four years, the jacket

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

FIGURE No. 165 W.—CHILD'S YOKE DRESS.

(For Illustration see this Page.)

FIGURE No. 165 W.—This illustrates a Child's yoke dress. The pattern, which is No. 8956 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and may be seen in three views on page 324.

The dress is here shown made of white mainsook, lace net and lace edging. The full, flowing skirt is gathered at the top across the front and back, where it is joined to a square yoke that is closed at the back with buttons and button-holes. The hem at the bottom is fancy-stitched to position. A square-yoke collar bordered by a frill of edging completely covers the yoke, and the neck is finished with a standing frill of edging. The full sleeves are gathered at the top and bottom and finished with wristbands of lace net from which frills of lace edging droop over the hands.

The dress will be pretty made of soft woollens, such as cashmere, merino and French flannel, India silk and all sheer washable goods. Lace and ribbon are suitable trimmings.

FIGURE No. 166 W.—CHILD'S SQUARE-YOKE DRESS.

(For Illustration see this Page.)

FIGURE No. 166 W.—This represents



FIGURE No. 165 W.—This illustrates CHILD'S YOKE DRESS.—The pattern is No. 8956, price 10d. or 20 cents.

(For Description see this Page.)



FIGURE No. 166 W.—This illustrates CHILD'S SQUARE-YOKE DRESS.—The pattern is No. 8943, price 10d. or 20 cents.

(For Description see this Page.)

a Child's dress. The pattern, which is No. 8943 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years of age, and is shown again on page 324.

The dress is here pictured made up for morning wear in dotted gingham. The front and back of the dress are formed in three box-plaits and joined to a square yoke, and the closing is made at the back. At the sides the front and back reach only to the waist-line and are lengthened by box-plaited skirt-portions, the cross-joinings being concealed

by a belt that is closed in front and ornamented with wide and narrow braid. Similar braid decorates the standing collar and also the straight cuffs finishing the full sleeves.

Challis, cashmere or, for warm-weather uses, lawn, chambray or batiste, will be chosen for frocks intended for best or afternoon dresses, lace and ribbon being the favored trimmings.

INFANTS' CLOAK.

(For Illustrations see this Page.)

No. 8926.—A pretty cloak with a novel cape-collar is here illustrated made of cashmere, with a trimming of ribbon, lace edging and narrow white silk braid. The cloak is made with a short plain body that is fitted with shoulder and under-arm seams and closed at the front with buttons and button-holes. To the lower edge of the body is joined a full, round skirt that is double-shirred at the top and hemmed at the lower and front edges. The full sleeves are gathered at the top and bottom and made over coat-shaped linings that are finished below the sleeves to have the effect of round cuffs. The cape-collar consists of a smooth portion which is pointed at the center of the front and back and over each shoulder and a full lower portion that is hemmed at its lower and front edges and gathered at the top. A narrow binding and an upright frill of lace finish the neck. A ribbon bow is tacked at the throat. The cloak is long and protective and is lined throughout with silk.

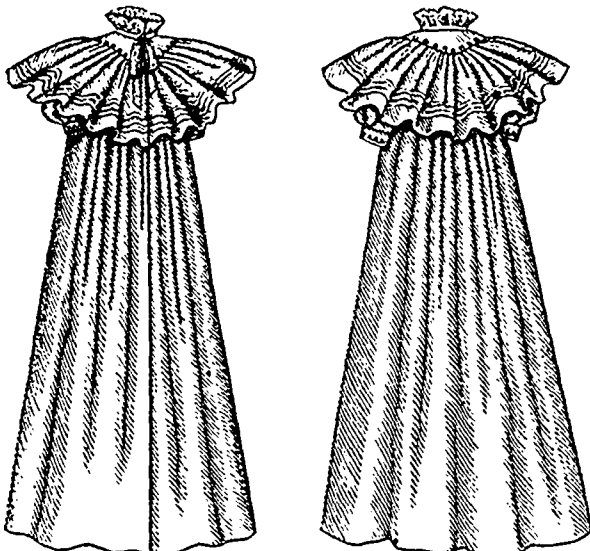
Bengaline, cashmere, Henrietta and silk-and-wool novelty goods will make attractive little coats of this description and lace and ribbon will be pretty for trimming the neck, wrists and the edges of the cape-collar.

Pattern No. 8926 is in one size only, and, to make the cloak, will require four yards and three-fourths of material twenty-two inches wide, or four yards thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

INFANTS' SACK.

(For Illustrations see this Page.)

No. 1265.—This little sack of white cashmere is



8926

Front View.

8926

Back View.

INFANTS' CLOAK.

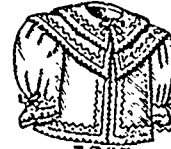
(For Description see this Page.)

made fanciful by a double cape-collar that is in rounding outline at the back and pointed at the ends, which flare slightly in front. The sack is shaped by a center seam that is terminated a short distance above the lower edge and by shoulder and under-

arm seams and is closed at the throat with ribbon ties. The pretty sleeves are gathered at the top and also on the upper side far enough above the lower edge to form frills, and ribbon bows are set over the lower gatherings. Crochet scollops and fancy stitching done with pink silk ornament all the edges, the design being illustrated and described in this number of THE DELINEATOR; the seams are pressed open and covered with fancy-stitching.

Sacks like these are dainty made of Henrietta, flannel or silk, with fancy stitching and rows of baby ribbon for trimming. An exquisite little sack was made of white flannel polka-dotted in blue. The edge and fancy stitching were put on in blue and the ribbons were white.

Pattern No. 1265



1265

Front View.



1265

Back View.

INFANTS' SACK.

(For Description see this Page.)



1272

Front View.



1272

Back View.

INFANTS' EMPIRE SACK.

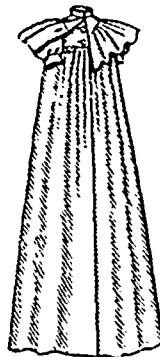
(For Description see this Page.)

is in one size only, and, to make a sack like it, calls for a yard and five-eighths of material twenty-two inches wide, or a yard and a fourth twenty-seven inches wide, or one yard thirty-six inches wide, or three-fourths of a yard

forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

INFANTS' EMPIRE SACK.

(For Illustrations see this Page.)



8926

No. 1272.—This dainty little sack is represented made of white flannel and decorated with feather-stitching and crochet scollops, a pretty design for this style of decoration being illustrated and described in this number of THE DELINEATOR. The sack has a square yoke shaped by shoulder seams, and to the lower edge of the yoke are joined the full fronts and full back, the fronts being arranged in a single box-plait at each side of the closing and the back in a double box-plait at the center. All the plaits fall free and flare slightly toward

the lower edge. The comfortable full sleeves are gathered at the top and bottom and are completed with roll-up cuffs that are shaped in a point on the under and upper side of the arm, the points being tacked to position. The neck is finished with a rolling collar that shapes two points at the back and has pointed ends flaring in front. The sack is closed at the throat with ribbon ties.

Little Empire sacks are among the novelties in infants' wear, and flannel, cashmere and Henrietta are favored materials for them. Embroidery or fancy-stitching is the usual decorative completion and a bow of narrow ribbon at the neck is the preferred method of closing.

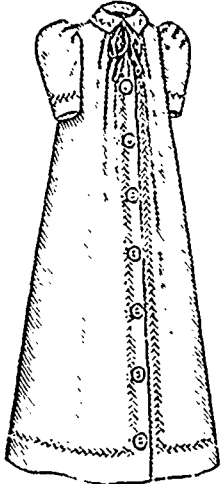
Pattern No. 1272 is in one size only, and, to make a sack like it, needs a yard and a fourth of goods twenty-two inches wide, or a yard and an eighth twenty-seven inches wide, or three-fourths of a yard thirty-six inches wide, or five-eighths of a yard forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

INFANTS' WRAPPER.

(For Illustrations see Page 328.)

No. 8927.—Blue flannel in a delicate shade was selected for the dainty little wrapper here depicted. The wrapper is nicely shaped by shoulder and under-arm seams and the fronts are hemmed at their front edges and closed all the way with

buttons and button-holes. The hems are feather-stitched to position with white embroidery silk, the stitching being continued about the bottom of the wrapper. The front and back have pretty fullness drawn well to the center by gathers at the neck. The pretty rolling collar with square corners and flaring ends is ornamented by feather-stitching, and the one-seam sleeves, which are gathered at the top, are decorated with feather-stitched hems at the bottom. A bow of light-blue satin ribbon is tacked at the throat.



8927

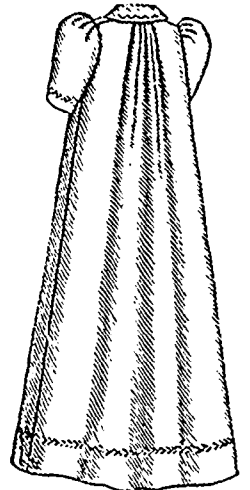
Front View.

INFANTS' WRAPPER.

(For Description see Page 327.)

Henrietta, cashmere and flannel in cream or pale shades of pink and blue are pretty materials for little wrappers of this kind and narrow satin ribbon, lace and feather-stitching will contribute attractive decoration. The trimming will usually be arranged somewhat as illustrated.

Pattern No. 8927 is in one size only, and, to make the wrapper, calls for two yards and seven-eighths of material twenty-seven inches wide, or two yards and a fourth thirty-six inches wide. Price of pattern, 7d. or 15 cents.



8927

Back View.

INFANTS' WRAPPER.

(For Description see Page 327.)

## Styles for Boys.

FIGURE No. 167 W.—BOYS' SAILOR BLOUSE SUIT.

(For Illustration see this Page.)

FIGURE No. 167 W.—This represents a Boys' suit. The pattern, which is No. 8923 and costs 1s. or 25 cents, is in eight sizes for boys from three to ten years of age, and may be seen again on page 329 of this number of THE DELINEATOR.

The suit is in sailor style and is here shown made up in a pretty combination of medium-brown and cream-white flannel. The lower edge of the blouse is drawn in about the waist on an elastic and the blouse is closed at the center of the front below the rounding ends of a large sailor-collar that is decorated with a row of wide and narrow black braid. The removable shield is ornamented with an embroidered star and finished with a standing collar showing a line of narrow black braid at the edge. A bow is tacked over the ends of the sailor collar, and a patch pocket is arranged on the left breast. The sleeves are plaited at the wrists, and openings finished below the seams are closed with buttons and button-holes.

The trousers reach just to the knees and are closed at the sides.

The suit has a jaunty air that is best shown when combinations of blue and white, red and white, etc., are arranged. Braid in one or several widths will always provide appropriate ornamentation.

blouse, a tie being arranged in a sailor knot where the ends of the collar meet. A row of stitching is made near the edges of the sailor collar, which falls over a smaller sailor-collar on the jacket. The open fronts of the jacket are decorated with three large brass buttons, and the coat-shaped sleeves are finished plainly.

The long sailor trousers are closed with a fly and show the regular nautical flare over the boots.

Most boys have a lively admiration for middy suits of cloth or flannel in red or blue combined with white and decorated with anchors, stars, chevrons, etc.

The sailor cap of blue serge has the name of a cruiser embroidered on its band.

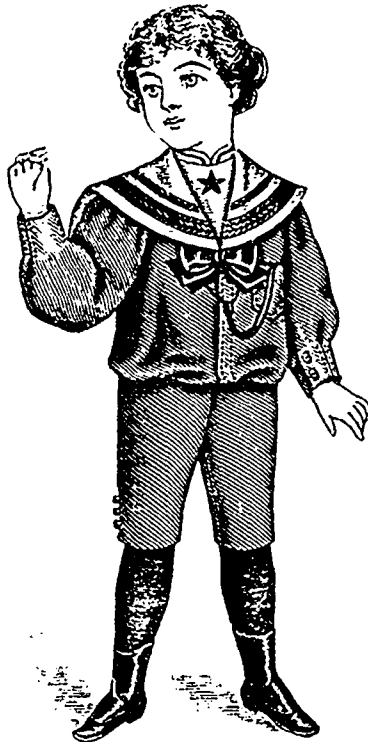


FIGURE No. 167 W.—This illustrates Boys' SAILOR BLOUSE SUIT.—The pattern is No. 8923, price 1s. or 25 cents.

(For Description see this Page.)

LITTLE BOYS' SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see Page 329.)

No. 8921.—This suit is again represented at figure No. 170 W in this number of THE DELINEATOR.

In this dressy suit velvet, lawn, all-over embroidery, embroidered edging and insertion are handsomely combined, braid, fancy buckles and pearl buttons supplying the decoration. The blouse is shaped by shoulder and under-arm seams and closed at the center of the front under an applied plait that is bordered with a frill of embroidered edging. The lower edge of the blouse is hemmed to hold an elastic that draws it closely about the waist, the blouse drooping in the usual manner. The large sailor-collar of all-over embroidery is bordered with a frill of embroidered edging, and roll-up cuffs, which are joined to narrow bands, complete the full sleeves and are decorated with a frill of edging and a band of insertion.

The jacket is shaped by shoulder and side seams, and the fronts open all the way, displaying the blouse effectively. Its stylish sailor-collar, which is broad and deep at the back and has broad, notched ends, is overlapped by the larger blouse collar.

The short trousers are shaped by the usual inside and outside leg seams, center seam and hip darts. They are closed at the sides and finished with under-waistbands in which button-holes are made for attachment to an under-waist. The

FIGURE No. 168 W.—BOYS' MIDDY SUIT.

(For Illustration see Page 329.)

FIGURE No. 168 W.—This represents a Boys' middy suit. The pattern, which is No. 8922 and costs 1s. or 25 cents, is in eight sizes for boys from three to ten years of age, and may be seen again on page 330 of this magazine.

A combination of navy-blue serge and white flannel is here represented in this natty middy suit. The blouse is drawn in to droop in the usual way by an elastic inserted in the hem at the bottom and is shaped in a V at the neck to disclose a buttoned-in shield ornamented with an embroidered emblem. A narrow standing collar finishes the shield and a deep sailor-collar is added to the

closed at the sides and finished with under-waistbands in which button-holes are made for attachment to an under-waist. The

legs are closed below the outside seams with button-holes and pearl buttons and are daintily finished with a band of satin ribbon that is bowed under a fancy buckle.

The suit is intended for dressy wear and will frequently be made of velvet or corduroy, with a blouse of moinsook, lawn or sheer cambric and such decoration as is here illustrated. A fine quality of cloth in any becoming shade is also advised for the suit, which will answer for party wear and smart dress at all seasons. The effect will be quite as good as in this instance if the braid trimming at the edge of the jacket be omitted.

We have pattern No. 8921 in five sizes for little boys from three to seven years of age. For a boy of five years, the jacket and trousers require three yards and three-eighths of material twenty inches wide, or two yards and three-fourths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. The blouse needs a yard and three-fourths of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide, and half a yard of insertion an inch and three-fourths wide, and seven yards and three-fourths of edging four inches and a fourth wide for the collar frill and to trim. Of one fabric, it will require three yards and seven-eighths twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide. Price of pattern, 1s. or 25 cents.



FIGURE No 168 W.—This illustrates Boys' Middy Suit.— The pattern is No. 8922, price 1s. or 25 cents.  
(For Description see Page 322.)

back and its ends round gracefully and meet at the top of the closing. The sleeves are smooth at the top, but have fulness at the wrist arranged in three box-plaits between two side-plaits; the seam of each sleeve is left open at the bottom, the openings being closed with buttons and button-holes.

The knee trousers are shaped by the usual seams and hip darts; they are closed at the sides and are finished with under-waistbands in which the customary button-holes are made for attachment to an under-waist. Three buttons are placed near the lower edge of each leg just forward of the outside seam.

The suit will be made up in serge or flannel for serviceable wear, and there are many washable fabrics for which the mode is eminently suitable, such as linen, Galatea, piqué and percale. Stitching alone will provide a suitable finish, but braid may be added also on either washable goods or cloth.

We have pattern No. 8923 in eight sizes for boys from three to ten years of age. For a boy of seven years, the suit needs two yards and three-fourths of navy-blue serge forty inches wide, with three-eighths of a yard of red flannel twenty-seven inches wide. Of one fabric, it will require four yards twenty-seven inches wide, or three yards and an eighth thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' SAILOR BLOUSE SUIT, WITH REMOVABLE SHIELD, AND HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 8923.—Another view of this suit may

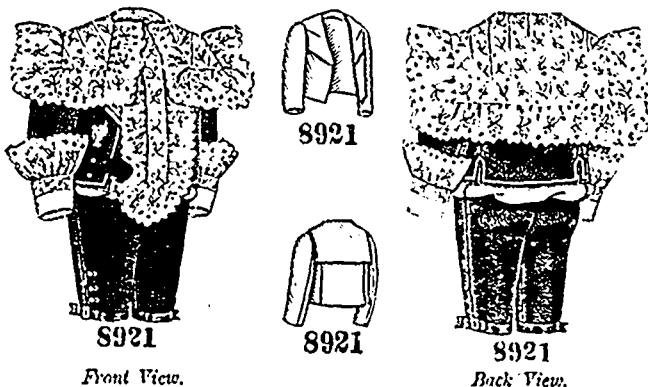
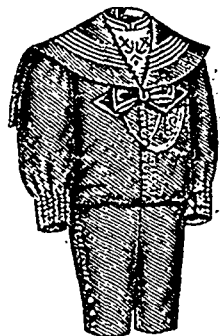


FIGURE No. 169 W.—LITTLE BOYS' MIDDY SUIT.

(For Illustration see Page 330.)

FIGURE No. 169 W.— This illustrates a Little Boys' middy suit. The pattern, which is No. 8920 and costs 1s. or 25 cents, is in five sizes for little



8923

Front View.

BOYS' SAILOR BLOUSE SUIT, WITH REMOVABLE SHIELD, AND HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

be obtained by referring to figure No. 167 W in this magazine. This comfortable suit is here pictured made of blue serge and red flannel, and trimmed with braid, buttons, an embroidered emblem and machine-stitching; and a satin tie and a lanyard are worn. The blouse is shaped with the usual seams on the shoulders and under the arms and its lower edge is drawn closely about the waist by an elastic inserted in the hem, the blouse drooping in the customary style. A removable shield finished with a standing collar is revealed in the open neck and the blouse is closed in a fly below the shield. A patch pocket with pointed lower outline is stitched on the left front. The sailor collar falls deep and square at the

boys from four to eight years of age, and may be seen again on page 330 of this magazine.

Military-gray and cream flannel are united in this jaunty suit and gilt braid and buttons contribute effective decoration. The vest, which is closed at the back, has a rounding lower outline and is completed with a neck-band.

The jacket is shaped by center, shoulder and side seams, and the fronts are closed under a silk tie at the ends of the large sailor-collar. Openings to pockets inserted in the fronts are finished with welts. The sleeves have fulness laid in plaits at the top and bottom.

The short trousers close at the sides and reach to the knee. The suit will be made up in Galatea, linen, serge, flannel.



8923

Back View.

BOYS' SAILOR BLOUSE SUIT, WITH REMOVABLE SHIELD AND HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

etc.; two colors of one material or a contrast of materials and colors will be in good taste. Braid and buttons will provide appropriate decoration. A very smart suit like this was made up of dark-red cloth, with the collar and vest of fawn cloth. Black-and-gilt braid and gilt buttons in two sizes were used in the decoration.



FIGURE No. 169 W.—This illustrates LITTLE BOYS' MIDDY SUIT.—The pattern is No. 8920, price 1s. or 25 cents.

(For Description see Page 329.)

**BOYS' MIDDY SUIT, HAVING FULL-LENGTH SAILOR-TROUSERS WITH A FLY.**

(For Illustrations see this Page.)

No. 8922.—By referring to figure No. 168 W in this magazine, this suit may be seen again.

The suit is in the popular mid-dy style and is here shown made of navy-blue and red flannel. The long sailor-trousers are shaped by hip darts, inside and outside leg seams, and a center seam that is discontinued a little below the top at the

back, the edges being turned under and laced together over a puff. The trousers are closed with a fly and flare over the boot in true nautical style. An under-waistband in which are made the usual button-holes to permit attachment to an under-waist finishes the top.

The blouse is shaped with shoulder and under-arm seams and is slipped on over the head. An elastic inserted in a hem draws the lower edge of the blouse closely about the waist, and the blouse droops in the regular way. The front is shaped in a V at the neck and a shield is buttoned in, and the deep, square sailor-collar has tapering ends which meet at the bottom of the V under a satin bow. Straight cuffs finish the full sleeves, which are gathered at the top and bottom. A standing collar in two sections that have rounding ends meeting in front completes the neck of the shield. Three widths of braid are effectively used in decorating the blouse.

The jacket is simply shaped by under-arm and shoulder seams, and the fronts open all the way with a pretty flare. The collar is smaller than the blouse collar, which falls over it. Three rows of braid trim the sleeve across the upper side of the wrist, and three buttons are arranged on each front a little back of the front edge. A row of stitching finishes the edge of the collar and a similar finish is seen at the front and lower edges of the jacket.

Cloth and serge are as much liked as flannel for such suits and combinations of red and blue with each other or with white give the best effects. Buttons and nautical emblems and braid used as a finish for the edges or in rows on the shield, etc., furnish appropriate ornamentation.

We have pattern No. 8922 in eight sizes for boys from three to ten years of age. For a boy of seven years, the jacket and trousers require three yards and a half of goods twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. The blouse calls for three yards of material twenty-two inches wide, or two yards and three-

fourths either thirty or thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

**LITTLE BOYS' MIDDY SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.**

(For Illustrations see this Page.)

No. 8920.—At figure No. 169 W in this number of THE DELINEATOR this suit is shown differently made up.

This jaunty mid-dy suit will be a popular style for the small boy during the coming season. It is here pictured made of blue and red flannel, with a finish of machine-stitching and a stylish decoration of braid and buttons. The mid-dy vest is simply shaped by shoulder and side seams and closed at the back with button-holes and buttons. A band finishes the neck.

The jacket is nicely conformed to the figure by side seams and a center seam and the fronts are closed on the breast with a hook and loop and flare above and below to reveal the vest. The sailor collar is broad and square across the

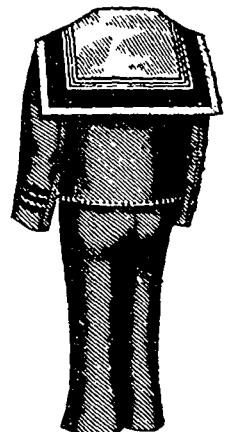


8922



8922

Front View.



8922

Back View.

**BOYS' MIDDY SUIT, HAVING FULL-LENGTH SAILOR-TROUSERS WITH A FLY.**

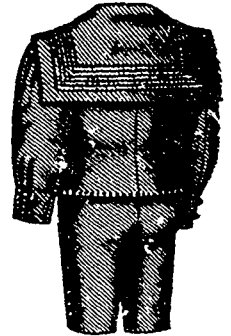
(For Description see this Page.)

The short trousers are shaped by the usual leg seams, center seam and hip darts. They are closed at the sides and the top is finished with under-waistbands in which button-holes are made for attachment to an under-waist. The customary side pockets are conveniently inserted and buttons decorate the trousers near the lower edge just in front of the outside seams.



8920

Front View.



8920

Back View.

**LITTLE BOYS' MIDDY SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.**

(For Description see this Page.)

Serge, cloth, flannel and chevot will be made up in this style and the vest will usually contrast with the remainder of the suit. Braid and machine-stitching will contribute the decoration.



The jacket in this suit affords opportunity for the display of originality in the matter of decoration. Its smartly flaring fronts could be ornamented with narrow silk braid arranged in short cross-rows or in various devices.

We have pattern No. 8920 in five sizes for little boys from four to eight years of age. For a boy of seven years, the suit requires three yards and three-eighths of navy-blue and half a yard of red flannel each twenty-seven inches wide. Of one fabric, it needs three yards and five-eighths twenty-seven inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**BOYS' THREE-BUTTON CUTAWAY SACK COAT, WITH CUFFS AND PATCH POCKETS.**

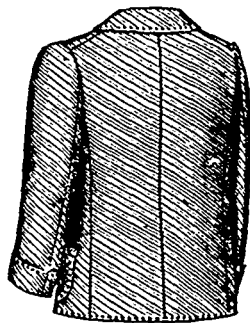
(For Illustrations see this Page.)

No. 8986.—The coat here pictured is made of diagonal and finished with machine-stitching. The fronts are closed with three button-holes and buttons and are reversed above the closing in small, pointed lapels that form notches with the well shaped rolling collar. Below the closing the front edges of the coat fronts are rounded widely toward the back in the regular cutaway style. The back is nicely conformed to the figure by a center seam and is joined in side and shoulder seams to the fronts. A side pocket and a breast pocket in patch style are stitched on each front; the pockets have rounding lower edges and they are finished at hem depth from the top with machine-stitching. The comfortable sleeves are shaped by the usual seams and are finished with roll-up cuffs of moderate depth. A



8986

Front View.



8986

Back View

**BOYS' THREE-BUTTON CUTAWAY SACK COAT, WITH CUFFS AND PATCH POCKETS.**

(For Description see this Page.)



8987

Front View.



8987

Back View.

**BOYS' DOUBLE-BREASTED SACK COAT, WITH CUFFS AND PATCH POCKETS.**

(For Description see this Page.)

row of stitching is made close to the edge on the cuffs, collar lapels and at the front edges, the latter stitching being continued about the lower edge of the coat.

Various suitings will be used for coats of this kind, rough goods, serge and cheviot being most popular.

We have pattern No. 8986 in seven sizes for boys from ten to sixteen years old. For a boy of eleven years, the coat calls for two yards and three-fourths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

**BOYS' DOUBLE-BREASTED SACK COAT, WITH CUFFS AND PATCH POCKETS.**

(For Illustrations see this Page.)

No. 8987.—Fancy cheviot is illustrated in this stylish coat and the finish is machine-stitching. The collar rolls the fronts in pointed lapels above the closing, which is made in double-breasted style with buttons and button-holes. The back is nicely conformed to the figure by a center seam and is joined in side and shoulder seams to the fronts. The comfortable sleeves are finished with round cuffs. Two side pockets and two breast pockets in patch style are stitched on the fronts.

The coat may be made of cheviot, tweed, rough or smooth cloth and fancy mixtures, and the finish will usually be as illustrated.

We have pattern No. 8987 in seven sizes for boys from ten to sixteen years of age. To make the coat for a boy of eleven years, calls for three yards of material twenty-seven inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.



FIGURE No. 170 W.—This illustrates LITTLE BOYS' SUIT.—The pattern is No. 8921, price 1s. or 25 cents.

(For Description see this Page.)

**FIGURE No. 170 W.—LITTLE BOYS' SUIT.**

(For Illustration see this Page.)

FIGURE No. 170 W.—This illustrates a Little Boys' suit. The pattern, which is No. 8921 and costs 1s. or 25 cents, is in five sizes for little boys from three to seven years of age, and may be seen again on page 329.

For party wear and other dressy occasions this is a most appropriate suit. Ruby velvet and white silk were here chosen for the jacket and trousers, and fine lawn and all-over embroidery for the blouse, which is made elaborate by frills of embroidered edging. The jacket fronts open all the way down, revealing the fronts of the blouse, which is closed at the center under an applied box-plait outlined with a frill of embroidered edging. The deep sailor collar and roll-up cuffs of all-over embroidery are completed with frill of similar edging.

The jacket is shaped by shoulder and side seams and has a seamless back. Silver buttons and black braid trim the jacket prettily. Its sailor collar is of the silk and is covered by the blouse collar and the cuffs of the blouse roll over the jacket sleeves.

The short trousers are made without a fly and reach to the knee. The legs are closed below the seams with button-holes and silver buttons and trimmed about with ribbon that is bowed under a silver buckle.

Velvet in black, dark-green, wine or ruby will be dressy for

the suit, and sheer white lawn will be used for the blouse, which requires a decoration of embroidered edging to give it a dressy effect. Fine qualities of cloth may also be chosen for the jacket and trousers.

**LITTLE BOYS' BLOUSE, WITH REMOVABLE JACKET. (TO BE WORN WITH TROUSERS OR KILTS.)**  
(For Illustrations see this Page.)

No. 8989.—This blouse and jacket may be worn with either trousers or kilts. Lawn was selected for the blouse and dark-red cloth for the jacket. The fronts and back of the blouse are joined in shoulder and under-arm seams and the lower edge of the blouse is drawn closely to the waist by an elastic inserted in the hem, the blouse drooping to the regulation way. The deep sailor-collar turns over from the top of a narrow band and its broad ends flare at the throat; it is bordered with a frill of edging. A double jabot of edging is arranged over the closing, which is made with buttons and button-holes at the center of the front. A frill of edging trims the top of the turn-up cuffs completing the sleeves, which are gathered at the top and bottom.

The removable jacket is shaped with center, shoulder and side seams, and is made short enough to show the blouse all round. The lower edge is scalloped at the back, and the fronts, which open all the way, are rounded nicely toward the back. An opening to a chest pocket in the left front is finished with a welt. The sleeves are smooth-fitting at the top and plaited at the bottom and are completed with straight cuffs that are hidden by the cuffs of the blouse. The blouse collar is adjusted over the jacket.

Nain-sook or other sheer white goods will be used for dressy blouses with velvet or fine cloth for the jacket. For every-day wear, chambray, figured lawn, cambrie, etc., will be selected in conjunction with serge, flannel or, in warm weather, piqué.

We have pattern No. 8989 in five sizes for little boys from three to seven years old. To make the jacket for a boy of five years, calls for a yard and three-fourths of goods twenty inches wide, or a yard and a fourth twenty-seven inches wide, or three-fourths of a yard fifty-four inches wide. The blouse needs two yards and five-eighths twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 10¢, or 20 cents.

**LITTLE BOYS' BLOUSE, WITH REMOVABLE JACKET. (TO BE WORN WITH TROUSERS OR KILTS.)**  
(For Illustrations see this Page.)

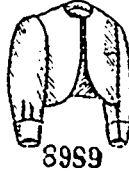
No. 8988.—This blouse of fine lawn decorated with embroidered edging and jacket of velvet trimmed with braid are appropriate to wear with either trousers or kilts. The blouse

is shaped by shoulder and under-arm seams and closed at the center of the front under a jabot of embroidered edging. The lower edge of the blouse is drawn closely about the waist by an elastic inserted in the hem, the blouse drooping in the customary manner. The full sleeves are finished with wristbands to which the roll-up cuffs are sewed, and a row of embroidered edging decorates the cuffs at the top. The deep, round collar is mounted on a band and is finished with a frill of lawn that is bordered with a row of edging.

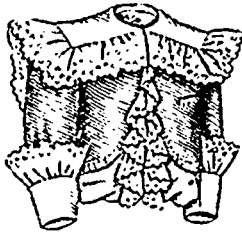
The jacket has a seamless back and is shaped by shoulder and under-arm seams. The fronts open all the way down and the edges of the jacket are decorated with two rows of braid, the inner row being arranged in a fanciful pattern at the front edges. The cuffs on the blouse turn over the close sleeves of the jacket.

The jacket may be made of cloth, corduroy or velvet, dark shades of red, green, brown and blue being considered appropriate and becoming, and the blouse will usually be of lawn, with embroidered edging for decoration.

We have pattern No. 8988 in five sizes for little boys from three to seven years of age. For a boy of five years, the jacket needs a yard and three-fourths of material twenty inches wide, or a yard and a fourth twenty-seven inches wide, or seven-eighths of a yard fifty-four inches wide. The blouse will require three yards twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide. Price of pattern, 10¢, or 20 cents.

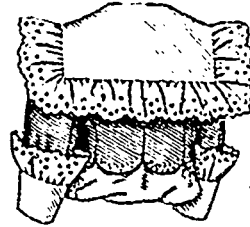


8989



8989

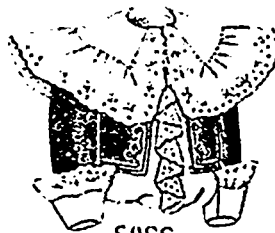
Front View.



8989

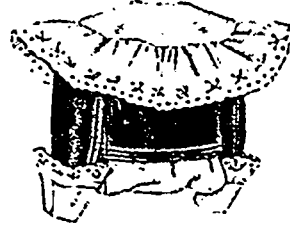
Back View.

**LITTLE BOYS' BLOUSE, WITH REMOVABLE JACKET. (TO BE WORN WITH TROUSERS OR KILTS.)**  
(For Description see this Page.)



8988

Front View.



8988

Back View.

**LITTLE BOYS' BLOUSE, WITH REMOVABLE JACKET. (TO BE WORN WITH TROUSERS OR KILTS.)**  
(For Description see this Page.)



8985

**BOYS' THREE-BUTTON DOUBLE-BREADED VEST, WITH COLLAR AND PEAKED LAPELS.**  
(For Description see this Page.)

come at the center of the lap, and peaked lapels are joined to the gores and covered with facings that are in sections. The lapels extend a little beyond the ends of the rolling collar. The width about the waist is regulated by the customary straps that start at the side seams and buckle at the back. Welts finish openings to a side pocket and a breast pocket inserted in each front.

The vest will be made of smooth-faced cloth matching or contrasting with the suit which it accompanies, and for warm weather piqué or linen may be used, machine-stitching being all that is required in the way of completion.

We have pattern No. 8985 in seven sizes for boys from ten to sixteen years of age. For a boy of eleven years, the vest needs a yard and an eighth of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5¢, or 10 cents.

**FOR EVERY CYCLIST.**—We have just issued an attractive and valuable pamphlet, **BICYCLE FASHIONS**, which contains a generously illustrated résumé of the freshest facts of interest relating to this fascinating sport. Its depiction of current and coming styles of bicycling attire for ladies, misses, men and boys is supplemented by a variety of interesting general infor-

mation about the wheel—pictures of the new saddles, handlebars, grips, tires, etc., an expert's advice on how to select and care for the wheel, a doctor's answer to the question "Is Bicycling Injurious to Women?" "A Bicycle Entertainment," hints on "Learning to Ride, Her: to Dress, etc., etc." Sent post-paid for 3¢, or 5 cents. **THE BURRELL PUBLISHING CO. [LIMITED].**



DRESSMAKING AT HOME.

(For Illustrations see Pages 331 to 335.)

The decoration of waists and the becoming adjustment of the dainty little boleros, as well as the selection of a becoming style of sleeve and collar from the variety of new styles now offered, occupy the attention of the home dressmaker, who with the aid of a pattern will make up the new dress goods or remodel a partially worn costume to accord with Fashion's present demands. Sleeves are reduced in size and collars are more elaborate in shape and decoration, while crush girdles and the shaping of graceful skirts require thought and labor. Suggestions that are most practical are furnished in the illustrations accompanying this article, the jaunty cape and jackets shown being especially up-to-date for Spring wear.

FIGURES Nos. 45 X AND 46 X.—LADIES' AT HOME GOWNS.—The costume depicted at figure No. 45 X is of sage-green silk,

while the costume at figure No. 46 X is of sage-green silk. The seven-gored skirt is trimmed at the bottom with two deep folds to give the effect of tucks and is a graceful mode. A combination of fabrics may easily be arranged in a costume of this description and the garniture may be either simple or elaborate. The pattern employed is No. 8961, price 1s. 8d. or 40 cents.

Figure No. 46 X represents a toilette made of figured silk having a light



FIGURE No 47 X.—LADIES' AFTERNOON GOWN.—(Cut by Pattern No. 8953; 11 sizes; 30 to 41 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 45 X, 46 X and 47 X, see "Dressmaking at Home," on Pages 331 and 332.)



FIGURE No. 45 X.

FIGURE No. 46 X.

LADIES' AT HOME GOWNS.

FIGURE No. 45 X.—(Cut by Pattern No. 8961; 9 sizes, 30 to 40 inches, bust measure; price 1s. 8d. or 40 cents.) FIGURE No. 46 X.—(Cut by Basque Pattern No. 8966, 12 sizes; 32 to 48 inches, bust measure; price 1s. 3d. or 30 cents; and Skirt Pattern No. 8960; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

with a rather elaborate decoration of lace net and insertion and ribbon. Two deep tucks appear in the front and two in the back of the waist and a revers is a dressy feature of the front.

ribbon bows being perched upon the shoulders and also a little below this point. The eight-gored skirt has a narrow front-gore, is gracefully shaped and not decorated, the pattern used

ground strewn with green flowers combined with lace edging, decoration being supplied by ribbon. The basque has becoming fulness in the front that is pointed to a point at the lower edge. It is made with two under-arm gores which renders it desirable for stout ladies. A double jabot of lace extends below the bust and lace frills rest upon the stylish, gathered sleeves. A crush stock of ribbon arranged at the back in three outstanding loops is a dressy neck completion. Ribbon defines the lower edge of the basque and strips of ribbon starting from the shoulders frame the fulness in the fronts becomingly, ribbon bows being perched upon the shoulders and also a little below this point. The eight-gored skirt has a narrow front-gore, is gracefully shaped and not decorated, the pattern used



for it being No. 8960, price 1s. 3d. or 30 cents. The basque is cut by pattern No. 8966, price 1s. 3d. or 30 cents.

FIGURE No. 47 X.—LADIES' AFTERNOON GOWN.—Several stylish features are embodied in this costume, based upon pattern No. 8953, price 1s. 8d. or 40 cents. The materials are light figured silk and velvet, with lace for the sleeve frills, and a tasteful trimming of lace, velvet and silk ribbon and jet beads. The waist shows gathered fulness top and bottom

and ribbon is passed about the waist and bowed at the back. The boleros are dressy features, and a fancy stock provides the neck finish. The puff sleeves are here made in three-quarter length and finished with lace frills, but they may, if preferred, extend to the wrists. The six-gored skirt falls in graceful folds and a novel ribbon decoration and ruffle of lace complete it. Two materials are often combined in a costume of this kind, viz: velvet and silk, silk and satin, or silk and cloth.

FIGURE No. 48 X.—LADIES' SPRING TOILETTE.—Just enough protection for Spring days is imparted by the jaunty short cape. The one here shown is developed in velvet and silk, the latter being used for the box-plaited lower portion joined to a yoke. The scalloped collar is a dressy feature. It is decorated with appliqued lace points and a frill of edging. A stylish flaring collar is at the neck. The skirt is of the eight-gored type and falls in graceful folds. It is of tan suiting and is undecorated. The patterns represented in the toilette are cape No. 8980, price 1s. or 25 cents, and skirt No. 8960, price 1s. 3d. or 30 cents.

FIGURES Nos. 49 X, 50 X, 51 X AND 52 X.—DRESSY GOWNS FOR HOME AND STREET WEAR.—The toilette shown at figure No. 49 X includes an Eton costume and skirt of light mixed cheviot and a shirt-waist of silk, with white linen for the collar and cuffs. The jacket has pointed front corners and is reversed in lapels that meet and extend beyond the ends of a stylish rolling collar. The sleeves have moderate fulness collected in gathers at the top. Machine-stitching forms a neat finish for the jacket. The four-gored skirt is of stylish shaping and is plaited at the back. The shirt-waist has a turn-down collar and tucks are formed in the full fronts above the bust. A belt encircles the waist. The patterns are costume No. 8928, price 1s. 8d. or 40 cents, and shirt-waist No. 8964, price 1s. or 25 cents.

FIGURE No. 48 X.—LADIES' SPRING TOILETTE.—(Cut by Cape Pattern No. 8980; 8 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 8960; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents)



FIGURE No. 49 X.

FIGURE No. 50 X

FIGURE No. 51 X.

FIGURE No. 52 X.

DRESSY GOWNS FOR HOME AND STREET WEAR.

FIGURE No. 49 X.—(Cut by Eton Costume Pattern No. 8928; 12 sizes; 39 to 46 inches, bust measure; price 1s. 8d. or 40 cents; and Shirt-Waist Pattern No. 8964, 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 50 X.—(Cut by Pattern No. 8943; 12 sizes; 30 to 46 inches, bust measure; price 1s. 8d. or 40 cents.) FIGURE No. 51 X.—(Cut by Bolero Jacket Pattern No. 8947; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents; and Basque-Waist Pattern No. 8953; 12 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 52 X.—(Cut by Pattern No. 8969; 11 sizes; 39 to 44 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 48 X, 49 X, 50 X, 51 X and 52 X, see "Dressmaking at Home," on Pages 334 and 335.)

Figure No. 50 X depicts a Ladies' Princess dress. The materials selected were light-gray silk and darker velvet and a tasteful decoration of point lace, buttons and fancy braid adds to its attractiveness. The dress is well fitted, displaying the graceful lines that have made this style of gown so popular. Jacket fronts and backs are pleasing features of the mode. The bolero collar rolls high above a standing collar that is finished with a falling frill of lace. The sleeves have draped puffs and are finished with lace frills. Panels adorned with fancy braid and buttons relieve the severity of the skirt. Such a dress is suitable for many dressy functions and is usually developed in rich silks and handsome woollens and may be either simply or elaborately trimmed. Pattern No. 8945, price 1s. 8d. or 40 cents, is used for making it.

The bolero is introduced in the toilette shown at figure No. 51 X. The material selected for the bolero, which is here made without sleeves, is dark-red velvet, with an edge trimming of jet beading. The fronts of the jacket are turned back in hatchet lapels and a flaring collar rises high at the back. The bias basque-waist is developed in figured taffeta and has gathered fulness at the top and bottom in front, and a velvet girdle surrounds the waist. A crush stock is at the neck and lace insertion decorates the stylish sleeves which puff out at the top. Silk or satin is often used for these jackets and the accompanying waist usually contrasts with it. The jacket may be duplicated by pattern No. 8947, price 1s. or 25 cents, and the basque-waist by pattern No. 8955, price 1s. or 25 cents.



FIGURE No. 53 X.—LADIES' OUTING SUIT.—(Cut by Jacket Pattern No. 8945; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents; Shirt-Waist Pattern No. 8999; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 8878; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.) (For Description see "Dreemaking at Home," on this Page.)

FIGURE No. 53 X.—LADIES' OUTING SUIT.—The natty French blazer is pleasingly introduced in this suit, depicted made of brown tailor cloth, with a machine-stitched finish. The blazer is rolled back in long revers, which form notches with the rolling collar. The sleeves have moderate fulness at the top and pocket-laps cover openings to pockets in the fronts. The shirt-waist is of figured blue silk, with a collar and cuffs of white linen. It has pretty fulness at the top and the closing is made with studs through a box-pleat. The three-piece skirt has a wide front-gore and may be gathered or plaited at the back. Diagonal, serge and camel's-hair are appropriate for this suit, which is made by jacket No. 8935, price 1s. 8d. or 30 cents, shirt-waist

No. 8999, price 1s. or 25 cents, and skirt No. 8878, price 1s. 3d. or 30 cents.



FIGURE No. 1.—MATCH SCRATCHER.

For the costume displayed at figure No. 52 X black and white serge were selected, with a girdle of glacé silk. The Eton jacket is a dressy nature. Its fronts are turned back in revers, the upper ends of which are slightly overlapped by the fancy collar, which lies smoothly on the back and is included in the seam with the standing collar. The front of the waist is shown in vest effect between the jacket, and the sleeves show the fashionable puff effect at the top, stitching finishing them at cuff depth. The girdle is softly wrinkled and a ribbon rosette-bow decorates it in front. The eight-gored skirt is of fashionable dimensions and a double row of stitching finishes it at hem depth. Stitching also finishes the free edges of the jacket. Pattern No. 8969, price 1s. 8d. or 40 cents, furnished the design for the costume.

### THE WORK-TABLE.

(For Illustrations see Pages 335 and 336.)

FIGURE No. 1.—MATCH SCRATCHER.—A circular piece of cardboard to one side of which is glued a crescent of emery paper is here pictured. The center of the cardboard is roughly torn out

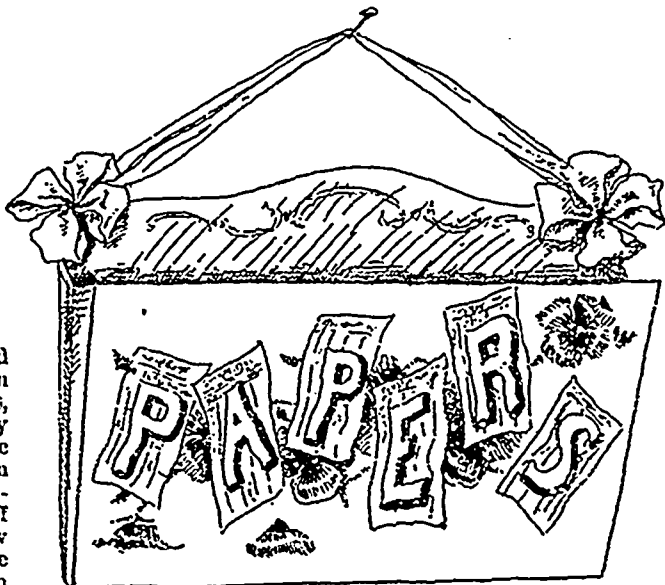


FIGURE No. 2.—NEWSPAPER RACK.

(For Descriptions of Figures Nos. 1 and 2, see "The Work-Table," on Pages 335 and 336.)

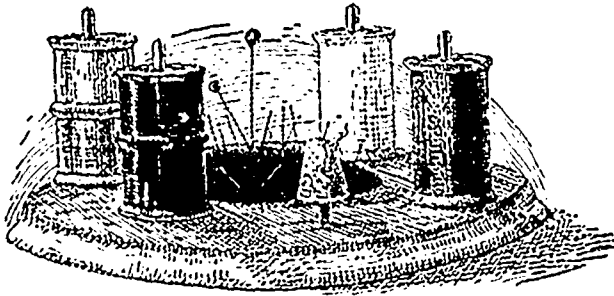


FIGURE NO. 3.—SEWING-TABLE COMPANION.

and in the opening is placed a tiny doll's head, making the words "Looking for Light" entirely apropos.

FIGURE NO. 2.—NEWSPAPER RACK.—Heavy cardboard neatly covered with coarse linen is employed for the front and back of this rack, a strip of linen forming the sides. Rosette-bows decorate the ends of the suspension ribbon, a rococo design in water colors being painted across the top of the back. The lettered and floral decoration on the front is also in water colors.

FIGURE NO. 3.—SEWING-TABLE COMPANION.—A disc of wood serves as a foundation for this convenient little article. In the center of the disc is a round, velvet-covered cushion, handy for holding needles and pins; around it are symmetrically arranged wooden pegs for holding black and white cotton and sewing silk. A lower peg holds the thimble. Such a companion is easy of construction and will be a great convenience.

FIGURE NO. 4.—PHOTOGRAPH FRAME.—Suitable for a Princeton student's room is this frame, its color scheme being black-and-orange. The frame may be purchased in any art store ready for ornamentation or may be cut from water-color board. The decoration shows a student in cap and gown waving a Princeton pennant. Linen-covered cardboard might be used for the frame, if preferred.

FIGURE NO. 5.—LAUNDRY LIST.—The frame of this list suggests a Chinese decoration, paper lanterns and Oriental lettering being artistically combined in its composition. The printed laundry list is inserted in the frame. The frame may be made of painted water-color board or of linen, either painted or embroidered, over a stiff cardboard foundation. A tiny pencil fastened to a cord of convenient length is attached to the loop at the top of the frame by which the list is suspended.

## ARTISTIC NEEDLEWORK.

(For Illustrations see Page 337.)

FIGURE NO. 1.—CENTER PIECE.—This pretty center piece is made of white linen, the edges being scalloped and embroidered in button-hole stitch. The fanciful design is wrought in shaded silk in outline stitch, except the dots, which are worked in solidly. If reduced in size, this would make a dainty doily.

FIGURE NO. 2.—GLOVE CASE.—White satin forms the outer covering of this case. Its upper side is decorated with a beautiful design in Honiton lace braid. The lining is of pale-blue satin and an interlining of cotton, liberally sprinkled with sachet powder, is added. Suggestions for the lace pattern may be found in our book "Modern Lace-Making," published at 2s. or 50 cents.

FIGURE NO. 3.—BREMEN COVER.—This cover is made of an oblong section of delicate pink linen. A border design stamped upon the linen is outlined with button-hole stitching and the linen is cut away beneath the design. Lace stitches fill in the spaces of the design and separate the border from the center, the decoration being most effective. If the lace stitches are wrought in white and the whole is lined with pink silk, a dainty result will be achieved. White linen with tinted stitching will be equally effective, a lining of tinted silk adding to its beauty.

## STYLISH LINGERIE.

(For Illustrations see Page 267.)

Fluffy effects still prevail in neck garnitures, the tendency being toward high arrangements at the back. There is also a

liking for the quaint fichu draperies, though even in these decorations the neck completion is high for general wear. Ribbon bows are used lavishly, stock collars showing them sometimes at each side, again at the center of the back and often at both places, according to their becomingness to the wearer. For the tailor-made gown there are accessories which while they lessen the severity of the mode do not in the least detract from its characteristic trimness.

FIGURE NO. 38 X.—LADIES' COLLARETTE.—At this figure is portrayed a pretty collarette made by pattern No. 1083, which

costs 5d. or 10 cents. The points, of which there are four, are cut from green silk, the edges being followed by a ruffle of lace edging. The neck finish consists of a green ribbon stock bowed at the back. Fancy buttons of graduated sizes, the largest appearing nearest the neck, decorate the points.

FIGURE NO. 39 X.—LADIES' FANCY COLLAR.—Black velvet forms the stock for this collar, a ruff of taffeta fancy-edged ribbon showing a commingling of green and gold rising high above it at the back



FIGURE NO. 4.—PHOTOGRAPH FRAME

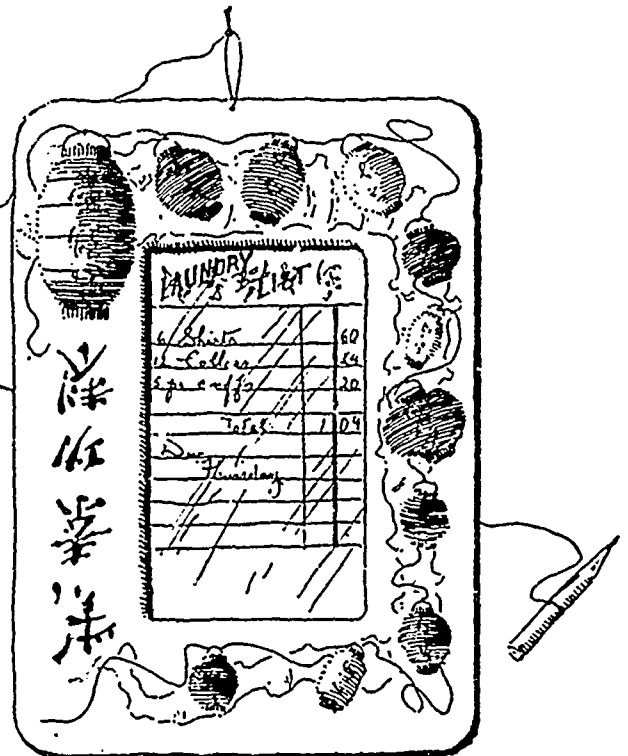


FIGURE NO. 5.—LAUNDRY LIST.

(For Descriptions of Figures Nos. 3, 4 and 5, see "The Work-Table," on this Page.)

and sides and making a pretty framing for the face. A bow of the ribbon is tacked at the center of the back. One fabric would make up satisfactorily in this way or lace might be employed for the ruff, if preferred. The basque-waist, which this collar here supplements is No. 8715, price 1s. or 25 cents. The collar is fashioned by pattern No. 1274, price 5d. or 10 cents.



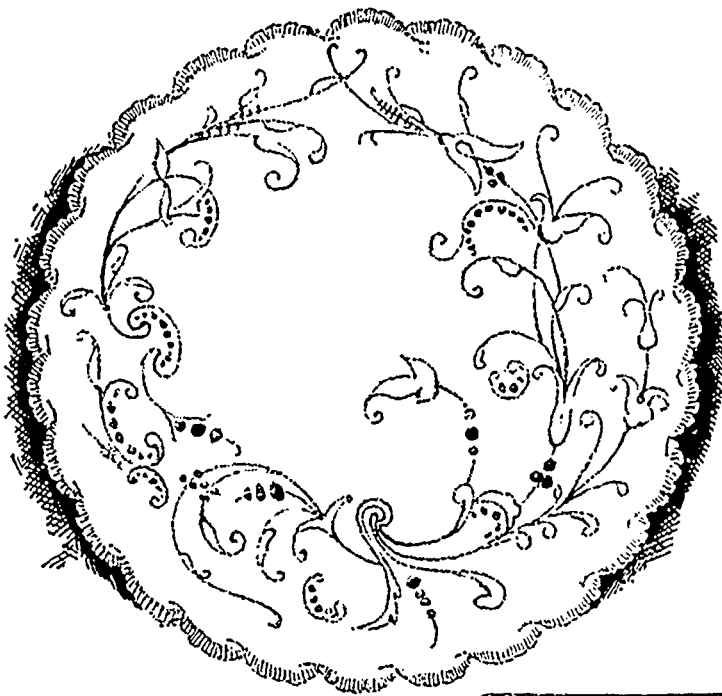


FIGURE NO. 1.—CENTER PIECE.

FIGURE No. 40 X.—LADIES' DRAPED COLLAR.—In this instance this collar forms the decoration on plain basque No. 3771, price 1s. or 25 cents. The collar, which forms part of pattern No. 983, price 5d. or 10 cents, is portrayed developed in dark-blue silk lined with ceru silk. It is pointed at the ends and on each shoulder and in front displays pretty convolutions. White lace insertion supplies an attractive edge completion.

FIGURE No. 41 X.—LADIES' MOLIÈRE

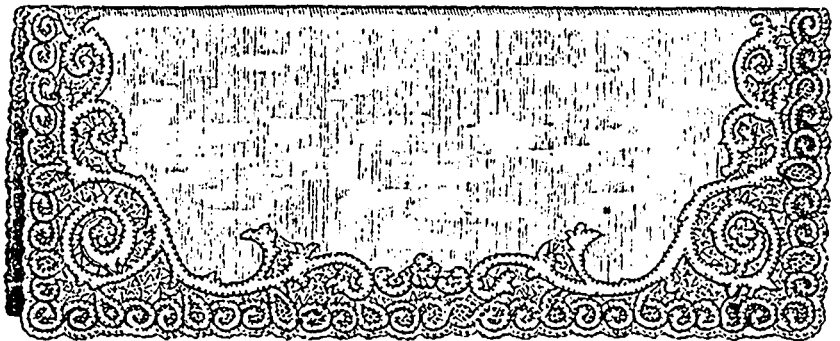


FIGURE NO. 2.—GLOVE CASE.

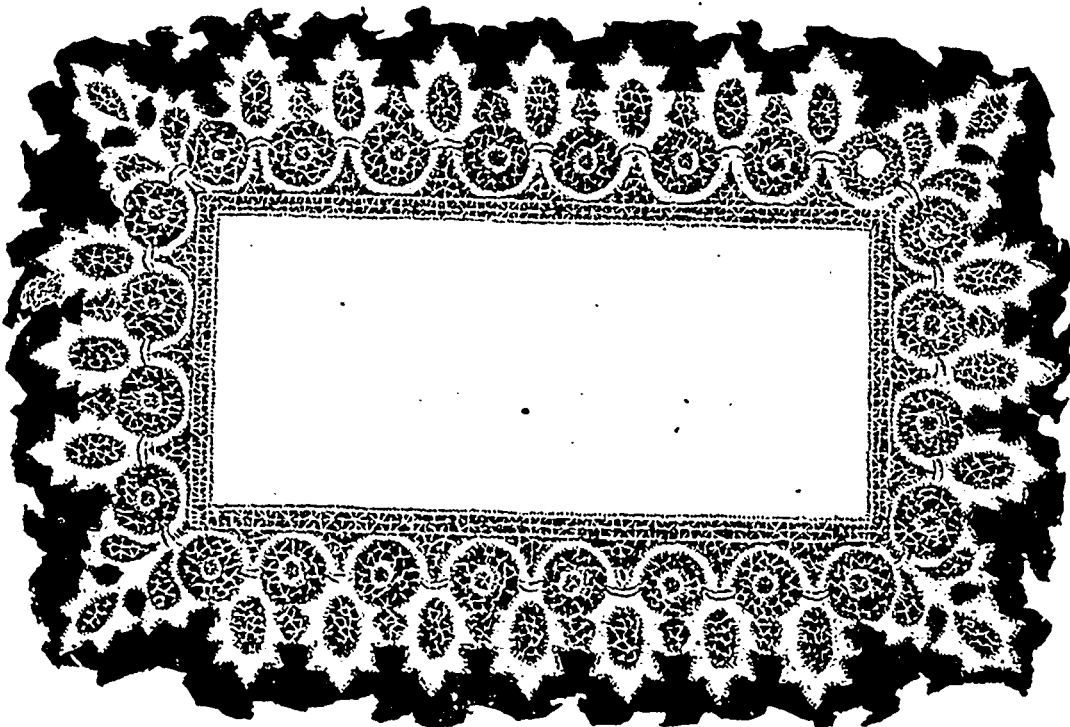


FIGURE NO. 3.—BUREAU COVER.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needlework," on Page 328.)

VEST, WITH FICHU COLLAR.—White silk mull on which are disposed five crosswise rows of white lace insertion is pictured in the vest, which is framed to the bust by a softly-draped fichu of the mull lavishly strewn with spangles and showing a rounding outline across the back. The lower edge of the fichu is decorated with a full frill of spangled mull edging, and dainty rosette bows of white satin ribbon are adjusted over its lower front corners. White satin ribbon supplies the material for the stock and the spreading bow at the back of the neck. The pattern is No. 1191, price 5d. or 10 cents.

FIGURE No. 42 X.—LADIES' FANCY TAB COLLAR.—Black velvet was chosen for the wrinkled stock of this collar, a three-looped bow being secured at each side. At the back extend four lace tabs wired at their edges to keep their proper shape and place, the wire being hidden by a row of spangles. The collar was fashioned by pattern No. 1269, price 5d. or 10 cents.

FIGURE No. 43 X.—LADIES' FANCY COLLAR.—This collar was made of golden-brown satin ribbon arranged in upturning folds and decorated with a plaited ribbon, the front end of which is arranged in an outstanding loop and end at each side, while the back ends are secured under a bow of four outstanding loops. To the top of the collar is secured a full frill of white lace edging, which is deep at the center of the back, where the back ends meet, graduating to points at the sides. The effect is youthful and will be generally becoming. The collar is designed according to pattern

No. 1267, which costs 5d. or 10 cents. At this figure it is worn with basque-waist No. 8345, price 1s. 3d. or 30 cents.

FIGURE No. 44 X.—LADIES' SAILOR COLLAR.—The waist this collar was designed to accompany is made of white serge with trimmings of blue braid. The sailor collar is cut from blue serge and shows a lining of white silk and a decoration of white braid. Its broad ends are hollowed out to meet in a sharp point at the bust under a blue ribbon bow, and the back is shaped to form a point at the center. Pattern No. 1154, which includes two other collars, is used. Price, 5d. or 10 cts.

## FOR THE CHILDREN.

## SCIENTIFIC EXPERIMENTS.

The air you breathe seems to be a very simple thing, but you may learn something new about it in the first experiment we will try this month. Procure a plate, a tumbler and a good-sized piece of tissue or other thin paper. After setting the plate on the table, pour water into it until it is full up to the first rim. Crumple the paper into a loose ball, place it in the middle of the plate of water and set its top on fire. Then quickly cover it with the tumbler, as shown at figure No. 1 and you will see the water rush up into it from the plate. Here is the explanation of this curious effect: You all know that there is something called oxygen in the air. Fire changes this oxygen

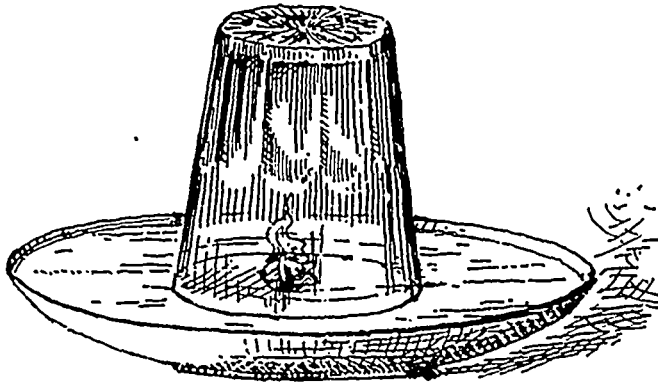


FIGURE No. 1.

into carbonic acid gas, which does not take up nearly as much space as does the oxygen, so, if there is no opening through which more air can get into the tumbler, there is left a vacuum. Now, Nature abhors a vacuum—of this you will find many proofs when you grow older and study the science which treats of these things—so she fills it up with the first thing at hand. In this case it is the water, which is forced up into the space by the pressure of the outside air.

The remaining illustrations show a trick that is also of a scientific nature. The fish shown at figure No. 2 is to be cut from cardboard or very heavy paper. Perhaps mama will lend you a dish which you can fill with water to make a pond for your fish to swim in. Lay the fish down upon the water so that he will float upon its surface, taking care not to let his upper side get wet. The trick is to make him move on the water without blowing upon or touching him. You can let your friends puzzle about how to do this, and then show your superior wisdom by dropping one drop of oil into the round opening at the center of the fish, upon which he will move forward, for oil spreads, and in doing so in this case it will have to spread down the groove running toward the tail of the fish and so will push him forward by itself pushing the other way.

## ICE CREAM MADE IN A MINUTE.

"When are you going to have that party, Clara Gates, I'd like to know?" asked Clara's younger sister Bessie, bringing her foot down with emphasis and frowning impatiently.

Clara had been given a small toy barrel filled with nuts and candy and she had promised Bessie that they would have a tea party with it. But a sad accident had prevented the carrying out her promise thus far, for in some unaccountable manner the refreshments had been lost. Both girls had searched and searched, but no barrel could be found, and what would a party be without refreshments? At last Bessie had lost all patience and demanded that Clara furnish the party *anyway*.

Clara thought a minute and then she ran out of the room, saying as she did so, "Now you wait here, Bessie, and we will have a party after all." Bessie took up poor Angelina May by one leg and sat down in her little rocking chair to talk the situation over with her.

"Angelina, did you take that barrel of candy? Because if you did it was a very naughty thing to do, and it will surely make you sick—so much candy will, I mean. There, there, don't cry! Of course, mama knows you didn't do it; hush-a-bye, hush-a-bye!" and in her remorse at having accused Angelina wrongfully, Bessie rocked the poor doll so vigorously that the chair suddenly turned over backwards, and when Clara opened the door there was nothing to be seen but two pairs of legs waving wildly in the air.

Bessie was just upon the point of screaming when Clara called to her, "Come on, Bessie! The party's ready, and we've got some *ice cream!*" If that wasn't enough to stop any child's screaming, I don't know what would. At least Bessie thought so, and dropping Angelina May, who was really a much abused child, she disappeared after Clara. Sure enough, there on the table were two dishes of ice cream.

"Where did you get it?" asked Bessie in open-eyed astonishment.

"I made it," answered Clara in a self-satisfied tone.

"Not while I was rocking Angelina May!" Bessie exclaimed. "You couldn't do it so quick."

"Yes, I did; it's a new recipe of my own invention—made in a minute," Clara answered with justifiable pride.

"Why, Clara Gates, how did you ever?" Clara was quite satisfied with the impression which her invention had created, so she proceeded to enlighten Bessie as to the method of making ice cream "in a minute."

"I took out two dishes and filled them with nice clean snow; then I sprinkled the snow with sugar and poured cream over it, and that's just all there is to it."

"Why, but it tastes just like truly ice cream," said Bessie, whose dish was already half emptied.

"Yes, of course!" answered Clara.

At that moment mama entered the room, and both the girls begged her to come at once and try their ice cream.

"It is very nice, indeed," she said after tasting it. "I wouldn't have

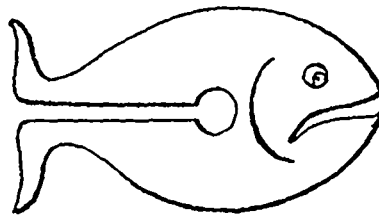


FIGURE No. 2.

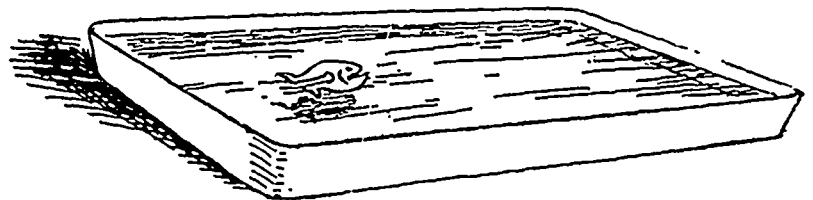


FIGURE No. 3.

FIGURES Nos. 1, 2 AND 3.—SCIENTIFIC EXPERIMENTS.

believed that it could taste so much like the regular frozen cream. You see, the cream instead of running off, was absorbed by the snow and really became frozen cream. I think your dish is quite a success, little daughter." Of course, such praise from mama was worth a great deal, and Clara was very happy.

Then the girls were surprised to see mama take from her pocket the little wooden barrel and hold it up before them. "Where do you suppose I found it?" she asked.

"Why, where?" asked the girls in chorus.

"Well," said mama, "it rolls so nicely that I think kittie must have found it and thought it was some new plaything for her; at any rate, I found it in the kitchen behind the broom, and kittie was watching it as though it was a mouse."

"Oh! Oh!" exclaimed Clara, as she took off the cover. "I am glad kittie didn't know how to open it."

"And now we have the rest of the refreshments, Bessie," she added, "but I believe the ice cream was the best, after all."

"And so do I," assented Bessie.

JULIA DARROW COWLES.

A BICYCLE PARTY.



THREE girls sat on a broad window-seat and viewed disconsolately the heavy snow-storm in progress.

"It doesn't look as though we'd ever be able to ride our bicycles again," said one. "It will be no end of trouble to get our Bicycle Club together when Summer comes."

"We had lots of fun anyway," said the maiden with brown eyes. "I hate to think that our jolly runs are

over for good and all, but as there is something the matter with my wheel, I am not so very sorry that it is still Winter."

"What part of your wheel is broken?" asked the third girl, with whom the two others were spending the afternoon.

"Oh, dear, don't ask such embarrassing questions, Grace! How do I know? It is something down round the chain or the pedals. I am sure I can't tell you what it is called." And Flo laughed gaily.

Grace faced her sternly. "You rode a bicycle constantly all last Summer, Flo Fielding," she began, "and you can sit there calmly and say that you don't know the names of its parts yet! Why—"

"Oh, don't be so severe, Grace!" broke in Amy. "Flo is not the only girl who lacks a taste for mechanics. Why, I am sure four-fifths of the girls in our Bicycle Club know no more about their wheels than she does. I never should have known how to pump my tires if Tom had not insisted upon teaching me."

Grace was silent for a full two minutes, during which time her friends watched her expressive face with expectant interest. They knew something worth hearing would come of that silence. Suddenly she clapped her hands together softly and spoke: "I have it, girls! I am going to have a Winter bicycle party this week—while the snow is on the ground!"

And it is of that bicycle party I am going to tell THE DELINEATOR readers, for every one present voted it the most successful and enjoyable affair they had attended for months.

As Grace intended her party to be entirely for the members of the Bicycle Club, she sent out ordinary "At Home" cards, upon which she wrote under the date, "To introduce Miss Bi Cycle to the members of the Chrysanthemum Bicycle Club." Upon one corner of the card she cleverly sketched a little bicycle.

The evening of the party found Mrs. Southleigh's rooms tastefully decorated with the Club's colors and floral namesake. The guests all wore their club colors and in the dressing-rooms each received a queenly chrysanthemum. With the flowers were also presented cards, which were very mysterious until explained by Miss Grace. Each card was decorated with a bicycle, each sketch differing from the others. Thus, one card had an upright bicycle in the upper left-hand corner; another showed a riderless bicycle coasting down the right-hand side; upon a third a jaunty girl coasted gaily, while over a fourth another fair scorcher humped herself, and so on. By these distinguishing features the gentlemen found their partners, as the ladies' cards corresponded with theirs. Upon one side of the cards was written the following:

THE ELEMENTS OF MISS BI CYCLE:

- 1.—An equine apparitance.
- 2.—Part of an organ.
- 3.—Necessities of a modern dinner.
- 4.—Little Bostons.

- 5.—A chair and a military station.
- 6.—Eastern head-dresses.
- 7.—Margins.
- 8.—Sons of the Celestial Land.
- 9.—Parts of a ladder.
- 10.—To comoso, as laws.
- 11.—Part of a ship's rigging.
- 12.—A mark of punctuation.
- 13.—Fanatics.
- 14.—A symbol of bondage.
- 15.—An obsolete name for organs of hearing.
- 16.—Food for la Guillotine.
- 17.—A symbol of royalty.
- 18.—To touch, and to prevent.
- 19.—The travellers' friends.
- 20.—Miss Willard's special horror.
- 21.—Part of the heart.

These, Grace explained, were the principal parts of an ordinary bicycle, and as each pair of guessers decided upon the meaning of each line, they were to write their answers on the reverse side of the card with the little pencils which dangled from one corner, being attached by baby ribbons of the Club's colors.

"The union of masculine practical knowledge with feminine mental quickness should make the task an easy one," laughed the hostess, and an hour and a quarter was the time given for its fulfilment.

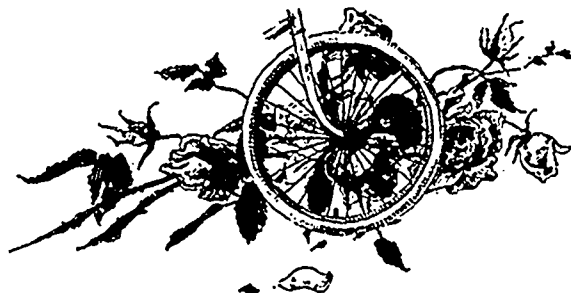
The guests entered heartily into the contest and merrily they racked their brains. Some were still hard at work when the clock struck ten and Grace called "time." Many pleaded eagerly for just "a few minutes more," so for a quarter of an hour longer the eager hum went on. Then Grace bade them write their names across their cards and deliver up these puzzling bits of pasteboard, some of which, it must be said, were woefully blank.

Upon examination of the cards it was found that Ella Archer and Wood Davis had the highest record, having guessed correctly twenty out of the twenty-one conundrums. The prizes awarded them were a bicycle photograph frame and a bicycle ink bottle. Edith Hay and Will Black had the glory of winning the booby prizes and a little bicycle stick pin and tin bicycle watch charm were handed them with friendly advice to study carefully their mechanism.

Supper was then served, after which there was an hour or two of impromptu carpet-dancing. Then the guests reluctantly dispersed, carrying away with them their cards as souvenirs of the evening, and assuring Grace that her party had been "perfectly lovely." One girl whispered confidentially that she had learnt more that evening about her "mount" than during a whole season's steady riding.

Here is the key to the "Elements of Miss Bi Cycle:—"

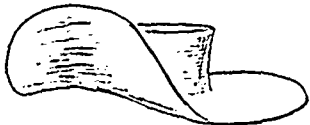
- |               |                 |
|---------------|-----------------|
| 1.—Saddle.    | 7.—Rims.        |
| 2.—Pedals.    | 8.—Washers.     |
| 3.—Forks.     | 9.—Spokes.      |
| 4.—Hubs.      | 10.—Frame.      |
| 5.—Seat-post. | 11.—Back-stays. |
| 6.—Tires.     | 12.—Bracket.    |
|               | 13.—Crank.      |
|               | 14.—Chain.      |
|               | 15.—Fugs.       |
|               | 16.—Head.       |
|               | 17.—Crown.      |
|               | 18.—Handle-bar. |
|               | 19.—Grips.      |
|               | 20.—Bar.        |
|               | 21.—Valve.      |





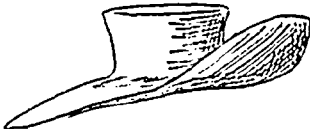
## DESCRIPTION OF COLORED MILLINERY PLATE.

**FIGURE NO. 1.—LADIES' ROUND HAT.**—This becoming straw hat for early Spring is a shape that may be generally worn with a surety of becomingness. The moderately high crown is surrounded with lace artistically disposed and velvet, flowers and ostrich plumes unite in decorating it in a manner appropriate to the season.



**SPRING TOQUE.**—Fine lace covers the crown of this toque. Wide ribbon forms the brim ruche and the loops are wired to stand erect. A brilliant bird with bird of Paradise tail feathers is disposed at the center of the front, and sprays of rosebuds are at the back.

**FIGURE NO. 3.—LADIES' LARGE HAT.**—This large hat, which has something of the Gainsborough effect, is a fancy straw having a rolled brim faced with black velvet. Velvet in one of the new violet hues, wings, feathers, an aigrette and a fancy buckle supply the decoration, and a realistic bunch of pansies nestles closely against the hair at the left side of the rolled brim.



**FIGURE NO. 4.—LADIES' BONNET.**—The crown of the bonnet is embroidered in gold bullion; a brim ruche of knife-plaited black chiffon frames the face; back of it are ostrich tips, while a spray of flowers rises well above the crown at the left side. To rosettes of velvet ribbon near the back are joined velvet ribbon tie-strings to be bowed under the chin.



this figure. Golden-brown velvet arranged in upturned folds encircles it and tall sprays of flowers rise above the crown at each side, a velvet dog-eared bow adding a coquettish touch at the left side.

**FIGURE NO. 6.—LADIES' ROUND HAT.**—This becoming hat has a charmingly youthful air. It is trimmed effectively with roses, buds and foliage arranged at each side, a bow of ribbon being disposed with the flowers at the left side. The crown is banded with ribbon and ostrich tips tower high above the crown at the back.

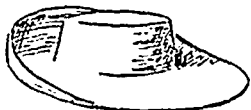
**FIGURE NO. 7.—LADIES' BLUE STRAW HAT.**—White ribbon and field flowers form the elaborate decoration on this hat, and ostrich feathers give height and contrast. The shape may be procured in brown, blue, green or black straw, and the disposal of trimming may be varied to suit the wearer.

## STYLISH HATS AND BONNETS.

(For Illustrations see Page 315.)

**FIGURE A.—LADIES' STRAW HAT.**—This fine straw hat has a fancy edge; the crown is low and the brim droops over the face and is turned up at the back. Ribbon, wings, feathers, a Rhinestone buckle and white lace contribute a pleasing but unassuming decoration.

**FIGURE B.—LADIES' ROUND HAT.**—Violet velvet, lilac rib-



bon, violets and leaves are deftly disposed on this hat which has a protective brim and is turned up

stylishly at the back. This hat may be worn with a costume of silk, cloth or novelty goods.



**FIGURE C.—LADIES' BONNET.**—This bonnet is quite small and is specially suited for theatre wear. It is most daintily trimmed with lace, figured ribbon, Paradise feathers and violets. Ribbon tie-strings may be used, if desired.



**FIGURE D.—LADIES' HAT.**—The brim of this straw hat is faced with velvet, and ostrich feathers and an aigrette are disposed upon it with becoming grace.

**FIGURE E.—LADIES' CAPOTE.**—Spangled net is arranged with good taste upon this capote. It fits the head compactly and is further decorated with Paradise feathers and velvet ribbon. Velvet ribbon tie-strings are bowed under the chin.



**FIGURE F.—LADIES' BONNET.**—This jet bonnet is becomingly trimmed with satin ribbon cleverly disposed, feathers, an aigrette and a Rhinestone buckle contributing to its good effect.



**FIGURE G.—LADIES' LARGE HAT.**—A gold-embroidered band of velvet encircles the crown of this hat and velvet is artistically draped about the brim. Feathers toss gracefully from the brim over the crown, while a few flowers add the brightening touch in consonance with the season.

**FIGURE H.—LADIES' WALKING HAT.**—This will be an appropriate hat for morning wear with tailor-made suits. It is of fine dark-blue straw decorated with black ostrich feathers, and black satin ribbon, the ribbon being disposed in many loops, some rising above the crown and others resting on the brim.



**SPRING MILLINERY DECORATIONS.**—Flowers in abundance are exhibited for the new straw hats, and there are many novel methods of bowing ribbon, velvet and silk. Some pretty ribbon bows are shown with quill feathers rising from the soft knot. Sometimes a jewelled buckle secures numerous loops or forms the center of attraction in a full bow. Circlets of feather tips surround high and low crowns, and birds with gay plumage contribute much to the color effect. Field flowers, roses, garlands of lilacs, bunches of daisies, forget-me-nots and violets arranged with their own foliage give to the new round hats and bonnets an admirably seasonable and becoming air.

Moiré taffeta ribbon is especially noticeable in Spring millinery and illusion is popular and gives a delightfully airy touch. Contrasts of color are in high vogue on both bonnets and hats and a bow may include two shades and even two qualities of ribbon. There is much that is really exquisite in idea and execution in millinery decoration that includes flowers, ribbon and illusion, with sometimes a Paradise aigrette that curls coquettishly over the brim. For the high-crowned hats special styles of bows are made, but the dainty *choux* of tulle are commended for the decoration of hats with either broad or narrow brims. Lace is an element in millinery ornamentation and fancy pins, buckles and curious winged ornaments are by no means unimportant accessories. Sometimes a small humming bird is set in a bow of tulle, its feathery coating looking no heavier than the airy garniture by which it is surrounded.







## FASHIONABLE MILLINERY.

The glory of Summer is foreshadowed in the new hats. Flowers burden every hat and illusion contributes its share to the airy lightness which is an element of Spring *chapeaux*. Very large roses, geraniums, poppies and, of course, the persistent violet are the flowers oftenest seen. Both natural and art colors are shown in the season's blossoms and unique color combinations are frequently achieved by the union of two or more kinds of flowers on one hat. Bright colors also appear in the fancy straw braids, which are more popular than plain straws at present.

The narrow-back sailor is promised another season of favor, and so is the walking hat, though some slight modifications are noticeable in the latter. The brim is rolled deeply at the sides and the crown is square and high. High crowns are seen in many shapes combined both with broad and narrow brims, which are rolled up in front, at the left side, at the back or otherwise bent to suit the wearer. The small or medium-sized hat is preferred for early Spring wear, the broad-brimmed shape being better suited to wear later on; becomingness, however, rather than fashion, will, as always, be first considered in the choice of a head covering.

Though flower-laden, a hat of fancy green straw braid is simple and most seasonable. The crown is high, but is almost hidden under a tangle of bluets, the slender, blade-like foliage being copied from Nature as faithfully as the flower. The brim, of medium size, is bent up at the left side and a tall bunch of the lovely blossoms is fixed upon it. Toward the back and also at the left side bluets are arranged among loops of Nile-green ribbon, a Rhinestone pin supplementing the trimming. The color harmony is particularly charming.

Red in a coquettish shade enters into the color scheme of a hat of shaded heliotrope fancy braid. At the left side violets and leaves are arranged against the crown and at the back violets are massed upon a bandeau to fall upon the hair. Other violets supported on wired rubber stems are disposed in a hedge-like fashion as effective as it is novel. At the right side a *choux* of red velvet is introduced, with good effect.

A similar arrangement of violets is seen upon a toque of dark-purple tulle with a twist of purple velvet for an edge finish. At the left side is disposed an artistic bow of many small and two upright loops, against which are massed violets with stiffened stems in various purple shadings. The sparkle of a riveted steel ornament upon the crown is visible through the flowers. More violets are scattered at the right side.

In a medium shape in light-green chip the brim droops in front and rolls up at the edge of the back. The crown is high and supports a mass of small white flowers and leaves. Broad white satin ribbon is twisted around the crown and arranged in several erect loops at the left side. A frill of deep cream lace stands above the crown and lace veils some of the loops. Under the crown at the back are pale-pink roses.

Realistic-looking peas blossoms in heliotrope and green shades run riot over a rather large hat of shaded green fancy straw braid. Stem-green moiré taffeta ribbon is twisted about the crown and fastened at each side with a Rhinestone ornament. Straggling upon the drooping brim from the left side of the crown is a branch of sweet peas in the contrasting colors and at each side are upright loops of the ribbon. The brim is turned up high at the back under a bunch of flowers that stray over the coiffure. This hat is particularly attractive.

Suggestive of the picturesque toreador is a hat with a flat crown of gold gauze covered with black lace and a broad brim of gold gauze embroidered in arabesques with jet spangles. At the left side height is achieved with a bow of broad white moiré taffeta ribbon mingled with black lace and a white aigrette. The hat is raised by a bandeau of yellow, black and green buttereups adjusted beneath the brim, being extended nearly to the front and made somewhat deeper at the left side to give it a jaunty tilt at that point. A proper veil for such a hat is a black Tuxedo net with large chenille dots and a narrow ruffle edged top and bottom with black velvet baby ribbon. Such a veil is draped loosely from the brim over the face and the ends are simply tied once, one end drooping over the hair and the other standing erect, the adjustment being careless and unstudied in effect. An invisible pin secures the veil to the hat. All made veils should thus be worn.

A soft crown of very flexible tan straw is combined with a

twisted brim of leaf-green satin straw braid, the crown being embroidered with pink-and-green flowers. A pale-blue taffeta bow harmonizes admirably with the green straw and is fixed at the left side by a large Rhinestone pin. A fan of cream lace spreads at the back and below it are deep purple roses. The color union is unusual and attractive.

A wiry, open-meshed silk net is a novelty in trimming. It is used in yellow and in white upon a rather broad-brimmed hat of tan Cuba straw. Straps of yellow moiré taffeta extend diagonally over the brim from its edge to the crown, the ends being concealed by a scarf of yellow net laid loosely about the crown. A white scarf is draped above the yellow and loops are made of both colors at the left side, a Rhinestone pin being thrust through the loops.

An unusually dainty bonnet is shaped in fancy green straw braid, with a high crown and a brim bent in curves. In each curve is a tuft of shaded green velvet roses. Green moiré ribbon is twisted around the crown and at intervals tiny Rhinestone buckles are set on the twist. At the left side is a tall bow of green ribbon.

All sorts of fancy straw braid *plateaux* are again in vogue. They are entirely flexible, being readily moulded into any shape. A *plateau* of white hair net with rows of narrow fancy heliotrope braid set edgewise at close intervals is shaped in a toque. In front is a *choux* of heliotrope tulle and at the left side is a bunch of yellow and heliotrope silk pansies, from which rises a shaded heliotrope Paradise aigrette that curls over the front of the brim, a new and pleasing arrangement. The addition of heliotrope taffeta moiré or satin strings would convert the toque into a bonnet.

Black and geranium-red are associated in a high-crowned hat of shirred black tulle. Folds of geranium satin ribbon band the crown and above the upper band stands a frill of black lace. Poppies in the geranium shade are placed all round the brim and at the left side rises a bunch of silk geraniums. Under the brim are adjusted poppies with black centers.

Three shades of red are blended in the trimming of a black chip walking hat. Geranium-red velvet bands the crown almost its depth and over it is applied a twist of moiré taffeta ribbon of the same shade, loops of the ribbon being arranged at the left side. Against each side of the brim are massed roses in a medium and a dark shade of red.

A stylish short-back sailor in dark-heliotrope fancy straw is entirely trimmed with flowers. The crown is well-nigh hidden by an encircling trimming of violets in two shades, foliage and white roses and leaves being massed on a bandeau at the back under the brim, which is rolled high.

Another hat of the Spanish type, appropriate either for the carriage or promenade, has a crown of jet spangles and a brim with black tulle twisted over it, the tulle being arranged in loops at the left side. Against the tulle are set a bunch of pink roses and a black and white aigrette, the black aigrette curling towards the front and the white toward the back. At the left side of the back are more pink roses. A head-band at the left side gives the hat the coquettish sidewise tilt which the shape requires.

A *plateau* of green-and-brown mixed fancy chip braid is formed into a hat with a brim which droops at the front and sides, the back being twisted oddly to rest upon the hair. A frill of cream lace supported on a twisted band of geranium-red moiré taffeta ribbon produces the effect of a high crown. At the left side are several loops of broad ribbon, which complete the decoration of a hat that would be equally appropriate for wear with a green or a brown gown.

A dainty Easter hat is of shirred white silk mull. The brim droops at the front and sides and is rolled up at the back, and the crown is moderately high and surrounded by large shaded pink and cream roses in groups of two. At the left side are placed, back to back, two white willow feathers and at the back are piled pink and cream roses. Over the entire structure is draped a veil of brown chenille-dotted net arranged in loops at the back. Black and white are associated in a modish toque of black hair-net studded with silver cup spangles. White tulle is twisted loosely about the crown and arranged at the left side in a large rosette that upholds a silver spangled white aigrette. White roses are placed on the upturned brim at the back.

Among the novelties are squares of black or white créped

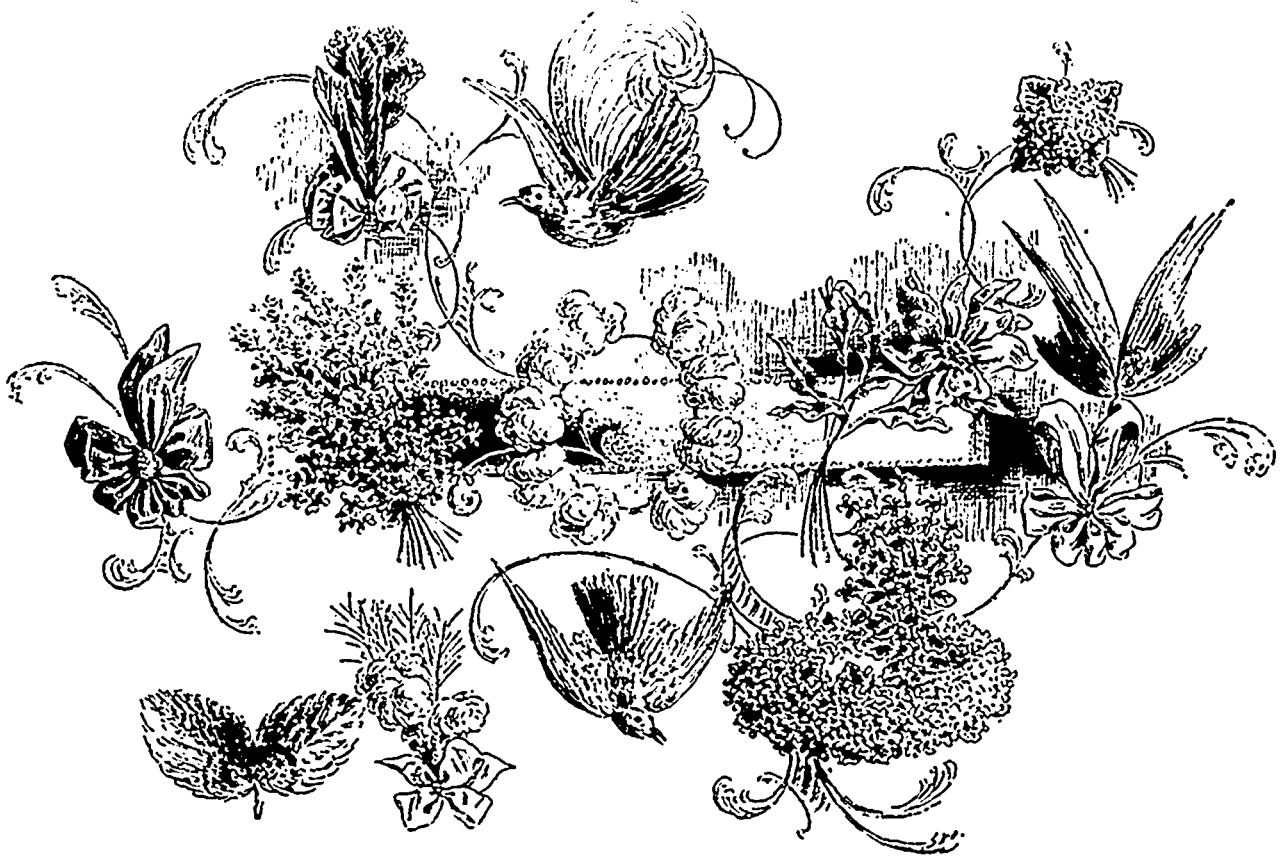
tissue, with plaided borders in black, white, solid hues or clan colors which provide very effective trimming. One of these squares in black with a Scotch blue-and-green border enters into the decoration of a hat of heliotrope-green-and-black fancy straw braid. Moiré taffeta ribbon in two shades of green is twisted about the crown and arranged in a bow at the left side, a bunch of shaded purple silk poppies being sustained by the bow. At the right side is a nest of bows holding the tissue square the ends of which are wired to stand upright. Against the back of the upturned brim at the back are placed loops of ribbon through which is thrust a long Rhinestone dagger, a much favored ornament in millinery.

In a fancy black straw braid the front of the brim defines a point and the back is perfectly square, a succession of small black accordion-plaited chiffon rosettes being placed against it. Heliotrope moiré taffeta ribbon is twisted about the crown and made in a high loop-bow at the left side. Shorter loops are

Crowns of gold or silver cloth studded with silver spangles and mock gems may be purchased to be combined with jet-spangled crowns in various jaunty shapes. Then there are satin and kid bands of considerable depth embroidered with spangles for banding crowns.

Colored gauze ornaments made fluffy with tiny white ostrich feathers belong also to the season's new and pretty adornments.

Among the new colors are green shades in the following group: *Amandier*, a tone deeper than Nile; *palmier* and *terre*, two darker shades; *tilleul*, a linden-green; *platane*, *charmille* and *capillaire*, darker tones. *Orchid* is a medium heliotrope and *Ophélie* and *dahlia* are darker tones of the same. *Parme* is a light-violet tint and *crocus* and *violette* are darker shades. In reds there are: *reine*, a cherry-red; *roi* and *jaquemint*, darker hues; *garance*, a brick color and *cochenille* a few shades darker. *Caléolaire* is a buff, *tournesol* an orange and *rayon d'or*, a deeper orange. *Argent* is the fashionable gray. *Matelet* and *marine*



SPRING MILLINERY DECORATIONS.

placed at the right side, together with a bunch of purple lilacs and foliage.

A flower-like arrangement, made to simulate a full-blown rose or double poppy, for trimming hats, is of plaited gauze, with pinked silk edges in various tones.

**A NEW AND NOTABLE PUBLICATION.**—THE GRAND ALBUM OF METROPOLITAN FASHIONS is the title of a new monthly to be issued by us beginning with the number for March, 1897. It will consist of a series of ARTISTIC PLATES illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter. It will be indispensable to Dressmakers and Milliners, and invaluable to ladies generally who like to adopt the latest effects of la Mode. It will be published in three separate editions—English, German and Spanish—at 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents.

**BICYCLE FASHIONS.**—We have just issued a handsome and lavishly-illustrated pamphlet of vivid and varied interest to

are the popular dark blues. In the *ombré* effects there are: *Thé*, shading from yellow to sunset pink; *thé rosé*, the same colors in deeper tones; *Giroflée*, orange to maroon; *chèvrefeuille*, light-yellow to dahlia; *flamme de punch*, lilac to royal-purple; *chrysanthème*, yellow to dark-red.

all cyclists. It illustrates attire to be worn a wheel, and while largely devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well pictures of the '97 models of bicycle saddles, handle-bars, grips, etc., a detailed explanation of the various parts of a bicycle by an expert machinist, who adds valuable advice on the care, repair and choice of a wheel; a specially prepared paper on learning to ride, a discussion by a high medical authority of the question as to whether bicycling is injurious to women, an account of a bicycle entertainment and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be mailed free to any address on receipt of 3d. or 5 cents.



**Stylish Hats and Bonnets.**  
(For Descriptions see Page 340.)

# Fashionable Dress Goods

Spring weights of Winter textiles notably canvas, *drap d'été* and poplin, are among the new display. While at this early date there is little definiteness as to what will be worn, there is every evidence of a preference for plain, smooth effects in dress goods, though this will not be to the entire exclusion of figured fabrics. As a rule, shoppers are conservative in the purchase of the first Spring gown and prefer to base their choice upon such standards as cheviot and broadcloth.

The late revival of the latter fabric will influence many shoppers—indeed, there is safety in the selection, more especially since the material, in a seasonable weight, again occupies a prominent place upon counters and shelves. It is offered in the fashionable scale of colors, which includes greens in Kashmir and *directeur* shades, browns and tans in the hues natural to unbleached linens, heliotrope in various tones, light-grays, mazarine-blue and cadet-blue.

Checks, which have for several seasons been so conspicuous in chevots, still obtain both in the fancy and shepherd's varieties. Among the former are rather large, octagonal checks in heliotrope and white, which give promise of rivalling if not of supplanting the long-favored green-and-white union. Skirts of the checked material will be made up *en suite* with coat-basque or jacket of cloth or *drap d'été* matching the colored check. The effect of such a combination is exemplified in a street toilette, in which plum *drap d'été*, plum-and-white checked cheviot, black satin and white point Venise lace are used in conjunction. The eight-gored skirt is cut from the checked goods and the back hangs in flutes below gathers at the belt. Over each side-front seam is applied heavy black mohair braid which is disposed in a trefoil at the bottom. The jacket is made of the plain fabric and has square revers and a fanciful outline, which is followed by braid trimming, the revers and a collar that rises high at the back and rolls over the edge being also decorated. The sleeves widen into a puff just below the shoulders and are trimmed at the wrists with braid. The jacket separates over a full waist the fronts of which are made with a pointed yoke, both the yoke and full portions being made of lace. A deep standing collar, also of lace, is the neck finish. A full, wide girdle of satin, pointed at the back and closed at the left side beneath a shirred end, adds to the good style of the toilette. A black straw hat trimmed with plum moiré ribbon and a black bird and gray glacé kid gloves complete an exceptionally smart Spring outfit.

*Drap d'été*, though essentially of a lighter texture, is unchanged in appearance. The surface is twilled and very lustrous and the back is roughed up or "teased," a peculiarity whereby *drap d'été* is distinguished from double-warp cashmere, also in vogue. The latter fabric is rather heavier than ordinary cashmere, though somewhat lighter than *drap d'été*, and has a perfectly smooth back.

Many varieties of canvas weaves are shown even now, and before the season is very far advanced the number will be greatly increased. Etamine and silk-and-wool mixed iron-frame grenadines are also members of the canvas family. In a black novelty grenadine-canvas color is supplied by a silk back in various hues, the silk also doing duty for a lining.

Ship bunting, for which flag bunting no doubt served as a model since the resemblance is strong, bids fair to become popular for the periodic outing suit, than which no costume in the Summer outfit is smarter or more practical.

Covert cloths in mixed purples, reds, greens, blues, grays and tans will be devoted to tailor suits, and unless rigidity is insisted upon in the development, a second fabric will be employed to produce a soft effect. Paquin serge, which has been described as a serge with a heavy cord in the twill, is presented in a seasonable weight and will be made up in costumes for business, shopping and general wear.

The new poplins have very fine cords and they are but little heavier than canvas textiles. Irish poplins in clan colors—wonderfully clear and pleasing in this material—and *velours*

to be accompanied by cloth or silk waists. The fashion of contrasting skirts and waists is abiding. Another type of wool-filled fabrics is velours in checks and in plain and glacé colors with floral, geometrical and arabesque figures printed upon them.

Louisines in glacé and chameleon colors, with woven moiré figures, also in changeable hues, are found among the fashionable silks. Jacquard figures have superseded the printed warp designs in taffetas. There are also plaid taffetas in fancy color unions barred with heavy satin stripes. Fashion remains constant to the cool, dainty foulards and China silks. The former have a very fine twill and a satiny lustre. Black, white, green, brown, navy-blue and other colored grounds have bold devices printed in a contrasting color. White grounds with navy-blue figures and navy-blue grounds patterned in white are quite as popular as they were last Summer and develop dressy gowns.

## SUMMER TEXTILES.

There is a forecast of Summer in the shops. The illusion is created by the vast and alluring display of light-weight fabrics—challies of rare fineness strewn with blossoms that seem fragrant so closely is Nature imitated, linens of gauze-like transparency resplendent with exquisite embroideries. The grounds of chullies are well covered with floral or conventional patterns in heliotrope, green, navy and light-blue, pink, old-rose and other colors. One specimen pictures a net-work of slender stems in illuminated colors and garlands of roses on a white ground and in another the white ground takes a green tinge from a tangle of the minutest green blossoms. Purple and green are blended in many floral devices both on white and colored grounds.

Silk-warp *barège* is a new, diaphanous textile, open-meshed and artistically patterned. A large, branching device in a Persian scheme is printed upon a navy-blue ground. Small wreaths of rosebuds with foliage and a shadowy floral device are charmingly brought out by a cream ground. The design on a heliotrope *barège* consists of small sprays of shaded green blossoms, which blend as perfectly with the ground as do the violet and its leaves. This material—like most of the sheer fabrics—is made up over silken linings.

Besides the well-known varieties of organdy, there is organdy *lisse*, which, though more substantially woven than *crêpe lisse*, is otherwise an exact copy of that delicate material. The new Swisses have embroidered dots, leaves and flowers in white, besides the printed blossoms which are seen in stripes, in nose-gays, in sprays and in isolated blooms upon these and all other sheer cottons.

Corded nainsooks are new and so are lappets, which are thinner than fine gingham yet a trifle heavier than lawn. Both materials show floral devices, the latter having lace stripes or even tambdaured stripes. One class of lappets is lace-like throughout and is distinguished by warp-printed floral patterns.

*Mousseline de l'Inde* is one of the cotton favorites. It is made without dressing and is, in consequence, very soft and does not wrinkle easily. Like the others, it is mostly flowered. One of the gowns included in a wardrobe intended for a Southern trip was made of white *mousseline de l'Inde* bearing vines of pink, yellow and green flowers over pale-green taffeta. In the bottom of the eight-gored skirt were let three rows of Irish point embroidery in a lace-like design and having serpentine edges. At the back the skirt hung in three flutes over the lining, which was furnished with *La Plante* hoops to hold out the skirt. The back of the waist was full at the bottom and smooth across the shoulders. In the front was a very deep yoke of fanciful outline, below which hung blouse-like portions. Embroidered edging followed the outline of the yoke and above it were applied, in the same outline, two rows of insertion. Around the waist was worn a belt of green double-faced satin ribbon arranged in a crush bow at the left side. At the neck was a soft ribbon stock with a bow at the back and a fancy scoloped collar rolling over the

*antique écossé*, really a watered Scotch poplin, also in clan colors, are fashionably made up in entire suits, in fancy waists or only in skirts

back and sides, the collar being trimmed with edging. The sleeves were made with puffs at the top, each puff being shirred lengthwise through the center. Three rows of insertion trimmed each wrist. In every instance the material was cut away beneath the insertion.

Dainties are shown in the daintiest of designs and in charming color effects, the patterns being floral or conventional. Shirt-waists and morning dresses for country or seashore wear are frequently fashioned from dainty.

The new linens are veritable works of art, whether of pure linen or of silk and linen. Various-sized dots are printed, embroidered or appliquéd on some; others show floral printings in beautiful color schemes; yet others are exquisitely wrought with linen or silk threads, fine color harmonies being evolved in the embroideries. Pale-blue, pink and other colored silken discs of fair size are woven upon one sort of silk linen, which is almost as sheer as a web. An attractive specimen is vertically striped with gold and embroidered with conventionalized flowers done with navy-blue linen thread. Large checks are shown in two tones of linen in which some of the checks are broken

through with black chiffon substituted for the material. Plaid linens in brown and tan are embroidered with all sorts of colored dots. The variety of linens is well-nigh endless, so that all tastes and fancies may be suited in this charming material.

Flouncings of skirt depth in mull, Swiss and fine silk batiste were never more beautiful than at present. They are embroidered in open patterns filled in with point Venise lace, or in heavy, solid patterns that resemble hand-work. Some have fine Valenciennes or Mechlin insertions put in both lengthwise and across with embroideries between. These flouncings take the place of the robes usually displayed and are used for skirts, plain material being selected for the waist.

A new fabric adapted to bicycle, golf and outing suits generally, is homespun Troika linen woven from pure flax. It is rather heavier than the linen goods heretofore shown and closely resembles Scotch tweed and materials of like character. It is shown in solid black and also in a black-and-white mixture, in the unbleached linen color, in mixed tan and in brown-and-white and navy-and-white mixtures, the dyes being fadeless in every instance.

## THE NEW TRIMMINGS.

Light of weight and graceful in pattern are the new trimmings. Present fashions are favorable to their generous application, but the character of the trimmings will make the burden light. Small, dainty designs are not lacking, but large, well-defined figures of a highly ornamental character prevail. For many seasons bodices alone served as a basis for decoration; now skirts are also adorned. Such ornamentation is applied in a manner adapted at once to the style of the garment and the stature of the wearer—in long lines for short figures and in encircling rows for tall ones.

The tailor-made suit is frequently the first choice for early Spring wear. Though simplicity is affected in this costume, trimming is admissible and none is held in better esteem for the purpose than braid in its divers forms, either of silk or mohair. The new mohair braids are flat like silk and uncommonly light. Scroll, tracery and even leaf designs in conventionalized forms, are the devices mostly seen in braid trimmings. There are panels for the sides or fronts of skirts, corners, also for skirts, and band and edge trimmings of various widths, besides bolero-plastrons and stomachers.

The skirt trimming, a revived fashion, when properly applied—stitched on firmly without being drawn or puckered—perfectly imparts the effect of braiding. The boleros are made with round, square or pointed corners, with scalloped, pointed or battlemented edges, with revers or without, and also with shoulder caps. Many pretty conceits are shown in both plastrons and stomachers, both being renewals of old styles modified to suit modern needs, as are all revived fashions. Newer than frogs is a garniture somewhat resembling them, extending from neck to waist-line. This trimming is especially effective upon the military basques and short Empire box jackets in vogue.

The several braid garnitures described are likewise reproduced in jet passementeries of beauty and elegance. Beads and cabochons in a variety of sizes and shapes are combined in all-jet trimmings. Into large, branching designs of separable jet passementeries are introduced long cabochons of a curious shape and much brilliancy. In one specimen chrysanthemums of graduated sizes with petals of the long cabochons and centers of round stones grow from a stem composed of minute facets. In another design the long stones carry out a palm-leaf design with an interlacing of silk threads that suggest a spider's web. This effect is produced in many of the jet novelties and adds much to their good effect. Fans, wheels, flowers and leaves are made up of the odd-shaped nail-heads and are used either as separate ornaments or continuously. Grenadines, silks, canvases and other choice fabrics will be adorned with jet garnitures.

Silk appliquéd embroideries are brought out for the most part in floral devices with harmonious color schemes. Into most of these patterns gold threads are interwoven. Some appliquéd embroideries are made on net or *mousseline de soie* foundations. Others are scattered with steel beads, which are adaptable to either pale or glowing color combinations. Then there are

black and white appliquéd trimmings and others in which both are employed together. Gold scrolls are seen at intervals in an appliquéd embroidery in which linen threads in the natural color and blue and pink silk are happily united. Flower garlands and festoons in appliquéd embroidery are fashionable and lend themselves charmingly to light-colored woollens or silk mixtures.

An unusually dainty trimming is of sheer linen batiste in a band bearing floral medallions wrought in pink-and-green and worked with gold thread between the medallions. A fine color effect is produced in a calling gown by the application of this trimming upon heliotrope canvas, black satin being also used in its development. The gored skirt is shaped to hang in a trio of decided flutes at the back and upon the lower part of each side-front seam is disposed a short row of trimming. The waist includes a perfectly smooth vest and an Eton jacket. Three rows of the trimming are set in the outline of the neck, upon the vest just below the standing collar, which is also covered with the trimming. A deep crush girdle of satin with a bow arranged at the left side is draped about the waist and extends below the jacket. The jacket is notched at the back and is made with revers and a flat collar at the back, all the edges being followed with trimming. The sleeves have small puffs made just below the shoulders and each wrist is encircled three times with the trimming. The hat is a large fancy black straw trimmed with violets and black feathers, and the gloves are of gray glacé kid.

A soft and universally-becoming trimming for a standing collar may be made of a doubled frill of white or cream Brussels net sewed at the edge and starting a short distance from each side of the center of the front. The frill may stand erect or roll partially over the collar, according to fancy. Another linen batiste band trimming suggests the Greek-key pattern outlined with gold. An exquisite trimming presents rows of steel beads and cord and medallions of black *mousseline de soie* elaborated with jet on a support of black net. In another jet and steel beads and black pearls are united in a floral device. Écru cord is scrolled upon black net, which glistens with jet beads and gold cord, the latter outlining the scrolls. Another black net band supports a scroll work of graduated pearl and tiny blue and steel beads, diminutive jet crescents being also sprinkled upon the band. Bands of black *mousseline de soie* are richly embroidered with jet facets and beads and studded with opalescent scollops, points or scrolls.

Embroideries in very open patterns are offered in both black and white *mousseline de soie*—trimmings in which the height of daintiness is attained. They are adaptable to *gaze de chambray*, silk-warp *barège*, organdy *lisse* and other of the fine Summer textiles. Ribbon or silk of a color contrasting with the material is always a welcome addition to open-patterned trimmings, though its use is not imperative. Gold is wrought into some of the *mousseline* trimmings, with happy results. There is a promise of gold trimmings in lace-like designs in both galloons and

edgings in various widths for the decoration of woollen gowns.

Soft laces will be in demand for Summer gowns. The narrow cream and fern Valenciennes, Mechlin and English thread in edgings and insertions will be extensively used upon linens, fine cottons and foulards—and what charming effects are possible with these dainty fabrics! English thread laces are also restored to fashionable vogue. Veritably this is a renaissance period in modes. The cotton embroideries are more lace-like than ever and the finest of them are applicable to the choicest fabrics. The bands are made with very fanciful edges and either solid or open-work centers, the former closely resembling needle-work.

Dainty bands in tinted batiste embroidered in white and edged with frills of inch-wide Mechlin lace are adaptable to organdies, Swisses and mainsooks. Such a band in pale-blue in conjunction with white tulle and blue satin ribbon contributed decoration to a Summer evening gown of white organdy figured with blue and yellow wreaths. A gored skirt of pale-yellow ribbon lining supports the full organdy skirt, which is made with two rope shirrings just below the belt in front. Five lengthwise rows of the trimming are let into the skirt, the effect produced being unusually dainty. The waist is full and low-necked, the outline being round. The neck is framed becomingly with a ruche-like frill of tulle. Following the outline of the neck are two rows of trimming applied about their width apart on the fronts of the waist. A ribbon belt is disposed in an artistic bow at the left side. Short, double-puff sleeves with a coil of ribbon between, arranged in a bow on the upper side, complete the gown. A Pompadour outline could be followed if found more becoming.

An entirely new effect is shown in embroidered band trimming. Two or three graduated rows of insertion, each with a different edge, are supported by a band, a row of revering being applied along the center of the topmost row. In one specimen the lowest or supporting band is worked with a scalloped edge and eyelets; the second row, which is somewhat narrower, is embroidered in a vine design, the edge being pointed, and the third and narrowest row is faintly wrought with flowers, has a battlemented edge and through the center is a line of revering. In some bands of this type beading is used instead of revering, narrow ribbon being threaded through it.

These bands are variously employed on both waists and skirt, and, being made of the finest Swiss, are very light. The chrysanthemum pattern is a favorite in Swiss embroidery in both edging and insertion.

Rocaille and Irish point embroideries are as popular as ever. Both are unusually open-patterned and the former is heavy and very effective. Battlemented edges are seen in many embroideries and are newer than either scallops or points, though both of these are in vogue. Mechlin and Valenciennes laces are plentifully used in the new Swiss embroideries. A bow-knot design is wrought in one and at the edge is ruffled Valenciennes lace. Into the band matching this edging two rows of lace insertion are let and edging is ruffled at each side. Bodice belts, yokes, plastrons and even jackets will be trimmed or made of the bands and the edgings will be used as ruffles on skirts and waists.

There are also finely tucked Swiss bands, embroidered or lace-trimmed at the edges, the tucks either turning towards or away from a line of revering woven along the center. These bands will be largely used down the front—that is, over the closing—of shirt-waists of lawn, embroidered silk, linen, dimity, lappets or figured mainsook.

Beadings in Swiss embroidery in simple and in fancy patterns are once more to the fore. One style in an Irish point pattern has Mechlin lace gathered at its edges. Another presents a series of open-work squares and slashes with cords run across to support the ribbon invariably run through. The edges of some of the fancy beadings are finely wrought and suggest *point Venise* lace. They are used in vertical or encircling rows both upon skirts and bodices of cotton and linen and usually satin ribbon is drawn in and out the openings and arranged in bows at intervals or only at the ends. The color of the ribbon is chosen to correspond either with the ground or the figure. A standing collar of fancy beading may have the ribbon arranged in a bow at front and back or at either place. A belt to correspond would enhance the ornamental effect. The lace-edged embroideries will be largely used for the various fancy collars in vogue, with or without ribbon.

Satin and taffeta ribbons will add charm to many Summer gowns. Sash ends will flutter from belts and coquettish bows will be disposed wherever they will look best.

## A DECORATION FOR FLANNEL SACKS.

This pretty decoration was used on Infants' sack No. 1265, illustrated on page 327 of this number of THE DELINEATOR. It is, however, equally suitable for children's and ladies' sacks, and though exceedingly simple in construction, is quite elaborate in effect. The scallop is done in crochet with either crochet silk or Saxony yarn, the silk being the prettier on a baby's sack.

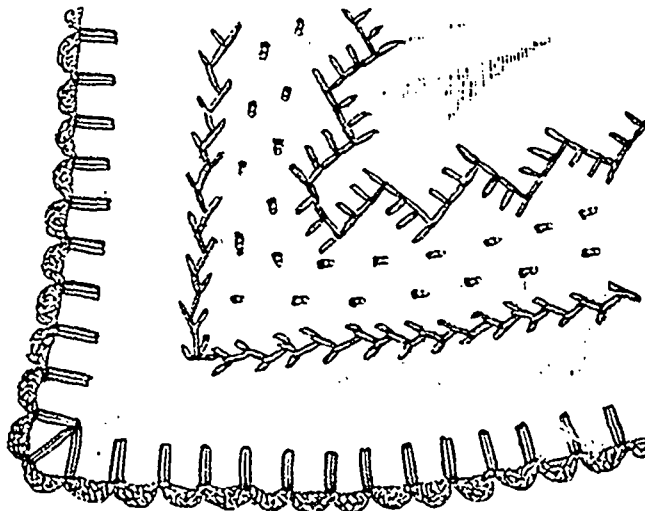
The scallops are made as follows: thrust the crochet needle through the flannel about half an inch from the edge, holding the silk loose and fastening it with a single crochet at the edge of the sack; then make three chain stitches. Make a single crochet stitch in the chain, then thrust the crochet needle through the flannel half an inch from the first insertion and at the same distance from the edge and make a

single crochet as before. This makes one scallop. Now make a chain of three stitches, make a single crochet in the first stitch in the chain, thrust the needle through the flannel and finish with a single crochet as before. This makes the second scallop and all the other scallops are made in exactly the same way.

The very best of care should be taken to keep the stitches in the flannel just loose enough not to draw the material and the chain and single crochet stitches should also be done loosely.

The fancy stitching is done with a sewing needle and is simply two styles of feather-stitching separated by embroidered dots. Sometimes the dots are done in a color contrasting with the feath-

er-stitching and scallops, pale-pink dots and pale-blue stitching and scallops being effective on a pale-blue or white sack.





TATTING.—No. 51.

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

CHILD'S TATTED SAILOR-COLLAR.

FIGURES Nos. 1 AND 2.—Use No. 60 cotton thread, or No. 10 linen thread.

The center of collar is composed of 7 rows of 15 wheels each.

of wheel. Always leave a quarter of an inch of thread and make all rings like first. Join rings at side, continuing all around the collar twice: join the rings to the wheels to form a neat border.

*Last row.*—The 3rd row has each ring made with 5 d. s. and 4 p. separated by 1 d. s. After the border is made around the edge make 2 rows around the neck, joining them to the rings to form a shapely neck. When completed wet a white cloth, spread the collar smoothly under it, put a dry cloth over it, and press with a hot iron.

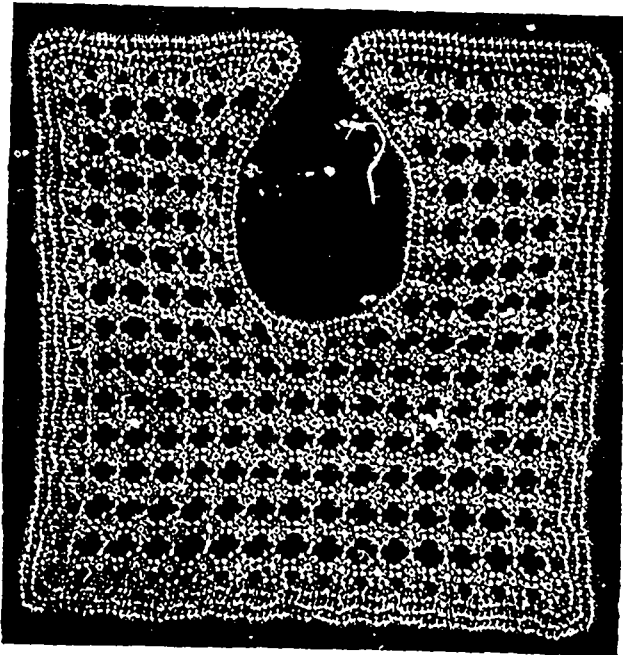


FIGURE No. 1.—CHILD'S TATTED SAILOR-COLLAR.

TATTED CORNER FOR A DOILY OR HANDKERCHIEF.

FIGURE No. 3.—To make a wheel: Make the center ring of 2 d. s., 7 p. separated by 3 d. s., 1 p.

*First round.*—Fasten thread in first p. of center ring. \* 10 d. s., 1 p. 10 d. s., draw up, and pull the loop long. Then carry the thread to next p. of center ring. Repeat from \* until there are 7 loops surrounding center ring.

*Second round.*—Fasten two threads in p. of one loop, \*, hold shuttle thread in the right hand, 5 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 5 d. s., fasten in the p. of next loop. Repeat from last \* until the round is complete.

Join as in the illustration or in any other desired shape.

Make the center of the doily or handkerchief to be decorated of fine linen lawn. Hemstitch it, or, if preferred, featherstitch it and attach the tating by its picots.

Make each wheel as follows: For the center, 11 d. s., and 10 p. separated by 1 d. s., making each p. a quarter of an inch long; draw up, and leave a quarter of an inch of thread; make 10 small rings around the center each having 5 d. s. and 4 p. separated by 1 d. s.; join each ring to p. at side of each ring, and join each ring to p. of center. Make 2nd wheel like 1st; join 2 rings to 2 rings of 1st wheel and continue until you have 15 wheels in one row; break thread and make 2nd row like 1st;

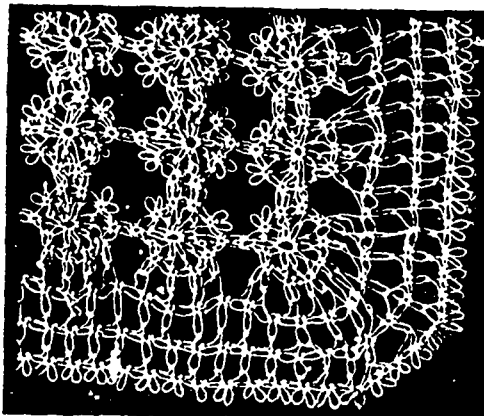


FIGURE No. 2.—DETAIL FOR COLLAR.

join each wheel to 1 ring of each wheel in 1st row. Make 7 rows, then make 6 wheels of 8th row, skip 3 wheels and make 6 more wheels to finish the row, break thread and make 4 rows of 5 wheels on each side of neck. Then, make 1 row of 6 wheels on each side of neck and 1 row of 7 on each side; always keep the outside of collar straight, and let the rows run in to the neck, to form the latter.

The border is made as follows (See figure No. 2): Begin at one side of front of neck, and fasten thread under 1st wheel; leave a quarter of an inch of thread, and make small rings of 4 d. s. and 3 p. separated by 1 d. s.; draw up, and join to 1st p.

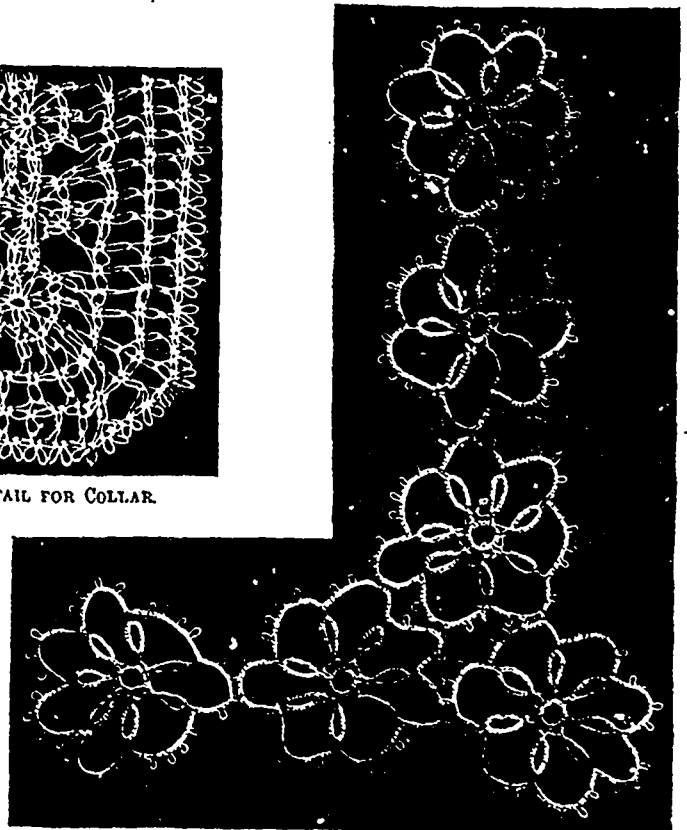


FIGURE No. 3.—TATTED CORNER FOR A DOILY OR HANDKERCHIEF.

# FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

## CASES FOR DOILIES, RECIPES, CLIPPINGS, ETC.

Dainty cases of all kinds are in high favor. There are cases for doilies in two or three sizes, cases for assorted clippings, for receipts, for dinner menus (preserved for reference), for laundry

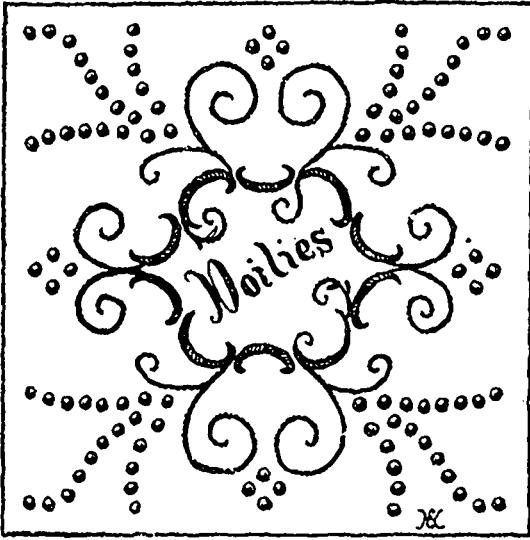


ILLUSTRATION No. 1.

lists, for addresses, for unanswered letters and for other flotsam and jetsam of a like nature. Perhaps the most elaborate designs and daintiest colorings are bestowed upon cases for holding doilies. They are usually made to hold twelve doilies and vary in size, a fair average being about eight and a half inches square. The covers are made over sides of stiff cardboard joined together on one edge after being covered. A length of ribbon is fastened at the center of the opposite edge of each flap for tying up the case when closed, or two lengths of narrower ribbon may be substituted, if preferred. Thirteen leaves of thin tinted cardboard or stout paper are fixed inside the case. They are cut double and held in by a piece of elastic or narrow ribbon passed through the fold. Between these leaves the doilies are placed. It is surprising how much longer a set of delicate doilies can be kept fresh and clean in this way than when merely piled one on top of another in a drawer or box. They come out of the case just as if newly pressed, and should one desire to exhibit them to friends, they show to great advantage in this way, unnecessary handling being avoided. Some of the wholesale houses have a demand for dainty cases of all kinds, so that they can be bought with everything complete and ready for embroidering, including a pretty design stamped on linen or cotton goods in white, blue, terra-cotta, green or tan. The cases prepared for clippings are provided with several compartments expanding at the top so that various subjects may be kept separate and marked for speedy reference. The cases for clippings and receipts shown in the illustrations given herewith are made to open lengthwise for greater convenience in handling the contents. Sometimes, to secure greater firmness in tying up, two double lengths of ribbon are attached to the back, where the case is hinged together, one near each end, so that when tied they bind the case in such a way that the contents cannot fall out, even when it is full to overflowing.

All these cases are labelled outside in fancy lettering, so that their particular use may be known at a glance. It is surprising how little extra work is needed to decorate the cover after the let-

tering is put on. This lettering may be varied in character to suit any taste. The inscription may be put on straight, slanting, crosswise, upright, in one corner or at the upper or lower end of the case; it may be large or small, but it must find a place somewhere to indicate the nature of the enclosure.

Although linen seems to be the favorite material for covering the foundation cardboards, there is no objection to the substitution of a richer material, such as silk, satin or brocade. For decorating silken materials gold thread, spangles, jewels and beads may be used, with excellent effect. The design for a doily case here given is suitable for such treatment. The triple branch of round forms at each corner could be worked in spangles held down with a bead. The groups of four similar forms between the corners could be small jewels. The lettering and the scrolls that frame it should be worked in solid embroidery, while the curves springing from the scrolls may be traced in gold thread couched down. If worked on linen, the whole design is embroidered solidly with flax thread, the dots being in satin stitch to simulate jewels. A pretty finish may be obtained by lining the case with colored silk to match or harmonize with the coloring in the embroidery.

The case marked "Clippings" is very quaint and dainty in design, requiring remarkably little work considering the effect achieved. Its decoration, like that of Japanese origin, fully occupies without filling up the given space. Here again on a silk foundation couched gold or colored cord would serve for the stem, with groups of small spangles for the flowers, beads or French knots forming the centers. The lettering is embroidered and the method of placing the letters is very effective and decorative. On linen the main lines are in stem stitch done in silk coarse enough to show up well. The blossoms are in satin stitch, with two or three French knots in the center. The blossoms may be in any preferred color contrasting well with the ground.

The design for receipts is likewise effective. A rapid method of working the foliage on a small cover is to make a loop as though about to make a chain stitch, and catch it down with a single stitch at the point. The length of the loops can be graduated to follow the feeling of the design as it narrows towards the point of each branch of leaflets. The stems are in close stem stitch. Another way is put in the leaflets in ribbon work, a revival of which has become popular. This also may be quickly done and gives a rich appearance. The letters must be solidly embroidered.

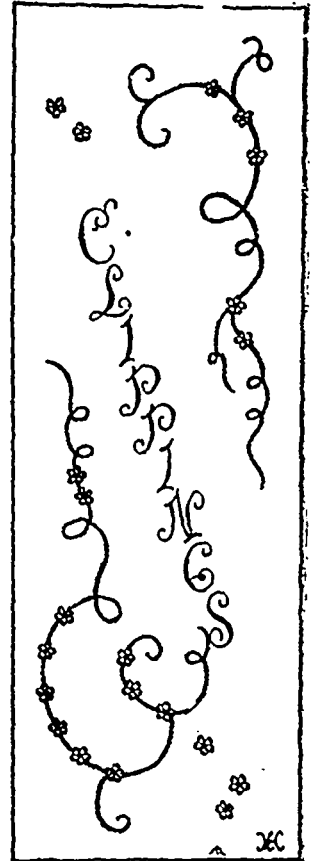


ILLUSTRATION No. 2.

Perhaps some suggestions as to the best method of mounting these cases may be acceptable, since everything depends upon neatness of finish. No matter how good the work may be, it will be almost worthless if badly mounted. There are two or three methods. To those accustomed to improvise photograph frames the work will be found easy enough. One way is to secure the edges of the embroidered cover with fish glue on the wrong side of the cardboard. Extreme care is necessary to mount the work evenly, as it cannot be shifted when once fixed by this method. Another plan is to attach the cover with thread passed from side to side. When the front has been tightly stretched and firmly fixed in position by means of one of these methods, the lining is sewn neatly to the edges with fine sewing silk, or a second card is covered in the same manner as described, the two being joined together with fish glue. If this last plan be followed, the cardboard should be a little thinner than when one piece is deemed sufficient. That the case may lie quite flat when opened, it is a good plan to sew a very narrow but strong ribbon to each side of the case instead of sewing the two covered cards together. This not only insures its lying flat when opened, but also when it is filled and closed. If desired, a flat silk pocket may be added on the inside, reaching rather more than half the width of the case.

The designs and descriptions given are for small cases, but



ILLUSTRATION NO. 3.

are, of course, stuck in around the edge, but instead of being driven in closely, only the points are inserted far enough to insure a firm hold. This kind of pin-cushion is well suited for bachelor apartments, being more severe than the ordinary fancy article.

there is no reason why they may not be used for small portfolios, for larger clippings, for sketches or for unmounted photographs.

It requires some little practice to cover cards neatly with a textile fabric, but once the art is acquired it is astonishing how many pretty and useful trifles can be put together in this way. For instance, a charming little watch stand may be made by covering and lining two cards the size of a cabinet photograph. They are decorated with embroidery and have a hook in the front card upon which the watch is hung. At the top the cards are hinged by a smart ribbon bow. Between the lower edges is a band of ribbon about four inches in length, which holds the case firm when its feet are spread out. The effect is very decorative on a bureau or side-table. Covers for blotters are made in the same way. If large, a stout cardboard must be employed, its thickness being regulated by the size of the article. For a portfolio, mill-board would not be too heavy. A very pretty substitute for a hanging pin-cushion can be made of two pieces of covered cardboard made like the circular pocket pin-cushions except that they are from four to five inches in diameter and have a long loop of ribbon finished with a ribbon bow for hanging. The pins

## SIX IMPORTANT DAYS IN A WOMAN'S LIFE.

### V.—HER WEDDING DAY.

Girlhood naturally looks forward to wifehood and motherhood. The little girl playing with her doll, caring for it, loving it, dressing it, is only giving vent to the feelings of motherhood. Our girls are trained to dance, paint, perform on musical instruments, to enter and leave a room gracefully, to dress, make and receive calls; in short, they are taught to do everything in the way of accomplishments, but nothing to make them good wives and mothers.

Marjorie's mother was wiser than most mothers in this regard, and as the girl neared womanhood the mother daily impressed upon her the importance of the little things which make up the life of woman and the happiness of home. And now the wedding day was approaching, when her mother would transfer to another the daughter who had been the life of her home, with whose childish joys and griefs she had sympathized, who had dried many a tear from her own cheek, the daughter she had watched grow from an infant into an accomplished and lovable woman. It was a great sacrifice, but mother-love is made up of sacrifices.

Journalists and caricaturists have made much fun of "inacquiring mamas," but have been silent about the mother who reluctantly gives up her dear daughter. It is to be regretted that they depict more of the evil than the good side of life, and yet there is so much good that it is not all "interred with our bones."

The mother knows that marriage is the natural state of woman. I think I see some advocates of the New Woman hold up their hands to contradict this statement, but it is nevertheless true. She may have—and will have, unless she is more than human—many trials in the marriage state, but there seems to be a certain amount of trouble in this world, and we all get our share of it no matter what our state.

The making of Marjorie's trousseau was a great pleasure to her mother. She had grown up before the time of sewing-machines, when girls learned to sew by hand, and the stitches she put into the garments were very dainty indeed. She was sensible, too, in regard to the number of articles made, thinking it a useless waste of time and money to make more than her daughter needed or could wear. Girls often use up all their nervous energy and strength for months before the wedding, making up an endless number of garments which will go out of style, grow yellow with age and finally be relegated to the garret or thrown away as worthless. It was decided that Marjorie should not make this mistake. She should have enough, and the best to be had, but there was to be no useless display.

It was to be a home wedding. This was Marjorie's own wish, as well as that of her mother. They both looked upon marriage as something too sacred for idle curiosity, and it is impossible to have a church wedding without display and curious onlookers. So the trousseau was planned accordingly. The wedding gown was of heavy white satin, made with the most elegant simplicity. The skirt was cut in a long, square train, with no trimming except a flounce of lace around the bottom, caught up at intervals with clusters of orange blossoms. The bodice was slightly pointed below the waist-line both back and front; the neck was high and close fitting; the sleeves came well down over the hands in a flaring cuff filled in with Duchesse lace, some of which also relieved the plainness at the neck. She wore no jewelry except a brooch of pearls and diamonds, the present of the groom. The going-away gown was of dark hunter's-green cloth, tailor-made, with jacket and hat to match. With this suit she wore black patent leather shoes and black gloves. The

trousseau also included a handsome visiting toilette of silk, a dark-brown walking suit, two evening gowns, one tea-gown and two tea-jackets. Of course, there were hats, shoes and gloves to match or harmonize with each toilette. The underwear was as dainty as possible, but not elaborate. The material was fine and the work beautifully done; when lace or embroidery was used it was of the best quality, so the most carping critic could have found no cause for complaint. There were no unnecessary ruffles to detract from the neatness of the garments after they came from the laundry, but they were adorned with many tiny tucks, and hemstitching, either of which will make even a cheap material look attractive. But every woman knows that all depends upon the making of such a garment; even good material may be so badly cut and made that its quality cannot redeem it.

Marjorie took great pride in her trousseau, and her work on it well repaid her mother for the years she had spent training her to "run a seam," "whip" and "hem." The ruffles were "rolled and whipped," a process dear to the hearts of our mothers and grandmothers, who could not understand how anyone could put a ruffle on an undergarment in any other way. Perhaps the girls of to-day would like to know how it is done. The ruffle is cut of the proper width and hemmed; the edge to be gathered is tightly rolled over until the raw edge is perfectly concealed; then with a thread strong enough to pull for gathers the roll is whipped over, and pushed back in place on the thread to form the gathers. The method is more tedious than the one commonly in use, but well repays the time spent on it.

The embroideries sold by the yard for trimming undergarments seem to be made less and less substantial every year, so that the trimming wears out long before the garment does. Especially is this the case if the laundress is careless in her work, so, unless the girl has the time and patience to do the embroidery herself, it will be safer to use lace, for, strange as it may seem, lace wears better than embroidery. Especially is this true when linen lace is used, since it is now made in such dainty patterns that the most fastidious need not object to it.

It is a custom in Germany when a girl is born to begin filling a chest with linen for her use after marriage. The idea is a good one for a land where linens seem made never to wear out, and no doubt the bridegroom is grateful for the parental forethought. While it is not a rigid custom in this country for the bride's parents to furnish house linen with the trousseau, it is frequently done. When this is the case, the bride may exercise her skill and means as she likes. She will hemstitch the bed linen, and embroider her initial exactly in the center of the sheets at the top. Of course, all of her clothes will bear the initial of her maiden name and not that of her future husband. There are obvious reasons for this. But she may make this initial as elaborate as she pleases; it is generally not over two inches long and is worked with fine linen floss. Silk floss turns yellow with washing and is not desirable for this purpose.

Marjorie's wedding day was so beautiful that one naturally thought of the old saying, "Blest be the bride that the sun shines on." The entire house was in bridal array, but the long parlor in which the ceremony was to be performed was naturally the place of greatest interest. While the room was not very wide, its great length gave it dignity. There was at one end a deep bay window sufficiently large to hold the immediate bridal party. The shades at the back had been drawn quite to the bottom, and as they were white they were in perfect keeping with the room. Over them fell lace curtains seen here and there between the strings of smilax and white rose-buds which hung like a curtain from a white rod at the top of the window. A beautiful palm stood on each side, and others were set in convenient places about the room. There were bowls and vases of cut flowers, and the room was filled with their perfume.

There were to be no bridesmaids, but Marjorie's best friend was to act as maid of honor. Her dress was a delicate pink *mousseline*, made over silk of the same shade; she wore pink gloves and slippers and carried a bouquet of Catherine Mermet roses. The delicate tint of her costume showed off Marjorie's bridal gown to great advantage.

Brides do not always look their best, but this one did, and when she entered the room leaning on her father's arm she was a beautiful picture of youth and happiness. The few words were spoken which made her a wife, and she turned with a radiant face to accept from her mother the first congratulations, which were given with a cheerfulness quite creditable considering the sorrow in her heart.

There can be little change in the getting up of a wedding breakfast, so Marjorie's conformed in its main features to those of other brides, but there was one graceful little act of courtesy

not usual. As the guests were leaving the breakfast room before Marjorie went up stairs to don her travelling gown, she gave to each a rose from the bridal bouquet, at the same time presenting personally a small white satin box containing a piece of the bride cake. She wore at her wedding

Something old and something new,  
Something borrowed and something blue,

and when she removed her bridal clothes she gave to her maid of honor the "something borrowed and something blue," with loving wishes.

When the time for her departure came she left her girlhood's home with tender farewells and good wishes ringing in her ears and the sight of her mother's smiles breaking through tears. To while away the weeks before her daughter's return, the mother busied herself putting in readiness the home which had been her father's bridal present to her. It was indeed a labor of love and as the days went on the house grew in beauty and comfort. It was not a very large house, it is true; there were only eight rooms—sufficient for a small family. The parlor was in rather dark tones, giving it a rich appearance, and in the adjoining room, which combined a sitting-room and library in one, the case of books, writing table and work-stand held places of equal honor. When Marjorie grew tired there was a couch piled high with cushions to invite repose. For the young master of the house there was a deep, leather-covered "sleepy-hollow" chair, where he might read and rest during his evenings at home.

If a girl's room in her father's house has been an attractive one, it pleases her to reproduce it in her new home if she cannot have the identical furniture. It is said that when the Prince of Wales was betrothed to the Princess Alexandra, of Denmark, Queen Victoria was desirous of sitting up in England an exact counterpart of the Princess' own room in the Danish palace, and sent for pictures of it. Now the King of Denmark was not a rich man, and his daughters practiced many economies, so the Princess Alexandra had no room of her own. When the wish of the Queen of England was made known, things were hastily taken from other rooms and arranged in one room to be photographed, so that an appearance in keeping with what it is supposed a Princess' room should be might be preserved.

Marjorie's mother wished her daughter to feel at home in her new surroundings, so she took all the articles in the bedroom of her girlhood days and put them into her new home: she fancied she could see her eyes shine when she returned and found the dainty set of bird's-eye maple of which she had always been so proud. To the original set she added a low rocker and washstand of the same beautiful wood, and as this house did not contain the conveniences of the bath which her old home had, she added both to the beauty and convenience of the apartment by putting on the stand a handsome set of Delft-blue china which included everything necessary for ordinary ablutions.

The one guest room was calculated to prove a joy to any occupant, for it contained everything one might want in a short stay. The room and its belongings were in Nile-green, even the matting and the large rug being of that color. The rug border was of white pond lilies. There was a large closet in the room and a chiffonier. There was also a small writing desk containing stationery, pens, ink, a calendar, and a small card naming the hours for meals and the arrival and departure of mails. There was a dainty sewing basket containing needles, thread of all kinds, buttons, hooks and eyes, mending tissue, and assorted silks for mending gloves. On the dressing-table were all the dainty articles which a refined woman likes.

Marjorie's dining-room was equally complete. Her mother made one change which would only have occurred to a woman who had at some time of her life been compelled to practice economy. In Marjorie's own room at home there was a dainty case for books, three sides of which were of glass. Her mother put this into the dining-room, lined the back with black velvet and filled it with the beautiful china and cut-glass which had been among her wedding presents. And who would have wanted a prettier china cabinet?

The kitchen-ware was bought with an eye to usefulness as well as beauty, all of it being granite or porcelain lined. This ware seems expensive at first, but it lasts so much longer than the best tin that it represents that economy which is the beginning of wealth.

The house was so complete in every way, that when the young bride returned, she went through it crying and laughing by turns, because it represented to her a mother's boundless love and sacrifice.

MAUDE C. MURRAY-MILLER.

MODERN LACE-MAKING.

BOLERO JACKET IN MODERN LACE.

MODERN LACE BOLERO JACKET.

FIGURES NOS. 1 AND 2.—The jaunty jacket effects that characterize dressy costumes are charmingly carried out in modern lace, as may be seen from the two styles depicted on this page.

FIGURES NOS. 3 AND 4.—The dressy jacket here illustrated was shaped from a design provided by the lady for whom it was made; and, by-the-way, this is a very common practice and

permits individuality and also allows of suitable adaptations of designs to the lines of the figure. The fronts of the jacket under discussion may be worn by any lady, stout or slender while the back is admirably suited to a stout or short-waisted figure, inasmuch as the deep point lends slenderness and length to the appearance of the wearer's waist. The braid used in making this bolero was deep éceru and a portion of the design was out-

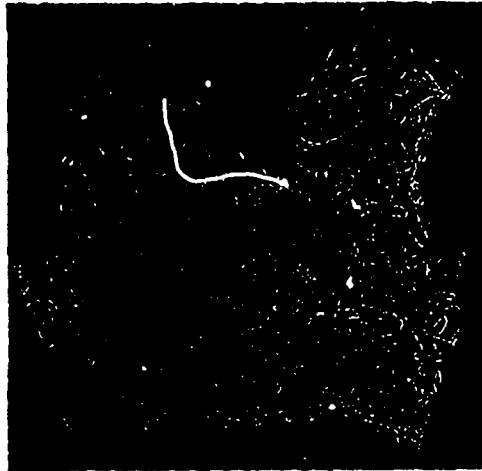
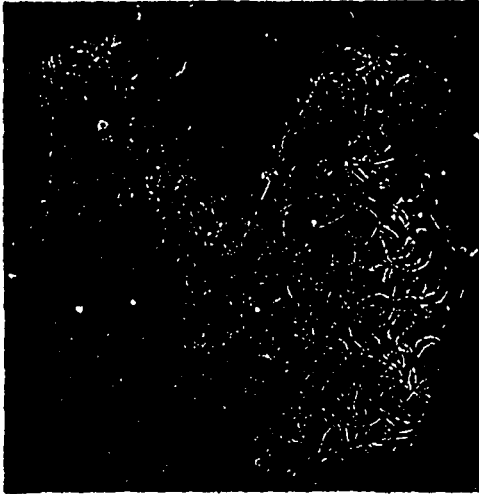


FIGURE No. 1.

FIGURE No. 2.

FIGURES NOS. 1 AND 2.—BOLERO JACKET IN MODERN LACE.

At figures Nos. 1 and 2 are seen the front and back views of a conventional design developed in cream-white Battenburg braid. The shape of the jacket is more appropriate for slender figures than for very stout ones. The lady, however, whose figure is medium or bordering on plumpness may adopt it and feel assured it is quite as becoming to her as to her more sylph-like sister. Such a jacket may be worn over any plain waist of rich fabric; and, if desired for evening dress, the neck of the gown may be cut out in the outline of the jacket neck, the two being tacked together so that the lace will not slip away from the top of the waist.

lined with a slender gilt cord, thus giving richness of effect without any hint of the *bizarre*.

Either of these jackets may be made up in white, éceru, cream or black silk braid, with charming effect.

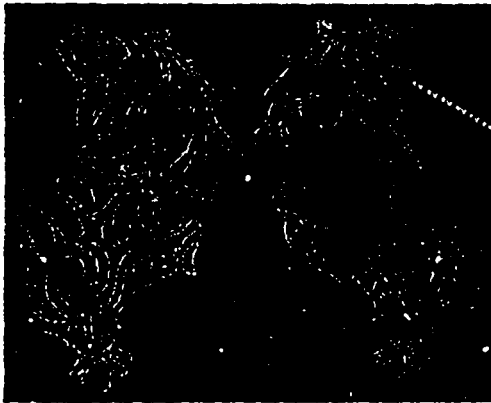


FIGURE No. 3.

FIGURE No. 4.

FIGURES NOS. 3 AND 4.—MODERN LACE BOLERO JACKET.

The design, braids and thread for the lace work of this jacket may be obtained of any professional lace maker, especially of the one whose address appears at the end of this article.

For the information contained in this article thanks are due Miss Sara Hadley, professional lace-maker, 923 Broadway, New York.

**BIRDS AND BIRD-KEEPING.**—This is the name of a carefully prepared pamphlet published by us in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing

and talking birds, cages and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. (by post 7½d.) or 15 cents per Copy.

## CROCHETING.—No. 68.

## ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Pict.
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, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## MAT FOR TOILET BOTTLE.

FIGURE No. 1.—This little mat is especially adapted to the toilet bottle and is made of crochet cotton and edged with yellow silk.

Begin as follows: Make 6 ch. and join. Then 2 ch., 2 d. c.

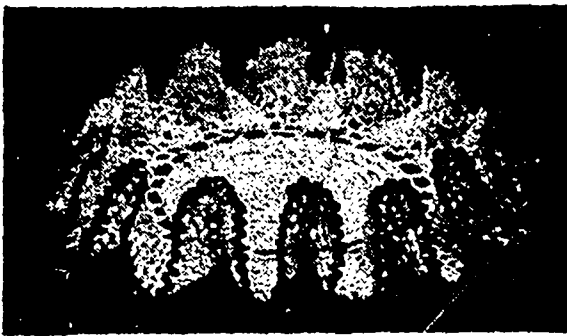


FIGURE No. 1.—MAT FOR TOILET BOTTLE.

into each stitch of chain, and join to first d. c. with slip stitch. Pick up the back half of the stitches only, commencing each round with 2 ch. Continue the rounds, increasing the d. c. as often as necessary to keep the work perfectly flat, and join the last d. c. of each round to the first d. c. of the preceding round with a slip stitch. When the mat is of the desired size divide the edge off into 28 spaces. The one illustrated is made as follows: 2 ch. for first d. c., 5 ch., skip 4 stitches, 1 d. c. in 5th st., and so on around the mat.

Second round.—3 ch. for first d. c., 7 d. c. in first space, \* 2 ch., 1 d. c. in next space, 2 ch., 8 d. c. in the next open space, \* repeat between the stars, joining last two chains, to first d. c. in the first space.

Third round.—1 d. c. in each of the 8 preceding rounds, 2 ch., 1 d. c. in first space, 2 ch., 1 d. c. in second space, 2 ch., 1 d. c. over each of the 8 d. c. of previous round, join end as before.

Fourth round.—\* 7 d. c. over the 8 d. c., 2 ch., 1 d. c. in first space, 2 ch., 4 d. c. separated by 2 ch., each in second space, 2 ch., 1 d. c. in third space, 2 ch., \*. Repeat between the stars for entire round.

Fifth round.—\* 6 d. c. over preceding 7 d. c., 2 ch., and 1 d. c. in each space till the center one is reached, into which put 4 d. c., with 2 ch. between each, then 2 ch. and 1 d. c. in each space till the 6 d. c. over 7 d. c. are reached, then repeat from \*.

Sixth round.—\* 5 d. c. over 6 d. c. of previous round, 2 ch. and 1 d. c. in each space till the middle space, into which place 2 d. c., with 2 ch. between each, 2 ch., 1 d. c. in each space till 5 d. c. over 6 d. c. are reached, and repeat from \*.

Seventh round.—\* 4 d. c. over 5 d. c. of former round, 2 ch., and 1 d. c. in each space to middle space, into which place 4 d. c., with 2 ch. between each, 2 ch., 1 d. c. in each space till 4 d. c. over 5 d. c. are reached; repeat from \*.

Eighth round.—\* 3 d. c. over 4 d. c., 2 ch., and 1 d. c. to middle space, then 4 d. c., with 2 ch. between each, 2 ch., 1 d. c. to the 3 d. c. over 4 d. c., and repeat from \*.

Ninth round.—Join the silk, 4 ch., slip-stitch into each open space around the entire mat.

## DESIGN FOR CROCHET AND BEAD JERSEY OR WAIST.

FIGURE No. 2.—A very handsome waist may be made of the crochet work shown by this engraving. The latter does not convey a very good idea of the beauty of the net-work, but those who know how pretty cut jet is will be able to imagine the effect.

The waist from which this sample was taken had the body of yellow satin overlaid with the net-work, which was made by the wearer in a comparatively short time. The sleeves were of plain black satin, with cuff decorations of the yellow overlaid with the net-work. The collar matched the cuffs and was handsomely finished with loops and frills of black satin ribbon, and a black satin girdle was around the bottom of the bodice.

The net-work may be made in two or three sections—a whole front and back or two fronts and a back, the bodice in the first instance closing on the shoulder and under the arm, and in the second down the center of the front.

Use a waist pattern of the correct size and crochet each of the sections above mentioned of the same shape as the pattern but a little smaller, as the net-work must stretch to the actual size desired in order to preserve its smoothness. It must be understood that the darts must be pinned or basted in the pattern before the net-work is begun, and that the back seams must also be pinned or basted as the net-work back is to be whole and must meet the fronts under the arms.

It may be necessary, in fitting the waist, to cut the net-work a little where it stretches too much, but this will not injure it.

It is impossible to state the quantity of beads and silk required, as the sizes of waists, materials and the crochet work itself will vary so much. Experiment only will decide the matter. Buy several bunches of beads, making sure you can get more of the same kind, and several spools of silk; work out the back or one front and you can easily estimate the whole quantity required. The cost will probably not exceed ten dollars and may fall much under that. Cut beads are quite expensive, but, of course, are much handsomer than pressed beads, which are very reasonable in price. To make the net-work, proceed as follows:

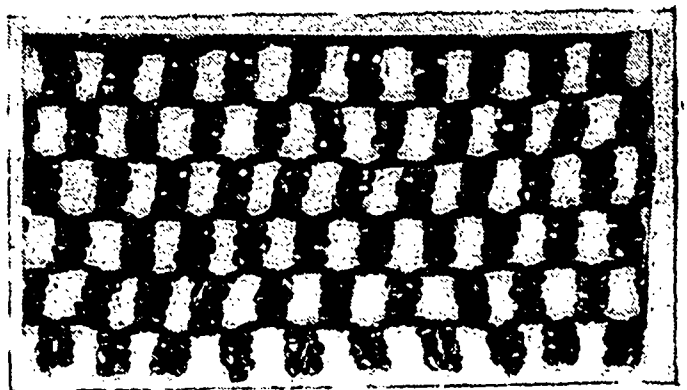


FIGURE No. 2.—DESIGN FOR CROCHET AND BEAD JERSEY OR WAIST.

Use round jet beads and heavy twist or very fine crochet silk and a hook suitable for the silk. String the beads on the silk.

First row.—Make a chain of 5 sts., slip up 6 beads and draw the silk beyond them through the loop on the needle; this forms a loop of the beads; continue with the 5 ch. and a loop of beads until the strip is of the desired length.

Second row.—Make 7 ch., fasten in the middle of the loop



underneath with a s. c. \* Make 2 ch., slip up 6 beads and close the loop as described, 2 ch., fasten in the center of next loop with a s. c., and repeat from \* across the row. Continue to work back and forth until the piece is as wide as desired, and leave the loops free in the last row for the edge finish. If the work is to be pointed at the ends, widen in the usual manner by

60 flax thread and the instructions will suit that thread. If a silk border is desired, select silk which is nearest in size to the threads mentioned.

CROCHETED SMYRNA LACE.

FIGURE No. 4.—Make a chain of 60 stitches.

*First row.*—S. c. in 9th ch. of foundation, \* skip 2 ch., shell (6 d. c.) in next ch., s. c. in next 3rd ch. \*, \* ch. 6, s. c. in next 6th-ch., \*, repeat from 1st \* to \* once; repeat from 2nd \* to \* twice; repeat from first \* to \* once; repeat from second \* to \* twice, ch. 3, d. c. in last st. of ch.

*Second row.*—Shell in last s. c., s. c. under middle of next 6-ch., ch. 6, s. c. under next 6-ch.; make 5 more 6-chs., fastening as previously; shell in next s. c., s. c. in middle of shell, 3 ch., d. c. under 9-ch.

*Third row.*—Ch. 6, s. c. in middle of shell, shell in next s. c., s. c. under 6-ch., ch. 6, s. c. under 6-ch., shell in next s. c., s. c. under next 6-ch., make 4 more 6-chs. fastening as previously, ch. 3, d. c. under d. c.

*Fourth row.*—Shell in s. c., s. c. under 6-ch., make 3 6-ch. fastening as previously, \* shell in s. c. \* s. c. in middle of shell, repeat \* to \*, s. c. under 6-ch., repeat \* to \*, s. c. in middle of shell, 3 ch., d. c. under 6 ch.

*Fifth row.*—Ch. 6, \* s. c. in middle of shell, \* shell in s. c., repeat \* to \*, ch. 6, repeat \* to \*, shell in s. c., s. c. under 6-ch., make 3 6-chs. fastening as previously, ch. 3, d. c. under d. c.

*Sixth row.*—Shell in s. c., s. c. under 6-ch., make 2 6-ch. fastening as previously, shell in s. c., s. c. in middle of shell, make 3 more 6-chs.

*Seventh row.*—Ch. 9, s. c. under 6-ch., ch. 6, s. c. under 6-ch., shell in s. c., s. c. under 6-ch., ch. 6, s. c. in shell, shell in s. c., s. c. under 6-ch., 2 more 6-chs., ch. 3, d. c. under d. c.

*Eighth row.*—Shell in s. c., s. c. under 6-ch., make 2 6-chs. fastening as usual, shell in s. c., s. c. under 6-ch., 3 more 6-chs., fastening the last one in the 3rd ch. of 9-ch., ch. 2, work 9 d. c. under remaining 6 of 9-ch., s. c. on d. c. of 4th row, ch. 2, s. c. under 6-ch. at end of 3rd row.

*Ninth row.*—Ch. 1, work 1 d. c. on top of each d. c. of 8th row, making 1 ch. after each d. c., and putting 2 d. c. on top of 5th d. c., ch. 2, s. c. under 2-ch. of 8th row, \* ch. 6, s. c. under 6-ch., shell in s. c., \* s. c. under 6-ch., repeat \* to \*, s. c. in middle of shell, 3 more 6-chs., ch. 3, d. c. under d. c.

*Tenth row.*—Shell in s. c., s. c. under 6-ch., make 3 more 6-chs., shell in s. c., s. c. under 6-ch., make 2 more shells fastening as usual, ch. 6, s. c. under 2-ch. of 9th row, ch. 2, 1 d. c. on top of each d. c. of 9th row making 1 ch. between and putting 2 d. c. between 5th and 6th d. c. of 9th row, s. c. on d. c. of 3rd row, ch. 2, s. c. under 6 ch. of 2nd row.

*Eleventh row.*—Ch. 1, \* d. c. on d. c., ch. 2 \* repeat \* to \* 5 times more, d.

c. between 6th and 7th d. c. of 10th row, ch. 2, repeat \* to \* 5 times more, d. c. on d. c., ch. 2, s. c. under 2 ch. of 10th row, ch. 6, s. c. under 6-ch., shell in s. c., s. c. in shell, ch., 6 s. c. in shell, shell in s. c., s. c. in shell, make 4 6-chs., ch. 3, d. c. on d. c.

*Twelfth row.*

—Shell in s. c., s. c. under 6-ch., make 6 6-chs., shell in s. c., s. c. under 6-ch., ch. 6, s. c. under 2-ch., ch. 2, d. c. on d. c. \*, ch. 2, d. c. on d. c. \*, repeat \* to \* 12 times more, s. c. under 9-ch. at beginning of 1st row.

*Thirteenth row.*—Ch. 1, \* s. c. under 2-ch., ch. 8, s. c. under same 2-ch., \* repeat \* to \* 11 times more, s. c. under 2-ch., ch. 6, s. c. under 6-ch. Repeat from 1st row. (See picture.)

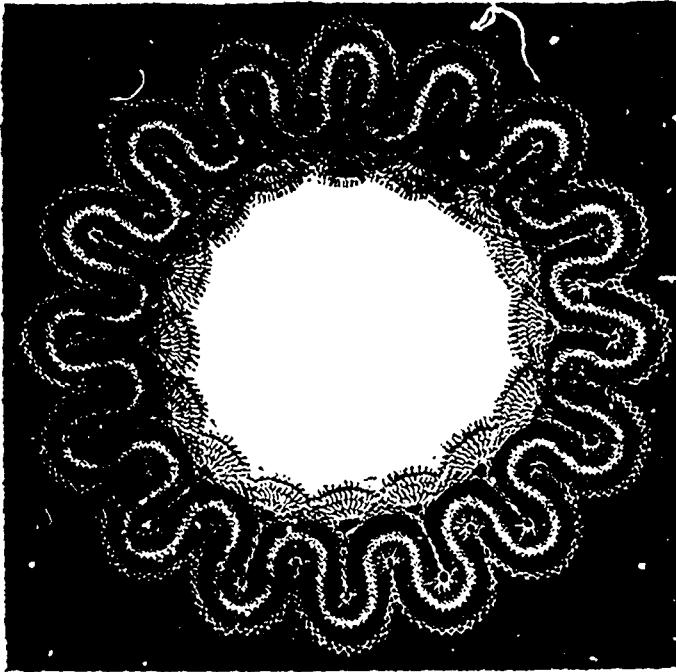


FIGURE No. 3.—CENTER PIECE IN HAIR-PIN CROCHET.

working out one or several loops, as in the first row, and then working back as directed. The meshes or loops may be made deeper by allowing more beads in each loop.

CENTER-PIECE IN HAIR-PIN CROCHET.

FIGURE No. 3.—Linen center-pieces and doilies with crocheted borders are always popular. They are not only beautiful but serviceable as well, which quality commends itself to the economical housekeeper. The engraving shows a center-piece made of fine white linen with a border of Maltese or hair-pin lace applied on to the linen with Honiton lace silk in reverse button-hole stitch. The border is worked before the linen is cut, and is laid on the linen, basted down finally and then run close to the edge with the sewing machine; then the linen can be cut away from beneath, and the edge of border worked with the silk. It is impossible to give directions stitch for stitch for the border, owing to lack of space, but sufficient will be given so that with the picture the mat may easily be copied. Over a steel hair-pin one inch across work a generous supply of Maltese work, using three singles across the pin. Leave the hair-pin in the end in case more of the work may be needed. Begin on one side of the Maltese work and fill out as follows: Fasten thread to first loop, then 3 ch., slip st. in next loop from below (this twists the loop, and all loops throughout the pattern must be taken from below); repeat in next 6 loops; 5 ch., slip st. in next loop and repeat in next 5 loops; slip stitch in 19 loops; 2 ch., sl. st. in center of 5 ch., 2 ch., sl. st. in loop and repeat 4 times; 3 ch., sl. st. in loop and repeat 7 times. This is for the inside of one scallop and must be repeated as often as necessary.

The filling out on the outside is simply: 20 loops slip-stitched together in the center of scallop on opposite side of braid, and 5 ch. and sl. st. in each loop between. Over this side work twice again with 6 ch. sts. from one loop to the other, fastening the scallops together. Now work five rounds around the inside edge after you have joined the border neatly. Work the first round so that the braid just touches but does not lap in the center of scallops. In the deep indentations work roll-stitch scallops which increase with each round, beginning with 3 rolls, and between work a series of 5 chains forming spaces which decrease in each round. This border is worked in twilled lace thread No. 60. It would be more serviceable if worked in No.

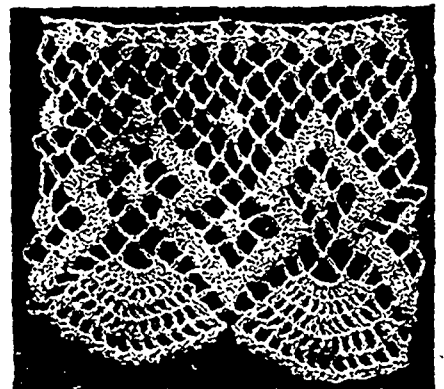


FIGURE No. 4.—CROCHETED SMYRNA LACE.

## THE MARCH TEA-TABLE.

## MASCOTS.

In these days of feminine strength, when an acknowledged weakness is almost a relief, we are constrained to question whether after all we are a consistent sex. She who has learned to have Spartan fortitude, who knows just what to do in most of the emergencies of life, candidly admits belief in her own particular mascot. Without acknowledging ordinary superstitions she has a certain faith in what is called, for want of a better word, "luck." Who has not her lucky penny, her bit of jewelry that she is never seen without? Often the mascot is but a bit of wood, a nut or a tiny ring, but a talisman it is against evil, mischief and all misfortune. Mascots have become fashionable and, strangely enough, they change with the season. During the last presidential election a rabbit's foot became popular as a talisman. Jewellers are showing the tiny paws set in both gold and silver, and the up-to-date maiden wears one of these curious ornaments on her chatchaine or watch chain. In these scientific days, when we are taught that the mind so influences results, that if the invalid believes she is improving it will go far toward making her strong, it follows that a mascot for her who can believe in it may prove really efficacious. She who believes in herself has already won half the battle, and if a talisman helps her to have faith in the outcome of her undertakings, by all means let her carry one.

## PLASTER CASTS OF THE HAND.

A novel paper-weight is the plaster cast of a hand. These casts are made with a human hand as a model—usually the left hand, as that is considered the most perfect—and an exact replica of its shape is made in plaster. Paterfamilias has a cast made from his baby's chubby fist. What more potent reminder of a *fiancée* than the cast of her pretty hand always before her lover? The casting of hands is not new, although the use of the cast as an accessory of the writing-desk is novel. In England and France it has long been a beautiful custom to take a cast of the hand of the first born. This cast is carefully preserved until the marriage of the child, when it figures among the wedding gifts.

## A GLARE UNFRIENDLY TO GOOD LOOKS.

The Ugly Duckling has learned how to throw the veil of charity over her personal appearance when she finds out the light in which she may best be viewed. Few women are so beautiful that a strong light is entirely friendly and she who would make the best of but moderately good looks should appreciate the kindness of the gloaming. To sit with the face toward a window which is but little shaded is to confess to every line and angle. A strong light in the reception room is not considered quite refined nowadays and yet a semi-darkened room with the winter sun blazing outside is far from cheerful, and the lover of sunshine admits its golden light regardless of fashion. It behooves the woman careful in regard to the effect she produces to avoid placing herself directly within its beams.

## PALMISTRY.

Some very clever people believe that the hand is the index of character, and certain it is that the study of the hand has become a fad. She who can "read the hand" is popular in these days of fads and fancies when every girl must contribute her share to the general fund of amusement if she would be anything but a wallflower. When only happy lines are discovered in the hand, palmistry is amusing, but the croaker who goes about discovering defective life lines and predicting suicides and other dire disasters should be summarily suppressed. In palmistry the professional wet blanket finds scope for all her pessimism. But the woman who has the most friends is she who never makes herself the voluntary medium for distributing bad news or bad opinions—even in so-called fun. It is to her that her friends go when depressed, for she has ever a bright and encouraging

word ready to help them. The old coat is never shabby in her eyes. She points out that it fits perfectly, and discovers other compensating points, making it quite the thing to be worn. Mrs. Veritas says she is not candid, but the boastfully candid woman is of all acquaintances the most undesirable. Believe me, my dears, our neighbors do not wish to be told that things are amiss, even though they ask us. It is the candid woman who believes that her duty to her neighbor requires a species of honesty that the world calls unkindness. She is always critical, and takes pride in pointing out the darling that was so cleverly concealed. The amiable neighbor gives no sign of seeing the family skeleton and is ever ready to help and make glad the waste places in the lives of her friends. Mrs. Veritas understands palmistry, but the amusement is seldom an enjoyable one when she "reads the hand."

## LIP POMADE.

The March breezes are notorious for chapping the lips, but there is a French pomade which will keep these oft-afflicted parts in perfect condition. A crack of the lips with every smile or laugh will minimize their frequency, and a pomade is cheap at any price if it but makes possible a smiling face. This pomade comes in small red sticks encased in pink pasteboard boxes. It is not intended to rouge the lips, but to soothe and protect them. It is absorbed almost immediately and no fictitious color is discernible. Many careful women use some such emollient every time they venture into the frosty air, and a fever sore or a cracked lip is unknown to them. Pomade for the lips has become so popular that beautiful pomade boxes are now seen at some of the jewellers. These boxes are set with jewels or colored stones, more or less expensive and make a charming addition to the toilet table.

## GLOVES.

The fondness for jewelled accessories has even been felt by the glove maker and very fancy buttons are now seen. The most beautiful are made with a narrow rim of dull gold set with colored stones, the amethyst, garnet, sapphire, emerald and topaz being used. Clever imitation stones are ordinarily considered good enough for this purpose. Pearls mounted as glove buttons are also in favor. The laced glove, not to be behind in fancifulness, has rivets of frosted silver or gold to secure the lacing. By-the-way, it is said that to keep the hands white and free from enlarged veins gloves should not be too tight. It is a truism that a woman shows age on her hands before she does in her face, and this is attributed to years of over-snug coverings for these useful members. The circulation of the blood is impeded, causing congestion of the veins, which become large and protruding, while the skin grows shabby and wrinkled. A loose glove, while possibly not so dainty and trim, will in the end be the most kindly.

## MOURNING.

Black is fashionable and this outward and visible sign of grief often signifies only that its wearer thinks it becoming. Mourning is put on by Mrs. Fin de Siècle for her most remote relative, and when her family is large she is kept mourning most of the time. Black clothing has much to excuse its popularity as it is always refined in effect. For her whose allowance is small, better results are obtained from black than from any color, and after once wearing an all-black costume it is not easy to decide to change it. There is, moreover, no dress that so instantly demonstrates the wearer as understanding the art of dressing. A fanciful mourning gown, however, is as ill-advised as an excessive use of crape. Feathers, lace and velvet are not mourning, neither is shining jet nor dotted veils. To wear fanciful bows of crape or to display coquettishness in a mourning dress is flippant and proclaims the wearer as knowing nothing of artistic dressing or the fitness of things.

EDNA S. WITHERSPOON.

## SOCIAL LIFE IN AMERICAN CITIES.

NEW YORK.—By MARY CADWALADER JONES.—SECOND PAPER.

One of the chief differences between New York society and that of other American cities seems to be that there is no central point towards which all sets converge. In Boston there has always been a distinctly literary tradition, which, although it has lost much of its initial force and authority, still imposes itself and is recognized; while in Philadelphia provincial conservatism is yet strong enough to oblige even newcomers to comply with some old-fashioned customs. Chicago makes no claim to social inheritance, but on the other hand every man and woman who lives there feels a sense of civic pride and responsibility which is lacking in many an older community; and in Washington there is the pervading interest of politics. But New York, instead of being a great tree, with an individual life of its own, is a huge bundle of sticks, bound together by mutual interest and for greater convenience. Vast as London is, and although it shelters thousands of people from every part of the world, one feels somehow that it is English from end to end, just as Paris remains French despite foreign invasion. But even in so slight a sketch of New York society as this must be, it should be remembered that it has never been a distinctively American city. The men who first emigrated to Virginia and New England were widely different in many ways, but they came of a common stock and spoke the same tongue, while the Dutch settlers of New Amsterdam held to their own speech and their own manners as long as they could, and traces of the latter may be found even now. New York to-day is really a group of foreign cities—its German population outnumbers that of any capital except Berlin and Vienna, and there are more Irish than in Dublin. And Americans from all parts of the country are attracted to it as by a mighty magnet, either for the sake of making money faster, or from that longing to be where the fighting is hardest, which has always drawn strong men.

The first impression of anyone who goes to an entertainment in another Eastern city after having lived for some time in New York will probably be that all of the company know each other extremely well, and so they do. To begin with, they are most of them cousins in some degree, and then they have been in close companionship all the year round for most of their lives and their talk is consequently full of intimate personal allusions which have no meaning except to themselves. This would be impossible at any large gathering in New York, because people come from too many different places and have too little in common. One of the guests may be a banker from Ohio, who spends his summers at Newport, and another a lawyer from Virginia, with a country-place in Maine, for when New Yorkers go out of town they scatter over the face of the United States and Europe. This condition of things makes against provincialism and clannishness on the one hand, but on the other it has a tendency to give society a slight likeness to a European table d'hôte, where all are guests for a day, with equal rights and no associations. A very good idea of the size and wealth of New York can be formed by standing in upper Fifth Avenue on a Spring afternoon and watching the carriages as they crowd along on their way to the Park. One may or may not happen to know any of the people who are in them, but certainly they each represent a considerable amount of money and a possible claim on the part of their owners to some sort of social standing, for, in the absence of any of the rights of rank, society must recognize those of wealth and leisure. Nothing shows more plainly the stretch of space, if not of time, which separates the New York of some years ago from what it is to-day than the fact that people who are not yet especially old can remember perfectly having known by sight all the private carriages in town and to whom they belonged.

If the houses in which those same people were born and lived have not been replaced by the towering and conglomerate piles which make the lower part of Broadway one of the most characteristic streets in the world, we shall find them in some side street now given over to trade and swarming with a foreign population. Little shops-of-all-work have been built into their wide basements; their dignified old iron-work is bent and rusty, and half the glass is broken in the fan-lights over their doors. One cannot help wondering whether the same fate will overtake the new streets far uptown, where the houses are now as sure of their position as these melancholy old ones used to be. The

tremendous rise in the value of real estate and of some investments during the last fifty years has made many New York families so well off that their sons do not have to work for a living, and the natural result has been a set of people against whom a great deal has been said, sometimes with reason, but often without.

It sounds rather absurd to say that there is no room as yet for a leisure class in America, because there is nothing for its members to do, and yet it is quite true. Leisure and idleness have come to be used almost as interchangeable terms here, but they really apply to widely different conditions. An English "man of leisure," if he does his duty, as most of them do, is a tolerably busy person. He probably lives in the country for most of the year, where he not only keeps an intelligent supervision over his own property, but is interested in the affairs of his county; and if he lives in London, he will certainly have some share in its complicated municipal government, even if he should not be in Parliament. But, except in a few rare instances, we have no country life with any inherited responsibilities and we have largely handed over the administration of our cities to professional politicians. In time all this will right itself, and meanwhile there is something to be said in favor of the young men, who, since they are not obliged to work for their bread, at least do not go into business merely for the sake of making more money or crowding other men to the wall. There is not much danger that Americans will cease to care for being rich, and it is of the utmost consequence that they should care how riches are gained. The example of a set of people living apparently only for their own amusement may not be especially elevating, but it certainly does far less harm than that of one man winning wealth and power through means which all men know to be base.

Underneath the mere routine of amusement in New York, there is much which is interesting as showing the sort of development, whether for good or evil, through which social life in America is passing. Not many years ago we were all rather simple people, living quietly at home among neighbors who knew all about us and before whom it was, therefore, unnecessary and injudicious to attempt any imposing display. If an American of those days could afford to travel in Europe, it was done as much for serious education as for amusement. He went to Italy, for instance, as a matter of course, and brought back those large dark copies of old pictures which still shed a sober charm over the walls of some old-fashioned drawing-rooms. His only social ambition was to meet the men and women whose words or deeds had influenced him, wherever they might be, and, as he laid siege to no man's house, many a door was freely opened to him. But when his son went to Europe in his turn, as a much richer man probably than his father had been, everything was very different. After the death of the Prince Consort in England, and when the second Empire was established in France, society in both countries went at a very fast pace, and any outsider who had money to spend was welcome while it lasted. If an American family lived abroad then for a few years, when they came home one of two things was sure to happen. Either they were miserably discontented until they could get back again, or else they did their best to import some of the comforts and luxuries which had been so easy to get over there, and first among these was efficiently trained service. Everyone who has watched a great engine in motion must have had an impression of almost sentient intelligence, as each part did its work strongly and quietly, and one reason why the machinery of European life runs so smoothly is that it has been working for a long time. Now, although money may have power to buy the present, it can never re-constitute the past. A gentleman in Europe to-day naturally expects to have a large number of servants, because his ancestors supported crowds of retainers and hangers on of all kinds, each of whom did as little as he could help, and we as naturally expect our work done by a few, because our great-grandfathers usually considered themselves very lucky to have any servant at all. The direct bearing of this is that in this country now, and especially in New York it is the fashion to live as people who are well off do in England, and as we have not their appliances, the result is a great deal of wear and tear on the women of the household. Lamps here and

there about a room are certainly much prettier than a central chandelier or a drop-light with its snake-like tube, and open fires are a great improvement on furnace registers, while we each have now probably at least twenty pieces of ornamental silver, for all sorts of uses, where our parents had one. All of this requires trained service, and no matter how rich a woman may be, she must face the fact that, except in a few cases so far between as to be hardly worth mentioning, the best English or French servants will not come to this country, and if they do, they will not stay. In all considerable English establishments the housekeeper is as much a matter of course as the cook, but there is no provision for her in our household arrangements, and if there were, she would be hard to find in a country where everything connected with domestic service is most unpopular.

The mistress of a large house in New York or her daughters have to give to its management an amount of time and mental energy which the result seems scarcely to warrant, and the worst of it is that many of her acquaintances, who may not have half her income, feel obliged to follow her manner of living as closely as they can. Anyone who has lived at all with English people will have remarked their entire frankness about most of the circumstances of their daily lives, including the question of money. When they cannot afford anything they say so at once, but to most Americans the same admission comes very hard. Our national thin-skinnedness makes us shrink from acknowledging anything which may seem to put us at a disadvantage, and the result is a constraint often fatal to social ease. Nothing is commoner than to hear people who would certainly never be accused of trying to live on their friends declare that they will not go out because they cannot entertain on the same scale in return, as if society were a gigantic banking-house, where one could only draw out what had been already deposited. There is a great deal of this feeling in New York, which means the voluntary seclusion of many persons who would probably, were they less morbidly sensitive, give quite as much pleasure as they received.

Whenever foreigners write about us they dwell upon the great intimacy and freedom of intercourse between men and women, and especially boys and girls, and yet one of the problems of our social life is the virtual separation and consequent antagonism of the sexes. A New York man usually leaves his house by ten o'clock at the latest, and does not get back to it before six. If he is young, he may snatch time to stop for a few moments at an afternoon tea, or, if older, at his club; but, as a rule, the women of the family are left during the whole day to their own devices, which, of course, vary according to their ages. Of late years the growing love of physical exercises, such as bicycling and skating, has done a great deal to bring people together, but they seem only to meet on a sort of neutral ground, and, as a rule, do not meet at all until the man is thoroughly tired out and wants only to rest both mind and body. That the American woman of to-day is bright and amusing is beyond question, but it is also quite true that with all the talk about her sovereignty she has less real influence over the men with whom she lives than her Turkish or Indian sister whom she has been taught to pity and despise. One secret of the greatness of France through all her misfortunes lies in the entire identification of the interests of her women with those of the men whose lives they share—a wife or daughter knows to a penny the

amount of income which she has at her own disposal, and takes great pride in helping the family fortunes if she has it in her power either to make or to save.

The same thing is true to a great extent in England, but the American woman seems to have deliberately thrown away her birthright in this regard and more so, perhaps, in New York than elsewhere. Nobody expects her to be conversant with all the details of a banker's or broker's affairs, nor need she be that unlovely thing, a practical politician, but she might stop short of utter indifference. It is scarcely to be wondered at that men do not think it worth while to work for the public good when the women whom they are presumably anxious to please declare that they hate politics and want to hear nothing about them. If a visitor from some other part of the world should suddenly be dropped of an evening into a New York drawing-room where there are twenty people, he might listen for half an hour without being able to find out where he was unless he happened to be familiar with local gossip. Outside of that he would very probably hear clever talk about books or music, but nothing which might not as well and as appropriately belong to London or Paris. One of the strongest cravings in a man's nature is for intelligent appreciation and sympathy from a woman whom he respects. If she will not take the trouble to meet him half-way, he soon learns to do without her help, but they are both the poorer.

The absence of older women from American society has often been noticed and lamented, and it is rather a curious anomaly that, while we pride ourselves on our national morality, we follow the customs of the East by taking it for granted that a woman should withdraw as soon as she has lost the charm of her youth, and, indeed, she would be more fortunate if she belonged to a supposedly downtrodden race, for the Eastern dowager and grandmother is often extremely astute and well informed and a power to be reckoned with in affairs of the family or of state.

It is as easy to make a list of the things which are lacking or which might be improved in the social life of New York as it is to pick out faults in our friends and hardly more satisfactory. An over-worked professional man who was complaining the other day that he could not find time to eat, drink or sleep, said, "Who would live in New York!" only to add in the same breath, "but I couldn't live anywhere else." It has at least the advantage of more variety than any city in which an American has the right to feel at home. If he wishes to lose himself in the solitude of a crowd, he may choose one of almost any nationality; if he is fond of sport, he may get to know people who are following some form of it all the year round; if he cares for music, some of the best in the world is within his reach, and the successful plays and pictures of Europe usually come out to us before very long. If he is ambitious to make a place for himself, he will find the stimulus of sharp competition, with, however, the certainty of recognition if his work really deserves it, and although there is much which is crude, amateurish and unsatisfactory in its social life, its faults are at any rate those of youth and will cure themselves gradually when we are all a little surer just where we belong. In the meantime, although there is undoubtedly a general tendency to over-display, and the worship of wealth for its own sake, there is also an entire absence of meanness, and much may be forgiven to generosity.

## DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

### FIGURE D21.—LADIES' EVENING COSTUME.

FIGURE D21. —This illustrates a Ladies' costume. The pattern, which is No. 8952 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in four views on page 283 of this number of THE DELINEATOR.

The costume is here pictured made of white organdy over geranium-red silk. The ribbon garniture is exceedingly pretty. The full skirt is charmingly graceful and is arranged over a seven-gored foundation skirt of the silk. The fulness in the full skirt is taken up in gathers at the back and becomingly disposed across the front and sides in cord shirrings that are curved to be widest apart at the center of the front.

The square-necked waist is delightfully simple and dainty and is outlined at the neck with a ruche of organdy. The fulness in the front and back is disposed in pretty folds by gathers at the top and bottom, and a well adjusted lining insures precision of fit. The long sleeves have a double mushroom puff at the top and are finished with frills at the waist.

A wide choice of sheer materials is available for the costume, white *mousseline de soie*, organdy, mull, dotted Swiss, dimity, fine lawn, etc., over silk of some gay color. The ideas embodied in the mode are new and color harmonies of appropriate hue will suggest themselves readily to the blonde or brunette who selects the costume to wear at a dinner, reception, cotillon or ball. The decoration should be in consonance with and enhance the effect of the materials.



D 21.

*An Evening Costume.*





## THE STORY OF A PICTURE.

BY ELLEN OLNEY KIRK, AUTHOR OF "THE STORY OF MARGARET KENT," "SONS AND DAUGHTERS," "WALFORD," ETC.

The studio was charming. Although decoration had been pushed to its limit, the dull background of olive-green permitted every splash of color in the rows of sketches tacked along the wall, the cool, incidental effects of photographs and casts, the tints of each cushion, knot of ribbon and Japanese bowl, to take their full value. There were two easels, one under the sky-light, the other at an angle from the north window. On one rested a finished portrait in pastel, on the other was a picture in oils approaching completion. Yet at this moment, in spite of the pretty paraphernalia, no serene atmosphere of art pervaded the studio. Instead was a distracted figure making a general upheaval, turning over cushions, peeping into pots and jars as if she were searching for the forty thieves.

"Zelica!" she called, then again throwing the door wide open, "Zelica!" as she looked up and down the corridor.

The janitor appeared.

"What is it, Miss Wynne?"

"Zelica has disappeared," said the girl anxiously. "All at once I remembered just now I had not seen her to-day."

The man said reassuringly that she must be somewhere on the floor and that he would hunt for her, and just as Miss Edith Wynne had taken her palette and brushes on which the paint was drying, a voice called,

"I've found her."

Opening the door Edith saw not only the janitor but with him a tall, slight man in a suit of velveteen. She knew well enough by sight that dark, clear, capable face, with its keen eyes, the well-cut nose, the close-clipped beard trimmed to a point.

It was East Gordon, the best artist in the whole studio building.

"I beg ten thousand pardons," Gordon said, "Zelica—is that what you call her?—is in my room. I am taking her portrait."

"What an honor!" Edith exclaimed. "I am glad she is safe."

"Just come and take a peep for yourself?"

Nothing loth, Edith followed the painter along the lobby while he explained that Zelica had found her way in while his room was being cleaned; that on entering she had at once jumped upon the easel, fluffed herself out and proceeded to wash herself with her delicate paw, polishing each hair with her little pink tongue, all the time expanding her tail like a magnificent ostrich plume.

"Now," he continued, as he led the way in, "she is watching the sparrows. She longs to seize one. See how she sheathes and unsheathes her claws! She is the finest Angora I ever saw."

Edith explained that Zelica belonged to her room-mate, Miss Ray, who was in the country. As she approached the cat to give her a caress her eye fell on the sketches he had made.

"Oh, how well you do it!" she faltered under her breath. There was Zelica in three different attitudes, and in spite of the slight work they were touched with an unerring hand which had caught the very spirit that was the essence of the creature. "Oh, to be able to draw like this!" Edith murmured, standing transfixed.

"It's just the knowing how," said Gordon curtly. "There's no art in it."

"No art?"

"Not a bit." He had taken up his crayon. "If you don't mind leaving her for half an hour I should like to put in a few more touches," he said.

The tone and look suggested a busy man who felt that he had already wasted precious time. Edith went back to her studio, shut the door and stood looking at her own picture. She was apt to feel on coming back to it a little disappointment and discouragement, not finding the feeling and expression she had believed she was putting into it. This teasing, contradictory impression usually passed off when she had really warmed to her work, but at this moment she felt absolutely disenchanted; the whole figure seemed lacking in suggestion of life and feeling. She felt unable to get back the point of view and still stood staring without having made one single stroke of her brush when Mr. Gordon, with Zelica in his arms, knocked at the door.

"Here is your pet, Miss —," he glanced at the card tacked on the panel, "Miss Edith Wynne."

"Yes—will you not come in?"

He did not enter, but as he stood on the threshold he gave a comprehensive glance about the room, his eyes resting for one

moment on the unfinished picture, then being hastily withdrawn.

"So this is a young lady's studio," he said in his half brusque, almost disdainful way. "How pretty! I could never do any work here—there is too much to take the eyes off. I like just one bit of color and one perfect line."

"Perhaps that is the reason I can do nothing to suit myself," said Edith.

"Who can?"

"If I only believed that anybody else can feel the same discouragement."

Hitherto he had seen only the girl's huge apron smeared with paint, which he had condemned as an affectation. He now looked at her as she held Zelica in her arms and pressed her cheek against the cat's white fur. It was a delicate, sensitive face, with some beauty in the dark-blue eyes, the low, broad forehead and full temples.

"Do you work here all alone?" he inquired.

"Yes, just now."

"What do you do that for?"

"Don't you work all alone?" she inquired with some archness.

"I've got to earn my bread and cheese."

"So have I."

His face suggested incredulity. "May I look at your picture?" he asked advancing to the easel. "Did you have a model?" he inquired after a moment's pause.

Edith explained that some months before she had seen this newsboy crying evening papers on the wharf, and having a pocket camera she had taken a snap-shot at him. Afterwards the lad had given her two sittings.

"The idea of it isn't half bad," said Gordon.

Thus encouraged, Edith told him what an odd impression the urchin had made upon her mind. Undersized, looking only ten although he was more than twelve, he had a rosy, chubby, half-cherubic face, at the same time such a look of knowing all the evil in the world—not only of knowing evil but of cheerful acceptance of it with an attitude of shrewd, philosophic wisdom. In other words, a street-Arab, a gamin, ragged and dirty, belonging to the slums and taking life as he found it.

It was these contrasting conceptions of the boy which baffled her, she said. Easy enough to make him all demon or all cherub. Some days she did nothing except repaint what she had done the day before, which seemed to have resulted only in caricature.

"The idea is good," Gordon said again. "The thing is to stick to your idea. No matter how you may come to hate it—hold on to that. To let it go is to let everything go."

She listened with intense eagerness.

"Do you expect to exhibit?" he asked.

She was silent a moment, then said in a very low voice that she was competing for the Philippa Prize offered to the Academy students for a single-figure picture.

"Five hundred dollar prize, eh?"

The scepticism in his face and tone brought a spot of color to each cheek.

"You don't think I'm likely to get it."

"I don't say that. You've got a whacking good subject."

"But it is beyond me?"

"I don't say that, either. But five hundred dollars is a handsome prize and plenty of young artists must be rushing for it."

"Of course."

"And you are young."

"Not very—twenty-three."

"When I was twenty-three Lefebvre looked over my shoulder and told me I was all wrong and had better waste no time in setting to work and learning how to draw. I began over again; I worked like a galley-slave for nine months. There is no trick in it—except for born geniuses—no cheap and easy method, no short cut. It's a clear understanding of means leading to ends;—it's 'the knowing how.'"

"You were studying in Paris?"

"I spent six years there."

"If I get the prize, I shall go to Paris."

"Paris—Paris—what can you do in Paris?"

"Study and work as you did."

His straight, clear glance fell on her and rested there.

"Well, all I can say is," he now observed in a gentler tone than he had used hitherto, "you have got hold of a whacking good idea and I wish you luck."

Zelica seemed bent on cultivating the new acquaintance she had made, and half a dozen times within the next fortnight Gordon brought her back to Miss Wynne's studio. On one of these occasions he encountered Edith just emerging wearing her hat and jacket.

"Going out?" he asked.

"I want a little air and sunshine."

She was pale; there were dark lines under her eyes.

"How goes the picture?" he inquired.

"Don't ask! I'm so discouraged."

"There is no good in being discouraged. It's 'dogged' that does anything."

"That is what I say to myself, but there's no 'dogged' in me to-day."

"Come with me and see some pictures that Franz is just opening?"

The eagerness which lighted up her face gave him a new idea of its beauty.

"How I should love to go, only—"

"Only what?"

"Do you mind if I am shabby?"

"Not in the least."

He smiled as his glance passed over the slight, elegant figure in its trim jacket with a cravat loosely knotted over a turn-down collar. His smile may easily have shown that he admired her as she was. He said little, but while they walked the half dozen blocks Edith had a pleasant feeling of security in his friendliness. The pictures charmed her and the talk which went on among the artists, critics and dealers put a commotion in her veins. She heard how this man did not paint portraits but upholstered and draped wax figures, how that animal painter had a knack of putting cows and sheep into a mill and grinding out checks for a thousand dollars; how these impressionists dared the most extraordinary things, juggled with lights and shadows, tried only to surprise, even to shock. It seemed to her as if a whiff of the free air of the world had passed over her, and she went back to her studio with new blitheness of heart.

"You don't look like the same girl," Gordon observed next day when he brought Zelica home after her persistent morning visit. His glance rested with satisfaction on Edith's radiant face. He decided that it was his duty to give the poor, lonely little girl a chance. He had always had his own opinion about young lady artists, spoiling the market, satisfying a taste not for art but for prettiness pushed to insipidity. Nevertheless, the idea of Edith somehow searched his heart. So for the next fortnight he constantly devised errands to private galleries in the city, to the Museum, taking her with him to see certain pictures she ought to know about. It was pleasant Indian Summer weather and they loitered along the walks of the Park in the waning afternoons. Finally, one day they made a little excursion out of the city to the bank of the river. The few trees which still held their crimson, russet or yellow leaves were saturated with the soft, mellow sunshine. Hazes, changing through all the tints of opal, made mountains, river and far horizons melt together as in a dream.

"This is all very well, but I suppose it has got to come to an end," said Gordon as they sat looking up the river. "How many days before you have to send your picture?"

Edith put up her hands to her face:

"Do not remind me! Let me have one more happy day."

"I myself have no conscience. I say to myself every morning 'The best employed time for an artist is that which he wastes.'"

"Yes, I feel that. I am all the time laying up impressions about—"

"Hang impressions, I say! You are always thinking of your picture—about getting the prize and going to Paris."

"I think about other things far too much," Edith retorted.

"A hundred times a day I have a cold clutch at my heart and say to myself: 'This is what you have to do; do it, or—'"

"What is the alternative?"

"Don't ask!"

"You suppress yourself. You say nothing about yourself."

"I like better to listen to you."

"Of course, I can tell you certain things you are inquisitive about. I have done the things you long to do. Accordingly, flattered by the way you have listened, I have opened the bung-hole of my recollections and, as if the barrel contained the most delectable vintage, have made you drink it day after day."

For answer she smiled, a wordless but sufficient confession of enjoyment.

"Yet you tell me nothing in return."

"There is nothing to tell. You know that I am an orphan, that I have a brother and a sister, both married, but far from rich; that it is necessary for me to support myself."

"Always these sordid considerations."

"Oh, yes. I'm unblushingly candid. I want that prize of five hundred dollars. I pray that I may get it. I dream of it. I really do not stop thinking of it—"

"At this very moment, instead of giving yourself up to enjoyment, as I do, you are pretending to sketch in order to keep your hand in."

"I am enjoying it all just as you are enjoying it all."

"Not a bit of it. For one thing, what I am looking at you can't see."

"What is that?"

She turned with eagerness, met his eyes, then laughed.

"Oh, you mean me! Thank you! I do not often have a compliment. It is the new fur collar on my jacket, I suppose. I put it on myself last evening. Most things I can defer. I say to myself, 'If I get the prize, I can afford to do so and so.'"

"Ah, that prize again! You don't know how to snatch the pleasures of the moment. Sitting here, looking at you, feeling the warmth of the sun, seeing how it brings out a chestnut gleam in your hair, I forget everything else, forget, above all things, that I have three pictures to finish in three weeks."

Once or twice before there had been rifts in the smiling surface of Gordon's easy discourse, over which she had skipped lightly, but this speech, accompanied by his glance and tone, seemed aimed at susceptibilities and feelings she dared not let him reach.

"Yes, and how the sunshine shimmers and glitters along the river," she answered quietly.

"You are evidently longing to get back to your studio and try the effect in color and find out whether ochre or gamboge will do it best," he exclaimed almost with disdain.

But when next morning Gordon awoke to hear the wind howling and the rain dashing against his windows, he said to himself that he had behaved like a fool yesterday and it was lucky that Edith had had no conception of his state of mind. More and more as he came to know her intimately he had experienced the girl's charm—her directness, her ardor, her sweet wistfulness to please, the gay little air with which she submitted to his rather imperious ways. But yesterday she had had the sort of beauty which had cast a spell; the curve of her lips, the fluttering droop of her eyelids, suggested infinite sweetness.

It was time to get such ideas out of his head and to set doggedly to work. For the next three days he scarcely left his easel from morning until night, but munched a sandwich while he painted. The picture promised to be his masterpiece—a group of cows moving towards a wooded pond, the still water reflecting the lingering sunset in the west above which hung two faint, rosy clouds.

What wonder, then, if his subtle treatment of the vague glimmering lights made it impossible for him to think of Edith? The truth was, he was fighting the idea of the girl at close quarters—not disguising the fact that he missed her, not calling his feeling by any specious name, but confessing that he loved her, longed for her—that he had been most imprudent, most foolish.

For he had long since made up his mind not to marry, not to accept mediocrity, not to struggle along barely to live, instead of attaining the perfection in his art he passionately craved. He had so far painted no "pot-boilers." Each of his pictures had marked a steady advance. By-and-bye, when he was sure of his market, when he could find a steady demand for his work, why then, he could afford to take a wife, and not till then.

Yet Edith had put very different thoughts into his head. No longer to hear the tone of her voice, the soft ripple of her laughter, not to meet her kindly glances, not even to watch the pretty way she used her hands, seemed to be a wrench away from the part of life which was essential to him.

He no longer stopped to open the door for Zelica; for a week he avoided passing Edith's studio. Finally he met her on the street. He simply bowed, raised his hat and passed her, but then turning darted after her and said,

"We did well to make our hay while the sun shone."

"Yes."

"I have hardly spoken a word since that day by the river."

"You have been hard at work?"

"Like a demon. I am either altogether idle or driven by fiends. How is your picture?"

But he did not wait to hear her answer. He had felt her beauty with a sort of shock. The sweet lips, the upraised eyes, the pure, white forehead, had all been calm as a child's.

"I hope to Heaven," said Gordon to himself as he strode along with both hands clenched, "that she will get that prize, go to Europe and let me have a chance to forget her."

Edith meanwhile had gone back to her studio. How she had longed to ask him to come and look at her picture and say one little encouraging word. She seemed lately to have been living in a void. Never before had she realized the breadth and depth of her isolation. Her usual companion, Miss Ray, had not come back, but instead, had fallen ill in the country. Day by day Edith had grown more and more despondent. All the freshness and piquancy of the conception of her picture had flatly departed.

"If he could just have given it one glance and told me whether it is going all wrong," she said to herself as the urchin on the canvas glared at her, crude, coarse, displeasing, with that terrible grin.

She might have ventured to make the request of Gordon if he had not been in such a hurry. But there had been something disquieting in his glance; if she had for a time believed in his friendliness, she had to realize that he could only stop to think of her when he wanted a little recreation between two fever-fits of work. What had been his inspiration had paralyzed her. Her picture no longer held her—the idea eluded her. She was plunged into a lethargy of despair and impotence.

Three days later Gordon again came upon Edith waiting at the janitor's office. She was dressed for travelling and had in her hands a basket.

"You cannot guess what I have here," she said gaily.

He shook his head.

"Your little friend Zelica. You know she belongs to Miss Ray, who is very ill. I am going to nurse her. I am waiting to give my key to the janitor."

"The picture is finished then?"

"No."

"But the time is up to-morrow!"

"I know it," she continued to smile.

"You don't mean that you—"

"I have given up the battle. You know you always thought it was beyond my—"

"I never said so."

"I am in haste. Where is that janitor?" said Edith feverishly.

"Give me the key. I will see him," said Gordon briefly, taking it from her hands as he spoke. He stood looking after her as she tripped away, then, instead of waiting for the janitor, took the elevator and ascended to the top floor. Twice he walked the length of the long corridor as if irresolute, then after a hasty glance about to be certain that no eye was upon him, he unlocked the door of Miss Wynne's studio, entered, closed and bolted it behind him.

The curtains and shades were drawn. A soft twilight pervaded the place. The charm of Edith's slender figure, her clear, sweet face, seemed to penetrate the least of the appurtenances of the room as he stood looking about with his heart in his eyes.

How pretty, how feminine, it all was! He took up a cushion, buried his face in it for a moment, then flung it down. What did she mean by saying she had given up the battle? Of course, this sort of thing must happen—it was the inevitable fate of most people to fail. The pathos lay in the fact of his knowing this girl, in his caring about her just as he did. If she were happy—why, he might manage, somehow, to bear it, but if she suffered—why he suffered.

She was too proud a girl to be easily helped. He had perceived that she had an unerring self-respect. She had never taken a meal with him; in their journeyings in car or omnibus she had opened her little purse and produced the requisite coin. It troubled him to remember that once when he inquired what was the alternative of her not getting the prize, she had said "Don't ask." Somehow she must be enabled to take that prize, to go to Paris. He wanted to feel that she was out of his reach, that he might settle down to his work without this everlasting craving for her tugging at his heart-strings.

The easel was empty, the palette clean, the color-box closed, the brushes laid in careful order. It suggested finality, the end of the struggle. Poor little girl! She must have been terribly disheartened. He recalled her face, with the curious pain and perplexity of its repression, and it gripped his heart.

He took up one canvas after another from the pile in the corner of the room. She had buried it, as it were, nearest to the wall. He drew it out—yes, this was the very picture. He set

it on the easel, rolled back the shades and stood staring at it.

"Oh, this will never do," he muttered. "This will never do."

He pressed his knuckles into his temples as if beating his brain for an idea. Twice he walked up and down, then fell on it again, as if he were devouring it with his eyes.

"But, after all, some of it is not so impossible," he said again.

"I wonder what a few touches would do."

"The thing is," he said to himself with a sort of resignation, "she can't understand her own subject. She hasn't gone deep enough into life and, God knows I don't want her to go deep enough into life. No painter can paint except what is in himself. Only a bohemian can paint bohemianism. I don't want her to paint this devil of an urchin any better. I abhor bohemianism in a woman; it means cigarette-smoking, hard eyes, holes in the stockings. As I told her once, this is a good conception, but she needs more experience to paint this brat out of the gutter."

He began to experiment a little with a bit of chalk, putting a line here and there. Warning to his work, he presently reached out for palette and brush. They were not ready to his hand and he opened the door, reconnoitered, then finding the coast clear, ran to his own studio and returned in his working blouse with his own colors.

It was just past twelve when he made the first stroke. Three different times during the next four hours somebody knocked at the door; twice a letter was dropped into the box.

When dusk came Gordon had already held his hand. He had done enough. His one aim had been to make as vivid and personal a presentation of Edith's idea as was possible. It was audacious, impertinent, but clever and artistic.

\* \* \* \* \*

"That girl is fainting," said one of a group before the Philippa prize picture at the December exhibition, and half a dozen arms were extended to support the slight figure which had swerved and almost fallen.

"No, no," said Edith. For one can endure joy and she was looking at her own creation, the conception of her brain, the work of her hands, well framed, well hung, and with its green ticket in the corner. She had left the canvas in the corner of her deserted studio; all her dreams had gone to the world of ghosts never to take body again, yet here was the triumphant reality. She did not even try her wits at the riddle. Having yearned for the miracle, believed in it, wrought towards it, she now accepted it. She was ready to fall on her knees in thankfulness.

For weeks she had put by every idea except of nursing her studio-mate, Miss Ray, through a dangerous illness. The day before she had been bewildered by the announcement sent to her town address and forwarded to her in the country, that her "Newsboy" had taken the Single Figure Prize offered by the Academy out of the Philippa Fund. Her bewilderment had grown every hour since, until now after rising at day-break and taking the long railway journey to town it was resolved into this beatific certainty. She had been unnaturally depressed too long not to be unnaturally elated now. The hiatus which yawned between the unfinished picture she had put away and this result she had filled up with faith.

It was her own work—whose else? What is so intensely personal, so incommunicable, as an artist's idea? How well she could recall her every stroke of the brush in each line and fold, every crease and smudge of the boy's clothes! The curves of the hands, the little marks in the knuckles, the patch on the elbows of the sleeve, the rude masses of hair about the forehead and temples, the tilt of the brimless hat, that audacious, half-innocent, half-evil smile—nobody else had seen the boy as she saw him!

\* \* \* \* \*

"I thought I should find you here," said a voice in her ear. "I have been watching for you five days."

She turned and met Gordon's keen glance, his inquisitive half smile.

"Where have you been keeping yourself?" he went on.

"Nursing Miss Ray, who has been ill."

"Zelica's Miss Ray! Is she better?"

"Almost well." She made a gesture towards the picture.

"Of course," she said, "I know who did this."

"I put it in a frame and sent it off."

"I suppose it is fair and honest that I—"

"Of course, it's fair and honest. Now you will go to Paris." She gave a triumphant glance at the picture. "Why not? You see," she said, with a little droop at the corners of her lips, "it means a great deal. I was about at the end of everything—"

—not only money but faith and hope. Now I feel as if Heaven had come down to me."

\* \* \* \* \*

But it was in quite a different mood that Edith knocked at Gordon's studio next morning.

"I suppose you have come to show me the notices of your picture in the morning papers," he cried exultingly.

"I have come to say—that—that—I can't accept that prize money!" said Edith.

"Why not?"

"It is not my picture."

"Whose, then?"

"Yesterday I had not one spark of conscience," she explained, not entering but standing just across the threshold of the open door. "I said to myself, miracles have happened before—angels have—"

"Angels!" he caught up the word in derision, but gazing back as if spell-bound at the pale, silent, sad face which still smiled.

"Yes, angels, great, strong, beautiful, winged angels," she asseverated. "Why should not the miracle happen to me? Of course, all the work which lifted it out of the commonplace was yours—but what matter! From you I could accept it."

Her tone and look moved him powerfully.

"Of course, you can accept it from me."

"From the very first you have been such a friend," she said.

"What you have given me in all ways——" she broke off—then went on. "I shall feel richer all my life that—that you could have a thought of doing this. But I cannot take the prize."

"Look here! Brown told me that not one of the others came near you in the competition. 'By Jove, that girl has licked 'em off their feet,' was his very phrase."

She laughed.

"Miss Smith's black-and-white figure will have its rights now. It's capitally done. She deserves the chance."

"Hang Miss Smith!"

"I'm sorry for your disappointment. You wanted me to go to Paris."

He started as if stung.

"I want you to go to Paris? Not a bit!"

He began to pace the floor. There was a fire in his glance and a compression of his lips which seemed to show excitement.

"I'm afraid you are a little angry," she said pleadingly.

"But when you think it all over you will see that I couldn't take this money on false pretences and go to Paris."

"I angry because you have scruples! I want you to go to Paris!" He paused and stood looking at her and holding her glance. "You're too young to go; you're too pretty to go," he said abruptly. "Good God, as if it hadn't been bad enough

here having assumed a sort of responsibility about you. Why, ever since I first saw you it has been a fixed idea with me that I longed to watch over you, to guard you, to look after you."

Her lips parted in surprise; she fluttered like a bird; the mingling of wonder, humility, pride and passion under the dark lashes of her eyes deepened strangely in meaning.

"If you took this money and went to Paris," he began and then broke off. "I couldn't have it," he added. "I should eat my heart out in longing." He took a step nearer to her. "You don't understand," he said in a very low voice, "you don't begin to guess how much I love you."

"Don't say such things," she faltered.

"Why not? Do you hate me?"

"Hate you?" She drew her hand across her eyes. The leap of joy in her face and figure could not be hidden, certainly not from his eyes. He gazed at her with a delicious, passionate sense of no longer being at the mercy of events, but of governing them.

"I'm not much of a prize myself," he said bending forward and speaking hurriedly, "but if you give up the other, you must take me. You wanted a career of your own, but I've no compunctions—you've got to take up with mine. I tried to get rid of the feeling, but the more it's crushed down the more it governs me. I want a home. I want you in it."

She did not dare look at him now. He was moving nearer to her, but she was still on the threshold of his door.

"Look here," he said under his breath, "if your color keeps coming and going like that, if you smile—if you won't look at me, why I shall know what it means." He came a little nearer. She lifted her eyes, then withdrew a step. "Why," he exclaimed, "you look—how is it you look—is it happy or is it only perfectly beautiful?"

"It's perfectly happy, it's perfectly blessed," she said simply and fervently.

"You look as if you were swearing to be true to me forever!"

"I am."

Voices and steps began to echo along the corridor.

He pulled out his watch.

"Just ten o'clock," he said. "At one o'clock precisely I shall knock at your studio door. Do you hear what I say!"

"Yes."

"You will come out with your hat on; we shall go out together. Do you understand?"

"I try to understand, but I'm a little bewildered."

"So am I, but still I feel as if I could get used to it. For we are going to be married."

It was thus that Miss Smith's white-and-black single figure gained the Philippa Prize.

## AN OYSTER CHAT.

"There is a fashion in oysters as well as in tea-gowns or bonnets," said one of New York's suburban magnates whose broad domains overlook the waters of the Sound, "and that, too, not only as to the brand but as to the manner of cooking. It does not take the oldest inhabitant to remember when the 'Blue Point' was considered the only oyster fit to serve on the half-shell. To-day, probably owing to the scarcity of the old favorite, it is recognized that a small Rockaway is quite its equal, although, owing to circumstances over which it has no control, it frequently masquerades under the name of its sometime rival, and only an epicure can detect the difference. Apropos of raw oysters, four are sufficient for an ante-prandial whet, notwithstanding the fact that Brillat-Savarin consumed three or four dozen. A story is told of Baron Graham, the placid judge of whom Jekyll said, 'No one but his seamstress can ruffle him,' who asked how many oysters he should take as an appetizer. 'Eat away till you are hungry,' was the reply. The Baron, who never saw either a joke or an argument, ate ten dozen and then said with mild plaintiveness, 'Pon my word, I don't think I am as hungry as when I began.' When one considers the diminutive size of the British oyster these stories are not as improbable as they seem.

"As to the fashion of cooking oysters," went on this epicurean

authority, "most people never heard of steamed oysters before the war, at about which time every oyster house in Washington made a specialty of them, while to-day they are no more popular in that city than any one of twenty other ways of cooking the luscious mollusk. Indeed, it may be said that necessity was the mother of this invention, for the oyster is a much more gregarious animal than one would suppose from merely seeing it in the markets and grows in clusters or bunches which are troublesome to separate. It was Harvey, the once-famous-caterer of Pennsylvania Avenue in the City of Magnificent Distances, who conceived the idea of steaming these groups. It was worth a visit to Washington in those days just to order and eat a bushel of steamed oysters at this house, a colored waiter in immaculate linen opening and tossing them dextrously into a hot plate containing a little butter, salt and pepper while you tossed them with equal celerity into your mouth.

"Fashions of cooking oysters belong to localities as well as to periods. In Galveston and New Orleans oysters are strung upon skewers like kidneys and bacon, then broiled and shaken off the skewer into a hot dish containing butter, pepper and salt. Although the flavor of the Southern oyster does not equal that of the famous Linn Haven and other brands further north, this mode of cooking them is particularly delightful.

"In Philadelphia the gastronomical delicacy is fried oysters. These are dipped into a smooth batter made of one cupful of oyster liquor with a seasoning of mustard, black pepper and salt into which a gill of oil is gradually beaten. The oysters are drained, dredged with fine cracker-crumbs, dipped in the batter and again covered, this time with fine white bread-crumbs. They must be fried in smoking hot fat in a kettle so broad that they need not touch each other."

I interrupted this stream of lore—timidly enough, for when you set a great man talking it is often a delicate matter to stop him—to ask why oysters sometimes disagree with persons who at other times can eat them with impunity.

"Because they are too fresh," was the reply. "An oyster gets his supply of food with even less trouble than does the ordinary tramp, and, like the tramp, he must take the refuse of the locality in which he happens to be. This, however, by a dispensation of Providence, he is able to digest and assimilate with benefit to himself and others, if you give him time enough, but, naturally, if you eat him before this process of assimilation has taken place, you must perform the work for him, which, not being an oyster, you are often unable to do without injury to yourself, or, at least, to your feelings. Oysters are better after they have lain in their own juices for a few days. Always ask for a 'dry oyster,' and if you get it, no harm will result."

My question having been received so aimably, I ventured on another, asking whether persons living inland could procure oysters by the barrel and feed them successfully, as I had heard, with Indian meal.

"They may be kept successfully in a cool place," was the reply "if laid with the deep shell down and carefully looked over from time to time, but no one has ever yet been successful in keeping an oyster boarding house outside the element to which they belong. The moment the oyster opens its shell out of water its juices run out and it is practically a dead oyster. But the oyster loves solitude and quiet. It may seem absurd to speak of the nervous system of an oyster, and yet its sensitiveness is such that a sudden jar or shock will kill it and in its transportation it is packed as far away from any noise or jar of machinery as possible."

At this juncture Madame, who had listened a long time, asked me if I did not want her original recipe for coddled oysters, never before given to the public. "Light your chafing dish," said she, "and as soon as it is hot pour in the drained oysters, moderate the flame slightly, and when any juice forms carefully dip it out; continue this until the oysters are plump and open their beards. It is really only by inspiration that you can accurately judge the exact moment at which you must transfer them to delicate slices of fresh and freshly toasted bread, evenly and liberally buttered on both sides. Season lightly, or to suit your taste, with pepper and salt; your true oyster epicure, so far from agreeing with the old Romans who ate their oysters flavored with pitch and honey, is shy of condiments. Remember, no butter goes into the chafing dish. Only in this way does one get the flavor of an oyster pure and simple."

Even among lovers of the bivalve many of the most delicious ways of cooking it are little known. Oysters *à la poulette* may be variously prepared with cream, milk or veal broth, according to the taste or convenience of the cook. Scald two dozen oysters in their own liquor; drain and save the liquor; put one ounce of butter in a saucepan with one of flour, and when smooth dilute with the liquor; cook for two minutes; add half a tea-spoonful of lemon juice and a gill of either hot, strong veal broth, thick sweet cream or milk; beat in the yolks of two eggs well beaten; stir a moment



to cook the eggs, but do not allow it to boil or they will curdle; lay in the oysters; add some very finely minced parsley and serve at once. A gill of mushroom liquor with a few minced mushrooms makes an agreeable change.

A Columbia College man who is a devotee of the chafing dish prepares a most delectable curry of oysters. A small, minced onion is fried in a tea-spoonful of butter until yellow; into this is shaken a tea-spoonful each of flour and curry powder; this is diluted slowly with a gill each of oyster liquor and cream and when hot and smooth two dozen oysters are laid in and allowed to simmer until the beards begin to curl. Just at this stage there is brought up from some unknown region a dish of piping-hot steamed rice and the combination is a thing to be remembered.

A society girl gives a chafing-dish supper of fricasseeed oysters after the theatre, and it is of great excellence. The lamp is lighted but not turned on full, while a table-spoonful of butter is melted; into this is stirred a table-spoonful each of rolled cracker-crumbs and finely-minced celery, apparently previously cooked; two dozen oysters are laid in, seasoning added and the flame increased while a gill of cream is added; the moment the oysters become plump and the beards curl the beaten yolk of one egg is stirred in and the seasoning is finished with lemon juice. Serve in small, deep dishes.

Grilled oysters are somewhat curiously concocted, but are good nevertheless. Wash and drain the oysters and, unless of the salt variety, salt them slightly. Dry between a soft cloth. Trim the crust from slices of stale bread and dry and brown a little in the oven; dip one side quickly in a shallow dish containing equal quantities of cream and oyster liquor and lay on a gridiron, the moistened side towards the fire; cover thickly with oysters, each one brushed with melted butter, and hold over the coals long enough to heat through; turn the oyster side for a moment to the fire and serve on a very hot dish, with a bit of butter and red pepper.

A celebrated New York oyster house serves a rare dish of scalloped oysters, each one cooked singly in its own shell, with a bit of sweet butter, crumbs and seasonings.

Devilleed oysters is another dish which a woman should learn to make if she wants to find a straight road to the masculine heart. Heat a table-spoonful of butter in a saucepan and stir in a heaping table-spoonful of flour; dilute slowly with half a pint of hot cream or milk and a gill of oyster liquor; add the beaten yolks of two eggs and twenty-five oysters, drained and minced with minced parsley, salt and cayenne. Butter scallop shells or the deep shells of the oysters, sprinkle with crumbs, dot with butter and brown quickly in a hot oven. Garnish with parsley and lemon.

An ordinary cook can be taught to prepare oysters *à la Villeroi*, an exquisite fish course. Put a gill each of veal broth and cream over the fire with half an ounce of butter; when hot lay in three dozen drained oysters; cook for one moment and lift out the oysters with a colander dipper, laying them on a sieve placed on a plate; thicken the broth in the saucepan with two level table-spoonfuls of flour wet with cream; cook for a minute or two; add the liquor which has drained from the oysters, two beaten eggs, salt, pepper, nutmeg and mace and lastly the oysters. Mingle well and pour into a shallow, flat dish. When cool join the oysters in pairs, taking care to mask them well with the sauce; roll in crumbs, then in egg and again in crumbs; fry in smoking hot fat and dish upon a hot napkin folded on a hot dish. Lemon is, of course, a necessity and you may also garnish with stoned olives and fried parsley.

ALICE CHITTENDEN.

**BICYCLE FASHIONS.**—We have just issued a handsome and lavishly pictured pamphlet of vivid and varied interest to all cyclists. It illustrates attire to be worn a wheel, and while largely devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well, pictures of the '97 models of bicycle saddles, handle-bars, grips, etc., a detailed explanation of the various parts of a bicycle by an expert machinist, who adds valuable advice on the care, repair and choice of a wheel; a specially prepared paper on learning to ride, a discussion by a high medical authority of the question as to whether bicycling is injurious to women, an account of a

bicycle entertainment and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent post-paid to any address on receipt of 3d. or 5 cents.

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## THE ART OF KNITTING.—No. 68.

## ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.  
 p.—Purl, or as it is often called, seam.  
 pl.—Plain knitting.  
 n.—Narrow.  
 k 2 to.—Knit 2 together. Same as n.  
 th o or o.—Throw the thread over the needle.  
 Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.  
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
 Row.—Knitting once across the work when but two needles are used.  
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next \*. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## KNITTED SHAWL.

FIGURES Nos. 1 AND 2.—Half a pound of Saxony wool will

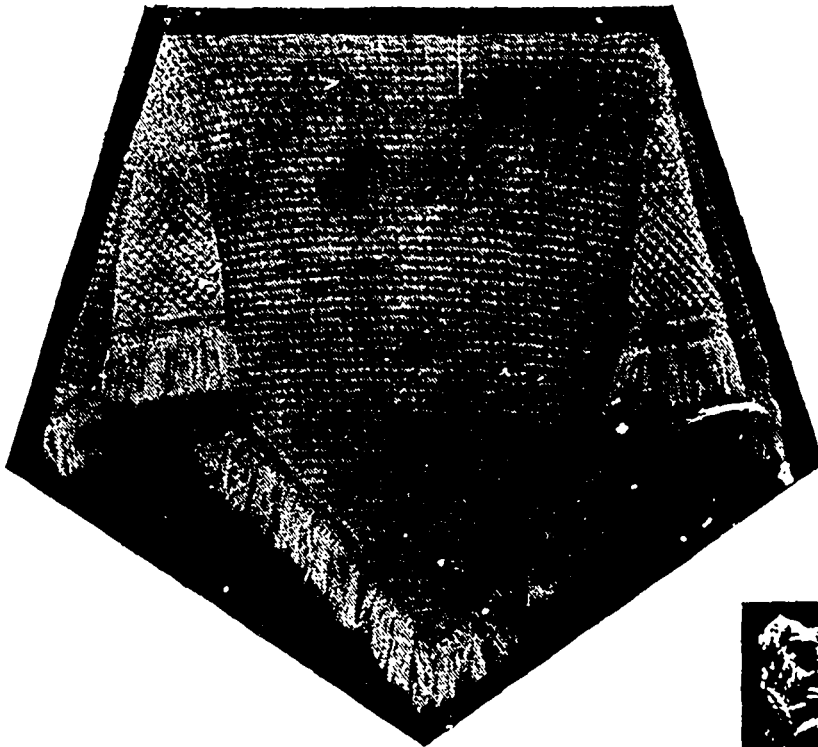


FIGURE NO. 1.—KNITTED SHAWL.

be required for this shawl. Knit with double thread, very loosely. Cast on 4 stitches.

First row.—Purl.

Second row.—Th o, k 1, th o, k 3, then put the first of the last three knit ones over the other two.

Third row.—Purl.

Fourth row.—Same as second, except at the end where you throw thread over and knit 1.

Fifth row.—Purl.

Sixth row.—Same as second row but end with o, k 2, pass st. over.

Seventh row.—Purl.

Eighth row.—Same as second: ends same as fourth row.

Ninth row.—Purl.

Tenth row.—Same as second row.

When of the required size bind off, holding right side towards you. Then turn, take up and knit each stitch along one edge. Then holding right side towards you again, knit one row of pattern (same as in body of shawl), then purl on wrong side, then

another row of pattern, then bind off. For the other side, hold right side of shawl toward you, take up and knit each stitch; at the end break off worsted. Now, still holding right side toward you, tie on the worsted and bind off; turn and holding wrong side toward you, take up and knit each stitch and finish same as other side with one row of pattern; then purl one row; next knit another row of pattern and then bind off. Widen two or three stitches at the corner to make the border lie flat and draw together with needle and wool, put in fringe across the two sides as seen in the picture.

## LADIES' BEDROOM SLIPPERS.

FIGURE No. 3.—This slipper is made of pink and blue zephyr. Cast on 9 stitches with the pink and knit back and forth once; then continue knitting back and forth widening once at the end of each row until there are 45 stitches on the needle and 20 ridges. Knit 10 ridges without widening. Now divide the stitches, leaving 22 on each needle, and cast off the odd one at the center. Knit back and forth on each needle until each side has 22 ridges, then bind off. For the turn-over, pick up the stitches along the top, using the blue zephyr and beginning each side at the center of the top; knit 10 ridges,

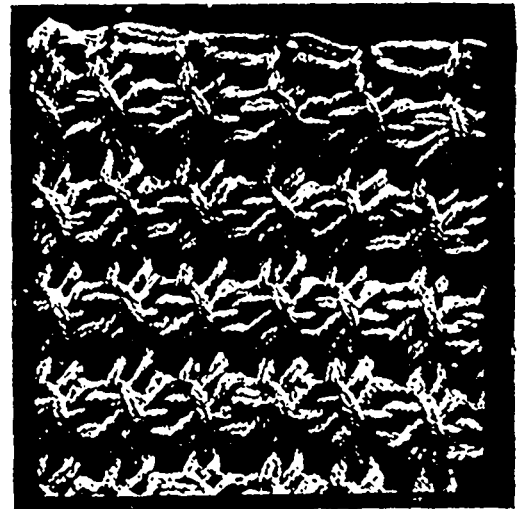


FIGURE NO. 2.—DETAIL OF KNITTED SHAWL.

then bind off and sew the backs together over-and-over; sew the upper to the sole and put a blue ribbon bow on the front. Turn the blue portion over as seen in the picture.



HEART AND DIAMOND LACE.

FIGURE No. 4.—Cast on 20 stitches, knit across plain twice.

*First row.*—K 3, o twice, p 2 to, twice, o, 1, n, o twice, n twice, o twice, n, k 3, n, o, n, o, k 1, o, n, o, n, k 1.

*Second row.*—K 15, p 1, k 3, p 1, knit rest plain.

*Third row.*—K 3, o twice, p 2 to, twice, o, k 3, n, o twice, n k 4, n, o, n, o, k 3, o, n, o, k 2.

*Fourth row.*—K 18, p 1. Knit rest plain.

*Fifth row.*—K 3, o twice, p 2 to, twice, o, k 10, n, o, n, o, k 5, o, n, o, k 2.

*Sixth row.*—Knit this and every even row up to the 42nd row inclusive, plain.

*Seventh row.*—K 3, o twice, p 2 to, twice, o, k 9, n, o, n, o, k 7, o, n, o, k 2.

*Ninth row.*—K 3, o twice, p 2 to, twice, o, k 8, n, o, k 1, o, n, o, n, k 3, n, o, n, o, n, k 1.

*Eleventh row.*—K 3, o twice, p 2 to, twice, o, k 7, n, o, n, o, k 1, o, n, o, n, k 1, n, o, n, o, n, k 1.

*Thirteenth row.*—K 3, o twice, p 2 to, twice, o, k 6, n, o, n, o, k 3, o, n, o, k 3 to, o, n, o, n, k 1.

*Fifteenth row.*—K 3, o twice, p 2 to, twice, o, k 5, n, o, n, o, k 13.

*Seventeenth row.*—K 3, o twice, p 2 to, twice, o, k 4, n, o, n, o, k 4, n, o, n, o, k 1, o, n, o, n, k 1.

*Nineteenth row.*—K 3, o twice, p 2 to, twice, o, k 3, n, o, n, o, k 4, n, o, n, o, k 3, o, n, o, k 2.

*Twenty-first row.*—K 3, o twice, p 2 to, twice, o, k 2, n, o, n, o, k 4, n, o, n, o, k 5, o, n, o, k 2.

*Twenty-third row.*—K 3, o twice, p 2 to, twice, o, k 1, n, o, n, o, k 4, n, o, n, o, k 7, o, n, o, k 2.

*Twenty-fifth row.*—K 3, o twice, p 2 to, twice, o, k 3, o, n, o, n, k 4, o, n, o, n, k 3, n, o, n, o, n, k 1.

*Twenty-seventh row.*—K 3, o twice, p 2 to, twice, o, k 4, o, n, o, n, k 4, o, n, o, n, k 1, n, o, n, o, n, k 1.

*Twenty-ninth row.*—K 3, o twice, p 2 to, twice, o, 1, 5, o, n, o, n, k 4, o, n, o, k 3 to, o, n, o, n, k 1.

*Thirty-first row.*—K 3, o twice, p 2 to, twice, o, k 6, o, n, o, n, k 12.

*Thirty-third row.*—K 3, o twice, p 2 to, twice, o, k 7, o, n, o, n, k 1, n, o, n, o, k 1, o, n, o, n, k 1.

*Thirty-fifth row.*—K 3, o twice, p 2 to, twice, o, k 8, o, n, o, n, k 3 to, o, n, o, k 3, o, n, o, k 2.

*Thirty-seventh row.*—K 3, o twice, p 2 to, twice, o, k 9, o, k 3 to, o, n, o, k 5, o, n, o, k 2.

*Thirty-ninth row.*—K 3, o twice, p 2 to, twice, o, k 9, n, o, n, o, k 7, o, n, o, k 2.

*Forty-first row.*—K 3, o twice, p 2 to, twice, o, k 11, o, n, o, n, k 3, n, o, o, o, n, k 1.

*Forty-third row.*—K 3, o twice, p 2 to, twice, o, k 3, n, o twice, n, k 5, o, n, o, n, k 1, n, o, n, o, n, k 1.

*Forty-fourth row.*—K 18, p 1, k 11.

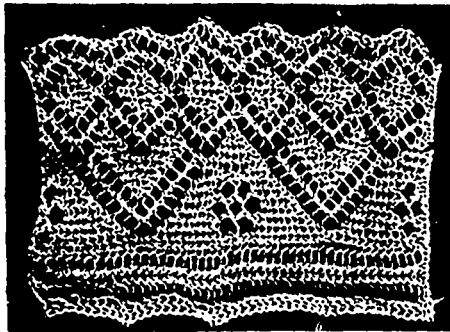


FIGURE No. 4.—HEART AND DIAMOND LACE.

*Forty-fifth row.*—K 3, o twice, p 2 to, twice, o, k 1, n, o twice, n twice, o twice, n, k 4, o, n, o, k 3 to, o, n, o, n, k 1.

*Forty-sixth row.*—K 15, p 1, k 3, p 1, k 9.

*Forty-seventh row.*—K 3, o twice, p 2 to, twice, o, k 3, n, o twice, n, o twice, n, k 3, o, n, o, k 2.

*Forty-eighth row.*—K 17, p 1, k 11.

Repeat from 1st row.

*Forty-fifth row.*—K 3, o twice, p 2 to, twice, o, k 1, n, o twice, n twice, o twice, n, k 4, o, n, o, k 3 to, o, n, o, n, k 1.

*Forty-sixth row.*—K 15, p 1, k 3, p 1, k 9.

*Forty-seventh row.*—K 3, o twice, p 2 to, twice, o, k 3, n, o twice, n, k 15.

*Forty-eighth row.*—K 17, p 1, k 11.

Repeat from 1st row.

CHILD'S PLAIN STOCKING.

FIGURE No. 5.—This well proportioned hose is designed for a child from 2 to 4 years, but may be adapted to a larger size by casting on an additional number of stitches.

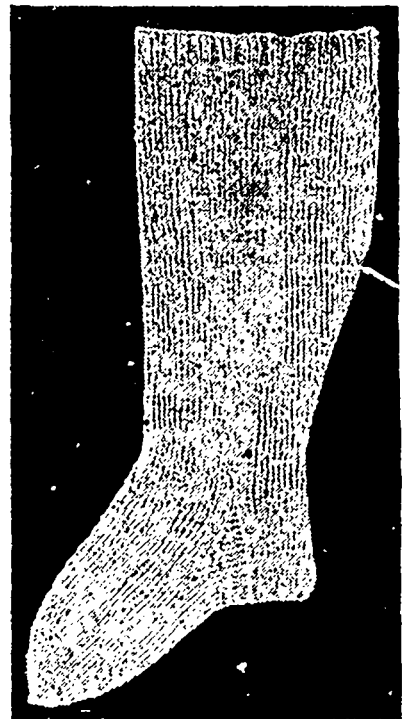


FIGURE No. 5.—CHILD'S PLAIN STOCKING.

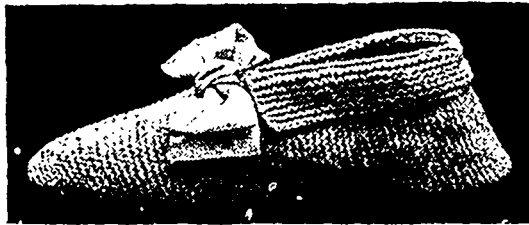


FIGURE No. 3.—LADIES' BEDROOM SLIPPER.

Cast on any number of stitches, according to the size desired, say from 60 to 80, using four needles, and knit once around plain. Then knit 2, p 2 for 10 rounds; knit plain, leaving one purl stitch in the middle of one needle for the seam, for 12 rounds. Yarn over once on each side of the seam stitch of the 13th round. Knit 3 rounds, then yarn over once each side of the seam stitch and continue thus until 6 stitches are made, which widens the stocking to fit the calf of the leg. Knit plain forty or a hundred rounds, according to size and length required. Then narrow to fit the limb where it tapers to the ankle by narrowing once on each side of the seam stitch every 5 rounds. Knit the ankle as long as desired and proceed with the heel, by dividing the stitches so that one half, with seam stitch in the middle of the needle, will be on one needle. For a child knit the heel from one to two inches deep; for a grown person, four inches is a good depth for the heel. Next divide the stitches evenly on two needles, fold and knit the two divisions together; then bind off. Pick up the stitches down the selvedge of the heel until there are as many stitches made as there are rows in the heel. Knit across the instep to the other selvedge, forming stitches up the side of the heel, and continue to knit plain. Narrow every other round on each side where the heel starts until the foot measures the same as the ankle. When the foot is long enough, from 2 to 3 inches, narrow at each end of each needle every other round until only 2 stitches are left on each. Bind off, pass thread through and secure with a few neat stitches.

Another way to narrow and finish off the toe is as follows: Narrow, knit 8 all round; knit 8 rounds without narrowing; narrow, knit 7 all round; knit 7 rounds without narrowing; narrow, knit 6 all round; knit 6 rounds without narrowing; narrow, knit 5 all round; knit 5 rounds without narrowing; narrow, knit 4 all round; knit 4 rounds without narrowing; narrow, knit 3 all round; knit 3 rounds without narrowing; narrow, knit 2 all round. Then bind off, draw the end of the thread through to the wrong side and secure it. This makes a tapering toe that suits a long slender foot.

This stocking may be made as much longer as is desired by knitting more rows between the top and the calf, an extra number of stitches would have to be made if the stocking is to extend above the knee.

## TALKS ON HEALTH AND BEAUTY.—No. 3.

By GRACE PECKHAM MURRAY, M. D.

## CARE OF THE HAIR.

If these were the times when ladies wore enormous head-dresses or donned wigs of elaborate structure covering the natural hair and saving all trouble as to the arrangement of their locks, the question of the hair would not be so important in relation to looks as it is to-day. Nor is the condition of the hair a question entirely of looks; it is a good barometer of the health. If a person is weak and miserable, with an imperfect circulation, the hair becomes thin, uneven and lacking in natural gloss.

## NATURAL HISTORY OF THE HAIR.

Scientists have numbered the hairs of the head. Witop says there are 700 blonde hairs to the square inch, 608 chestnut, 572 black, and 493 red hairs. The intensity of the color decreases with the diameter. The hair becomes gray with advancing years. Sometimes a sudden shock or a great grief will turn the hair white in a few hours. The reason of this is hard to determine. I have seen a young woman whose hair became white from injuries she received in a railway accident; after a few months it turned back nearly to its original color.

It is a marvel, with the constant falling of the hair, that thin hair should not be more common, or, indeed, that there should be any hair at all left upon any scalp. The average length of life of a hair is from two to six years. Its average growth is eight inches a year. That some hairs should fall every day is a normal condition. Medical authors have placed their number at from fifty to sixty. Among these are the young hairs which are shorter than those reaching maturity and not so coarse. It is natural that part of these should fall also, but if the number is large, more than a fourth of the whole, then one may know that the hair is thinning and should receive attention.

## THIN HAIR AND BALDNESS.

Thin hair and baldness are so common, especially among men, that the theory has been advanced that man is tending to evolve into a hairless animal. As age advances and the small vessels, the capillaries which feed the roots of the hair, become smaller, the hair roots are not nourished and the hair falls. This happens, too, from fevers and disease. It is usual for the hair to come in quickly and well after an illness, but it is difficult to restore it when it falls from old age. Some writers believe that baldness is due to microbes and that the reason so many men are bald is because the microbes are introduced by the frequent ministrations of barbers whose scissors, brushes and combs are not properly cleansed and disinfected.

Aside from fevers and microbes, there are other causes of baldness residing in the scalp itself. The oil glands with which the scalp is abundantly supplied may not secrete properly; the result is that the hair becomes dry and brittle and the scalp unyielding. There may be accumulations of dandruff which choke up the hair follicles. The circulation may be impaired and the hair insufficiently nourished.

## CARE OF THE SCALP.

Have you ever noticed the great elasticity of the scalp? To keep the scalp healthy this elasticity should be preserved by massaging it—moving it with the fingers and pinching it. If there is too little fat in the scalp, oil should be rubbed into the roots of the hair. Lanoline is highly recommended for this purpose. It is the natural fat of sheep's wool, but is harsh and sticky when used alone, so it is better to employ vaseline or glycerine with it. As it is not considered in these days either fashionable or desirable to appear with greasy locks, it is best to rub it into the roots with the tips of the fingers. If there is a tendency to baldness, this should be done daily.

Electricity—the faradic current—is excellent for promoting the growth of the hair, as it stimulates the blood supply and so

increases the nutrition of the hair follicles. The application of water and too frequent shampooing should be avoided.

## HAIR CUTTING.

The growth of the hair has been likened to that of a forest. Trees will grow better if the dead ones are removed. So the hair should be gone over frequently and any hairs that are split or unhealthy should be clipped.

Barbers and hair-dressers have a superstition in regard to singeing the hair. They take the hair, a small lock at a time, and, twisting it tightly, pass a lighted taper quickly along the bristling ends. The process renders the hair very uneven, as it is seldom that the singeing is confined to the ends. They will tell you that this singeing process is very much better than trimming, as it prevents the hair from "bleeding." Shaving the scalp after the loss of the hair by fever was also greatly in vogue in times past. It is unnecessary, as the hair is as well strengthened and the growth as well favored by clipping. The theory that it is best to keep the hair of children short, cutting it frequently, that the hair is stronger and of better quality when the child grows up, has had many advocates. Those who should be in a position to know say, however, that it is better not to cut the hair of young girls often, but to trim the ends carefully. In support of this view is brought forth the argument that the frequent cutting of men's hair is one reason for the greater prevalence of baldness among them.

## BRUSHING, COMBING AND SHAMPOOING.

The hundred strokes of the brush to the hair of the society belle is classical and many still believe in its efficacy. Combing is better, as the brush drags out the hair. The brush stimulates the circulation of the scalp, no doubt, but it is much better to do this with the finger tips, pressing them into the scalp at the roots of the hair. It is very easily done night and morning when taking down and doing up the hair. It gives a restful feeling to the head.

The best hair-dressers agree that the hair should not be washed too frequently, a practice which deprives it of its natural oil. It is urged as another reason for the more frequent baldness of men that they wash their hair or wet it too frequently. The hair should be shampooed once a month, or, if very oily, once in three weeks. Women who live in cities can have this done by professionals, the whole process taking an hour, including the time needed for thoroughly drying the hair. It is not a difficult task to shampoo the hair at home. A very good mixture for this purpose is made of the yolk of an egg, a tea-spoonful of green soap, to be obtained of any druggist, a tea-spoonful of cologne and a cupful of hot water. These ingredients should be stirred together and then applied thoroughly to the roots of the hair with a shampooing brush, the hair being divided into small partings for the purpose. The lather is stiff and will not run down into the face and eyes. When the scalp has been thoroughly cleansed, the soap should be washed out and the hair rinsed and dried as quickly as possible. This can be done by rubbing it with a towel while the head is held near the register or stove. The brisk friction with the towel is excellent for the scalp and prevents the cold one is liable to take, if the hair is left to dry by evaporation.

## DANDRUFF.

Dandruff is to the scalp what pimples are to the face. It is the result of over-secretion by the oil glands and leads to falling of the hair. The remedy is very simple. Thorough shampooing with the green soap mixture once a week for a time will remove the dandruff, and the friction will bring about a healthy condition of the scalp. Ammonia that is not too strong and solutions of borax and carbonate of potassium are good, but I have seldom seen a case that would not yield to the shampooing and

frictor which I have described. If the trouble continues, it would be well to consult a skin specialist.

A great deal has been said about the injury to hair from crimping and frizzing. This has been exaggerated. The proper use of the curling tongs does not materially injure the hair. The trouble comes from using them too hot, when they slug and burn the hair. The hair must be combed with especial care when it is frizzed, as it then easily snarls, and if the comb is carelessly pulled through, it breaks off.

#### HAIR TONICS.

An intelligent idea of the condition of the scalp to which the tonics are to be applied should be obtained before having recourse to hair restoratives and tonics, the falling of the hair being the result of varying conditions. If the circulation of the scalp is poor, the hair dry and the skin is tight and unyielding, not moving freely over the underlying skull, stimulating applications to stir up the circulation and restore the hair follicles are necessary. Massage, to which allusion has already been made, and electricity are the most useful agents. I have known massage alone to produce a full growth of hair on a head that was perfectly bald. If the hair follicles are entirely destroyed, nothing is of any avail. Tincture of cantharides, more or less strong according to the necessities of the individual case, is very useful where the falling of the hair is due to inactivity of the circulation and the wasting of the glands and hair follicles. Lanoline and vaseline should be rubbed in freely.

The opposite condition to the one just described, over secretion by the glands, causes dandruff. In this case the hair follicles are clogged with too much grease, a difficulty remedied by the use of alcohol, ammonia, astringent hair tonics and frequent washing with soap. This washing is also necessary at stated intervals when fats are rubbed into the roots of the hair. Quinine and tannin hair washes are also good for dandruff, but to be of much avail they must be rubbed forcibly into the roots of the hair. A frequent reason for lack of success in restoring hair that has become thinned and poor is the want of persistence. It takes time and the most resolute perseverance to

accomplish results which at best are not readily perceived.

The condition of the hair, it should be repeated, depends much more than is ordinarily thought upon the general health of the system. Nervous depression and worry, anything that makes the head hot and ache, impairs the nutrition of the hair, the action of the glands, the health of the hair follicles, and the result is thinning and falling of the hair and the changing of its color to gray.

#### SUPERFLUOUS HAIR.

A growth of hair on the face and lips is one of the most distressing occurrences to a woman. Many are made morbidly unhappy by it and seek any means to remove this unsightly blemish. The use of oily substances and friction often causes a growth of fine hairs. These may be kept under control by the use of camphor, ammonia and acids. Care should be taken not to use these agents of such strength as to burn the skin. As the susceptibility of the skin varies with different individuals, no definite rule can be given, except to begin with weak solutions and increase the strength as it can be borne. There are many depilatory powders, caustic in their action. They should be used, if at all, with the greatest care, as they may leave scars more unsightly than the hair.

The only agent that will surely destroy the hair is electricity. This is used by dermatologists and requires the greatest care and experience. A needle is introduced into each hair follicle; connection is then made with the battery and the electrical action that takes place destroys the root of the hair so that it cannot grow again. This operation is very painful, especially on the lips, and if there are a number of small hairs, their growth is stimulated by the electricity. If the process of removal is once begun, it must be persisted in until all the hairs are removed. It must also be done by a skilled operator, for unless the needle is introduced into the root of the hair itself, the work of destruction will not take place. If there are only a few straggling hairs, it is much better to pull them out with a pair of tweezers. This will not increase the growth of others. The hairs will re-appear somewhat coarser and stronger each time, but as soon as they come in sight they can be removed again.

## SEASONABLE COOKERY.

### ABOUT CAKE MAKING.—SUNDRY VEGETABLE 'CREAM' SOUPS.—VARIOUS WAYS OF COOKING THE RABBIT.

The time has long since passed when the ability of a good cook was reckoned by the number of kinds of cake she could make. To-day she must be able to do more than to make cake to earn that much-prized title, for in the modern home cake is but seldom seen. From the dietetic menus of late so plentiful, cake is banished. However, there is cake and cake. The successful cake-maker is a careful cook, as it requires delicate handling and the proper materials if it is to be satisfactory. Pastry flour, which contains more starch than bread flour, should be used. This is made from straight Winter wheat, and a handful held tightly will retain the impression of the hand so that it cannot easily be shaken apart. If obliged to use bread flour, less of it is required. Many cakes are spoiled by putting the materials together in the wrong way. One class of cakes requires that the eggs be beaten first separately and then together to insure success, while in another class this beating is a detriment, making the cake too light. Cakes of the former class contain little butter and are of fine texture. Upon the amount of air entangled in the eggs depends their lightness. To this class belong all sponge cakes, angel cake and sunshine cake. In cup and layer cake the lightness depends upon the baking-powder and it is not necessary to beat the eggs separately, although it is sometimes done. The same materials put together in a different way will vary the result.

Whether the oven should be hot or moderate, depends upon the kind of cake. Generally cakes which contain no butter require a slower oven than when butter is used, but the degree of heat should be in proportion to the size of the cake to be baked. For baking layer cake from eight to ten minutes will suffice. Cakes two inches thick will require thirty minutes to

bake. Loaf cake and cake made with molasses require about an hour. Cakes containing fruit should be baked very slowly, the pans being lined with oiled paper to prevent burning. Good cooks divide the period required for baking a cake into quarters. During the first quarter the batter should rise; during the second it should rise still higher and commence to brown; in the third quarter it should brown all over; during the last quarter the cake will settle slightly and shrink in the pan. When a cake comes away from the sides of the pan it is usually ready to be taken out of the oven. Little or no "singing" will at this time be apparent. After being removed from the oven the cake should remain in the pan for a few minutes, as handling too soon will cause it to settle. Only the poor cook inserts a straw in her cake to determine if it is baked sufficiently, as this process allows the air to enter, often causing the cake to fall. When a cake shows large, coarse holes, either too much baking powder has been used or the sugar was too coarse. Coarse sugar will usually make a coarse-grained cake and only the finely granulated sort should be used. In all cakes in which baking powder is used it is added last and beaten in quickly.

#### HIGH ALTITUDE COOKING.

Housekeepers removing to high altitudes find that their recipes usually successful no longer bring the same results as when they were living on or near the sea level. Under these conditions all recipes for cake or pastry require changing to be satisfactory. When the original recipe calls for one cupful of butter, but two table-spoonfuls should now be used, and for one

and a half cupfuls of sugar two-thirds of a cupful should be substituted. All food made with flour seems to be a law unto itself in high places. The following high-altitude recipes for cake will be found satisfactory:

#### LAYER CAKE.—

- 1 table-spoonful of butter.
- 2 eggs.
- $\frac{3}{4}$  cupful of sugar.
- 1 cupful of water.
- 1 tea-spoonful of baking powder.
- $1\frac{1}{4}$  cupful of flour.

Separate the eggs, beat the butter and the sugar together, add the beaten yolks, then the water. Sift the flour; add this then the stiffly-beaten whites and lastly the baking powder. Bake in three layers and put together with cream, soft icing or any filling desired.

HIGH ALTITUDE FROSTING is made as follows:

- $1\frac{1}{2}$  cupful of sugar.
- $\frac{3}{4}$  cupful of water.
- 2 eggs (whites).
- $\frac{1}{2}$  tea-spoonful of vanilla.

Boil together the water and the sugar until the syrup will spin a thread. Have ready the whites of the eggs beaten to a stiff froth; pour the syrup in a fine stream into the whites, beating as it is added and continuing to beat until the mixture is cold. Add flavoring when it is ready to use. Spread thickly between the layers and cover the top and sides of the cake as well. The portion to be used between the layers may have an addition of chopped nuts, figs, citron or raisins, if desired.

#### HIGH ALTITUDE LOAF CAKE.—

- $\frac{1}{4}$  cupful of butter.
- 1 cupful of powdered sugar.
- 8 table-spoonfuls of milk.
- $1\frac{1}{2}$  cupful of flour.
- 1 tea-spoonful of vanilla.
- 4 eggs (whites only).
- 1 tea-spoonful of baking powder.

Cream together the butter and the sugar, add the milk by the spoonful, stirring in the flour at the same time. Add the flavoring and the stiffly beaten whites of the eggs. Beat well, add the baking powder, turn into a well oiled pan and bake in a moderate oven.

It would seem from these recipes that to live a few thousand feet above the sea level would promote economy in the materials used, yet cooking in general requires greater care and produces less satisfactory results than on the sea level.

#### JELLY ROLL.—

- 3 eggs.
- 5 table-spoonfuls of milk.
- 1 cupful of sugar.
- $1\frac{1}{2}$  cupful of flour.
- 1 tea-spoonful of baking powder.
- 1 table-spoonful of lemon extract.
- $\frac{1}{2}$  tea-spoonful of salt.
- 1 glass of jelly.

Separate the eggs, beat the yolks light, add the sugar, stir well and add first the milk and then the flour and lemon. Place the salt in the whites, beat until dry and whip them into the flour mixture. Butter a long flat baking-pan of the size usually used in roasting meats. Stir the baking powder into the batter and immediately turn into the pan. The batter should be but a quarter of an inch deep, for if thicker the cake will not roll nicely. Bake for six or eight minutes in a moderate oven, watching closely, as it bakes quickly. When done remove from the oven, and when cool enough to handle lay a cloth upon the baking board and turn out the sheet of cake upon it. With a sharp knife score the crusty sides of the cake to assist in rolling up. Spread the jelly over the surface, roll up and wrap the cloth about the roll to keep it in shape. If too thick to roll, the batter has been too deep in the pan. Cut the cake into three parts and lay one upon the other with the jelly between. This makes a most delicious layer cake. Frost with a soft icing, sprinkling with a layer of cocoanut.

#### FANCY PISTACHIO CAKE.—

- 1 cupful of butter.
- $1\frac{1}{2}$  cupful of powdered sugar.
- $\frac{1}{2}$  cupful of milk.
- 1 cupful of flour.
- 1 cupful of cornstarch.
- 10 drops of bitter almond.

2 table-spoonfuls of orange-flower water.

6 eggs.

1 tea-spoonful of baking powder.

Cream the butter and sugar together, add the milk, then the flour and cornstarch, the flavoring, the stiffly beaten whites of the eggs and lastly the baking powder. Beat thoroughly and bake in jelly tins. Put together with

#### PISTACHIO FILLING.—

- 2 cupfuls of granulated sugar.
- 1 cupful of water.
- 3 eggs.
- 1 tea-spoonful of pistachio flavoring.
- 6 drops of bitter almond extract.
- 2 table-spoonfuls of pistachio nuts.

Boil the sugar and water together until the syrup will spin a thread; then pour it slowly into the beaten whites of the eggs. Color with green color paste, add the flavoring and the nuts, chopped finely, beat until thick and cold and spread between the layers.

#### CREAM SOUPS.

That there is a fashion in food even the least observing will admit. A meat soup thick with vegetables was in favor with our ancestors. After this came a period of consommé and thin, clear soup generally. To-day meat soups are less frequently seen at dinner—a cream soup made of milk and vegetables with no meat or stock being served instead. The making of cream soup is simple, and all kinds are made practically according to the same formula. Strangely enough cream is not used in the preparation of cream soups, except where expense need not be considered.

CREAM OF CELERY SOUP.—Celery is sold in the city market by the bunch, which consists usually of three or four clusters of stalks as grown by the gardener. For this recipe three clusters of celery will be required:

- 1 quart measure of chopped celery.
- $1\frac{1}{2}$  pint of cold water.
- 1 pint of milk.
- 2 table-spoonfuls of flour.
- 1 table-spoonful of butter.
- $\frac{1}{2}$  tea-spoonful of chopped onion.
- 1 bay leaf.
- Salt to season.

If the celery is not crisp, soak it in cold water until it freshens. Cut out the tender centers of each bunch for table use. Cut the leaves from the remaining stalks, and using only the white portions, cut into inch lengths. Measure generously, shaking the measure and having a full quart. Add the cold water, the onion and the bay-leaf, cover closely and stew in a gentle heat for three hours. Should the water much reduce in the cooking, add a little—there should be one pint when strained. Strain through a sieve or cheese-cloth, crushing the celery, but not pulping it through. This part of the work may be done at any time, the celery stock being set away until needed. When ready to serve, rub the butter and the flour together until very smooth; warm the milk, add a spoonful to the flour mixture, stirring carefully; when smooth add more milk to further thin the flour mixture; then stir it all into the milk and add the milk to the celery stock. By taking care and blending well the soup will be as rich as its name would imply. Cook for ten minutes in a gentle heat, setting the stew-pan in another containing boiling water to prevent scorching. Salt to taste, cover tightly and serve when needed. This soup is none the worse, even when made too soon. This quantity will serve for six, serving but a small portion to each. To serve large portions of any food is never refined and cream soup is so rich that much of it is not required. This formula will suffice for making a cream soup with corn, turnips, beans, peas and squash. When using the tomato a somewhat different process is demanded, viz

#### CREAM OF TOMATO SOUP.—

- 1 pint of canned tomatoes.
- 1 bay leaf.
- $\frac{1}{2}$  pint of water.
- 1 leaf of onion.
- 1 pint of milk.
- 1 table-spoonful of butter.
- 2 table-spoonfuls of flour.
- $\frac{1}{2}$  tea-spoonful of soda.

Salt to taste.

Stew the tomato, onion and bay-leaf together for half an hour; remove the onion and bay leaf and pulp the tomato through a sieve. Heat the milk and thicken with the mixture of butter and flour as directed above. When the tomato is hot and ready to serve, take from the fire, add the soda dissolved in a little water and gradually pour the tomato into the thickened

milk. Add salt and serve at once. This soup will not bear reheating without curdling, but may be kept hot by setting the stew-pan in a second one half full of hot water and covering both pans.

#### THE RABBIT.

The value of the rabbit as food is but commencing to be appreciated in this country. The English working classes regard this little rodent as a great delicacy. Young rabbits nearly full grown are most tender, but the flesh of a rabbit over a year old is dark, dry and tough. The age of a rabbit may be determined by its paws and ears, paws soft and not well opened and ears velvety indicating a rabbit of cookable age. An old rabbit's paws are open, hard and worn and its ears are stiff and dry. A freshly-killed rabbit will be stiff and free from odor. The wise cook does not choose one that is limber or of a bluish-black color.

**TO SKIN A RABBIT.**—Cut off the fore-feet at the first joint; cut the skin around the first joint of the hind leg, loosen it and then with a sharp knife slit the skin on the under side of the leg to the tail. Loosen the skin and turn it back until it is removed from the hind legs. Tie the hind legs together and hang the rabbit to a hook by this fastening. Draw the skin down over the head, slipping out the fore-legs when they are reached. Cut off the end of the nose and thus remove the entire skin. Wipe with a damp cloth, remove the entrails, saving the heart and liver, wipe carefully inside, and, if it requires washing, use water made acid with vinegar.

**TO TRUSS A RABBIT.**—Skewer the head firmly between the shoulders; draw the legs close to the body and fasten them with skewers. Rabbits may be cooked in the same way as chickens. For a fricassee, cut off the head, split the body down the back, and cut it into small pieces; then stew.

**PANNED RABBIT.**—Cut the game into pieces; place them in a baking-pan; sprinkle over the meat one table-spoonful of chopped onion and the same of parsley; add two table-spoonfuls of butter and a cupful of stock or water. Bake for thirty minutes in a hot oven, basting two or three times. When nearly done dust with salt and pepper. Dish the rabbit, garnish with squares of toasted bread with a bit of currant jelly on each. Make a gravy from the juices in the bottom of the pan, pour it over the rabbit and serve.

**RABBIT SALMI.**—Place two rabbits in a baking-pan; add a slice of onion, a stalk of celery cut finely and a bay leaf; brush the game with melted butter, then cook for thirty minutes. Lift the meat from the pan, add to the pan two table-spoonfuls of butter and the same of flour, and brown until dark. Add one pint of hot water, stir well, and when smooth add one tea-spoonful of salt, one table-spoonful of Worcestershire sauce, one table-spoonful of capers and twelve stoned olives. Lay the rabbits again in the pan, cover closely and again simmer for thirty minutes. Dish the game, arrange the olives for a garnish, strain the sauce over the meat, sprinkle on finely chopped parsley and serve. This quantity of seasoning is apportioned for two rabbits.

BLAIR.

## A MEDICINE CHEST.

A medicine chest of convenient size is one of the most useful bits of furniture for a bed-room or bath-room. The illustration

shows a commodious and compact chest rendered ornamental as well as useful by its decoration. A canned-goods box or any other of medium size can be utilized to advantage, and by the use of a little putty, paint and strips of thin iron a very attractive result can be achieved. If a more finished effect is sought, a box can be specially made of thin, smooth boards. It should measure twenty-four inches high, sixteen wide and six deep. Inside the box three shelves, each five inches wide, should be arranged about as



shown at the figure, the back of the box being formed at the top and bottom as pictured. The holes made in the top and the two bottom projections are in the proper places for the anchorage screws by means of which the chest is fastened to the wall. To the front of the box a door is hinged with a catch to hold it shut. It may be given several coats of paint, both inside and out, or, if the wood is smooth and has a pretty grain, it may be stained and varnished to represent antique oak or mahogany.

For painted surfaces in old-green or antique-oak stain, wrought-iron trimmings give the best effect, but if cherry or

mahogany color is selected, brass strips and nails lend the more pleasing color contrast. The edges of the box should be bound

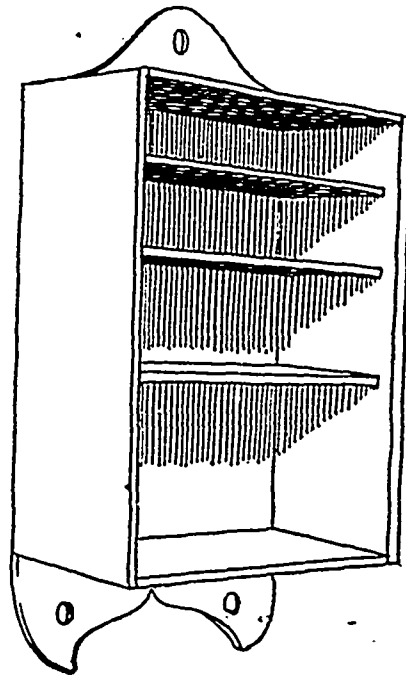
with thin metal strips an inch and a half in width, so that when lapped on a corner three-quarters of an inch will appear on each side. To hold the strips in place nails should be driven along the edges at regular distances.

After the edges are bound the pattern of the ornament should be drawn on a piece of paper and transferred to the metal by means of transfer paper, the outline being then cut from the brass or iron with a pair of stout shears. Before applying the metal to the woodwork, punch small

holes through it with a sharp-pointed awl and a hammer so the tacks may pass through without bending their points. Small oval-headed iron carpet tacks will be found best to use if the strips and ornamental work are of iron, but if they should be of brass, the brass-headed upholsterer's tacks should be used.

When finished and hung in place, this chest will be found a very useful and attractive little piece of furniture. If not desired as a medicine chest, it can be used as a wall cabinet in which to keep brushes, cups, perfumery and like odds and ends.

J. HARRY ADAMS.



# THE GARDEN.

By E. C. VICK.

[MR. VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

## THE KITCHEN GARDEN.

A little patch of ground set aside for the kitchen garden will pay for itself and will yield a continuous supply of fresh vegetables far superior in quality to those bought in the market, to say nothing of the pleasure of cultivating them and eating your own produce.

To commence with, cover the ground with stable manure, spade it deeply, rake it down carefully, thoroughly pulverizing the soil, and lay it off into beds, with narrow walks between. These beds may be of any width desired, but if more than six or eight feet wide, the center of the beds cannot be conveniently reached from either side. The rows should run across the beds.

A small quantity of beets, lettuce, peas, radishes, turnips, carrots, onions, parsley, parsnips and spinach may be planted as soon as the ground can be made ready. Do not spade when the soil is wet, as this tends to make it heavy.

A good way to plant beets is to sow them thickly in rows, thinning out when the plants are small, using the surplus plants for early "beet greens" and leaving the remaining plants just thick enough to develop their roots.

Rhubarb and asparagus roots may be set out now. Cabbage and cauliflower should be started in the house to hasten their growth, and if thus started in a cool place, they may be planted in the open air very early. Harden the plants by exposing them to the open air more and more each day before setting them out. Tomatoes should also be started early in the house, but must not be set out until all danger of frost has passed.

Celery is sown in rows in the open ground as early as possible. After sowing the seed and covering, press it down with the feet and rake again to even the soil. Keep the ground well weeded when the plants begin to grow and well watered if the weather is dry. Between the middle of August and the last of September the plants should be transplanted. In Southern latitudes this is done from the middle of June to the last of July. Before transplanting, cut off a little of the tops of the plants with a sharp knife. Set out about six inches apart in the rows and make the rows three feet apart. Keep the ground well weeded. Earth up according to the growth of the plants, drawing the earth firmly with the hands or a trowel to keep the foliage compact; then draw more soil against the rows and finally finish with a spade, digging the soil from between the rows and banking it up on each side to the very tops of the plants.

Beans and corn should not be planted until the ground is warm and all danger of chilly weather is past—not before the night temperature averages fifty-five degrees. Cucumbers and squashes are also tender and should be planted with beans and corn, though two weeks may be gained by starting these under small glass sashes and frames made like a hot-bed frame, only much smaller.

Set out a few plants of the Columbian raspberry; it is wonder-

fully productive and a most vigorous grower. It is well to try the Rathbun blackberry, an abundant bearer of large, fine fruit—also the Pearl gooseberry, the wineberry, mayberry, *elegans longipes*, both useful and ornamental, and the juneberry. The newer varieties of strawberries are all worth testing.

As soon as the frost is gone, uncover all plants that have been protected and preserve the materials that will answer for use next year. Cut off all decayed shoots and such as have been hurt by the frost. Do not delay hoeing, digging and removing litter of every description from the garden.

## ANNUALS.

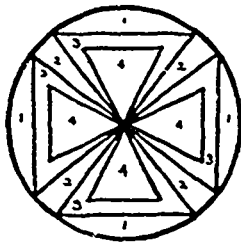
In the January issue of THE DELINEATOR were given directions for constructing a hot bed. If it is desired to have showy annuals in bloom early, they should be started in a hot bed this month.

Annuals are plants that produce flowers from seeds the first season and then die. The advantage of the hot bed is to secure extra-early flowers, as all of the hardy annuals may be planted in the open ground by the end of this month. A few kinds do best when started in one place and then, when large enough, transplanted; this is the case with balsams, asters, marigolds, ten weeks' stocks and zinnias.

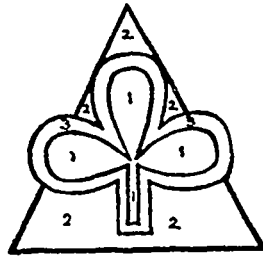
The selection of seeds is an important matter, and on this success or failure may depend. Those who have had little experience should begin with the more hardy and popular

kinds, taking a few of the more tender varieties merely for trial. Frequently people sow calceolaria and other very delicate seeds in the open ground, not knowing that they frequently fail even when receiving the most careful treatment in the house. The beginner will secure the best results with but a few varieties. The seeds may be sown in good, rich soil in pots in the house; the pots should be covered with a pane of glass, which prevents the rapid evaporation of moisture, keeping the soil damp and warm, but the glass must be removed occasionally to give the plants air. Where very fine seeds are sown, the watering must be carefully done. A wet paper placed over the top of the pot will afford the proper amount of moisture for the fine seeds. If the pots are placed in a box and surrounded by damp moss or cloths, the soil will be kept in the best possible condition. Seeds will germinate without light, but as soon as they are up the young plants require both light and air.

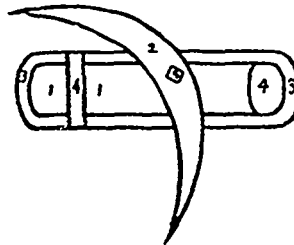
Nasturtium, ricinus and canary-bird flower should not be planted until the ground becomes thoroughly warmed.



- 1—Verbena.
  - 2—Feverfew.
  - 3—Geranium or Coleus.
  - 4—Strobilanthus.
- 1 and 2—Echeverias.  
3—Alyssum.  
4—Amaranthus Hendersonii.

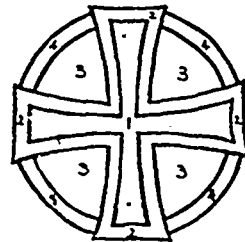


- 1—Coleus.
- 2—Achyranthus.
- 3—Alternanthera.



- 1—Lantana.
- 2—Salvia.
- 3—Centaurea.
- 4—Heliotrope.

## DESIGNS FOR FLOWER BEDS.



- 1—Geraniums.
- 2—Coleus.
- 3—Centaurea.
- 4—Alternanthera.



- 1—Alternanthera.
  - 2—Achyranthus.
- 1—Coleus, crimson.  
2— " black.
- 1—Coleus, black.  
2—Centaurea, white.



## PERENNIALS.

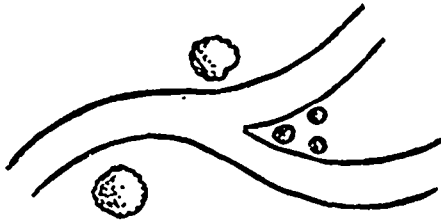
Perennial plants live and blossom year after year. As they are lasting ornaments, there should be a good selection of these plants in every flower garden. They are easily grown from seed. Most of the perennials, however, do not flower until the second season.

For house plants more air may be admitted during the middle of the day, and they will also require a more liberal supply of water.

## LAWNS AND WALKS.

Rake off the lawns and give an occasional rolling to settle the ground. Seed or sod the bare spots before rolling.

The space in front of the house should be in grass. Make no more roads or walks than are necessary, and these where most convenient. The curve is supposed to be the line of beauty, but many curved walks and roads are anything but beautiful.



CURVED WALK SHOWING POSITION OF TREES.

Never curve a road unless there is a reason for it. If you must have a curve and there is no reason for it, supply the reason by planting a tree or shrub so as to apparently require the curve.

With small lots mark out the walks by setting stakes along the line which the walk is to follow, changing the stakes until a satisfactory and graceful curve is obtained. Remove the soil from the walk to a depth of about eighteen inches, using this soil to fill up any low places. Spade up the whole of the plot to be occupied by the lawn, thoroughly pulverizing the soil and throwing into the walk all stones found in digging, filling the trench to within six or eight inches of the surface. In spading it will be necessary to leave a strip about six inches in width bordering the walks until the trenches are filled up with stones as directed.

These edges may then be dug, keeping them true as staked out. Rake the whole surface smooth, and sod the borders of the lawn with sod from six inches to a foot in width. Sow the grass seed as early as possible, so that it may have the benefit of the Spring showers; rake in the seed after sowing, and if the ground is quite dry, go over it with a roller. It is best to use prepared lawn grass seed, sowing it at the rate of four bushels to the acre.

By the first of July the grass will look quite green, and after the middle of July will need frequent cutting. If bothered with perennial weeds, like burdock, after the lawn is established, cut them off well below the surface of the soil and drop a pinch of salt or pour in a few drops of coal oil. After the grass seed has been planted, cover the rough stones in the walks with clean gravel.

## DESIGNS FOR BEDS.

Plans for flower beds should be made now so that there will be no doubt about just what work is to be done. In planting circular beds or borders, the tallest plants should be used for the center, unless the bed is to be against a wall or has some other background, when the tallest plants should be at the back, with those of a more dwarf habit in the next row, and so on. The following plants are good for ribbon bedding, the tallest varieties in each list being given first:

I.—*Eulalia Japonica zebrina*, geranium, achyranthus, alternanthera.

II.—*Abutilon*, coleus, dwarf geranium.

III.—*Salvia splendens*, geranium, centaurea.

IV.—*Hydrangea*, heliotrope, lantana, ageratum.

V.—*Coleus The Shah*, coleus *Verschaffelti*, golden feverfew.

Designs for flower beds are cut out of the sod on the lawn, following the outside line and taking up all the sod. Any word may be cut out of the sod, making the lines of the letters from two to four inches wide and filling in with alternanthera, achyranthus or coleus. Several standard designs are illustrated on page 372, the flowers to be used in them being noted.

Tropical beds are quite popular, the whole bed being planted with some one thing, such as yucca filamentosa, ficus elastica or the grasses, *Eulalia Japonica zebrina*, *Eulalia variegata*, *Eulalia gracillima*, *erianthus ravenna arundo*, donax or bambusa metake. The last named is a hardy Japanese bamboo of dwarf habit, not over five or six feet high. Ricinus, or castor oil bean, is also good and cannas are in great demand for this purpose.

In addition to annuals, such as alyssum, petunia, phlox, portulaca for lines, and masses in beds we have alternanthera, armeria and pyrethum for dwarf plants; for edgings or borders of beds, ageratum, geraniums, heliotropes, verbenas, coleus, lantanas, strobilanthes and salvias, all of the taller-growing sorts; for white-leaved plants we have glaucium corniculatum, centaurea candida and *C. gymnocarpa* and cineraria maritima.

## ANSWERS TO CORRESPONDENTS.

C. H. S.—The so-called black calla requires the same treatment as other callas—given in a recent issue of this magazine.

A. N.—An article on the tuberoses will appear next month.

S. H. M.—Your query is answered in this article. Any additional information asked will be supplied by mail. Your back fence can be covered with morning glories or dolichos; they will require strings to run upon. Or the fence can be hidden by planting ricinus in front of it.

N. J. II.—Violets will not do well with house culture.

C. C. B.—Heliotropes in the open ground in the latitude of New York commence flowering freely about September first and continue until killed by frost.

F. P.—New varieties of chrysanthemums are obtained from seed. Varieties are perpetuated by cuttings of the young shoots, which root readily under glass and with moderate heat. The plants require good rich soil and plenty of moisture.

A. K.—Grass will not thrive in dense shade; therefore, avoid planting too many trees on your lawn.

A. A. M.—Plant the auratum lily deeply in the garden, after spading the ground deeply. It may also be grown in pots in the house if started in the Autumn. Your question in regard to cactus cannot be answered until you designate the variety referred to. The soil in which your gladioli were planted needs enriching.

W. A. D.—The maranta requires a warm temperature, light soil, plenty of water and shade from the sun.

A. W.—See back numbers of this magazine for answer to your question in regard to palms.

D. B. F.—You have probably used too much fertilizer on your plants. Water freely and plentifully and do not water again until the soil becomes somewhat dry. Start new plants from cuttings of your old geraniums.

H. W. C.—The trouble with your chrysanthemum is that many of the small, fibre-like roots were broken off in taking it out of the ground. The plant received a large amount of nourishment from these roots of which it was deprived, and as it could not support the foliage, the leaves dropped and part of the plant died. Instead of planting in the ground, the plant should have been placed in a pot and the pot plunged in the garden during the Summer; it might then have been removed without disturbing the roots.

OUR WEDDING PAMPHLET.—“Weddings and Wedding Anniversaries” is the title of a pamphlet published by us that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and “At Home” cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds, and

presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding—to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house decorations, menus and table ornaments will be found of great value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. (by post, 7½d.) or 15 cents.

## AMONG THE NEWEST BOOKS.

From D. Appleton & Co., New York:

*The Seven Seas*, by Rudyard Kipling.

*Christine's Career*, by Pauline King.

*Fellow Travellers*, by Graham Travers.

*With Fortune Made*, by Victor Cherbuliez.

*The Complete Bachelor*, by the author of *As Seen by Him*.

Anyone who thinks English in danger of lapsing into a dead language or the Anglo-Saxon of losing his grip, should read *The Seven Seas*, by Rudyard Kipling. It is an astonishing book, delighting, puzzling, shocking, uplifting, demonstrating anew its author's ability to play upon human sensibilities as readily as he reels off rhymed cadences so full of lilt and melody that they send the blood dancing to their captivating measures. He is so arrogantly certain of his ability to sweep us off our feet and carry us away to the uttermost parts of Earth's seven seas—this poet Monte Cristo, exultingly hurling his defiance at smug respectability and irreverently trumpeting his fervent faith in God! Thus he estimates his own work:

Hear now a song—a song of broken interludes—  
A song of little cunning; of a singer nothing worth.  
Through the naked words and mean  
May ye see the truth between  
As the singer knew and touched it in the ends of all the Earth!

Here are, indeed, "naked words and mean," but they smite like blows. Let the "Song of the Banjo" get hold of you and this humble instrument, "sandwiched 'tween the coffee and the pork," seems, in very truth, "the war drum of the White Man round the world:"

And the tunes that mean so much to you alone—  
Common tunes that make you choke and blow your nose.  
Vulgar tunes that bring the laugh that brings the groan—  
I can rip your very heartstrings out with those.

Walk the middle watch with McAndrews and the glory of a great ship's engines will sink into your soul. Read "The Derelict" and see how much of human pathos there is in one of these dangerous old water-logged hulks. There are a few passages in which the exaltation of things low is pushed to the limit and beyond—grossnesses that seem purposely meant to offend. True to the nautical suggestion of the title, the book deals largely and intimately with the lives of those who go down to the sea in ships. Peculiar in measure, puzzlingly technical and daring in phraseology but deeply, tenderly humane in conclusion is "The Last Chantey" which takes for text, "And there was no more sea." After recounting the discomforts of sailormen in Heaven,

Must we sing for evermore  
On the windless glassy floor?  
Take back your golden fiddles and we'll beat to open sea!

We are told that Infinite Compassion decrees this restoration:

Sun, wind and cloud shall fail not from the face of it,  
Stinging, ringing spindrift, nor the fulmar flying free;  
And the ships shall go abroad  
To the glory of the Lord  
Who heard the silly sailor-folk and gave them back their sea.

The author's British patriotism glows hotly in "A Song of the English," for whose transgressions he has this grim comforting:

Yea, though we sinned—and our rulers went from righteousness,  
Deep in all dishonor though we stained our garments' hem,  
Oh, be ye not dismayed,  
Though we stumbled and we strayed,  
We were led by evil counsellors—the Lord shall deal with them.

He matches Emerson's picturesque tribute to Britons, "They do not strike twelve the first time," with this:

Deeper than speech our love, stronger than life our tether,  
But we do not fall on the neck, nor kiss when we come together.

And he parodies Emerson's "If the Red Slayer, etc.," in his lines on "An American:"

If the Led Striker call it a strike.

The Barrack-Room Ballads," of which the volume contains a

number, while hardly up to the best of their predecessors, have the singing quality and are full of picture-making phrases. "Follow me 'Ome" simply chants itself, while the development of the non-commissioned officer as narrated in "The 'Eathen" from the time when he starts in as an ignorant and rebellious recruit until the crucial hour when "'e lifts 'em, lifts 'em, lifts 'em through the charge that wins the day," is graphic with army lore and aglow with martial spirit. Swedenborgians will find especial significance in the author's concluding word concerning the time "When Earth's last picture is painted and the tubes are twisted and dried:"

And only the Master shall praise us, and only the Master shall blame;  
And no one shall work for money, and no one shall work for fame;  
But each for the joy of the working, and each, in his separate star,  
Shall draw the Thing as he sees It for the God of Things as They Are!

Pauline King has a rare talent for making simplicity in living most attractive in the telling. She perceives the charm there may be in unostentatious amusements and she describes them without too extended details. The shallowness too often found in costly formalities and the sweetness of genuine things, of sincerity and naturalness, as deftly portrayed in *Christine's Career*, has a sweet fascination for both children and grown persons, so real is it and so reasonable.

A group of five stories, each describing movements that may be called journeys, are delightfully told by Graham Travers under the general title of *Fellow Travellers*. The book is clever without being disagreeable—the highest praise that can be given a novel at this date. Its seriousness is not preaching and its mirth is simple, sweet and contagious. Wherever Miss Travers describes life as being complex she does not try to convince her readers that she knows the intentions of Providence and would tell them all about it if she thought it discreet.

Victor Cherbuliez has an insight into the moods and hopes of fortune-getting men clearer than that of any other author who has spoken his mind. *With Fortune Made* has a Frenchman for hero, but his forceful methods are distinctly Yankee. His uses of wealth are French: his heroines, whom he doesn't respect, are also French. Those whom he approves and admires are American. The tale is original in plan, surprising in plot and wrought out in an alluring fashion. Better than any other French romancer Cherbuliez knows how to give high color and tragic value to money. The translation into English is excellent.

The man who wrote *As Seen by Him* might have named his later book *As Done by Him*, but he didn't. He calls it *The Complete Bachelor*, in allusion to the fact that it points out to callow youths how to become the sort of man who serves and eats his meals in the right way, at the right hours, with properly selected utensils, wears correct raiment at home and abroad, at morning, midday and in the evening and does the correct thing up to the very hour he marries—or dies. It leaves him going away after the wedding in his own carriage—hired, it may be—and not in that of his mother-in-law. It really is a useful and convenient manual of observances for the perusal of the unknowing who want to know. It gives the proper formula for every social obligation, omitting only a correct form of marriage proposal and the conventional way of asking for a daughter in marriage.

From The Macmillan Company, New York:

*Palladia*, by Mrs. Hugh Frazer.

*Life of Lord Nelson*, by Robert Southey.

*Soldier Stories*, by Rudyard Kipling.

*Palladia* is an enthralling tale. Its chief characters are grand dukes and princes in Corinthia and Schaumburg. The heartiness and heartlessness of the Slav, his subtlety and cruelty, his occasional tenderness and stir of conscience, his loves and hates, are vividly characterized.

It is well to bring back to memory such a hero as Lord Nelson—not that there are many to recall into these dull days of self-sildng and faint patriotism. No pen to-day could so clearly, eloquently and justly treat of this great soldier of the sea, as did Robert Southey's—alas, long ago stilled! How this biographer grieved when truth compelled him to record stains upon his hero's life! But these blots—few but very black—are set down with a courage kept aglow by a lively and keen conscience. Nelson's story is a grand lesson in the nobilities of citizenship. To this hero England owes her title of "Ruler of

the Seas." If in early life he was ruled by his emotions, later on, when his country required sternness, his will was iron. Southey proves, without saying so directly, that it is the youth who feels much who becomes the man of much daring, that force is enthusiasm wisely directed.

*Soldier Stories* is a reprint of seven of Mr. Kipling's best short stories, viz: "With the Main Guard," "The Drums of the Fore and Aft," "The Man Who Was," "The Courting of Dinah Shadd," "The Incarnation of Krishna Mulvaney," "The Taking of Lungtunpen," and "The Madness of Private Ortheris." The publishers temerarily offer the collection as "a book for boys." So it is—a capital book for boys anywhere from twenty-five to ninety-five years old, but rather strong meat for babes and sucklings, despite the juvenile cast of the illustrations and binding. Only the saving grace of humor renders Kipling's war pictures less grimly awful than those of Vereshagin. It is a far cry from the Oliver Optic brand of pink-lemonade soldiering to the grimy and profane disemboweling of Paythans so guiltily described by Mulvaney, and the rollicking fun of that old rascal who figures so largely in these stories has a barrack-room odor, a whiff from the stables, not calculated to sweeten the air of a nursery.

From Houghton, Mifflin & Company, Boston:

*Sister Jane*, by Joel Chandler Harris.

*Marm Lisa*, by Kate Douglas Wiggin.

*A Genuine Girl*, by Jeanie Gould Lincoln.

Mr. Harris couldn't write a stupid story even if he were writing of stupid people, which he often does. The hero of *Sister Jane* is a delicate-minded, self-contained, unambitious man who waits for opportunity to overtake him. His sister Jane does not. If the writer had not made her a resident of middle Georgia, she would be taken for a Maine coast woman, with a keen sense of practicalities and a soft heart which she conceals when she can and resents when she cannot. The easy-go-lucky, credulous and mysteriously-complicated individuals of the story are the natural outcome of the strange life that was Georgia's in 1840, the date of this tale. Its tranquillity, the gentle march of its events and its gratifying finish will make the novel popular with those who read for diversion. Of course, the author of *Nights with Uncle Remus* could not if he tried avoid drolleries that touch vital truths closely.

*Marm Lisa* is an idyl. Kate Douglas Wiggin's insight into the minds of unknowing strugglers with poverty's wrongs, her tender recognitions of the latent woman in the little girl, the man's immature but vital manliness in the wee lad, the heroisms of every-day conflicts and strivings against the odds of ignorance and evil settings, give her a place in the hearts of readers that cannot be usurped by any other writer. If her stories are more pathetic than we wish, has not life more pathos than is welcome? "Marm Lisa's" processes of development explain obscurities in human character and stir a pitying and helpful sympathy with elementary folk.

In *A Genuine Girl* Mrs. Lincoln tells the story of a fashionable young lady's progress from boarding school through society to marriage. Its events occur mostly at Summer resorts and at our national Capital. Good souls, hard hearts, social functions and a hysterical young woman are portrayed much as they happen in the every-day currents of gay life. The story will, of course, be read eagerly by girls who march in the same column.

From John Lane, The Bodley Head, New York:

*Some Whims of Fate*, by M'nie Muriel Dowie.

Five stories, the plot of each turning upon a whim of Fate but all too sad or too tragic to be whimsical and too real to be treated as diversions, make a fascinating little volume. Miss Dowie (Mrs. Norman) could not write a dull tale because nothing in life is uninteresting to her and she has a gift for compelling others to see and hear whatever she does. Whether it be a story of Poland, Austria or Scotland it is sure to be enthralling. Her literary style is enchanting, not beyond criticism, but charming, picturesque, vivid.

From The Morse Company, New York:

*Massasoit*, by Alma Holman Burton.

This is a story of the Indians of New England and, as its title indicates, its hero is an Indian standing in history as the wisest and noblest of his race. He was true to the pledges he made white men, never angrily resenting their greed and always protecting them from less friendly red men. The lad who is anxious to go West and fight Indians will be much cooled off by this candid account of Massasoit.

From The American Technical Book Company, New York:

*The X Ray*, by Wm. J. Morton, M. D., in collaboration with Edwin W. Hammer.

The value of the new photography in surgery can hardly be over estimated. Already it has proved its utility in locating alien substances in the body which before this illuminating application not only embittered but endangered life. The book explains what has been accomplished and how it was done. The source of the X ray and how to produce and apply it are here vividly described and illustrated. It is an inexpensive but carefully prepared book, sure to interest and instruct both laymen and professionals.

From J. B. Lippincott Company, Philadelphia:

*A Woman In It*, by "Rita."

*Catalina, Art Student*, by L. T. Meade.

The woman "in it," was Irish, and, of course, pretty, witty and impulsive. If she didn't go quite straight at first, much blame may be laid to Fate that early set her in a devious path. Later, when a good woman, an American, showed her a better way, she gladly entered upon it. Among the many interesting experiences of this pretty girl was that of being a living testimonial to the virtues of certain hair washes and wrinkle-erasers, each patron being made to believe that the Irish girl's natural youth and freshness was secured by applications of high-priced emollients and washes.

In *Catalina, Art Student*, the experiences of a bright, sensible girl in a large, impractical family, poor and growing poorer day by day, are attractively told and illustrated. Trials upon trials born of family foolishness are brightened only by Catalina, the Art Student, and the sweet temper of a learned father whose celebrity sheds a halo over shabby raiment and worn-out furniture. It is a wholesome story of London life and the ups and downs of needy, improvident folk ending in a success won by the dominant qualities of a girl of conscience, character and talent. The difficulties, hard striving and temptations of competition in art schools are vividly pictured.

From the Century Company, New York:

*The Cat and Cherub*, by Chas. Bailey Fernald.

This book is funny for awhile and ingenious all through. It relates to the habits and manners of the Mongolian and much of its narration is in pidgin-English. It includes stories of the Flats of California, tales that stir the reader to almost frantic laughter, the queerest one being an account of the ailments of Ephraim and how they affected him and his neighbors. The hypochondriac who reads this story will either be cured or highly incensed and insulted.

From The Frederick A. Stokes Company, New York:

*Revenge*, by Robert A. Barr.

The title of Mr. Barr's book is illustrated upon its cover—a central skull from which radiate stilettoes with a revolver at each corner. The stories—and there are twenty of them—are dabbled with gore when they are not drenched in it. Its dozen illustrations ought to satisfy the wildest lover of tragedy and its descriptive text will delight the shivery devotee of sensationalism. Every story in the book illustrates some phase of the passion of revenge. Its author is a clever plot maker and can tell much in a very few words.

From the Lothrop Publishing Company, Boston:

*The Boys of Cloverbrook*, by Mary Barnes Beal.

*The Ponkaty Branch Road*, by Sophie Swett.

*The Gingham Bag*, by Margaret Sidney.

Here are three stories, written by clever women who know the tastes and wants of those whom Stevenson called "middle-aged children." *The Boys of Cloverbrook* is an elaborate narrative, full of sweet surprises and delightfully illustrated. *The Gingham Bag* is a "truly true" New England tale of hard work, plenty to eat and stiff ideas about duty. Its satisfying conclusion is told in homely New England phrase. *The Ponkaty Branch Road*, by Sophie Swett, includes three interesting stories permeated by elevating ideals.

From Lee and Shepard, Boston:

*Four Young Explorers, or Sight-Seeing in the Tropics*, by Oliver Optic.

If Oliver Optic is not an expert in literary expression, he is keenly observant and describes what he sees in a manner that is direct and useful. Every lad knows that the Tropics encircle the earth, and in his last story Oliver Optic describes a section of this belt by the narration of adventures and experiences that most boys will be glad to share, even though only between book covers. Siam, Borneo, Cochin-China and the Philippine Islands, with their marvellous products, curious villages and queer people and animals, are made delightfully familiar. As in all of this author's stories for boys, the solid information is sugar-coated with a spice of adventure, the two being so cleverly interwoven that they are taken with equal zest.

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20 cents is remitted us, in addition to the Subscription Price and the extra postage on the Subscription. The Catalogue is furnished on the condition stated only when ordered at the same time with the Subscription. If the Current Edition of THE METROPOLITAN CATALOGUE is exhausted at the time we receive the Subscription, we will send a copy of the succeeding number immediately upon its publication. See Advertisement of THE METROPOLITAN CATALOGUE elsewhere in this issue.

## TO PARTIES DESIRING ADDRESSES CHANGED ON OUR SUBSCRIPTION BOOKS.

Subscribers to our Publications, when notifying us of a change of Address, are particularly requested to give their full former Address, together with the new Address, and state the name of the Publication, and the Month and Year in which the subscription to it began. Thus:

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"Mrs. John Martin, formerly of Whitby, Ont., whose subscription to THE DELINEATOR began with December, 1895, desires her address changed to Brandon, Man."

## TO PARTIES COMPLAINING OF NON-RECEIPT OF MAGAZINES.

To avoid delay and long correspondence, a subscriber to any of our Publications not receiving publications regularly, should name in the letter of complaint the Month with which the subscription commenced. A convenient form for such a complaint is as follows:

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## TO SECURE SPECIFIC NUMBERS OF THE DELINEATOR.

To secure the filling of orders for THE DELINEATOR of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing THE DELINEATOR for May will be certain to secure copies of that Edition by sending in their orders by the 10th of April.

## TO PARTIES ORDERING PATTERNS OR PUBLICATIONS BY MAIL.

In sending money through the mail, to us or to agents for the sale of our goods, we advise the use of a Post-office Order, an Express Money Order, a Bank Check or Draft, or a Registered Letter.

Should a Post-office Order sent to us go astray in the mails, we can readily obtain a duplicate here and have it cashed. An Express Money Order is equally safe and often less expensive. Bank Drafts or checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery.

A Registered Letter, being regularly numbered, can be easily traced to its point of detention, should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its number from the local postmaster and send it to us.

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ANSWERS TO CORRESPONDENTS.

**A SUBSCRIBER:**—When one lady calls upon another she need not leave her own card if the hostess is at home. A married lady will leave two of her husband's cards on the hall table as she goes out, one for her hostess and one for the gentleman of the house. But if she has a day at home of which her hostess may be ignorant, it is then proper to leave her own card mentioning that day, with two of her husband's cards. If the lady upon whom you call is out, one of your own and two of your husband's cards should be left. Should you call with your husband upon a lady whose husband receives with her, unless your address and day at home are not known to your host and hostess, it is not necessary to leave cards. Your own visit is upon the lady only, and your husband's upon both her and her husband. If you use a joint card with your husband, that card is for your hostess, provided she is out; one of your husband's cards must be left besides for the host.

**BUTTERCUP:**—Cover the parlor walls with green burlap, and above the picture moulding stencil a gilt frieze. The ceiling may be covered with pale green paper. Enamel the mantel white, or, if you wish to hide it, screen it off with growing plants. Have green-and-white Liberty silk inside curtains in addition to the lace ones, and cover the floor with a Japanese rug. All woodwork may be enamelled white, and if there is a door in the room hang in it a Japanese reed portierro. Add a Moorish hanging lamp, and a few wicker chairs with cushions, to the apartment.

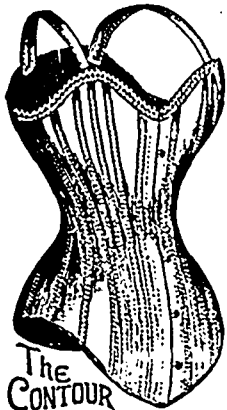
**GREENHORN:**—Both linen and muslin sheets are two yards wide by two yards and three quarters long for a single bed, and two yards and a half wide by three yards long for a double bed. They are finished at the bottom with inch-wide plain or hem-stitched hems, and at the top with hem-stitched hems two inches or two and a half wide. A two-inch monogram or initial may be wrought in the centre just below the upper hem. Pillow-cases are made just long enough for the pillow to slip in easily.

**READER:**—Proneness to take cold is a disease or personal weakness, and one that most persons may combat. With a little patience such susceptibility may be greatly lessened by a liberal daily use of cold water. The throat and the upper part of the chest should be bathed every morning with cold water, and then rubbed with a rough cloth until quite warm. After every warm bath the throat, chest and limbs should be sprinkled with cold water. One who takes cold most easily can gradually accustom herself to a cold shower-bath after a warm tub-bath, and after this she will become much more hardy, and her general health will be better.

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Not an exceptional case of heart disease but very distressing was that of Mr. L. W. Law, of Toronto Junction, Ont., who was obliged to be propped up in bed with pillows for eighteen months, because of smothering spells that would come over him whenever he attempted to lie down. No treatment had done any good until he tried Dr. Agnow's Cure for the Heart, and here one dose gave complete relief, and one bottle cured him, and to-day he enjoys the pleasures of good health as other people do. Heart disease will kill if not cured.



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*(Review)*

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ANSWERS TO CORRESPONDENTS.

(Continued).

**ANXIOUS:**—Suede gloves may be cleaned dry by drawing them upon the hands or upon a glove-tie and rubbing them with powdered oyster crackers. To clean silk, knitted or crocheted articles, wash in cool, soft water with pure white Castile soap, ox gall or fine toilet soap, and use no more of either ingredient than is necessary to make nice suds. Rub as little as possible; press the water out of the articles by placing them in a clean, dry cloth; do not wring, but squeeze them. Wash each one separately. Rinse once in clear, cold water which has been tintured with mild acid. Cream of tartar or vinegar will do. Dry quickly, and when nearly dry rub with a piece of dry flannel, always the same way. If you wish to press the article, lay it in a heavy book. An evening gown of Spanish yellow will prove becoming to a brunette. We would suggest basque-waist pattern No. 8333 and skirt pattern No. 8554, each of which costs 1s. 3d. or 30 cents, and is illustrated in *THE DELINEATOR* for January, for the development of a party gown.

**A SUBSCRIBER:**—In making a quilt the cover, wadding and lining are first basted together and laid on a large table or held in a quilting-frame. The lining is first basted securely to the ticking on all four sides and then stretched. The batting is then laid evenly upon the lining, the cover is spread over the batting, and the three are basted together around the four sides. The quilt is then ready for the tufting. Cut a square of pasteboard to serve as a measure for the tufting, two inches and a half each way being a desirable size. Place the square on the quilt, and mark on the cloth at the corners with a tailor's pencil or chalk. Take a stitch at each marking, tie the thread and cut it about an inch from the knot. Lay the edge of the square at one of the markings, and indicate by pencil on the cloth where the next tuftings are to be done, and so on. When the tufting is finished remove the quilt from the frame, trim the edges, turn in the lining and cover against each other, and sew them neatly together, adding a binding if desired.

**PATTY:**—To make a soap to whiten the hands take a wineglassful of eau-de-cologne, add a wineglassful of lemon juice, and into this mixture pour a sufficient quantity of the best white soap to absorb all moisture. Mix well together and roll into ball. This will be found an excellent soap.

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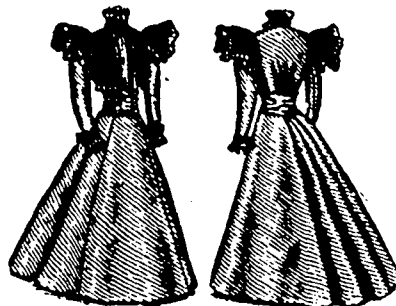


On this and the succeeding two pages is illustrated an assortment of

## COSTUMES

for Ladies' Spring wear, which styles our readers will no doubt be pleased to inspect. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

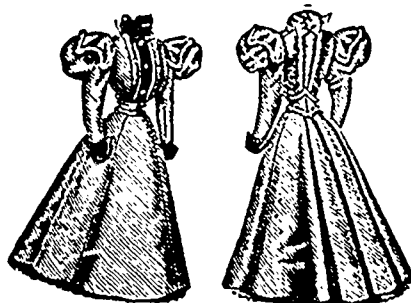
THE BUTTERICK PUBLISHING CO.  
(Limited)



8884

8884

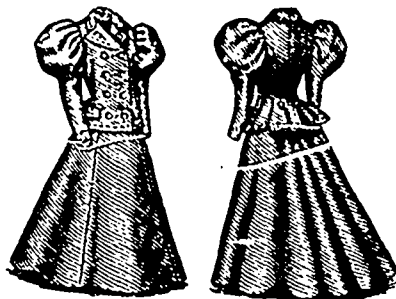
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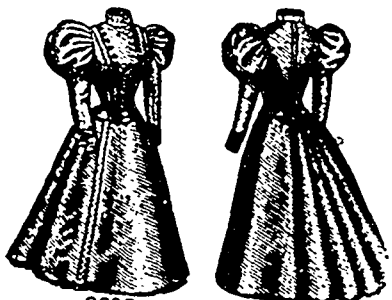
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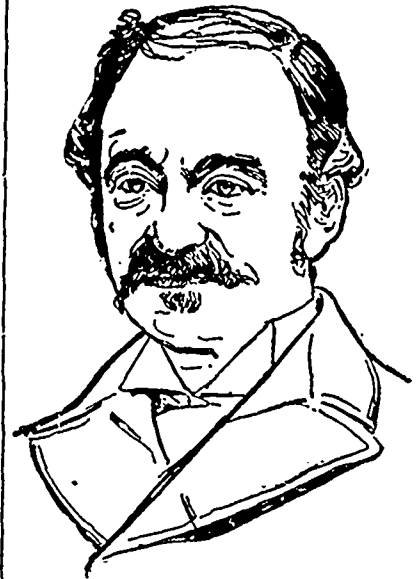


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(Sgd.) THOMAS BENNETT,  
Doncaster, Ont.

**HARTSHORN'S SELF-ACTING SHADE ROLLERS**

NOTICE  
SCRIPT NAME  
OF  
ON LABEL,  
AND GET  
THE GENUINE

*Stewart Hartshorn*

**HARTSHORN**

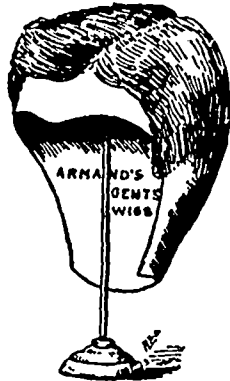
# ARMAND'S HAIR AND PERFUMERY STORE.

Largest and Handsomest Establishment in Hair Goods in Canada.

Highest awards of Paris (France), 1882-83; New York, 1890; Chicago World's Fair, 1893. We give the best value for the money in quality and quantity. We do not believe in underselling our competitors at the customer's loss. No matter how far our patrons live from Toronto, they can rely upon getting just the same article as if they were in Toronto. Pay a reasonable price and you are sure to get suited, especially in the line of hair goods. Send sample of hair when ordering.



Armand's Hair Covering, in any style. \$7.50, \$10 and \$15.



Gents' Wigs and Toupet made to order on short notice, as natural as nature. We can suit you just as well in Halifax or Vancouver as in Toronto. Measurement sent on application.

## SWITCHES.

The largest and best assorted stock in Canada. All sizes and prices, from \$1.50, \$2, \$3, \$4, \$5, \$6, \$7, to \$15. We sell our fall styles of lovely Bangs at \$1.50, \$2 and \$3 (natural curly).

Armand's Instantaneous

## GREY HAIR COLORING.

Quickest, easiest, cheapest and best single preparation in the market. Price, \$1.25. Superfluous hair safely removed and destroyed with CAVILLERINE. \$2.00 by post.



Handsome Parted Bang. \$2.50, \$5 and \$7.50.



Beautiful style of Bang. \$5 and \$7.



Fine Hair Switches.

When ordering, please send plain address and amount. Mention this Magazine.

## ARMAND'S HAIR AND PERFUMERY STORE.

Telephone 2498.

441 Yonge Street, cor. Carlton, TORONTO, ONT.

### The NIMMO & HARRISON BUSINESS and SHORTHAND

COLLEGE, corner of Yonge and College Streets, Toronto, Ont., has an unequalled record for successful results. Experienced, legally qualified teachers in charge of each Department. Students enter any time. Catalogues sent to any address free.

NIMMO & HARRISON, Principals.

### ANSWERS TO CORRESPONDENTS.

(Continued.)

**J. C.**—Please send your name and address, and we will answer you by mail.

**SUBSCRIBER**—In calling on a single lady, a married lady will leave only one of her husband's cards on the hall table as she goes out.

**J. H. S.**—To curl ostrich feathers, use a dull knife. Hold each feather over a fire, shaking it gently until it is warmed through; then, holding the feather in the left hand, place the flues between the right thumb and the knife edge, and draw the right hand along quickly, curling the ends of the flues only. If the feathers on a hat become damp, their curl may be retained by holding the hat over a fire, waving it until the feathers dry, and then placing it in a cool room for the fibres to stiffen. Considerable cleverness is needed to curl a feather gracefully, and without breaking any of the flues.

**SWEET SIXTEEN**—Arsenic for the complexion should never be taken except under the direction of a physician.

**AN OLD SUBSCRIBER**—Long watch chains having fancy links, made to go about the neck, are still fashionable.

Catarrh and Colds Relieved in 10 to 60 Minutes.

One short puff of the breath through the Blower supplied with each bottle of Dr. Agnew's Catarrhal Powder diffuses this powder over the surface of the nasal passages. Painless and delightful to use, it relieves instantly and permanently cures Catarrh, Hay Fever, Colds, Headache, Sore Throat, Tonsillitis and Deafness. All druggists.



8758

Ladies' Costume, having a Three-Piece Skirt (To be Made with a Flaring Collar or a Plain Standing Collar); 18 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 40 cents.



8758



8631

Ladies' Bolero Costume, having a Three-Piece Skirt Gathered at the Back (To be Made With or Without the Peplum and Spangles); 18 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 40 cents.



8631



8902

Ladies' Two-Piece Costume, consisting of a Jacket (To be Worn Over Waist) and a Seven-Gored Skirt Pleated at the Back; 9 sizes. Bust measures, 29 to 46 inches. Any size, 1s. 6d. or 40 cents.



8902



8726

Ladies' Costume, with Five-Gored Skirt Gathered at the Back; 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 40 cents.



8726

## THE SCHOOL OF CUTTING

TEACHING DAILY OUR

"NEW TAILOR SYSTEM" of Dress Cutting.

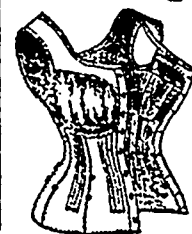


The leading system. Drafts direct on the material. Covers the entire range of work. Cuts the Darkest Waist. Easy to learn, and is up to date. Send for Descriptive Circular.

J. & A. CARTER, Yonge & Walton Sts., Toronto. Practical Dressmakers. Established 1800.

## THE AMERICAN Corset and Dress Reform Co.

316 Yonge St., Toronto.



Sole Manufacturers of JENNIES MILLER and EQUIPOISE WAISTS Puritan Shoulder Braces Abdominal Supporters and FINE CORSETS MADE TO ORDER. See our Special Cyclists' Waists and Corsets. Agents Wanted.

# The Spring Gowns are Coming



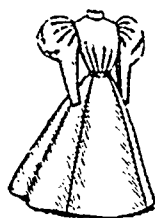
With What shall they be Bound? With the most Stylish and Practical, most Durable, Longest Wearing—and that is

## “METEOR VELVET SKIRT PROTECTOR.”

The World's most Celebrated Dressmakers use and recommend it.

Carried by the leading Dry Goods Houses. See Shade Card. 101 Colors.

### MACDONALD BROS., Sole Agents, MONTREAL



8759



8759

Ladies' Costume. Consisting of a Waist Closed at the Left Side and a Seven-Gored Skirt Plaited at the Back: 13 sizes. Bust measures, 28 to 40 inches. Any size, 1s. 8d. or 40 cents.



8905



8905

Ladies' Costume, with Seven-Gored Skirt Plaited at the Back: 12 sizes. Bust measures, 30 to 46 in. high. Any size, 1s. 8d. or 40 cents.



8610



8619

Ladies' Costume (Closed at the Left Side), with Eight-Gored Skirt Gathered at the Back (To be Made with a French Back or a Conventional Basque Back and With or Without the Peplum): 18 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8914



8914

Ladies' Costume, with Seven-Gored Skirt Gathered at the Back (To be Made with Full-Length or Three-Quarter Length Sleeves): 12 sizes. Bust measures, 20 to 46 inches. Any size, 1s. 8d. or 40 cents.



8609



8609

Ladies' Costume, having the New Bell or Circular Skirt: 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8721



8724

Ladies' Costume, with Seven-Gored Skirt Gathered at the Back: 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



8684



8694

Ladies' Costume, with Seven-Gored Skirt Gathered at the Back: 13 sizes. Bust measures, 28 to 46 inches. Any size 1s. 8d. or 40 cents.

## A CLEAR COMPLEXION

THE OUTWARD SIGN OF INWARD HEALTH



### Lovely Faces

Beautiful Necks, White Arms and Hands.

**DR. CAMPBELL'S**

Safe Arsenic Complexion Wafers and

**FOULD'S**

Medicated Arsenic Complexion Soap will give you all these.

If you are annoyed with Pimples, Blackheads, Freckles, Blisters, Moth, Flesh Worms, Eczema, or any blemish on the skin, call or send for a box of Dr. Campbell's Wafers and a cake of Fould's Medicated Arsenic Soap, the only genuine beautifiers in the world. Wafers by mail, \$1.00; 6 Large Boxes, \$5.00. Soap, 50c. Address all orders to H. B. Fould, Sole Proprietor, 144 Yonge Street, Toronto, Ont. Lyman Bros. Co., Wholesale Agents, 71 Front Street East, Toronto, Canada.

**SOLD BY ALL DRUGGISTS IN CANADA.**

Kindly Mention

**THE DELINEATOR**

when writing about Goods advertised in this Magazine.

**GERMAN ARMY PILE REMEDY**  
 WARRANTED TO CURE  
**BLIND, BLEEDING or ITCHING PILES**  
 EACH ONE DOLLAR PACKAGE  
 CONTAINS LIQUID OINTMENT AND PILLS  
 ASK YOUR DRUGGIST FOR IT OR SEND DIRECT  
**THE KESSLER DRUG CO. TORONTO**

ON this and the succeeding two pages is illustrated a series of

# DRESSES

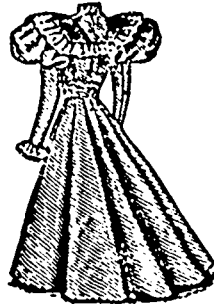
for Ladies, Misses and Girls' Wear which our patrons will no doubt be pleased to inspect at this time.

The Patterns can be had from Ourselves or from Agents for the sale of our goods. Address:

**The Butterick Publishing Co.**  
(LIMITED),



8621



8621

Ladies' Princess Dress (To be Closed at the Left Side or at the Center of the Back and Made with a High or Low Neck and with Full-Length Leg-o'-Mutton Sleeves or with Close-Fitting Sleeves having a Short Puff at the Top or with Short Puff Sleeves): 13 sizes. Bust measure, 28 to 48 inches. Any size, 1s. 6d. or 35 cents.



7789

Ladies' Work or House Dress with Medium Full, Straight Skirt (To be Made with a Standing or Iron Collar and with or without a Fitted Sleeve-Button), 15 sizes. Bust measure, 28 to 50 in. Any size, 1s. 6d. or 35 cents.



7789



8785

Misses' Dress, having Tucks Across the Upper Part of the Front and Sleeves, and a Straight, Full Skirt; 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. 3d. or 30 cents.



8785



8577



8577

Ladies' Comfort Gown, Specially Designed for Elderly Ladies (To be Made With or Without the Collars and Kerchiefs): 13 sizes. Bust measure, 30 to 48 inches. Any size, 1s. 6d. or 25 cents.



8454



8494

Ladies' Princess Dress, Robe or Wrapper, with Under-Arm Gore (To be Made with a Rolling or Standing Collar and with a Slight Train or in Round Length): 15 sizes. Bust measure, 28 to 50 inches. Any size, 1s. 6d. or 35 cents.



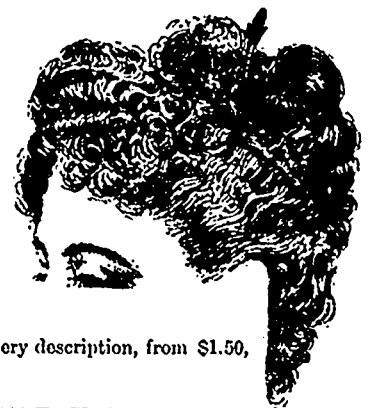
8511

Ladies' Work or House Dress with Four-Gored Skirt (To be Made with Standing or Turn-Down Collar): 13 sizes. Bust measure, 30 to 48 in. Any size, 1s. 3d. or 35 cents.



8511

## LADIES' HAIR GOODS.



THE PAST YEAR has been one of great success with us. It is well known that in four years we have built up the largest business in our line in Canada, and our success is due first because we have a thorough, practical knowledge of manufacturing of all kinds of hair goods; and second because we thoroughly understand hair-dressing, trimming, singeing and shampooing, treatment of the scalp, etc.; and third in guaranteeing every article as represented; fourth, because we import in large quantities, and manufacture all our goods on the premises under our own supervision.

Our styles are always the latest. The parted pompadour, as worn in London and Paris, demi pompadour, and parted and pointed bangs of every description, from \$1.50, \$2.00, \$3.00, \$4.00, \$5.00, \$6.00.

SWITCHES in first quality only, according to weight:

- |                                  |                                   |
|----------------------------------|-----------------------------------|
| 16 inches, from 50c. to \$2.10   | 24 inches, from \$1.00 to \$6.50  |
| 18 inches, from \$1.50 to \$3.25 | 26 inches, from \$1.50 to \$7.00  |
| 20 inches, from \$2.00 to \$1.50 | 28 inches, from \$5.00 to \$9.00  |
| 22 inches, from \$3.00 to \$5.00 | 30 inches, from \$5.00 to \$10.00 |

GENTLEMEN'S WIGS and TOUPEES in endless variety from \$9.00 up. Short, curly Wigs from \$9.00 up.

If your hair is turning grey use Pember's REGENERATOR, perfectly pure and harmless, as clear as water. Price, \$1.25.

LADIES' FULL AND HALF WIGS in different styles, all first quality hair, can be worn high or low, with curly, wavy or plain fronts, from \$12.00, \$15.00 and \$20.00 up.

PEMBER'S INSTANTANEOUS COLORINE, \$2.00 and \$3.00 per case, THOROUGHLY RELIABLE.

PEMBER'S HAIR REJUVENATOR will positively cure all dandruff; will strengthen and nourish the roots of the hair, and remove all irritations of the scalp.

Price: small size, \$1.00; large size, \$2.00.

Goods can be sent by Mail equal to personal selection.



CARNIVAL  
COSTUMES

## W. T. PEMBER,

127 and 129 Yonge St. Branch, 778 Yonge St.  
TELEPHONE, 2275.

WHEN ORDERING BY MAIL, ENCLOSE SHADE AND AMOUNT.

TURKISH  
BATHS  
in  
Connection





# New Gloves!

For good and sufficient reasons we bought a vastly larger stock of Gloves this Spring than ever before. Of course we bought to better advantage, and got better qualities for less money than we ever expected. And we're ready now to distribute the goods we bought so special.

Gloves are easily ordered by mail, and we expect thousands of orders from all over Canada. The rule we make of refunding money where goods are not entirely satisfactory applies equally to Gloves. If you haven't seen these particular qualities it's well worth your while to know them:

Ladies' 4-button Kid Gloves, in tan, brown and black. Special .....	<b>.50</b>	Ladies' Real French Kid Gloves, with gusset fingers, colors tan, brown, fawn and black.....	<b>1.00</b>
Ladies' Plain White Kid Gloves, 4-button, all sizes. Special .....	<b>.50</b>	Ladies' 2-clasp Kid Gloves, in cream and white, with black welts, sizes 5½ to 6½ . . . . .	<b>1.00</b>
Ladies' 7-hook Lacing French Kid Gloves, fine soft kid, perfect fit....	<b>.75</b>	Ladies' 3-clasp Ideal Fastener, real French Kid Gloves, in tans, fawn, mode and black .....	<b>1.25</b>
Ladies' 4-button French Kid Gloves, with colored welts, and stitching to match, colors tan, fawn, mode, brown and black .....	<b>.75</b>	Ladies' 4 large-button Derby Kid Gloves, pique sewn, gusset fingers, guaranteed .....	<b>1.25</b>
Ladies' Chamois Leather Bicycle Gloves, 4-button, elastic wrist.....	<b>.75</b>	Ladies' 4 large pearl-button Derby Kid Gloves, pique sewn, gusset fingers, perfect fitting .....	<b>1.50</b>
Ladies' 2-clasp Walking Gloves, in tans, modes, fawn and brown.....	<b>1.00</b>		

Postage paid on all Gloves when purchased through our Mail Order Department.

THE **T. EATON CO.** LIMITED

190 YONGE ST., TORONTO.



# Supremacy in Silks.



**A**N excellent and generous assortment of new styles in silks. The wisdom born of experience shows to advantage in better goods and better values than we ever remember. In the whole stock there's nothing lacking. It combines the most reliable qualities with the most showy silks, and goods are such as we can guarantee. No fuss, no hurrah, hardly a mention from week to week, but a steady bettering of the stock and getting a still closer grip on the business. You'll think us generous when you see these values :

Brocaded Moiré Antique, extra heavy, rich colorings and designs in patterns, blouse lengths, no two alike, at special per yard.	<b>\$2.50</b>
New Brocaded Gros Grains in a specially choice collection of new designs, 22 inches wide, special.	<b>1.75</b>
Rich Brocaded Silk, in self and art colorings, very rich satin finish, large floral designs, special at.	<b>1.50</b>
Fancy Brocaded Shot Taffetas, chene effect, 22 inches wide, a special choice collection of the newest colorings, special at.	<b>1.25</b>
Fancy Taffeta Silks, French and American weaves, in the newest Dresden jardiniere and floral designs, all new goods, at special.	<b>1.00</b>
Swiss Striped French Taffeta Silk, in full range of shades, beautiful new goods, special at.	<b>85</b>
21-inch Pure Silk Taffetas, rich plain-shot effect in all the newest combinations of colors, at special per yard.	<b>50</b>
21-inch Pure Silk, in rich brocaded satin finish, also in six-toned taffeta silk, chene effects, at special per yard.	<b>65</b>

The Wearproof Corded Black Silk, a bright, rich, double-warped dress silk, guaranteed in wear and color.	<b>\$1.00</b>
Champion Black Dress Silk, a fine-grain, soft, lustrous dress silk, guaranteed to wear, and dust-proof, specially made for us	<b>1.00</b>
New Black Brocaded Duchess Silk, rich, bright finish, extra heavy, in the newest floral and jardiniere designs, special at.	<b>85</b>
New Black "Poult Merveilleux" Dress Silk, bright satin finish, guaranteed to wear, pure dye, special at.	<b>1.00</b>
20-inch Pure Silk Black Luxor, a rich, soft, double-faced silk, guaranteed to wear, pure dye, special at.	<b>65</b>
22-inch Black Imperial Luxor, a beautiful, rich and heavy dress silk, guaranteed to wear, our special leader, at.	<b>1.00</b>
21-inch Pure Silk Black "Alpina Faille," a fine corded dress silk, guaranteed to wear, and will not slip or pull, special at.	<b>65</b>
22-inch Pure Silk Black "Alpina Faille," extra heavy and firm, wear guaranteed, and best dye, special at.	<b>1.00</b>

Mail Orders Filled Promptly, and Samples sent to any address for the asking.

THE **T. EATON CO.** LIMITED

190 YONGE STREET

TORONTO, ONT.



Misses' Dress, with Five-Gored Skirt: 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

8655



8655



Misses' Dress, with Straight, Full Skirt (To be Made With or Without the Front Ornament and Sleeve Tabs): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

8718



8718



Misses' Dress, having a Four-Gored Skirt (To be Made with a High or Square Neck, with Full-length or Elbow Puff Sleeves, and With or Without the Bodice Belt and Epaulette Frills): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

8695



8695



Misses' Dress, consisting of a Four-Gored Skirt, and a Boque-Waist Closed at the Left Side and having a Fancy Yoke: 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

8773



8773



Misses' Dress, with a Full Skirt having a Front-Gore: 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

8630



8630

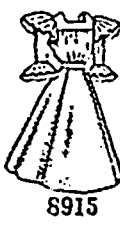


Misses' Dress, with Surplice Waist and Gored Skirt: 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

8654



8915



8915



8915

Misses' Dress, with Four-Gored Skirt (To be Made with a High or Square Neck and with Full-length or Elbow Sleeves): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

# CATARRH!

## Dr. Chase's Catarrh Cure

SPEEDY, INEXPENSIVE AND ABSOLUTELY PAINLESS.



### See, Bessie, this is the way mother does

You insert the tube and give one good blow and away she goes. And do you know, I have never had had breath or a touch of headache since using it. Now just let me try it on you and I am sure it will help that cold in the head and fix up that red nose.

Is the breath foul?  
Is the voice husky?  
Do you ache all over?  
Is the nose stopped up?  
Do you snore at night?  
Does your nose discharge?  
Does the nose bleed easily?  
Is there tickling in the throat?  
Is the nose sore and tender?  
Do you sneeze a great deal?  
Is this worse towards night?

Does the nose itch and burn?  
Is there pain in the back of the head?  
Is there pain across the eyes?  
Is there pain in the back of the eyes?  
Is your sense of smell leaving?  
Is there a dropping in the throat?  
Is the throat dry in the mornings?  
Are you losing your sense of taste?  
Do you sleep with the mouth open?  
Does the nose stop up at night?

If so it is sure and certain indication of Catarrh.

### DR. CHASE'S CATARRH CURE

Gives instant relief--in less than a minute after the first application the air passages are freed and the breathing becomes natural and easy--the most acute attacks of cold in the head are cured in a few hours--cures incipient catarrh in a few days--and will permanently cure most chronic cases in from one to three months--it allays pain--counteracts all foulness of the breath--heals the ulcers--and in an incredibly short while absorbs and dries up all discharge. It contains no injurious ingredients, such as cocaine, the use of which, like morphine, in many cases has been the means of contracting the dreaded narcotic habit. Beware of catarrh cures containing such ingredients. Dr. Chase's Catarrh Cure is sure, pure, harmless and easily applied. Dr. Chase's Improved Inhaler accompanies every box free of charge. Follow directions closely. Here are a few from a thousand or more testimonials who have been helped and cured.

#### A Bad Case but a Permanent Cure.

For years I have suffered from that dread disease--catarrh--I spent a small fortune in medicines without receiving any relief--I had the disease in a very bad form, and nothing seemed to reach the seat of the trouble until I procured and used Chase's Catarrh Cure. I got almost instant relief, and I declare that, though I can hardly credit it myself, I have been permanently cured, and gladly give my testimony to the merits of this great cure.

ARTHUR P. THORNE.  
Charlottetown, P.E.I.

#### Chronic Catarrh for 15 Years.

I had been a sufferer from catarrh for fifteen years--it became chronic. I have spent a lot of money and tried many doctors. I also treated with a catarrh specialist in London--in fact had tried almost everything I saw advertised without getting any benefit. I was directed by the advertisements and testimonials I read to try Dr. Chase's Catarrh Cure. I used three boxes and a complete cure was effected. I heartily recommend it to all sufferers from catarrh.

Clachan, Ont. JAMES SPENCE.

Dr. Chase's Catarrh Cure with Blower free--at all Druggists, 25 Cents.



8858



8858

Misess' Dress, with Six-Gored Skirt (To be Made with a High or Round Neck and with Full-Length or Elbow Sleeves): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

THE BEST MOUTH TONIC IN THE WORLD  
**Odorama**  
THE PERFECT TOOTH POWDER.  
IT LEAVES THE MOUTH IN A MOST DELICIOUS STATE OF FRESHNESS  
DRUGGISTS 25 CTS

**ODOROMA IMPARTS**

Beauty to the teeth  
Fragrance to the breath,  
And that rosy, healthful color to the gums.

O-d-o-r-o-m-a pronounced by expert chemists

**THE PERF CT TOOTH POWDER**



8652



8652

Girls' Dress: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



8784



8784

Girls' Dress with Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



8690



8690

Girls' Dress, with Straight, Full Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



8717



8717

Girls' Dress, with Four-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



8626



8626



8871



8871

Girls' Dress (To be Made with a High or Square Neck): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.

Girls' Dress, having a Five-Gored Skirt: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



8720



8720

Girls' Dress: 10 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



8790



8790

Girls' Dress, with Bolero Front: 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



8653



8653

Girls' Empire Dress (To be Made with a High or Low Neck and with Full-Length or Short-Puff Sleeves): 11 sizes. Ages, 2 to 12 years. Any size, 1s. or 25 cents.



8913



8913

Girls' Dress (To be Worn With or Without a Gaiter): 10 sizes. Ages, 3 to 12 years. Any size, 1s. or 25 cents.



8847



8847

Girls' Dress, with Straight, Full Skirt (To be Made with a High or Low Neck and with Full-Length or Elbow Sleeves): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.

# Sarsaparilla Sense.

Any sarsaparilla is sarsaparilla. True. So any tea is tea. So any flour is flour. But grades differ. You want the best. It's so with sarsaparilla. There are grades. You want the best. If you understood sarsaparilla as well as you do tea and flour it would be easy to determine. But you don't. How should you?

When you are going to buy a commodity whose value you don't know, you pick out an old established house to trade with, and trust their experience and reputation. Do so when buying sarsaparilla.

Ayer's Sarsaparilla has been on the market fifty years. Your grandfather used Ayer's. It is a reputable medicine. There are many sarsaparillas. But only one Ayer's. IT CURES.

# A GRAND OFFER.

If you suffer from that loathsome disease, Catarrh, and desire to be cured without risk of losing your money, send us your name and address on a post card, and by return we send you a Germicide Inhaler and medicine for the cure of your disease without asking one cent of pay in advance. Give it a fair trial at your own home, and if the remedy proves successful remit us \$3.00 to pay for same. Should the remedy not be successful for any cause, our charge will be nothing. Could anything be more fair? You have everything to gain and nothing to lose. If the remedy is not all we claim—we are the losers—not you. This grand remedy is prompt, pleasant and permanent, and cures where all other methods fail. We have thousands of testimonials from grateful people in all parts of Canada. Are you open to conviction? We only ask the privilege of sending our remedy on trial. Please do not neglect this grand opportunity.

Address—

**Medical Inhalation Co., Ltd.**  
**2 COLLEGE ST., TORONTO, ONT.**



THE Picture herewith is a Reproduction of the First Page of the Cover of our new Pamphlet, entitled

## Bicycle Fashions,

which illustrates a variety of Styles for Bicycle Wear, and contains original articles on "The Care of a Wheel," "The Benefits of the Bicycle," "How to Ride," "A Bicycle Entertainment," "A Physician's Opinion on "Bicycling for Women," and a thousand and one facts interesting to all Lovers of the Wheel. . . .

Send 5 Cents to us and have the Pamphlet mailed to your Address. It is certain to please. . . .

The DELINEATOR PUBLISHING CO. OF TORONTO LTD., 93 Richmond Street West.

### ANSWERS TO CORRESPONDENTS.

(Concluded.)

**M. W. S.:**—Consult a physician in reference to indigestion. We cannot undertake to prescribe for it. Any music store will furnish you with musical MS. paper.

**KATHY INTERESTED:**—A scourer can clean your challis dress without ripping the garment. The velvet will develop stylishly by jacket-basque pattern No. 8890 and skirt pattern No. 8877, which cost 1s. 3d. or 30 cents each, and are illustrated in THE DELINEATOR for February. We would not advise the use of contrasting velvet on this toilette. Wash silk handkerchiefs by laying them on a smooth board, and rubbing with the palm of the hand. Use either borax or white Castile soap to make the suds, rinse in cold water, shake till nearly dry, fold evenly, lay between boards and put a weight on them.

**A READER:**—Omar-Khayyám was a Persian poet and astronomer who died in 1122. This name is pronounced O-mar Ky-yam and Rubái yát, roo-by-rat, accenting the second syllable.

**A. B.:**—To retard the coming of gray hair try a wash composed of four ounces of bay rum, and one ounce of sulphur (small lumps). If you send us a self-addressed, stamped envelope, repeating your question, we will tell you where walnut stain may be obtained.

**DAUGHTER:**—Rubbing your throat with cocoa butter and taking a course of cod liver oil may tend to fill out the hollows. Indian ink is a common preparation for deepening the color of the lashes and brows, and it is dissolved in water and carefully applied.

**PORTIA:**—Madame Ruppert's Face Bleach has been highly recommended for the treatment of blackheads, pimples, etc.

**MISS INFORMAL:**—It would be in questionable taste to apologize for not giving a more elegant present. If you sent the best your means would allow, that is quite sufficient.

**MISS B. B.:**—A basque-waist of brown plaid poplin cut by pattern 8895, which costs 1s. 3d. or 30 cents, and is illustrated in THE DELINEATOR for February, will be pretty for wear with a skirt like your sample.

**READER:**—For the information you desire read Dr. Grace Peckham Murray's article "Care of the Hair" in the March number of THE DELINEATOR.

**INDIANA:**—John Howard Payne, an American dramatist was born in New York City in 1792 and died in Tunis in 1852. He translated French dramas and produced original plays and adaptations, including "Brutus," "Thérèse or the Orphan of Genoa," and "Clari." The latter, which was produced as an opera, contains the celebrated song Home, Sweet Home, which alone will preserve Payne's name from oblivion. In 1832 he returned to the United States, and in 1841 was appointed American consul at Tunis, which office he held up to the time of his death. Fashionable envelopes are of large size and square in shape.

**LYNDABELLA:**—We are familiar with the children's Shakespeares by E. Nesbitt, published by Raphael Tuck and Sons, New York City; but not with the one you mention. There is published a hand-book index to the works of Shakespeare. J. O. Halliwell is the author.

**TRIXY:**—If there are only a few obstinacious straggling hairs between the eyebrows, they may be pulled out with a tweezer.

UPON this page we have illustrated an assortment of Ladies' JACKETS

**JACKETS**

which will no doubt prove of especial interest to our many readers.

The patterns can be had in all Sizes from Ourselves or from Agents for the Sale of our goods. In ordering, please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO. (Limited),



8849



8849



8849

Ladies' Double-Breasted Close-Fitting Jacket. (To be Made with a Cavalier Collar or a Plain Standing Collar or a Marie Stuart Collar or a High Round Collar): 12 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



8706



8706



8661



8661



8669



8669

Ladies' Box Reefer, with Removable Storm Hood (Also Known as the Golfing Coat): 10 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket or Blazer (To be Worn Open or Closed and Made with Square or Rounding Lower Front Corners): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket or Blazer (To be Worn Open or Closed at the Bust and Made with Square or Rounding Lower Front Corners): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. 3d. or 30 cents.



8679



8679



8728



8728



8751



8751

Ladies' Jacket (To be Closed to the Shoulder or Reversed in Square Lapels and to be Made With or Without Cuffs): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket, with Fly Front (Known as the Covert Coat). 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Eton Jacket Extending to the Waist (Perforated for Shorter Length): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

**Special Notice!**

ADDRESSED TO

Readers of Advertisements

:::IN:::

**THE DELINEATOR.**

IN THIS Notice we wish to Advertise the fact that it is our Purpose to Accept, for insertion in the Advertising Columns of THE DELINEATOR, Advertisements of RELIABLE PARTIES ONLY. It is our Belief that all the Advertisements contained in this Number of the Magazine are inserted in Good Faith, and by Responsible Persons. If, however, Readers of THE DELINEATOR find that any Advertisement or Advertisements herein are Prepared with a View to Deceive, or are inserted by Parties whose Promises are not Fulfilled when applied to, we shall take it as a Great Favor if such Readers will Promptly Notify Us. Honest Advertisers, our Readers and Ourselves derive advantage from working in coöperation to Exclude Everything from the Advertising Columns of the Publication which is in any way Questionable. Our Motto for this Department of THE DELINEATOR is, HONEST ADVERTISING BY HONEST PEOPLE—that is to say, the Advertising Columns of THE DELINEATOR are intended to be on the same High Plane, and to Convey Equally Correct Information, with the other Departments of the Magazine.

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The E. B. EDDY CO., Ltd.  
Hull, Montreal, Toronto.



8870



8970



8909



8909

Ladies' Double-Breasted Eton Jacket, with the Sleeves Finished Plain at the Wrists or Reversed to Form Cuffs: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Empire Jacket, with Cape-Wrap Sleeves (To be Made with a Marie Collar or a Marie Stuart Collar that may have the Seams Left Open to Give a Tab Effect): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



8775



8775



8908



8908



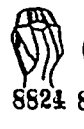
8908

Ladies' Bolero Jackets (One with a Center Seam and Extended to Form a Bolero Collar that may have the Seams Left Open and the Other without a Center Seam and Finished with a Tudor Collar): 13 sizes. Bust measures, 28 to 46 inches. Any size, 7d. or 15 cents.

Ladies' Torador Jacket, having the Fronts and Back Extended to Form Tabs on the Shoulders and a Gored Collar that may be Omitted or have the Seams Left Open to Give a Tab Effect (Perforated for Rounding Corners): 8 sizes. Bust measures, 30 to 44 inches. Any size, 7d. or 15 cents.



8824



8824



8824



8824



8822



8822

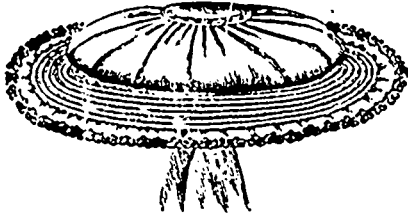


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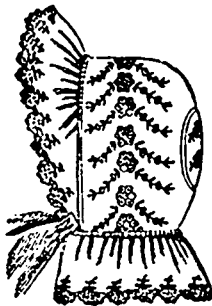
Ladies' Zouave or Bolero Jacket, with the Fronts Extended to Form the Lapels and High Fancy Collar: 8 sizes. Bust measures, 30 to 44 inches. Any size, 7d. or 15 cents.

Ladies' Eton Jacket, with the Fronts Extended to Form the High Rolling Collar: 8 sizes. Bust measures, 30 to 44 inches. Any size, 7d. or 15 cents.

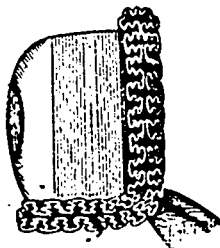
# Children's Millinery.



No. 2132. White Coated Lawn Wash Hat, 65c.



No. 2607. Embroidered White Lawn Cap, double poke of Irish point edging, cape of same, 75c.



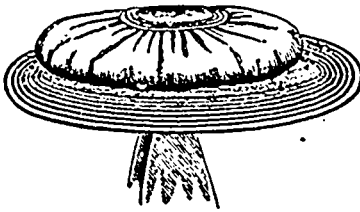
No. 2557. White Corded Lawn Cap, with full lace ruche, 50c.



No. 2109. White Striped Lawn Hat, fluted, with bows, 40c.

## When ordering

Please state age of child, and give head measurement, or say if small or large head.



No. 2107. White Corded Lawn Wash Hat, 37½c.



No. 2319. White Japanese Silk Embroidered Cap, full lace ruche, 65c.



No. 2305. White Japanese Silk Embroidered Cap, with high top ruche, 37½c.

## Mail Orders

Those who live out of town should learn the way to us by mail. You don't know what a help shopping by mail is till you have tried it.



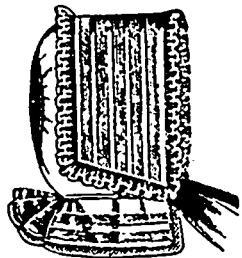
No. 2534. White Lawn Cap, with high top ruche, edged with ribbon, 40c.



No. 2309. White Pongee Silk Embroidered Cap, with full lace ruche, 50c.



No. 2602. White Irish Point Cap, with graduated lace ruche and loops of braid, 75c.



No. 2558. White Lawn Cap, reverse and cape corded, edged with lace, 50c.

THE **T. EATON CO.** LIMITED

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*Good*



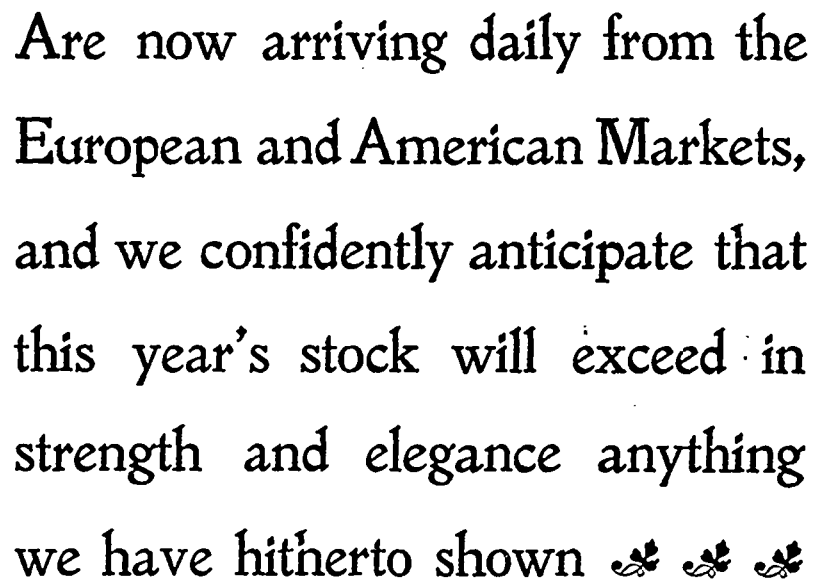
*morning*




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