

EARLY WINTER NUMBER.

VOL. L.

NO. 5.

THE Delineator

A JOURNAL
of
FASHION.

CULTURE

and

FINEARTS.



A CHANGE OF WAR, A COMPLETE STORY BY HARRIET RIDDLE DAVIS, IN THIS NUMBER.

CANADIAN EDITION

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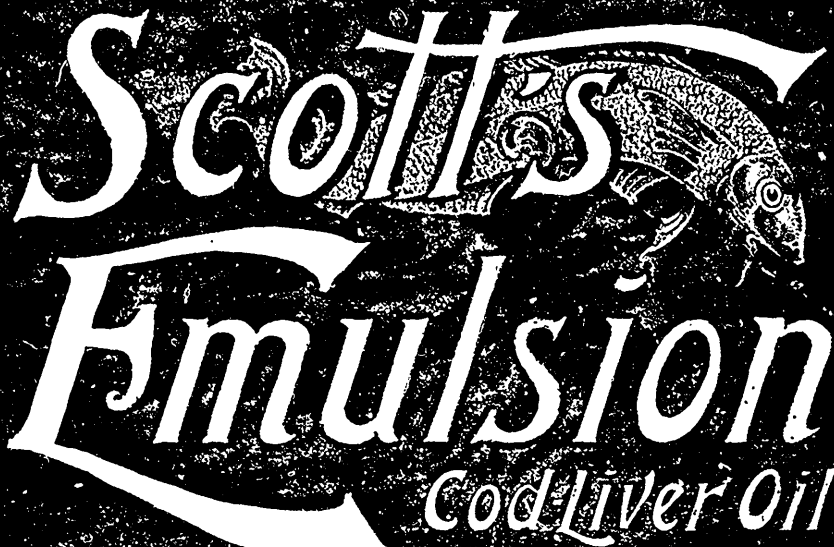
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Cod Liver Oil

WHAT IS SCOTT'S EMULSION?

It is a strengthening food and tonic, remarkable in its flesh-forming properties. It contains Cod-Liver Oil emulsified or partially digested, combined with the well-known and highly prized Hypophosphites of Lime and Soda, so that their potency is materially increased.

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D. 74.

D. 75.

Toilettes for Bride, and Bridesmaid

The Delineator.

DESCRIBED ON PAGE 496.

November, 1897.





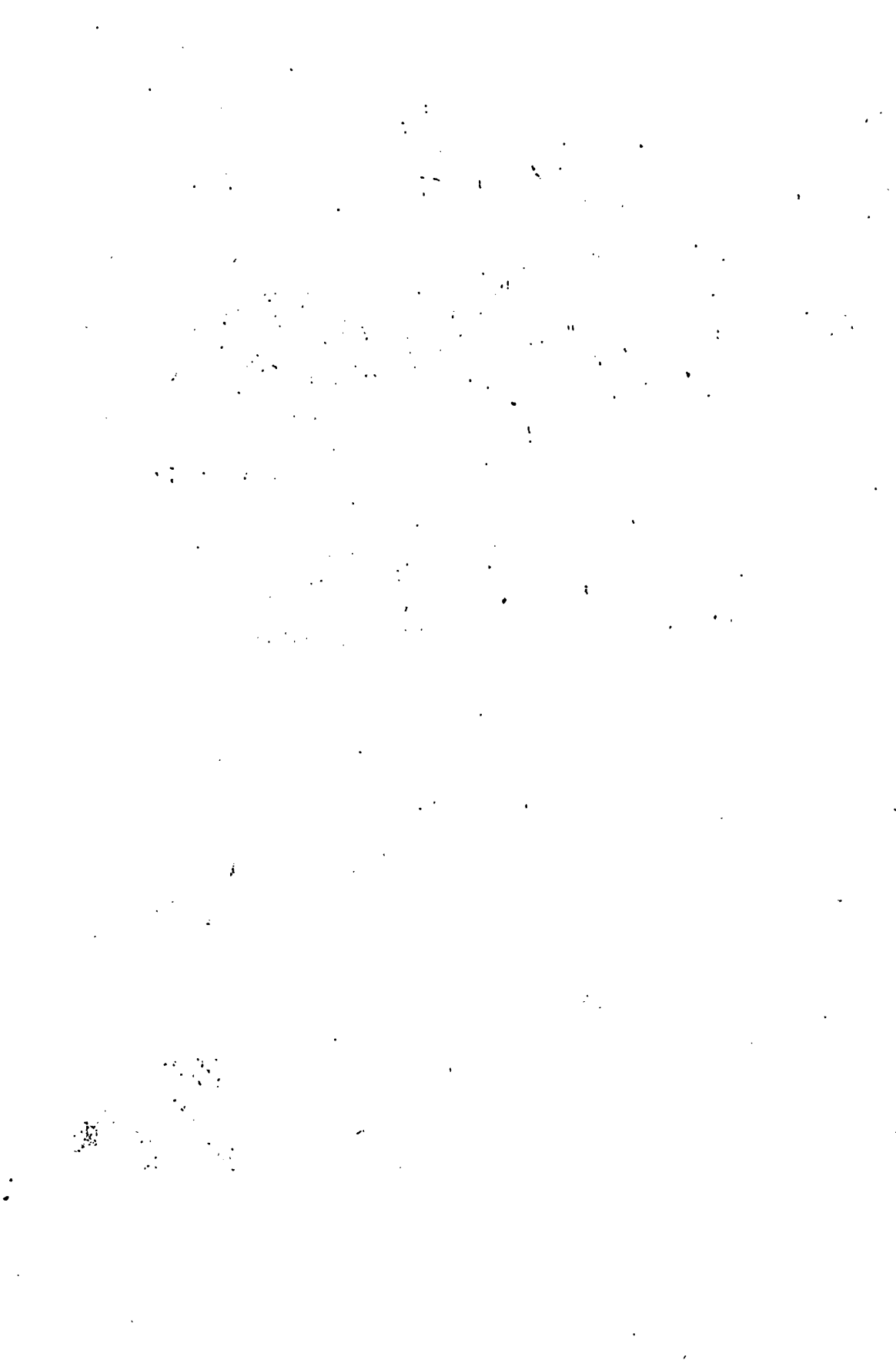
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D. 77.

The Delineator.

Outdoor Toilettes.
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November, 1897.



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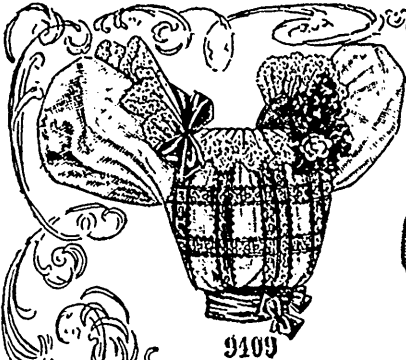
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For Sale by all leading Dry Goods Merchants

THE DELINEATOR FOR NOVEMBER, 1897.

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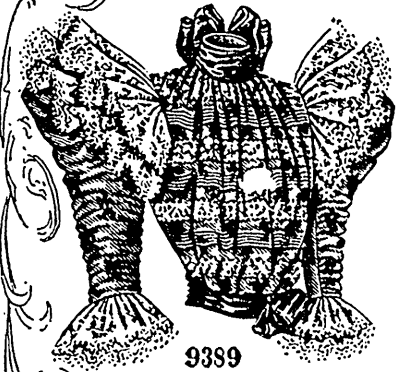
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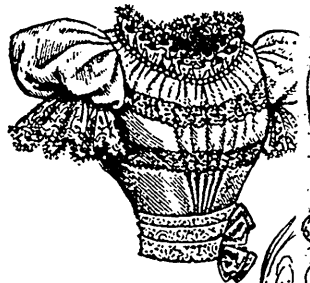
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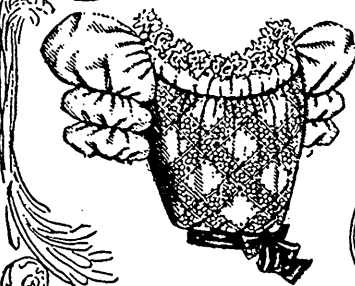
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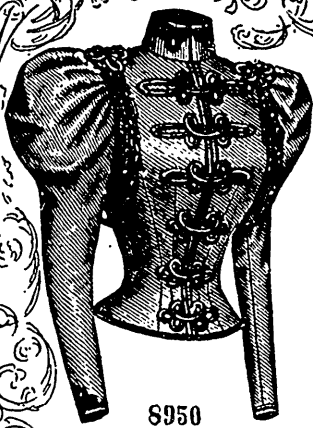
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FASHIONABLE
EVENING
WAISTS

(For Descriptions
see Pages
528 to 531.)



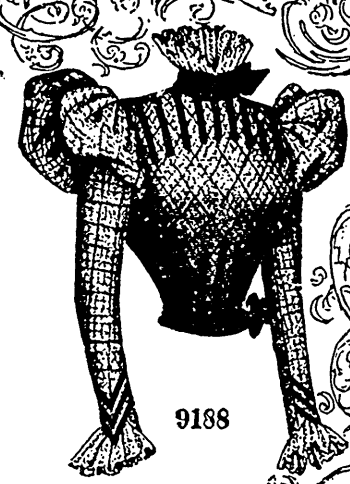
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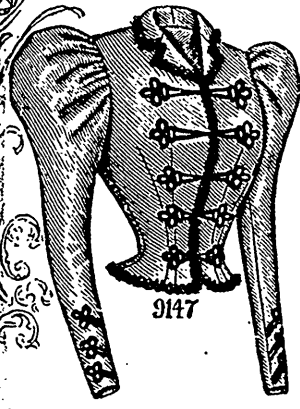
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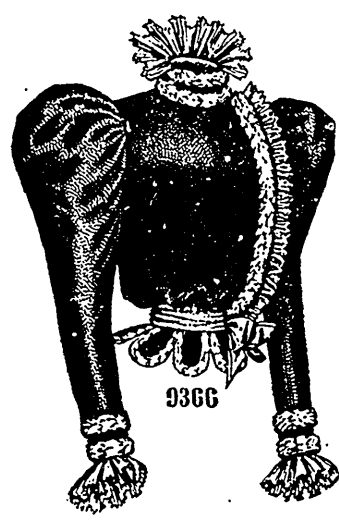
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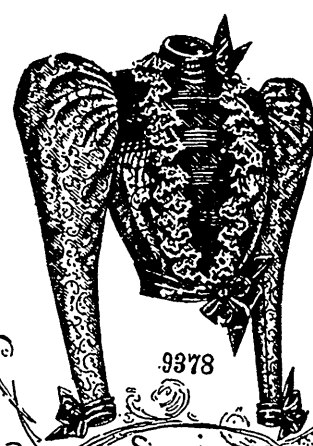
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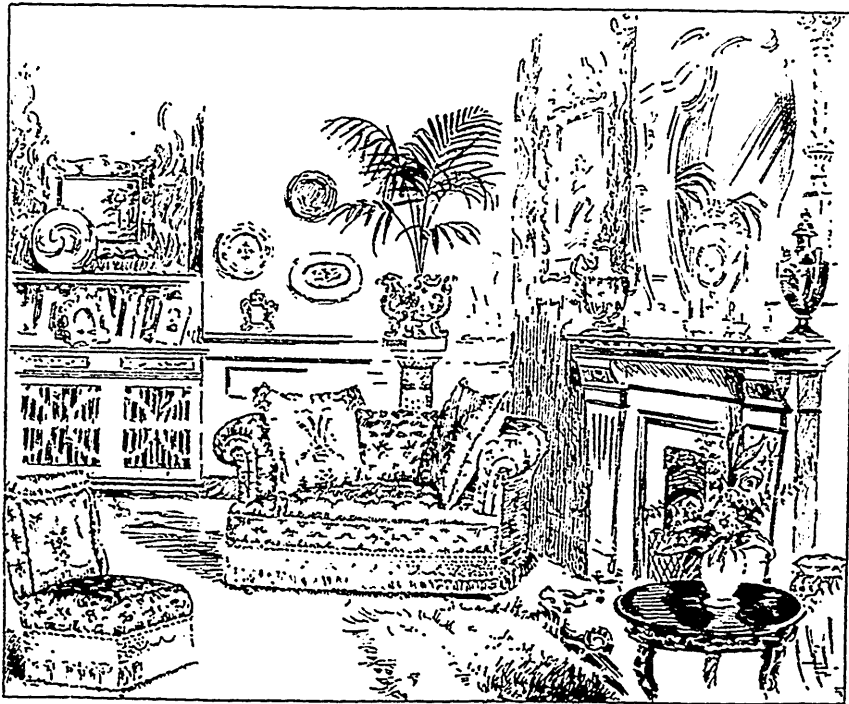
STYLISH
 WAISTS FOR
 GENERAL WEAR
 (For Descriptions see Page 522
 to 531.)

HOUSE FURNISHING AND DECORATION.

Variety may be created in a home by substituting "fitments" for furniture in one or two apartments. Book-shelves, niches, window seats and all sorts of cosy corners and recesses may be fitted in a room by a skilful carpenter, with most interesting results.

The upper illustration shows a bed-room thus fitted. The walls are hung with white paper having a floral design in blue and pale-pink. The floor is covered with blue Brussels filling and blue is the prevailing color in the draperies. A brass bedstead stands in the middle of the room—the most desirable position for this piece of furniture. A lace-edged serim counterpane over blue Silesia covers the bed, the edges falling over a valance of white-figured blue Liberty chintz. Shelves and cupboards are built at each side of a mirror fitted behind a marble basin, above which are recesses containing more shelves designed to hold fancy vases and bric-à-brac. A built-in cosy corner has the effect of a boudoir. Its doorway is arched and it is shut in by curtains harmonizing with the bed valance and with the upholstery covering the window seat inside it.

The mantel is provided with an oblong glass, which reflects the ornaments on the shelf. Other ornaments are placed on



the upper shelves. The bookshelves and drawers show on the extreme left are all fitted and, like the rest of the fitments, are enamelled cream-white.

A drawing-room interior is shown in the lower picture. The floor is laid with velvet filling in an old-rose tone, and upon it, near the fire-place, is a white bear-skin rug. The walls are hung with cream satin paper bearing graceful tracery in rose and gold and providing an effective background for the several oil and water-color paintings which hang upon it. The white enamel mantel is almost classic severity; upon it are a clock and ornament and above is a large oval mirror in a heavy gilt frame. At one end of the mantel stands a tall vase and near it is a round polished mahogany table which supports a vase of cut flowers. A tufted sofa of old-rose brocade with pillows and a chair matching it are suitably placed. Fancy plaques, Delft and other wares are tastefully arranged on the rear wall. A low bookcase

The inevitable cushion is added and may be supplemented by as many more as one likes. Next the corner is built a cabinet-mantel above a white-tiled fire-place with nickelled fittings.

of white-enameled wood is fitted in one of these wall spaces. A porcelain pedestal supporting a jardinière with a growing palm adds to the elegant effect of the interior.

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 bad 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 pains—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 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 most 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.

JAMES SPENCE.

Glachan, Ont.

DR. CHASE'S CATARRH CURE WITH BLOWER FREE—AT ALL DRUGGISTS, 25 CENTS.

FASHIONABLE JACKETS AND COATS

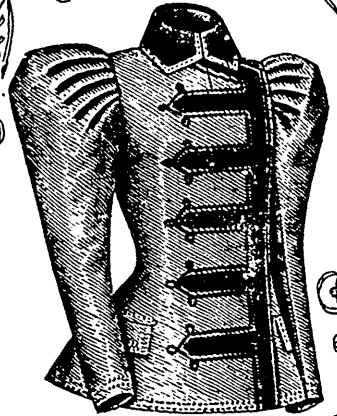
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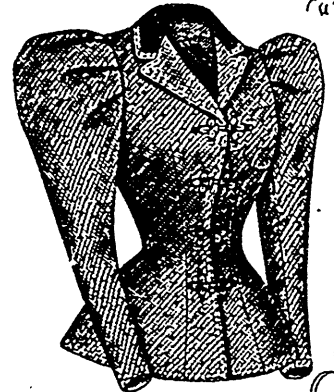
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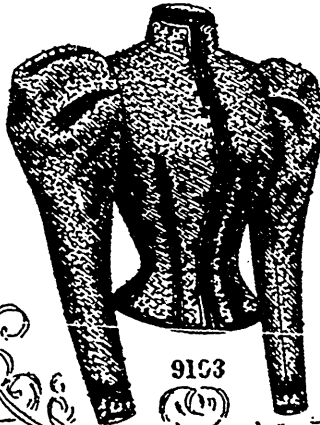
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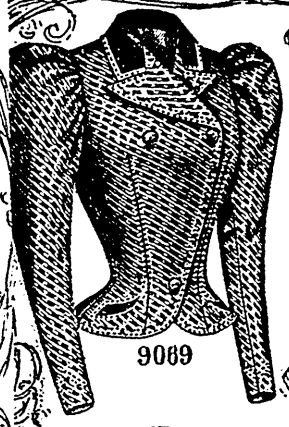
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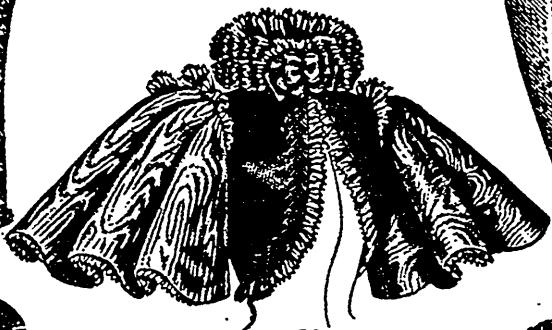
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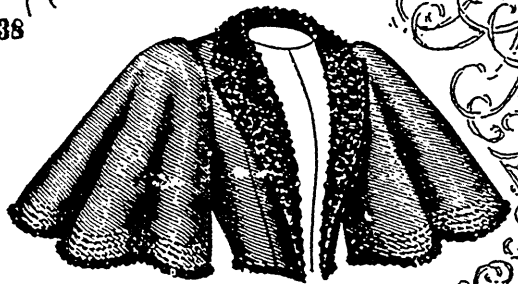
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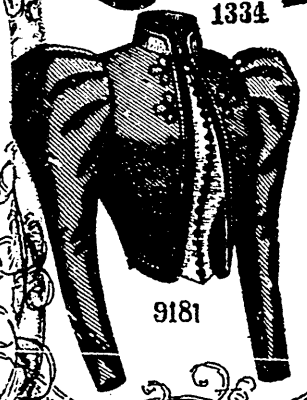
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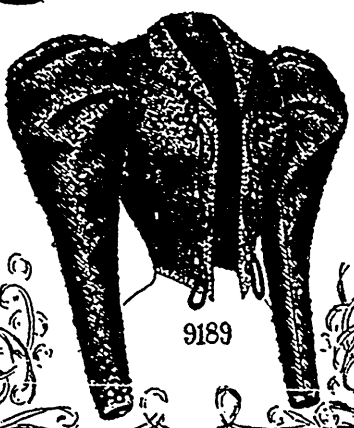
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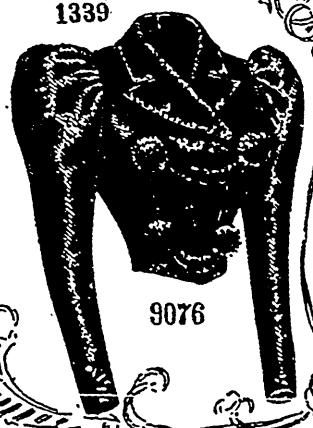
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A Word for Sufferers to Remember—A System of Natural Cures—Special Treatment for Each Disease—Sent to Users Only.

If you have confidence in simple remedies which have stood the test of seventy years, it will pay you to write to us proofs of what the Nyassan Remedies done for others.



ERYSIPELAS CURED.

I, David J. Taylor, a Justice of the Peace in and for the Town of Parrsboro', N.S. hereby certify as follows: That I personally know many afflicted persons who have promptly cured by using The Nyassan Cures and in one case, that of Mrs. Thomas Truro who had been given up to die of erysipelas.

LA GRIPPE CURED.

F. McAleese, Postmaster, Parrsboro', writes:—"Neither I nor my friends thought I should recover from La Grippe. The first relief came in three days, though I have used the Nyassan Medicine. Springs treatment barely a month, its benefit cannot be estimated in dollars and cents."

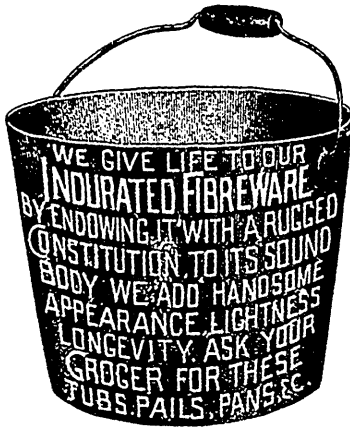
KIDNEY DISEASES.

The miracle of "Mahomed and the Mountain" is repeated in the Nyassan Medicine Springs Tablets. If your means will permit you to resort to the springs they will be sent to you in dry but soluble form for use at home. This is Nature's way of curing, and it is the best in the world.

NYASSAN MEDICINE CO. LIMITED.

TRURO, N. S.

"WE CURE WHEN ALL OTHERS FAIL"



THE E. B. EDDY CO., LIMITED,
HULL, CANADA.



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OUR supremacy in this line is acknowledged. We are progressing. Our styles are all the latest. We are always inventing and improving.

Our Natural Wavy Head Coverings are as natural as life.

Wigs and Half-Wigs in great variety; can be dressed high or low, to cover grey or thin hair.

Ladies' Parting, wavy and straight.

Bangs of Every Description. Our Pompadour and Princess Louise Bangs are in great demand.

The Bordon. No stem, cord or wire in the construction of these goods; the lightest and most natural artificial hair goods ever manufactured.

One of our Natural Wavy Switches can be tied in the latest style in one minute, and pinned on a complete head dress.

Hair Dyes in twenty different shades.

Golden Hair Wash, for brightening the hair.

Pember's Hair Rejuvenator, for the growth of the hair and to prevent it falling.

Pember's Hair Regenerator, for restoring the hair to its former color, clear and as harmless as water.

P. S.—When ordering by mail please send sample and amount. Goods will be sent by return mail. If not satisfactory, will be suitably exchanged.



PRINCESS LOUISE BANGS.



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LADIES' (including head dress and shampoo)	\$0 75	BETWEEN 6 AND 10	-\$0 50
GENTLEMEN	0 75	BATH AND BED	1 00

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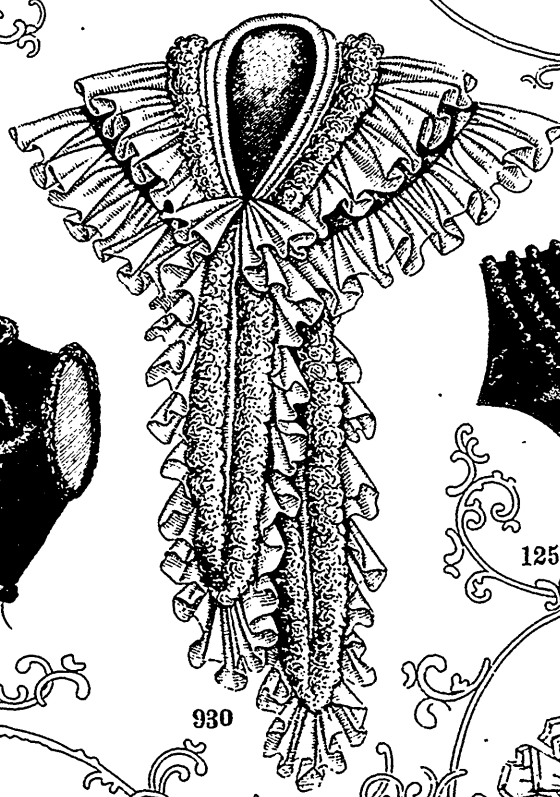
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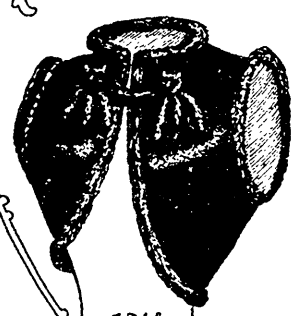
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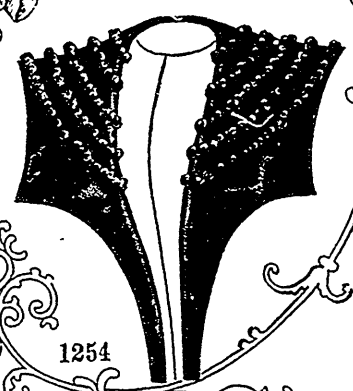
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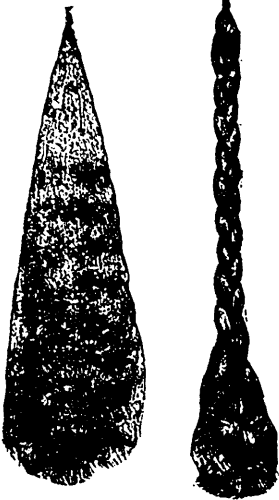


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WAIST DECORATIONS.

(For Description see Page 521 and 522.)

FLUFFY, WAVY and STRAIGHT SWITCHES.
From \$1, \$2, \$3, \$4, \$5, \$7, \$8, \$10, and up.



THE BEMALINA BANG.

Style, a big seller. \$3, \$5, \$6.50, \$8 and u.



NATURAL WAVE FRONT.

At \$2.50, \$4.00, \$6.00, \$7.50 and up.



LADIES' BEGGY CURLY WIGS.

Front parted, Pompadour or any other style. \$17.50, \$20.00 and \$25.00.

The Dorenwend Co.

of Toronto, Limited

103 & 105 YONGE ST.

The Largest Hair Goods House
In America



ESTABLISHED 1898

THE DEMAND FOR OUR
.. Hair Goods Styles ..

IS CONSTANTLY INCREASING

OUR MAIL ORDERS ALONE TELL THIS EVERY DAY.

To Quebec, Nova Scotia, New Brunswick, British Columbia, North-West Territories, Manitoba, throughout Ontario and large parts of the United States, and even to Europe we are shipping our Goods. We pride ourselves on the knowledge that our patrons receive the greatest satisfaction through the wearing of our Styles, and we can look with encouragement to the future, as we have done in the past, to a still larger and more increasing patronage.

No money or trouble is spared by us to satisfy our patrons and the public. One of our first considerations is to use nothing but the best Hair and Material in the construction of our Hair Goods Styles. We buy all our hair in Europe from the poor but clean peasant girls, in consequence we procure the choicest, softest hair and rarest shades at lowest prices. We employ assistants and artists of first rank, who are under the charge and instruction of our Manager Prof. Dorenwend, whose skill as an artist in the manufacturing of Hair Goods, such as Ladies' and Gents' Wigs, Toupees for partial baldness, Bangs, Wavy and Plain Fronts, Switches, etc., has made our styles famous and in demand all over the globe, especially Canada and the United States.

It is needless to say most ladies will have observed of late that a great deal of back hair is now worn. Switches are in great demand. What is nicer on a Ladies' head than beautiful Back Hair. Very few have even hair of their own. With our Switches any lady can dress her coil and arrange her head dress tastefully and nice.

We have submitted a few styles of cuts in Wigs, Bangs, etc., and in case a greater variety of illustrations of other styles is desired, then please send for our Catalogue, which is sent Free to any address.

ORDER BY MAIL, and you will receive same satisfaction as by personal selection. Our Mail Order Department has lately undergone some important changes whereby we are enabled to serve our patrons at a distance better and quicker than ever.

When ordering please bear in mind to cut sample of hair full length from roots to secure a perfect match. Enclose amount per Registered Letter, Express, or Post Office Order, and goods will be forwarded by next Mail or Express. Any article will be exchanged if found not suitable. All correspondence strictly confidential. No advertisements on our packages or letters.



HOW TO MEASURE HEAD FOR WIGS.

1. Around head.
2. From forehead to pole of neck.
3. From ear to ear across forehead.
4. Ear to ear over top of head.
5. Temple to temple around the largest part of head.

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THE DORENWEND CO.
OF TORONTO, LIMITED

103 and 105 YONGE STREET

TORONTO, CANADA.

OUR VENTILATED OPEN WIG. The long hair can be arranged high or low. At \$16, \$20, \$25, \$30, and up.



OUR VENTILATED OPEN WIG. With Parted Bang Front. \$12, \$16, \$20, \$25, \$30, \$35, and up.



OUR VENTILATED OPEN WIG.

With Long Wavy Front. At \$10, \$18, \$22, \$25, \$30, \$35, and up.



DORENWEND'S GENTS' TOUPEES AND FULL WIGS.

Light, Durable and Strong.

At \$10, \$15, \$20, \$25, \$30, and up.

Over 33,000 toupees in use.



DORENWEND'S GERMAN

Hair Magic

Restores grey and faded hair to its natural color
Removes dandruff, prevents falling of the hair, and is a great promoter of growth.

PRICE, 50c. Sent per express on receipt of price.



The

EDUCATOR

VOL. L.

November, 1897.

No. 5.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A STYLISH AND HANDSOME EVENING WAIST.

FIGURE No. 183 B.— This illustrates a Ladies' basque-waist. The pattern, which is No. 9459 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown in four views on page 526.

This charming waist for evening wear is here pictured made of light heliotrope chiffon over silk in combination with lace edging. A knife-plaited frill of chiffon is placed under the soft frill of lace edging that outlines the low, round neck; a wrinkled ribbon belt and bunches of roses give the final decorative touch. The waist has the fashionable pouch front, and the closing, which is made at the left side in Russian style, is tastefully emphasized by a graduated frill of lace edging and bunches of roses. The trim adjustment is due to an accurately fitted lining closed at the center of the front. Short puff sleeves form an excellent background for frill caps of lace edging that fluff out becomingly, and a ribbon belt softly wrinkled and daintily bowed at the closing completes the effect—indeed, the belt is quite indispensable. The current manipulation of tulle, chiffon, *mousseline de soie*,



FIGURE No. 183 B.—This illustrates LADIES' EVENING WAIST.—The pattern is No. 9459, price 1s. or 25 cents.

Brussels net and lace over silk of bright color is artistic and skilful, a shot effect being thus produced, as, for instance, green silk under rose chiffon, yellow under green, black over white or vice versa. Crêpe de Chine and other small crinkled crêpes are advised for evening waists, and *peau de serpent*, Czowitza crêpe, glacé taffeta in such hues as leaf-green, bluet, heliotrope, coral-pink, brilliant red and other shades that may be subdued by a covering of accordion-plaited black chiffon or lace are all in vogue. Flowers, spangled trimming, lace edging and ribbon are in order for decoration. Recent hints from Paris show that the sheer French muslins that have white grounds dotted, flowered or sprigged will be worn all Winter at social functions. A cream-colored organza just made for a young brunette to wear at dances, balls, etc., was figured with honeysuckle blossoms and made up over yellow silk and mauve ribbon, lace edging and honeysuckle blossoms trimmed it in

perfect French taste. Some charming triumphs of art, ingenuity and taste will follow if this mode is copied in pretty colors.

All rights reserved.

DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 52, 53 AND 54.

FIGURES D74 AND D75.—TOILETTES FOR BRIDE AND BRIDESMAID.

FIGURE D74.—This illustrates a Ladies' trained costume. The pattern, which is No. 9463 and costs 2s. or 50 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in four views on pages 504 and 505 of this number of THE DELINEATOR.

An elegant wedding gown is here pictured made of rich *peau de soie* and chiffon and trimmed with chiffon and orange blossoms, a ribbon stock and belt and a tulle veil giving the final and indispensable decorative finish. The dignity and grace of the toilette is emphasized by the sweeping train, which may, however, be made shorter for a simple wedding. Nine gores are comprised in the skirt which is smooth in front, slightly rippled below the hips and fan-plaited at the back to expand in stately rolling folds.

The soft, full front of the waist pouches at the center over the belt and the closing is at the left side in Russian style. Bretelles of knife-plaited chiffon taper to the waist, and frill-caps of chiffon fluff prettily over the puffs at the top of mousquetaire sleeves that have frills of chiffon at the wrists.

Grosgrain, *juille* and taffeta silk are used for wedding gowns in conjunction with plain or embroidered chiffon, *crêpe de Chine* or *mousseline*. Young ladies sometimes select for a simple home wedding organdy, mull or dotted or plain Swiss. Ribbon, orange blossoms and lace generally complete the adornment.

FIGURE D75.—This consists of a Ladies' skirt and Russian basque. The basque pattern, which is No. 9440 and costs 1s. or 25 cents, is in 7 sizes for ladies from thirty to forty-two inches, bust measure, and is again shown on page 526. The skirt pattern, which is No. 9398 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

This charming toilette is here represented made of striped silk and light and dark silk matching the colors of the stripes. The basque-waist is fashionably known as the Neva blouse and is an up-to-date Russian style with a Pompadour yoke and pouch front. The closing is made in correct Russian style at the left side. The pointed Pompadour yoke is covered with folds of silk that are crossed in a novel way at the center, and is outlined with a frill of chiffon; and a pointed strap extends along the left edge of the yoke and a little way down on the front. Narrow frills of chiffon border triple-pointed smooth caps that stand out on the leg-o'-mutton sleeves, which are completed with pointed cuffs of the darker silk and narrow frills of chiffon.

Nine gores are comprised in the skirt, the gores being straight at the center and bias at the side edges so as to make the stripes match at the seams; it has the fashionable fan back and is especially desirable for narrow goods and for stripes and pattern goods in all widths.

Beautiful combinations may be effected in this way with silk, chiffon and velvet, or embroidered chiffon and silk. The dressy appearance will be greatly enhanced by the use of ribbon, lace and flowers.

The shirred silk hat is in artistic harmony with the whole, numerous plumes and a fancy buckle almost covering it.

FIGURES D76 AND D77.—OUTDOOR TOILETTES.

FIGURE D76.—This consists of a Ladies' cape and skirt. The cape pattern, which is No. 9382 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure. The skirt pattern, which is No. 9429 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is differently depicted on page 533.

An elaborate Winter garment is pictured in the cape which forms part of this fetching toilette. Persian lamb and mink fur are combined in the cape in this instance, and mink tails at the edge of the fancy collar and a mink head with a group of tails at the closing give the decorative finish. The cape is circular and falls in flute folds below the shoulders, and in two rolling box-plaits at the back. The fancy collar has stole

ends and is pointed on each shoulder and at the back; the Medici collar is protective and becoming.

Broadcloth is represented in the new flare skirt and velvet ribbon provides the decoration. The skirt consists of a long front-gore, two long, box-plaited back-gores and two short side-gores deepened by circular flounce-portions.

Astrakhan, velvet, corded silk or cloth in any admired shade may be selected for the cape and the fancy collar may match or contrast with it. The skirt may be of chevot or silk.

The fancy braid hat is trimmed with plumage and ribbon.

FIGURE D77.—This illustrates a Ladies' costume. The pattern, which is No. 9466 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and is again shown on page 507 of this publication.

The costume of velvet and silk shown at this figure is trimmed with fur and offers pleasing suggestions for the season upon which we are now entering. The front edges of the fronts are fancifully shaped and between them is revealed a full vest that is crossed at the waist by a softly-wrinkled girdle. The sleeve-caps are shaped to accord with the fronts and fall with grace over the two-seam sleeves, which are arranged to stand out slightly in puff style at the top.

The graceful five-gored skirt has a fan back.

Combinations will be favored for the costume which will be shown to advantage in cloth, serge, chevot and novelty goods. The vest will be made of some of the soft gauzy fabrics.

The hat repeats the tones in the costume and is subdued with black wings.

FIGURE D78 AND 79.—EARLY WINTER TOILETTES.

FIGURE D78.—This consists of a Ladies' cape-collarette and girdle, plain waist and skirt. The cape collarette pattern, which is No. 9422 and costs 7d. or 15 cents, is in three sizes, small, medium and large, and is again shown on page 529. The skirt pattern, which is No. 9429 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is shown again on page 533. The waist pattern, which is No. 9318 and costs 7d. or 15 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure. The girdle pattern, which is No. 6330 and costs 5d. or 10 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Astrakhan is here represented in the *chic* collarette and velvet in the girdle, and the waist and skirt are of broadcloth and braid-trimmed. The collarette is known as the Jubilee collarette and is of circular shaping; it falls in ripple that are less pronounced than were those in the capes of last season and a ripple ruffle flares above the standing collar.

The flare-skirt is entirely new in shape and effect. It consists of a front-gore, two box-plaited back-gores, and two short side-gores deepened by circular rippling lower-portions. The plain waist has two-seam leg-o'-mutton sleeves, and the wrinkled girdle, which is pointed front and back, is closed at the back.

The collarette will be made of velvet, plush or fur and the skirt and waist of chevot or novelty wool goods.

The velvet hat is trimmed with silk and feathers.

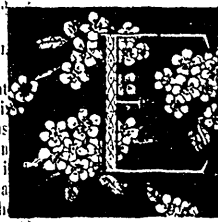
FIGURE D79.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9418 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in two views on page 525. The skirt pattern, which is No. 9454 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 533.

A combination of velvet, moiré and plain silk is effected in the Marquise basque which forms part of this toilette. The jacket fronts open over a full vest-front and are folded back in jabot revers. The vest front is closed in Russian style and pouches over the belt, which is decorated with a buckle. The sleeves are pointed at the wrists and finished with a frill of lace edging matching the frill flaring above the wrinkled stock collar.

The box flare-skirt of broadcloth, with machine-stitched self-strappings pointed at the ends covering the side seams above underfolded box-plaits, is a novelty; it has a fan-back

The fancy felt hat is decorated with velvet and a bird.

Fashions of To-Day.



Another long coat, known as the Sporting Duchess coat, is rendered fetching by a triple cape, pointed lapels and a fancy or Medici collar. The Derby wrap is also a storm cloak having bell sleeves, loose, double-breasted fronts and an easy-fitting back. Rippling, box-plaited bell sleeves and a Medici collar are productive of a stately effect in a long wrap. The Jubilee collarette rippled about the shoulders and has a ripple collar that stands quite high. A round puff-yoke is simulated in a belted blouse-bodice by several rows of shirring. Low-necked fronts with narrow revers turning down over the top open over the full, high-necked vest of a very graceful pouch bodice. A one-sided closing distinguishes a tucked shirt-waist for Winter service. A full yoke, a pouched front with left-side closing and mousquetaire sleeves with puffs are effective details of a Frenchy-looking basque-waist. The Neva blouse pouches only in front, the back being drawn close to the figure by gathers. It has a pointed front-yoke, pointed cuffs, a pointed standing collar and pointed epaulettes. A basque-waist for stout figures is full at the center of the front and very smooth across the upper part of the back, slight fullness being arranged in lapped plaits at the bottom of the back. Many basques are lengthened by peplums. In a trained costume the skirt is nine-gored with a fan back and the basque has a pouched front and may be made high or low necked and with elbow or long mousquetaire sleeves with puffs or with short sleeves, to meet all ceremonious requirements.

THIER a Lafayette or a turn-down military collar may supplement the Empire jacket, which, as usual, flares from the figure towards the waist. Box-plaits continue a feature of the Empire jacket. Both single and double breasted Newmarket coats are in vogue and are planned with a fitted back, turn-up cuffs, pointed lapels, and a removable hood.

Cascade revers and a soft vest are the points of interest in a rather long-skirted basque known as the Marquise. A revers draped in cascades varies the front of a novel basque forming part of a costume. Six gores are embraced in the skirt of a two-piece suit. The jacket-basque has cutaway jacket-fronts partially disclosing a low-cut vest. The basque is long in a new costume, the fronts being unique in outline and opening over a full vest that is crossed with a crush girdle. A costume for a stout figure has a seven-gored skirt and a long basque with large revers and a pointed vest. Five and seven gored skirts with the fullness compressed in fan-plaits or gathers at the back are a la mode.



FIGURE No. 184 B.—This illustrates LADIES' BASQUE-WAIST.—The pattern is No. 9467, price 1s. or 25 cents.—(For Description see Page 498.)

Skirts are made clinging at the top and flaring at the bottom. Variety of outline is presented in one of the new flare-skirts. It has two box-plaited gores at the back and to the two short side-gores are added circular lower portions. The panel flare-skirt introduces underfolded fullness below the knee in the side seams. The box flare-skirt has box-plaits underfolded at the lower part of the side seams. A novel circular skirt is gracefully hung over a seven-gored foundation-skirt. A new Watteau tea-gown counts among its attractions a full front cut high or in Pompadour shape and long or elbow sleeves with rippling epaulettes. A short puff sleeve for a low-cut evening bodice is gracefully but simply draped. A group of tucks at the top of a shirt sleeve is exceedingly pretty. Modish sleeves have either scalloped cuffs flaring over the hands or battlemented or pointed wrists, the puffs being added or made in the sleeves. Epaulettes are as fashionable as ever and are variously shaped. The Klondyke hood for ladies, misses and children has a pointed crown, revers and a rippled curtain. Severely simple gowns are finished with standing collars, but fanciful ones still retain the frilled neck dressing. The garnitures on dress skirts are almost as varied as the decorations on the basque-waists worn with them, and a ribbon belt and stock are quite indispensable.

FIGURE NO.
184 B.—LADIES' BASQUE-WAIST.

(For Illustration see Page 497.)

FIGURE NO. 184 B.—This illustrates a Ladies' basque-waist. The pattern, which is No. 9467 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown differently made up on page 525 of this number of THE DELINEATOR.

The admired pouch front is here seen in a new and pleasing form in this basque-waist, which combines dark-blue silk figured in white, green velvet and white silk. The lace and ribbon decoration is very attractive, and the stock and belt are caught with silver buckles. Full low-necked fronts gathered at the top and bottom open all the way over full high-necked center-fronts that extend in round-yoke shape above the low-necked fronts, on which there are frill-bordered velvet bretelle ornaments. The closing is made invisibly at the center. The back has plaits two of which extend to the neck and the close-fitting sleeves form pretty draped puffs at the top.

The waist will make up pleasingly in moiré poplin, étamine, camel's-hair, cashmere, *drap d'été* or fancy silk, with a soft center-front of Liberty crêpe, embroidered, spangled or plain chiffon or mousseline de soie and a decoration of écu lace, taffeta ribbon or fancy bands.



FIGURE NO. 185 B.—This illustrates LADIES' LONG COAT.—The pattern is No 9435, price 1s. 6d. or 35 cents.

(For Description see this Page.)

FIGURE NO.
185 B.—LADIES' LONG COAT.

(For Illustration see this Page.)

FIGURE NO. 185 B.—This illustrates a Ladies' long coat. The pattern, which is No. 9435 and costs 1s. 6d. or 35 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on page 520 of this magazine.

This is a very elegant top-coat, known as the Sporting Duchess coat. It is here pictured made of checked coating and finished with stitching. The coat is close-fitting at the back and has coat-laps and coat-plaits, while the fronts are loose, yet cling gracefully at the sides. The fronts are reversed at the top in lapels, which turn back upon a triple circular cape that is a distinguished adjunct of the coat, and the closing is made in double-breasted style below the lapels with buttons and button-holes. A fancifully shaped strap is buttoned across the ends of a fancy storm collar that fits close to the neck and then flares in an odd way, the side seams being discontinued to give an attractive slashed effect. The two-seam sleeves are gathered at the top and square-cornered lapels

cover openings to inserted pockets in the fronts. The mode is a novelty that cannot fail to find many admirers: for the promenade, or, when made of inexpensive

coatings, for general wear. Smart coats may be made up in this style of broadcloth, korsej or whipcord, with inlays of velvet on the collar, lapels, etc., and stitching or strappings for a finish.

The felt hat is tastefully adorned with chiffon, flowers and velvet-edged ribbon.

LADIES' COSTUME, CONSISTING OF A BASQUE WITH TWO UNDER-ARM GORES AND A SEVEN-GORED SKIRT. (DESIRABLE FOR STOUT LADIES.)

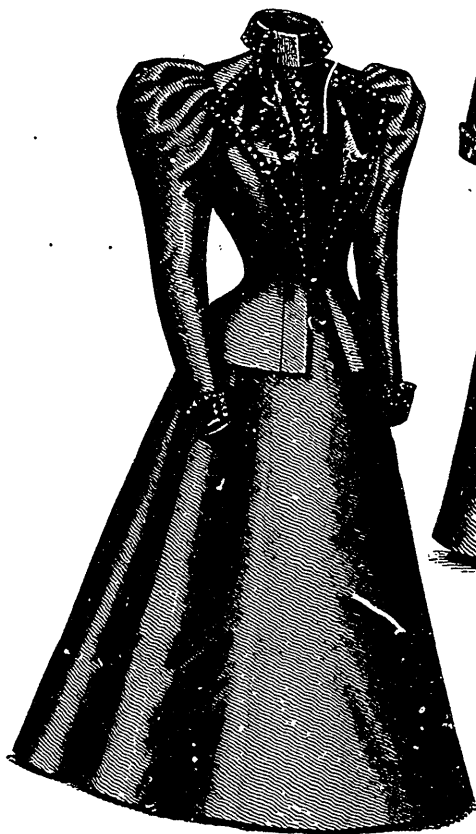
(For Illustrations see this Page.)

No. 9423.—Camel's-hair and fancy silk are combined in this stylish costume, which is specially adapted to stout ladies. Single bust darts, two under-arm gores at each side, side-back gores and a center seam are introduced in the handsome adjustment of the basque and coat-laps and coat-plaits are arranged at the back. The basque is of jacket depth and its fronts almost meet at the waist and fold back above in large revers, revealing a short, pointed vest that may be closed at the center or be in shield style and closed at the left side, as preferred. The shield vest is laid on lining fronts that are fitted by double bust darts and closed at the center. The standing collar is made ornamental by a turn-down section of the fancy silk bordered with jet gimp. Similar gimp edges the silk-faced revers and also the turn-up cuffs completing the one-seam sleeves, which are gathered at the top and mounted on coat-shaped linings.

The skirt is in seven gores and is gathered at the back; it flares moderately toward the lower edge, which measures four yards and a half in the medium sizes. An extender of any style may be worn, if desired.

The costume displays dressy features, although it is in no wise too fanciful for generously proportioned figures. Whipcord, Venetian cloth, *drap d'été* and other woollens may be associated with silk or velvet in the mode and any flat trimming may be added.

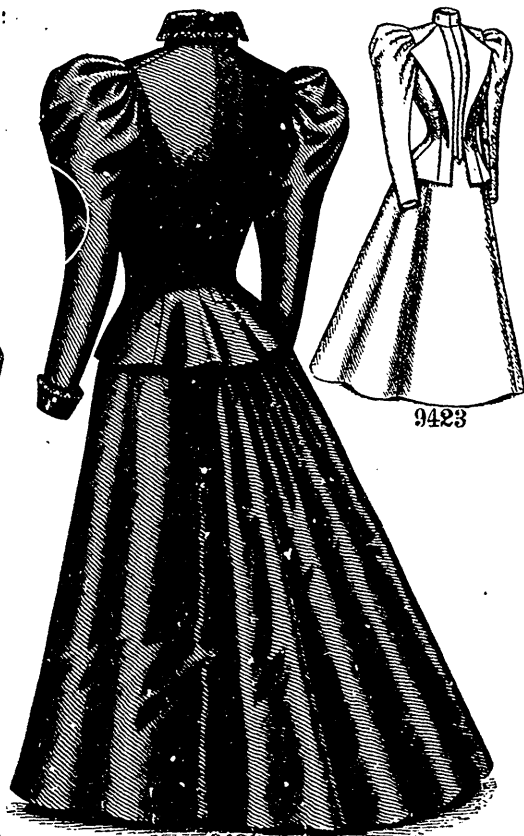
We have pattern No. 9423 in eight sizes for ladies from thirty-four to forty-eight inches, bust measure. For a lady of medium size, the costume needs six yards and three-fourths of dress goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.



9423
Front View.

of elegance. The skirt is in five gores and has the admired fan back arranged by two backward-turning plaits at each side of the placket, the plaits flaring toward the lower edge, which measures four yards in the medium sizes. A dart in each side-gore fits the skirt smoothly over the hips. The back may be held out by a small bustle or any style of extender, if desired.

The basque is accurately adjusted by double bust darts, under-arm and side-back gores and a center seam, and is lengthened by a circular peplum made with a seam at the



9423
Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE WITH TWO UNDER-ARM GORES AND A SEVEN-GORED SKIRT. (DESIRABLE FOR STOUT LADIES.)

(For Description see this Page.)

center of the back. The peplum ripples at the back and is perfectly smooth at the front; its ends meet in line with the closing of the basque, which is made diagonally from the right shoulder to the left side. A jabot joined to the front edge of the right front is plaited on the shoulder to fall in graceful folds and is lined with glacé silk, which shows effectively. Silk also lines the

peplum and the fancy rounding ornaments, which are joined to the wrists to flare over the hand. The wrists may be plain, if preferred. Gathers collect the fulness at the top of the sleeves, which are in two-seam style with coat-shaped linings. The standing collar closes at the right side and a wrinkled belt of the cloth formed in frills at the ends is closed at the back.

The mode is decidedly novel and will make up to advantage in English or French faced cloth, serge, Henrietta cloth, cheviot, zibeline, *drap d'été*, Venetian cloth, étamine and materials of a kindred variety, with fancy bands, iridescent or jet gimp, fur of any admired sort or plain or elaborate braiding for decoration.

LADIES' COSTUME, HAVING A FIVE-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 500.)

No. 9444.—This costume is shown differently made up at figure No. 189 B in this number of THE DELINEATOR.

Maroon cloth was here selected for the costume and the decoration of fur-bands and black braid gives a pleasing touch

We have pattern No. 9444 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, calls for six yards of material forty-four inches wide, with a yard and a fourth of silk twenty inches wide to line the revers, peplum and sleeve ornaments. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 186 B.—LADIES' NEWMARKET COAT.

(For Illustration see Page 505.)

FIGURE No. 186 B.—This illustrates a Ladies' coat. The pattern, which is No. 9451 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on page 513.

Forest-green novelty cloth was here chosen for this Newmarket coat; the collar is inlaid with black velvet and machine-stitching gives a tailor finish. It may be worn with or without a hood in Capuchin style and its graceful lines are calculated to display the figure handsomely. The back of the coat is closely adjusted and coat-laps and coat-plaits give a smart effect. The

loose fronts lap and close in double-breasted style with button-holes and buttons and are reversed above the closing in stylish lapels that extend in points beyond the rolling collar. Shapely sleeves side-plaited at the top are completed with roll-up cuffs that flare prettily. Pocket-laps cover openings to change and side pockets.

Shapeliness and good style distinguish this protective coat, which is suitable for the faced and mixed cloths.

The Alpine is hat adorned with ribbon and feathers.

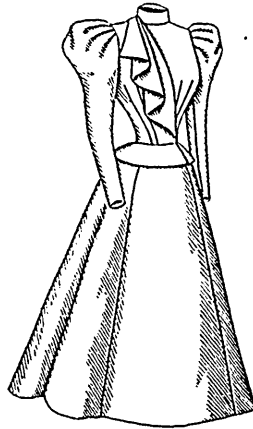
LADIES' TRAINED COSTUME, WITH NINE-GORED FAN-BACK SKIRT.

(TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH, ELBOW OR PUFF SLEEVES AND WITH A SQUARE OR ROUND, FULL-LENGTH OR DEMI TRAIS.)

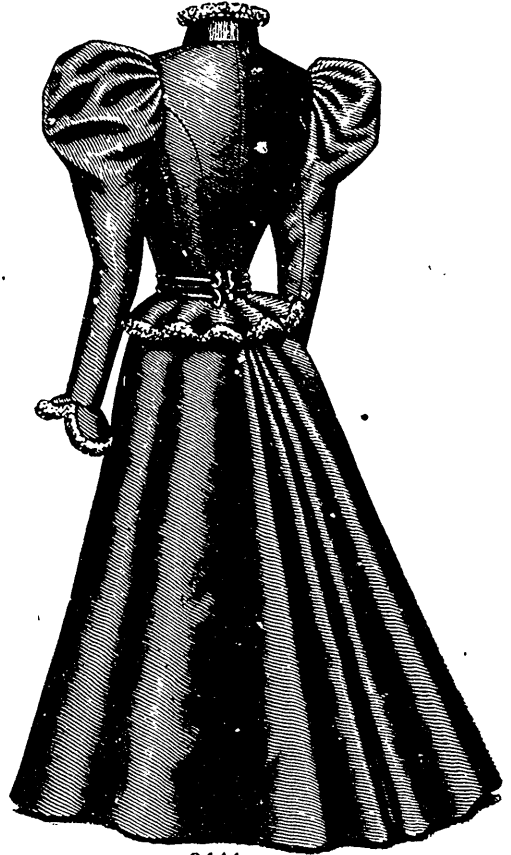
(For Illustrations see Pages 504 and 505.)

No. 9463.—This elegant costume, suitable for a bride or to wear at a ceremonious dinner or at any social function where elaborate dress is required, is pictured made of rich *poult de soie* and lace edging. The waist is made over a lining fitted by double bust darts and the usual seams and closed at the center of the front. The seamless back is smooth across the

shoulders and has pretty fullness below laid in closely lapped plaits at the center. A perfectly smooth effect is produced at the sides by under-arm gores, and the full fronts are gathered at the top and at the waist at each side of the closing and pouch fashionably at the center over the ribbon belt, which is



9444



9444

Side-Back View.

LADIES' COSTUME, HAVING A FIVE-GORED SKIRT WITH FAN BACK.

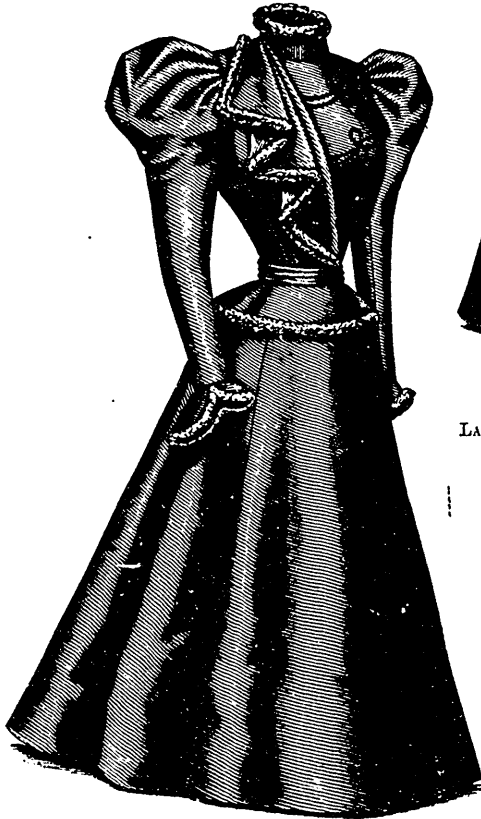
(For Description see Page 400.)

daintily bowed at the left side of the front. A shaped frill of lace edging rises above the standing collar, which is encircled by a ribbon stock. Coat-shaped linings support the one-seam sleeves, which are pointed at the wrist and wrinkled in *mousquetaire* style from the wrist to a stylish mushroom puff at the top, and a single cap frill of lace edging stands out in a novel and stylish manner under a *bretelle* frill of lace edging that is deepest on the shoulders and narrows gradually to the waist in front. If preferred, the waist may be made with a square neck and with elbow or short puff sleeves.

Nine gores are comprised in the skirt—a front-gore, two gores at each side and four back-gores that are formed in two backward-turning plaits at the top at each side of the placket. The plaits expand gradually and the skirt sweeps into a stately train that may be square or round and in full-length or demi-length, as preferred. If desired the back may be held out by a small bustle or any style of skirt extender.

Inexpensive taffeta silk and taffeta *soyeux*, a newer silk highly favored because of its softness and high lustre, will be chosen for the costume, which may also be made of the richer

(Descriptions Continued on Page 508.)



9444

Front View.



D 78.

D 79.



(Descriptions Continued from Page 500.)

and stately brocades, satins and grosgrains that are appropriate for bridal gowns, day or evening reception costumes or formal dinner wear. Lace, ribbon, pearl passementerie or silver and gold spangled trimmings are favored decorations.

We have pattern No. 9463 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 calls for nine yards and an eighth of goods forty-four inches wide, and four yards and three-eighths of edging six inches and a fourth wide for the frill caps and bretelles. The costume with demi-train, will need eight yards forty inches wide. Price of pattern, 2s. or 50 cents.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET-BASQUE WITH VEST-FRONT, AND A SIX-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 506.)

No. 9434. — At figure No. 187 B in this number of THE DELINEATOR his costume is again shown.

Blue cheviot was here chosen for this trim tailor-made costume, and red satin is introduced for the vest front to give a bright bit of color. The jacket-basque is seamless at the center of the back and is fitted on the most graceful lines by single bust darts and side-back and under-arm gores, the back being very narrow at the waist and the side-back seams being discontinued below the waist to form the back in a shapely tab. The fronts are closed on the bust with a

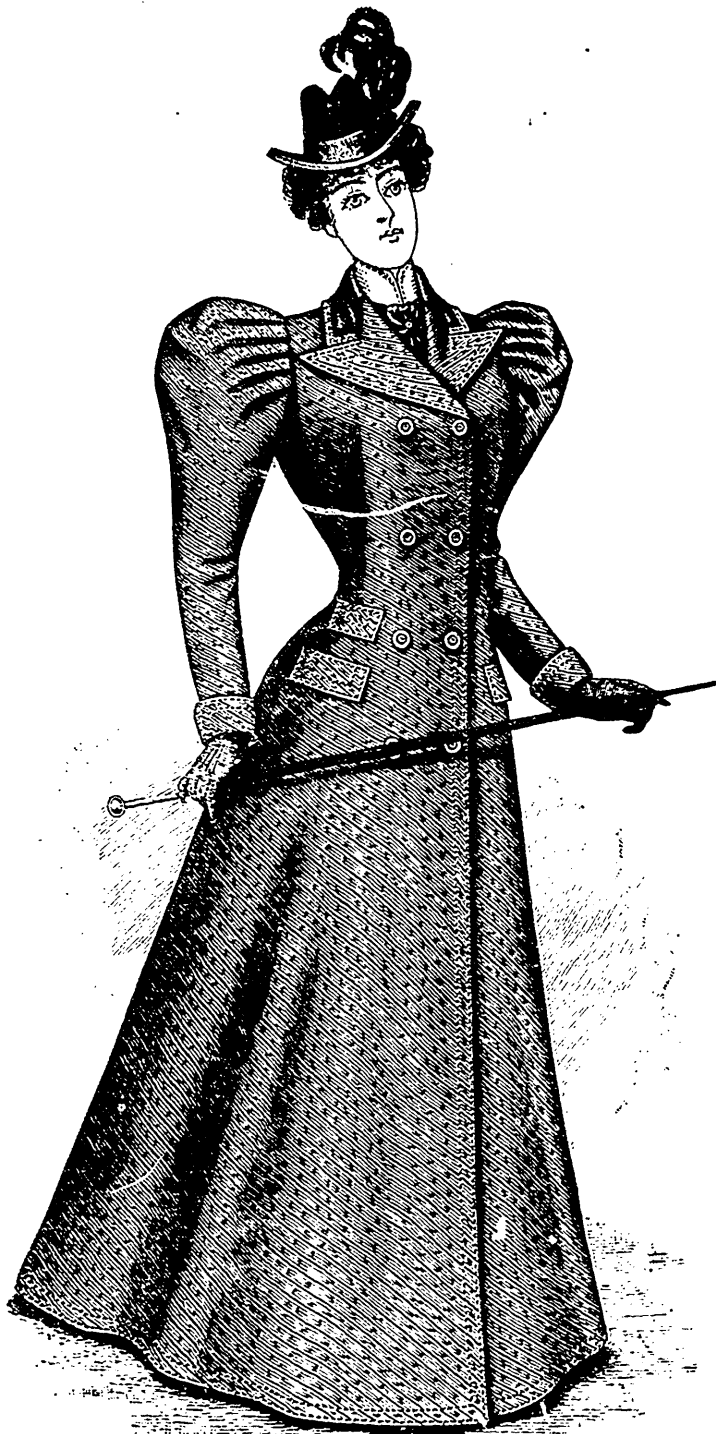


FIGURE No. 186 B.—This illustrates LADIES' NEWMARKET COAT.—The pattern is No. 9451, price 1s. 6d. or 35 cents.

(For Description see Page 500.)

button-hole, and button and are rounded gracefully below in cutaway style; at the top they are reversed in lapels by a rolling coat-collar, the lapels extending in points beyond the collar. The vest front, which is included in the shoulder and under-arm seams and fitted by single bust darts, is closed invisibly at the center and shaped to form a point at the lower end of the closing; it has an open neck in V outline and any style of chemisette may be worn. The stylish sleeves are shaped with two seams and laid in five box-plaits at the top. Stitching gives the regular tailor finish along the seams and at the edges.

Six gores are comprised in the skirt and the back is laid in three backward-turning plaits at each side of the placket, the plaits spreading in fan style toward the lower edge, which measures nearly four yards and three-fourths in the medium sizes. Any style of skirt extender may be worn.

Materials especially intended for tailor-made costumes are plentiful, the tailor cloths, Venetian cloth, covert suitings in dull tones enlivened by tinges of red or green, tweeds, homespuns, faced cloth and chevots being shown in great variety. The vest may be of contrasting cloth or of fancy vesting.

We have pattern No. 9434 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the costume, except the vest front, for a lady of medium size, will require five yards and three-fourths of goods fifty inches wide. The vest front will need a yard and an eighth of material twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, HAVING A FIVE-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 507.)

No. 9466.—This stylish costume is pictured made of faced cloth and white silk and decorated with fur bands. The basque is an exceptionally handsome style. It is closely adjusted by double bust darts in its lining fronts, together with under-arm and side-back gores and a curving center seam; and the front edges of the fronts are fancifully curved to take a unique outline and reveal full vest-fronts that are gathered at the top and bottom and closed invisibly at the center. A wide crush girdle crosses the vest fronts. There is no fulness at the seams in the back, where the basque is round and lies smoothly on the skirt. Smooth sleeve-caps curved in harmony with the fronts rest on the two-seam sleeves, which are made over coat-shaped linings and gathered at the top to stand out moderately. The neck is finished with a standing collar.

The five-gored skirt comprises a front-gore, a narrow gore at each side and two wide back-gores and is laid in three backward turning, overlapping plaits at each side of the placket, the plaits flaring in fan fashion. The skirt is of fashionable width at the bottom, measuring about four yards round in the medium sizes. A strap may be tacked across the plaits on the inside of the skirt a little below the belt and a bustle or any style of skirt extender may be worn.

The materials for which this costume is well adapted are broadcloth, cheviot,

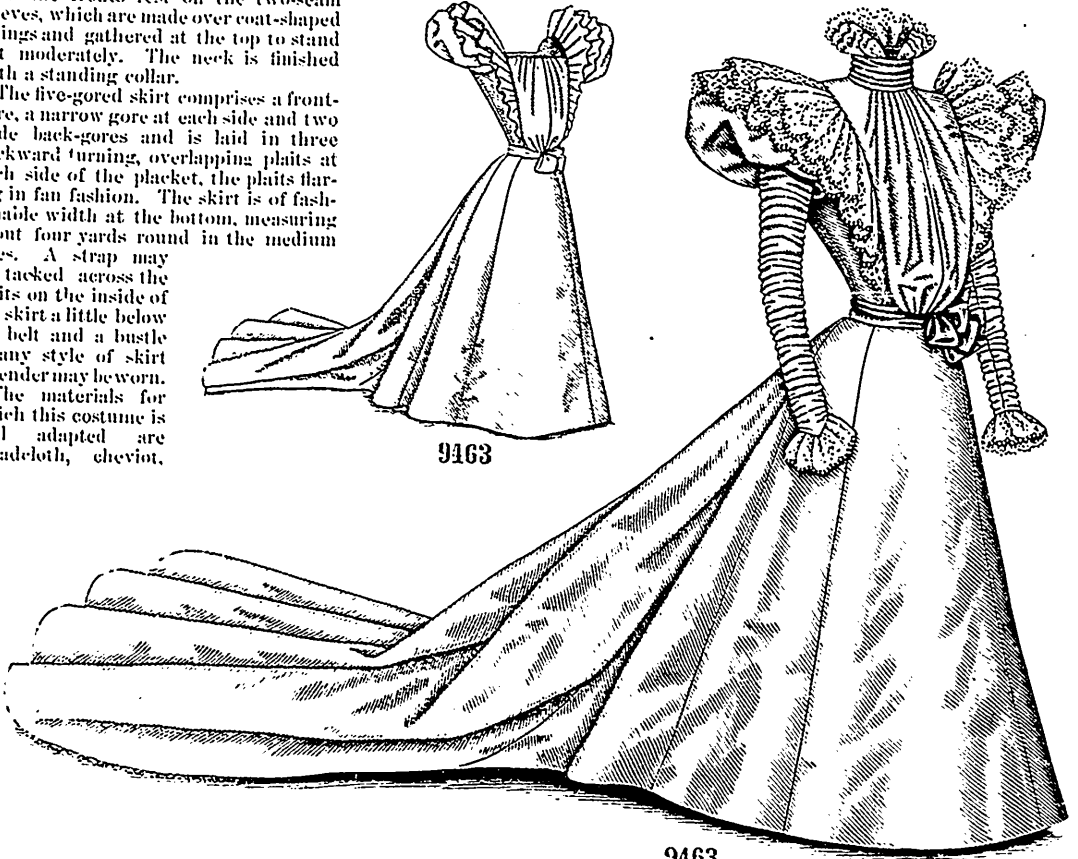
pattern, which is No. 9434 and costs 1s. 8d. or 40 cents, is eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown in two views on page 506.

A beautiful shade of mulberry cloth was selected for costume in this instance, and black braid and gray Astrakhan provide an elegant decoration. The cutaway jacket-basque with vest front is stylish in shape and close in adjustment. It is closed at the bust with a single button-hole and button on the pointed vest-front, which is shaped to display a chemise and satin puff scarf above its closing. The fronts of the jacket-basque are reversed in lapels that extend in points beyond the ends of the rolling collar and are rounded gracefully below. The two-seam sleeves are box-plaited at the top.

The fashionable fan back is a feature of the six-gored skirt.



9463



9463

Front View.

LADIES' TRAINED COSTUME, WITH NINE-GORED FAN-BACK SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH ELBOW OR PUFF SLEEVES, AND WITH A SQUARE OR ROUND FULL-LENGTH OR DEMI TRAIN.)

(For Description see Page 500.)

serge, faced cloth and the various novelty wool suitings that have recently come into vogue. Fur bands, passementerie, braid and Astrakhan are appropriate decorations.

We have pattern No. 9466 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the costume will need four yards and three-eighths of cloth fifty inches wide, with two yards of silk twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE 187 B.—LADIES' TAILOR-MADE COSTUME.

(For Illustration see Page 508.)

FIGURE 187 B.—This illustrates a Ladies' costume. The

The fancy for tailor-made costumes of cloth, cheviot, d'été and novelty wool goods creates a demand for a two-piece costume like this, which is practical yet thoroughly stylish.

The hat has a felt brim and a soft, velvet crown and trimme with ostrich plumes and jet.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A CLOSE-FITTING SINGLE-BREADED JACKET (TO BE WORN OVER WAISTS, CHAMOIS VESTS, ETC.) AND A SEVEN-GORED FLARE-SKIRT.

(For Illustrations see Page 500.)

No. 9471.—Gray-blue tailor cloth was selected for this

LADIES

to foot. and in ceasures all bus The cos r two-p eviots, I fur orn We hav irtly to f the c d fifty in

ants, is
ches, b
ant costume and a dressy tailor finish is given by stitching,
rading and elaborate braid frogs. The jacket is to be worn
ver waists and is made close-fitting by single bust darts,
nder-arm and side-back gores and a center seam, coat-plaits
ing formed at the side-back seams. The closing is made at
he center of the front with hooks, loops and graduated braid
ogs. The fanciful collar consists of a close-fitting standing
ortion and a flaring portion rolled in Medici style, each por-
on being shaped with a center seam. The close-fitting two-
eam sleeves are double-shirred at the top and stand out in a
ylish way.

The skirt is one of the new flare shapes: it is in seven gores
nd the two seams nearest the front at each side are sprung
ear the lower edge to make the skirt flare in a novel way at

LADIES' TWO-PIECE COSTUME, CONSISTING OF A SINGLE-
BREASTED JACKET (TO BE WORN OVER WAISTS, ETC.)
AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 510.)

No. 9455.—An entirely up-to-date costume for street wear
is here shown made of golden-brown cloth. The jacket,
which is to be worn over fancy waists and shirt-waists, has
loose fronts and is closely adjusted at the back and sides by a
center seam and side-back and under-arm gores; coat-laps and
coat-plaits are arranged in true coat style. The middle three
seams are stylishly strapped. The fronts lap widely and are
closed with buttons and button-holes in a fly below small
lapels that form wide notches with the ends of the rolling coat
collar. Square-cornered laps finish the openings to
inserted side pockets. The two-seam sleeves are
arranged in forward and backward turning plaits
at the top and fit the arm smoothly nearly to the
top, where they stand out stylishly. The jacket is
finished in tailor style with machine-stitching.

The graceful, five-gored skirt comprises a front-
gore, a rather narrow gore at each side and two
wide circular back-gores. It is smooth at the front
and sides and is laid in three backward-turning,
overlapping plaits at each side of the placket,
the plaits flaring in fan fashion. The skirt flares
gradually toward the lower edge, which meas-
ures four yards in the medium sizes. If de-
sired, a small bustle or
any style of skirt ex-
tender may be used. The
side seams are strapped
with the material.

Venetian suiting, che-
viot, and plain cloth in
plum, gray, tan, green
and blue shades may be
appropriately selected for
a costume of this style
and stitching or strap-
pings of the material
will give the customary
finish.

We have pattern No.
9455 in nine sizes for



9463

Side-Back View.

LADIES' TRAINED COSTUME WITH NINE-GORED FAN-BACK SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-
LENGTH, ELBOW OR PUFF SLEEVES, AND WITH A SQUARE OR ROUND FULL LENGTH OR DEMI-TRAIN.)

(For Description see Page 500.)

cheviot, r a two-ly stylis-rown au
foot. The back is laid in backward-turning plaits that
and in fan fashion toward the lower edge, where the skirt
ensures four yards and a fourth in the medium sizes. A
tall bustle or any kind of skirt extender may be worn.

The costume possesses features peculiar to the season and
a most desirable style for general wear. Materials suitable
r two-piece costumes are found among the various fancy
evriots, plain cheviot, plain or mixed cloth and tricot. Braid
for ornamentation is frequently seen on such suits.

We have pattern No. 9471 in nine sizes for ladies from
irty to forty-six inches, bust measure. For a lady of medium
ia, the costume requires five yards and five-eighths of mate-
l fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

ladies from thirty to forty-six inches, bust measure. For a
lady of medium size, the costume needs five yards and a half
of goods fifty inches wide. Price of pattern, 1s. 6d. or 35
cents.

LADIES' LOUNGING-ROBE OR PAJAMAS WRAPPER, (BEING
A SURPLICE KIMONO OR JAPANESE MORNING ROBE).

(For Illustrations see Page 511.)

No. 1494.—A handsome lounging-robe or Pajamas wrapper,
which is really a surplice kimono or Japanese morning robe,
is here represented made of two shades of India silk. The
wide, seamless back has fulness at the center collected in

gathers at the neck and falling free to the lower edge, with a graceful flare. The back joins the fronts in shoulder and under-arm seams, and fulness in the fronts is drawn in gathers at the shoulder edges. The fronts open in V shape at the neck and lap in surplice style below, and the neck is completed with a collar that is prettily reversed nearly to the waist and extended in a smooth, doubled band to the bottom of the robe, widening the fronts and giving a decorative effect. A doubled band at the bottom lengthens the robe and appears to be a continuation of the collar. The circular bell sleeves are gathered at the top and a doubled band at the lower edge lengthens them in harmony with the robe.

India or China silk, French flannel, outing cloth, eider-down flannel, vailing, cashmere and soft wool weaves that are generally considered appropriate for lounging-ropes will be chosen for this practical mode, which is graceful and becoming when delicate shades and suitable band trimming are used to form a pretty contrast. A blue flannel robe with white flannel for the bands will be extremely effective.

We have pattern No. 1494 in four sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the robe, except the bands and collar, needs ten yards and five-eighths of light silk twenty inches wide. The bands and collar require four yards and five-eighths of dark silk twenty inches wide. Price of pattern, 1s. 6d. or 35 cents.

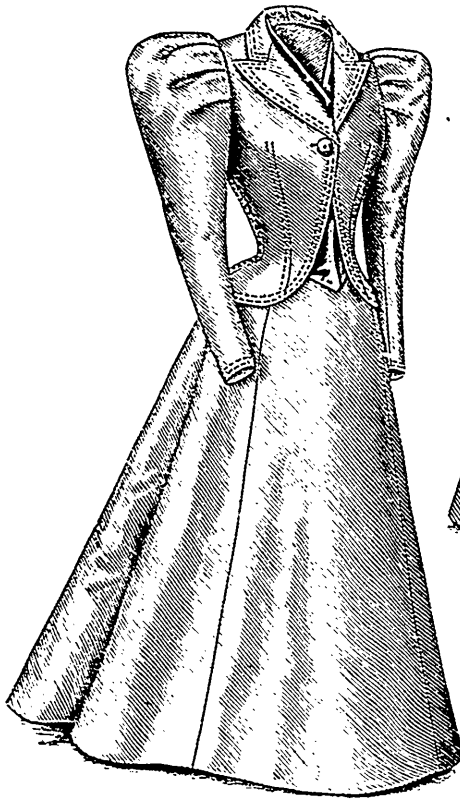
FIGURE NO. 188 B—LADIES' TOILETTE.
(For illustration see Page 522.)

FIGURE NO. 188 B—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9468 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty-four to forty-eight inches, bust measure, and is shown again on page 526. The skirt pattern, which is No. 9454 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on page 534.

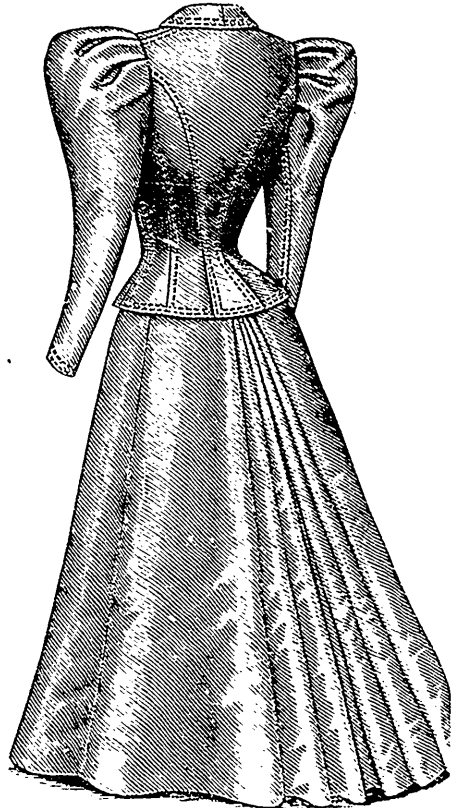
A new and graceful skirt is associated with a simple but pleasing basque-waist in this toilette. The material here shown is brown cheviot, and a striking but not elaborate decoration is arranged with green ribbon having black sou-tache braiding on it. The skirt is in five gores and from its shaping and effect is called the

box flare-skirt. It has a fan back and presents a clinging effect at the front and sides to within a short distance of the lower edge, where under-folded box-plaits at the side seams give the spring and flare distinguishing the newest skirts.

The basque-waist displays pretty fulness at the front drawn to the closing by gathers at the neck and closely lapped plaits at the bottom. Lapped plaits collect fulness in the lower part of the back and two under-arm gores at each side render the waist very desirable for stout ladies. The standing collar is close-fitting and epaulette-caps stand out smoothly upon the top of the gathered two-seam sleeves, which are in puff effect at the top.



9434
Front View.



9434
Side-Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF JACKET-BASQUE WITH VEST FRONT AND SIX-GORED SKIRT WITH FAN BACK.

(For Description see Page 503.)

Drap d'été, camel's-hair, faced cloth, whipcord or tricot, such fashionable shades as plum, violet, dark-green, brown, blue and violet, etc., make up satisfactorily in this way. The large felt hat is adorned with velvet, plumes, jet or jewelled buckles.

LADIES' WATTEAU TEA-GOWN OR WRAPPER. (To be made with a HIGH OR POMPADOUR NECK, WITH FULL-LENGTH ELBOW SLEEVES AND IN A SHORT TRAIN OR ROUND LENGTH.) (For Illustrations see Page 513.)

No. 9421.—A soft shade of gray Henrietta is combined

violet silk and velvet in the beautiful tea-gown or wrapper here illustrated. The tea-gown is made in a short train or round length preferred. A full center-front that is arranged at the neck and twice at the waist in a cluster of three downward-tucking tucks a short distance below the bust by single bust and under-arm darts; it is joined to the side-fronts under plaits below the waist, and the center-front is made at the left side. A triple box-plait formed in the center at the neck falls gracefully in Watteau effect. The tea-gown is made over a well fitted lining which extends to the depth at the back and to the lower edge in front style at the front, the lining being closed at the center. Edged bretelles that are widest over the shoulders and taper to points at the waist are joined to the front edges of the fronts, and frill-caps edged with lace extend from between them over the tops of the one-seam leg-ottomon sleeves.

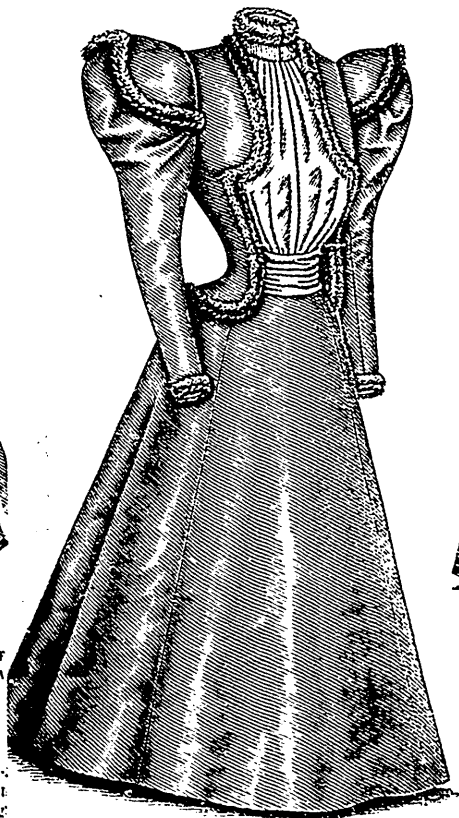
or tric... gathered at the top to stand out in puffs and made over
 en, broat-shaped linings. The sleeves may be in full length and
 way. rished plain or in Venetian style at the wrists, or they may
 es, jet a in three-quarter length and completed with a lace-edged
 ill that is widest at the back of the arm and headed by a
 rinkled ribbon that is tied in a stylish bow on the upper
 (TO BE M... A velvet girdle in sections—a pointed section which
 ENGLISH... tends across the center-front and narrow, plain sections
 ENGLISH... at end under the Watteau—is decidedly smart; the sec-
 ions meet at the front edges of the side-fronts under stylish
 rws, the bow at the left side having long, flowing ends. The
 a-gown may be made with a Pompadour neck and finished
 igned with a lace frill, or with a high neck and
 rished with a standing collar that is made
 ry elaborate by lace-edged points stand-
 g out from it at the sides, a lace frill be-
 een the ends of the points at the back
 d a ribbon stock tied in a bow at the back.
 Silk, canvas, cashmere, crêpon and vailing
 e suitable for tea-gowns of this style,
 rich may be made as dressy as desired
 th ribbon, lace and appliqué trimming.
 We have pattern No. 9421 in eight sizes

as the mackintosh coat, is shown made of checked rainproof
 cloth and finished with stitching. The loose fronts are
 closed at the center with a fly and on them large patch-
 pockets are stitched; they are separated by under-arm gores
 from a shapely back that has an underfolded box-plait below
 the waist-line at the center seam. Tie-strings tacked under-
 neath to the under-arm seams at the waist are tied under the
 fronts to hold the back in closely. The arms' eyes are cut
 large to permit comfortable freedom, and the neck is finished
 with a band. The removable cape, which is of circular shap-
 ing, falls in flutes below the shoulders and shows two back-
 ward-turning plaits at each side of the center seam, the plaits

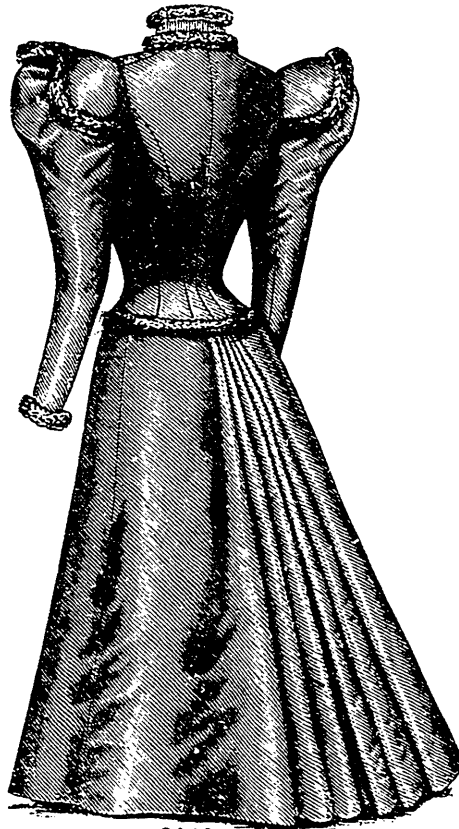
being stitched for a short distance from the top and falling in rolling folds below; it is closed with a fly and finished with a turn-down collar that is shaped in deep points at the back and ends.

Rainproof cloth in plaided and striped effects can be obtained, as well as the plain cravenette and plu-ctte. The collar may be inlaid with velvet.

We have pattern No. 1483 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cloak will require six yards and three-fourths of goods fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



9466
 Front View.



9466
 Side-Back View.

LADIES' COSTUME, HAVING A FIVE-GORED SKIRT WITH
 FAN BACK.

(For Description see Page 501.)

LADIES' CLOAK OR
 WRAP. (TO BE MADE
 WITH A MEDICI COL-
 LAR OR A TURN-DOWN
 MILITARY COLLAR
 AND WITH BOX-PLAIT-
 ED CIRCULAR BELL
 SLEEVES AND COAT
 SLEEVES OR WITH
 EITHER STYLE OF
 SLEEVE.)

(For Illustrations see
 Page 515.)

No. 1487.—A grace-
 ful long cloak or wrap
 is here shown made of
 gray cloth trimmed
 with beaver fur. The
 fronts are gathered

at the top and hang free from a square yoke; they are closed invisibly at the center. The cloak is made to follow the lines of the figure at the sides and back by under-arm gores and a center seam, and the skirt ripples slightly and is wide enough to fall gracefully over any of the new skirts. The neck may be finished with a turn-down military collar or a Medici storm collar. Two styles of sleeve are also provided—circular bell sleeves laid in three box-plaits at the top and hanging over the arm in flutes, and two-seam coat sleeves that have their fulness collected in five box-plaits at the top; the two styles may be used separately or together, as preferred.

The wrap is desirable for travelling, carriage or evening wear. Cloth or silk in evening shades will be selected for the last-named purpose and cheviot, whipcord or smooth cloth in dark colors for street wear. Braid or fur bands may provide the garniture.

We have pattern No. 1487 in seven sizes for ladies from thirty-two to forty-four inches, bust measure. For a lady of medium size, the cloak with both styles of sleeves needs six yards and a half of material fifty-four inches wide. With

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 waist-
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ladies from thirty to forty-four inches, bust measure. For
 dy of medium size, the garment needs six yards and three-
 fourths of dress goods forty inches wide, with two yards and
 the eighths of silk and three-eighths of a yard of velvet (cut
 twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' SKELETON RAINPROOF CLOAK, WITH DETACH-
 ABLE CAPE. (KNOWN AS THE MACKINTOSH COAT.)

(For Illustrations see Page 514.)

No. 1483.—This practical and stylish rainproof coat, known

either sleeve, it requires six yards of goods fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 189 B.—
LADIES' CALLING COSTUME.
(For Illustration see Page 516.)

FIGURE No. 189 B.—This illustrates a Ladies' costume. The pattern, which is No. 9444 and costs 1s. 8d. or 40 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently depicted on page 500.

The calling costume is an important matter at this season and a most excellent style is here pictured made of fine quality brown serge and velvet, with braid, velvet and bands of Astrakhan combined in an elaborate decoration. The handsomely adorned basque is fitted with the greatest precision and closed diagonally from the right shoulder; a draped revers of velvet lined with silk is turned over from the closing with dressy effect, and the basque is lengthened by a circular velvet peplum that is smooth at the front and sides and softly rippled at the back. The two-seam sleeves cling close to the arm to well above the elbow and are gathered at the top, where they stand out stylishly; at the wrists they are completed with Astrakhan-trimmed ornaments that flare over the hand. A standing collar that is closed at the side and a softly wrinkled belt of velvet with frill-finished ends closed at the back are stylish completions.

The fashionable fan back distinguishes the five-gored skirt, which presents a moderate flare at the bottom and

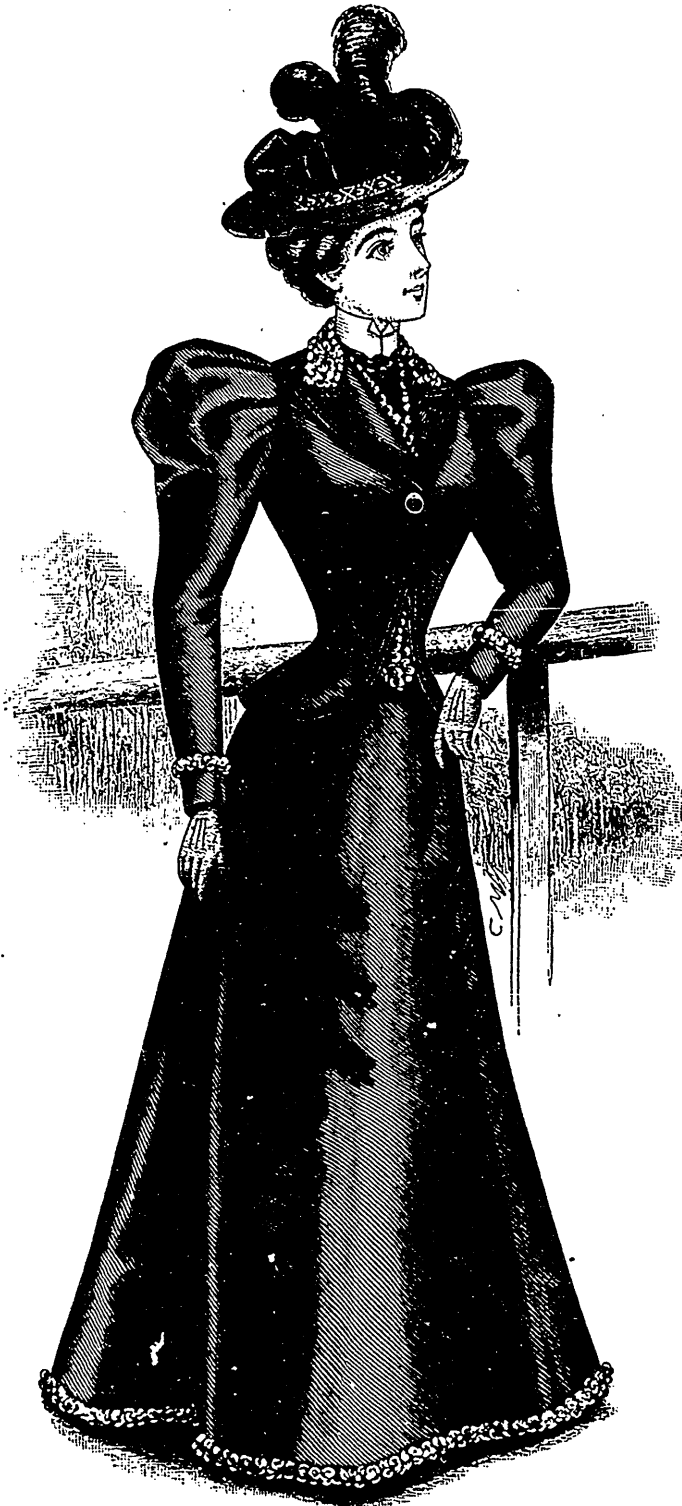


FIGURE No. 187 B.—This illustrates LADIES' TAILOR-MADE COSTUME.—The pattern is No. 9434, price 1s. 8d. or 40 cents.
(For Description see Page 504.)

lined, pointed hood that is shaped by a seam extending to the point to the outer edge, which is reversed, the re-

soft ripples at the sides. The most conspicuously appropriate fabrics for this mode are broadcloth, which may be handsomely braided in serrolles; sign, cheviot, which may be braided; a fur-trimmed, velvet the lovely zibenté and camel's-hair. I weaves that are in the warm, shades appropriate for the season. ADI The hat has a soft crown of velvet, and ribbon and trich plumes are artistically.

(For 1 LADIES' SING BREASTE LONG COAT, W REMOVABLE HOOD. (Know's ma THE NEWMAR COAT.) (For Illustrations Page 517.)

No. 9453. up-to-date breasted market coat shown made of cheviot, with velvet for the double and machine stitching for a or finish. The point is handsome, set at the back ending sides by under the darts, side gores, and a seam that under the top of the laps; it is to hang gracefully over skirts, close, be styles. The side-hangers are widely and with buttons in the button-holes. the collar hang below the points beyond the ends of a red with coat-collar. pockets inserted in the fronts and that is finished with a cornered lap. shows a have their fur arranged in rows and box-plaits at the top and are always turned up, the cuffs, a dressy, the collar however, is omitted, is the collar to line

portion showing an accurately fitted facing of the material. Heavy durable coatings, such as tweed, diagonal and chequered in plain, mixed or plaided effects, are the wisest selections at Newmarkets. These coats are usually finished simply with most of the new styles.

fabrics. We have pattern No. 9453 in nine sizes for ladies from mode No. 40 to forty-six inches, bust measure. For a lady of medium both, who, the coat will require four yards and seven-eighths of handsomely fifty-four inches wide, with half a yard of silk twenty inches wide to line the hood, and a fourth of a yard of velvet twenty inches wide for the collar. Price of pattern, 1s. 6d. or 35 cents.

ADIES DOUBLE-BREADED LONG COAT, WITH REMOVABLE HOOD. (KNOWN AS THE NEWMARKET COAT.)

(For Illustrations see Page 518.)

Another view of this coat may be seen by referring to figure No. 186 B in Knowlton's magazine.

A smart double-breasted long coat, known as the Newmarket coat, is here made of smooth silk, with velvet for the collar. The finish is machine-stitching made on tailor style. The fronts are closed with the double-breasted machine with buttoning for a neat and buttons below. The pointed lapels of some size, the lapels are backed slightly below the ends of the side seam coat-collar. A large under-arm dart and under the front of the coat and smooth side seams, and the adjustment at the back of the coat, being effected.

The side-back gores and are a seam. Coat and coat-plaits buttons in true coat style holes. The coat is shaped to hang gracefully.

all styles of skirts in vogue. Openings to side pockets in front and to a change pocket in the right front are finished with laps. Turn-up cuffs with flaring ends complete the sleeves, which are laid in downward-turning plaits in the top. The coat may be made with or without a pointed collar that is lined with silk above a fitted facing of the material at the prettily reversed edge. The hood is shaped by a seam extending from the outer edge to the point and the facing shows a corresponding seam.

For materials will be selected for the coat, diagonal, tweed and tweed being appropriate in both plain colors and mixtures. Stitching is the usual finish; but for use on the winter coatings and fancy mixtures fur is seasonable and always effective.

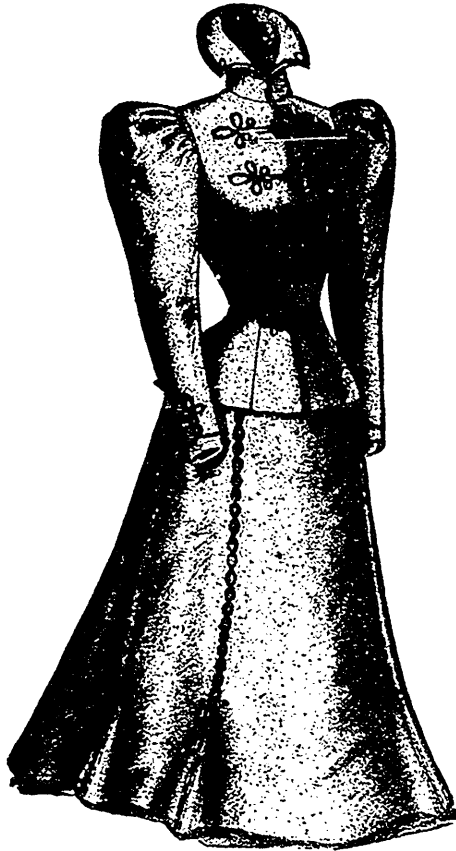
We have pattern No. 9451 in nine sizes for ladies from bust to forty-six inches, bust measure. For a lady of medium bust the coat needs five yards of goods fifty-four inches wide, and a fourth of a yard of velvet twenty inches wide (cut bias) for the collar, and five-eighths of a yard of silk twenty inches wide to line the hood. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 190 B.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 519.)

FIGURE No. 190 B.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9445 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 527. The skirt pattern, which is No. 9465 and costs 1s. 3d. or 30 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is differently illustrated on page 530.

An exquisitely dainty toilette is here pictured made of pale-yellow Liberty silk over taffeta satin of the same hue; pearl-bead gimp, black satin baby ribbon and wide black satin ribbon are effectively arranged and neck and wrist frills of Mechlin lace give the final decorative touch. The full waist is shirred in puffs to round-yoke depth and is drawn by shirrings at the waist to pouch all round over a ribbon belt, below which it laps over the skirt in peplum style. The closing is made along the left shoulder and under-arm edges; the standing collar, about which is arranged a wrinkled ribbon stock, is also closed at the left side.



9471

Front View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A CLOSE-FITTING SINGLE-BREADED JACKET (TO BE WORN OVER WAISTS, CHAMOIS VESTS, ETC.) AND A SEVEN-GORED FLARE SKIRT.

(For Description see Page 504.)



9471

Side-Back View.

The sleeves are in coat shape, with puffs that are shirred to form two small puffs below a large flaring puff.

The skirt is in circular shape and hangs in easy, graceful ripples over a seven-gored foundation-skirt. It may be gathered or arranged in fan-plaits at the back and fitted with or without darts.

Charming toilettes for evening as well as day wear can be fashioned by this mode, the waist being made with a low neck

and short sleeves when intended for the former use. Liberty silk and Liberty crepe are soft and dainty for evening gowns and any soft woollen, such as vailing, cashmere or albatross, will make up suitably for day wear. The height of good style may be attained in an evening toilette patterned after this in yellow and mauve, the foundation being of yellow silk and the outside of mauve gaze. Pink, lettuce-green and white silk under tulle, Brussels net or chiffon will be charming with flowers and ribbon for decoration.

LADIES' LONG COAT. (TO BE MADE WITH
A FANCY OR PLAIN LAFAYETTE
COLLAR.) KNOWN AS THE SPORTING
DUCHESS COAT.

(For Illustrations see Page 520.)

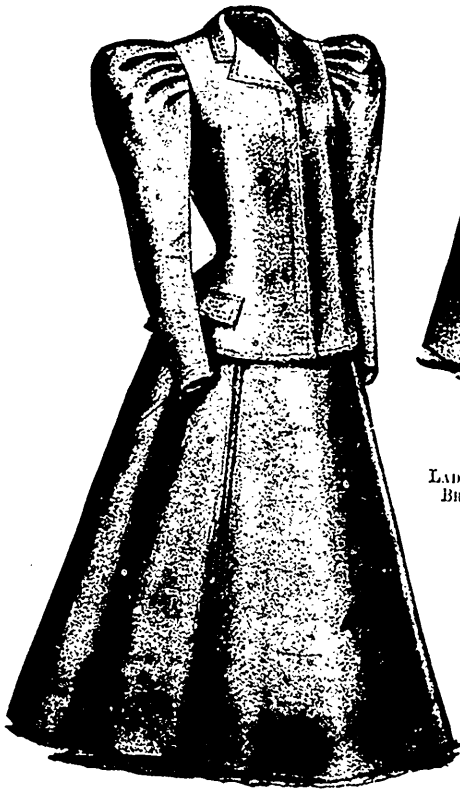
No. 9435.—Another view of this coat is given at figure No. 185 B in this number of THE DELINEATOR.

This smart long coat is known as the Sporting Duchess coat; it is here illustrated made of green smooth cloth, with velvet for the inside of the collar and braid, buttons and stitching for a finish. The coat is closely adjusted at the back and sides by under-arm and side-back gores and a center seam, and coat-laps

are covered with square-cornered laps. The neck may be finished with a plain or fancy Lafayette collar in four sections, the seams at the sides being left open to give a slashed effect in the fancy collar. The collar fits closely to standing-collar depth and then flares, and a fancy strap is buttoned across the ends. The sleeves are shaped with two seams and are gathered at the top.

The coat will doubtless be a favorite for driving, the promenade and other similar uses. Smooth cloth in the tan or gray shades or dark-green, brown or red will give entire satisfaction in this mode, and self-strappings or braid will be combined with stitching in the most appropriate completion. An attractive coat was copied from this in mulberry faced cloth, with rich mulberry velvet for the collar facing; the lapels were faced with fur and handsome buttons were used for the closing.

We have pattern No. 9435 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the coat requires six yards of goods fifty-four inches wide, with three-eighths of a yard of velvet for the inside of collar. Price of pattern, 1s. 6d. or 35 cents.



9455
Front View.

and coat-plaits are arranged in true coat style, a button being added at the top of each plait. The loose fronts are reversed in large lapels that lap upon the ends of a circular triple cape, which stands out well at the sides and ripples attractively. The fronts are closed to the throat, the closing being made invisibly along the lapels and in double-breasted style with button-holes and buttons below. The use of the cape is optional. Side pockets inserted in the fronts



9455

Side-Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A SINGLE-BREADED JACKET (TO BE WORN OVER WAISTS, ETC.) AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Description see Page 505.)

FIGURE No. 191 B.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 621.)

FIGURE No. 191 B.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9450 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 527. The skirt pattern, which is No. 9427 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is differently depicted on page 534.

Plaid and plain silk are here combined in the tucked shirt-waist and dark chev-

iot is shown in the skirt, which has a tailor finish of braid and buttons. A fitted lining closed at the center of the front supports the waist, which has a full back with an arched smooth yoke. Two clusters of five downward-turning tucks render the fronts dressy, and the fulness is drawn to the center by gathers at the top and waist. The left front is narrow and the right front is wide to bring the closing at the left side in Russian style; a frill of silk follows the closing edge, with stylish effect. The full shirt sleeves are finished with fancy roll-up cuffs combining the plain and plaid silks, and the standing collar is encircled by a wrinkled stock of the plain silk.

The skirt is an entirely new style and is fashionably known as the panel flare-skirt. It comprises five gores and has a fan back and underfolded fulness in the lower part of the side seams that give it a graceful spring and a broad flare at the foot. Braid covers the side seams from the belt to the top of the fulness and the lower ends are finished in points and decorated with a row of tiny buttons.

The separate waist is an indispensable garment this season, and its utility with one or a number of skirts is undeniable. Very dressy and tasteful toilettes may be copied from this by selecting fancy silk for the waist and silk, cloth, cheviot, serge, *drap d'été*, camel's-hair, etc., for the skirt.

LADIES' ABLE No. 14

LADIES' LONG COAT. (TO BE MADE WITH A BISHOP, LEG-O'-MUTTON OR CIRCULAR BELL SLEEVE.) DESIRABLE FOR DRIVING, TRAVELLING, STORM OR GENERAL WEAR. (KNOWN AS THE DERBY WRAP.)

(For Illustrations see Page 522.)

No. 1482.—This smart long coat is desirable for driving, travelling, storm or general wear and is fashionably known as the Derby wrap.

Dark-blue cloth was used for its development, with an inlay of velvet on the collar and machine-stitching for a finish. The loose fronts are lapped and closed in double-breasted style with button-holes and buttons below large, pointed lapels in which they are reversed by the rolling collar. Capacious patch-pockets are applied on the fronts. At the back and sides the coat is conformed to the figure by side-back gores, and a center seam that ends above coat-laps, the shaping producing slight ripples at the sides and rendering the coat wide enough to hang gracefully over any of the new skirts. Three styles of sleeve are provided. One sleeve is in two-seam, leg-o'-mutton style, box-plaited at the top. Another style is a two-seam bishop sleeve gathered at the top and having the fulness at the bottom collected on the upper side of the wrist in backward-turning tucks that are sewed to cuff depth. The remaining sleeve is in circular bell style gathered at the top and falling in graceful flutes; this sleeve may be used alone or with either of the other sleeves.

Plain cloth in brown, gray or black is liked for such coats and mixed or striped cheviot is also suitable. The bell sleeves are comfortable and dressy, but for travelling or driving the other sleeves are advised as they afford more protection.

We have pattern No. 1482 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the coat with bell sleeves for a lady of medium size, requires six yards and a fourth of material fifty-four inches wide. With a bishop or leg-o'-mutton sleeve, it calls for five yards of material fifty-four inches wide. In each instance a fourth of a yard of velvet twenty inches wide (cut bias) will be needed to inlay the collar. Price of pattern, 1s. 6d. or 35 cents.

mackintosh cape and is pictured made of cravenette and finished with machine-stitching. Its practical value is easily discernible, as it may be made with or without the half sleeves and arm openings and worn with or without the hood. It falls with the effect of a circular cape and is shaped with a seam at each side extending from the neck over the shoulders to the lower edge. The seamless back is smooth across the top, and below the shoulders the cape falls in soft flute folds to the lower edge, where it has a sweep of about three yards and seven-eighths round in the medium sizes. The closing is made in a fly. The neck is finished with a stylish turn-down collar that may be turned up in stormy weather, a strap buttoned to its ends holding it in place. The circular hood, which is shaped by a center seam, is faced with the material at its outer edge and drawn in by an elastic, forming the edge in a frill and permitting the hood to be drawn over the head as shown in the illustration. A silk lining finishes the hood. The half sleeves are turned under at the top and bottom and drawn in by elastic, the wrist edge being formed in a frill; they are tacked to the center of a long elastic strap that is tacked at the center to the inside of the collar. The arm openings are finished with fancifully shaped laps that may turn backward or forward, as preferred, and be buttoned to position at the center when the openings are not used. The engravings convey a clear idea of the adjustment and variations.

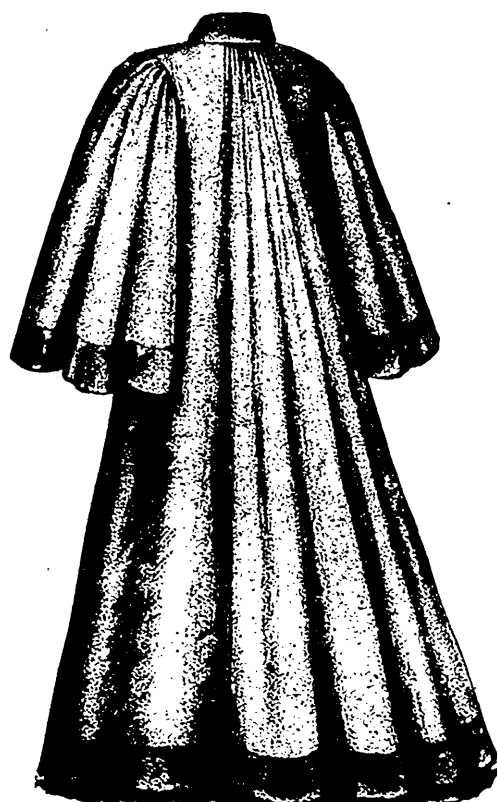


1494

Front View.

LADIES' LOUNGING ROBE OR PAJAMAS WRAPPER. (BEING A SURPLICE, KIMONO OR JAPANESE MORNING ROBE.)

(For Description see Page 505.)



1494

Back View.

LADIES' AND MISSES' RAINPROOF CAPE, WITH REMOVABLE HOOD. (TO BE MADE WITH OR WITHOUT ARM OPENINGS AND ADJUSTABLE HALF SLEEVES.) (KNOWN AS THE MACKINTOSH CAPE.)

(For Illustrations see Page 523.)

No. 1485.—This handsome rainproof cape is known as the

Rainproof cloth, serge, cravenette and cheviot are usually selected for a cape of this kind and machine-stitching generally provides the finish.

We have pattern No. 1485 in six sizes from twenty-six to forty-six inches, bust measure. For a lady of medium size, the cape and hood need two yards and five-eighths of goods fifty-four inches wide. The half-sleeves require seven-eighths of a yard fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DOUBLE-BREADED RIDING-HABIT JACKET

OR BASQUE. (FOR WEAR WITH A VEST, SHIRT OR CHEMISSETTE.)

(For Illustrations see Page 533.)

No. 1490.—The newest lines are followed in the shaping and adjustment of this handsome riding-habit jacket or basque, which is intended to be worn with a chemisette, shirt or vest. Dark-blue cloth is the material here pictured and the correct tailor finish is given by machine-stitching. The fronts are fitted by double bust darts that meet at the lower edge and flare toward the top; in front of the darts they are short, forming a point at the center, and are widened by gores to lap in double-breasted style, the closing being made in regular double-breasted fashion with button-holes and buttons. Above the closing the fronts are reversed in long lapels that extend in points beyond the ends of the rolling coat-collar. Back of the darts the fronts are of uniform depth with the sides and back, extending well over the hips. The adjustment, which is of basque-like precision, is completed by under-arm and side-back gores and a center seam; and coat-laps and coat-plaits give a smart coat effect, the plaits being marked at the top by buttons. The close-fitting sleeves are in coat shape without any fullness at the top; the outside seams are discontinued at cuff depth above under-laps and the openings are closed with button-holes and buttons—a method now much approved. Broadcloth, chevot, serge and tricot are appropriate for

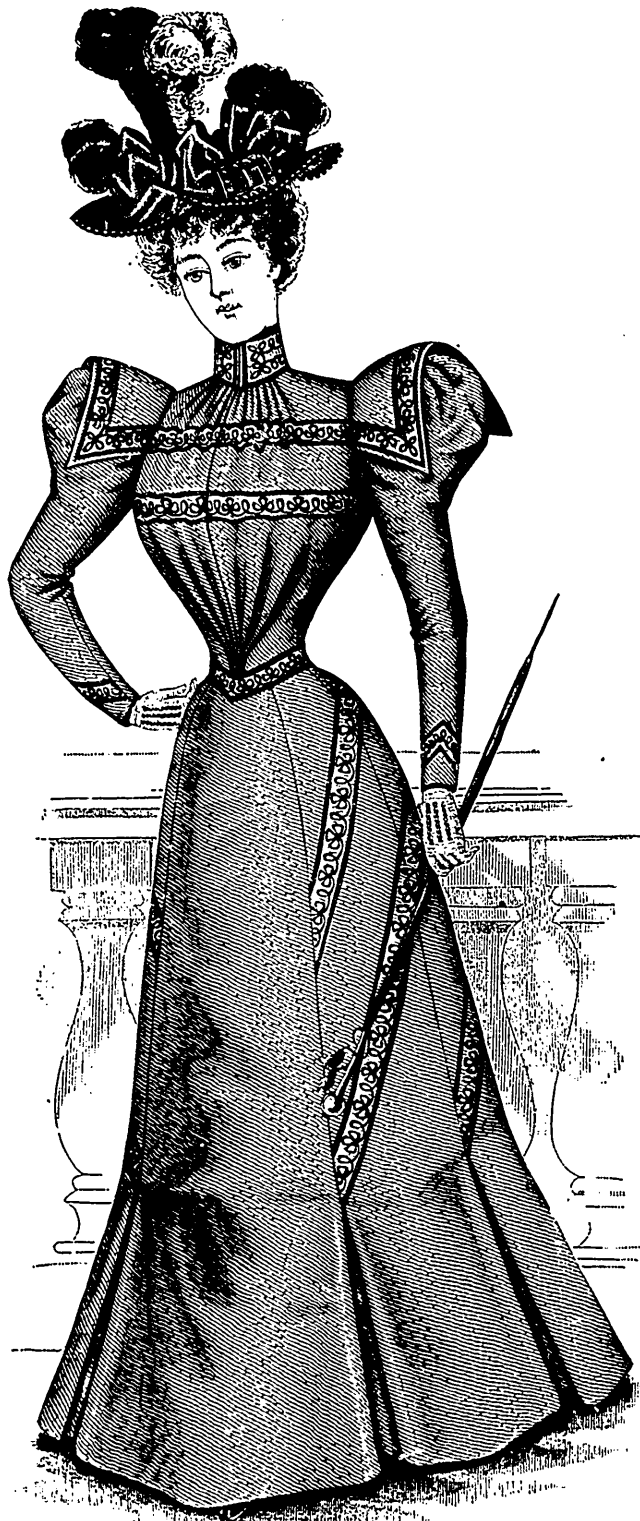


FIGURE No. 189 B.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Blaque—Waist No. 9468, price 1s. or 25 cents; and Skirt No. 9154, price 1s. 3d. or 30 cents.

(For Description see Page 506.)

riding-habit jackets of this style and the finish will invariably be as illustrated.

We have pattern No. 1490 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, calls for a yard and three-fourths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EMPIRE COAT OR JACKET. (TO BE

MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)

(For Illustrations see Page 524.)

No. 9441.—This coat is a graceful Empire style for which fine cloth in a soft gray shade was here used. The back is laid in a rolling box-plait at each side of the center seam, the box-plait widening gradually toward the lower edge; a similar plait is formed at each side of the closing which is made invisibly at the center of the front; all the plaits are tacked at intervals along their under-folds for a short distance from the top and then fall free. At the back and front the coat presents the flowing effect peculiar to the Empire modes but follows the lines of the figure at the side. The neck may be completed with a turn-down military collar, or with a Lafayette collar that is high and flaring and composed of two narrow sections between two wide sections. The two seam leg-of-mutton sleeves are laid in five box-plaits the top. A simple

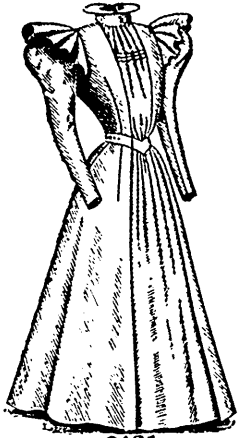
braided decoration is used at the wrists and on the flaring collar. Velvet or corded silk would make a rich coat like this.

calling or carriage wear, but for ordinary use smooth cloth in brown, blue, green or tan will be chosen, with stitching, braid or self-strappings for a finish. Jet alone will ornament velvet or silk coats handsomely but fur and lace also may be added.

a round hood that is shaped by a center seam and finished with a fitted facing along the outer edge; it is drawn into shape by an elastic and the edge is formed in a frill. The hood is lined with silk.

The coat may be made of any rainproof material. Checks and stripes may be used as well as plain colors, but the large plaids in which these materials usually appear are better suited to long coats.

We have pattern No. 1486 in eleven sizes from twenty-six to forty-six inches, bust measure. For a lady of medium size, the garment needs two yards and five-eighths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9421



9421

Front View.

LADIES' WATTEAU TEA-GOWN OR WRAPPER. (TO BE MADE WITH A HIGH OR POMPADOUR NECK, WITH FULL-LENGTH OR ELBOW SLEEVES AND IN A SHORT TRAIN OR ROUND LENGTH.)

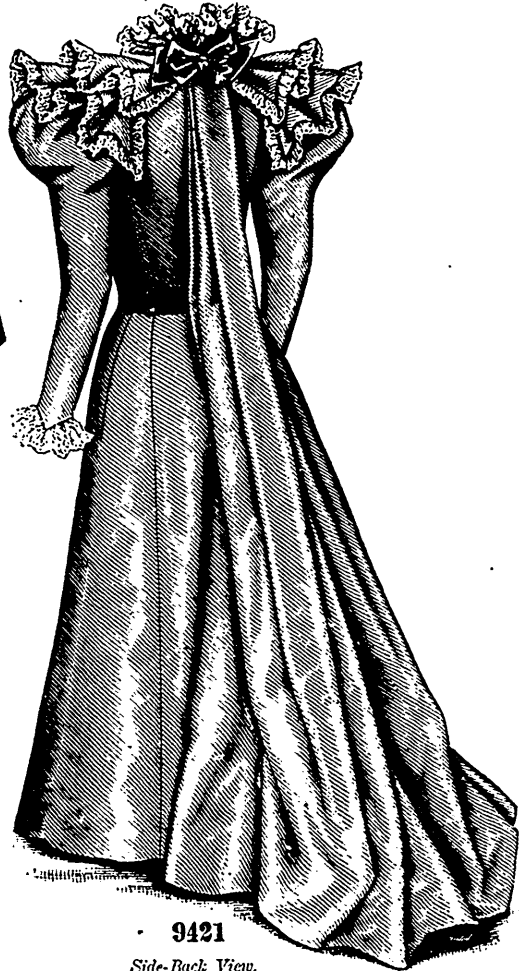
(For Description see Page 566.)

We have pattern No. 9441 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs two yards and a fourth of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' AND MISSES' RAINPROOF BOX COAT, WITH REMOVABLE HOOD.

(For Illustrations see Page 524.)

No. 1486.—The rainproof box coat is a novelty in top garments for wet weather wear and will be in large favor with riders of the wheel. Cravenette is represented in this instance and stitching gives the correct finish. The loose fronts and loose seamless back are joined in shoulder and under-arm seams and stand out from the figure in the manner peculiar to the box styles. The fronts lap widely and are closed with a button and button-hole at the throat and below with buttons and button-holes in a fly. On them are applied large patch pockets in which openings are cut to admit the hand, the openings being finished with laps. The collar is a new protective style; it is formed of two parts, and may be worn standing or turned down as illustrated, a strap being buttoned over the ends when the collar is worn standing. The full sleeves are gathered at the top and bottom and finished with cuffs upon which a strap is buttoned at the outside of the arm. The coat may be made with or without



9421

Side-Back View.

shapely by single bust darts and are folded back in revers that are draped in jabot style by overlapping plaits in the shoulder edge; below the revers the jacket fronts are rounded prettily. A row of passementerie follows the edges of the revers.

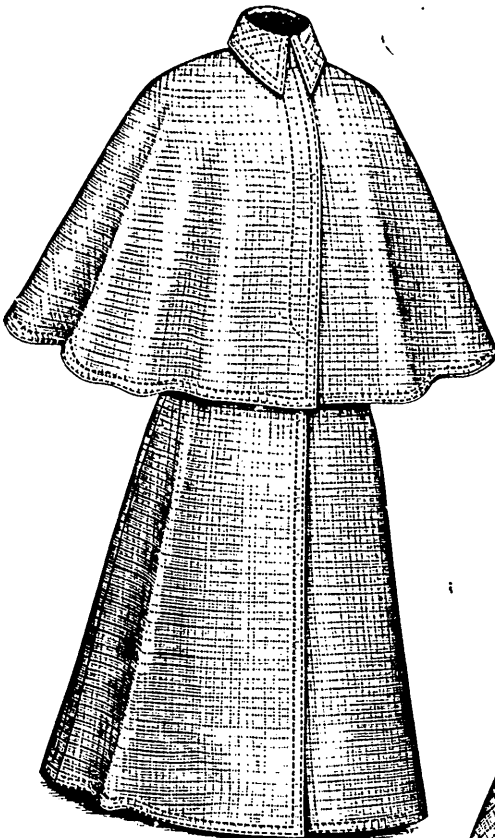
The vest fronts are closed in Russian style at the left side and are supported by lining-fronts that are fitted by double bust darts and closed at the center. The right vest-front is gathered at the neck and the narrow left front also having slight gathers at the bottom, and both puff out in the new way above a smooth belt-section that is ornamented at the center with a fancy buckle. The neck is completed with a standing collar covered by a wrinkled stock that closes at the left side and a bowe which, at the back, rises a lace frill. The two-seam sleeves, which are mounted on coat-shaped linings, are sprung slightly at the wrists, which are shaped in points and decorated with lace frills; they are gathered at the top and stand out in puff effect.

The Marquise basque is an excellent mode by which to make up velvet, brocade, heavy faille or Bengaline silk, moiré antique or fine qualities of broadcloth. The vest and stock will be of chiffon, *mousseline* or silk, and lace edging and fancy bands will provide fitting decoration.

We have pattern No. 9418 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque needs five yards and three-eighths of velvet twenty inches wide, with a yard and a half of silk twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

A fitted lining renders the basque-waist close and trim. The sleeves are mounted on coat-shaped linings and are formed in pretty puffs at the top by downward-turning plaits at the seams and gathers at the upper edges. The neck is completed by a standing collar about which is arranged a wrinkled stock, the ends of which are lapped in a novel way and secured with a buckle. A frill of silk and a frill of doubled chiffon at the top of the collar give the final dainty touch.

The mode affords opportunity for many odd and artistic combinations like chiffon, *mousseline*, Liberty crêpe, etc., with silk, *drap d'été*, Venetian cloth, camel's-hair or

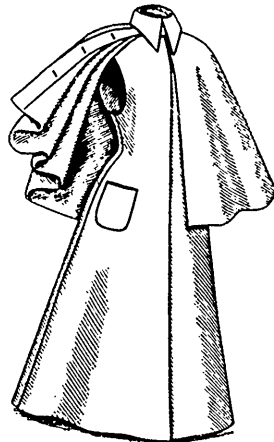


1483

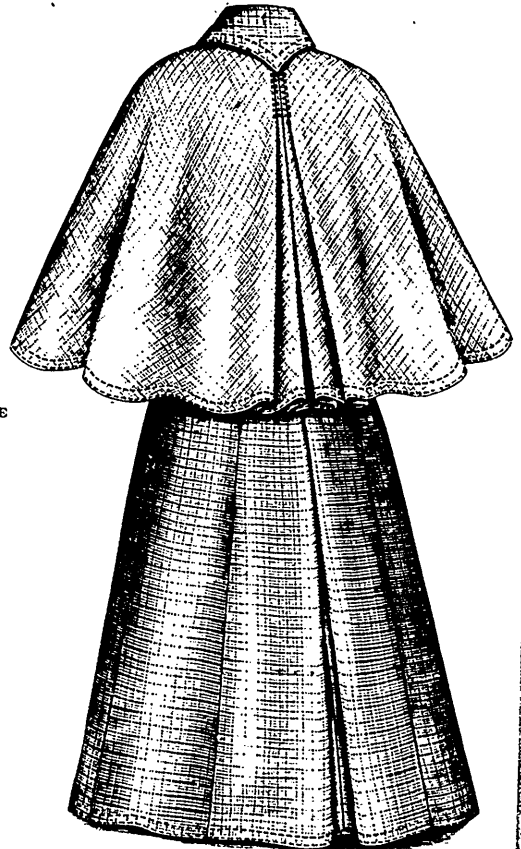
Front View.

LADIES' SKELETON RAINPROOF (LOAK, WITH DETACHABLE CAPE. (KNOWN AS THE MACKINTOSH COAT.)

(For Description see Page 507.)



1483



1483

Back View.

LADIES' BASQUE-WAIST, WITH POUCH FRONT.

(For Illustrations see Page 525.)

No. 9467.—At figure No. 184 B in this magazine this basque-waist is again represented.

Raspberry-pink silk and white chiffon form a charming combination in the basque-waist in the present instance, and a delightful decoration is arranged with black velvet baby ribbon. The back is laid in two backward-turning plaits at each side, the plaits nearest the center extending to the neck and the other plaits disappearing at the shoulder blades, with novel effect. The fronts, which are gathered at the top and bottom, are low at the top and open all the way over a full vest that extends in yoke effect above them. The vest is gathered at the top and bottom and closed at the center, and the fronts and vest pouch slightly over a fitted belt that follows the entire lower edge of the waist and closes at the left side. From the upper edges of the fronts shallow revers that round prettily and have square ends turn over in an attrac-

novelty goods. Lace bands, ribbon and edging are suitable for trimming.

We have pattern No. 9467 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the wai-

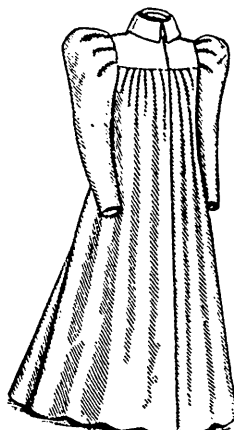
except the vest fronts and stock, for a lady of medium size, requires five yards of silk twenty inches wide, or three yards and three-eighths of other material thirty inches wide. The vest fronts and stock need three-fourths of a yard of chiffon forty-five inches wide, or a yard and five-eighths of other material twenty inches wide. Price of pattern, 1s. or 25 cents.

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

(For Illustrations see Page 526.)

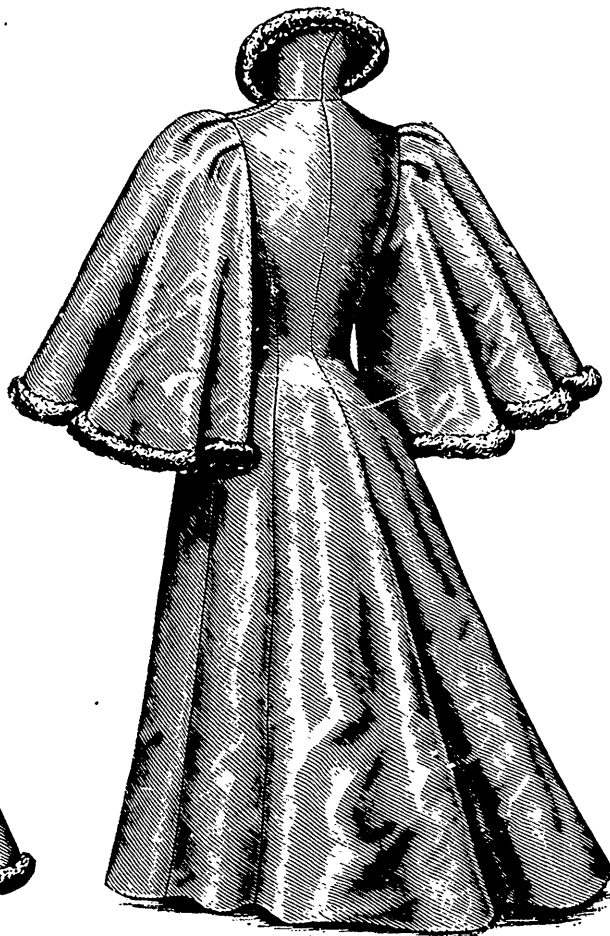
No. 9468.—This basque-waist is shown again at figure No. 188 B in this number of THE DELINEATOR.

Green novelty suiting all-over spotted with black was here used for this basque-waist, which by its fitting and style is specially desirable for



1487

toward the closing, which is made invisibly at the center, by gathers at the neck and forward-turning, overlapping plaits at the bottom. The basque-waist is pointed at the center of the front and back, and is made perfectly trim by a lining closely fitted by double bust darts, two under-arm gores at



1487

Back View.

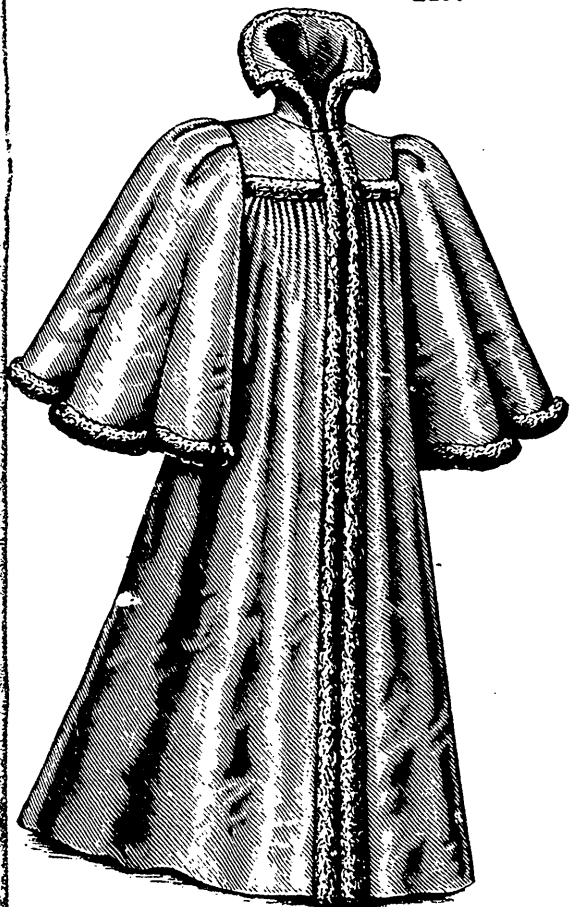
LADIES' CLOAK OR WRAP. (TO BE MADE WITH A MEDICI COLLAR OR A TURN-DOWN MILITARY COLLAR AND WITH BOX-PLAIED CIRCULAR BELL SLEEVES AND COAT SLEEVES OR WITH EITHER STYLE OF SLEEVE.)

(For Description see Page 507.)

each side, side-back gores and a center seam. Epaulettes, gracefully curved stand out upon the two-seam sleeves, which are gathered at the top and have coat-shaped linings. Passementerie covers the standing collar and trims the epaulettes, wrists, and the lower edge of the basque-waist.

All the standard and novel weaves in silk or wool may be used for this waist and band trimmings will be effective.

We have pattern No. 9468 in ten sizes for ladies from thirty-four to forty-eight inches, bust measure. For a lady of medium size, the basque-waist requires two yards of material forty-four inches wide. Price of pattern, 1s. or 25 cents.



1487

Front View.

LADIES' RUSSIAN BASQUE-WAIST, WITH POUCH FRONT. (KNOWN AS THE NEVA BLOUSE.)

(For Illustrations see Page 526.)

No. 9440.—The Russian styles in waists are many and exceedingly popular. One especially chic style is here pictured made of silk and trimmed with wide and narrow ribbon. It is provided with a lining fitted by double bust darts and the

out ladies. Two under-arm gores at each side separate the all fronts from a seamless back that is smooth at the top and has slight fulness in the lower part laid in closely lapped plaits at the center. The becoming fulness in the fronts is drawn

usual seams and closed at the center of the front. The seamless back is smooth across the shoulders and has gathered fullness at the center at the lower edge. Under-arm gores produce a smooth effect at the sides. The left front is narrow, with gathered fullness at the bottom, and the right front is wide and consists of a smooth, pointed, Pompadour yoke and a full portion that is gathered at the top and bottom; the closing is made at the left side in correct Russian style and the fronts gather fashionably over a wrinkled ribbon belt that is bowed at the closing. The standing collar may be plain or pointed at the lower edge and is closed at the left side. Triple-pointed, smooth sleeve-caps stand out stylishly over the two-seam sleeves, which are gathered at the top, arranged over two-seam linings and completed with roll-up pointed cuffs. The sleeve-caps may be omitted.

Silk, cloth, velvet and the cashmere weaves are well suited to the mode and ribbon or lace will trim it.

We have pattern No. 9440 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the basque-waist needs two yards and an eighth of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH POUCH FRONT CLOSED AT THE LEFT SIDE (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW MOUSQUETAIRE SLEEVES OR WITH SHORT PUFF SLEEVES.) (For Illustrations see Page 526.)

No. 9459.—By referring to figure No. 183B in this magazine, this basque-waist may be again seen.

The basque-waist is here shown made up in two shades of

violet silk and cream lace edging. The fronts and back are shaped in low, rounded outline at the top to display a soft, full yoke that is gathered at its upper and lower edges and closed at the center of the front. The well fitted lining is also closed

at the center of the front, but the full fronts are closed at the left side in Russian style. The back has fullness at the center drawn in gathers at the top and bottom, but is smooth at the sides, and the fronts are gathered at the top and bottom and pouch softly over a soft ribbon belt that is tied in a bow at the left side of the front. A pretty arrangement of ribbon and a graduated frill of lace edging are effective at the closing. A frill of edging set on under a band of insertion trims the upper edge of the full fronts and full back. The neck may be high and finished with a standing collar made elaborate by a ribbon stock and standing frill of lace or it may be low and round both effects being illustrated. Frill caps that are deepest on the shoulders fluff prettily over the sleeve-caps which may be short puffs or elbow or full length with puffs at the top and wrinkle in mousquetaire style below the puffs. The wrist may be plain or tabs and finished with a lace frill.

The mode here original feature that will be effectively displayed in soft woollens, silk or novelty mixtures in subdued tones. White or contrasting color in the yoke and lace edging for the sleeve frills will give a fanciful appearance which may be increased by a tasteful trimming of laco bands, edging, insertion, iridescent gimp or ribbon. Fur bands will also provide an appropriate trimming. We have pattern No. 9459 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady

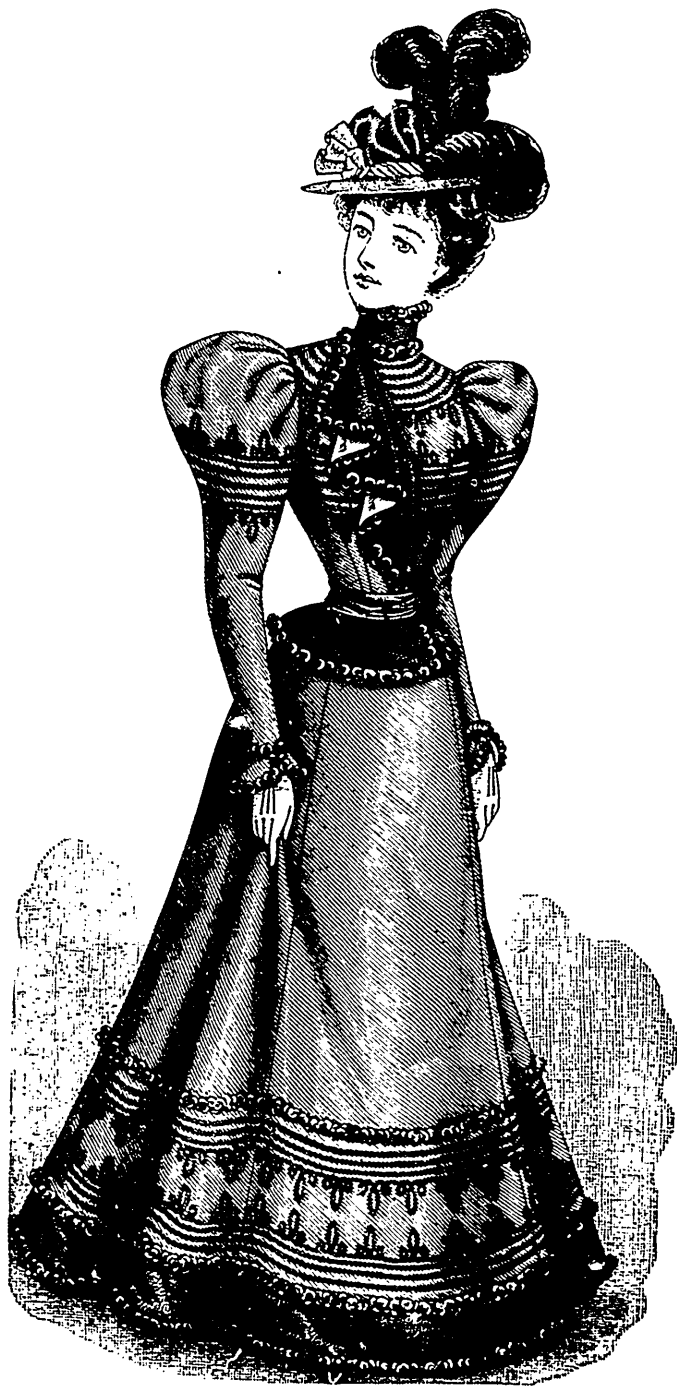


FIGURE NO. 189 B.—THIS ILLUSTRATES LADIES' CALLING COSTUME.—THE PATTERN IS NO. 9444. PRICE 1s. 3d. OR 40 CENTS.

(FOR DESCRIPTION SEE PAGE 508.)

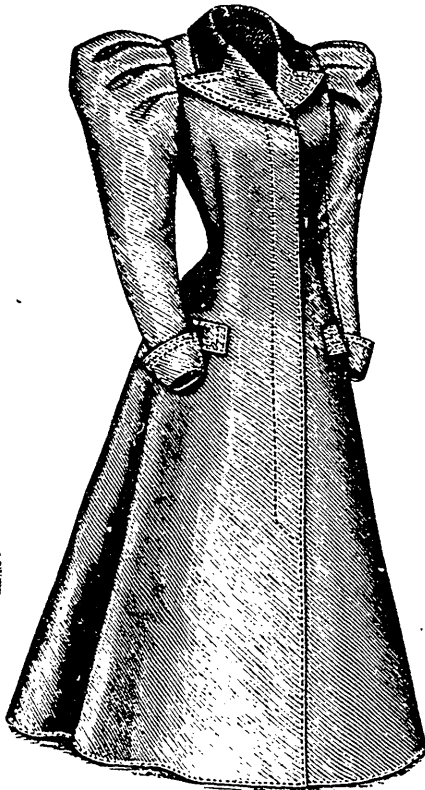
bon. Fur bands will also provide an appropriate trimming. We have pattern No. 9459 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady

medium size, the high-necked waist with full-length or elbow sleeves requires four yards and a fourth of material twenty-two inches wide, with a fourth of a yard of silk twenty inches wide for the yoke, and two yards and a fourth of edging six inches wide for the frill caps. The low-necked waist with short sleeves calls for two yards and seven-eighths of goods

are in coat shape and puffs arranged on them are shirred under rows of ribbon to form two small puffs below a larger flaring puff. Lace frills trim the wrists and a lace frill that is deepest at the back rises from the standing collar above a ribbon stock. A low neck and short sleeves may be arranged, as illustrated.

Dressy bodices will be made after this fashion from Liberty silk, chiffon or mousseline in white or tints over colored silk which will match the tissue when the latter is colored. Soft woollens are also appropriate. Iridescent gimp or baby ribbon may be used to cover the shirrings and a stock and belt of ribbon will give the necessary finish at the neck and waist.

We have pattern No. 9445 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs two yards and a half of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.



9453

Front View.

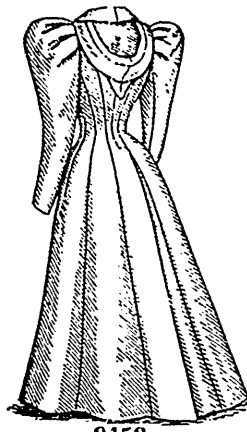
LADIES' SINGLE-BREADED LONG COAT, WITH REMOVABLE HOOD. (KNOWN AS THE NEWMARKET COAT.)
(For Description see Page 509.)

twenty-two inches wide. Price of pattern, 1s. or 25 cents.

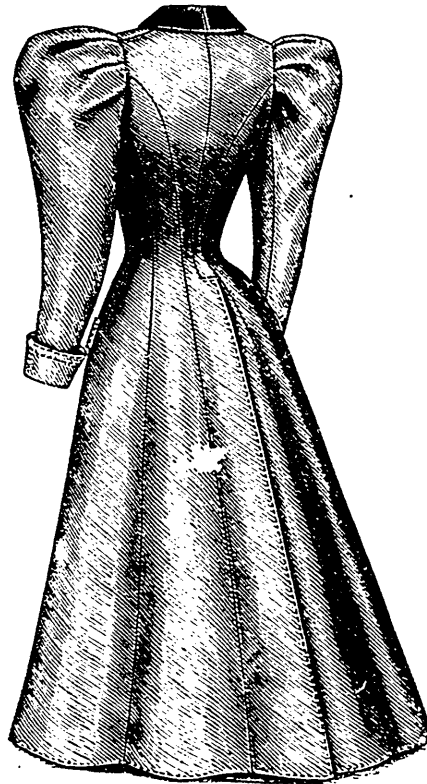
LADIES' SHIRRED BLOUSE-WAIST, CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM EDGES. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)
(For Illustrations see Page 527.)

No. 9445.—Another view of this stylish blouse-waist is given at figure No. 190 B in this number of THE Delineator.

This charmingly fluffy blouse-waist is here pictured made up in gray nun's-veiling and decorated with lace edging and two widths of green ribbon. Although the blouse-waist is full and droops all round, it is made trim and graceful by a well fitted lining that is closed at the center of the front. The closing of the waist is made along the left shoulder and under-arm edges. The front and back are formed in three puffs at the top by spaced rows of shirring, the effect being like a round, puffed yoke; they are also gathered at the waist and tacked to the lining to pouch all round over a wrinkled ribbon or a plain belt, below which the waist may be worn over the skirt with the effect of a full peplum or adjusted under the skirt, as illustrated. The sleeves



9453



9453

Back View.

low the slashes that are finished in the usual way with underlaps and overlaps; the cuffs may be plain or in turn-up style, as illustrated. The belt has pointed ends closed in front and is finished with stitching.

Plain or figured changeable taffeta, serge and flannel may be made up in this way and black or colored satin shirt-waists look neat and dressy.

LADIES' TUCKED SHIRT-WAIST, WITH FITTED LINING, WHICH MAY BE OMITTED.

(For Illustrations see Page 527.)

No. 9450.—Another view of this shirt-waist may be obtained by referring to figure No. 191 B in this issue of THE Delineator.

Attractive features are presented in this shirt-waist, which is here shown made of gray flannel combined with red flannel. The shirt-waist may be made with or without a fitted lining that is closed at the center of the front. A back-yoke curved upward at the center and made with a center seam is very stylish; and the back has gathered fullness at the center but is smooth at the sides. Two groups of five tucks are taken up in the fronts, which are closed in Russian style at the left side, a knife-plaiting of the material being arranged down the closing. The wide right front displays becoming fullness drawn to the center in gathers at the neck and waist and pouches in a stylish way. The neck is completed with a standing collar that is covered with a ribbon stock, the ends of which are drawn round to the front and bowed. The one-seam shirt-sleeves are gathered at the top and bottom and finished with cuffs closed with link buttons below the slashes that are finished in the usual way with underlaps and overlaps; the cuffs may be plain or in turn-up style, as illustrated. The belt has pointed ends closed in front and is finished with stitching.

Plain or figured changeable taffeta, serge and flannel may be made up in this way and black or colored satin shirt-waists look neat and dressy.

A shirt-waist recently made of red taffeta silk was trimmed between the tucks with rich insertion.

We have pattern No. 9450 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs two yards and three-eighths of light with an eighth of a yard of dark dress goods forty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT, WHICH MAY BE CLOSED EITHER AT THE FRONT OR BACK OR AT BOTH FRONT AND BACK (FOR WEAR WITH JACKETS, ETC.) (For Illustrations see Page 527.)

No. 1495.—To wear with jackets or coats and particularly for horse-back riding this shirt is decidedly smart. Muslin and fine linen were here used for the shirt, which may be made to close both back and front or either at the back or the front, as preferred. Button-holes and buttons or studs will be used for closing. The back is gathered slightly at the top, at each side of the center, and joined to a pointed yoke. The under-arm seams end a little above the lower edge to give enough width over the hips and the corners are nicely rounded. The fronts are shaped to accommodate a stiff bosom and the shirt is held in at the waist by tapes inserted in casings at each side of the back and tied over the fronts. The neck is finished with a fitted neck-band. The one-seam shirt sleeves have slight fullness collected in gathers at the top and bottom; they are finished with shallow cuffs that are closed with studs below slashes finished in the customary way with underlaps and pointed overlaps and closed with buttons and button-holes.

The shirt may be worn with open-front jackets or with jacket-basques open only at the neck. The materials will invariably be the same and stitching will be made the finish as in the present instance. A high standing or a turn-down removable collar may be used and the satin band-lap, which completes it, should harmonize with the jacket.

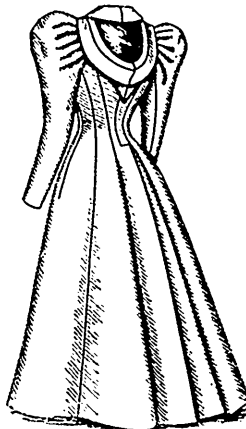
We have pattern No. 1495 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs two yards and an eighth of muslin thirty-six inches wide with a half of a yard of fine linen thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' PELERINE OR TAB COLLARETTE, WITH GORED STORM COLLAR.

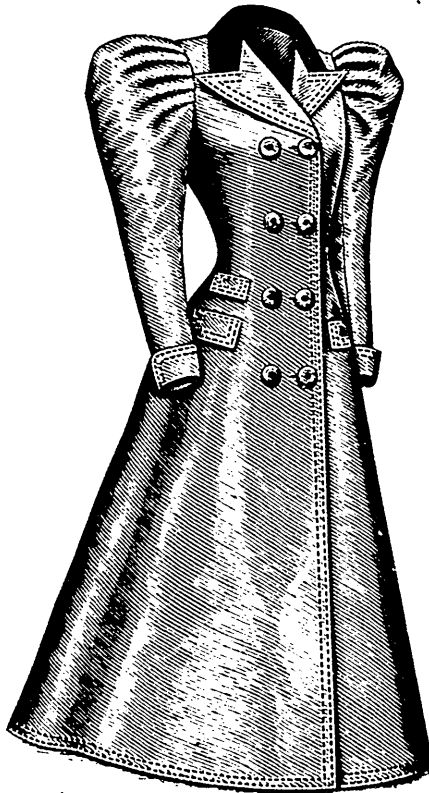
(For Illustrations see Page 523.)

No. 1501.—A decidedly attractive style of pelerine or tab-

collarette is here shown made of plush and lined with silk. It is shaped with shoulder seams only, and is in rounding outline at the back and extended in square tabs at the front, the tabs ending a little below the waist. The closing is made invisibly at the center of the front. The neck is completed with a storm collar consisting of six gores that are joined

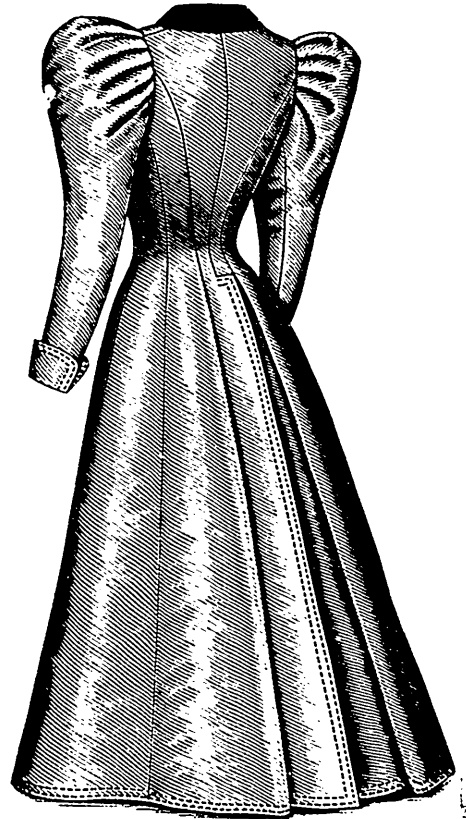


9451



9451

Front View.



9451

Back View.

LADIES' DOUBLE-BREASTED LONG COAT, WITH REMOVABLE HOOD, (KNOWN AS THE NEWMARKET COAT.)

(For Description see Page 509.)

in seams. The collar rises high at the back and rolls in Medici fashion.

The collarette may be made of heavy cloth or velvet and edged with Persian lamb, chin-chilla, mink or any of the fashionable furs.

We have pattern No. 1501 in three sizes, small, medium and large. To make the collarette in the medium size, calls for three-fourths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' GORED PELERINE OR TAB COLLARETTE, EXTENDED IN A STORM COLLAR.

(For Illustrations see Page 523.)

No. 1500.—This smart pelerine or tab collarette is pictured made of Astrakhan and lined with silk. The six gores composing the pelerine are extended to form a becoming storm collar that is rolled softly in Medici style. Below the collar the gores are shaped to form ripples on the shoulders, while the effect at the front and back is smooth. The back shapes a slight point at the center, and the fronts extend in tabs to below the waist and are closed at the center with hooks and eyes.

These little capes are worn with basques, jackets or coat

Plus fur, velvet, satin and plain heavy cloth are used for them and fur usually gives the edge finish on pelerines of cloth. A becoming pelerine recently made of black Astrakhan was lined with brocaded silk and interlined with sheet wadding.

We have pattern No. 1500 in three sizes, small, medium and large. In the medium size, the collarette will need seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' COLLARETTE. (To be made with a Lafayette or Medici Storm Collar.) (For Illustrations see Page 528.)

No. 1496.—A smart style of collarette is here represented made of plush and lined with green silk. It is of circular shaping, with a center seam, and falls in stylish ripples all round. The neck may be completed with a Lafayette or Medici storm collar, as preferred. The Medici collar is shaped with a center seam, while the Lafayette collar is composed of four joined sections: both collars stand high and roll softly.

Plush, velvet, Astrakhan and cloth are favored materials for collarettes, as well as any of the fashionable furs now shown. If made of velvet or cloth, a decoration of ribbon or jet passementerie may be used. The new shade of violet velvet was selected to make a collarette of this kind for a young lady and silver fox fur bordered it, while two animals' heads were made to effect the closing in front. A lining of some pretty shaded silk is a necessary completion on these collarettes.

We have pattern No. 1496 in three sizes, small, medium

and large. In the medium size, the collarette will need three-fourths of a yard of material fifty-four inches wide. Price of pattern, 5d. or 10 cents.



FIGURE No. 190 B.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Shirred Blouse-Waist No. 9445, price 1s. or 25 cents; and Skirt No. 9465, price 1s. 3d. or 30 cents.—(For Description see Page 509.)

LADIES' GORED COLLARETTE, EXTENDED IN A HIGH STORM COLLAR.

(For Illustrations see Page 529.)

No. 1498.—This is one of the newest styles of collarettes; it is represented made of Astrakhan and lined with silk. It consists of ten gores that are extended to form a high storm collar, which rolls in Medici style. The front edges of the collarette meet at the center of the front, where the closing is made invisibly. The shaping of the gores produces ripples all round, except at the front, where the effect is smooth.

Fur, plush, velvet and cloth will be selected for making collarettes of this style.

We have pattern No. 1498 in three sizes, small, medium and large. In the medium size, the collarette will require seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' CAPE-COLLARETTE. (KNOWN AS THE JUBILEE COLLARETTE.)

(For Illustrations see Page 529.)

No. 9422.—This attractive garment is called the Jubilee collarette. Black velvet is pictured in it, and chinchilla bands provide a rich edge decoration. The collarette extends a short distance below the shoulders and is of circular shaping with a center seam. The closing is made at the front and the collarette ripples all round, but the ripples are much more con-

servative than those of last Winter. The neck is completed by a standing collar from the top of which flares a broad ripple ruffle shaped by a center seam.

Bengaline silk, velvet and heavy broadcloth are used for cape-collarettes. On cloth the finish may consist simply of stitching or self-strappings or passementerie, fur and feather-trimming may be used.

We have pattern No. 9422 in three sizes, small, medium and large. In the medium size, the cape-collarette calls for two yards and an eighth of goods twenty-two inches wide. Price of pattern, 7d. or 15 cents.

LADIES' DRAPED-PUFF DRESS SLEEVE.

(For Illustration see Page 529.)

No. 1493.—This *chic* short sleeve for evening bodices is pictured made of silk. It has a smooth under part, and the upper part, which is arranged on a smooth lining, is plain at the lower edge and gracefully draped by gathers at the top, two downward-turning plaits in each side edge and a tacking at the center.

The sleeve will be effective in all materials used for evening gowns, the range extending from velvet through the various vailings, heavy and sheer silken textures to Louisine, *mousseline*, Crepe de Chine, Czaritza crepe and other up-to-date novelties.

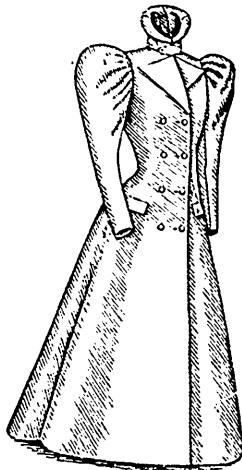
We have pattern No. 1493 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs a yard and an eighth of material twenty-two inches wide. Price of pattern, 3d. or 5 cents.

LADIES, MISSES' AND CHILDREN'S BONNET OR HOOD. (KNOWN AS THE KLONDYKE HOOD.)

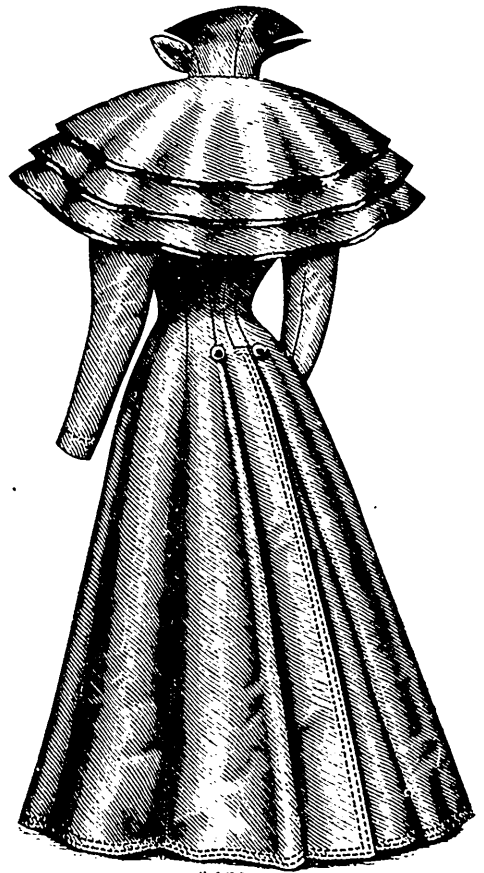
(For Illustrations see Page 529.)

No. 1492.—This quaint bonnet or hood is known as the Klondyke hood, and is portrayed made of plush, with ties of wide ribbon prettily bowed under the chin. The smooth front is made with a seam along the top of the head and joined to a long narrow back pointed at the top. The bonnet is shaped

to rise high in a point at the top after the manner of the brownie bonnet, and revers turn back from the front edge and flare in points at the top. Fullness at the bottom of the back is collected in two backward-turning plaits at each side of the center, and a circular curtain with a center seam is



9435



9435
Back View.

LADIES' LONG COAT. (TO BE MADE WITH A FANCY OR PLAIN LAFAYETTE COLLAR.) KNOWN AS THE SPORTING DUCHESS COAT.

(For Description see Page 510.)

joined to the lower edge of the bonnet and falls in pretty ripples.

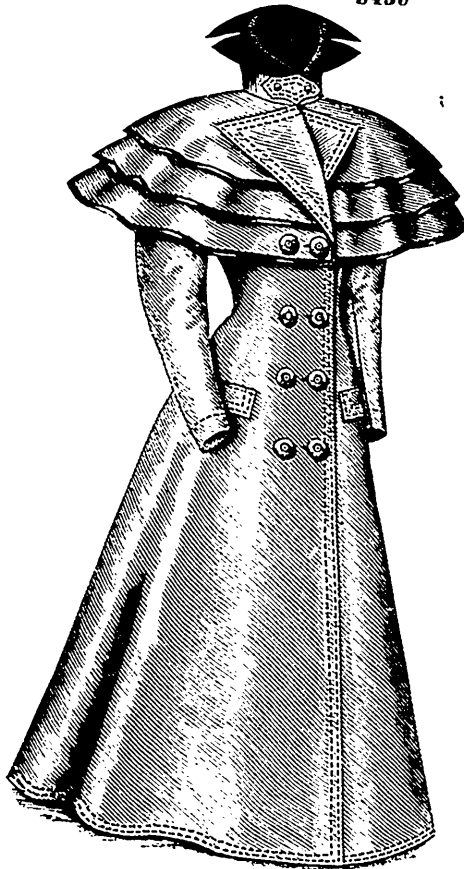
Silk, velvet and cloth are appropriate materials for a bonnet of this kind. Lace edging, fur band and ribbon may be used for decoration.

We have pattern No. 1492 in three sizes, ladies, misses and children. In the ladies' size, the bonnet needs three-fourths of a yard of goods thirty inches wide, with seven-eighths of a yard of silk twenty inches wide for the lining, and a yard and three-fourths of ribbon four inches wide for the ties. Price of pattern, 5d. or 10 cents.

LADIES' CIRCULAR SKIRT, WITH SEVEN-GORED FOUNDATION-SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK AND FITTED WITH OR WITHOUT DARTS.)

(For Illustrations see Page 530.)

No. 9465.—At figure No. 190 B in the present number of THE DELINEATOR this skirt is again represented. The skirt is one of the handsome novelties for transparent goods. It is here shown made of cream silk mull, with the foundation skirt of violet taffeta. The skirt is in cir-



9435

Front View.

ular style and falls in graceful flutes below the hips. It may be gathered or dart-fitted at the front and sides and gathered or laid in two backward-turning plaits at each side

The skirt overhangs a seven-gored foundation-skirt that is gathered at the back. The foundation skirt is three yards and three-fourths round at the bottom. A small bustie or any style of skirt extender may be worn.

The mode is a suitable one by which to make up canvas and vailings over silk and is also appropriate for Liberty silk and other sheer textiles, with the foundation skirt of percale or silk in a like or contrasting color.

We have pattern No. 9465 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt requires four yards of material forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



FIGURE No. 191 B.—This illustrates LADIES' AFTERSNOON TOILETTE.—The patterns are Ladies' Tucked Shirt-Waist No. 9450, price 1s. or 25 cents; and Skirt No. 9427, price 1s. 3d. or 30 cents.

(For Description see Page 510.)

of the placket, which is made above the center seam, the plaits spreading in a fan toward the foot, where the skirt measures four yards and three-fourths in the medium sizes.

for a lady whose arm measures eleven inches as described, needs a yard and seven-eighths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' MUFF, WITH CIRCULAR SIDE-PIECES.

(For Illustration see Page 500.)

No. 1502.—The muff here illustrated is one of the newest styles and is shown made of plush, with a lining of brown-and-blue changeable silk. The muff portion is lined with silk and interlined with cotton batting in the regular way to make it soft and warm; its ends are joined in a seam, and to its sides are joined circular side-pieces that give it the appearance of being quite large.

In this instance the muff is finished perfectly plain, but muffs of this style could be made of velvet in dark-green, blue, brown or black, and ornamented with a band of sable, chinchilla or any variety of fashionable fur at each end, or a mink head and tails could be appropriately used for decoration.

Pattern No. 1502 is in one size only, and, to make a muff like it, requires five-eighths of a yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TUCKED SHIRT SLEEVE.

(For Illustration see Page 531.)

No. 1491.—A pretty shirt sleeve rendered fanciful by tucks is here shown made of spotted flannel. The sleeve is shaped with one seam and near the top three moderately deep tucks are taken up, giving a sort of cap effect that is very pretty. It is correct in size and is gathered at the upper and lower edges, the fulness at the bottom being very slight. The straight cuff is closed with link buttons below a slash finished with an underlap and pointed overlap in regular shirt-sleeve style, the laps being closed with a button and button-hole just above the cuff.

The sleeve has the amount of fulness now considered correct and is adaptable to all materials in vogue for shirt-waists. For the present season such fabrics as flannel, plain or figured velvet, velveteen, cashmere or Henrietta in bright becoming shades will be favored for shirt-waists. Black satin and taffeta are also very stylish for shirt-waists.

We have pattern No. 1491 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

LADIES' SEVEN-GORED SKIRT, HAVING THE FRONT AND SIDE GORES SLIGHTLY SPRUNG AT THE LOWER PART AND THE BACK-GORES EITHER PLAITED OR GATHERED AT THE TOP. (KNOWN AS THE PLAIN FLARE-SKIRT.)
(For Illustrations see Page 531.)

LADIES' SKIRT, CONSISTING OF A THREE-PIECE UPPER PART TERMINATING IN A HEM THAT OVERLAPS A CIRCULAR FLOUNCE, AND A SEVEN-GORED FOUNDATION-SKIRT THAT MAY BE OMITTED. (KNOWN AS THE YORE FLARE-SKIRT.)
(For Illustrations see Page 532.)

No. 9426.—This novel skirt, known as the plain flare-skirt, is illustrated made of cloth. It comprises seven gores; the narrow front and side gores are rather close fitting to within a short distance of the bottom, where they are slightly sprung at the seams to flare in the new way, and the seams are pressed open and stitched to give a tailor finish. The back-gores may be either plaited or gathered at the top, as preferred. At the bottom the skirt measures four yards and a fourth round in the medium sizes, not considering the flares at the side seams. A small bustle may be used.

No. 9432.—This skirt is one of the new flare skirts and is



1482



1482

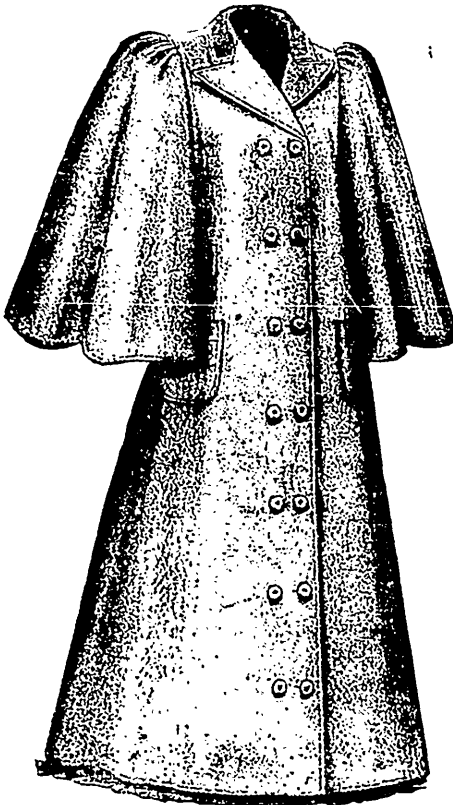


1482

Back View.

LADIES' LONG COAT. (TO BE MADE WITH A BISHOP, LEG-O-MUTTON OR CIRCULAR BELL SLEEVE.) DESIRABLE FOR DRIVING, TRAVELING, STORM OR GENERAL WEAR. (KNOWN AS THE DERBY WEAR.)

(For Description see Page 511.)



1482

Front View.

Serge, covert cloth, chevot, broadcloth, drap d'été and taffeta silk will make up stylishly by this graceful mode, and the seams may be covered with self-strap-pings. Mulberry broadcloth was chosen recently for the development of a skirt of this style and black silk cord passementerie in an open-work pattern covered the seams, the effect being extremely stylish. This skirt will be very appropriate for traveling or shopping if made of cloth, serge, etc., and decorated with wide or narrow braid.

We have pattern No. 9426 in nine sizes for ladies from

twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs five yards and a half of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

pictured made of petunia cloth and finished with machine-stitching. It is fashionably known as the yoke flare-skirt, consisting of a three-piece upper part that is deeply hemmed at the bottom, the hem overlapping a deep circular flounce that is double-stitched to it. The front-gore of the upper part is narrow and smooth and the wide, circular sides meet in a center seam and at each side of the placket two backward-turning, overlapping plaits are laid at the top, the plaits expanding gradually all the way to the lower edge of the flounce. A seven-gored foundation-skirt, the use of which is optional, is provided; its front and side gores are fitted by darts, while the back-gores are gathered. The foundation skirt measures at the bottom about three yards and a quarter round in the medium sizes, and the outside skirt measures about four yards and a half round. The skirt may be extended at the back, if desired, by a small bustle or a skirt extender.

The mode is commended for cloth, chevot, serge and similar weaves and machine-stitching will provide a neat finish,

although in some instances braid will form a more appropriate completion.

We have pattern No. 9432 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the skirt needs four yards and five-eighths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

To wear under jackets, basques, capes and cloaks the vest is altogether satisfactory and is an essential article of a ladies'

LADIES' CHAMOIS VEST. (TO BE MADE WITH OR WITHOUT SLEEVES.)

(For Illustrations see Page 332.)

No. 1266.—This vest may be made with or without sleeves and is pictured made of chamois and finished with stitching and bindings of silk tape. It presents a rounding lower outline and is fitted by single bust darts, under-arm gores and a curving center seam, the closing being made in front with button-holes and buttons.



1485



1485



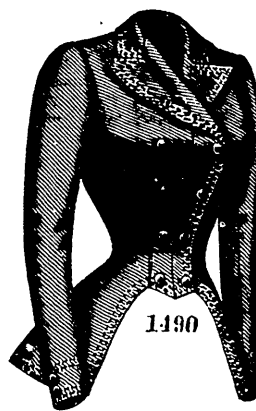
1485



1485

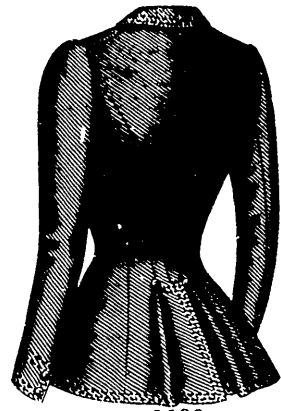
Front View.

The shapely one-seam sleeves round well toward the seam, where they close with a button-hole and button.



1490

Front View.



1490

Back View.

LADIES' DOUBLE-BREASTED RIDING-HABIT JACKET OR BASQUE. (FOR WEAR WITH A VEST, SHIRT OR CHEMISETTE.)

(For Description see Page 512.)

wardrobe during the cold or intermediate seasons. It is easy, with the aid of a pattern, to make the garment a part of one's wardrobe as the shaping and adjustment may be executed by a novice. Any color of silk tape will answer for binding.

We have pattern No. 1266 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the vest with sleeves for a lady of medium size, requires six skins of chamois, each measuring fifteen by twenty-three inches. The vest without sleeves calls for four skins of chamois, each measuring fifteen by twenty-three inches. Price of pattern, 10d. or 20 cents.



1485

Back View.

LADIES' AND MISSES' RAINPROOF CAPE WITH REMOVABLE HOOD. (TO BE MADE WITH OR WITHOUT ARM OPENINGS AND ADJUSTABLE HALF SLEEVES.) KNOWN AS THE MACKINTOSH CAPE.

(For Description see Page 511.)

LADIES' UNDER JACKET. (FOR WEAR BENEATH CAPES AND LOOSE OUTSIDE GARMENTS.)

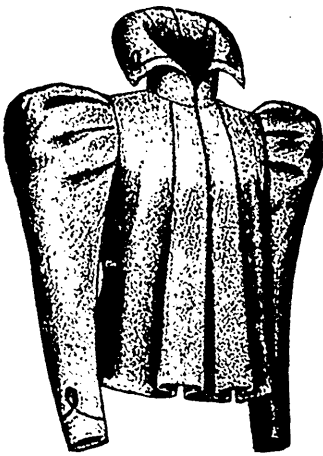
(For Illustrations see Page 522.)

No. 1263.—An under jacket like this is a most desirable winter garment to wear with capes and loose outside garments of all kinds. It is pictured made of black China silk and lined with yellow China silk; wool wadding or sheet wadding is laid between the outside and lining and the jacket is all-over quilted. Silk cord frogs perform the closing. The jacket is fitted by single bust darts, under-arm gores and a curving center seam and extends just to the waist-line. Several rows of machine-stitching finish the neck, which is low enough not to show above the top garment.

Silk, satin and Silesia will be chosen to make the garment and the lining and outside will usually contrast.

We have pattern No. 1263 in three sizes for ladies from thirty-two to forty inches, bust measure. To make the garment

tage in the skirt and decoration may be provided by lace or fancy bands, silk plaitings or braiding. Sometimes a band of beaver, saddle or mink fur will take the place of the ribbon in the skirt, with good effect.



9441

Front View.



9441

Back View.

LADIES' EMPIRE COAT OR JACKET. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)

(For Description see Page 512.)

for a lady of thirty-six inches, bust measure, requires seven-eighths of a yard of material forty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' FLARE-SKIRT, CONSISTING OF A FRONT-GORE, TWO BOX-PLAITED BACK-GORES AND TWO SHORT SIDE-GORES HAVING CIRCULAR LOWER PORTIONS. (TO BE MADE WITH OR WITHOUT A SEVEN-GORED FOUNDATION-SKIRT.)

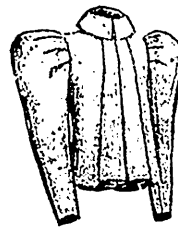
(For Illustrations see Page 533.)

No. 9429.—A stylish variety of suiting is represented in this skirt, which is entirely new in style and effect. The front-gore is smooth and the circular side-gores end at about the knee and are lengthened by circular flounce-ports. Each of the two back-gores is laid in a rolling box-plait or organ-pipe fold. The outside skirt falls in flutes and flares broadly at the sides and the lower edge measures nearly four yards and three-eighths in the medium sizes. It may be made with or without a seven-gored foundation-skirt that is dart-fitted at the front and sides and gathered at the back. The foundation-skirt is three yards and a fourth round at the bottom in the medium sizes. With this skirt a small bustle or any style of skirt extender may be used, if desired. A row of ribbon covers the joining of the side-gores and flounce portions and two rows of similar ribbon are arranged on the side-gores just above. The skirt is similarly trimmed near the lower edge.

Those who like novelties will adopt this mode as being both quite new and very stylish. All woollens in plain and mixed effects and also silk and wool mixtures will appear to advan-

191B in this magazine, this skirt may be seen differently developed.

The skirt is an Autumn novelty for which brown mixed cloth was chosen in this instance. It consists of a front-gore, a very narrow gore at each side and two wide circular back-gores. Extra widths



9441

inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FIVE-GORED FAN-BACK SKIRT, HAVING UNDERFOLDED FULLNESS IN THE LOWER PART OF THE SIDSEAMS, AND A SEVEN-GORED FOUNDATION-SKIRT THAT MAY BE OMITTED. (KNOWN AS THE PANEL FLARE-SKIRT.)

(For Illustrations see Page 531.)

No. 9427.—By referring to figure No.



1486

Front View.

LADIES' AND MISSES' RAINPROOF BOX-COAT, WITH REMOVABLE HOOD.

(For Description see Page 513.)



1486



1486



1486

Back View.

allowed on the side edges of the front-gore and on the front edges of the side-gores are joined and turned back underneath to form plaits. About half-way from the top a narrow panel-like piece is let in between the back and side-gores to form an underfolded box-plait, to which the top of the plait at the side-front seam is caught by a strap. These plaits throw the skirt into very handsome folds and above them the seams are pressed open and stitched in tailor style. At the back four backward-turning plaits that meet at the belt flare in fan style toward the bottom, where the skirt measures four yards and a half round in the medium sizes with the plaits at the side seams laid. The skirt may be made with or without a seven-gored foundation-skirt that is gathered at the back. The foundation skirt measures three yards and a fourth at the bottom, not considering the underfolded part of the plaits at the side seams.



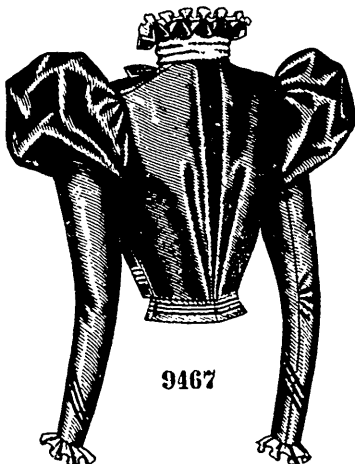
9467

The mode may be selected for making separate skirts of serge, cheviot or faced cloth or may be associated with any admired style of bodice in a toilette of gay novelty goods. We have pattern No. 9427 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, calls for four yards and three-fourths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9467

Front View.



9467

Back View.

LADIES' BASQUE-WAIST, WITH POUCH FRONT.

(For Description see Page 514.)

LADIES' FIVE-GORED FAN-BACK SKIRT, HAVING BOX-PLAITS UNDERFOLDED AT THE LOWER PART OF THE SIDE SEAMS. (KNOWN AS THE BOX FLARE-SKIRT.)

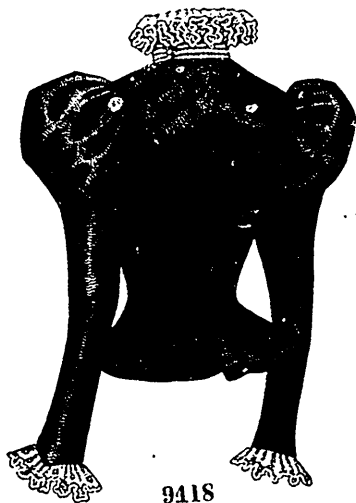
(For Illustrations see Page 531.)

No. 9454.—By referring to figure



9418

Front View.



9418

Back View.

LADIES' MARQUISÉ BASQUE.

(For Description see Page 513.)

No. 188 B in this number of THE DELINEATOR, this skirt may be again seen.

The skirt is among the newest shapes and

is known as the box flare-skirt. It is here pictured made of camel's-hair and finished with machine-stitched straps of the

material. Five gores are comprised in the skirt. The front and side gores are narrow at the top and are quite close to the

figure to within a short distance from the bottom where extra widths are allowed and underfolded in a box-plait at each seam. The skirt springs out stylishly below the top of the plaits and the side seams are covered from the belt to the top of the plaits with inch-wide straps of the material pointed at the lower ends. The skirt is formed in two backward-turning, overlapping plaits at the top at each side of the placket, the plaits expanding gracefully in fan fashion toward the lower edge, where the skirt measures about five yards and a quarter round in the medium sizes, not considering the underfolded part of the plaits at the side seams.

The style is excellent for cloth, silk, cheviot and most of the novelty dress goods in vogue at this season and no trimming is required, the skirt being sufficiently dressy in itself.

We have pattern No. 9454 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs four yards and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

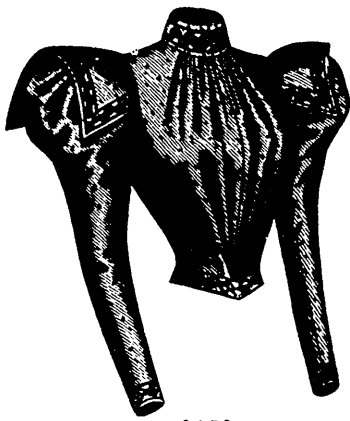
FASHIONABLE JACKET'S AND COATS.

(For Illustrations see Pages 490 and 491.)

There are marked changes in the shape and effect of coats, jackets and capes, one of the most striking being the diminished sleeves. Outside garments range from the jaunty Eton to the severe three-quarter length coat and include some jackets that have the

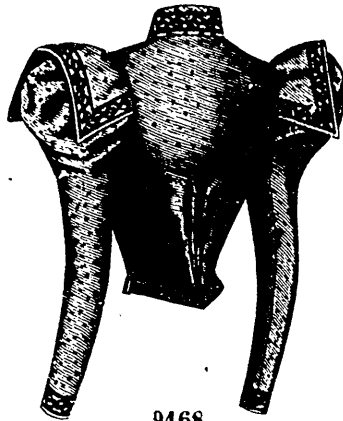
appearance of capes, the sleeves being voluminous, flowing and sometimes circular in shape. Although the plain-fitting styles are highly favored, the ripple effect is not entirely abandoned. Revers are severe, collars are plain or fanciful and protective and the decoration consists of braid, frog ornaments, an inlay of velvet in the collar, cuffs and pocket-laps and fur bands with a fur ornament for the closing. This ornament may combine a head and two tails, or two heads, each having a fur tail.

The mess jacket shaped by pattern No. 9181, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents, is a popular Eton style bearing the mili-



9468

Front View.



9468

Back View.

LADIES' BASQUE-WAIST, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.)
(For Description see Page 515.)

is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. It is shown made of whipcord, with velvet for the collar and machine-stitching for a finish, and may be made with a double-breasted straight or diagonal closing and with a Lafayette or turn-down collar.

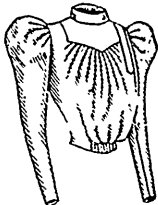
Another stylish Eton jacket with circular bell sleeves is shaped by pattern No. 1339, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. Cloth in a dark green shade was selected to make it. Black Astrakhan faces the lapels and collar and forms a narrow border at the lower edge of the jacket and also on the sleeves, which are finished with several rows of machine-stitching above the border.

A blouse-jacket expressing the newest ideas in this type of garment is shaped by pattern No. 9292, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. 3d. or 30 cents. Plaid

itary stamp. Brown cloth is the material here used for its construction and braid provides the ornamentation. The vest is of tan cloth closed at the center with small pearl buttons.

A bolero jacket of velvet, with bell sleeves made of moiré silk, has a knife-plaited ruche of silk at the neck, jet and knife-plaitings of silk forming the decoration. The style is jaunty and permits of elaboration. The jacket is shaped by pattern No. 1338, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents.

The Hussar jacket is one of the up-to-date Eton styles. It has circular bell sleeves that may be long or short over two-seam coat sleeves. Gray cloth was chosen for its development, with braid

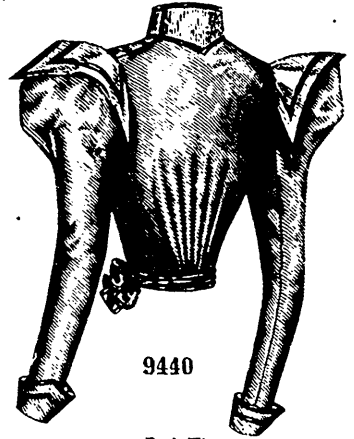


9440



9440

Front View.



9440

Back View.

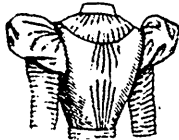
LADIES' RUSSIAN BASQUE-WAIST, WITH POUCH FRONT. (KNOWN AS THE NEVA BLOUSE.)
(For Description see Page 515.)

A stylish military jacket that may accompany any of the fashionable skirts is made up in a pretty Scotch mixture and decorated with braid. It is shaped by pattern No. 9193, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. 3d. or 30 cents.

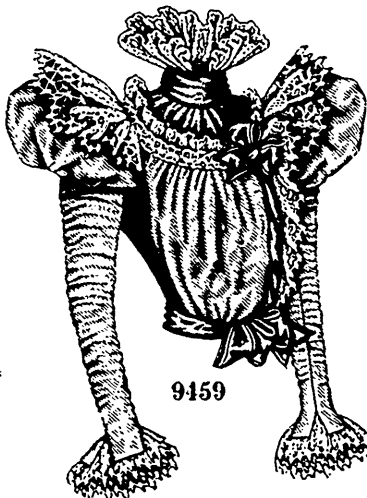
A jacket that provides for variation in the method of closing is shaped by pattern No. 9407, which



9459

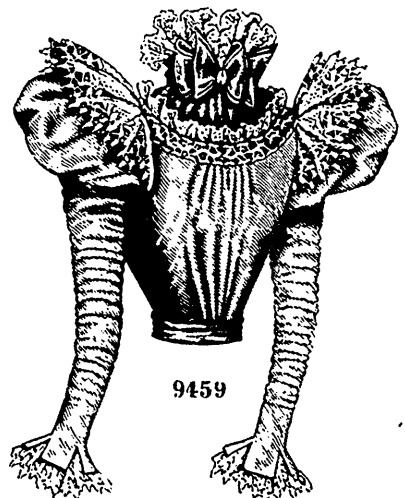


9459



9459

Front View.



9459

Back View.

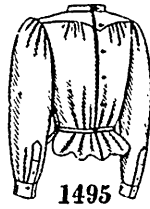
LADIES' BASQUE-WAIST, WITH POUCH FRONT CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH OR ROUND NECK, AND WITH FULL-LENGTH OR ELBOW MOUSQUETAIRE SLEEVES OR WITH SHORT PUFF SLEEVES.)—(For Description see Page 516.)

cheviot is the material pictured in the jacket and a binding of Astrakhan provides the decoration. The fronts are closed with a fly below lapels.

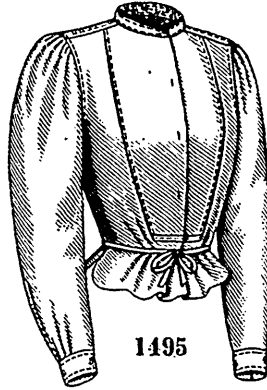
The Cossack blouse, a Russian style, is shaped by pattern No. 9293, in six sizes for ladies from thirty to forty inches, bust measure, and costing 1s. 3d. or 30 cents. It is shown made of mixed cheviot, with a collar and belt of velvet and frog ornaments and braid for decoration.

The blouse droops all round over the belt; it is a style constantly gaining in favor. A double-breasted Eton jacket made of plush and completed with handsome frog ornaments is shaped by pattern No. 9076, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. The jacket may extend to the waist or nearly to the waist.

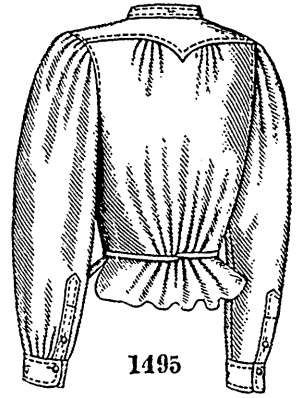
The Eton jacket shaped by pattern No. 9189, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents, has a jaunty mil-



1495



1495



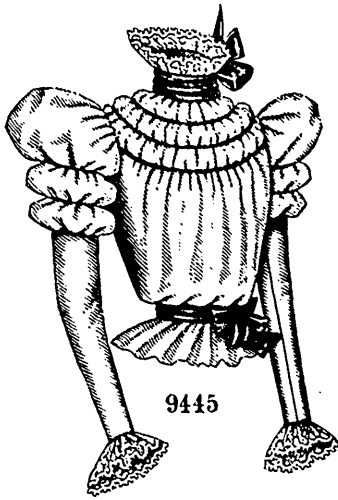
1495

Front View.

Back View.

LADIES' SHIRT, WHICH MAY BE CLOSED EITHER AT THE FRONT OR BACK OR AT BOTH FRONT AND BACK. (FOR WEAR WITH JACKETS, ETC.)

(For Description see Page 518.)



9445



9445

Front View.

Back View.

LADIES' SHIRRED BLOUSE-WAIST, CLOSED ALONG THE LEFT SHOULDER AND UNDER-ARM EDGES. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Description see Page 517.)



9445

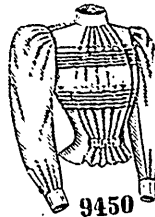
itary air and is pictured made of bouclé cloth, with braid ornaments on the sleeves and frogs for the closing. The fronts may be either closed all the way down or worn open.

A popular style is the Eton jacket with bell sleeves shaped by pattern No. 1334, in eight sizes for ladies from thirty to forty-four inches, bust measure, and costing 1s. or 25 cents. Plaid cheviot is here used for it. The collar is faced with velvet and braid tastefully adorns it.

A stylish jacket that may be made with either a Lafayette or military collar is shaped by pattern No. 9400, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. 3d. or 30 cents. Whipcord is the material pictured in the jacket and braid, Astrakhan and fourragères provide the decoration. The Lafayette collar flares in Medici style and the shaping of the garment throughout is up to date in every detail.

A remarkably stylish double-breasted

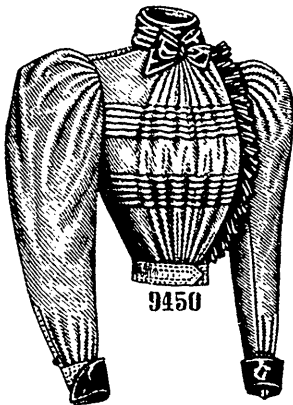
Eton jacket or coat is shaped by pattern No. 9403, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents. Fancy cheviot was selected for the garment and Astrakhan and fancy frog ornaments adorn it tastefully. The jacket may be plain or in tabs at the lower edge and the collar may be worn standing or turned-down and be slashed to form tabs or be made plain, as preferred.



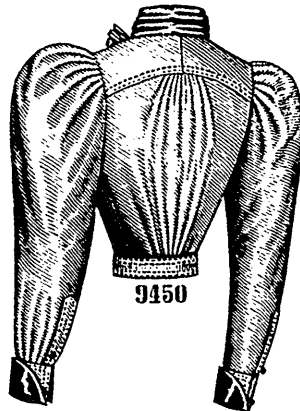
9450

A dart-fitted coat or jacket is shaped by pattern No. 9386, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. 3d. or 30 cents. Smart jackets will be copied from this mode, which is here pictured made of fancy coating, with an inlay of velvet in the collar and pocket-laps. A wide range of wool suitings and cloths is also appropriate for the mode.

One of the new single-breasted, close-fitting coats or jackets is shaped by pattern No. 9304, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. 3d. or 30 cents. Fancy



9450



9450

Front View.

Back View.

LADIES' TUCKED SHIRT-WAIST, WITH FITTED LINING (WHICH MAY BE OMITTED).

(For Description see Page 517.)

conting is pictured in the garment and a velvet inlay on the collar and unobtrusive frog ornaments provide the decorative finish.

Chinchilla cloth, with an inlay of velvet on the collar and lapels, is pictured in the double-breasted coat shaped by pattern No. 9305, in nine sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. 3d. or 30 cents. Loose box fronts reversed in lapels above the closing, a close-fitting back and correctly shaped sleeves distinguish the mode.

A stylish coat in three-quarter length with fly front, known as the Chesterfield, is made of bouclé cloth of a dark-brown shade. The collar, cuffs and lapels of fur give it a decorative finish at once seasonable and tasteful. The garment is one of the most stylish examples of the

three-quarter length and will be made of cloth, plush, velvet and fancy coatings. It is shaped by pattern No. 9369, in ten sizes for ladies from thirty to forty-eight inches, bust measure, and costing 1s. 3d. or 30 cents.

The Czarina jacket, a late Russian style, is pictured made of fancy diagonal, with velvet for an inlay on the collar and pocket-laps, and machine-stitching for a finish. The cut-away fronts closed at the bust and at the waist and the oddly-shaped pocket-laps are stylish features. The garment is shaped by pattern No. 9069, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. 3d. or 30 cents.

A jaunty style for a young lady is a jacket shaped by pattern No. 9110, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The fly front, lapels, collar, sleeves and pocket-laps are up to date in shape.

The covert coat with fly front is a style now highly favored. It is

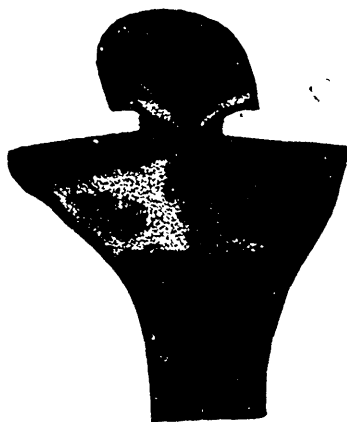
pattern No. 9374, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. 3d. or 30 cents.

NEW STYLES IN WAISTS.

EVENING WAISTS

(For Illustrations see Pages 426 and 487.)

Evening waists are charmingly varied. The daring manner in which the skilled modiste combines features of different historical eras with the more modern forms is surprising, being just that dainty touch of the unexpected that imparts originality and charm to the whole. Pretty Russian effects like the pouch front, drooping at the belt, the coquettish French boleros, fancy sleeves, frill caps, epaulettes, Berthas and draped fronts, to say nothing of the jewelled laces, passementeries, buttons, ribbons and gimp that fulfil their own peculiar functions in the adornment of these dainty fancies, go to make up an ensemble that excels in grace and originality the modes of preceding seasons and offers a wide choice to every woman ambitious to make the

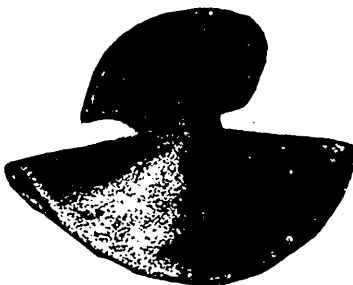


1501

Front View.

LADIES' PELERINE OR TAB COLLARETTE, WITH GORED STORM COLLAR.

(For Description see Page 518.)



1501

Back View.

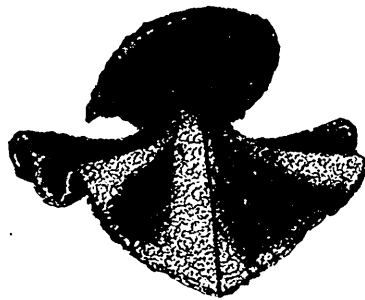


1500

Front View.

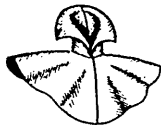
LADIES' GORED PELERINE OR TAB COLLARETTE, EXTENDED IN A STORM COLLAR.

(For Description see Page 518.)

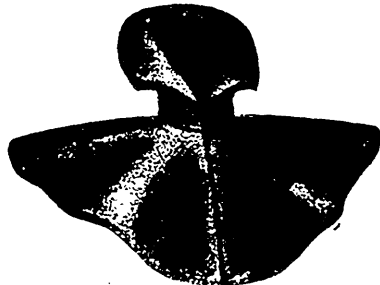


1500

Back View.



1496



1496

Front View.

LADIES' COLLARETTE. (TO BE MADE WITH A LAFAYETTE OR MEDICI STORM COLLAR.)

(For Description see Page 519.)



1496

Back View.

best of her personal appearance. New designs in evening waists are illustrated made up in materials for which high vogue is promised and the method of decoration, as well as the shaping and adjustment, may be clearly discerned.

There is a distinct style about the waist made of soft yellow *crêpe de Chine* and shaped by pattern No. 9062, in ten sizes for ladies from thirty to forty-two inches, bust measure, price 1s. or 25 cents. Flowers and lace edging form the garniture, the ribbon belt completing the decoration. The full fronts, crossing in surplice style, are arranged in diagonal folds and lace-trimmed sleeve-caps fall over the full mushroom-puff sleeves, the effect being French and in marked good taste.

A young lady will look charming in the pouch waist, fashionably known as the Jubilee waist, shaped by pattern No. 9409,

pictured made of tan whipcord, with a brown velvet collar, machine-stitching providing the finish. The coat is shaped by

In ten sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. Coral-pink *peau de serpent*, a material belonging to the crêpe de Chine family, is pictured in the waist. The low neck is followed by a ruffle of lace, which is continued over the puff sleeves, and insertion, ribbon and flowers contribute the adornment. The waist droops all round over the broad ribbon belt adorned with bows and has a delightfully youthful effect.

Peau de soie in a new shade of red was selected to make the basque-waist with draped front shaped by pattern No. 9329, in ten sizes for ladies from thirty to forty-two inches, bust measure, price 1s. 3d. or 30 cents. Knife-plaitings of chiffon form the frill caps and lace edging and ribbon afford attractive decoration. The draped front is a conspicuously novel feature; it closes at the left side and the belt, sleeves and general air indicate an adherence to artistic effect also characterized by originality and good style.

The York blouse shaped by pattern No. 9396, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents, is a late style, here made of violet crêpe de Chine. The frill caps are

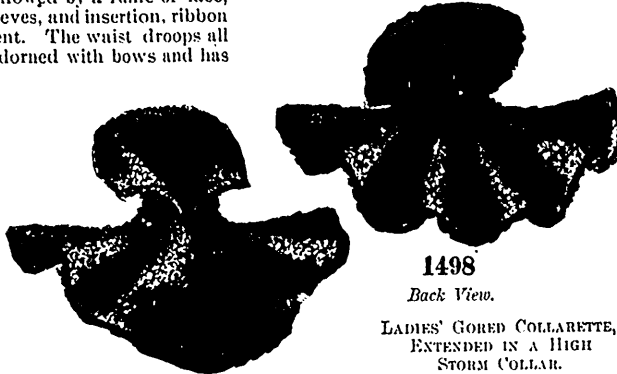
finish, is based upon pattern No. 9359, in ten sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. The jacket fronts folded back in large revers that shape points on the sleeves give a stylish air to the waist—an admirable mode for those who desire to wear a high neck and full length sleeves on dressy occasions.

A dainty basque-waist for a young lady is closed at the left side and made of white China silk with insertion, lace edging and ribbon for decoration. It is shaped by pattern No. 9067, in ten sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. 3d. or 30

cents. This mode is excellently adapted to organdy, Swiss, the sprigged French muslins and plain and fancy silk.

Lattice-patterned decoration with lace or jet is very fashionable for dressy occasions and a good example of this method of adornment is shown in the violet silk blouse-waist shaped by pattern No. 9445, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. Ribbon at the waist and a ruche of lace at the neck give the final adornment.

A basque-waist of figured silk trimmed with lace edging, ribbon and flowers is shaped



1498

Back View.

LADIES' GORED COLLARETTE, EXTENDED IN A HIGH STORM COLLAR.

(For Description see Page 519.)

1498

Front View.

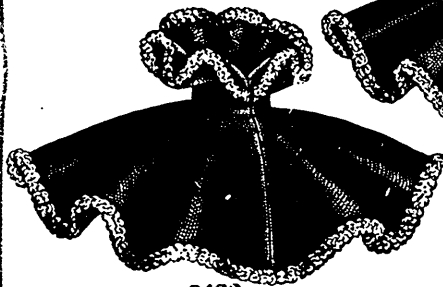


9422

Back View.

LADIES' CAPE-COLLARETTE. (KNOWN AS THE JUBILEE COLLARETTE.)

(For Description see Page 519.)



9422

Front View.



1493

LADIES' DRAPED PUFF DRESS-SLEEVE.

(For Description see Page 530.)

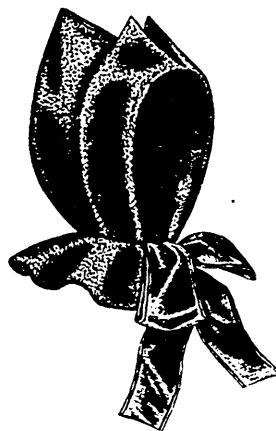
bordered with lace edging. Vandykes of Irish point lace adorn the bodice and ribbon and flowers contribute the remaining decoration. The back is seamless; the front is closed along the left shoulder and under-arm seams, and the fulness droops all round over the softly-wrinkled belt. The new Czartiza crêpe, glacé taffeta, *peau de soie* and the rich moiré antiques will be elegant for the mode.

The Alexandra waist, one of the new Russian styles, is pictured made of handsome brocaded silk, with lace for the frill caps and insertion and ribbon for decoration. The tucked pouch front, frill caps, elbow sleeves, ribbon stock and belt are up-to-date features calculated to please women of fastidious taste. It is shaped by pattern No. 9389, in six sizes for ladies from thirty to forty inches, bust measure, and costing 1s. or 25 cents.

The basque-waist shaped by pattern No. 9459, in seven sizes, from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents, is pictured made of green taffeta silk with lace edging for the frill caps and ribbon and lace edging for decoration. The style is charming for evening wear when made of silk, gauze or of Brussels net.

A basque-waist that may be closed at the center of the front or back or along the left shoulder and under-arm seams is shaped by pattern No. 9160, in ten sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. Honiton lace over ruby-red silk is used in this case, with silk for the puff sleeves and lace edging and flowers for decoration. Chiffon over bright silk or lace over silk will be unusually effective thus arranged.

The Marquise waist, made in a rich combination of figured and plain silk, chiffon and velvet, with ribbon for the decorative



1492

Front View.

LADIES', MISSES' AND CHILDREN'S BONNET OR HOOD. (KNOWN AS THE KLONDYKE HOOD.)

(For Description see Page 530.)



1492

Back View.

by pattern No. 9193, in ten sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. The style

is charming for young ladies who will assume it for party wear when made of crepe de Chine, gauze, *mousseline de soie* or chiffon over silk. The trimming may be arranged according to fancy and may consist of pearl or iridescent bead trimming, lace bands and frills, ribbon or knife-plaited frills.

The broad ribbon used in the present instance is peculiarly effective and its mode of disposal is unique and pleasing.

BASQUES FOR DAY AND STREET WEAR.

The Russian blouse and the military styles divide favor in basques and decoration plays a prominent part on

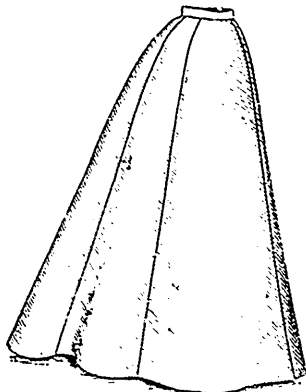
The cuirass basque, shaped by pattern No. 8950, in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents, has the military air characteristic of many tailor styles and handsome frog ornaments and braid decoration give it a dressy effect, although the style is severe in outline and particularly appropriate for the tailor cloths and mixed suitings. This mode may be finished with machine-



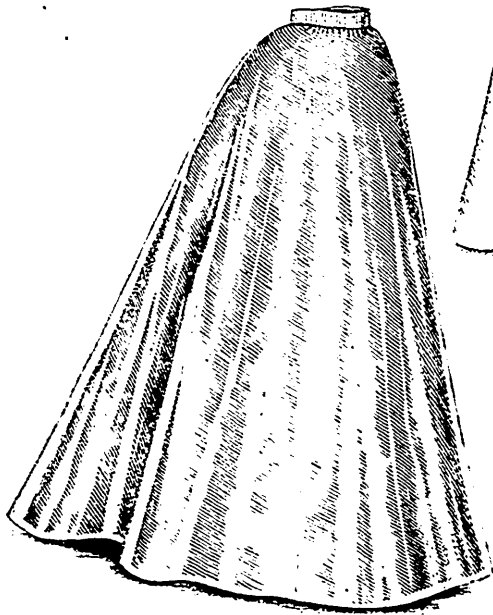
1502

LADIES' MUFF, WITH CIRCULAR SIDE-PIECES.

(For Description see Page 521.)



9465

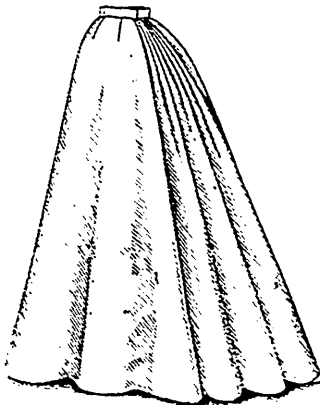


9465

Side-Front View.

LADIES' CIRCULAR SKIRT, WITH SEVEN-GORED FOUNDATION-SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK AND FITTED WITH OR WITHOUT PARTS.)

(For Description see Page 520.)



9465



9465

Side-Back View.

both; indeed, on fanciful Russian modes trimming is applied with a prodigality that bespeaks a more than ever pronounced vogue for soft lace frills, ruchings and plaitings. The newest modes in blouse-waists and jacket-basques are illustrated and are fruitful of helpful hints for the season.

A specially good style for stout ladies is the jacket basque shaped by pattern No. 9151, in nine sizes for ladies from thirty-four to forty-six inches, bust measure, price 1s. 3d. or 30 cents. Two under-arm gores at each side render the garment especially satisfactory for stout figures. The combination of velvet with figured and plain silk is dressy and a frill of lace edging at the neck and sleeves and a jabot of lace edging are appropriate adornments.

and the wrists may be finished plain or may be shaped in points that fall upon lace frills, as may be desired.

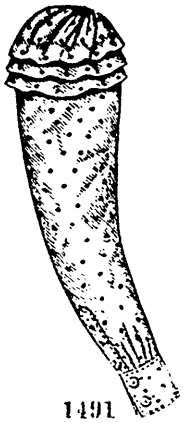
A dressy blouse-waist of figured and plain silk with velvet is that shaped by pattern No. 9378, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. An ornamental center-front, between full side-fronts below a narrow yoke top, is a dressy feature and jabots of lace edging outlining the center-front are effective.

A Russian style which is known as the Paulovna blouse, is represented made of silk, with insertion and plaitings of light and dark silk for decoration. Clusters of tucks and bands of insertion make the front and back dressy. The puffs on the sleeves are a novel feature and tucks are grouped below the puffs to accord with the front and back. The blouse is shaped by pattern No. 9368, which is in six sizes for ladies from thirty to forty inches, bust measure, and costs 1s. or 25 cents.

The basque-waist shaped by pattern No. 9188, which is in nine sizes for ladies from thirty to forty inches, bust measure, and costing 1s. 3d. or 30 cents, is of plaid serge showing rich gleams of red and green. Velvet ribbon and lace edging provide the decoration. The seamless, bias front and back are pulled smoothly over the lining, which is closed at the center of the front, while the waist is closed along the left shoulder and under-arm seams. The sleeves have a butterfly effect at the top, but cling closely to the arm below.

LADIES' MUFF, WITH CIRCULAR SIDE-PIECES. (For Description see Page 521.)

from droc effe may patt 9366 thirt and A play vant No. from mea Serg bas-q and frill it is knife-rang of 1 do-ey whic 22-0- side. Th cepti featu basq ed b 9337 for thirt two meas ing 1 Figu silk fon f binat colgi prov ment ter-f appe tuck give effe ciful cress ness The encir orna



1491

LADIES' TUCKED SHIRT-SLEEVE

(For Description see Page 521.)

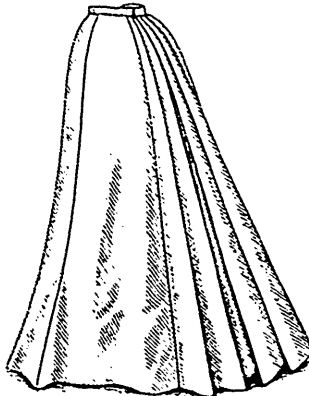
front are drawn in at the waist and droop over the ribbon belt, while the effect at the top is smooth. The peplum may have square or round tabs. The pattern by which it is shaped is No. 9356, in seven sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents.

A simple basque, calculated to display a symmetrical figure to advantage, is that shaped by pattern No. 9395, in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents. Serge is the material pictured in the basque and braid and a knife-plaited frill of silk adorn it tastefully. The knife-plaiting is arranged at the top of the collar and down the closing, which is made diagonally at the left side.

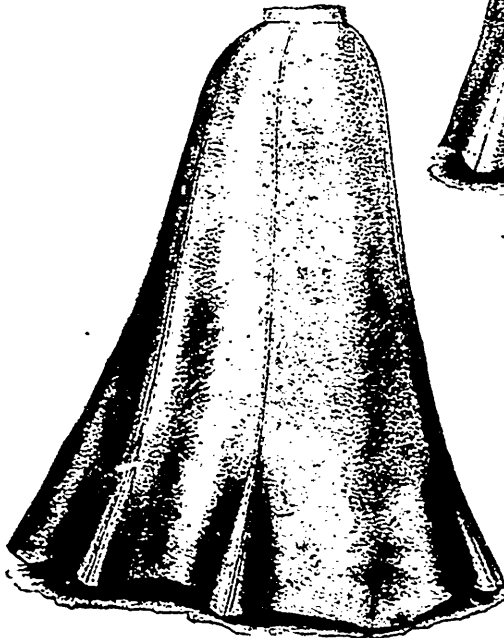
There are exceptionally pretty features in the basque-waist shaped by pattern No. 9337, in ten sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. Figured and plain silk and white chiffon form the combination and lace edging and ribbon provide the ornamentation. The center-front of chiffon appearing between tuckered side-fronts give a soft, pretty effect and the fanciful sleeves increase the dressiness of the mode. The collar is encircled by a wrinkled ribbon and trimmed with lace. The ornamentation is simply but effectively arranged.

The Lancer basque, a prominent military style made of green cloth and trimmed with Astrakhan and braid, is shaped by pattern No. 9147, which is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The severity of the military style is in this instance lessened by the lapels and decoration. A chemisette will be worn with this basque; it may be of plain or fancy linen or may be one of the fanciful chemisettes of silk or velvet. If a tie is worn, it will be of satin either in four-in-hand, string or band style.

The moujik blouse, a popular Russian style, is particularly becoming to young ladies. It is pictured made of velvet and trimmed with fur, knife plaitings of silk and ribbon. Both the back and



9426



9426

Side-Front View.

WAIST DECORATIONS.

(For Illustrations see Page 493.)

As the season progresses it would appear that there is nothing too rich or resplendent for the waist decorations and small accessories that do so much toward elaborating the bodices over which they are worn. Velvet, chiffon and *mousseline de soie* are some of the fabrics that supply foundations for admirable embroidery. Sometimes gold and jet are commingled on black chiffon bands, while steel and turquoise beads, introduced in many of the new band trimmings, are effective for evening use and fur, lace, ribbon and feather trimming are also included in the long list of garnitures appropriate for use upon the materials of the season.

No suggestions for the colors and combinations of these novelties can be given that will preclude the use of some judgment. Application is one of the first considerations and of this individual taste must be the criterion. A mode should not be selected because it is new without reference to its adap-

9426

Side-Back View.

LADIES' SEVEN-GORED SKIRT, HAVING THE FRONT AND SIDE GORES SLIGHTLY SPRUNG AT THE LOWER PART AND THE BACK-GORES EITHER PLAITED OR GATHERED AT THE TOP. (KNOWN AS THE PLAIN FLARE-SKIRT.)

(For Description see Page 522.)

tability to the material, style of the person who is to wear it, and the occasions for which it is intended.

Designs are so varied and numerous that all types will be able to find what is suitable. Not all the up-to-date waist decorations can be enumerated in one article but the modes illustrated are reasonable examples of current styles.

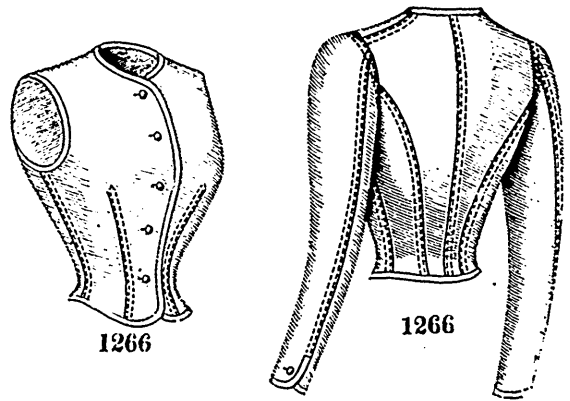
A waist decoration that may be made with a high or round neck is shaped by pattern No. 1468, in three sizes, small, medium and large, price 5d. or 10 cents. Sapphire-blue velvet is used for the yoke and chiffon bordered with ribbon for the frill-caps; ribbon, flowers and insertion adorn the pouch front, which is made of chiffon over silk. A yoke, square at the back and rounding in front, is at the top and to it the full pouch front is joined. An opportunity for elab-

orate decoration is given by the mode, which is most dressy when developed in a combination. A waist decoration made like this recently was of cherry-red velvet with silver-gray chiffon; elaborate spangled trimming crossed the pouch front and ribbon gave the final finishing touch.

A fancy dress collar of red velvet trimmed with gray Astrakhan and ribbon is shaped by pattern No. 1289, in three sizes, small, medium and large, price 5d. or 10 cents. The collar is shaped in square tabs and lies smoothly on the bodice. It may be made of satin, silk or velvet and trimmed elaborately or simply. A very striking fancy collar copied from this was of the new miroir velvet in geranium-pink, green ostrich feather trimming and green chiffon, knife-plaited, bordered it and a frill of Mechlin lace rose above the collar, which was encircled by a green satin ribbon stock.

Purple silk forms the foundation for the fichu or waist decoration shaped by pattern No. 1351, in three sizes, small, medium and large, price 5d. or 10 cents. The silk collar is overlaid with lace and lace edging forms the frills, while ribbon bows contribute a dainty finish. The collar is square at the back and has square ends to which the fichu sections are joined. A frill of wide lace edging borders the fichu sections, which terminate at the waist under a pretty ribbon bow.

A bodice planned on simple lines will be greatly improved by the addition of the waist decoration shaped by pattern No. 1254, in three sizes, small, medium and large, price 5d. or 10 cents. Ruby velvet is here pictured in the decoration and Persian lamb supplies the ornamentation. The waist is disclosed with vest effect between the revers fronts, which are shaped to give a hatchet effect. Satin, silk or velvet—plain or overlaid with lace—will be dressy for the mode and fur, spangled trimming or Astrakhan may adorn it. A brunette may wear yellow, red, or even pink velvet all-over jetted or spangled for theatre or concert wear, as the effect under



Front View.

Back View.

LADIES' CHAMOIS VEST. (TO BE MADE WITH OR WITHOUT SLEEVES.)
(For Description see Page 523.)

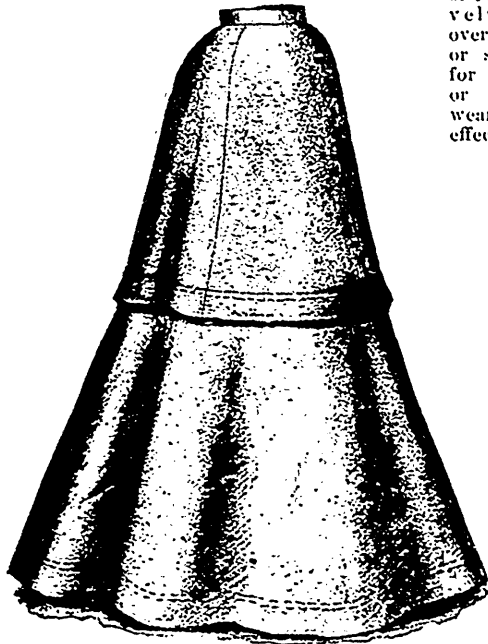
ing is effected with animals' heads having jewelled eyes, the effect being striking and novel. Any admired color of velvet or silk may be chosen for the bolero and jewelled or spangled band trimming may take the place of the fur bands; a silk cord or braid frog ornament could then be used instead of the animals' heads.

The Marie Antoinette fichu, shaped by pattern No. 930, in one size and costing 5d. or 10 cents, is a charming accessory. White silk mull was selected for it and ruffles of mull and white feather trimming add a dainty decorative touch. The fichu is arranged in soft folds on each shoulder and the ends fall to the knee or to a little below the waist, according to fancy. Crêpe de Chine, mousseline de soie, chiffon, mull and white or butter-colored lace will be chosen for the fichu, which will greatly improve a theatre or dinner waist, and ruchings of lace, knife-plaitings of chiffon, etc., may form the garniture.

As a rule, delicate colors are combined in these dress accessories.

The liking for fluffy sleeve-caps that stand out well at the top of the close-fitting sleeves is gratified in the waist decoration shaped by pattern No. 1092, in three sizes, small, medium and large, price 5d. or 10 cents. Lace forms the double sleeve-caps and jet bands cover the straps. Ribbon is daintily arranged at the waist. The decoration will be effective on silk or wool waists and white or black lace edging, embroidered chiffon or mull may be used with becoming and dressy results in conjunction with jet or jewelled bands.

The very pronounced taste for mull, chiffon, mousseline de soie, etc., is r-

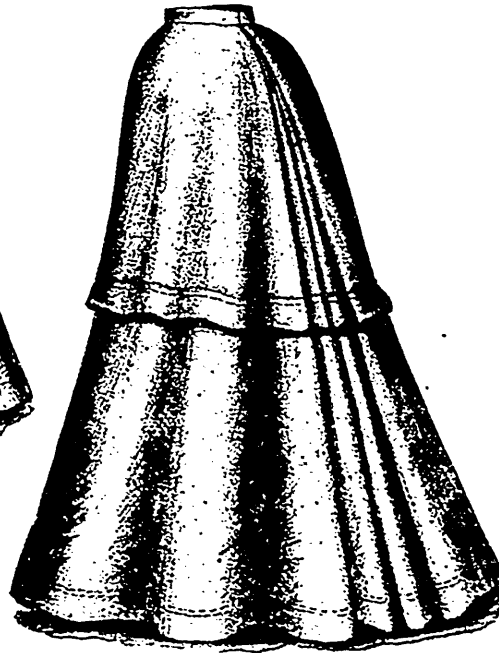


9432

Side-Front View.

LADIES' SKIRT, CONSISTING OF A THREE-PIECE UPPER PART, TERMINATING IN A HEM THAT OVERLAPS A CIRCULAR FLOUNCE AND A SEVEN-GORED FOUNDATION SKIRT THAT MAY BE OMITTED. (KNOWN AS THE YOKE FLAIRE-SKIRT.)

(For Description see Page 527.)

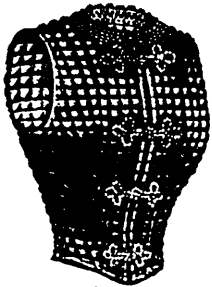


9432

Side-Back View.

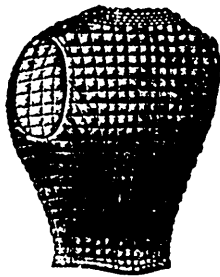
gaslight will be most brilliant and effective. A handsome bolero waist decoration is shaped by pattern No. 1244, in five sizes for ladies from thirty to forty-six inches, bust measure, price 5d. or 10 cents. Myrtle-green velvet is pictured in the bolero and bands of sable fur adorn it; the clos-

vealed in decorations made like this, the fluffy sleeve-caps being most dainty and stylish when fashioned from these



1263

Front View.



1263

Back View.

LADIES' UNDER-JACKET. (FOR WEAR BENEATH CAPES AND LOOSE OUTSIDE GARMENTS.)

(For Description see Page 523.)

Cover and cook for fifteen or twenty minutes. Turn out upon a hot platter and pour over the tambales a bread or cream sauce. This is an excellent and economical supper or luncheon dish.

DENIM HANGINGS.—A new denim of rich red and black, or red and gold, is used for hangings and coverings in rooms that invalids occupy in Winter. It is claimed that this warm, rich color stimulates and strengthens the nerves.

FRICASSÉED CHICKEN.—A fricasséed chicken should be arranged on its service platter as nearly as possible in its own form, because this aids in helping it. Lay the back in the center, with the breast, cut in two or more pieces, on top of it. A wing and one side-bone should be laid on each side and the drumsticks may be crossed at the end. If two fowls are cooked, arrange one at each end of a big platter.

WALKING UP STAIRS.—Many a housewife wears out her nerves and muscles by climbing stairs improperly. In her haste, or by reason of habit, she touches the stairs with the ball of her foot first and bends forward, springing as she goes. She should plant her entire foot as if walking on a level and keep her body

sheer fabrics, and any admired color is permissible.

DOMESTIC SCIENCE.

ODOR FROM PAINT.—Chloride of lime sprinkled upon a dish of sawdust set in a closed room that is offensive with the smell of paint, will destroy the odor in three or four hours.

ROAST DUCK.—Once duck was stuffed for roasting with apples cut fine, mashed potatoes and onion juice with a seasoning of salt and pepper. Now, instead of sour apples, a third part of celery, chopped moderately fine and seasoned with pepper and salt, is used. This stuffing imparts

an alluring flavor which makes tame duck almost equal to wild.

TAMBALES OF COLD CHICKEN.

Place in a saucepan a lump of butter about the size of an egg, half a coffee-cupful of stock or sweet milk, a table-spoonful of chopped parsley,

a level tea-spoonful of salt, a small salt-spoonful of paprika or the same amount of white pepper and two

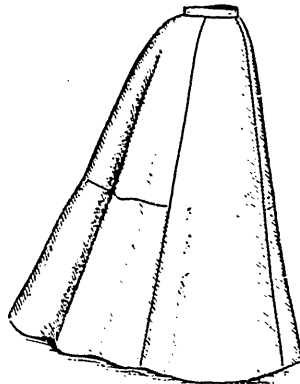
table-spoonfuls of fine bread-crumbs. Stir until it boils, add bits of fine-

ly-chopped chicken or turkey to the amount of a pint

more or less—and take from the fire. Shortly after add two well-beaten

eggs, put the mixture into small greased cups or moulds and set into a

pan of hot water that does not reach the tops of the cups.



9429



9429

Side-Back View.

LADIES' FLARE-SKIRT, CONSISTING OF A FRONT-GORE, TWO BOX-PLAIED BACK-GORES AND TWO SHORT SIDE-GORES HAVING CIRCULAR LOWER-PORTIONS. (TO BE MADE WITH OR WITHOUT A SEVEN-GORED FOUNDATION-SKIRT.)

(For Description see Page 524.)



9429

Side-Front View.

erect, that her heart may not be crowded at a time when it requires all the room it can get. This method, with as much (and no more) deliberation than is used in walking on a level, will spare women much weariness and sometimes actual ill health.

DESCENDING STAIRS.—The *London Lancet* advises everyone in need of exercise to walk down stairs by first touching the toes to the stairs and then letting all the weight down quickly and firmly upon the heel. This method of descent agreeably stirs the entire body and assists in the circulation of the blood.

BOTTLED MILK.—Fastidious people who live in towns and cities order their milk delivered in bottles and suppose it is sent in them directly from the dairy. Usually this is the case, but it is well to be certain about it. Here and there a milk dealer pours what he calls "loose milk" into bottles

Styles for Misses and Girls.

MISSES' COSTUME, HAVING A FIVE-GORED SKIRT WITH FAN BACK.

(For Illustrations see this Page.)

No. 9457.—An extremely pretty costume is here shown made of novelty goods combined with green silk overlaid with white lace net. A lining fitted by single bust darts and the usual seams and closed at the back insures a trim effect. The waist displays the stylish pouch front, which is gathered twice at the waist and cut low in fanciful shape at the top; under-arm and short shoulder seams join the front to backs that are shaped in low, rounding outline at the top and have fullness at the bottom brought well to the center by closely-lapped plaits at the closing, which is made invisibly at the center. A facing of silk overlaid with lace net is arranged on the lining with the effect of a fancy yoke above the front and backs, which are outlined with three rows of velvet ribbon of graduated widths. A full frill of lace rises above the standing collar, which is encircled by a wrinkled ribbon bowed stylishly at the back. Smooth sleeve-caps stand out on the one-seam sleeves, which are gathered at the top to puff out stylishly; and the wrists are slashed at the back and trimmed like the caps with three rows of velvet ribbon in graduated widths.

The skirt comprises five gores and displays the stylish fan back, three backward-turning plaits arranged at each side of the placket expanding with a gradual flare. At the bottom the skirt measures three yards round in the middle sizes. The skirt is finished with a belt and worn over the waist, and a wrinkled ribbon belt is bowed at the back. Five rows of velvet ribbon in graduated widths arranged with the widest row at the lower edge afford a pretty trimming for the skirt.



FIGURE No. 192 B.—This illustrates MISSES' CIRCULAR CAPE.—The pattern is No. 9430, price 10d. or 20 cents.

(For Description see this Page.)

or velvet ribbon and appliqué trimming may be satisfactorily used for a completion.

We have pattern No. 9457 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the costume needs three yards and seven-eighths of goods forty-four inches wide, with three-eighths of a yard of silk for the yokes, and three-eighths of a yard of lace net twenty-seven inches wide for covering the yokes. Price of pattern, 1s. 6d. or 35 cents.



9457

Front View.



9457

Back View.

MISSES' COSTUME, HAVING A FIVE-GORED SKIRT WITH FAN BACK.

(For Description see this Page.)

FIGURE No. 192 B.—MISSES' CIRCULAR CAPE.

(For Illustration see this Page.)

FIGURE No. 192 B.—This represents a Misses' cape. The pattern, which is No. 9430 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 545.

The accepted style of circular cape for this season is shown at this figure. In this instance sage-green cloth was chosen for its development, with sable bands for an edge finish. The cape is double and falls in ripples below the shoulders. A turn-down military collar gives the neck finish. A high, becomingly rolled collar of the Medic order may be used

instead and the cape may be made up single, if preferred. Dark velvet or corded silk and smooth cloth in gray, tan, blue or green will make up with excellent effect in this mode

Cashmere, serge, mohair, poplin and silk-and-wool novelty goods, with a facing of silk overlaid with cream or black lace net, will make up suitably by this mode and braid, gimp, satin



FIGURE NO. 193 B.—This illustrates MISSES' EMPIRE COAT.—The pattern is No. 9452, price 1s. or 25 cents. (For Description see this Page.)

and the finish may be plain or braiding or fur of any sort may be added.
The silk toque is trimmed with ostrich tips.

FIGURE NO. 193 B.—MISSES' EMPIRE COAT. (For Illustration see this Page.)

FIGURE NO. 193 B.—This illustrates a Misses' coat. The pattern, which is No. 9452 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is again portrayed on page 544.

This Empire coat or jacket is a jaunty and novel style. It is here represented made of tan cloth and stylishly decorated with black braiding and

center-front revealed all the way between side-fronts that are gathered at the waist and turned back above the bust in revers that are shaped in points and lie well back on the sleeves. The smooth effect at the sides is due to under-arm gores, and the back is formed in a backward-turning plait at each side of the closing. The two-seam sleeves, which are arranged over coat-shaped linings, are gathered at the top and stand out in a stylish way; the inside seam is terminated a short distance from the wrist edge and the sleeve is rolled up to form a pretty cuff that is faced with velvet and bordered with fur. The upper edge of the standing collar is decorated with fur. The velvet girdle is in narrow belt depth at the front and sides and pointed both top and bottom at the center of the back where it shows a seam; it is closed at the left side.

Seven gores are comprised in the skirt—a front-gore, two gores at each side and two back-gores that are gathered compactly at the top. The front and side gores are smooth at the top, but slight ripples appear below the hips and the flare is moderate, the skirt measuring about three yards round at the bottom in the middle sizes.

A combination of *drap d'été* and silk, camel's-hair and velvet, or serge and silk will be effective. Indeed, the list of available textures is a long one and personal fancy and the requirements of special types will determine the color, weave and decorations best adapted to individual needs.

We have pattern No. 9469 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, it needs two yards and seven-eighths of cloth fifty-four inches wide, with half a yard of velvet twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE NO. 194 B.—MISSES' COSTUME.

(For Illustration see Page 537.)

FIGURE NO. 194 B.—This illustrates a Misses' costume. The pattern, which is No. 9469 and costs 1s. 3d. or 30 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on this page.

This smart costume is known as the Tyrolean dress. The combination here pictured embraces gray chevion, tartan plaid

two large white pearl buttons. The back and fronts are laid in two rolling box-plaits at the center, the plaits being narrowest at the neck and widening gradually toward the lower edge. The jacket flares from the figure in the manner peculiar to Empire modes and is closed at the center of the front. The smart Lafayette collar rolls softly at the top. A turn-down military collar could be used, if preferred. The sleeves are box-plaited at the top.

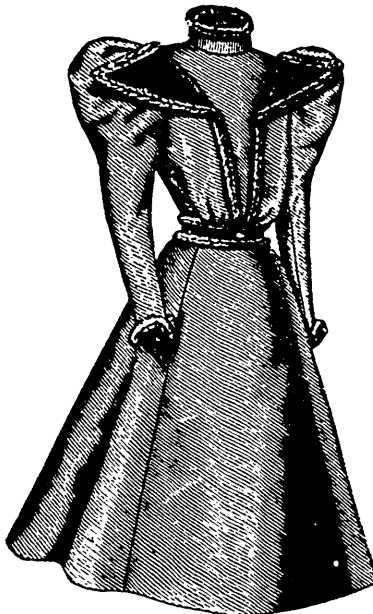
Very simple Empire coats could be made of cloth in brown, gray or any fancied color and finished plainly. The mode is appropriate also for velvet and coats of this material or of a fine cloth will be decorated with fur bands or braiding.

The becomingly bent beaver toque is adorned with quill feathers.

MISSES' COSTUME, WITH SEVEN-GORED SKIRT. (KNOWN AS THE TYROLEAN DRESS.) (For Illustrations see this Page.)

No. 9469.—This costume is shown differently made up at figure No. 194 B in this number of THE DELINEATOR.

This graceful costume is fashionably known as the Tyrolean dress. It is pictured made of cloth and velvet, with fur binding for decoration. The pretty waist is arranged over a lining fitted by single bust darts and the usual seams. It has a smooth



9469

Front View.



9469

Back View.

MISSES' COSTUME, WITH SEVEN-GORED SKIRT. (KNOWN AS THE TYROLEAN DRESS.)

(For Description see this Page.)

silk and plain red silk, and an attractive decoration is arranged with black Astrakhan binding, silk-cord ornaments and red ribbon. The fronts of the waist separate with a flare toward

the middle of the shoulders over a smooth center-front and are folded back above the bust in revers that extend in points upon the two-seam sleeves, which are gathered at the top and completed with fanciful turn-up cuffs. The closing is made at the center of the back and a backward-turning plait laid at each side of it flares toward the neck. The effect at the back and sides is smooth, but the front pouches over a girdle that is straight in front and pointed at the back. The standing collar closes at the back.

The seven-gored skirt is gathered at the back and flares gracefully.

The costume will make up pleasingly in combinations of two or more materials, with a simple edge finish of gimp or lace bands. A single fabric may be used, in which case the center-front, cuffs and girdle may be trimmed in a scroll or other pattern with braid.

The toque of Astrakhan is trimmed with tips.

MISSES' TWO-PIECE COSTUME, CONSISTING OF A SINGLE-BREASTED JACKET (TO BE WORN OVER WAISTS, ETC.) AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 538.)

No. 9470.—Blue broadcloth was chosen for the handsome two-piece costume here pictured and the finish of machine-stitching is in strict tailor style. The single-breasted jacket is to be worn over the pretty blouse-waists, shirt-waists, etc., so popular. The fronts are loose and are reversed at the top in short lapels which form wide notches with the ends of the rolling coat collar. The closing is made below the lapels with buttons and button-holes in a fly. The smooth adjustment at the back and sides is due to under-arm and side-back gores and a curving center seam and coat-laps and cont-plaits are arranged in true coat style. Pocket-laps cover openings to side pockets in the fronts. The fulness at the top of the comfortable two-seam sleeves is arranged in forward and backward turning plaits.

The skirt consists of a smooth front-gore, a narrow gore at each side and two wide back-gores. It is smooth at the top across the front and sides but ripples slightly below the hips, and is laid in three backward-turning, overlapping plaits at each side of the placket, the plaits flaring in fan fashion. The skirt expands gradually toward the lower edge, where it measures three yards and a fourth round at the bottom in the middle sizes.

This mode is suitable for serge, covert cloth, chevot, mohair, etc., and machine-stitching will usually give the finish. On a two-piece costume of blue tailor cloth the edges and the middle three seams of the jacket and the side-front seams of the skirt were strapped with the material.

We have pattern No. 9470 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, needs three yards and seven-eighths of material fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



FIGURE No. 194 B.—This illustrates MISSES' COSTUME.—The pattern is No. 9469, price 1s. 3d. or 30 cents. (For Description see Page 536.)

GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT.

(TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 538.)

No. 9439.—A different view of this dress is given at figure No. 197 B in this magazine.

This pretty dress may be made up for either street or party wear, as it may have a high or round neck and full-length or short sleeves. Gray suiting, violet silk and cream lace net are here united in the dress. The full, round skirt is gathered at the top and joined to the body, which is supported by a fitted lining and closed invisibly at the back. Gathered fulness is arranged at each side of the closing and the front has gathered fulness drawn becomingly to the center and pouching over a wrinkled ribbon belt that is bowed at the left side of the front. The front and back are in low, round outline and their upper edges are defined by a prettily-shaped Bertha that is in one piece at the front and in two pieces at the back, the ends flaring on the shoulders and meeting at the closing. The lining is faced above the full portions with the silk overlaid with cream lace net to have the effect of a round yoke. Lace edging trims the Bertha and also the wrists of the coat-shaped sleeves, which display short puffs at the top. A ribbon stock bowed at the back covers the standing collar.

All soft woollens and silks may be chosen for this dress, and the effect will be enhanced if the Bertha contrasts. The yoke effect gives excuse for the introduction of a third fabric. The ribbon stock and belt is quite as frequently seen on girls' as on misses' and ladies' dresses; the color of the ribbon should harmonize with the dominant hue in the dress and often matches the combination fabric in the Bertha.

We have pattern No. 9439 in eight sizes for girls from five to twelve years of age. For a girl of eight years the dress

needs three yards and a half of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide and a fourth of a yard of lace net twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

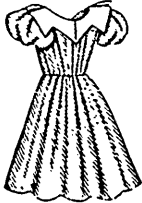
(For Illustrations see Page 539.)

No. 9419.—Plaid dress goods and plain velvet are united in the attractive dress here illustrated. The lining over which the waist is arranged is fitted by single bust darts and under-arm and side-back gores, and the waist is closed at the back with hooks and loops. The full front is gathered at the top and bottom and pouches in the new way at the center; it is smooth at the sides and separated from the back by under-arm gores. The fulness in the back is drawn well to the center by gathers at the top and bottom and both the front and back are joined to a round yoke of velvet, the joining being hidden under a row of fancy braid. Similar braid trims the upper edge of the standing collar and the lower edges of the stylish sleeve-caps, which stand out in slight ripples on close-fitting two-seam sleeves that have mushroom puffs at the top. Flaring roll-over cuffs of velvet bordered with fancy braid and having rounding ends flaring at the front of the arm complete the sleeves. The full, gathered skirt is joined to the waist and deeply hemmed at the bottom. A crush girdle of velvet fastening under a

be admirably combined with velvet and silk in making a dress by this mode. Fancy braid, gimp and appliqué trimming are



9439



9439



9439

Front View.



9439

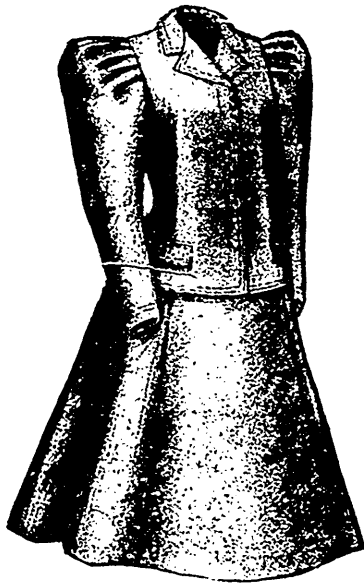
Back View.

GIRLS' DRESS, WITH STRAIGHT, FULL SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Description see Page 537.)

used for decoration and ribbon bows or frills of soft lace edging frequently supplement these trimmings.

We have pattern No. 9419 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, needs three yards and three-eighths of plaid dress goods forty inches wide with seven-eighths of a yard of velvet twenty inches wide. Price of pattern, 1s. or 25 cents.



9470

Front View.



9470

Back View.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF A SINGLE-BREADED JACKET (TO BE WORN OVER WAISTS, ETC.) AND A FIVE-GORED SKIRT WITH FAN BACK.

(For Description see Page 537.)

MISSSES' RUSSIAN WRAPPER, WITH FITTED BODY-LINING.

(For Illustrations see Page 539.)

No. 9446.—This charming wrapper is in Russian style and is pictured made of cashmere and decorated with fancy braid, lace edging and ribbon. The lining extends to basque depth and is fitted by single bust darts, under-arm and side-back gores and a center seam and closed at the center of the front. The smooth sides are due to under-arm gores, and the full, seamless back is gathered at the upper part of the shoulder edges, the fulness being drawn to the center at the waist by shirrings. The front shows pretty fulness at the center collected in gathers at the neck and waist and drooping in pouch effect; it is slashed at the left side from the shoulder to a desirable depth so as to effect the closing in correct Russian style. A frill of lace edging follows the closing. Ribbon tie-strings are formed in two loops where they are tacked to the ends of the shirrings in the back and bowed at the center of the front. The full sleeves are arranged over two-seam linings; they are gathered at the top and bottom and finished with braid-trimmed wristbands to which a graduated frill of lace edging is sewed. The braid-decorated standing collar is closed at the left side.

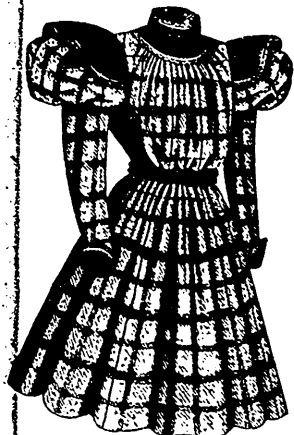
The mode is adaptable to cashmere, Henrietta, inexpensive silk, vailing and the soft wool novelty weaves of delicate colors that are effective when adorned with a trifling amount of lace edging, ribbon and fancy braid.

knot of velvet formed in one end is worn about the waist. Gay French and Scotch plaids, small checks and narrow striped woollen goods, plain serge, zibeline and cashmere may

used for decoration and ribbon bows or frills of soft lace edging frequently supplement these trimmings.

A dainty wrapper was made of Nile-green cashmere, with plaitings of black chiffon and cream lace and ribbon for decoration.

The youthfulness of the mode cannot fail to please and its adaptability to fabrics of all textures makes it an excellent choice for ordinary wear or for parties, etc. For the latter use a low neck and elbow or short puff sleeves may be arranged.



9419
Front View.



9419
Back View.

GIRLS' DRESS.

(For Description see Page 538.)

We have pattern No. 9446 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper requires four yards and three-fourths of material forty-four inches wide, with a yard and three-fourths of edging four inches wide for the wrist frills, and a yard and five-eighths of edging three inches and a half wide for the front frill. Price of pattern, 1s. or 25 cents.

Striped, plain or checked cheviot is favored for coats for general wear and smooth cloth and fancy coating are also well liked. Machine-stitching is the finish usually adopted.

We have pattern No. 9443 in nine sizes for misses from eight to sixteen years of age. To make the coat for a miss of twelve years, needs three yards and an eighth of goods fifty-four

MISSES' SINGLE-BREADED LONG COAT, WITH REMOVABLE HOOD. (KNOWN AS THE NEWMARKET COAT.)

(For Illustrations see Page 541.)

No. 9443.—This stylish and practical long coat is known as the Newmarket coat and is shown made of broadcloth, with velvet for the collar, machine-stitching giving a tailor finish. It has loose single-breasted fronts and is closely fitted at the sides and back by under-arm darts, side-back gores, and a curving center seam that terminates at the top of coat-laps. The coat is closed with buttons and button-holes in a fly, and the fronts are reversed in lapels of correct size that extend beyond the ends of the rolling coat collar. A stylish hood is buttoned under the collar and may be used or not; it is shaped by a seam extending from the point to the outer edge, which is prettily reversed to show a fitted facing of the cloth and a lining of changeable silk. The comfortable two-seam sleeves are arranged in five box-plaits at the top and completed with flaring roll-over cuffs. Pocket-laps conceal openings to side pockets in the fronts.

FIGURE No. 195 B.—MISSIES' TOILETTE.

(For Illustration see Page 540.)

FIGURE No. 195 B.—This consists of a Misses' basque-waist and skirt. The basque-waist pattern, which is No. 9460 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 545. The skirt pattern, which is No. 9464 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is again shown on page 548.

The toilette is charming as here made of gray silk mull over rose silk, with a harmonious decoration of ruchings and plaitings and a pretty stock and belt, all of rose-colored ribbon. The basque-waist has full fronts drooping at the center in pouch effect and closed at the left side in Russian style, the closing being defined by a frill of the mull over a plaiting of ribbon. Fullness at the center of the back is drawn down tightly and the front and back are shaped low and round at the top to reveal a full plait that closes at the center of the front. The sleeves are in coat shape, with puffs that support buffy frill-caps, and the wrists are shaped in Venetian points.

The skirt is exceptionally graceful, being in circular shape and overhanging a seven-gored foundation-skirt. It may be gathered or fan-plaited at the back.



9446

Front View.



9446

Back View.

MISSES' RUSSIAN WRAPPER, WITH FITTED BODY-LINING.

(For Description see Page 538.)

inches wide, with half a yard of silk twenty inches wide to line the hood, and a fourth of a yard of velvet (cut bias) for the collar. Price of pattern, 1s. 3d. or 30 cents.

MISSES' EMPIRE LONG COAT. (TO BE MADE WITH A MEDICI STORM COLLAR OR A TURN-DOWN MILITARY COLLAR.)

(For Illustrations see Page 541.)

No. 9436.—A new top-garment in quaint Empire style is here pictured made of brown cloth and trimmed with beaver fur. The upper part of the coat is a square yoke shaped by shoulder seams. The back and fronts are connected by under-arm seams and joined to the yoke, from which they fall free after the manner of Empire coats. The back is laid in a box-plait at each side of the center, the plaits flaring toward the lower edge, and the fronts fall with graceful fullness due to gathers at the top. The closing is made at the center of the front with button-holes and buttons. Ripple epaulettes scalloped at the edge stand out on the two-seam sleeves, which are gathered at the top and finished with deep turn-up cuffs that are shaped in pretty curves. The neck may be completed with a Medici storm collar reversed deeply at the ends and slightly rolled at the back, or with a turn-down military collar.

Loose, flowing styles are always liked for young girls, and this design may be made very attractive by combining velvet or corded silk with cloth, whipcord, etc.

We have pattern No. 9436 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, needs three yards and five-eighths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' LONG COAT.

(TO BE MADE WITH A MEDICI STORM COLLAR OR A MILITARY TURN-DOWN COLLAR.) KNOWN AS THE SPORTING DUCHESS COAT.

(For Illustrations see Page 542.)

No. 9433.—The long, protective coat here illustrated is made of dark-blue kersey and finished with machine-stitching and braid. It is known as the Sporting Duchess coat. The loose fronts are reversed above the closing in large lapels, along which they are closed invisibly to the throat and below which they are lapped and closed in double-breasted style with buttons and button-holes. The close adjustment at the back and sides is effected by under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps, the side-back seams disappearing under coat-plaits that are each

marked at the top by a button. The comfortable two-seam sleeves are gathered at the top and stand out in a stylish way. The neck may be completed with a Medici storm collar close with a pointed strap buttoned over its ends, or with a turn-down military collar, as illustrated. A trip's circular cap is an attractive accessory; it laps under the lapels, and the lowest cape shows the uppermost pair of buttons which perform the closing. The cape could be omitted.

Cheviot, diagonal and fancy coating will be chosen for a coat of this style and braid fur band and facing of velvet may be used for decoration.

We have pattern No. 9433 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat requires four yards and a fourth of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

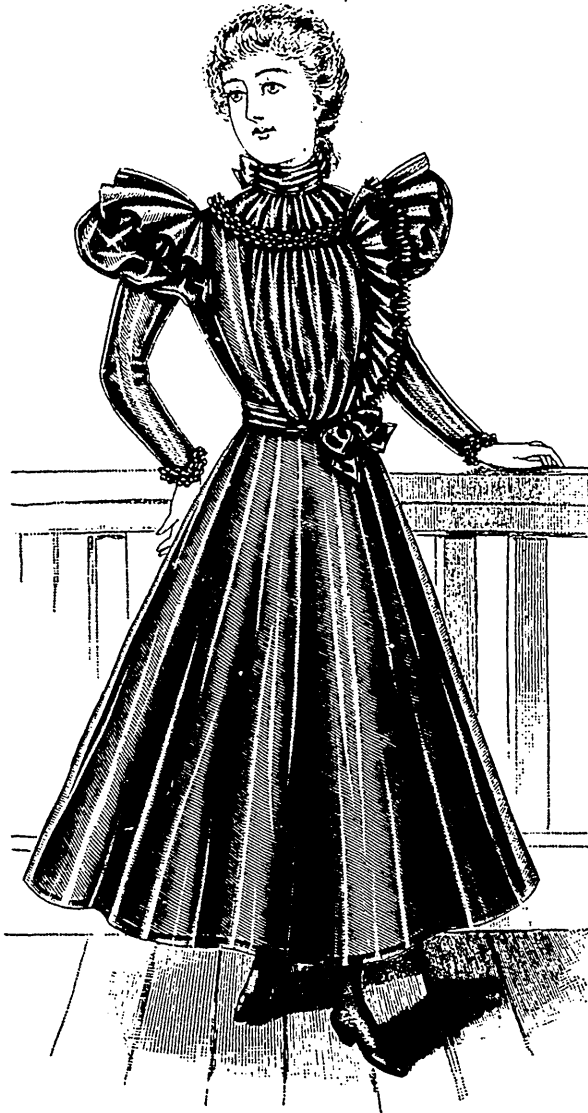


FIGURE No. 195 B.—This illustrates MISSES' TOILETTE.—The patterns are Misses' Basque-Waist No. 9460, price 10d. or 20 cents; and Circular Skirt No. 9464, price 1s. or 25 cents.

(For Description see Page 539.)

MISSES' SKELETON RAINPROOF CLOAK WITH DETACHABLE CAPE. (KNOWN AS THE MACKINTOSH COAT.) (For Illustrations see Page 542.)

No. 1484.—The useful storm cloak known as the Mackintosh coat, is shown here made of navy-blue cloth, with machine-stitching. The loose fronts are closed at the center with buttons in a button-holes in a wide and a patch pocket stitched on each front.

Under-arm gores separate the fronts from the back, which has an underfolded box-plait below the waist line at the center seam. An opening is left at the right side seam to permit the hand to pass through and under the skirt, and the edge of the opening is finished with an underlap. Tie-strings are tacked underneath the under-arm seam at the waist and under the fronts to hold the back close to the figure. A flap completes the neck. The arms-eyes are made large enough to slip easily over the style of dress or

sleeve. A circular cape, which is removable, falls in flutes behind the shoulders and is laid in two backward-turning plaits at each side of the center seam, the plaits being stitched for a short distance from the top and then falling free in rolling folds. The cape is closed with a fly, and a turn-down collar, which is deeply pointed at the back and at the ends, finishes the neck. Pluette and rainproof cloth will be used for the cloak and a collar inlay of velvet will give a dressy finish.

We have pattern No. 1484 in nine sizes for misses from



9443

Front View.



9443

Back View.



9443

MISSSES' SINGLE-BREADED LONG COAT, WITH REMOVABLE HOOD. (KNOWN AS THE NEWMARKET COAT.)
(For Description see Page 539.)

forward-turning plaits are formed in the front at each side of the closing, which is made invisibly at the center; the plaits flare in fan effect toward the lower edge. The coat shows slight ripples at the sides to increase the flare stylishly toward the lower edge. The fancy cape-collar is shaped in scollops at the lower edge and a rolling coat-collar

having rounding lower front corners completes the neck. The one-seam sleeves are gathered at the top, where they puff out stylishly, and are finished at the wrist with a row of Astrakhan binding. Similar trimming ornaments the edges of both collars.

Cheviot, tweed, diagonal and faced cloth, with beaver fur, ermine and chin-chilla for trimming, will make attractive coats for children. Plain or mixed coating, with velvet for both collars, would make a pleasing combination for a coat of this style. Braid, lace insertion, passementerie and gimp may be used to trim.



9436

Front View.



9436



9436



9436

Back View.

MISSSES' EMPIRE LONG COAT. (TO BE MADE WITH A MEDICI STORM COLLAR OR A TURN-DOWN MILITARY COLLAR.)
(For Description see Page 540.)

to sixteen years
age. For a
age of twelve
years, the cloak
need four
yards and a
length of goods
four inches
wide. Price
per pattern, 1s.
for 30 cents.

EMPIRE
LONG-COAT,
WITH FANCY
COLLAR.

Illustrations
see Page 543.)

No. 9420.—At
No. 196 B
this number
THE DELIN-
quents; another
of this coat
seven.

very hand-
some long coat
Empire style
here illus-
trated made of
broadcloth.
Upper part
of the coat is a
yoke fit-
tingly by shoulder
pieces, and the
circular
pieces and back
are connected
under-arm

and joined to the yoke. The back is arranged in two forward-turning plaits at each side of the center, and two

We have pattern No. 9420 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the coat

will need two yards and three-eighths of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 196 B.—GIRLS' EMPIRE LONG COAT.

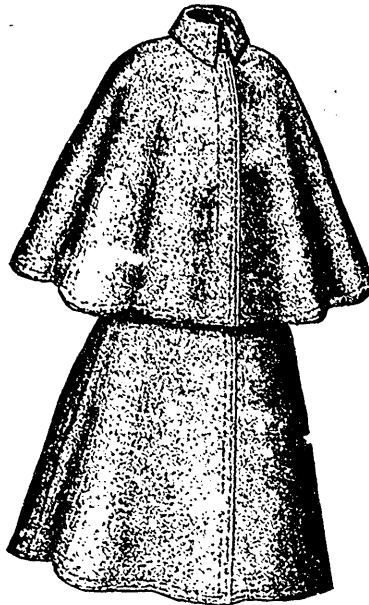
(For Illustration see Page 543.)

FIGURE No. 196 B.—This illustrates a Girls' coat. The pattern, which is No. 9420 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years old, and is differently depicted on page 543.

Gray monkey-skin cloth—a novel coating—is here combined with velvet of the same shade in this long coat, which is in the picturesque Empire style, and an effective decoration is arranged with chinchilla fur bands and guipure lace ornaments. The fronts and back of the coat depend from a square yoke and the closing is made at the front. The back is laid in two backward-turning plaits at each side of the center and the fronts in two forward-turning plaits at each side of the closing and the coat flares from the figure in Empire style. At



1484



1484

Front View.

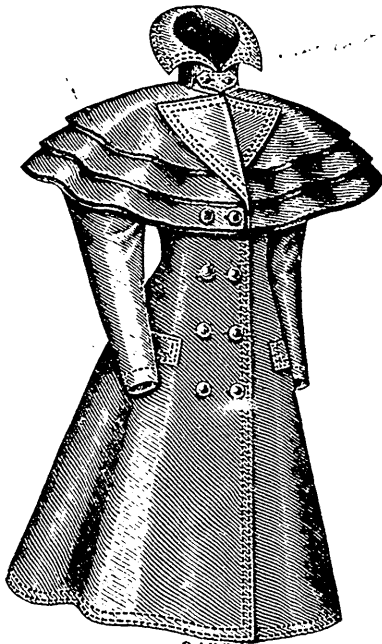


1484

Back View.

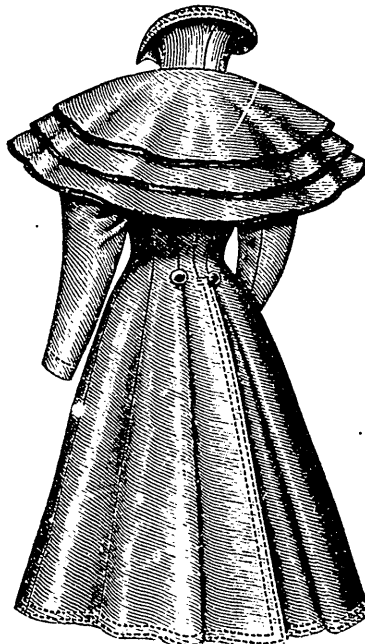
MISSSES' SKELETON RAINPROOF CLOAK, WITH DETACHABLE CAPE. (KNOWN AS THE MACKINTOSH COAT.)

(For Description see Page 540.)



9433

Front View.

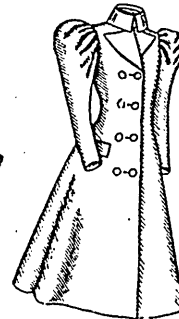


9433

Back View.

MISSSES' LONG COAT. (TO BE MADE WITH A MEDICI STORM COLLAR OR A MILITARY TURN-DOWN COLLAR.) KNOWN AS THE SPORTING DUCHESS COAT.

(For Description see Page 540.)



9433

on the one-sea sleeves, which are gathered at the top. Empire coats for girls are a corded general favor. In the style velvet could be associated with cloth or and velvet could be combined. Lace bands, pasties, feather trimming and bindings will provide appropriate nature.

Ostrich tips adorn the felt hat.

FIGURE No. 197 B.—GIRLS' AFTER-NOON DRESS.

(For Illustration see Page 544.)

FIGURE No. 197 B.—This illustrates a Girls' dress. The pattern, which is No. 9439 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 538.

The pretty frock is here pictured a beautiful combination of heliotrope taffeta, darker heliotrope velvet and green taffeta, with a green velvet ribbon stock and belt, guipure lace insertion and knife-platings of the green silk for decoration. The full round skirt is joined at the

the neck is a turn-down collar with rounding corners; and a scalloped cape-collar conceals the yoke and stands out

the body, which has full low-necked backs closed at the

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MISSES' COAT (IN THREE-QUARTER LENGTH), WITH FLY FRONT.

(For Illustrations see Page 544.)

No. 9428.—This comfortable three-quarter length coat is pictured made of heavy long-haired cloth and finished with machine-stitching. The back and sides of the coat are closely adjusted by a center seam and under-arm and side-back gores, and coat-laps and coat-plaits are arranged in regular coat style. The loose fronts are lapped widely and closed with buttons and button-holes in a fly below large, pointed lapels, in which they are reversed by the deep, rolling collar. The two-seam sleeves have their fulness collected in three wide box-plaits at the top and are completed by deep, upturned cuffs that have rounded upper corners. Square-cornered laps cover openings to side pockets and a left breast pocket.

Fancy and plain coating, faced cloth, melton and diagonal are some of the materials in which the coat will develop stylishly.

We have pattern No. 9428 in seven sizes for



9420



9420

center and a low-necked pouch front; and the effect of a guimpe-yoke is given by a tucked facing of the green silk on the high-necked lining. The top of the low-necked portions



9420

Front View.



9420

Back View.

GIRLS' EMPIRE LONG COAT, WITH FANCY COLLAR.

(For Description see Page 541.)

defined by a fanciful Bertha in sections that flare on the velvet unders. The sleeves have short puffs at the top. ed style dresses made after this fashion will often have a low be and short sleeves, the pattern providing for this ar- with ment. For them Liberty crêpe, India silk or soft cash- serge or vailing in delicate tints will be selected and a pro- or of lace and ribbon will trim them. Serge, chevot, velvet cloth or plaid goods combined with velvet will be be for ordinary wear.

misses from ten to sixteen years of age. For a missof twelve years, the garment will need two yards and a half of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

EMPIRE COAT OR JACKET. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)

(For Illustrations see Page 544.)

9452.—Another view of this coat is given at figure No. AFTER this number of THE DELINEATOR.

The Empire coat or jacket is precisely like a stylish mode of Green melton was here chosen for it and a simple element of braid gives a very pretty decoration. The formed in a box-plait at each side of the center seam, the fronts show a similar plait at each side of the closing, is made at the center. The plaits are sewed along their ends for only a short distance from the neck and then in tubular folds that widen toward the lower edge, and flares at the front and back in the manner peculiar to the Empire styles. The neck may be completed with a turn-down military collar or a chic Lafayette collar, which is elvet at of four sections and rolled like a Medici collar. The velvet sleeves are box-plaited at the top.

like this may be appropriately made of fine smooth s of the novelty coating and decorated with fur or braid. joined or braid ornaments placed on the box-plaits would d at the effective as decoration.

we have pattern No. 9452 in seven sizes for misses from ten years of age. To make the jacket for a miss of years, needs a yard and seven-eighths of goods fifty-four wide. Price of pattern, 1s. or 25 cents.

MISSES' CIRCULAR CAPE. (TO BE MADE SINGLE OR DOUBLE AND WITH MEDICI STORM COLLAR OR TURN-DOWN MILITARY COLLAR.)

(For Illustrations see Page 545.)

No. 9430. —At figure No. 192 B in

this DELINEATOR this cape is shown differently developed. The cape presents the most fashionable lines and may be



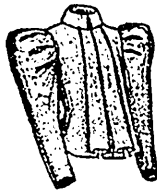
FIGURE No. 196 B.—This illustrates Girls' Empire Long Coat.—The pattern is No. 9420, price 1s. or 25 cents.

(For Description see Page 542.)

made single or double, as preferred. Plain cloth was here used for it and several rows of stitching at the edge give a tailor finish. Both the upper and lower capes are of circular shaping; they fit smoothly at the neck, stand out well on the shoulders and ripple slightly. The lower cape has a sweep of two yards and seven-eighths in the middle sizes. The neck may be finished with a turn-down military collar or with a Medici storm collar that rolls and flares in characteristic fashion. The closing is made at the throat.

Circular capes, although simply planned, can be made to look very dressy by a trimming of fur or spangled bands or braiding. The latter is suited only to cloth capes, but the other trimmings may be used on Bengaline, satin or velvet. The upper and lower capes and the military collar of a tan cloth cape may be trimmed with brown-and-gold soutache braid.

We have pattern No. 9430 in seven sizes for misses from ten to sixteen years old. For a miss



9452



9452

Front View.



9452

Back View.

MISSSES' EMPIRE COAT OR JACKET. (TO BE MADE WITH A LAFAYETTE COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)

(For Description see Page 543.)



FIGURE No. 197 B.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No. 9439, price 1s. or 25 cents. (For Description see Page 542.)



9428

Front View.



9428

Back View.

MISSSES' COAT (IN THREE-QUARTER LENGTH), WITH FLY FRONT (For Description see Page 543.)

for one yard of goods fifty-four inches wide. Price of 10d. or 20 cents.

MISSSES' AND GIRLS' COLLARETTE. (TO BE MADE WITH LAFAYETTE OR MEDICI STORM COLLAR.) (For Illustrations see Page 545.)

No. 1497.—A pretty collarette is here illustrated plush and lined with blue-and-green shaded silk. It is lar in shape, with a center seam, and falls in ripple over the shoulders. The neck may be completed with a storm collar having a center seam or with a Lafayette collar formed of four joined sections, both collars rolling smoothly.

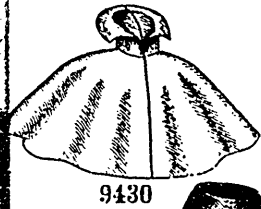
Velvet, cloth and fur are used for collarettes of this style which may be plain or decorated with ribbon or braid.

We have pattern No. 1497 in four sizes from four to twelve years. For a miss of twelve years, the collarette needs only four-fourths of a yard of goods forty-four inches wide. Price, 5d. or 10 cents.

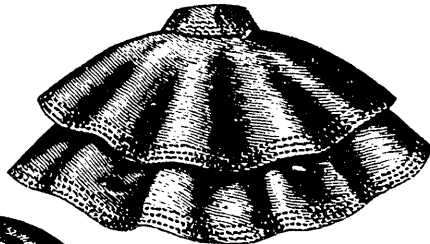
MISSSES' AND GIRLS' GORED COLLARETTE, EXTENDING TO A HIGH STORM COLLAR. (For Illustrations see Page 545.)

No. 1499.—The collarette here illustrated is a style

of twelve years, the double cape will require a yard and five-eighths of material fifty-four inches wide; the single cape calls

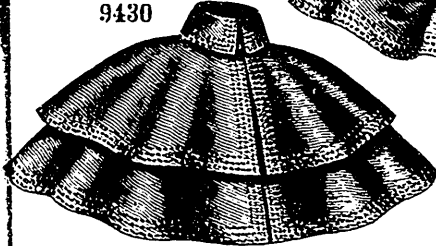


9430



9430

Back View.



9430

Front View.

MISSES' CIRCULAR CAPE. (TO BE MADE SINGLE OR DOUBLE AND WITH MEDICI STORM COLLAR OR TURN-DOWN MILITARY COLLAR.)

(For Description see Page 543.)

under-arm and side-back gores and closed at the center of the front. The upper part of the lining is covered with a full, seamless yoke that is gathered at the top and bottom and closed at the center of the front. The seamless back has fullness drawn well to the center in gathers at the top and bottom and meets the fronts in shoulder and under-arm seams. The right front is wide and the left front is narrow so as to bring the closing at the left side in true Russian style, a frill of ribbon following the closing; and the right front is gathered at the top and bottom and pouches stylishly over a wrinkled ribbon belt that is bowed at the closing. A ribbon stock surrounds the standing collar. For dancing and party wear the waist may be made with a round neck and with full-length, elbow or short puff sleeves. The puffs are a smart style and over them deep frill caps fluff prettily. The full-length sleeves are shaped in Venetian points at the wrists.

Silk, velvet, cloth and novelty suiting will be made up in this style; it is also favorable to a combination of silk and wool goods, silk and velvet, or cloth and silk. Ribbon or bands of insertion or passementerie will trim it stylishly. A waist for party wear may have a low neck and short sleeves of white chiffon over old-rose silk and be worn with a skirt of white silk or chiffon.

We have pattern No. 9460 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the basque-waist needs two yards and a fourth of dress goods forty inches wide, with a fourth of a yard of silk twenty inches wide. Price of pattern, 10c. or 20 cents.



1497

Front View.



1497



1497

Back View.

MISSES' AND GIRLS' COLLARETTE. (TO BE MADE WITH A LAFAYETTE OR MEDICI STORM COLLAR.)—(For Description see Page 544.)

the outdoor touette of either a miss or girl. It consists of six joined gores that are extended to form a high storm collar, which rolls up in Medici fashion. The collarette ripples and stands out well at the sides.

Collarettes of this style are popular and may be made up appropriately of velvet, plush or mixed cloth and fur of any variety in vogue. A dainty collarette of this kind may be fashioned from Krim and lined with green-and-rose glacé taffeta.

We have pattern No. 1499 in four sizes, from twelve to sixteen years. To make the collarette for a miss of twelve years, will require five-eighths of a yard of material fifty-four inches wide. Price of pattern, 5c.



1499

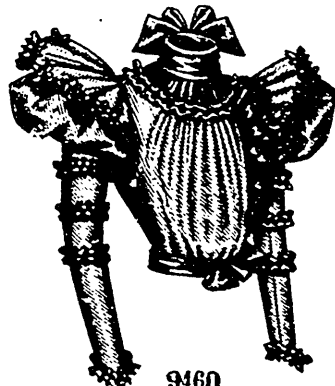
Front View.



1499

Back View.

MISSES' AND GIRLS' GORED COLLARETTE, EXTENDED IN A HIGH STORM COLLAR. (For Description see Page 544.)

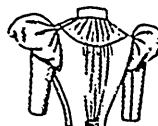


9460

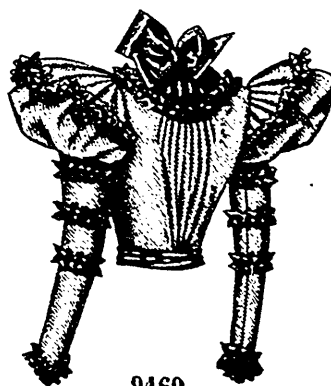
Front View.



9460



9460



9460

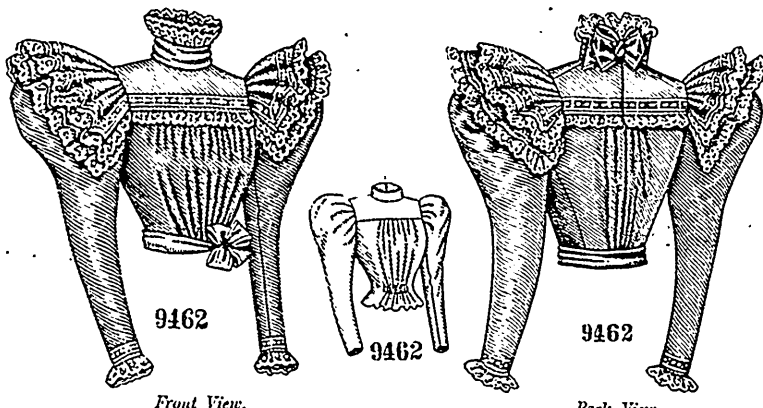
Back View.

MISSES' BASQUE-WAIST, WITH POUCH FRONT CLOSED AT THE LEFT SIDE. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH, ELBOW OR SHORT PUFF SLEEVES.)—(For Description see this Page.)

MISSES' BASQUE-WAIST, WITH POUCH FRONT CLOSED AT THE LEFT SIDE. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH, ELBOW OR SHORT PUFF SLEEVES.)—(For Description see this Page.)
 9460.—At figure No. 9460 in this magazine this basque-waist is shown differently developed.
 This stylish waist is made of a combination of cashmere and silk, with ribbon and elaborate decoration. It is made over a lining fitted with single bust darts and

MISSES' YOKE-WAIST, CLOSED AT THE BACK. (TO BE MADE WITH OR WITHOUT FITTED LINING.)
(For Illustrations see this Page.)

No. 9462.—This daintily-fashioned yoke-waist is pictured made of cashmere, lace edging, insertion and a ribbon stock and belt are combined in the very effective decoration. A square yoke shaped by shoulder seams appears above a full front and full backs, which are separated by under-arm gores; and a well-fitted lining supports the waist. The fullness in the front and backs is taken up by gathers at the top and at the waist and the closing is made invisibly at the back. Double frill-caps fluff out in a *chic* way on the one-seam sleeves, which are made over coat-shaped linings and gathered at the top. The standing collar closes at the back.



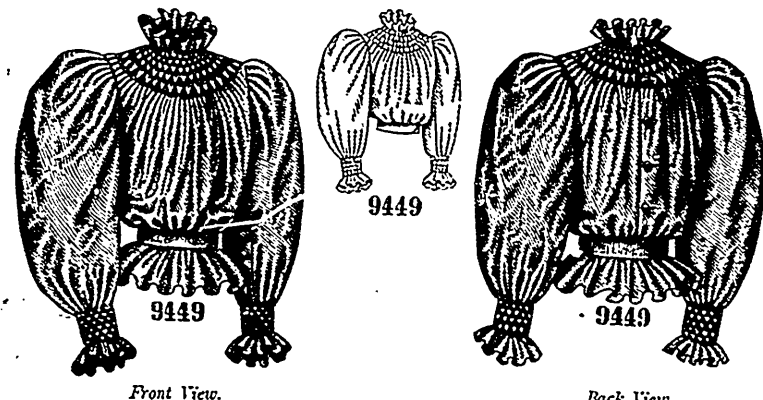
MISSES' YOKE-WAIST, CLOSED AT THE BACK. (TO BE MADE WITH OR WITHOUT FITTED LINING.)
(For Description see this Page.)

The waist is a suitable mode to choose for making up *étamine*, Venetian cloth, *vailing*, serge, *taffeta* silk and flannel, while lace edging, gimp and insertion and ribbon will render any of these fabrics dressy.

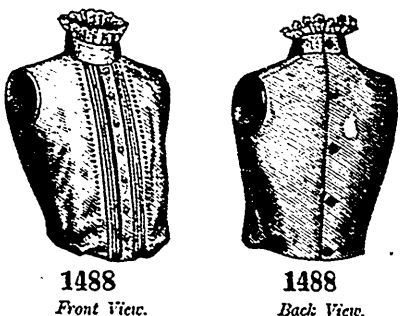
We have pattern No. 9462 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the waist needs two yards and an eighth of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' POUCHED BLOUSE-WAIST, WITH FITTED LINING. (TO BE SMOCKED OR SHIRRED.) KNOWN AS THE PEASANT BLOUSE.
(For Illustrations see this Page.)

No. 9449.—China silk was selected for this graceful blouse-waist, which is known as the peasant blouse. The waist is arranged over a well-fitted lining and may be smocked or shirred at the top in round yoke effect, the neck edge being formed in a standing frill above the smocking or shirring. It is fitted by shoulder and under-arm seams and the fullness at the waist is adjusted by two rows of shirrings that are tacked to the lining so as to



MISSES' AND GIRLS' POUCHED BLOUSE-WAIST, WITH FITTED LINING. (TO BE SMOCKED OR SHIRRED.) KNOWN AS THE PEASANT BLOUSE.
(For Description see this Page.)



MISSES' POUCH GIMPE-VEST. (FOR WEAR WITH JACKETS, ETC.)
(For Description see this Page.)

make the waist pouch all round over a belt of the material. The closing is made with buttons and button-holes at the back. The full sleeves are made over coat-shaped linings; they are gathered at the top and deeply smocked or shirred at the bottom, the wrist edges being formed in a frill.

India silk, cashmere, vailing, *étamine*, silk-and-wool goods and all varieties of soft woolen fabrics are adapted to this mode. A waist of this kind of Roman-stripe taffeta would be very effective shirred at the top and at the wrists.

We have pattern No. 9449 in eleven sizes from six to sixteen years. For a miss of twelve years, the waist will need two yards and three eighths of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

of the back with button-holes and buttons. A box-plait is formed in the center of the front and the narrow tucks and one wide tuck are formed at each side of the box-plait. The lower edge of the front is gathered and sewed in a belt section that is turned up at the front, which pouches in a fashionable way. A frill of lace edging rises above the standing collar.

Silk, chiffon, mull, *mousseline de soie* and novelty fabrics of quality will be made up in a manner for wear with jackets or open-front garments of all kinds. With a brown cloth coat-and-suit may be worn a vest of kind cut from yellow crepe *Chine*.

We have pattern No. 1488 in four sizes for misses from six to sixteen years of age. For a miss of twelve years, the vest needs three-fourths of a yard of goods thirty-six inches wide. Price of pattern, 5d. or 10 cents.

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MISSES' POUCH STR
GIMPE-VEST LOWE
(FOR WEAR WITH FOR
JACKETS, ETC. FIT
(For Illustrations see this Page.)
No. 1488.
This stylish No.
pouch guimpe-vest
with jacket
etc., is picture
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GIRLS' POUCH GUIMPE-VEST. (FOR WEAR WITH JACKETS, ETC.)

(For Illustrations see this Page.)

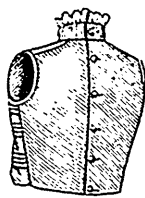
No. 1489.—For wear with jackets, etc., this guimpe-vest is both convenient and stylish. It is pictured made of white silk and the standing collar is finished with a frill of lace edging. The guimpe-vest is shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The front is arranged in four clusters of three small, downward-turning tucks, the clusters being separated by single side tucks. At the bottom the front is gathered and sewed to a belt section that is turned up underneath to effect the pouch droop now in vogue.

Fancy silk, mull and similar materials will be pretty made up in this way to wear with open-front jackets. We have pattern No. 1489 in four sizes for girls from six to twelve years old. For a girl of eight years, the guimpe-vest will need seven-eighths of a yard of goods. Thirty-six inches wide. Price of pattern, 5d. or 10 cents.



1489

Front View.



1489

Back View.

GIRLS' POUCH GUIMPE-VEST. (FOR WEAR WITH JACKETS, ETC.)

(For Description see this Page.)

GIRLS' APRON.

(For Illustrations see this Page.)

No. 9442.—This pretty apron is protective and has a dressy air. It is pictured made of nainsook and trimmed with embroidered edging and insertion. The smooth body is shaped by shoulder and under-arm seams and closed at the back with button-holes and buttons. Circular Bertha sections that separate with a flare on the shoulders and at the center of the front and back outline the low neck and stand out on the frill sleeves. The skirt is deeply hemmed at the bottom, gathered at the top and joined to the waist, a row of insertion decorating the body along the joining. The plaited ends of tie-strings are tacked to the body at the ends of the skirt and bowed at the center of the back.

Pretty white aprons daintily made of sheer white nainsook, lawn, cross-barred muslin, etc., always improve the appearance of the little wearer. For practical use, chambray or gingham will, perhaps, be more durable and satisfactory. Two or three rows of Mechlin lace insertion in a narrow width may be let in the skirt of a mull apron made in this way.

We have pattern No. 9442 in eight sizes for girls from three to ten years of age. For a girl of five years, the apron needs a yard and three-fourths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

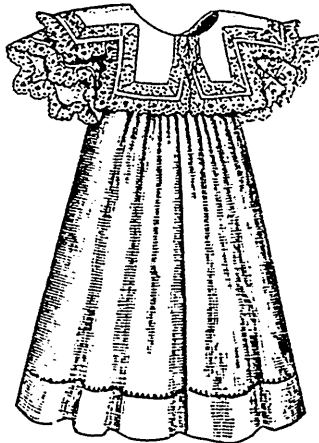


9424

Front View.



9424



9424

Back View.

GIRLS' APRON, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Description see this Page.)



9442

Front View.



9442

Back View.

GIRLS' APRON.

(For Description see this Page.)

MISSSES' CIRCULAR SKIRT, WITH SEVEN-GORED FOUNDATION-SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK.)

(For Illustrations see Page 548.)

No. 9464.—At figure No. 195B in this magazine this skirt is shown differently developed.

The latest style of circular skirt is here shown made of cream tissue over a foundation skirt of pink percaline. The skirt is shaped to fall in graceful flutes below the hips, and it may be gathered at the back or laid in two back-

ward-turning plaits at each side of the center seam, the plaits flaring in fan style toward the lower edge, where the skirt measures three yards and three-fourths in the middle sizes. The foundation skirt is three yards round at the bottom:

GIRLS' APRON, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING.

(For Illustrations see this Page.)

No. 9424.—Nainsook was selected for this dainty apron, the upper part of which is a square yoke fitted by shoulder seams and shapings in low rounded outline at the neck. The

skirt is closed with buttons and button-holes at the back; to its lower edge is joined the full, gathered skirt, which has a straight lower edge so that it may be finished, as illustrated, with a deep unstitched hem. The pretty frill sleeves are gathered at the top and summed along the lower edge with a frill of embroidered edging and a row of insertion. Similar trimming adorns the outer edge of the broad ruffled Bertha-collar, which is a pretty feature of the apron.

Lawn, mull, cambric, linen and cross-barred muslin may be chosen for making aprons of this style.

We have pattern No. 9424 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the apron needs three yards and a fourth of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

it consists of seven gores and is gathered full at the back. All of the sheer materials, such as organdy, Liberty silk, liberty crêpe and chiffon, may be made up in this way over a color, and street textures are also suitable for the mode. We have pattern No. 9464 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, needs a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

ITEMS OF INTEREST.

Empire lounging-ropes are both fashionable and comfortable. They are made of soft silks, cottons, cashmeres, barèges or woollen batistes and trimmed with ribbons and laces *ad lib.* They are suitable to wear when receiving any acquaintance familiar enough to call unbidden and at informal times. A belt or girdle may be quickly added should any extra formality be demanded at a moment's notice. These gowns have high, square openings at the throat when not finished with crush collars or generous ruches of lace or pink silk.

Tam O'Shanter's are losing their severity by the use of trimmings such as tufts of plissé, bunched ribbons, *choux* of velvet, clusters of feathers and the like. A Rhinestone ornament often displaces the Scotch cairngorm. Few Winter caps are so becoming to most faces as these Highland bonnets.

Dainty and flexible woollen batistes are displacing China and taffeta silks in suits for young girls.

The new handkerchief is amazing. It is ruffled on both sides, embroidered, printed, checked and plaited, but it is no longer the fine white bit of mull once so dainty and so comforting. Handkerchiefs now match the tint and correspond to the hour of the toilette and are worn somewhere in sight. For actual use a bit of plain cambric is secreted in the pocket.

Trousers with wide, sailor-like bottoms are neither pretty nor trim for small lads, but since fashion prescribes them they will be worn with sea jackets, top-coats and caps.

Head wraps for opera and party wear are made of ruffle upon ruffle of hemmed chiffon gathered to a loose, hood-like affair that suggests the "mob cap" of our grandmothers.

Jet hair ornaments are again fashionable but with a wider range for their display. Formerly they were worn only in gray and white hair and by those whose garb was crape. This season they adorn blonde heads. Knots of upstanding ribbon, corresponding with gaily-colored toilettes or of a hue to illuminate sober costumes, will continue to be worn in the hair.

Russian blouses, very little trimmed, but closing with three handsome buttons, will be made of russet, dark-emerald, sapphire-blue or black velvet to wear with stylish skirts for visiting or driving on pleasant days. Fastening at the left side they are easily opened and closed, hence their linings must be elegant and becoming.

Stuffed birds do not appear upon the millinery of those who have a tender regard for pretty feathered life.

Surplice effects upon gowns for day and evening wear are likely to be worn by both matrons and maids. Some of them are laid in fine tucks two or more inches deep on the shoulder and some are shirred. Long scarf ends of the dress goods, of crêpe de Chine or of ribbon fall from the left side-plaits.

Gray cloth gowns are ornamented by a reserved use of scarlet, pink or cardinal plissés of silk or satin. Sometimes these plissés are of the gown material lined with color.

The over-skirt is close at hand. It has striven to have its own way with us for more than a year, a fact made manifest

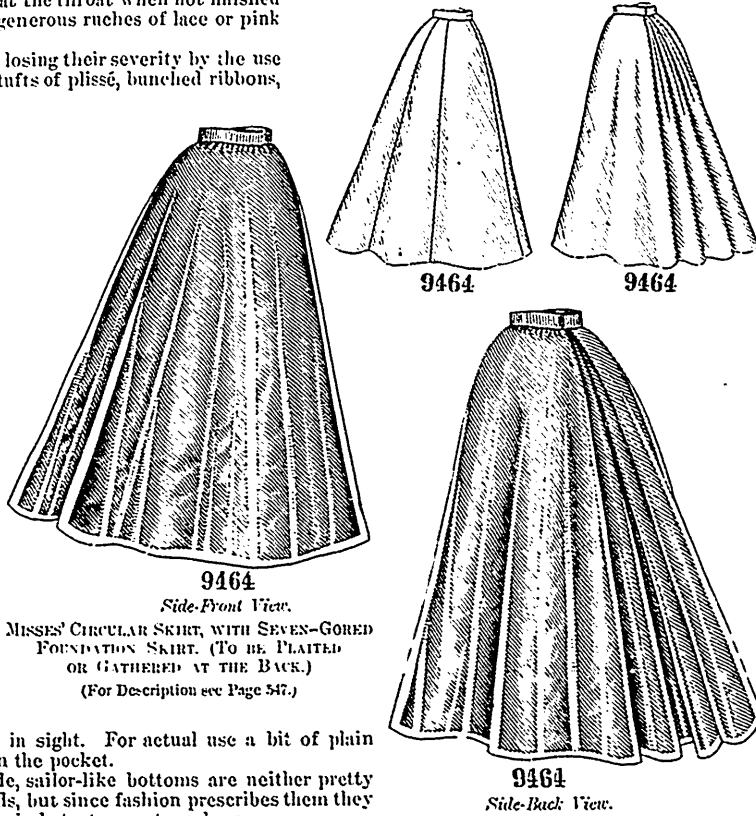
by elaborate trimmings of braid, insertion, ruffles etc., that simulate its effect.

Jabots of lace are underlaid with ruffling or plissé of color in harmonious contrast with the hue of the gown, but always chosen with regard to the complexion of the wearer.

Corn-flower at Russian blue woollens have russet cloth, velvet or corded silk set under open slashes the same being crossed or overlaid with blue braid of the shade of the gown. Some bodices are braided from the shoulder to the bust or below, some from the girdle to the belt and some from the top of the skirt down to the hips.

New evening gowns for all sorts of gay occasions are being made in a coarse-mesh black lace without any lining in either body or skirt. The skirt has straight

widths and one silk cord is drawn into a double-run tuck about eight inches from the belt, two cords eight inches lower down and three more below that. Upon these cords are arranged ruffles an inch or an inch and a half deep. The skirt has a deep train. The bodice has drawn tucks from the bust to near the belt and from the shoulders to the wrists. These gowns are worn over any sort of gay under-dress with a plain waist. They are elegant and novel.



9464
Side-Front View.
MISSIE'S CIRCULAR SKIRT, WITH SEVEN-GORED FOUNDATION SKIRT. (TO BE PLAIDED OR GATHERED AT THE BACK.)
(For Description see Page 547.)

9464
Side-Back View.

A SPECIAL AND EXTRAORDINARY OFFER.

Send TWENTY-FIVE CENTS for a SPECIMEN COPY of THE GRAND ALBUM OF METROPOLITAN FASHIONS receive in addition to the book—the finest example of fashion work in colors ever published—a circular acquainting you with Special and Extraordinary Offer that is made for a limited time only.

Styles for Little Folks.



FIGURE No. 198 B.—LITTLE GIRLS' EMPIRE LONG COAT.

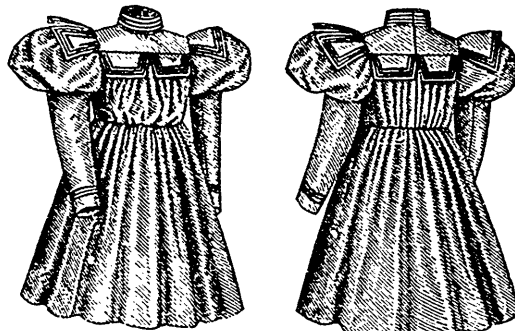
(For Illustration see this Page.)

FIGURE No. 198 B.—This illustrates a Little Girls' coat. The pattern, which is No. 9437 and costs 10d. or 20 cents, is in eight sizes for

made of cashmere and trimmed with velvet baby ribbon. The waist is made over a smooth lining fitted by shoulder and under-arm seams and is closed at the back. The upper part of the waist is a square yoke fitted by shoulder seams; and the lower part is gathered at the top and bottom both front and back, the front pulling out and drooping in pouch style. Square tabs are arranged along the lower edge of the yoke at the front and back and on the shoulders. The tabs on the shoulders stand out prettily over mushroom puffs arranged on the coat-shaped sleeves. At the neck is a standing collar. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the lower edge of the waist.

Silk, merino, serge and Henrietta may be made up stylishly by this mode, and lace or ribbon will provide the trimming.

We have pattern No. 9456 in six sizes for little girls from two to seven years of age. For a girl of five years, the dress needs three yards of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



9456

Front View

9456

Back View.

LITTLE GIRLS' DRESS.

(For Description see this Page.)

LITTLE GIRLS' DRESS, HAVING THE SKIRT SEWED UNDER THE ARMS TO THE LOWER EDGE OF A FITTED BODY. (TO BE MADE WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH OR WITHOUT CAPS.)

(For Illustrations see this Page.)

No. 9461.—This

FIGURE No. 198 B.—This illustrates LITTLE GIRLS' EMPIRE LONG COAT.—The pattern is No. 9437, price 10d. or 20 cents.

(For Description see this Page.)

little girls from two to nine years of age, and may be seen again on page 551.

The long coat in quaint Empire style is here pictured in a combination of green cloth and darker velvet, bands of krimmer proving effective as a decoration. The coat is made with a square yoke, from which hang a back laid in two box-plaits at the center and fronts that are gathered at the top. The coat flares from the figure all round toward the bottom and is closed at the front with buttons and button-holes. A fancy collar concealing the yoke is a handsome adjunct; it stands out with a wide effect on the bishop sleeves, which are finished with cuffs. A turn-down military collar gives the desirable close finish at the neck.

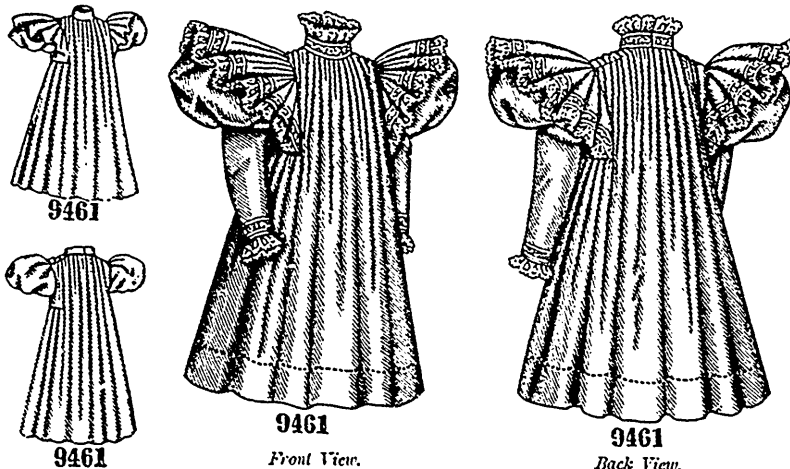
Children's coats made of heavy corded silk, velvet, velours or cheviot and trimmed with fur bands are handsome for best wear.

The hat is of velvet matching the yoke and is simply trimmed with tips.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 9456.—A charming frock for little girls is here portrayed



9461

9461

9461

Front View.

9461

Back View.

LITTLE GIRLS' DRESS, HAVING THE SKIRT SEWED UNDER THE ARMS TO THE LOWER EDGE OF A FITTED BODY. (TO BE MADE WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH OR WITHOUT CAPS.)—(For Description see this Page.)

dress is again represented at figure No. 199 B in this magazine.

Buff chambray is shown in the dress here illustrated. The plain body is fitted by shoulder and under-arm seams and closed at the back. The skirt is gathered at the top across the sides and joined to the lower edge of the body, but is extended to lap over the body to the neck and shoulders at the front and back and is gathered at the neck and



FIGURE No. 199 B.—This illustrates LITTLE GIRLS' DRESS.—The pattern is No. 9461, price 10d. or 20 cents. (For Description see this Page.)

mere and other reasonable materials suitable for children's dresses will be appropriate for developing this style and lace, embroidery and ribbon will provide a satisfactory decoration. Lace insertion may trim the skirt of an old-rose cashmere gown.

We have pattern No. 9461 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, will require three yards and five-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 199 B.—LITTLE GIRLS' DRESS. (For Illustration see this Page.)

FIGURE No. 199 B.—This illustrates a Little Girls' dress. The pattern, which is No. 9461 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years old, and is shown again on page 549.

The dress is child-like and dainty as here pictured made of pale-pink India silk and trimmed with fancy stitching and ribbon. The full skirt is joined to the lower edge of the body at the sides and lapped over the body to the neck at the front and back, the side edges being followed by the tapering ends of gathered caps that fall softly upon puffs at the top of the close sleeves. The dress closes at the back and a standing collar finishes the neck.

Soft vailing, cashmere, merino or challis would make a pretty dress of this style.

CHILD'S DRESS, WITH FITTED BODY-LINING.

(For Illustrations see this Page.)

No. 9431.—A very becoming little dress is here illustrated made of cashmere combined with silk and trimmed with fancy braid. A short body-lining fitted by shoulder and under-arm seams supports the dress, the upper part of

which is a pointed yoke fitted by shoulder seams. The full front and back are joined in under-arm and short shoulder seams and gathered along their upper edges nearly to the shoulder seams. Bretelles in two sections that are of circular shaping ripple prettily along the lower edge of the yoke and their ends flare in deep points at the front and back. The closing is made with hooks and loops at the back. A standing collar finishes the neck. The long puff sleeves are gathered at the top and bottom and arranged over coat-shaped linings that are finished in round cuff effect.

Silk, zibeline, challis, etc., combined with silk or velvet will make up satisfactorily by this mode and lace, beading and narrow velvet or satin ribbon will trim it pleasingly.

We have pattern No. 9431 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, needs two yards and three-eighths of dress goods forty inches wide and five-eighths of a yard of silk twenty inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS, HAVING A STRAIGHT LOWER EDGE FOR HEMSTITCHING. (TO BE WORN WITH OR WITHOUT A GUMPE.) (For Illustrations see this Page.)



9431

No. 9425.—This dress, with its prettily shaped fancy collar, is one of the daintiest new frocks for little girls. It is shown



9431

Front View.



9431

Back View.

CHILD'S DRESS, WITH FITTED BODY-LINING.

(For Description see this Page.)



9425



9425



9425

Front View.



9425

Back View.

LITTLE GIRLS' DRESS, HAVING A STRAIGHT LOWER EDGE FOR HEMSTITCHING. (TO BE WORN WITH OR WITHOUT A GUMPE.)

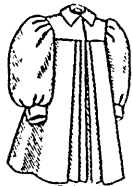
(For Description see this Page.)

made of lawn. Its upper part is a shallow square yoke having short shoulder seams and a low, round neck; and from the lower edge of the yoke hangs a full skirt that is gathered at

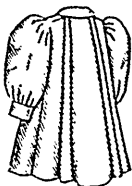
the top and deeply hemmed at the bottom, the lower edge being straight so as to allow the hem to be hemstitched. The short puff sleeves are gathered at the top and bottom and finished with bands overlaid with insertion. The fancy collar, which is an odd, pretty shape, is daintily trimmed with a full frill of embroidered edging headed by a row of insertion. The dress may be worn with or without a guimpe.

Cambrie, nainsook and linen lawn are pretty materials for this dress and Hamburg or lace edging and insertion, feather-stitching, beading, etc., will be appropriate for trimming.

We have pattern No. 9425 in seven sizes for little girls from one to seven years of age. For a girl of five years, the dress requires two yards and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



9458



9458

CHILD'S EMPIRE LONG COAT.

(For Illustrations see this Page.)

No. 9458.—Another



FIGURE No. 200 B—This illustrates CHILD'S EMPIRE LONG COAT.—The pattern is No. 9458, price 10d. or 20 cents.

(For Description see Page 552.)



9458

Front View.



9458

Back View.

CHILD'S EMPIRE LONG COAT.

(For Description see this Page.)

long coats for children and their becomingness is undeniable. The coat here pictured made of blue cloth and decorated with fur band trimming is one of the newest of the Empire modes. The back is composed of joined gores and falls free from the neck, where it is formed in a double box-plait that widens gradually to the lower edge in Watteau effect. The fronts are laid in two forward-turning plaits at each side of the closing and joined to a square yoke. Large, smooth epaulette-like caps stand out on the full sleeves, which are arranged over linings of similar shape and completed with round cuffs fur-trimmed at the top. The rolling collar is bordered with fur and its square ends flare in points.



9437

Front View.



9437

Back View.



9437



9437

LITTLE GIRLS' EMPIRE LONG COAT, WITH FANCY COLLAR AND TURN-DOWNS MILITARY COLLAR.

(For Description see Page 552.)

view of this coat, showing it differently made up, may be obtained by referring to figure No. 200 B in this magazine. There is charming grace and style about the new Empire

years of age. To make the coat for a child of five years, will need two yards and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' EMPIRE LONG COAT, WITH FANCY COLLAR
AND TURN-DOWN MILITARY COLLAR.

(For Illustrations see Page 551.)

No. 9437.—This coat is shown again at figure No. 198 B.



9438

Front View.



9438

Back View.

CHILD'S DOUBLE-BREASTED LONG COAT. (KNOWN AS THE GREEN-
AWAY COAT.)

(For Description see this Page.)

Plum broadcloth, with velvet for the turn-down military collar, was here selected for this Empire coat, which is long and protective as well as most attractive. The upper part of the coat is a square yoke fitted by shoulder seams, and to it are joined the fronts and back, the fronts being gathered all the way across the top, while the back is laid in two box-plaits at the center and is smooth in front of the plaits. The closing is made with button-holes and buttons at the center of the front. Under-arm seams join the fronts to the back. A deep fancy collar that is curved across the front and back and triple-pointed on the sleeves is a pretty adjunct of the coat; it is trimmed with a knife-plaiting of ribbon. The puff sleeves are gathered at the top and bottom and arranged over coat-shaped linings that are finished in round cuff effect.

Smooth or rough surfaced cloth, novelty coating, etc., trimmed with mink, sable, Persian lamb, beaver and chinchilla will develop the coat in a satisfactory manner.

We have pattern No. 9437 in eight sizes for little girls from two to nine years of age. To make the coat for a girl of five years, needs a yard and seven-eighths of goods fifty-four inches wide, with a fourth yard of velvet twenty inches wide for the turn-down collar. Price of pattern, 10d. or 20 cents.

FIGURE No. 200 B.—CHILD'S EMPIRE LONG
COAT.

(For Illustration see Page 551.)

FIGURE No. 200 B.—This illustrates a Child's coat. The pattern, which is No. 9458 and costs 10d. or 20 cents, is in seven sizes for children from two to eight years old, and is differently pictured on page 551.

Green plush was here selected for the quaint Empire coat, and fancy silk braid provides the decoration. At the center the back is laid in a double box-plait that falls in Watteau effect from the neck; and the fronts are laid in two forward-turning plaits at each side of the closing and joined to a square yoke. Smooth caps that stand out on the stylish puff sleeves, which are finished

with cuffs, give a broad appearance that is essential. The collar is in rolling style.

Children look very quaint in the loose Empire coats of which this is an unusually pleasing example. Velvet, silk and fine cloth are used for best wear, and durable textures, such as chevot, are liked for general wear.

The soft velvet hat is trimmed with quills.

CHILD'S DOUBLE-BREASTED LONG COAT. (KNOWN AS THE
GREENAWAY COAT.)

(For Illustrations see this Page.)

No. 9438.—By referring to figure No. 201 B in this number of THE DELINEATOR, this coat may be seen differently made up.

This picturesque long coat is known as the Greenaway coat. It is here represented made of long-haired cloth and finished simply with stitching. The coat has a short body that is shaped by shoulder and under-arm seams and closed in double-breasted style with button-holes and large buttons below large lapels that extend in long points beyond the ends of a rolling collar, the coat being closed invisibly to the throat along the lapels. The skirt has its ends lapped as widely as the fronts and is laid in three rolling box-plaits at the back and gathered in front of the box-plaits. The bishop sleeves are gathered at the top and bottom and arranged on coat-shaped linings that are finished in round cuff effect.

Red, brown, blue or green cloth in smooth or rough varieties will be effective in this quaint coat, which is entirely protective. On these materials the lapels and collar may be faced with velvet. Coats for best wear may be of velvet.

We have pattern No. 9438 in seven

sizes for children from one to seven years of age. For a child of five years, the coat needs two yards of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 201 B.—
CHILD'S GREEN-
AWAY COAT.

(For Illustration see
this Page.)

FIGURE No. 201 B.—This represents a Child's coat. The pattern, which is No. 9438 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years of age, and is shown again on this page.

Double-breasted fronts distinguish the handsome Greenaway coat, which is here pictured made of gray whipcord. The coat is made with a short body, the fronts of which are reversed in large pointed lapels that lap with the fronts, and the closing is made in correct double-breasted style with button-

FIGURE No. 201 B.—This illustrates CHILD'S GREENAWAY
COAT.—The pattern is No. 9438, price 10d. or 20 cents.

(For Description see this Page.)

holes and large fancy buttons. The skirt is gathered at the front and sides and laid in three box-plaits at the back. The puff sleeves are finished in cuff effect with a facing of the material decorated with braiding and Astrakhan binding and

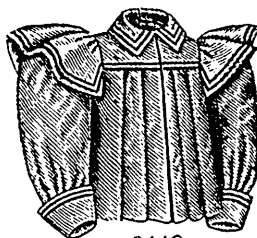
the lapels and the rolling collar are decorated to correspond. Velvet and silk or cloth will combine handsomely in this coat or any coating material may be used alone. Fur bands, braid or fur may provide the decoration. The hat has a soft crown and is trimmed with feathers and ribbon.

FIGURE NO. 202 B—CHILD'S EMPIRE COAT OR JACKET.

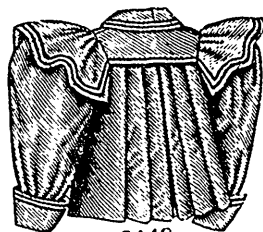
(For Illustration see this Page.)



9448



9448
Front View.



9448
Back View.

CHILD'S EMPIRE COAT OR JACKET.

(For Description see this Page.)

FIGURE NO. 202 B.—This illustrates a Child's coat. The pattern, which is No. 9448 and costs 10d. or 20 cents, is in seven sizes for children from two to eight years of age, and may be seen again on this page.

A becoming little Empire coat or jacket is here shown made up in light cloth, on which a decoration of chinchilla fur bands heading knife-plaitings of ribbon proves very effective. A square yoke forms the upper part of the coat at the front and back, and the back and fronts are laid in plaits turning toward the center, the plaits spreading to give the flaring Empire effect. The full sleeves are finished with turn-up cuffs and over them fall stylish frill caps. The ends of the rolling collar flare at the closing.

Children's coats for this season are made of tricot, plain cloth, Bengaline or other corded silk and velvet.

The felt hat is tastefully trimmed with feathers and ribbon.

CHILD'S EMPIRE COAT OR JACKET.

(For Illustrations see this Page.)

No. 9448.—By referring to figure No. 202 B in this magazine, this coat may be seen differently developed.

The coat or jacket is in Empire style and is here pictured made of red lady's-cloth, with a simple trimming of black soutache braid. The back and fronts of the coat depend from a square yoke that is shaped by shoulder seams. The back is laid in three backward-turning plaits at each side of the center and the fronts are formed in three forward-turning plaits at each side of the closing, which is made invisibly at the center. Frill caps spread over the tops of the full one-seam sleeves, which are gathered at the top and bottom, mounted on coat-shaped linings and completed with round, roll-up, flaring cuffs. The rolling collar is shaped by a center seam and its ends flare in points.

Heavy corded silk, velvet or fine cloth will be used for this jacket when intended for best wear.

We have pattern No. 9448 in seven sizes for children from two to eight years of age. For a child of five years, the coat needs a yard and a half of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

INFANTS' RUSSIAN DRESS, WITH POUCH FRONT.

(KNOWN AS THE PRINCESS TITANIA CHRISTENING-ROBE.)
(For Illustrations see this Page.)

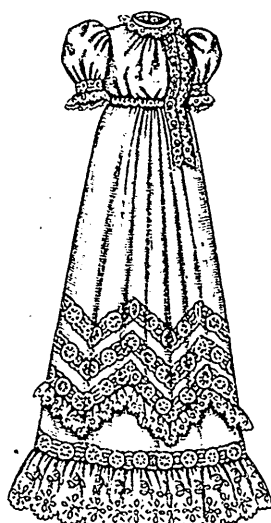
No. 9447.—Russian effects are seen in the newest styles of baby clothes; a beautiful ceremonious dress, known as the Princess Titania christening-robe, is here shown made of the finest nainsook and decorated in a charming way with insertion and embroidered edging. The back is gathered at the neck and waist and joined to the front in shoulder and under-arm seams; and the front is slashed at the left side from the shoulder to some distance below the waist so as to have the closing at the left side in Russian style. The front is gathered at the neck and waist and is laid in a downward-turning plait in each under-arm edge; it pouches prettily over an applied belt of insertion, and the closing is made with button-holes and buttons through a strap of insertion that is pointed at the lower end and bordered at the outer edge with a frill of edging. The neck is finished with a narrow binding of the material and a frill of edging. Full sleeves gathered at the top and bottom are finished with wristbands of insertion and a frill of edging. The bottom of the robe is elaborately trimmed with insertion and wide and narrow edging.

French or English nainsook, fine lawn and mull or cambric and sometimes soft China and Liberty silks are selected for a christening-robe and insertion and lace or embroidered edging may be as simply or elaborately used as desired.

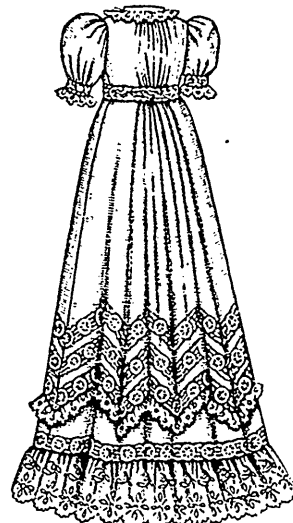
Pattern No. 9447 is in one size only. To make a dress like it, requires two yards and a half of goods thirty-six inches wide, with a yard and five-eighths of insertion an inch and a half wide for the overlap, belt and wristbands, and three-fourths of a yard of edging two inches wide for the frill. Price of pattern 10d. or 20 cents.



FIGURE NO. 202 B.—This illustrates CHILD'S EMPIRE COAT OR JACKET.—The pattern is No. 9448, price 10d. or 20 cents.
(For Description see this Page.)



9447
Front View.



9447
Back View.

INFANTS' RUSSIAN DRESS, WITH POUCH FRONT. (KNOWN AS THE PRINCESS TITANIA CHRISTENING-ROBE.)

(For Description see this Page.)

Styles for Boys and Men.

FIGURE No. 203 B.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 203 B.—This represents a Little Boys' suit. The pattern, which is No. 9412 and costs 1s. or 25 cents, is in seven sizes for little boys from four to ten years of age, and may be seen again on page 555.

The jaunty suit is here made of black diagonal and decorated with braid ornaments, an embroidered emblem and machine-stitching. A middy vest that is finished with a standing collar is disclosed in shield effect between the fronts of the double-breasted jacket, which is fitted to follow the lines of the figure at the back. The fronts of the jacket are reversed in lapels that form long narrow notches with the ends of a deep round collar. Below the lapels the fronts are slanted off to give a diagonal effect and the closing is made with buttons and braid ornaments of graduated sizes. Pocket-laps cover openings to inserted pockets.

The trousers are short and are buttoned at the sides.

The suit will be natty if made of mixed or plain wool goods in brown, blue or black, and braid ornamentation will give the best effect, although stitching or braid bindings alone will also be appropriate.

The hat is of black diagonal to match the suit.

BOYS' TWO-PIECE SUIT, CONSISTING OF A FOUR-BUTTON SACK COAT WITH PATCH POCKETS, AND KNICKERBOCKER TROUSERS WITH A FLY.

(For Illustrations see this Page.)

No. 9413.—A becoming two-piece suit for boys is here pictured made of brown mixed cheviot and neatly finished with machine-stitching. The coat is a four-button sack style, with center and side

of comfortable width; they are each trimmed with two buttons.

The trousers are in knickerbocker style and are shaped by the customary seams and hip darts and closed with a fly. They are drawn in just below the knees by elastic inserted in hems and droop in the usual knickerbocker style.

This suit may be developed in serge, tweed, cloth and in all sorts of plain, mixed and fancy suitings and may be finished, as in this instance, with machine-stitching or be completed plainly. Plain chevots are considered good style for boys' suits.

We have pattern No. 9413 in eight sizes for boys from five to twelve years of age. For a boy of seven years, the suit needs three yards and a fourth of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

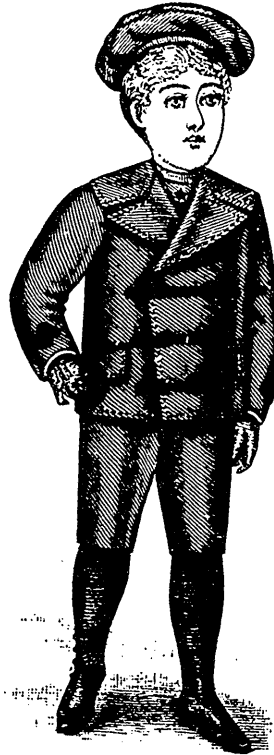


FIGURE No. 203 B.—This illustrates LITTLE BOYS' SUIT.—The pattern is No. 9412, price 1s. or 25 cents.

(For Description see this Page.)

LITTLE BOYS' MIDDY SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9415.—This middy suit is again shown at figure No. 204 B in this publication.

The suit is here illustrated made of checked cheviot, with plain cloth for the vest and black silk braid in two widths, machine-stitching and bone buttons for trimming. The short trousers are shaped by the usual seams and hip darts and are closed with buttons and button-holes at the sides, the usual side-pockets being inserted. The top of the trousers is finished for attachment to an under-waist.

The middy vest is simply shaped by side and shoulder seams and is closed at the back with buttons and button-holes. At the neck is a standing collar.

The back of the jacket is curved to the figure by side seams placed well back and a center seam that is closed



9415



9413

Front View.



9413

Back View.

BOYS' TWO-PIECE SUIT, CONSISTING OF A FOUR-BUTTON SACK COAT WITH PATCH POCKETS, AND KNICKERBOCKER TROUSERS WITH A FLY.

(For Description see this Page.)

nered pocket-lap covers an opening to an inserted breast pocket in the left front. The sleeves have two seams and are

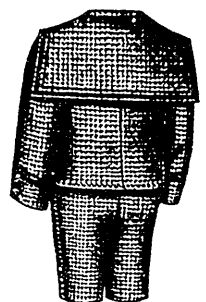
seams closed all the way. The fronts are reversed at the top in small, pointed lapels, which form wide short notches with the ends of the rolling collar. Large side-pockets on both front and a smaller change-pocket on the right front are in patch style, and a square-core-

all the way. The fronts open all the way, revealing the vest attractively, and are rounded prettily at the lower front corners; they are reversed at the top by a deep sailor-collar, that extends quite broadly over the comfortable coat sleeves. Openings to inserted



9415

Front View.



9415

Back View.

LITTLE BOYS' MIDDY SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

pockets are covered with laps with rounding corners. There is always a demand for jaunty little suits of this style

for small boys. They may be developed in flannel, blue and red or white English serge, plain cheviot and tweed and made ornamental with braid and an appliquéd or silk-embroidered anchor, wreath, star or other emblem on the vest.



9412

We have pattern No. 9415 in seven sizes for little boys from four to ten years of age. Of goods twenty-seven inches wide for a boy of seven years, the jacket and trousers need three yards and a fourth, and the vest half a yard. Price of pattern, 1s. or 25 cents.



9412

Front View.



9412

Back View.

LITTLE BOYS' SUIT, CONSISTING OF A DOUBLE-BREADED JACKET, MIDDY VEST AND SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

LITTLE BOYS' SUIT, CONSISTING OF A DOUBLE-BREADED JACKET, MIDDY VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9412.

—Another view of this

jacket and trousers need three yards of material twenty-seven inches wide; the vest requires half a yard of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)



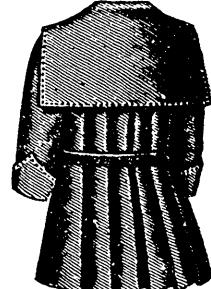
9416

No. 9416.—A stylish dress for little boys is here depicted made of navy-blue serge and finished with machine-stitching. The top of the dress is a square yoke fitted by shoulder seams, and to it is joined the skirt, which is smooth at the sides and arranged in backward-turning plaits at each side of the center at the back and in forward-turning plaits at each side of the closing, which is made at the center of the front. The neck is cut low in front to accommodate the ends of a sailor collar and a shield is buttoned in. The sailor collar falls deep and square at the back and ribbon is tied in a sailor knot at its ends. The coat-shaped sleeves are completed with pointed, roll-over cuffs. A belt of the material or any variety of leather belt may be worn.



9416

Front View.



9416

Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)

suit may be seen at figure No. 203 B in this magazine.

The jaunty suit for little boys is here pictured made of mixed cheviot and plain red cloth, the middy vest being of the cloth. Braid ornaments, bone buttons and machine-stitching make a most effective decoration. The short trousers are made without a fly and are shaped by the usual seams and hip darts. They are finished to button to an under-waist of cambric, muslin, sateen or percaline.

The middy vest is simply shaped by under-arm and shoulder seams and is closed at the back with buttons and button-holes. At the neck is a standing collar. An embroidered emblem adorns the front.

The jacket is curved to the figure at the back by a center seam and side seams placed well back. The fronts are lapped diagonally and closed in double-breasted style with buttons and button-holes; above the closing they are reversed in pointed lapels, which form long notches with the ends of a deep, rounding collar. Square-cornered pocket-laps conceal openings to side pockets. The coat sleeves are of comfortable width.

Suits of this style are appropriate for best wear, as well as for school and general uses. Mixed Scotch tweed, diagonal, English serge and cheviot, both plain and mixed, may be selected for it, and silk or mohair braid may provide the completion. A stylish suit worn by a shapely little lad combined dark-red English serge and white cloth. The cloth was used for the vest and collar. Black silk cord trimming was applied as in this instance and on the vest was embroidered in red silk a wreath; another suit combined brown serge and light-blue cloth, the cloth being used only for the vest.

We have pattern No. 9412 in seven sizes for little boys from four to ten years of age. For a boy of seven years the

up in a combination pretty for decoration

moderate the ends of a sailor collar and a shield is buttoned in. The sailor collar falls deep and square at the back and ribbon is tied in a sailor knot at its ends. The coat-shaped sleeves are completed with pointed, roll-over cuffs. A belt of the material or any variety of leather belt may be worn.

Flannel, cheviot, cloth, etc., are usually chosen for little dresses of this kind.

We have pattern No. 9416 in four sizes for little boys from two to five years of age. For a boy of five years, the dress needs four yards and an eighth of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

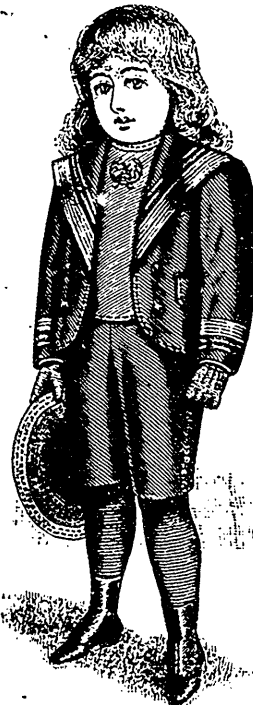


FIGURE No. 204 B.—This illustrates LITTLE BOYS' MIDDY SUIT.—The pattern is No. 9415, price 1s. or 25 cents.

(For Description see this Page.)

FIGURE No. 204 B.—LITTLE BOYS' MIDDY SUIT.

(For Illustration see this Page.)

FIGURE No. 204 B.—This illustrates a Little Boy's suit. The pattern, which is No. 9415 and costs 1s. or 25 cents, is in seven sizes for little boys from four to ten years of age, and is differently pictured on page 554.

A smart little middy suit is here shown made of bright-red and dark-blue serge, and decorated with wide and narrow Hercules braid, an embroidered emblem, bone buttons and machine-stitching. The open fronts of the well-shaped jacket have rounding lower front corners and are reversed by the long ends of a deep, square sailor collar. Between the fronts appears a middy vest that is finished with a standing collar and closed at the back. Openings to side pockets are covered with laps.

The short trousers are closed at the sides.

The suit is most effective when made of materials or colors. Braid is always though machine-stitching is applicable.

FIGURE No. 205 B.—LITTLE BOYS' OUTDOOR SUIT.

(For Illustration see this Page.)

FIGURE No. 205 B.—This illustrates a Little Boys' pea-jacket and trousers. The pea-jacket pattern, which is No. 9414 and costs 10d. or 20 cents, is in eight sizes for boys from three to ten years of age, and is differently shown on page 557.

The trousers pattern, which is No. 3783 and costs 7d. or 15 cents, is in twelve sizes, from five to sixteen years of age.

This is a most comfortable outdoor suit for Winter wear. The jaunty pea-jacket or short overcoat is here pictured made of dark-blue chinchilla and finished with braid. The fronts are double-breasted and are closed to the throat in double-breasted style with button-holes and buttons. The collar is deep and

round, extending a trifle over the tops of the shapely sleeves. Lengthwise openings are made to pockets for the hands and square laps finish openings to side pockets.

The knee trousers are of striped cassimere; they are closed with a fly.

Boys like pea-jackets because of the freedom they permit in playing the out-of-door running games that are enjoyed at this season. Beaver or chinchilla in black or invisible blue is usually selected for these jackets and mohair or silk braid gives the finish. The trousers may be of any heavy-weight trousering in plain, mixed or checked goods, and may be decorated with braid or buttons.

A cloth Tam O' Shanter cap and leather leggings complete the outfit.



FIGURE No. 205 B.—This illustrates LITTLE BOYS' OUTDOOR SUIT.—The patterns are Little Boys' Pea-Jacket No. 9414, price 10d. or 20 cents; and Trousers No. 3783, price 7d. or 15 cents.

(For Description see this Page.)

LITTLE BOYS' DOUBLE-BREASTED SHORT OVERCOAT, WITH SHAWL COLLAR.

(For Illustrations see this Page.)

No. 9417.—Irish frieze and black Astrakhan are combined in this handsome overcoat for little boys. The overcoat is gracefully conformed to the figure at the back by side seams placed well back, and a center seam that is discontinued at the top of coat-laps. The loose fronts lap and close in double-breasted style with buttons and button-holes. Square-cornered pocket-laps conceal openings to side pockets. A deep shawl collar of Astrakhan completes the neck and deep roll-over cuffs of Astrakhan finish the comfortable coat sleeves. The edges of the seams are turned to one side and double-stitched to position and a double row of stitching finishes the edges of the overcoat.

Heavy coating, such as chinchilla, beaver and rough mix-

tures, are excellent for coats of this style. Velvet could be used for the collar and cuffs. One stylish overcoat was made of brown melton, with a collar and cuffs of velvet. Another was cut entirely from Chinchilla in an invisible blue tone.

We have pattern No. 9417 in eight sizes for little boys from three to ten years of age. For a boy of seven years, the overcoat needs a yard and a fourth of goods fifty-four inches wide, with one yard of Astrakhan fifty-four inches wide for the facing and cuffs. Price of pattern, 10d. or 20 cents.

PATTERN FOR A GAUNTLET MITTEN.

(For Illustrations see this Page.)

No. 1260.—This well shaped mitten is shown made of rough cloth, with plain cloth for the inside of the hand and thumb. The back of the hand is an extension of the back of the gauntlet, but the thumb is formed of two sections and the inside of the hand is joined to the front section of the gauntlet. The mitten may be lined with eider-down, fleece or Canton flannel.

Fur, Astrakhan or plush will usually be chosen for the mitten. A warm and practical pair of mittens may be cut by this pattern from Chinchilla cloth with chamois for the inside of the hand.

We have pattern No. 1260 in five sizes from five to nine inches hand measure. To make a mitten, except the inside of hand and inside of thumb, seven inches long, will require three-eighths of a yard of rough cloth fifty-four inches wide; the inside of hand and inside of thumb, needs a fourth

of a yard of plain cloth fifty-four inches wide. Price of pattern, 5d. or 10 cents.



9417

Front View.



9417

Back View.

LITTLE BOYS' DOUBLE-BREASTED SHORT OVERCOAT, WITH SHAWL COLLAR.

(For Description see this Page.)

LITTLE BOYS' PEA-JACKET OR SHORT OVERCOAT.

(For Illustrations see Page 557.)

No. 9414.

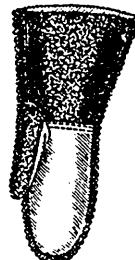
—At figure No. 205 B in this magazine another view of this pea-jacket is given.

Rough overcoating in a dark-blue shade was here selected for the pea-jacket and black worsted braid and bone buttons supply the decoration. The broad, seamless back joins the fronts in shoulder seams, and in nicely curved side seams that are placed well back and terminated a little above the lower



1260

Upper Side



1260

Under Side.

PATTERN FOR A GAUNTLET MITTEN.

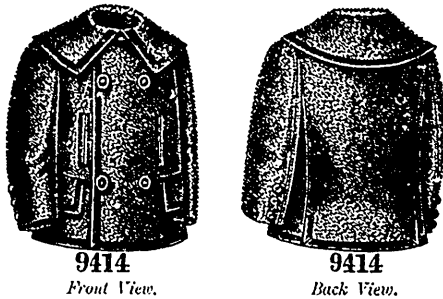
(For Description see this Page.)

edge at the top of underlaps allowed on the fronts. The fronts lap to the throat and close in double-breasted style with a strap and two pairs of buttons and button-holes. Square-cornered pocket-laps cover openings to side pockets, and upright openings in the fronts are finished with bindings and inserted pockets. A deep cape-collar with widely flaring ends completes the neck. The coat sleeves are of comfortable width.

Chinchilla, cheviot or any of the rough coatings now shown will make up satisfactorily in this manner and braid or

machine-stitching will form a neat finish. Heavy melton in brown or dark-blue is also a desirable material for overcoats of this kind.

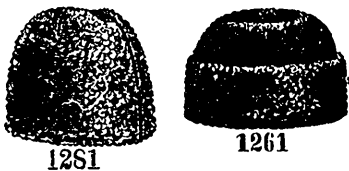
We have pattern No. 9414 in eight sizes for little boys from three to ten years of age. To make the jacket for a boy of seven years, needs a yard and an eighth of material fifty-four inches wide. Price of pattern, 10d. or 20 cents.



9414
Front View. Back View.
LITTLE BOYS' PEA-JACKET OR SHORT OVERCOAT.
(For Description see Page 556.)

PATTERN FOR CAP.
(KNOWN AS THE ST. LAWRENCE WEDGE.)
(For Illustration see this Page.)

No. 1281.—Astrakhan is pictured in this comfortable cap, which may be lined with quilted or plain silk, heavy satin or any soft lining material underlaid with sheet wadding. The cap fits very closely to the head and is shaped by a seam extending along the center from the front to the back, and a short dart at each side. It is slightly indented at the top.



1261
PATTERN FOR CAP, WITH UPTURNED BAND.
(KNOWN AS THE DOMINION OR CANADIAN CAP.)
(For Description see this Page.)

Fur, Astrakhan or plush is approved for making the cap, at once protective and warm. A warm cap for winter travel or sports may be made of otter, beaver or seal skin and lined with heavy brown satin. A less expensive though equally comfortable cap for driving in severe weather may be cut from mohair plush and lined with silk serge.

We have pattern No. 1281 in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three fourths head measures. For a person wearing a No. 67 cap or whose head measures twenty-one inches and a half, it needs three-eighths of a yard of goods twenty-seven or more inches wide. Price of pattern, 7d. or 15 cents.

PATTERN FOR CAP, WITH UPTURNED BAND. (KNOWN AS THE DOMINION OR CANADIAN CAP.)
(For Illustration see this Page.)

No. 1261.—This cap, known as the Dominion or Canadian cap, is pictured made of Astrakhan. The crown of the cap, which is indented on top, is moderately high and shaped by a center seam, and the wide band, which is joined to the lower edge of the cap, may be either rolled up or drawn down over the ears, as desired.

Plush, fur and Astrakhan are the favored materials for caps of this kind. A comfortable cap for sleighing may be cut

from seal-skin or Astrakhan and lined with dark-crimson satin. We have pattern No. 1261 in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures. For a person wearing a No. 67 cap or whose head measures twenty-one inches and a half, it needs one yard of goods twenty inches wide, or a fourth of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

FIGURE No. 206 B.—BOYS' PLAY SUIT.
(For Illustration see this Page.)

FIGURE No. 206 B.—This consists of a Boys' blouse and overalls. The blouse pattern, which is No. 8616 and costs 10d. or 20 cents, is in fourteen sizes for boys from three to sixteen years of age. The overalls pattern, which is No. 1469 and costs 7d. or 15 cents, is in thirteen sizes for boys from three to fifteen years of age.

This style of play suit is most practical and is now almost invariably used by little men during play hours. Blue jean was here used for the overalls or Brownie breeks as they are better known, and gingham for the blouse. The blouse is plain and is drawn

in about the waist by an elastic at the lower edge to droop in the customary way. The shirt sleeves are finished with straight cuffs; and the sailor collar has pointed ends flaring at the throat. A spotted silk tie gives a neat finish.

The overalls or Brownie breeks reach to the waist at the back but in front they are extended in a bib, that is upheld by straps starting at the upper edge of the back and buckled to the top of the bib. The legs reach well over the ankles and the overalls are closed at the sides. A patch-pocket is stitched on each side of the front and two patch-pockets are stitched on the right back.

Jean in blue or brown will always be used



FIGURE No. 206 B.—This illustrates BOYS' PLAY SUIT.—The patterns are Boys' Blouse No. 8616, price 10d. or 20 cents; and Overalls or Play Trousers No. 1469, price 7d. or 15 cents.
(For Description see this Page.)

for the overalls but the blouse may be of flannel or serge. The soft Tam O' Shanter cap is of navy-blue English serge.

COSTUMES FOR CYCLISTS.—We have just issued a new edition of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a wheel, and while principally devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with 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 of exercise for women; the etiquette of the wheel, 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 2d. or 5 cents.

Styles for Dolls.

FIGURE No. 207 B.—LADY DOLLS' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 207 B.—This consists of Lady Dolls' dress, toque and collarette. The Set, which is No. 213 and costs 10d. or 20 cents, is in seven sizes for lady dolls from sixteen to twenty-eight inches high and is shown in several views on this page.

A stately toilette for Miss Dolly to wear on the promenade or when making calls is here shown. Striped silk was used for the dress, with lace and ribbon for trimming, and the Jubilee toque and collarette are of Astrakhan cloth. The skirt is the newest five-gored style with fan back, and the waist is in the smart Russian style with pouch front closed at the left side. Double frill caps give a fluffy effect at the top of the close sleeves.

The collarette is of circular shaping and stands out in flutes on the shoulders; it is finished with a Medici collar.

Quills and a ribbon rosette trim the Jubilee toque.

The small mamma cannot fail to be pleased with her Dolly when dressed in this attractive toilette. The dress may be of any wool or silk dress fabric and the toque and collarette of cloth or velvet.

shoulders. The Medici collar is prettily reversed at the ends. Silk, cashmere, canvas, camel's-hair and wool novelty goods, with lace and ribbon for garniture, will develop the dress satisfactorily, and velvet, plush or silk may be used for the collarette and toque.

Set No. 213 is in seven sizes for lady dolls from sixteen to twenty-eight inches high. For a doll twenty-two inches high, the dress requires two yards of material twenty-two inches wide; the collarette and toque need three-fourths of a yard of goods twenty-two inches wide. Price of Set, 10d. or 20 cents.



FIGURE No. 207 B.—This illustrates LADY DOLLS' STREET TOILETTE.—The Set is No. 213, price 10d. or 20 cents.

(For Description see this Page.)

LADY DOLLS' RUSSIAN DRESS AND JUBILEE TOQUE AND COLLARETTE.

(For Illustrations see this Page.)

SET No. 213.—This Set is shown differently made up at figure No. 207 B in this number of THE DELINEATOR.

The dress in this Set is like a most fashionable gown for grown ladies. It is here pictured made of dotted green silk and trimmed with lace and ribbon. The waist is a pretty Russian style closed at the side and is made over a fitted lining. The back is smooth at the top, but has gathered fulness in the lower part, and the front is gathered at the neck and waist and pouches in a stylish way over a wrinkled ribbon belt. Double frill-caps fluff out prettily on the coat-shaped sleeves. A frill of lace rises from the back and sides of the standing collar, which is covered by a ribbon stock. The five-gored skirt is arranged in fan-plaits at the back and flares stylishly.

The attractive little toque is known as the Jubilee toque. It has a lining that fits the head, and the toque, which is of velvet, is circular in shape and laid all round at the edge in side-plaits; it is tacked to the lining to have a soft effect and a rosette and quills ornament the toque at the left side.

The Jubilee collarette is made of velvet and lined with silk. It is of circular shaping, with a center seam, and falls in ripples at the back and over the

make the dress for a doll twenty-two inches tall will require two yards and an eighth of goods twenty-two inches wide.

GIRL DOLLS' DRESS, EMPIRE COAT OR JACKET AND MOTHER GOOSE HAT.

(For Illustrations see Page 559.)

SET No. 212.—This Set is shown differently made up at figure No. 208 B in this number of THE DELINEATOR.

The charming little dress in this Set is here illustrated made of white China silk and trimmed with lace. It has a short, plain body and a full, gathered skirt that is joined to the lower edge of the body at the sides and extended at the front and back to lap over the body to the neck, which is shaped in low square outline. The puff sleeves are finished in frills at the lower edge and double frill caps fluff prettily over them.

The quaint little Empire coat or jacket is made of piqué and prettily trimmed with embroidered edging and ribbon. The upper part of the jacket is a square yoke, and the full fronts and full back are laid in two side plaits at each side of the center. The closing is made at the center of the front. The rolling collar has flaring ends and pointed caps stand out prettily on the gathered one-seam sleeves.

The becoming little hat is known as the Mother Goose hat and is fashioned from lawn. The high crown consists of a small circular top joined to a deepside piece that is prettily shirred on wires. The brim is made double and shirred over two wires arranged so as to form the outer edge in a frill and over it is a ruffle that gives a fluffy effect. A full decoration of lace and ribbon is at the left side.

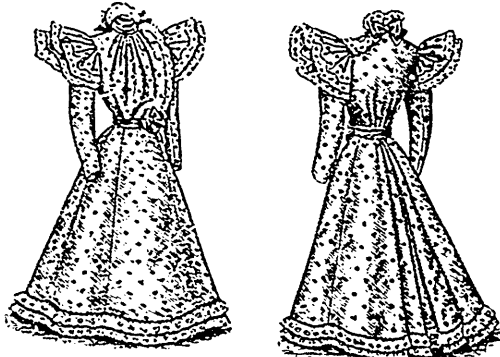
Dimity, organdy, challis, silk and cashmere are pretty materials for the dress, while duck, linen, French flannel, chevrot and serge will be suitable for the jacket. Dotted Swiss, mull, organdy and lawn are the fabrics generally used for the hat. Silk or vailing could be utilized satisfactorily for it also.

Set No. 212 is in eight sizes for girl dolls from fourteen to twenty-eight inches high. To



Front View.

Back View.



Front View.

Back View.

SET No. 213.—LADY DOLLS' RUSSIAN DRESS AND JUBILEE TOQUE AND COLLARETTE.

(For Description see this Page.)

The coat needs seven-eighths of a yard of material twenty-seven inches wide and the hat calls for three-eighths of a yard of goods thirty-six inches wide. Price of Set, 7d. or 15 cents.

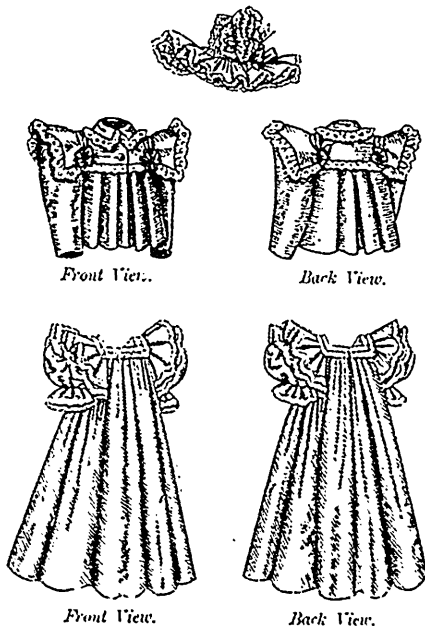
FIGURE No. 208 B.—GIRL DOLLS' OUTDOOR TOILETTE.
(For Illustration see this Page.)

FIGURE No. 208 B.—This illustrates a Girl Dolls' dress, Empire coat and hat. The Set, which is No. 212 and costs 7d. or 15 cents, is in eight sizes for girl dolls from fourteen to twenty-eight inches high, and is elsewhere fully illustrated on this page.

This up-to-date toilette makes dolly a miniature reproduction of her little mama. The dress of plaid wool goods has a square-necked short body upon which the skirt laps to the neck at the front and back. Double bretelles fall over short puff sleeves finished in frills and the closing is made at the back.

The blue serge coat is in Empire style with a square yoke from which depend a back laid in two backward-turning plaits at each side of the center and fronts similarly plaited at each side of the closing. The collar is in rolling style and epaulettes stand out on the sleeves. The trimming is arranged with braid and satin ribbon.

Silk was used for the Mother Goose hat, which is shirred on wires and bent picturesquely. Ribbon and lace adorn it prettily. For gala occasions velvet or silk might be used for the coat and novelty or plain woollens for the dress. Silk will be most effective in the hat, although dotted Swiss, lawn or organdy would also look dainty if prettily trimmed with lace and ribbon.



SET No. 212.—GIRL DOLLS' DRESS, EMPIRE COAT OR JACKET AND MOTHER GOOSE HAT.
(For Description see Page 558.)

FIGURE No. 209 B.—GIRL DOLLS' PARTY DRESS.
(For Illustration see this Page.)

FIGURE No. 209 B.—This represents the dress included in Set No. 211, also containing a sack and bonnet. The Set, which costs 7d. or 15 cents, is in eight sizes for girl dolls from fourteen to twenty-eight inches in height, and is shown in full on page 560.

Dotted Swiss is here combined with pink ribbon and lace edging in one of the daintiest little party frocks for dolly. The ribbon and lace form a pretty Bertha for the short, square-necked body, the Bertha standing out over short puff sleeves which are finished in frills. The gathered skirt hangs in pretty folds and the dress is closed at the back.

For dolly's party dress no prettier style could be chosen than this. India silk, lawn, mull or silk crepe may be selected and ribbon and lace will give a dainty finish. The Bertha should be of ribbon in a delicate tint of blue, pink, etc.



FIGURE No. 208 B.

FIGURE No. 209 B.

FIG. No. 208 B.—This illustrates GIRL DOLLS' OUTDOOR TOILETTE.—The Set is No. 212, price 7d. or 15 cents. FIGURE No. 209 B.—This illustrates GIRL DOLLS' PARTY DRESS included in Set No. 211, price 7d. or 15 cents.

(For Descriptions see this Page.)

GIRL DOLLS' DRESS, SACK AND BONNET.

(For Illustrations see Page 560.)

Set No. 211.—The dress included in this Set is shown again at figure No. 209 B in this magazine.

The dress is here shown made of flowered organdy, with ribbon and lace for the Bertha. The short, smooth body is fitted by shoulder and under-arm seams and closed at the back with tiny buttons and button-holes. It has a low Pompadour neck followed by the Bertha, which is square at the front and back. The full skirt is gathered at the top and hemmed at the bottom; and the short puff sleeves are formed in frills at the lower edges.

The sack is made of flannel and is fitted by center and under-arm seams that are terminated a short distance above the lower edge to form the back in two square tabs. At the neck is a tab collar with flaring ends. The full sleeves are gathered at the top and shirred to form a frill finish at the wrists. The edges of the sack, sleeves and collar are scalloped and button-hole-stitched with light-blue embroidery silk. Feather-stitching done with similar silk decorates the seams.

The quaint little bonnet is pictured made of lawn and trimmed with lace. It has a crown formed of a smooth back portion and a front portion that rises in a puff on the top. The brim is shirred on wires and flares in a frill under a lace frill. A gathered curtain finished in a frill at the top is very pretty and wide ties are bowed under the chin.

Organdy, lawn, dimity and silk combined with ribbon and lace will develop the dress prettily, white flannel, cashmere and Henrietta may be used for the sack. A trimming of lace, ribbon, feather-stitching and an embroidered edge will add to the attractive appearance of the sack. Lawn, organdy, nainsook, Swiss, dimity, organdy, soft India or China silk and mull, with a trimming of ribbon, lace, insertion and edging, will make dainty little bonnets in the quaint style here portrayed.

Set No. 211 is in eight sizes for girl dolls from fourteen to twenty-eight inches tall. To make the dress for a doll twenty-two inches high, calls for a yard and a half of goods twenty-two inches wide, with five-eighths of a yard of ribbon an inch and a half wide for the Bertha, and a yard and five-eighths of edging two inches and a half wide for the Bertha frill. The sack will require seven-eighths of a yard of goods twenty-two inches wide. The bonnet needs half a yard of material twenty-two inches wide, with seven-eighths of a yard of edging two inches wide for the frill, and three-fourths of a yard of ribbon an inch and three-fourths wide for the ties. Price of Set, 7d. or 15 cents.

DOLLS' SET OF COMBINATION UNDER-GARMENTS, CONSISTING OF A COMBINATION WAIST AND DRAWERS AND A COMBINATION WAIST AND SKIRT.

(For Illustrations see this Page.)

SET No. 209.—These serviceable combination undergarments will be a practical addition to Miss Dolly's outfit; they are pictured made of fine cambric. One garment has dart-fitted fronts extended to form the drawers, which are gathered at the back and joined to the short body back; the low round neck is trimmed with lace, and the puff sleeves are finished with bands having a

GIRL DOLLS' CHEMISE, DRAWERS AND UMBRELLA PETTICOAT-SKIRT.

(For Illustrations see this Page.)

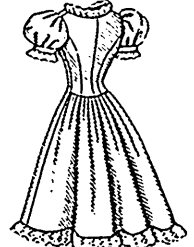
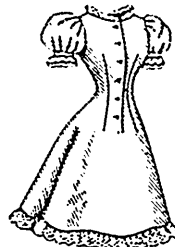
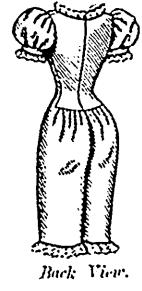
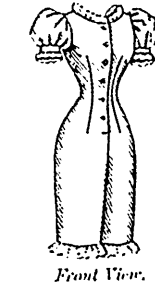
SET No. 210.—A dainty set of underclothes for dolly is here shown. The chemise is shown made of cambric. It is shaped by under-arm seams and is closed on the shoulders with buttons and button-holes. The low round neck is finished with a frill of lace, and a frill of lace borders the arms'-eyes and the lower edge of the chemise.

The drawers are made of nainsook; they are comfortably shaped by inside



SET No. 211.—GIRL DOLLS' DRESS, SACK AND BONNET.

(For Description see Page 559.)



SET No. 209.—SET OF COMBINATION UNDER-GARMENTS, CONSISTING OF A COMBINATION WAIST AND DRAWERS AND A COMBINATION WAIST AND SKIRT.

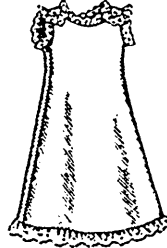
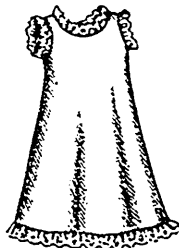
(For Description see this Page.)

frill of lace at the edge. The closing is made at the front with buttons and button-holes and the drawers are plain at the lower edges and finished with a frill of lace.

The other combination garment has a Princess front fitted by single bust darts and a short back that is closely adjusted by side-back gores and a center seam and lengthened evenly with the front by a gathered skirt-portion. The short puff sleeves are finished with bands edged with lace, and the low, round neck is trimmed with a frill of lace.

Lonsdale cambric, linen, fine muslin, English and French nainsook and lawn are suitable for these undergarments, which may be made quite elaborate with lace or embroidered edging and insertion and beading. The ribbon run through the beading may be of any delicate color, such as blue, pink, heliotrope, yellow or green.

Set No. 209 is in eight sizes for dolls from fourteen to twenty-eight inches tall. To make either style of garment for a doll twenty-two inches high, will require three-fourths of a yard of goods thirty-six inches wide. Price of Set, 10d. or 20 cents.



Front View.

Back View.



Front View.

Back View.

SET No. 210.—GIRL DOLLS' CHEMISE, DRAWERS AND UMBRELLA PETTICOAT-SKIRT.

(For Description see this Page.)

leg seams and a center seam and are quite wide in the leg. They are gathered at the top, finished with a band and closed at one side with a button and button-hole. Trimming is provided by a frill of lace and a row of lace insertion.

The umbrella petticoat-skirt is made of cambric. The short upper part is gathered at the top and is lengthened by a deep, straight Spanish flounce which spreads in umbrella fashion. A frill of lace edging and two rows of lace insertion trim the flounce.

Cambric, fine muslin and lawn are suitable materials from which to fashion these garments and the trimming may consist of ruffles of the material, lace or embroidery. Beading run through with ribbon always gives an elaborate air and is a trimming easily arranged.

Set No. 210 is in eight sizes for girl dolls from fourteen to twenty-eight inches high. For a doll twenty-two inches high, the chemise will need three-eighths of a yard of cambric thirty-six inches wide, the drawers three-eighths of a yard of nainsook thirty-six inches wide, and the petticoat-skirt half a yard of cambric thirty-six inches wide. Price of set, 7d. or 15 cents.

THE SMALL CATALOGUE OF FASHIONS for Winter, 1897, is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for the sale

of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or a two-cent stamp to prepay charges.

THE BUTTERICK PUBLISHING CO. (Limited)



DRESSMAKING AT HOME.

(For Illustrations see Pages 561 and 562.)

Trimming is this season more than ever the rule on all styles of gowns. Elaboration of design is also a feature of present

modes, severity of style being seen only in tailor-made costumes. These last are braid-trimmed, but for decorating the more

twice about the waist and then tied in a bow at the left side. There is still either slight fulness at the tops of sleeves, or

the trimming is disposed in a fluffy way to give the broadening effect that is becoming and really necessary to the best appearance of many women.

Skirts are made with the fan back

still in high favor; some of them droop all round, while others pouch only at the front over a belt, which may be of metal, leather or ribbon. In the newest ribbon belt the ribbon is wound

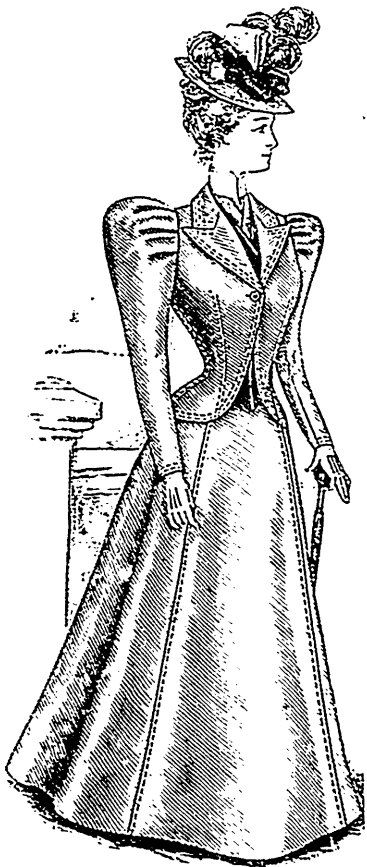


FIGURE NO. 32 Y.—LADIES' TAILOR-MADE COSTUME.—(Cut by Costume Pattern No. 9434; 8 sizes; 30 to 44 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 33 Y.—LADIES' AFTERNOON TOILETTE.—(Cut by Skirt Pattern No. 9426; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque-Waist Pattern No. 9459, 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 34 Y.—LADIES' STREET TOILETTE.—(Cut by Skirt Pattern No. 9432; 7 sizes; 20 to 32 inches, waist measure; price 1s. 3d. or 30 cents; and Ladies' Basque-Waist No. 9468; 10 sizes; 34 to 48 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 32 Y, 33 Y and 34 Y, see "Dressmaking at Home," on Pages 563 and 564.)

fanciful fashions hand trimmings, knife-plaitings and lace are used in profusion. Fur bands are pretty on all styles of Autumn and Winter gowns.

The loose-looking Russian blouses are

and are growing more fanciful, a flaring effect at the bottom being produced in various ways.

Roman-striped silk waists are now and pleasing for young ladies. Shaded and figured taffeta silks are also used for separate waists to be worn with wool or silk skirts. These silks are often made into shirt-waists, with which white linen collars or stocks are worn.

The work of the home dressmaker is not limited to dresses and wraps. Often the methods of making garments for the younger members of the family are intricate and perplexing. Baby's sewing requires the daintiest and most skilful touch of all, the garments being so numerous and often so complex that notes on making the layette will be appreciated by mothers who wish baby's outfit to be complete and dainty.

It is best to sew all of baby's clothing by hand. Hand sewing, besides being neater and daintier in appearance, is softer than machine-made seams, a matter for consideration in baby's case, for its skin is very tender.



FIGURE No. 35 Y.—LADIES' COSTUME.—(Cut by Pattern No. 9466; 11 sizes; 30 to 44 inches, bust measure; price 1s. 8d. or 40 cents.)

The seams of the barrow-coat and flannel petticoat are sewed with run stitches, pressed apart, the edges being caught down with cat or herring-bone stitching, which, to avoid a too frequent repetition of these terms, will hereafter be referred to as fancy stitching. This finish is usual when



FIGURE No. 36 Y.—LADIES' STREET COSTUME.—(Cut by Pattern No. 9444; 7 sizes; 30 to 42 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE No. 37 Y.—LADIES' TOILETTE.—(Cut by Skirt Pattern No. 9454, 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque Pattern No. 9418; 12 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 35 Y, 36 Y and 37 Y, see "Dressmaking at Home," on Page 561.)

the stitches are not to show on the outside. If the fancy stitching is desired for ornament, it may be worked over the outside of the seam. The lower edge is either embroidered or hemmed. When hemmed, the hem is turned over on the right side, and the seams are discontinued at the top of the hem and sewed the rest of the way on the outside, the hem concealing them. In hemming flannel the edge is not turned in in the usual way. The hemming is done with fancy stitches. The free edges of a barrow-coat are bound with fine white silk galloon or ribbon. Before cutting a placket opening in the petticoat, reinforce it with a two and a quarter inch wide strip of muslin cut the length desired for the placket. Lay the strip on the outside of the skirt, so that the center of the strip comes at the center of the back. Stitch down the strip at each side of the center to within one inch of the bottom and make a bar-tack at the end of the stitching. Cut a slash between the two rows of stitching. Turn the muslin over on the inside; turn in all the edges, except the upper, and stitch to position. The waists of petticoats are cut from two layers of muslin. Stitch all the edges save the lower and shoulder edges

(the latter are only stitched when it is desired to close them with buttons and button-holes), then turn the waist inside out, creasing the edges sharply. Gather the upper edge of the petticoat with very small stitches and tack the center of the skirt to the center of the under side of the waist, distributing the gathers evenly. Sew the skirt to the waist and then turn the edge upward and stitch the outside of the waist over the gathers, turning under the edge. Join the shoulders, if not to be closed with buttons and button-holes, and continue the stitching all along the edges.

Finish the seams of the muslin petticoat in French style. The bottom of skirts may be finished with a deep hem or trimmed with embroidered or lace frills. Gather lace frills with over-and-over stitches and sew them beneath the lowest

revering. Shirr each long edge of the strips, stitch the margins of the revering and the puffing along the gathers together, and hem the margin of the revering over the edge of the puffing. The revering is differently treated when inserted between the seams; it is joined to the seam edges with over-and-over stitches. When revering surmounts a hem the hem is made separately—that is, material is folded the depth of a hem and the revering is set between the edges and sewed to the dress as described above. Bishop sleeves that are to be made with wristbands and trimmed with embroidered edging are finished as follows: Make the seam of the sleeve in the French style and gather the upper and lower edges. Gather the frill and sew it between the inside and outside of the band, then join the gathered lower edge of the sleeve to the inside of the band and stitch the outside over the joining. Sew the upper edge of the sleeve to the arm's-eye and bind the arm's-eye edges with a bias strip of material.

The christening-robe is frequently made of sheer mull, which requires different treatment from other materials. When frills of the material edged with lace or fine embroidery are used for trimming, they are put on in this wise: Make a tiny roll at the upper edge of the frill, gather it with over-and-over stitches and hem it to the gown. A petticoat of similarly sheer material should be completed in the same way. Night and morning slips may have the seams joined in French style, and if frills of the material are used as a trimming,

the edges may be rolled and hemmed, instead of hemmed in the usual way.

FIGURE No. 32 Y.—LADIES' TAILOR-MADE COSTUME.—The perfect cut and adjustment necessary in tailor-made styles make this an altogether satisfactory mode for the promenade or for travelling. Light-

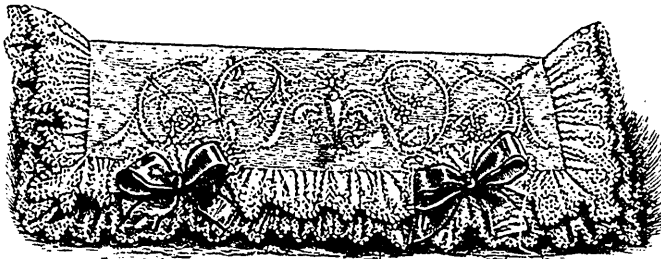


FIGURE No. 1.

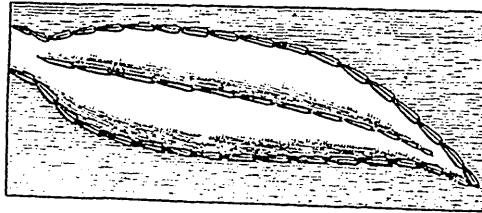


FIGURE No. 2.

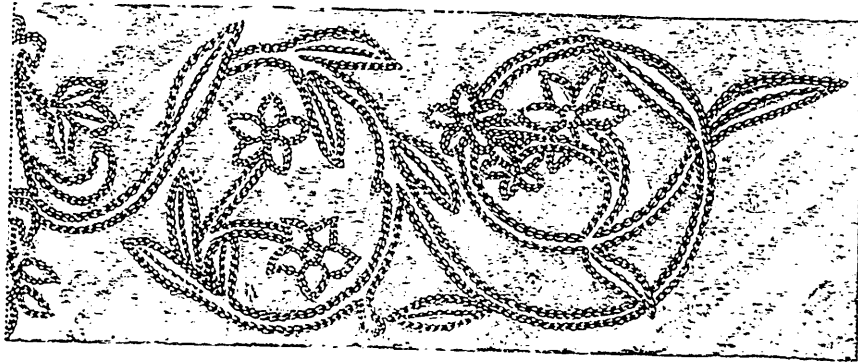


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—GLOVE SACHET.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needlework," on Page 565.)

tuck. Embroidered frills are gathered with run stitches and the gathers are stroked. This is done by bunching the gathers closely together and fastening the thread by a pin. Then with a needle stroke each gather parallel with the lengthwise thread of the goods, under the left thumb. Sew the frill on under a fancy-stitched band, or between the outside of the skirt and the facing, which is applied the width of a deep hem. The upper edge of the petticoat should be gathered and stroked in the same way as the frill and the waist made and adjusted as in the flannel skirt. The placket may be simply hemmed, in which case a bar-tack should be made at the end of the opening; or it may be treated as described in the other skirt.

The diaper drawers, worn outside the bird's-eye linen diaper, are bound at the edges with cotton tape or a narrow bias strip of muslin. The seams of dresses are finished in French style and the bottom is completed with hem-stitched hem in any width desired. A yoke, with which many of the waists of infants' gowns are made, may be cut from tucking or from tucking and insertion arranged in vertical or horizontal lines. First, sew the strips of tucking and inser-

tion alternately together, making the yoke somewhat larger than it is intended to be, and cut it according to the pattern. It is practical to cut a pattern from muslin and fit it before joining the materials for the yoke, especially when the materials are too expensive to allow of waste in cutting. When joining insertion and tucking, make the seams on the outside, cut them close and cover them with fancy-stitched bands. When stitched bands are not desired, sew the insertion and tucking together and hem the edges of the insertion over those of the tucking for a neat inside finish. When lace insertion is used, hem the edges of the tucking narrowly and sew on the lace with over-and-over stitches. Dainty yokes are made of shirred puffings and

brown whipcord and black satin form the combination here illustrated, with a finish of stitching, and a white linen chemisette and white satin puff scarf are smart accompaniments. The jacket is seamless at the center of the back and the side-back seams are discontinued at the waist to form a tab at the center. The fronts are buttoned on the bust and rounded in cutaway style below; at the top they are reversed in lapels by a rolling collar; only small portions of the vest front are revealed above and below the closing. The sleeves are box-plaited. Six gores are included in the fan-back skirt, which presents a stylish flare. The pattern is No. 9434, price 1s. 8d. or 40 cents.

FIGURE No. 33 Y.—LADIES' AFTERNOON TOILETTE.—One of

the newest skirts made of figured silk is combined with a silk basque-waist having a pouch front in this toilette. The back of the waist has fullness at the center drawn down tightly and both the back and the front, which closes at the left side, are shaped to reveal a round-yoke facing on the lining. A full yoke included in the pattern is here omitted. A band of feather trimming set on under a frill of the silk outlines the yoke and lace caps fluff over puffs on the mousquetaire sleeves, which are in tabs at the wrist. A lace frill flows beneath the tabs and stands out above a stock matching the ribbon belt. A bow of ribbon is tacked to the waist at the top of the closing. The pattern is No. 9459 and costs 1s. or 25 cents. The skirt was made by pattern No. 9426, price 1s. 3d. or 30 cents. It is in seven gores and may be plaited or gathered at the back. It is called the plain flare-skirt from the shaping, the front and side gores being sprung in the lower part to stand out in flutes at the seams, while the effect above is clinging.

FIGURE No. 34 Y.—LADIES' STREET TOILETTE, WITH RIBBON DECORATION.—Narrow black velvet ribbon arranged in lines forms the novel decoration on this toilette of sage-green *drap d'été*, and a ribbon stock of wider black velvet ribbon surmounted by a lace frill gives the high, close neck finish in vogue. The basque-waist is adapted to the requirements of stout ladies by the introduction of two underarm gores at each side, but the design is more pleasing than many of

tion; it has a three-piece upper portion terminating in a hem that laps over the upper edge of the circular flounce, flaring broadly to the foot. The skirt is laid in fan-plaits at the back. The basque pattern is No. 9468, price 1s. or 25 cents, and the skirt No. 9432, costing 1s. 3d. or 30 cents.

FIGURE No. 35 Y.—LADIES' COSTUME.—Plaid wool goods and plain velvet and silk were combined in this costume, made according to pattern No. 9466, price 1s. 8d. or 40 cents. The basque has fancifully shaped jacket-fronts opening over full fronts crossed by a girdle section. The jacket fronts are edged with fur and jet, the trimming being continued along the lower edge of the back, which is perfectly plain and close-fitting. The collar and plain, prettily curved caps falling upon the tops of the sleeves are trimmed to accord, and velvet, fur and jet decorate the wrists and the lower edge of the skirt. Five gores are comprised in the skirt and the back is in fan style. The mode may be followed in combining plain or fancy cloth with silk or with velvet and silk.

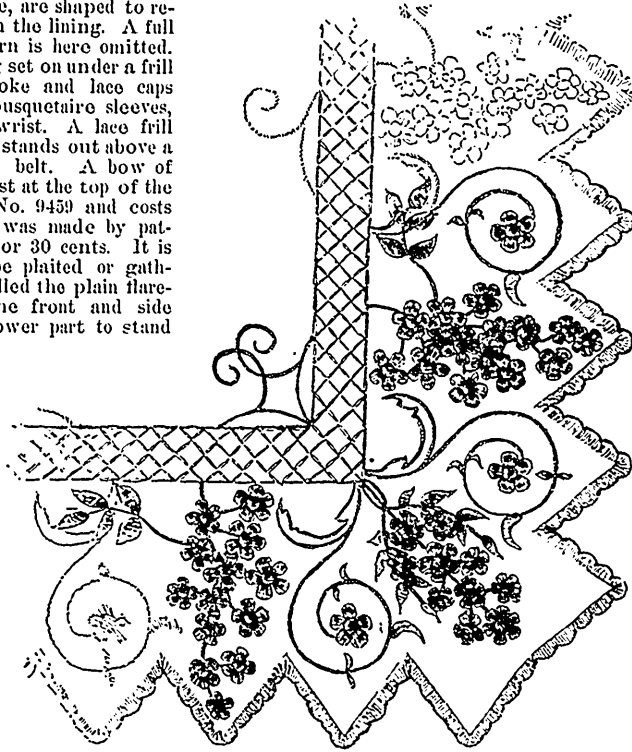


FIGURE No. 4.—CORNER OF LINEN TABLE-COVER.
(For Description see "Artistic Needlework," on Page 563.)

FIGURE No. 36 Y.—LA-

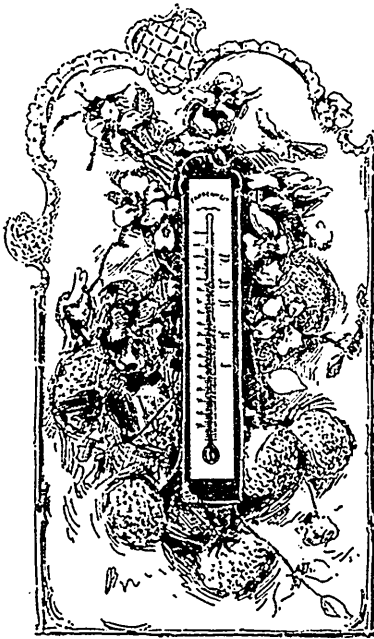


FIGURE No. 1.—A DAINY THERMOMETER.

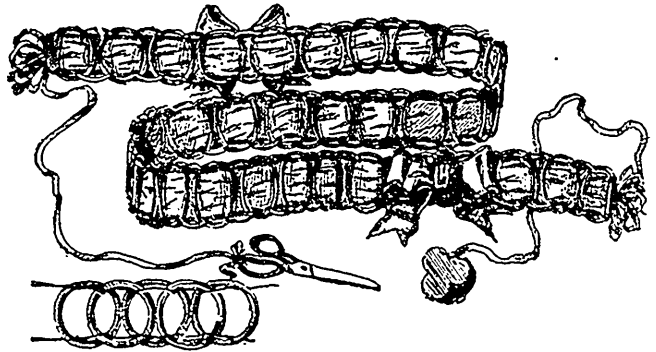


FIGURE No. 2.—LADIES' SEWING-BELT.

(For Description of Figures Nos. 1 and 2, see "The Work-Table," on Page 565.)

the waists appropriate for stout ladies. Pretty fullness is arranged at each side of the closing, plaits in the lower part of the back at the center flare upward

LADIES' STREET COSTUME.—The costume is very effective as here shown made of light-brown broadcloth and dark-brown velvet, with velvet ribbon and beaver fur bands for trimming. The close-fitting lines of the basque are broken by a jab reaching diagonally from the right shoulder to the waist-line, the closing being made beneath it. A peplum that ripples at the back lengthens the basque and a harmonious effect is secured by circular ornaments lengthening the style sleeves. The standing collar closes at the right side. The skirt is a five-gored shape with the popular fan back. Pattern No. 9444, which costs 1s. 8d. or 40 cents, is used in making the costume.

FIGURE No. 37 Y.—LADIES' TOILETTE.—A novelty known

becomingly and smooth caps spread over the tops of the sleeves. The skirt is arranged over a seven-gored founda-

the box flare skirt is associated with a Marquise basque in this toilette, which is handsome for day receptions, carriage or visiting wear. Cloth in a medium violet shade was used for this skirt and a fitting decoration was arranged with black soutache braid. The skirt is a five-gored, fan-back shape, with box-plaits underfolded in the lower part of the side seams to produce a graceful flaring effect below a clinging adjustment above. Darker violet velvet was united with cream silk in the basque, a trimming of cream Mechlin lace making the rich effect complete. The jacket fronts roll back in jabot revers to disclose a short full front closed at the left side and crossed at the waist by a girdle section. The crush collar closes at the left side. The sleeves puff out at the top and at the wrists they are widened and shaped in points. This toilette may be made up in fine cloth, étamine, camel's-hair, etc., combined with heavy silk or velvet, the patterns being basque No. 9418 and skirt No. 9454, each costing 1s. 3d. or 30 cents.

Painted with rural scenes. This illustration conveys a clear idea of the *modus operandi*,

which is to shape the cardboard in a small square and attach to it, in the center or a little to one side, one of the small thermometers that may be bought for a trifle. Surrounding the thermometer is the landscape done in water colors or etched.

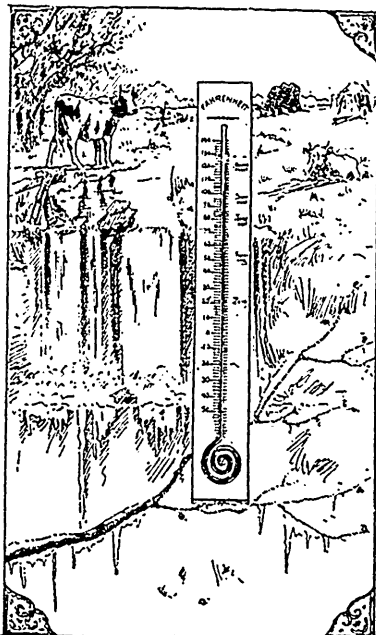


FIGURE NO. 3.—THERMOMETER

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 563 and 564.)

FIGURES NOS. 1, 2 AND 3.—GLOVE SACHET.—This dainty glove sachet is made of pale-violet silk lined with yellow and edged with a frill of lace. The design (shown in part at figure No. 3) is stamped on the silk, which is then tacked to a layer of sheet wadding perfumed with sachet powder. The design is then worked in chain stitch (figure No. 2) through both the silk and wadding, the lining being added last and the lace frills inserted between the outside and the lining to give a very pretty finish. Yellow ribbons are used to secure the sachet.

FIGURE NO. 4.—CORNER OF LINEN TABLE-COVER.—One corner of a linen cover for a small table is shown at this figure, the design being repeated all round the cover. The edges are cut out in points and the points are scalloped and button-hole stitched. The design is worked in outline and satin stitch. Any admired colors may be used: A realistic scheme would be to make the forget-me-nots in blue, the leaves in green and the scroll lines and lattice design in yellow or wood-brown. The design would also be effective on cloth, silk or plush.

THE WORK-TABLE.

(For Illustrations see Pages 564 and 565.)

FIGURE NO. 1.—A DAINY THERMOMETER.—Cardboard forms the foundation for this thermometer, which may be bought and secured thereto. Wild roses and snowballs are painted in water colors, the effect being charming. As a birthday or Christmas present this would be highly acceptable.

FIGURE NO. 2.—LADIES' SEWING BELT.—This figure shows the entire belt and also a section giving a clear idea of how to run the ribbon through the brass rings. The belt is composed of brass rings threaded with ribbon, the ends being drawn through the rings; they are of sufficient length to bow prettily in front. To the belt a needle-case and scissors are attached. The belt would be an inexpensive and serviceable

FIGURE NO. 3.—THERMOMETER.—Suggestive of different seasons are the dainty thermometers mounted upon cardboard

young girl is of willow sticks to which silk sides are attached. Large bows of blue ribbon are tacked to the top of each strip.

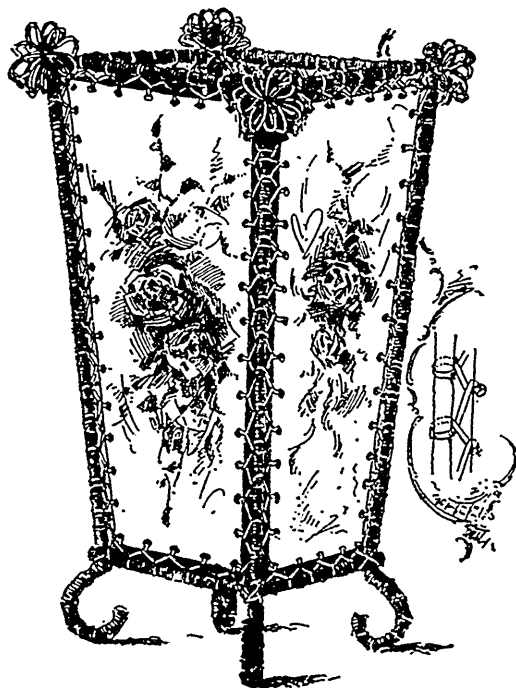


FIGURE NO. 4.—SCRAP-BASKET.

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

FIGURE NO. 4.—SCRAP-BASKET.—Since the scrap-basket is a necessary companion to the sewing table or writing desk new designs are constantly in demand and are provided in great variety. The basket here shown is highly ornamental, yet may be easily constructed and decorated. The four sides of the basket are formed of sailcloth secured to bamboo sticks shaped especially for the basket. Narrow ribbon is laced through eyelets made in the sailcloth and is wound about the bamboo sticks, proving an ornamental as well as secure means of attachment. The cloth is painted effectively, but embroidered ornamentation would be equally pleasing. If leather were substituted for the sailcloth burnt work could furnish the decoration. This sort of work is growing in popularity and is successfully employed in executing all kinds of artistic designs, landscape, floral, animals' heads, etc. A very handsome basket for a

FASHIONS IN MILLINERY.

(For Illustrations see page 571.)



DESCRIPTION OF MILLINERY PLATE.

FIGURE No. 1.—VELVET TOUQUE.—The manipulation of velvet on this toque is thoroughly artistic. Coo feathers arranged to stand high above the crown, a rose at the back and a Rhinestone buckle in the center of the rosette at the side combine to form a becoming whole.



FIGURE No. 2.—YOUNG LADIES' HAT.—This is a tan felt hat of fine quality trimmed handsomely with a white ostrich plume so long that it almost surrounds the crown. At the center of the front is a soft knot of velvet pierced with a beautiful cut steel ornament. The brim is bound with black velvet and is turned up at the back.

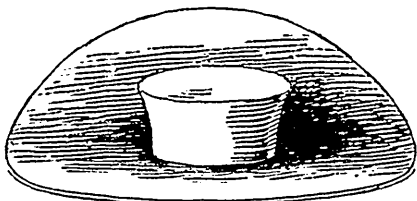


FIGURE No. 3.—LADIES' TOUQUE.—Two shades of nasturtium velvet adorn this brown velvet draped toque. The decoration also includes a fancy black full aigrette and jet spangle trimming that winds in and out among the velvet with fine effect.



FIGURE No. 4.—LADIES' TOUQUE.—Shirred velvet is shown on this toque reinforced by spangled trimming and a pretty aigrette in which are sprays of jet.

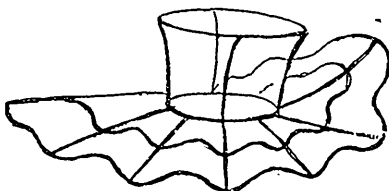


FIGURE No. 5.—YOUNG LADIES' VELVET HAT.—A seasonable hat remarkable for good style is pictured at this figure made of velvet, with a brim of spangles. Roses at the back and an aigrette of feathers towering above one of jet balls give graceful character to this *chapeau*.



FIGURE No. 6.—YOUNG LADIES' HAT.—Embroidered velvet forms the soft crown of this hat and miroir velvet the brim, while the vivid coloring is subdued by black aigrettes novel in style.

FIGURE No. 7.—LADIES' BONNET.—This bonnet is not too pronounced in color to be worn with a variety of costumes. Black velvet is draped over the crown and graduated jet balls outline the brim, while loops of yellow velvet and fancy black quills give the final adornment. Moderately wide velvet ribbon tie-strings are provided.



FIGURE A.—LADIES' TOUQUE.—Fawn felt, braided, forms this dainty toque, which has a low crown and quaint brim. Violet miroir velvet, ostrich plumes and a fancy buckle are disposed where they will produce the best effect.

FIGURE B.—VELVET HAT.—Green felt forms the crown of this becoming shape and fancy tulle veils the rich shade of orange velvet which is artistically disposed about the crown and forms a foundation for the fancy quill feathers at the side.

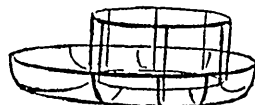


FIGURE C.—TRIMMED ALPINE HAT.—A gray felt crown and beaver brim are united in this hat. Ribbon surrounds the crown and is formed in a pretty bow at the side, and a long and a short mottled quill feather contribute further adornment.

FIGURE D.—YOUNG LADIES' ROUND HAT.—In this hat a velvet crown surmounts the fine French felt brim, severe in outline but beautified by the fall of rich lace over cerise velvet. A large bird with spread wings supplements the white wings that stand erect in front.

FIGURE E.—YOUNG LADIES' HAT.—This is an excellent style for a young lady, and the trimming, though generous, is not difficult to arrange. Yellow velvet surrounds the crown below, folds of tan satin and ribbon. A bunch of quill feathers and an aigrette contribute further adornment.

FIGURE F.—BLACK AND WHITE HAT.—The Wintry aspect of this black and white hat will be appreciated, as it is not too heavy though bountifully trimmed. The brim is edged with velvet and a pheasant, an aigrette, satin about the crown and pheasants' plumage produce a pleasing ensemble.

FIGURE G.—LADIES' BONNET.—This is one of the dainty and curiously plaited fancy braids. Large jet ball pins, ostrich tips and an aigrette form the adornment. Velvet or satin ribbon tie-strings may be used.

FIGURE H.—FELT HAT, WITH VICTORIAN FLARE.—The flaring brim of this gray felt hat is edged with a doubled frill of silk set on under a narrow ruffle of satin-lined velvet. Erect loops of ribbon and aigrette adorn the outer side of the hat and secured to the center of the flaring brim is a dainty bow of velvet ribbon.



MILLINERY ORNAMENTS.—The ornaments shown this month are varied and novel. Felt hats and velvet bonnets are in the highest vogue and fur, feathers, glittering ornaments, bird ribbons, laces and flowers are combined or used separately in their decoration. The partiality for furry ornaments is strikingly illustrated; animals' tails and heads are frequently used with flowers, ribbon and lace; the heads are startling in effect, with a thick coating of fur, staring rhinestone eyes and teeth and tongue visible. The heads are small. Entire birds are used to no inconsiderable extent; some are very large, while the humming-bird forms the other extreme. Ostrich plumage was never more fashionable and it not only forms a leading but a varied feature in millinery. Ruffs are set at naught in its coloring; indeed, there is genuine abandon on this point. Colors are a veritable jumble, appearing in dashes here and there, delicately tipping the plumes going down to the parent quill. Many plumes are of one color throughout and the liking for very long plumes is conspicuous. Types of plumage, buckles, ornaments and arrangements of ribbon with wings and aigrettes are clearly illustrated. Miroir velvet, gay ribbons, flowers and foliage are manipulated skillfully in the decoration of both velvet and felt hats. Jet and steel ornaments follow in size and detail the rhinestone and gilt novelties so highly favored.





SEASONABLE MILLINERY.

All Winter head-gear is draped—the large hat, the toque, the bonnet and even the so-called stiff hat accompanying the tailor-made suit. Velvet, plain and pressed into the semblance of shirrings, plush, felt, taffeta and tissues are the materials chiefly used for such draperies and considerable originality is possible in this form of decoration, fancy suggesting the folds and *poufs* which nimble fingers may evolve. Sometimes only the brim or the crown is draped, and again the entire frame is concealed by plaits or folds, in which event trimming is rather sparingly applied.

The decoration of most hats is confined largely to the left side. Just now flowers are under an eclipse, plumage taking their place. The forward tilt has given place to a side-wise sag, and hats of the Gainsborough order or with the side flare are worn in the picturesque though somewhat exaggerated position seen in the well-known picture of the Duchess of Devonshire. A head-band adjusted at the left side of the hat renders this adjustment possible.

Very little trimming in proportion to the size of the hat is seen upon a large shape introducing the side flare, shirred emerald-green velvet covering the entire frame. The bandeau is trimmed with a turquoise-blue uncut velvet knot and ends secured with a steel buckle, the color contrast being tasteful as well as fashionable. The crown is draped with the velvet; emerging from its folds is a soft shaded gray wing, a second wing being fastened against the crown with a steel pin a short distance back of the first.

The Victorian flare is illustrated in a hat covered with black velvet. The brim rolls very high at the left front. A Rhinestone buckle the depth of the brim is secured to it at the center, and at each side of it are several tiny black tips which furnish a most becoming face trimming. Black tips and a white aigrette are set against the crown back of the brim, all the plumage curling forward over the edge of the brim. The back of the brim sets close upon the coiffure. A soft twist of velvet encircles the crown.

Plumes mingling two tones or colors are in high repute. In a draped hat a trio of such feathers mingling white and beige is arranged at the left side. The crown is draped softly with beige velvet and over the brim are arranged two pullings of velvet several shades darker. The plumes are disposed so as to lap each other, the tips all curling towards the right side. On a bandeau under the brim are five rosettes of accordion-plaited beige taffeta in alternating dark and light shades. In the center of each rosette gleams a topaz set in a circlet of brilliants, these ornaments strengthening the suggestion of flowers.

Beige is a much admired tint, though less generally becoming than a more decided tone. It is effectively used in velvet in the drapery of a brown felt walking hat. The velvet is draped in the form of a doubled standing frill about the crown and in artistic folds on the brim and under it, a full brim facing being one of the newest conceits. At the left side are assembled three beige-and-white plumes, which are apparently held in place with a Rhinestone pin.

A dainty bonnet of green chenille-and-satin braid has a fancy brim. In front are grouped three black wings fastened with a jet pin and at the back is a twisted bow of green velvet. This bonnet is minus a bridle, but one of black velvet ribbon could be added if desired.

Another bonnet for evening wear has a draped crown of white velvet embroidered in gold and silver cord arabesques. The brim is edged with sable, imparting an air of elegance to the head-dress. In front is a bow of white uncut velvet edged with gold cord and above it tower white quills and a gray and a white aigrette.

A fluffy effect is secured in a hat of fancy black chenille braid by a ruching of white tulle edged with black crimped satin. At the left side the *ruche* is arranged with more fulness and against it are set three black wings. The bandeau under the left side of the brim supports a black velvet bow and another of black satin.

Becoming to the face is the white felt brim-facing of a beige walking hat. Beige velvet is draped about the crown and the left side are disposed ribbon loops matching the velvet, several speckled white-and-beige quills coming out of the rib-

bon cluster. Under the brim at the left side towards the back a ribbon bow is fastened with a Rhinestone pin.

The crown of a large gray hat is of soft beaver in the shape of a Tam O' Shanter, with a Rhinestone pin in the center. The brim is draped with velvet matching the beaver and velvet softly draped affords a facing. Gray feathers are clustered at the left side above a *pouf* of velvet.

Black-and-white is still an admired combination. It is seen in a large hat of black velvet with a soft twist of white tulle surrounding the crown. Both crown and twist are veiled with black Chantilly lace. A large black-and-white aigrette is fixed at the left side and the back is uplifted beneath a black net rosette and two velvet bows, a Rhinestone pin being cunningly fastened in one of the bows.

A stiff bluet felt hat suitable to wear with a blue cloth tailor-made gown is not unlike the Amazon shape. Bluet velvet is draped full about the crown and at each side of the front is a white wing.

Another bluet felt hat of the same character has black plush draped about the crown and at each side of the drapery at the left side is thrust a bluet wing. Under the brim at the left side near the back a steel-and-Rhinestone ornament is imbedded in a *pouf* of plush.

A large scarlet bird gives color to a medium shape in black felt. Black *mousseline de soie* is laid in tufts on the brim, and a *ruche* of black accordion-plaited *mousseline* stands softly about the crown, the vivid-hued bird being adjusted at the left side in the fluffy *ruche*, together with a large black aigrette.

Pressed shirred beige velvet covers a hat of very good style. The velvet is drawn smoothly over the crown and draped over the brim under a veil of cream appliqué lace. The entire left side of the hat is trimmed with feathers, black, beige and white. A steel ornament is fastened in the lace in front. Such a hat might suitably accompany a gown of beige zibeline.

Practical for business or shopping is a felt beaver of mixed gray-and-black in a Spanish turban shape, the crown being rather higher at the left than at the right side and banded with gray grosgrain ribbon. At the left side loops of the ribbon support a pair of chinchilla quills. The brim is evenly rolled all round and bound with galloon matching the ribbon.

Uncut velvet is a fashionable material which may be successfully draped, as illustrated in a hat combining a narrow jet-spangled brim with a draped crown of cerise uncut velvet. The crown is banded with satin ribbon in shades contrasting with the velvet, the ribbon being arranged in erect loops at the back. A jet ornament is thrust among the loops and two others are fastened among the folds of the drapery at the right side.

One of the daintiest head-dresses for evening wear is a bonnet shaped after the Dutch style in scale-spangled jet. In front are spangled wings with several jet-spangled balls and at each end a rosette of black tulle supports a group of balls which are novel and very effective.

All-black, save for a Rhinestone ornament, is a large Gainsborough that will be worn rather on the drive than the promenade. It is of smooth silk beaver, with a black net plaiting edged with velvet fastened about the edge of the brim and also about the base of the crown. Three plumes nod at the left side and half conceal the gleaming ornament, and three very tiny tips are adjusted at the right side. Under the brim at the left side some tips curl over the hair in a dainty way.

Black and white are happily combined in a hat of the walking shape. White taffeta is draped full over the entire hat, the colorless silk gleaming through a covering of black silk cord passementerie in an open device. The brim is oddly yet most becomingly treated to a shirred facing of black chiffon which extends to the edge on the outside for a finish. Black velvet ribbon is tied about the crown at the left side in a rather large bow, which upholds black and white aigrettes.

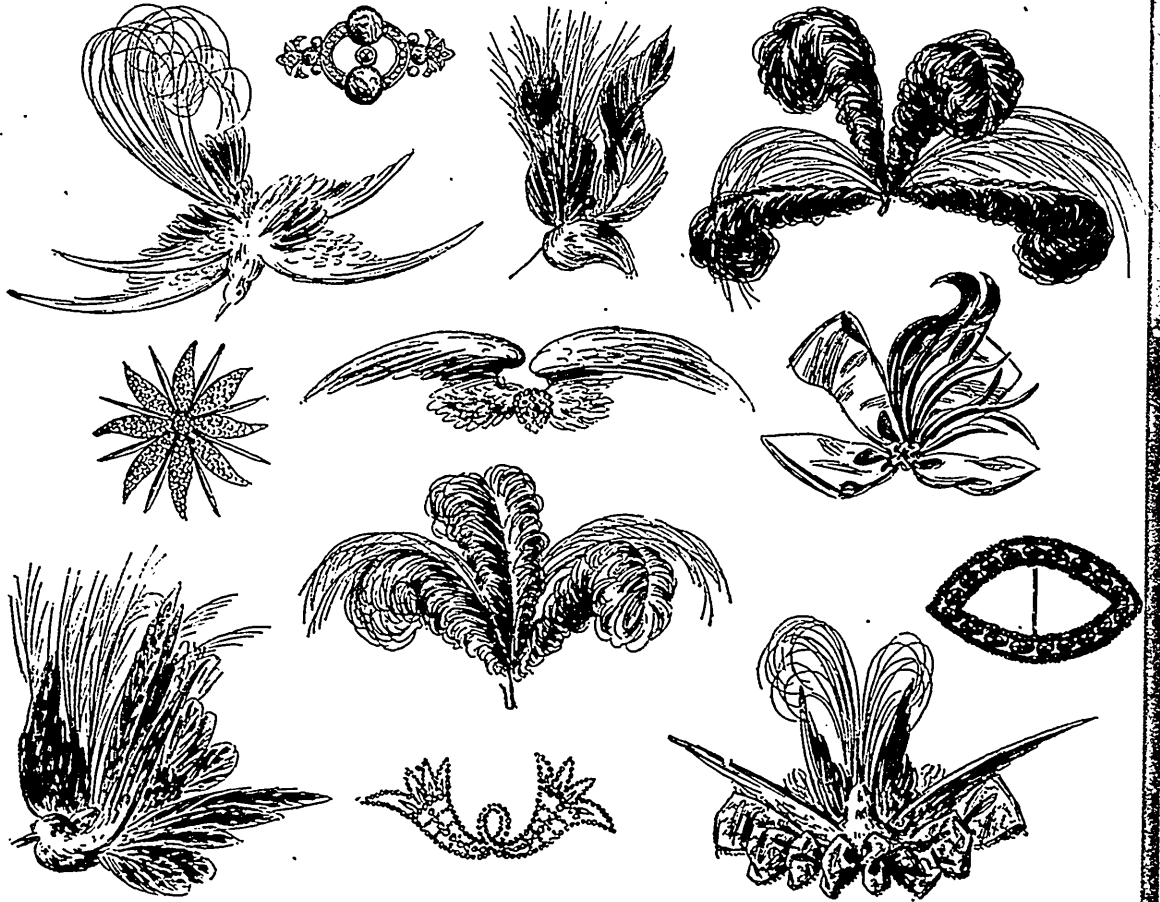
The same happy idea is expressed in a similarly-shaped hat in which red velvet glows through a black cord covering. A large jet cabochon is fastened at the right side and at the left a black satin bow provides support for a trio of mixed black and red plumes. The narrowest of black feather bands surrounds the edge of the brim and in under it at the back is a large black satin bow.

A beige felt plateau embroidered in a serpentine pattern with jet scale spangles is shaped in a toque. A black velvet bow and a cream velvet rosette are grouped at the left side and above them towers a single beige tip and a white quill. At the back a black velvet bow with a Rhinestone ornament falls low upon the hair.

The fancy chenille felt braid forming a walking hat is in the fashionable castor-brown tone. The crown is square, has a sunk center and is high at the edge and tied with brown satin ribbon, loops of the ribbon being formed at the left side and supplemented by a steel pin. Back of the loops are three graduated brown quills, and on the crown, also at the left side, stand a cluster of three upright loops of brown satin. A rosette of rib-

and under the brim at the back are clustered brown velvet roses.

Mercury wings constitute the novelty in the trimming of a hat of fancy black chenille braid. The brim is edged with black velvet arranged in a cluster of three tufts at intervals and a soft twist of velvet is laid about the crown. At the left side are a number of black and white Mercury wings, together with black velvet loops against which gleams a large Rhinestone buckle. A pair of small black wings is fastened at the right side, all the wings pointing backward. This hat is exceptionally severe in effect and particularly well suited to accompany a gown of tailor-like fit and finish. Its smart effect may be intensified by draping a white lace veil over the brim so that the sides will



WINTER MILLINERY ORNAMENTS.

bon at the back is fastened with a steel pin to the bandeau supporting it. Another castor-brown hat is of felt. The crown is round and the brim is draped with castor velvet veiled with cream lace. Several shaded brown wigs are fixed at the left side

hang over as if the folds had become accidentally detached. In addition, a black chenille dotted veil may be worn over the face. The fashion is artistic and becoming when the adjustment is correctly made.

THE GRAND ALBUM.

—This superb monthly publication has won a substantial place in public favor, though now only in its second volume. With the March, June, September and December numbers is given A HANDSOME LITHOGRAPHIC PLATE 29x30 INCHES IN SIZE, illustrating in colors

a large Supplementary Plate illustrating the Latest Designs in Storm and Rainproof Garments, while the November issue is accompanied by a Plate representing the Styles in Evening and Opera Cloaks for the coming season. Every issue of the magazine includes a series of artistic plates illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, etc., with the necessary descriptive matter, and original articles in Dressmaking and Millinery, the text being in English, Spanish and German. The publication is indispensable to Dressmakers and Milliners. The Subscription price is 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents. SEND FOR SPECIMEN COPY.



The latest Ladies' Fashions. With the October issue was given



FASHIONABLE MILLINERY.—(For Description see Page 566.)

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FASHIONABLE DRESS GOODS.

The Winter fabrics are rather of a simple than of a decorative character, yet they lack nothing of elegance. Even the novelties are free from the extravagant conceits which so often characterize them and depend for ornament largely upon applied garniture.

Bordered goods are increasing in favor. Usually the borders appear only upon solid-colored fabrics and their use is extensive in the decorative field. Black is introduced in most of these borders, as, indeed, it is in many of the materials of the mixed class. A frisé border suggestive of fur, has a lattice design carried out in forest-green and black on a blue camel's-hair. A gold-and-black striped zibeline border decorates a Russian-green camel's-hair. The black frisé border woven on red, brown, blue, plum and green camel's-hairs is deep and wave-like.

Yet another class of camel's-hair in the fashionable colors—including dove-gray and a burnt-brick red—has a wide plaid border combining black silk blocks and colored wool blocks two or three tones lighter than the material.

Russian cord woven in minute plissés is also in many instances bordered. In one class the borders are wide and of ribbed silk in a lighter tone thickly strewn with black, irregular dots, the edges of the border being woven to represent *picots* as in ribbon. In another the border is composed of black and self-colored ribbon stripes. A deep silk wave border combining black and the color of the material is also seen in the elegant Russian cord.

These borders are variously employed, either for the accessories or the trimming of gowns. In skirts they are not necessarily used as a foot trimming, being often preferred as a panel. On bodices they appear between fronts, in vest form, as epaulettes and in many other ways.

A silk-bordered Russian cord in a rich shade of brown was made up with its border in a fetching calling toilette. The skirt is of the panel flare sort, being cut in five gores and made with a fan back, underfolded fullness being introduced in the lower part of the side seams. The border is applied to the underfolds and is visible with every movement of the wearer. The *basque* has a fitted back and a Russian pouch front, closed under a strip of border. A fluted peplum of the border is added below a belt of brown satin ribbon tied in a careless bow at the left side. Over the leg-o'-mutton sleeves hang fancy epaulettes trimmed with the border and lined with rose-and-white glacé taffeta, one end of the epaulettes being reversed to show the lining, which gives a charming note of color to the bodice. The wrists are bordered like the epaulettes. The neck ribbon matches the belt and is bowed coquetishly at the left side. The hat is a brown velvet toque, trimmed with pink roses and black tips. The gloves are of brown glacé kid.

Of a simpler character is the satin striped, self-colored border of a poplin. It is composed of two narrow stripes above a wide one, and if used as a foot trimming, it may with excellent result top a fur edging.

Colored velvets are frequently used in association with dark wool fabrics in dressy costumes, red being vastly popular in enlivening neutral colors such as brown, gray or mode.

A fabric which will win its way to the fancy of the conservative is armurette in plain, dotted and mixed varieties. The wave shows a crepy surface like armure and the material will lend itself as readily to draped effects as to camel's-hair.

Apeskin is a member of the zibeline family, its nap recalling the fur of the animal for which it is named. It is offered in the full range of colors and is as adaptable to fanciful as to plain modes, being of an unusually soft and yielding quality.

Pilotine is a satin-surfaced material in mixed colors, the reverse side showing a hue in contrast with the "right" side, through which it is visible. Thus, a steel-blue pilotine is given a red tinge by the glowing threads woven on the under side, while leaf-green shines through a wood-brown surface.

Another lustrous smooth fabric is known as *drap de casimerienne*. The "right" side shows a double twill and the reverse a wide wale. In the new reds the material is especially attractive. The cords run lengthwise in one variety of heavy corded goods in mixed colors, and across, in bayadere fashion, in another. Black is mingled with brown, red, navy-

blue, green, stone-gray and metallic-blue—a light steel-blue.

The surface of a certain class of zibeline is varied by the finest of black filaments, the effect being unusually attractive. A net-work of colored fibres is woven on camel's-hair grounds, and is productive of fine color contrasts. Thus, a heliotrope ground is visible through a black film; a garnet through olive-green; a black through forest-green, and a stone-gray through white. Heavy black satin cords traverse a brown satin-finished novelty fabric. Another in metallic-blue is plaided instead of striped with the black satin cords. Other colors are offered in both these novelties, but black is invariably interwoven.

Camel's-hair plaids in Scotch color unions (though not in clan patterns) and vari-colored checks figure among the high-class textiles. Plaids are likewise shown in French serge and velours, barred with silk stripes, and in chevots. The plaid chevots are in bold patterns, the colors being softened by a layer of white hairs crushed upon the surface. This material is largely used for two-piece suits combining coats or blouses and skirts. The assortment of goods devoted to such costumes is rather more extensive this season than hitherto. It includes a very heavy chevot in garnet, Russian-green, plum, woad-brown, Royal and metallic blue and stone-gray, upon the surfaces of which lies the soft white nap.

There are many varieties of mixed Scotch chevots in stripes and checks having interesting color combinations and rugged surfaces. In one sample there are alternating stripes of pale blue and olive-green, while black and white bouclés and knots render the surface shaggy.

The lightest of fluff lies upon a stylish and very lustrous fabric that recalls tricot and appears in all the new colors. Other popular tailor suitings are broadcloth, Venetian and whipcord. The first of the group is shown in plain colors and the others in both solid and mixed hues, black being usually combined therewith. A heavy wool velours in neutral tones is also a frequent choice for two-piece costumes. Occasionally a skirt-and-coat suit is supplemented by a bodice, which may be either of the material or of silk or velveteen.

The plain velveteen and corduroy blouses and other styles of waists worn last Winter are in a measure replaced by spotted velveteens, popular among which are those with black grounds animated by red, green and other bright-hued silk dots. Cordings of silk matching the dots are added by way of adornment.

Contrasting skirts and waists may still be counted upon for Winter wear. Plaid and Roman-striped silks continue to give the greatest satisfaction when worn with skirts of black satin, brocade or *moiré antique*, the wave lines in the last-named class of goods differing from those seen last season.

Characteristic of many of the new silks is a cameo effect, the design standing in relief from the ground, than which it is several tones lighter or darker, the contrast being in shade and not in color. In a new satin damas a design suggestive of stormy sea waves is embossed upon lilac, ciel, pale-yellow, shell-pink, Nile and silver-gray grounds, the pattern appearing in much darker shades. Wave-lines stand out boldly on grosgrain grounds in the same way.

Broad satin stripes in color give life to a white *moiré antique*, admirable for ball or reception gowns. A self-colored disc about as large as a dime is woven in another type of *moiré antique* in evening colors. Satin blocks and an uncertain device in contrasting colors diversify a *carre moiré* for evening wear. A *moiré antique* which will bear the light of day and is suitable for church and carriage gowns is black shot with red, blue, green or heliotrope, with blocks of corresponding color. Another silk, for day wear, is a black grosgrain crossed *en bayadere* with heavy colored lines with dots between.

A basket weave of silk known as *natté* comes in solid colors as well as in black. *Natté* silks in striking color unions are among the novelty silks to be used for bodices or in combination with plain silks or wool fabrics. Black Renaissance satin with colored blocks is very attractive, and equally so is bayadere striped *moiré* which in one instance mingles red, white and black; in another sea-green, white and black in a third lilac, white and black, the black being given a grayish hue by the white warp. An elegant watered silk, not unlike *peau de cygne*, combines colors with black and metallic threads. Heavy satin bayadere stripes in color cross black the

feta grounds in a very choice class of silks for daytime wear.

Taffeta royale in solid colors with a cameo edge is among the most admired of plain silks. The Nile-green edge of a Russian-green silk of this character, made up with white chiffon in a reception toilette, is used as decoration. The skirt has seven gores; the front and side gores spring out slightly at the lower part and the back-gores are fan plaited. The basque waist has a full back and blouse fronts closed, à la Russe, at the left side, the back and front being cut low enough at the top to show a full yoke-facing of chiffon. The decorative edge of the goods is frilled about the neck edge of the back and fronts and down the closing edge. The sleeves are of the mousquetaire style, with battlemented wrists and puffs. Caps

with the light-toned edge fall over the puffs and cordings of the edge decorate the battlements, which rest on a fall of soft lace. A wrinkled chiffon collar finished with shirred ends is complemented by a frill of the light-green edge, which extends only around the back and sides of the soft collar. A ribbon belt matching the edge is bowed at the left side. The edges are in every instance lighter in tint than the silk. They may be employed as fancy directs and oftimes form the only decoration.

Silk skirts, like those of wool, are this season interlined with hair-cloth cut fifteen inches deep and either bias or crosswise. In a lengthwise disposition it will be limp and utterly fail of accomplishing its purpose as a stiffening.

FASHIONABLE TRIMMINGS.

The lines of the figure as well as of the garment must be considered in the application of trimming. Skirts seem to gain in decoration inversely as they diminish in width. Trimming is applied either in round-and-round rows or in longitudinal lines as best suits the form and fancy, either disposal being favorable to present styles.

In bodices the blouse idea obtains and there are trimmings specially adapted to this mode. The blouse possesses an element of girlish grace to which is due, in large part, its success. Though it droops over the belt all round, it is so adjusted as to render the waist smaller in appearance than in a garment more symmetrically planned and affording less contrast in its shaping.

Among the many blouse decorations the favorite design is the lattice. This effective device is carried out in a blouse decoration of black mohair braid; crocheted wheels are set in the openings and Milan buttons are fastened upon the intersections, adding much to the rich effect of the garniture. Another blouse decoration is composed of braid in two widths, and in this, also, the buttons are used, though it is minus the wheels, the effect being, therefore, more open.

One-inch-wide horizontal rows of black mohair braid decorated with silk feather-stitching and connected by a web-like insertion, also of black silk, are used for another blouse. These braid blouses fall over belts of braid and are usually cut low in the neck. They are adaptable to cloth and any of the fashionable wool fabrics.

Of a more dressy character is a blouse decoration of black net with strips of black *mousseline* applied in lattice design. Black lace insertion is added as a neck finish and black double-faced satin ribbon provides a belt.

Two widths of black velvet ribbon are disposed in the popular pattern on a black net blouse with black lace insertion following the outline of the neck and a sprinkling of jet facets. A very ornamental blouse is of black Chantilly lace. Black velvet ribbon in a narrow width is applied in groups of radiating rows from belt to bust and above the bust a lattice is formed of the ribbon, jet beads and stones being effectively introduced.

An attractive decoration for a blouse of accordion-plaited or shirred Liberty gauze or other tissue consists of five narrow straps of jetted net at each side of a deep point of jet embroidered net which forms the center of the garniture, the straps drooping over a deep pointed jet passementerie girdle. There are also embodied in the ornament straps for the shoulders. When adjusted the fulness of the blouse bodice will escape with fascinating effect between the straps. Large and fancifully-cut jet stones are mingled with the beads in this and, in fact, in all current jet trimming.

Adaptable to an evening bodice is a blouse of white *mousseline* with an applied lattice of white satin ribbon in two widths, studded with pearl beads. A pale-gray *mousseline* blouse is made resplendent by the use of jet and steel beads, the minutest of steel spangles and raised flowers or jet spangles. The flowers are similarly wrought upon a blouse of black *mousseline* which is further decorated with a black chenille embroidery and applications of white *mousseline* in scroll forms jetted with spangles. This decoration is low-necked and closed at the left side, being adaptable to a blouse bodice closed in Russian style. There is much diversity in these garnitures, both in their form and decorative design.

A wide trimming, which a skilful modiste can put to various uses, is a lattice of black velvet ribbon richly jetted and decorated with a web-like device of steel beads wrought in the openings. Another lattice trimming of a simpler character combines black and white silk braid with black chenille stars applied over the points of intersection, loops finishing the edges.

Appliqué embroideries in solid colors, in two tones and in Pompadour combinations are seen alike in floral and conventional devices. One specimen unites yellow, pink, blue, green and heliotrope in very pale tints; another comprises scrolls of white *mousseline* heavily wrought with white silk and a vine of roses embroidered in the natural pink shades.

Carnations are represented in another appliqué trimming, the colors being pink, green and brown in several shades. This trimming was used in the decoration of a calling toilette of brown velours and deep cream Tzaritzza *crêpe*. The skirt is cut with seven gores. The front and side gores are sprung slightly at the bottom and the back gores are plaited. The basque-waist is made with a plaited back and full pouch fronts opening over a full vest of *crêpe*, which blouses like the fronts. The latter are cut low at the neck and each has a revers turned down from the top. A row of trimming is applied to each revers and down the fronts. A third row is adjusted over the closing of the vest. A shaped belt is also covered with the trimming. The *crêpe* is draped full over the standing collar and finished at the back with shirred ends, a ruching of the *crêpe* standing at the back of the collar. The sleeves are arranged in draped puffs at the top, trimming is disposed diagonally above the wrist edge and a frill of *crêpe* falls over the hand. A brown velvet hat trimmed with pink roses and a large brown-and-white bird, together with brown glacé kid gloves, complete the outfit.

Narrow silk floral appliqué trimmings supply effective outlinings for the various accessories comprised in many modes. Narrow two-hued silk appliques are largely used upon the skirts in encircling rows. Thus, a gown of plum-colored cheviot coated with fine white fibres may have the skirt banded with three or five rows of narrow appliqué trimming in two tones of purple. On the waist the trimming may be arranged as best suits the style of the garment.

Bow-knots, slightly varied from those peculiar to the Louis XVI. decorations, are reproduced in heavy black silk garnitures and also in mohair braids. The braid is woven in serpentine lines interrupted at rather frequent intervals by the bow-knots. Scroll devices are also popular in these trimmings, which are applicable to the various tailor suitings à la mode. Blouse jackets are elaborated with the braid trimmings which invariably appear on the accompanying skirts. In black mohair galloon braids, braided effects with and without fancy edging are shown for tailor-finished suits. Not infrequently five rows of different widths are adjusted upon skirts of cloth, plaid or mixed cheviot or a kindred material.

Jet trimmings are enriched with cabochons, which really add little to their weight, while enhancing their elegance. Both floral and conventional devices are seen in jet band trimmings, which are mostly irregular in outline; yokes, epaulettes and suspenders vary the assortment.

Fluffy vests or yokes may be made of net upon which are frilled rows of narrow net ruffles spangled at the edges. This trimming is obtainable in white and black net, the latter being

sprinkled with variously-colored spangles. Pompadour colors are brought out in the bead-and-spangle embroideries wrought upon nets. In one artistic net trimming leaves in variegated autumnal tints are embroidered with metal cords and beads and a bright effect is secured with broken stripes of green cup-shaped spangles, which sparkle like jewels.

An accordion-plaited *mousseline de soie*, to be had in both white and black, glitters with steel spangles, which powder the plaitings and also the satin ribbon stripes, applied at intervals, black ribbon on the black tissue and white ribbon on the white. Insertions of drawn-work are introduced in this dainty trimming, which is put to many uses. Another attractive tissue is embossed with silk in a lattice design and printed with pink roses and foliage which seem to be trailing over the lattice.

Chiffonette gaufré is as much used for decoration as for bodices. It has the effect of shirrings between pullings and in pink suggests nothing so much as crushed rose petals. It is obtainable in black, white and all evening tints and will largely take the place of accordion-plaiting.

Deep skirt flounces and draperies for evening gowns are fashionable in jet embroidered nets and also in *mousseline de soie* with several graduated rows of satin ribbon stripes woven at the bottom. An apron drapery of black net embroidered in panel effect with jet beads and stones, together with black Cluny

lace edging and insertion, furnished decoration for a young matron's dinner toilette of violet Renaissance satin—a fabric soft and pliable in texture as Liberty satin. The skirt is a three-piece style with a fan back and over the front and sides flows the apron drapery, the drapery being caught up at each side of the fan to the belt. The bodice is a blouse cut Pompadour and closed along the left shoulder and under the arm. Three cross-rows of the fine lace insertion are let in the blouse back and front. Satin is softly folded about the waist for a belt and again about the neck, simply outlining it. Three fluffy frills trimmed with edging provide sleeves.

White and écu Cluny laces will be much used on dressy Winter gowns. Chantilly laces, too, are extending their vogue and edgings may be procured in widths varying from one-quarter inch to twenty-seven inches wide.

The blouse in present vogue differs essentially from the blouse of any other period, inasmuch as it juts out in front just at the center rather than droops. This effect is due to the planning of the garment. From Paris comes the mandate that the blouse must be worn over a corset adapted to its needs. The new French corset is very low in the bust, arches high over the hips (which are thus allowed entire freedom) and is long over the abdomen. This shaping gives a peculiarly graceful slope to the waist and an effect typically French to the figure.

FANCY STITCHES AND EMBROIDERIES.

BY EMMA HAYWOOD.

LACE-WORK COMBINED WITH COLORED EMBROIDERY.

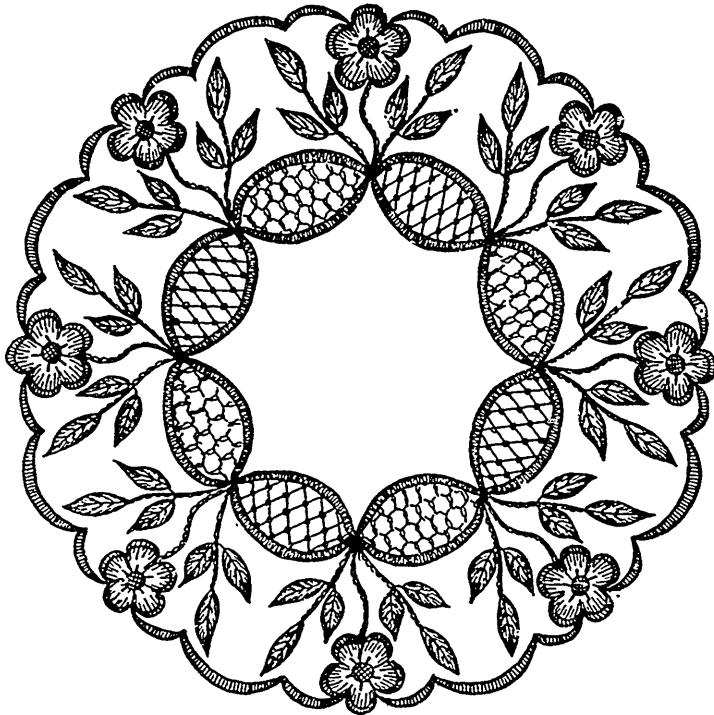
Lace-work mixed with colored embroideries is still very popular. Hitherto the braids employed have been almost invariably of the kind made to imitate Honiton lace-work. These are sufficient in themselves without any filling stitches. All that is necessary after laying them in position is to button-hole them around the edge with fine silk manufactured especially for the purpose, carrying the long and short stitch beyond the lace braid upon the linen. When finished, the linen is cut from beneath the braid.

The designs for center-piece and doily here illustrated present a novelty based on this most interesting idea. The oval shape of the Honiton braid is adhered to, but it is put in with rather fine straight lace braid, then filled in with open lace-work in a variety of dainty and effective stitches, which are easily wrought. The work is executed on good round thread linen. The proper method of working is

to complete the embroidery before beginning the lace-work. The rose design for a center-piece is original in character and very effective. The roses are button-holed around the outside, one of the petals forming a part of the border. For the roses,

take a full shade of pink; the intervening scollops should be worked in white. Shade towards the middle of the rose in graduated tones of pink; the lightest, next the center circle

should be nearly white. The inner circle of oval forms is filled with crossed stitches caught down to keep them in place with very fine sewing silk so as to make the knots almost invisible. The sewing silk must exactly match the rich gold filo floss used for the crossed threads. The circle is stem-stitched with a rich brown and the radiating points are also put in with the same brown. The stems and foliage should be worked in three or four shades of olive green, touched here and there to give variety with a little of the darkest shade of purple used in the roses and some tones of deep leaf-brown, not too dark. The most effective treatment for the leaves is to work them towards the center, beginning from the outside, slanting the direction of the stitches as shown in the drawing. Be careful to keep the dividing line in the exact



DESIGN FOR CENTER-PIECE.

center as it shows the veining. There is no need to accent the veins, for if properly shaded their effect is shown, since in the natural rose leaf they are scarcely perceptible. Be sure to put all the darkest tones on the outside. It is a very common error

to begin on the outside with the lightest tones, shading to dark in the center, with the result that the fulness, clearness and roundness of the form is lost, and the whole design becomes impoverished and indefinite. Put in the stems with rope stitch. So far the work can be executed in a hoop frame, moving it at pleasure as the work progresses. This, of course, does not

it down on the back of the braid. Note that all the filling stitches are attached to the whipped inner side and not to the linen. The finished effect will be found charming if these instructions are exactly carried out.

The lace-work on the doiley is similar in character to that illustrated in the center-piece, and the work generally is the same in the method of its execution. In order to give the jewels a slightly raised effect they should be worked in satin stitch one way and then crossed in the opposite direction. They should be stronger in color than the flowers. A pleasing set of doileys could be made by varying the flowers and exactly repeating the rest of the design. Doileys could easily be made to match the center-piece by reducing the size of the flowers and varying them in the same manner. A pansy, violet, buttercup, daisy or other wild flower could be pressed into service, with the happiest results. As to coloring, while delicacy is still sought, there is a tendency to somewhat greater strength, giving truer value to the local coloring. The pursuit of delicacy has often led to extremes that deprived the work of all sense of color, giving it a faded and washed-out appearance.

The next illustration shows a full, rich border of conventional design. Treated in a bold, free style to minimize the labor, it would serve for a curtain or portiere. With a finer mode of treatment, it would look well placed diagonally across a cushion, but in both cases the work should differ in color or shade from the ground. If desired, a border giving quite a different effect could be made of this design by placing the separate and complete forms side by side instead of end to end. Thus arranged, it would serve for a table-cloth border or for the ends of a bureau scarf.

For a rapid mode of working, the centers of the daisy forms could be appliquéd in velvet lightly button-holed to keep it in place. The daisy petals could be put in with soutache braid, either carried through the material or doubled and caught down in front. The rest of the work, although solid, could be worked in the new thread that somewhat resembles tapestry wool yet is finer, or in the linen thread that comes in so many artistic colorings.

For a sofa-cushion a very dainty combination could be made with the new plain ticking in art colors as a cover for the pillow, with silk or satin as a foundation for the embroidery used as a stripe across it. For a Summer pillow linen would look well. Take, for instance, an écreu linen of a soft shade of heliotrope or blue with the embroidery in three or four shades of rich old-gold silk. The daisy centers may be worked in French knots of a rich brown tone; the petals might be put in with baby ribbon of a medium shade of gold, carrying the ribbon through the material in the latest approved fashion. Roman floss fills quickly and could be used for the scrolls and main stems. In making up, a fine cord should be couched on either side of the diagonal stripe; it should be of

apply to the button-holing. Some persons can hold the work in the hand without puckering it and so can dispense with the hoop frame altogether, but not many are thus gifted. But, in any case, when the embroidery is finished preparation must be made for the lace-work.

Take a piece of medium-thick ordinary wrapping paper and baste the work smoothly upon it, running the stitches through the paper. Next baste the braid closely in place. For a good-sized center-piece—say, eighteen or twenty inches in diameter—the braid should be about a quarter of an inch wide. In basting, keep close to the outer edge. Neatly over- and the outer edge with fine lace thread so as to fix it firmly

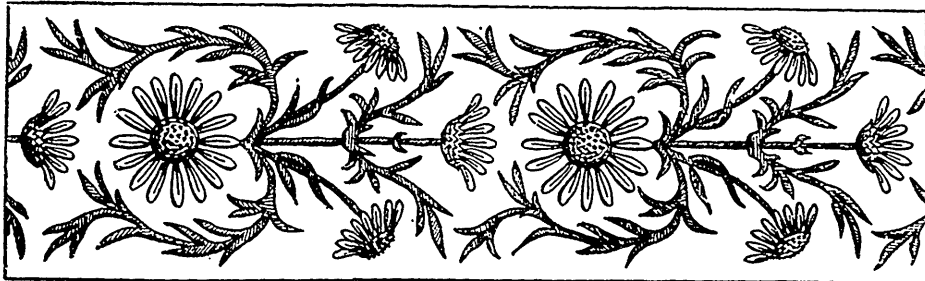
the linen. The French thread is excellent for the purpose. Then with the same thread whip the inner side of the braid, drawing it in until it lies quite flat on the linen. The oval spaces can now be filled in with open stitches copied exactly from the drawing or with any other preferred. These stitches are quite simple, but any of

readers not conversant with the manner of making them will find full directions therefor in the excellent hand-book "The Art of Modern Lace Making," published by The Butterick Publishing Company at 2s. (by post 2s. 3d.) or 50 cents.

The fillings finished, pick out the basting threads to release the paper backing and then carefully cut away the linen near the outer edge of the braid. Secure the rough edge by catching



DESIGN FOR DOILY.



DESIGN FOR BORDER.

a rich burnt-sienna shade. If richer material be desired, I would suggest a brocaded cover, with plain satin as a background for the embroidery. Satin-stitch daisy petals could be substituted for the ribbon work.

The above suggestions show the adaptability of this and similar borders to many uses, either at small expense or giving opportunity for the richest kind of treatment.

THE NOVEMBER TEA-TABLE.

THE INNER EFFECT OF OUTR HABILLIMENS.

When Herr Teufelsdröckh selected clothes as the symbolic expression of sham he ignored the reflex action of outward seeming upon inward sensibility. That good clothes exert a beneficial effect upon the mind is easily susceptible of demonstration. A woman's dignity of bearing is hard to maintain when she is attired in a shabby gown or hat. Fine feathers in a way do make fine birds. The shop-girl serves her customers with most graciousness when she is conscious of looking well, while the plodding school-teacher receives more respect and obedience from her pupils if her gowns are up to date than when her attire betokens either poverty or carelessness. An untidy child kept in shabby clothes because of her careless habits is a pitiful object and will never learn to value dainty belongings until something that is pretty and really worth a thought is put in her care. The influence of a woman's dress not only affects herself but those of her family circle as well. Appearing at her breakfast table in an ill-fitting wrapper and curl papers, need she wonder why her children show her scant respect? From a moral and educational standpoint too much stress can hardly be put upon the subject of dress. To dress artistically and well does not necessarily mean that much money must be expended, for pretty frocks are possible without excessive outlay. The woman clever with her needle can make her own dresses

BICYCLE PROPRIETY.

If dress does, indeed, exert a potent influence upon the character of the wearer, the thought must be held responsible for an ease of attire that the bicycle cannot but deplore. The supposed innate modesty of women would seem to have been overestimated, for all that appears to have been lacking was an opportunity to step over the line of the properly permissible. The abbreviated skirt has grown so short that it has occasionally quite disappeared, and the influence of such attire cannot but be demoralizing upon both wearer and beholder. Of course, the bicycle is only an excuse an' not a reason for any such exposure. The suit worn for this delightful pastime may be thoroughly womanly and artistic and detract not one whit from a rider's comfort, safety or dignity.

THE BETROTHAL.

If mademoiselle would be considered well-bred and as understanding what is good form, she will announce her engagement very soon after that happy compact has been entered into, unless there are exceptional reasons why she should not do so. The modern lover, after obtaining from his adored one's own lips the answer that makes him the happiest of men, at once asks her parents or guardian for permission to marry her. This is done at a personal interview, a written request not being considered good form, unless no other way is possible. He then announces the engagement to his own family, who are expected to call upon his *fiancé*, or, if at a distance, to write to her, welcoming . . . the family. Such calls or letters are promptly acknowledged in kind and then the friends of the lovers and the public in general are informed of the betrothal. This may be done by intimates who are glad to spread the good news. Newspapers cheerfully print such announcements if sent them by responsible parties. The young man's first care is to provide an engagement ring, the visible sign of the exchange of vows. The young lady is asked to select her ring from a number brought to her, or she may describe her preference to her *fiancé* at his request. During an engagement the rigors of chaperonage are relaxed and for this reason, if for no other, it is proper that all should know an engagement exists. Should the engagement be broken off, the fact must at once be made known. If the newspapers have heralded the engagement they should be notified that it no longer exists. Wedding gifts already received should be returned to the givers, while all the letters and presents exchanged between the lovers should be re-

turned. Of all gifts the engagement ring should be surrendered when the undertaking it symbolizes has been given up.

WEDDING SUPERSTITIONS.

Let us not anticipate any such disagreeable ending of fond aspirations, but rather look forward to an early wedding and consider for a moment the pleasant and curious superstitions attached to this all-important event. Why is rice thrown after the departing bride and groom? Why does an old shoe figure so prominently in the speeding-away ceremonies, and wherein lies the charm of the bride's bouquet? It is said that rice symbolizes the wish that there may be plenty in the new house, but an Eastern solution of the puzzle is much more picturesque. It runs that when two beings love each other and promise to be mutually faithful the Devil is annoyed. He knows that his art will not suffice to make trouble between them unless he is unusually spry about it. The good angels are watching to bless the happy lovers, and the attention of the Devil must be distracted so as to give them a chance to do so. Rice and old shoes are, therefore, thrown, and while his Satanic Majesty is taking care not to be bit the angels bestow their blessing and the lovers are safe. The friends of the Autumn bride will, therefore, see that there is a plentiful supply of rice and old shoes. As for the bridal bouquet, fate will surely send a husband before the year is out to the bridesmaid who catches or is hit by this bundle of floral sweetness.

The throwing of the bouquet is really one of the prettiest features of a wedding, and just when to toss her flowers so that the charm will be most potent can not but interest every bride. The bouquet is always retained until the bride goes to don her travelling dress. At a country wedding recently the bride after receiving the greetings of her friends and cutting the wedding cake was accompanied to the wide, old-fashioned stairway by her maids, who grouped themselves at the foot of the stairs and along the hall. When the bride reached the top of the flight she turned and quickly tossed her flowers into the hevy below. Half a dozen eager hands shot out to catch the posies, which, with streamers flying, came hurling down among them. Concealed among the flowers was a ring for the happy finder, to use in charming away the evil eye all the days of her life, and the bouquet was quickly torn apart in its quest. Every pin that has held wreath or flowers must be thrown away or ill luck will surely befall the bride, while her maids must exercise the same precaution or all hope of marriage is lost to them. Who that is a bride has the courage to defy the old command to wear "something old and something new, something borrowed and something blue?" Here's to the Autumn bride! May good luck attend her!

EMBROIDERED BOOK-COVERS.

It is early to think of Santa Claus, yet many fingers are already at work upon dainty gifts to place in the bottom of his pack. Book-covers are always charming and the most satisfactory are made of turquoise-blue linen. Diaries and calendars are greatly improved by these pretty covers, which generally bear some appropriate quotation, "Tis a Chronicle of Day by Day" or, "Fill up Chronicles for Time to Come." For the bicycle rider is a book for keeping a record of journeys taken. A pretty cover for it may be made of strong, gray linen decorated with a border of tiny wheels worked in black with gold thread for tires and hubs. Across the cover, if straggling lettering, black edged with gold, may run the motto: "A Merry Heart goes all the Day" or, "Ride on Ride fast, Ride merrily!" Or, in place of such a quotation the cover may have the practical title, "Cycling Record." The pale-green or pale ceru linen when outlined with a simple design also makes pretty covers. Cream twilled sheeting despite its cheapness, makes very satisfactory covers. This is a brocade year, and scraps of these lovely fabrics may also do duty for such covers.

EDNA S. WITHERSPON.



CONDUCTED BY MRS. CADWALADER JONES.

ANSWERS TO INVITATIONS.

Questions as to when and how invitations should be answered are so often sent to this department that a few simple rules regarding them are here offered. To begin with, the form of an invitation shows whether an answer is expected or not—or, at least, it should do so. A personal note asking whether the guest will come explains itself, and politeness requires a prompt reply, especially in case one cannot accept, as the hostess should have a chance to fill the vacant place as soon as possible. If the more formal third person is used, as is customary for large entertainments, there should be at the end the letters "R.S.V.P.," which stand for the French words meaning "Answer, if you please," or, if people prefer to use English, "An answer is requested" may be used instead. The envelope containing the answer should be addressed to the hostess only, as she is supposed to have sole charge of all arrangements. When an invitation says that "Mrs. Blank" or "Mr. and Mrs. So-and-So" will be "At Home" at a certain time, it means that their houses will be thrown open to their friends, who may come or not, as they choose, and an answer is not necessary. As a general rule, all invitations which request the pleasure of a person's company should be answered, but an exception is made in the case of church weddings. People cannot well say that they will be "At Home" in a church, so they are obliged to ask their friends to come there, but presumably there will be room enough for everyone and the invitation is also a form of announcement. But if one is invited to a reception afterwards, an answer should be sent, as some sort of collation or refreshment is usually given and the family have a right to know for how many they may expect to provide. Formerly an idea prevailed that it was polite to accept general invitations whether one meant to go or not, and in case one is invited long beforehand and there is a reasonable doubt as to whether one will be able to go, it is quite allowable to take the benefit of it by accepting, but if one is sure it will be impossible to attend it is better to decline; for the reason just given, that it is more considerate to the entertainers, whose house room may not be as wide as their welcome.

REPLIES TO CORRESPONDENTS.

C. I. A.—The fact that a card announcing an engagement has been sent you does not oblige you to send a wedding present, and in any case it would be better to wait a little while before doing so, in order that you may find out what the bride is likely to want. Young people beginning housekeeping like something to use in the dining-room or sitting-room, such as silver, glass, china, lamps or cushions.

ORANGE-BLOSSOM.—The street address of the writer, with the town and state, should for convenience be put at the beginning of all but intimate letters. It is quite correct to use numerals for the date instead of writing it out. A married woman's visiting card is usually about three and a half by two and a half inches in size, and it will look better if her husband's name on it is in full, instead of merely his initials. Engraved cards are always preferable to printed ones. A very small pocket for a handkerchief can always be put in the opening of a dress skirt, and the handkerchief should be kept there and not stuffed under the belt or up the sleeve. If a very delicate sachet is kept in the handkerchief-case, it will be quite enough perturbed. If you wish to introduce your married sister to your friends, it will suffice to say, "May I introduce my sister, Mrs. Dash." It is not usually necessary to mention her husband's Christian name, unless he is especially well known.

JEAN.—It is not usual to give presents to young men when they come of age, but if there is any reason why you should do so, any important trifle, such as a book, or an ash-tray if he smokes, will be suitable.

Mrs. M. S.—Your question as to the invitation is answered at the head of this article.

G. S. C.—You are quite right in supposing that at a formal entertainment, where the napkins are certainly not meant to be used again, each guest should lay his, carelessly and unfolded, by the right side of his plate as he gets up. It is better manners not to do so until after the host or hostess has risen, as otherwise it looks as if the guest were tired and ready to go. If one is a guest in a house of which one does not know the customs, it is well to observe the family and leave one's napkin folded or crumpled as they do theirs, for it is the very essence of courtesy that we should conform to the habits of those whose hospitality we accept.

GERTRUDE N.—A card-party is an entertainment and necessitates the making of a call after it, but it is not always necessary to make one because you have received a wedding announcement, as that is merely a notice that you are to add another couple to your visiting list.

COUNTRY HOUSEWIFE.—Plato doileys are used at the end of luncheon or dinner to keep the glass of the finger-bowls from scratching the china of the fruit-plates. Center-pieces are entirely ornamental, and are usually round or oblong pieces of fine linen, embroidered in white or colored silks and laid in the middle of the table cloth or on the bare table. Luncheon cloths are sometimes of colored or brightly embroidered damask, but are now rather out of fashion.

UNCERTAIN.—If there is no servant, it is certainly much better for the mistress to have a tray with all the cups and saucers on it at her place, and many households still follow this respectable old custom.

ANTIEDILVIAN.—Cruets are no longer seen, salt being always in salt-cellars of silver, glass or china, one to every three or four places, while oil, vinegar or mustard are handed in little jugs or ornamental bottles when needed. Red and black pepper are still put upon the table, however, in small castors of pretty design.

IGNORAMUS.—A piece of bread, cut thick and square, or else a roll is laid inside the napkin, which is plainly folded over it, at each plate. If more bread is needed, it is handed. Butter is not put upon the table at dinner.

REFORMER.—In the Metropolitan Handy Series, published by The Butterick Publishing Company, there are books, "The Dining-Room and its Appointments," "The Home," and "Day Entertainments and Other Functions." These cost one shilling or twenty-five cents each, and would very probably furnish you the information desired about household matters.

J. R. W.—Mats and doileys are no longer used for any tables except those in the dining-room. Elsewhere each table has a cover of its own or has none at all. Doileys are only useful to save a table or plate from being scorched or scratched. Within the last few years a wholesome reaction has set in against the accumulation of meaningless trilles in our living rooms.

S. O. S.—If a young lady allows you to call her by her first name when you meet, there can be no reason why you should not also use it in writing to her. There is no difference in formality between "Dear Mary" and "My Dear Mary," although the latter form is sometimes considered the more polite.

J. A.—Wedding presents should be acknowledged as soon as possible after they are received, and always by a cordial note in the first person. Even if you do not know the giver well, the fact of sending the gift shows kindly feeling, and if he is a friend of your future husband's, he should be made to feel that you consider him yours also. The less you think of any set form the pleasanter your note will be. If you are surprised and pleased at the sender thinking of you, say so in a few simple words, and you might add that you hope he or she will often see the gift in your new home, or some such cordial expression. An usher always offers his right arm to a lady—indeed, so does any gentleman.

L. S.—The answer to your question depends entirely upon the character of the man. The fact that he has not attempted to make your acquaintance, although you are near neighbours and unavoidably meet each other several times a day, shows that you have both behaved with propriety, and it seems absurd that you should be forced to go on indefinitely ignoring each other's existence, because you have no common friend to introduce him in due form. There would be nothing improper, although it would, of course, be unconventional, if some day you should say quietly that you believe it is a woman's place to speak first and that it seems ridiculous that neighbors should not know each other. Then you may go on and after that bow when you meet and the acquaintance will take its natural course as though he had been formally introduced, but you will naturally be more reserved and careful than if he had asked to be presented to you.

CROCHETING.—No. 76.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	s. c.—Single crochet.	h. d. c.—Half-double crochet.	p.—Picot.
ch. st.—Chain stitch.	d. c.—Double crochet.	tr. c.—Treble crochet.	sl. st.—Slip stitch.
repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.			

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

LADIES' CROCHETED CAPE.

FIGURE No. 1.—This cape has a yoke and is made of pink Shetland floss. The yoke is made in crazy stitch, thus: Make

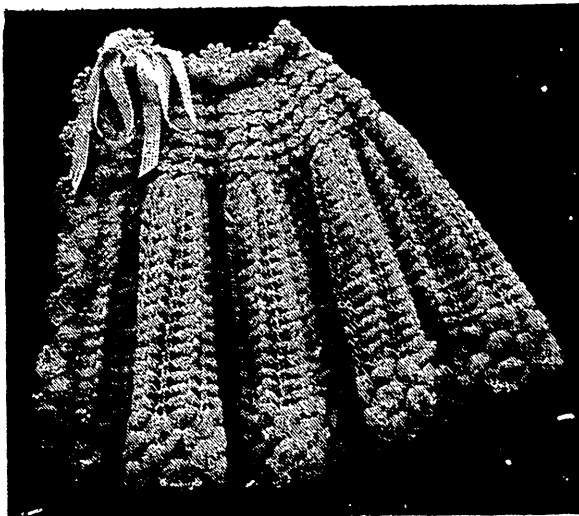


FIGURE No. 1.—LADIES' CROCHETED CAPE.

a ch. of 80 *. turn, and in the 3rd st. from the hook make 3 d. c., * skip 2 sts., 1 s. c. in the next, 3 ch., 3 d. c. in the same stitch the s. c. was made in, and repeat 23 times more from *; turn, 3 ch.

Second row.—Make 3 d. c. in the last s. c. in last row, 1 s. c. in the next s. c. between the shells of 3 d. c., 3 ch., 3 d. c. in the same s. c. and repeat across the row; 3 ch., turn.

Third row.—Work the same as last row for 8 shells; after the 8th make a s. c. for fastening down in the 3rd d. c. of shell at the beginning of the 3-ch., then 3 ch. and make the shell in the regular place in the s. c. between the shells; fasten the next shell in the 3rd d. c. of next shell at the beginning of 3-ch.; this forms the first shoulder widening. Proceed with the shells in the regular order until 6 more shells are made, then widen as before, making 1 shell in the 3rd d. c. of shell, 1 in the s. c. and 1 in the 3rd d. c. of next shell for the second shoulder widening; continue in the regular order for the rest of the row; 3 ch., turn.

Fourth, Fifth, Sixth and Seventh rows.—Plain shells without any widening; 3 ch., turn.

Eighth row.—Make 10 shells, widen, 1 shell, widen, 4 shells, widen, 4 shells, widen, 1 shell, widen; then plain to end of row, 3 ch., turn.

Ninth, Tenth, Eleventh, Twelfth, Thirteenth and Fourteenth rows.—Plain without any widening. This completes the yoke. Turn, 3 ch., 5 d. c. in the last s. c. in last row, * 1 d. c. in the 3rd d. c. of shell, and 1 d. c. over the ch., 5 d. c. in the next shell and repeat from * across the row, ending with the 5 d. c. in the s. c.; then make 1 d. c. in the 3rd d. c. of the shell.

break wool. Fasten the wool in the first of the 5 d. c. of last row, make 3 ch., 7 d. c. in the middle of shell underneath, but work it sideways under the 3rd d. c. instead of through the shell, to produce a raised effect. Make 1 d. c. between the shell and the first of the 2 d. c. and the next one between the 2 d. c.; work in this way across the row. Make 8 rows with 7 d. c. in each shell and each shell sideways through the middle d. c. of last row. Make 3 rows of 8 d. c.-shells, 4 with 9 d. c. in each shell, and 2 with 10. Make 2 rows of s. c. down each front working over the chains in the first row and through the s. c. in the second. Make a row of shells of 11 d. c., caught down with a s. c. down the fronts and across the bottom, making the s. c. across the bottom come in the middle of shell underneath. Make 2 more rows of shells across the bottom, working the shells in the s. c., and fastening in the shells.

Across the neck work thus: Fasten the wool at the end, 5 ch., wool over, put hook through a shell and draw up a loop; wool o., work off 2, o. and pick up a loop a short distance further on, then o., through 2, o. through 2, o., through last 2; repeat across the neck. Now make a scallop entirely around the cape thus: Across the neck make the scallop through the shell and fasten with s. c. in the top of d. c. just made; make the scallop of 2 d. c., a picot of 3 d. c. caught back in top of d. c., then 4 more d. c., each separated by a picot, making 5 picots in all; then 2 d. c.; work the scallop around the entire cape, making the scallops in s. c. between the shells, and fastening them down on top or middle of shell. Run ribbon through the holes at the neck.

LADIES' BEDROOM SLIPPER.

FIGURE No. 2.—This bedroom slipper is daintily made of pink and white. Double pink zephyr was used for the slipper, white single zephyr for the turn-over top and black zephyr for the decoration.

Make ch. of 11 stitches.

First row.—S. c. in the third stitch from hook, then work 8 more s. c.; turn with 1 ch.

Second row.—Work 4 s. c. (always work in back loop of stitch to get the rib effect) work 3 s. c. in the 5th s. c. to widen, then work 4 s. c.; turn with 1 ch.

Third row.—S. c. in every s. c. of last row; turn with 1 ch. Work for 22 rows more like last two rows; the widenings, like the one in the second row, are only made at the center of the



FIGURE No. 2.—LADIES' BEDROOM SLIPPER.

even rows. Now for the side edges work 12 s. c.; then turn with 1 ch.

Work 12 s. c. back and forth till the slipper is long enough to go around the sole, then join at the side.

To Make the Turn-Over Top.—With the white yarn cast on 12 stitches and knit plain back and forth till the stripe is long enough to go around the upper edge of the slipper; then bind off and join. Decorate the turn-over top at intervals with black stitches, to imitate ermine, as illustrated. Then sew the upper edge of the turn-over top to the upper edge of the slipper, holding the right side of the top to the wrong side of the slipper. Run in an elastic a little below the joining of the turn-over to adjust the slipper. Sew the slipper neatly but firmly to the sole. Tack a bow of pink ribbon in front. Turn the top over on the outside and tack it at intervals.

INFANTS' CROCHETED HOOD.

FIGURE NO. 3.—Materials required: 2½ yards of No. 2 satin ribbon, 1½ ounce of white split zephyr, a skein of filo silk floss and a fine bone hook.

Begin in the center of the back with a chain of 8 stitches joined to form a ring. In each of the 8 stitches make a raised knot, working quite loosely, then Thread round the needle, take up a st. in first ch. of the ring, thread round needle and take another st. in the same st.; take 3 more sts. in the same way and in the same st., then draw the thread through the 11 sts. on the needle and fasten with a s. c., 1 ch., then another knot. The sts. should be drawn about half an inch long. Work round and round, placing a knot in each 1-ch with 1 ch. between. Widen by placing 2 knots in a place often enough to make the work lie smoothly. Work round until there are 11 rows in the circle to form the back of the hood; leave 8 knots at the back of the neck and work across the rest of the circle for the head portion back and forth until the hood is large enough. The one shown has 13 rows after leaving those for the neck. Narrow in the middle of the top, if necessary, to shape the hood.

For the Edge.—Begin at the corner with 1 ch., 1 d. c., 8 tr. c., 1 d. c. in the first 1-ch between the knots, 1 s. c. in next ch., skip 1 ch. and make another shell in the next, and continue this way all round the hood. With the silk make 4 ch., fasten with s. c. between two tr. c. of a shell, and repeat round the shell, 6 ch., fasten with s. c. to the second of the last knot-rows, 6 ch., fasten at the end of shell, then round the next shell, and work thus round the hood. Run the ribbon through the spaces back of the shells and make ties and a bow for the top of the ribbon. If desired, the hood may be lined with silk, but for Summer it will be warm enough without lining.

BABY'S CROCHETED CAPE.

FIGURE NO. 4.—This little cape is made of split zephyr and requires seven skeins; also two yards of ribbon. When a different color is used for yoke and border, as in the one seen (which is of pale-blue and white), two skeins of the color and five of the white are required. An ordinary bone hook is used, and

for the yoke the zephyr is doubled. The cape portion is made with the zephyr used single and crocheted very loosely.

To Make the Yoke.—Make a chain of 84 stitches with doubled zephyr.

First row.—Make s. c. in each chain stitch.

Second row.—S. c. under s. c., taking up the back loops only so as to give the ribbed effect. Crochet in this manner 15 s. c., widen (which is done by putting 3 s. c. in the 15th stitch); now 12 s. c., widen in same way; next, 15 s. c. and widen, which should bring you to the middle of the chain; repeat in same order to end of chain which gives you 15 for each half of back and front and 12 for each shoulder. Turn work and continue as above, widening every other row and in line with the first points made by widening. Continue until there are 8 decided ridges in yoke; break off thread and you are now ready for the cape portion.

First row.—Fasten wool, single, to one end of yoke, make 3 ch., put needle in next stitch of yoke, draw wool through to about height of chain just made (which should be about ¼ inch long), work same in next two stitches in yoke, close these 3 loops with a slip stitch, and proceed with the next cluster by drawing the wool again through the second stitch in yoke, then through the third; for the third loop take up next stitch, close and proceed in this manner to end of yoke; break thread and fasten.

Second row.—Fasten thread at opposite end in the s. c. made, by closing first cluster in previous row; ch. 3, draw wool loosely through 2nd stitch of ch., then through 3rd, and through stitch where you fastened the wool, also through half of stitch between the 2 clusters, and for your next loop, which should be the 5th, through the stitch made by closing 2nd cluster in previous row. Close and proceed with 2nd cluster in 2nd row, which is made by making 1st loop through one of the strands in cluster just formed (it crosses like a figure 8), 2nd loop through

other part of figure, 3rd loop through closing of 2nd cluster in previous row, 4th loop through half of stitch between clusters, 5th loop through closing stitch of 3rd cluster; this should give you 5 loop stitches, the one already on your needle making 6 in all: close and repeat to end of row; break thread and begin as before until you have the required length of cape.

It may be found necessary, in order to keep ends of cape portion straight, to add an occasional stitch at each. This can be done by taking the loops from one cluster instead of two and 3 or 4 loops will answer; this can only be done at the ends of a row, never in the middle.

For the Border.—Begin at upper end of yoke, ch. 8, catch back in 4th s. c. over in 1st ridge, working down. Ch. 8, catch in 1st stitch of outer edge but in next row. Make 8 ch. for every row, and continue, at same distance, all round the cape to the neck.

For the Neck.—Chain 4, 2 d. c. in 4th stitch of neck, ch. 1,

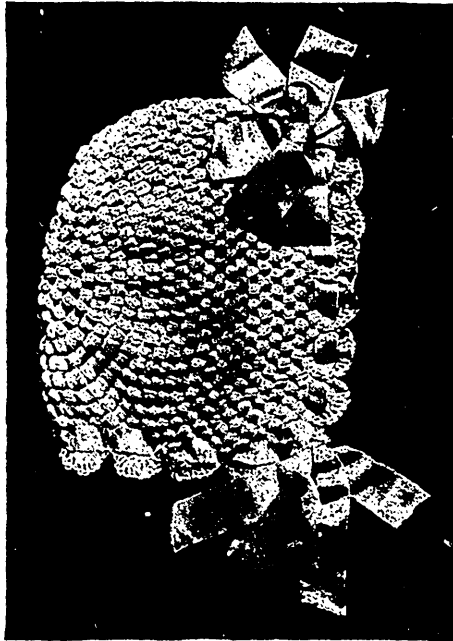


FIGURE NO. 3.—INFANTS' CROCHETED HOOD.

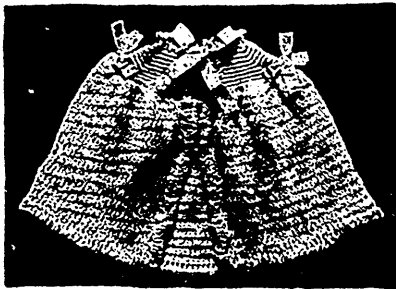


FIGURE NO. 4.—BABY'S CROCHETED CAPE.

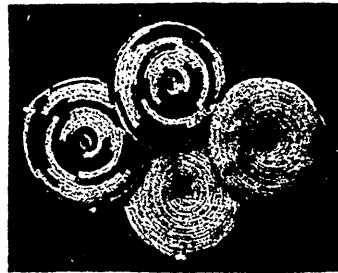


FIGURE NO. 5.—CROCHETED BEAN-BAGS.

2 d. c. in every 3rd stitch, and repeat until other end of yoke is reached. Make the d. c. as high as your ribbon is wide, as it is run through them. Insert ribbon as seen in the picture.

In the first c. h. of 4, work 8 loops of 8 ch. each. * S. c. between 2 d. c., ch. 8, fasten with s. c. under same space: under next 4 ch. work 8 ch., 1 s. c., 8 ch. repeat from * to end of row working 8 loops of 8 ch. each under the last 4-ch. Fasten a ribbon bow to each shoulder as seen in the picture.

CROCHETED BEAN-BAGS.

FIGURE No. 5.—The house game of "bean-bags" is very attractive to children. Usually the bags are made of gay-colored materials (See our book on "Pleasant Pastimes for Children," price 1s. or 25 cents) and about four or six inches square. The bags here illustrated, however, are much newer and very pretty. Shaded crochet cotton was used in making them. Make a chain of 5 stitches and join to form a ring.

First row.—Work 13 d. c. under ring.

Second row.—Work 2 d. c. under each d. c. of last row, working in back loop of each.

Third row.—Work in same way, 2 d. c. under next d. c. of last row, and work only one d. c. under next d. c.; repeat alternately all round.

Fourth row.—Work 2 d. c. under next d. c. and only 1 d. c. under each of the next 2 d. c.; repeat all round.

Fifth and Sixth rows.—Work 2 d. c. under next d. c. and only one d. c. under each of the next 3 d. c.; repeat all round.

Seventh row.—Work 2 d. c. under each d. c., and only 1 d. c. under each of the next 5 d. c.

Eighth, Ninth, Tenth and Eleventh rows.—Work 2 d. c. under next d. c., and only 1 d. c. under each of the next 6 d. c.

Twelfth row.—Work 1 d. c. under each d. c. Break off thread.

To Make the Other Side of Bag.—Fasten thread at the wrong side of portion just finished, so that the wrong sides of the portions will come together, and work thus: Work a d. c. between each of the d. c. worked in ch., being careful to have the right side of the part you are working on toward you; then proceed to work exactly like the other side. When finished crochet the outer edges of the parts to within two inches neatly together with slip stitches; then fill the bag with beans and close the rest of the opening as just directed.

TALKS ON HEALTH AND BEAUTY.—No. 11.

By GRACE PECKHAM MURRAY, M. D.—THE SCIENCE, HYGIENE AND FASHION OF CLOTHES.

It was the great philosopher Carlyle who first brought into prominence the spirit, the science, the philosophy of clothes. Calling attention to the neglect of this aspect of the question by the reflective mind, he goes on: "How comes it that the grand Tissue of all Tissues, the only real Tissue has been overlooked by Science—the vestural Tissue, namely of woollen or other cloth, which Man's soul wears as its outmost wrappage and overall, wherein his whole other tissues are included and screened, his whole faculties work, his whole self lives, moves and has its being!"

But if the philosopher and scientist have overlooked clothes, quite the contrary has it been with the other members of the human race. Since the days of the first vestment, wit and invention have been given full play, the result of which has been an array of constructions curious in form, fabric and color, which the illustrated histories of dress, displaying the modes of centuries, place before us.

One of the great responsibilities devolved upon man in his evolution from the lower orders of creation has been the necessity of clothing his body. Owing to the wiping away of class distinctions in the last hundred years by which the hard and fast lines of demarcation between the two great divisions of mankind, those who labored and were slaves and those who were idle and had leisure, the dress of men has been transformed. The rich no longer wear silks, satins and velvets of many colors, richly embroidered and lace-trimmed, but the white linen and broadcloth of the dress suit have become the masculine costume of those who serve as well as of those who are served. Men, whatever have been the great and underlying causes, though at the sacrifice of the picturesque, have solved the great problem of dress. The masculine attire of to-day, though unpicturesque in appearance and monotonous to a degree in color and design, embodies the great underlying principles which should govern dress be it that of man or woman, viz.: equitable covering for the body, durability of material, uniformity of style whereby the mind is not distracted in its efforts to attain it, and simplicity if not gracefulness of outline.

The hygiene of man's dress does not come in for that arraignment and discussion constantly and often rightfully bombarding feminine attire. Man may pinch his feet in the desire that those conspicuous members may appear small and trim; he may have anxious thoughts lest his stiff and uncomfortable beaver is responsible for his thinning locks; when he is very young he may cut his neck and his ears with his stiff, high and unyielding collars. But he is not obliged to wear these things. He does so of his own free will and volition, and would look much better and less peculiar if he did not try to be a Beau Brummell.

But it is not so with women. To be as comfortably and hygienically dressed as a man, a woman would have to run a

gauntlet of criticism and ridicule that only one in a million would be brave enough to face. It is true that men are not entirely exempt from the iron sway of fashion, but women, for the most part, are its abject slaves.

WARFARE BETWEEN HYGIENE AND FASHION.

Fashion, that invisible and omnipotent tyrant who rules more despotically than did ever any sceptred monarch on his throne, originated in the great fundamental fact that human beings are gregarious, and, living and herding together, one must not be peculiar or different from the rest. The great flock of black crows set upon the poor white crow. The women in the Rhone valley, with their huge and goiterous necks, ridicule the women who are not thus afflicted, calling them "goose-necked." All would be well if the invisible powers who make and impose fashions could only be brought to invent those which are hygienic and comfortable. But, alas, there seems to be a law against it! Possibly the daughters of Eve must suffer because Mother Eve brought upon mankind the consciousness of the necessity for clothing. The penance has been heavy but bravely borne. Necks have been pinched with high and stiff collars; sleeves have been so small as to almost impede the circulation. Bodices have been so tight as to interfere with what Carlyle has called the "life tackle"; skirts have been so heavy that a strong man would have been impeded by their weight; shoes have dwarfed and deformed the feet. Women have endured all this and smiled and felt that they were not only not to be pitied for what they were undergoing, but were to be envied and admired.

Women will never be released from these bonds and trammels until a change in the conditions of their lives takes place similar to that which men have experienced. If they go largely into business, if as a class they partake of outdoor sports and pleasures, their dress will be modified to suit the changed conditions. Women have already been brought forth from a harem-like existence to be more on the same sociological footing with men. What such conditions will do has been shown in the last two years in the wide use of the bicycle, which has done more than anything else to transform the wearing apparel of women into a more useful attire.

Hygiene in dress apart from fashions may be preached, and has been in the past without the least result. Women have gone on wearing their tight clothing, their trailing skirts and impossible gear in spite of everything that a hygienist might say, but when they hear that the bicycle has become the rage and that the leaders of fashion have formed a club and are riding it, they loosen their clothes, shorten and lighten their skirts—and, lo, the strong-minded woman gives place to the "new woman" a wheel, who is entirely in fashion!

DRESS REFORM.

We are constantly hearing of dress reforms. Every decade brings a new one; they come and go. None of them have answered the purposes for which they were intended, but they have had an effect in that they have stimulated the thoughts of women and given them the idea that they might change the fashioning and the wearing of their garments, and occasionally a suggestion thus brought forward has been adopted. The chemise would never have come so near being obsolete as it is to-day if it had not been for the dress reform which introduced union underwear. The idea and principle of this underwear—that of covering the body equally—is commendable. The garments themselves, however, are awkward and it is much better to have the two garments, under-vest and under-drawers, one or the other of which can be changed according to wish or necessity.

The dress reformers have so persistently aimed blows at the corset, that were one professing to instruct in hygienic dress to commend that article of apparel, doubts as to the competency of such a one would be aroused. As an instrument of tight lacing the corset has been brought into disrepute. Nothing could be more pernicious to health or more detrimental to looks than lacing. It is no fiction to say that it deforms not only the ribs but the internal organs. I have seen at a post-mortem a liver with three deep indentations made by the imbedding of the ribs resulting from tight lacing. The heart is thrown out of place; the abdominal organs are crowded downward and outward. It is a miracle how women who lace can get about at all, and how they can appear as well and do as much as they do without breaking down under the impeding and constricting action of the corset upon their vital and circulatory organs.

The corset in one form or another has been used by women from the earliest centuries. The Roman women wore bands; the women of the Renaissance wore stiff and board-like structures, into which they were placed as in a corselet of steel. The corset rightly used has its place, and especially with very stout women, who would be uncomfortable and unsightly without them. The greatest mistake, however, that a stout woman can make in point of looks is to wear her corsets too tight; the constriction at the waist crowds the masses of flesh above and below, causing hideous and unbecoming curves and making the stoutness much more pronounced and visible. A corset ought not to be heavy; the so-called ventilated corset is the best. It should not be stifflly boned. The worst of a corset, apart from its lending itself to tight lacing, is the stiff and unyielding steels in front, which press most uncomfortably against the figure. The steel clasps should be very thin and flexible.

THE AESTHETICS OF DRESS

A person recently talking of the attributes of a true woman, placed foremost among the requisites a knowledge of dress, accompanied by that subtle and indefinable quality to which has been given the name of "style." The possibilities of spoiling the appearance by the wearing of ill-fitting garments and incongruous colors are constantly illustrated. Where one sees one woman who is well-dressed there are scores who are not. It is a thousand pities that women cling to styles which are not adapted to them.

Dresses are much better fitting than they were a generation ago before the patterns which THE DELINEATOR explains and represents had been devised and when the home dressmakers had no such valuable guides as to fit and design. Individuality in regard to dress is very pleasing. Certain artistic women find a style that becomes them and cling to that and are not blown about in following the weather-cock of Fashion. They may modify their dress somewhat so as not to look too much at variance with prevailing modes. Not only do they adopt a special cut to their clothes, but also one special color. It is astonishing what a variety one can get in that way and yet maintain an individuality. One person will always wear white for dress occasions, another gray, another the varying shades of blue. A woman may have a perfect figure, splendidly-developed muscles, a good skin, fine hair, white teeth and all the other elements of good looks, but if her dress is ill-fitting, ill-chosen in regard to materials and color, she will be more disappointing in appearance than if she had not good looks.

In order to have such a succession of fashions as the present day demands, the designs embrace every extreme. Especially in bonnets and hats does there seem to be a total disregard for graceful contours. The caricaturist would not have to draw upon his imagination at all for comicalities and bizarre effects,

for those seen every day in the cherished fabrications of the milliners transcend the wildest fancy.

If one has not an inborn sense of what is tasteful and appropriate in regard to dress, one should know it and yield to the taste of others.

"The dress is the man, the looks avow;
The dress is the woman, anyhow."

sings the poet. The great necessity for aesthetic dressing is to have the raiment appropriate. The tall should not wear that which is intended for the short, the fat what is only becoming to the thin, the old that which is characteristic of the young, the poor that which belongs to the rich, the working woman that which is ordinarily seen only upon those who ride in carriages.

SOME HYGIENIC SUGGESTIONS.

In the first place, the clothing should be as light and as simple as possible—just sufficient to keep the body covered and warm. It should be equably distributed from the neck to the feet. The wearing of low-necked dresses is one of the anomalies of convention which makes one hesitate to call our society civilized. Those who are accustomed to dress thus for dinner and the evening should not wear high-necked underwear, but should bathe the chest and neck daily with cold water. To wear high-necked, thick clothing in the day time, and at night, especially in cold Winter weather, to strip the arms and neck, is liable to make one catch cold, and that the more easily if the difference in the weight of the clothing is great.

Many delicate women and children do not wear next to the skin either merino or silk garments. One should do so to be protected from the many changes of temperature constantly occurring in our variable climate. Such underwear should meet the foot, as the draughts about the feet and ankles are such as to render one liable to take cold and to become rheumatic. The use of pure woollen garments has been recommended of late, and some of the manufacturers have made some beautifully fine garments of this kind. Silk is, to my mind, much the best underwear. It has not the irritating qualities of wool; it does not shrink, and it protects the body perfectly. It may be more expensive, but it wears long. Black underwear is an abomination when worn with a view to saving washing. It should be sent to the laundry as often as white or light-colored clothing.

The old-fashioned garter should become obsolete. The circulation in the lower extremities is at best carried on at great odds against the upright position of the members. The veins returning the blood from the feet seldom last to do their work perfectly through half the years that a woman lives, and they become swollen and enlarged by the stagnant current of venous blood. Add to the natural difficulties the constriction of the garter and the trouble is greatly increased. The stocking should be suspended from the corset or the waist. The separate band drags and pulls in a most uncomfortable manner.

We are fortunately escaping from the number and weight of skirts hitherto considered necessary. Few men could stand the weight and impeding action of skirts. Women like skirts—and trailing ones, too—but if the time should come when all the feminine world should with one consent abandon them, the result in health and feminine usefulness would be incalculable.

A great mistake in regard to dress is made in wearing too heavy clothing in the Winter in houses kept at Summer temperature. The contrast between the house and the outside air is so great that it requires a large increase of clothing when going out to meet it. There should not, therefore, be a great difference between the weight of clothing worn in the house in Winter and that worn in ordinary weather in Summer.

Some people afraid of taking cold wear heavy clothing very late in the Spring, when the thermometer ranges high up in the eighties. They suffer thereby. One should watch an outdoor thermometer and regulate the clothing accordingly. Colds are not taken by lightening the clothing when it turns warm, but by falling to resume heavier clothing when the weather becomes damp and cold again. The clothing both of children and adults should be adapted to the temperature. If it is very cold in Summer, put on immediately sufficient clothing to feel warm and comfortable. If it is very warm in Winter and early Spring, lighten the clothing correspondingly. Man, differing from the rest of the animal creation in having to clothe himself, is endowed with skill to weave and make them or to borrow them of the animals for whom Nature has better provided, and also has been given reason and judgment to make and adjust his raiment. How much it is to be regretted that he does not exercise these gifts as he should.

THE ART OF KNITTING.—No. 76

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 or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner (in the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED SCRAP-BAG.

FIGURE No. 1.—Cast on 8 stitches, using 3 needles; join and knit around once plain.

First row.—O, k 1; repeat 7 times more. Knit alternate rows plain.

Third row.—O, k 2; repeat 7 times more.

Fifth row.—O, k 3; repeat 7 times more.

Seventh row.—O, k 4; repeat 7 times more.

Ninth row.—O, k 5; repeat 7 times more.

Eleventh row.—O, k 6; repeat 7 times more.

Thirteenth row.—O, k 7; repeat 7 times more.

Fifteenth row.—O, k 8; repeat 7 times more.

Seventeenth row.—O, k 9; repeat 7 times more.

Nineteenth row.—O, k 10; repeat 7 times more.

Twenty-first row.—O, k 1, o, n, k 8; repeat 7 times more.

Twenty-third row.—O, k 1; o and n twice; k 7; repeat 7 times more.

Twenty-fifth row.—O, k 1; o and n 3 times; k 6; repeat 7 times more.

Twenty-seventh row.—O, k 1; o and n 4 times; k 5; repeat 7 times more.

Twenty-ninth row.—O, k 1; o and n 5 times; k 4; repeat 7 times more.

Thirty-first row.—O, k 1; o and n 6 times; k 3; repeat 7 times more.

Thirty-third row.—O, k 1; o and n 7 times; k 2; repeat 7 times more.

Thirty-fifth row.—O, k 1; o and n 8 times; k 1; repeat 7 times more.

Thirty-seventh row.—O, k 1; o and n 9 times; repeat 7 times more.

Thirty-ninth, Forty-first, Forty-third and Forty-fifth rows.—Plain.

Forty-second row.—O and n 7 times; k 2; repeat 9 times more.

Forty-third and Forty-fourth rows.—Plain.

Forty-fifth row.—O, n, k 10, o, n, k 2; repeat 9 times more.

Forty-sixth and Forty-seventh rows.—Plain.

Forty-eighth row.—O, n, k 2; o and n 3 times; k 2, o, n, k 2; repeat 9 times more.

Forty-ninth and Fiftieth rows.—Plain.

Fifty-first row.—O, n, k 2, o, n, k 2, o, n, k 2, o, n, k 2; repeat 9 times more.

Fifty-second and Fifty-third rows.—Plain.

Fifty-fourth row.—O, n, k 2, o, n, k 2; o and n 3 times; k 2; repeat 9 times more.

Fifty-fifth and Fifty-sixth rows.—Plain.

Fifty-seventh row.—O, n, k 2, o, n, k 10; repeat 9 times more.

Fifty-eighth and Fifty-ninth rows.—Plain.

Sixtieth row.—O, n, k 2; * o and n 7 times, k 2 *; repeat from star to star 8 times, then o and n 6 times more.

Sixty-first, Sixty-second, Sixty-third and Sixty-fourth rows.—Plain.

Sixty-fifth row.—O and n all the way around. Alternate rows plain now.

Sixty-seventh row.—K 1; * o and n 7 times, k 2; * repeat from star to star 8 times, then o and n, 7 times, k 1.

Sixty-ninth row.—K 2; * o and n 6 times, k 4, *; repeat from star to star 8 times, then o and n 6 times, k 2.

Seventy-first row.—K 3; * o and n 5 times, k 6, *; repeat from star to star 8 times, then o and n 5 times, k 3.

Seventy-third row.—K 4; o and n 4 times, k 8 *; repeat from star to star 8 times, then o and n 4 times, k 4.

Seventy-fifth row.—K 5; * o and n 3 times, k 10 *; repeat from star to star 8 times, then o and n 3 times, k 5.

Seventy-seventh row.—K 6; * o and n twice, k 12, *; repeat from star to star 8 times, then o and n twice, k 6.

Seventy-ninth row.—K 7; * o and n once, k 14, *; repeat from star to star 8 times, then o and n, k 7.

Eighty-first row.—K 8; * o and n twice, k 16 *; repeat from star to star 8 times, then o and n twice, k 8.

Eighty-third row.—K 9; * o and n 3 times, k 18 *; repeat from star to star 8 times, then o and n 3 times, k 9.

Eighty-fifth row.—K 10; * o and n 4 times, k 20 *; repeat from star to star 8 times, then o and n 4 times, k 10.

Eighty-seventh row.—K 11; * o and n 5 times, k 22 *; repeat from star to star 8 times, then o and n 5 times, k 11.

Eighty-ninth row.—K 12; * o and n 6 times, k 24 *; repeat from star to star 8 times, then o and n 6 times, k 12.

Ninety-first row.—K 13; * o and n 7 times, k 26 *; repeat from star to star 8 times, then o and n 7 times, k 13.

Ninety-third row.—O, n all the way across.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

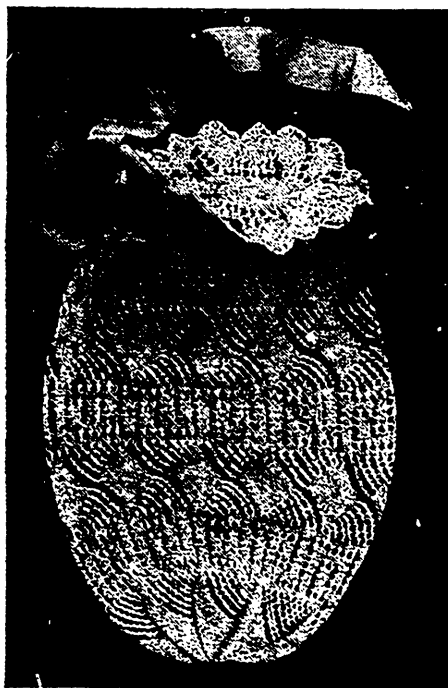


FIGURE No. 1.—KNITTED SCRAP-BAG.

to star 8 times, o and n 7 times, k 1.

Ninety-third row.—O, n all the way across.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

Repeat from the thirty-eighth row all over again, then k 4 rows plain; repeat from the thirty-eighth to the sixty-first row over again; then 8 rows plain; o 4 times, n 4 times all the way round. K next row plain, only on every loop k 1, p 1, k 1, p 1; then k 8 rows plain and bind off; knit enough of the lace to go around the top; run a narrow ribbon through the large holes at the top of the bag to suspend it by and line it with some pretty color of silk.

SHELL LACE FOR TOP OF BAG.

Cast on 13 stitches and knit across plain.

First row.—K 2, o twice, n, k 7, o twice, p 2 to

Second row.—Thread around needle, p 2 to., k 9, p 1, k 2.

Third row.—K 12, o twice, p 2 to.

Fourth row.—Thread around needle, p 2 to., k 12.
Fifth row.—K 2, o twice, n, o twice, n, k 6, o twice, p 2 to.
Sixth row.—Thread around needle, p 2 to., k 8, p 1, k 2, p 1, k 2.

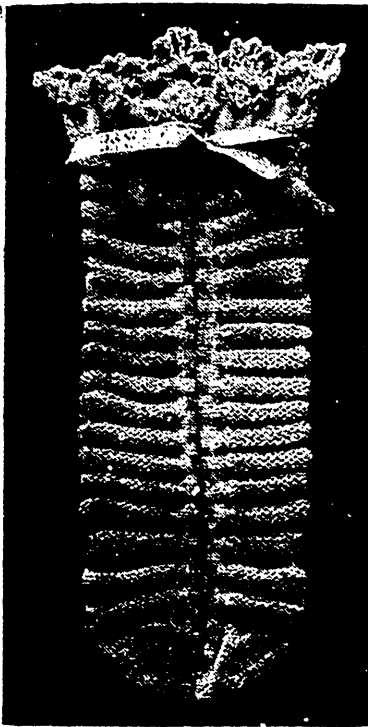


FIGURE NO. 2.—SLUMBER SOCK.

—Thread around needle, p 2 to., k 9; bind off all on the right-hand needle, k 12. Repeat from beginning.

SLUMBER SOCKS.

FIGURE No. 2.—A skein of white Saxony and one of colored will be needed in making these socks. With No. 2 ivory needles or steel ones of corresponding size cast on 54 stitches with the colored yarn.

First row.—Knit. *Second row.*—Purl. *Third row.*—Knit. *Fourth row.*—Purl. *Fifth row.*—Knit. Join in white and knit as follows: *Sixth row.*—Knit. *Seventh row.*—Purl. *Eighth row.*—Knit. *Ninth row.*—Purl; then with the color work thus: *Tenth row.*—Knit. *Eleventh row.*—Knit. *Twelfth row.*—Purl. *Thirteenth row.*—Knit. *Fourteenth row.*—Purl. *Fifteenth row.*—Knit. Continue until there are 18 ribs of color and the same number of white; then with the color: *Next row.*—Knit. *Next row.*—Purl. *Next row.*—Knit. *Next row.*—Purl. *Next row.*—Knit, narrowing every 4th stitch.

Next row.—Purl; next knit, next purl, next knit, narrowing every 3rd stitch; next row purl, next knit, next purl, next knit, narrowing every 2nd stitch; next purl, next knit, next purl, next knit, narrowing every 2nd stitch; next purl, next knit, narrowing every stitch; then bind off. Now with fine steel needles (No. 18) take up 104 stitches on side with white, taking three in colored and two in white ribs, and knitting them as you take them up.

Next row.—Purl; next knit, next purl, next knit three white stitches, then three with color, across the needle; purl back with both colors; knit back with both colors to form blocks, leaving the stitches on the needle; take up the same number of stitches on the other side with white, knitting same as other side; and when you begin to make blocks commence so as to alternate the colors. Narrowing every other row at the toe will make it of better shape. Now, with the two needles together, bind off with the third needle. Crochet any kind of border preferred, making spaces through which to run ribbon.

CARRIAGE LEGGINGS FOR INFANTS.

FIGURE No. 3.—Use medium-sized bone needles and Germantown wool. Cast on 46 stitches.

First and Second rows.—Plain.

Third row.—K 1, make 1, k 22, make 1, k 1.

Fourth row.—K 1, make 1, knit across plain to within 1 stitch, then make 1, k 1.

Fifth row.—K 25 plain, make 1, k 1, make 1, k 25 plain.

Sixth row.—Plain.

Seventh row.—K 25, make 1, k 3, make 1, k 25.

Eighth row.—Plain.

Ninth row.—K 25, make 1, k 5, make 1, k 25.

Tenth row.—Plain.

Eleventh row.—K 25, make 1, k 7, make 1, k 25.

Twelfth row.—K 33, n, turn, leave rest of stitches on needle.

Thirteenth row.—K 8, n, turn, leave rest of stitches on needle.

Fourteenth row.—K 8, n (in narrowing always take one of the stitches left on needle), turn.

Fifteenth row.—K 8, n, turn.

Sixteenth row.—K 8, n, turn.

Seventeenth row.—K 4, make 1, k 4, turn.

Eighteenth row.—Now the patent-knitting begins as follows: *Th o, slip one stitch, inserting the needle as if for purling, knit 1, * repeat 4 times more between stars, but instead of knitting the last stitch narrow it with one of the stitches left on needle.

Nineteenth row.—*Th o, slip the knitted stitch, inserting the needle as if for purling and knit the th o, and slipped stitch together; repeat 4 times more between the stars. Knit back and forth like last row until you have 11 stitches left at each side of the narrowing. (32 stitches in all must now be on needle.)

Next row.—Leave 11 stitches on the right-hand needle; patent-knitting to the 11th stitch of the left-hand needle, then *th o, slip 1 stitch, inserting the needle as if for purling and k 1, * repeat twice more between stars, k 5 plain, turn.

Next row.—K 5 plain, patent-knitting to 11th stitch, *th o, slip 1, inserting the needle as if for purling, and k 1; * repeat twice more between stars, k 5 plain.

Next row.—K 5, patent-knitting to within 5 stitches which are to be knitted plain. Knit 60 more rows same as last, but at the beginning and end of 8th, 20th and 35th of these rows make 1 stitch; this will form 6 stitches which are to widen the leg. After the 60 rows are knitted th o, n, then knit across plain (the th o and slipped stitches from the patent-knitting should be knitted together); this leaves 37 stitches on the needle.

Next and all other rows are knitted as follows: Th o; then knit across, n at the end of needle, drop last loop. Repeat till all the stitches are used up and break off the wool. Fasten the wool in the first loop where the first narrowing begins; pick up every loop and knit it; there should now be 38 stitches on the needle.

Next row.—

Knit 8, then

patent-knitting

same as 18th

row, to within

8 stitches, which

are to be knitted

plain; knit

27 more rows as

follows: K 8,

patent-knitting

as in 19th row to

within 8 stitches,

which are to be

knitted plain.

Knit last row

plain across, but

knit the th o and

slipped stitches

from the patent-

knitting to-

gether, and then

bind off.

Finish the top

with crocheted

shells. Fold the

work together so

that the correspond-

ing stitches will

come together and

sew them neatly

with over-and-over

stitches. In-

sert a cord in the

loops, sew a tassel

to each end and

tie in front.



FIGURE NO. 3.—CARRIAGE LEGGING FOR INFANT.

TATTING.—No. 56.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED YOKE AND CUFFS.

FIGURES Nos. 1 AND 2.—These pretty, stylish articles are

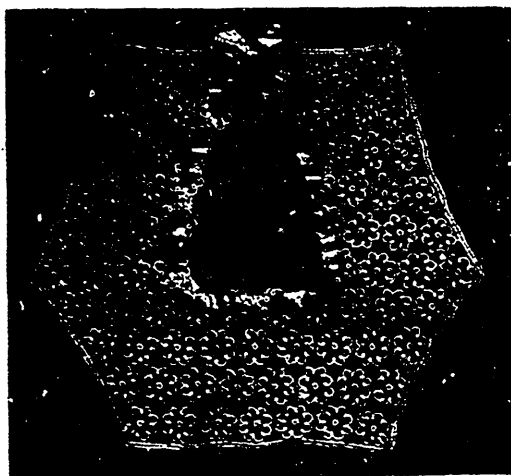


FIGURE No. 1.

chs. alternately until there are 8 of each, joining each ring to a p. of the center. The first row at the back has 7 wheels, the second 8, the third 9, and the fourth row 10. The wheels are all joined in making by the middle picots of their chains, as seen in the illustration. Each side of the front is composed of 5 rows of wheels with 4 in a row. In making the wheels round the neck the center ring is omitted so as to leave an open space for the ribbon. For the outer edge crochet a chain all round, and over this make double crochets with one-chain between. Run a narrow ribbon through the spaces at the neck and tie in a bow in front.

This is a very pretty yoke for night dresses or corset-covers, and is easily made. The top of the garment may be narrowly bound or faced and the yoke attached to it by fine over and-over stitches.

Each cuff is composed of 21 wheels, joined as seen in the

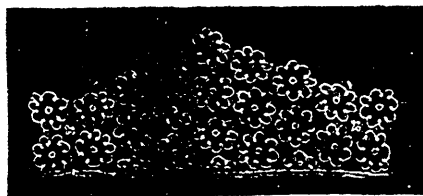


FIGURE No. 2.

FIGURES NOS. 1 AND 2.—TATTED YOKE AND CUFF.

made with No. 50 thread and two shuttles, as follows:

For the Wheel.—Begin in the center and make 8 long picots each separated by 2 d. s., draw up, close, and cut the thread.

illustration. The three open spaces left at the bottom of the cuff are filled with half wheels, and the two spaces at the ends of each cuff with small four-leaved figures. Finish the lower edge as the yoke is finished.

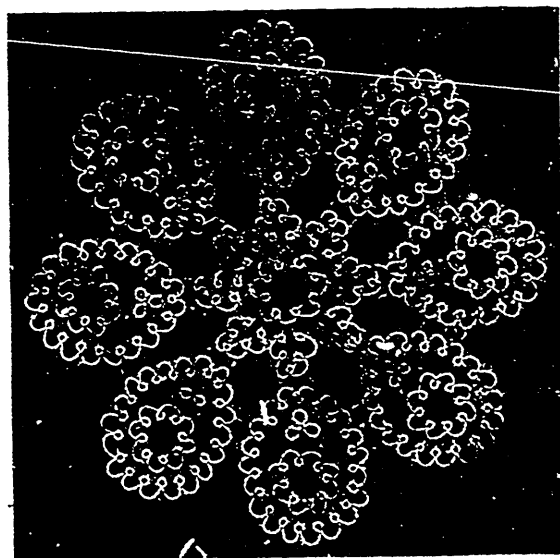


FIGURE No. 3.—TATTED DOILY.

TATTED DOILY.

FIGURE No. 3.—This doily is made of No. 50 thread and with two shuttles. It may be made coarser or finer if desired. The one illustrated measures 8 inches in diameter. Begin in the center and make a ring of 2 d. s., 5 p. with 2 d. s. between, 2 d. s., close, and tie on the second thread: make a ch. of 4 d. s., 5 p. with 2 d. s. between, 4 d. s.; then another ring like the first, fastening by the second p.: continue the rings and chains alternately until there are 8 of each. Around this make 8 half wheels as follows: a ring of 2 d. s., 1 p., 2 d. s.; fasten to second p. of ch. in the wheel, 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., close, and tie on the second thread; make a ch. of 2 d. s., 5 p. with 2 d. s. between, 2 d. s., then another ring fastening it to the 4th. p. of the first ring: continue the rings and chains until you have 5 rings and 4 chains, and fasten the last ring to the 4th. p. of a ch. of the center wheel. Make 7 more of these half wheels, fastening them to each other by the p. of their first chains, and to the center wheel by p. of the first and last rings. (See picture.) Around the outer edge are 8 oblong figures, made as follows: make a wheel like the one in the center, then a clover-leaf of three rings each composed of 4 d. s., 9 p. with 2 d. s. between, and 4 d. s., joining them to each other by their first p., with two of the rings joined to the middle picots of the second and third chains of the center wheel. Around this wheel and clover-leaf make a row of 19 rings and chains, the rings of 2 d. s., 5 p. with 2 d. s. between, 2 d. s. Make the chains with 4 d. s., 7 p. with 2 d. s. between each, 4 d. s. and fasten the rings to each other by the first p.; join most of the rings to the chains of the center wheel and clover-leaf by their 3rd p. Join the figures together by three chains, as seen in the illustration.

Second row.—2 d. s., 1 p., 2 d. s., fasten to a p. of the center, 2 d. s., 1 p., 2 d. s., close. Tie on the second thread and make 4 d. s., 5 p. separated by 2 d. s., 4 d. s.: make the rings and

FOR THE CHILDREN.

A HOME-MADE NUT-CRACKER.

O, hemlock tree!
O, hemlock tree,
How faithful are thy branches
Green not alone in Summer time,
But in the Winter frost and rime!
O, hemlock tree!
O, hemlock tree,
How faithful are thy branches!

In the woods, upon your father's acres, it may be there stands a tall, majestic hemlock with the faithful evergreen branches Longfellow tells about not very far from an old hickory, whose nuts are ripe and ready to fall. You can make these two great trees stand in a peculiarly intimate relation to each other if you will. How? Would you suspect that one of those hemlock branches could be made into a capital nut-cracker for these hard hickories? When going a-nutting in these sunshiny Autumn days nobody thinks of taking with him the family nut-cracker, that implement which can seldom be found when wanted, and the little gatherers grow impatient to eat their nuts even while picking them. It is unwise to match the strength of the teeth against that of the nut and stones cannot always readily be found. What then? I will tell you. Cut a limb from the hemlock tree, which besides its strength also has great flexibility; take a section about a foot and a half long, shave one side flat and in the center of the other side cut a notch just wide and deep enough to admit a nut, as is shown in the picture. Place the nut in the opening, bend the stick so as to clamp it tight and crack goes the nut! It is all very simple, the mechanism as well as the process, and I really believe you will prefer this natural nut-cracker to the iron one.

PANDORA AND THE CASKET.

That great, dust-covered chest in the garret defied all your efforts to open it to-day, little Daphne. The key would not budge in the rusty lock and those great prying eyes of yours looked disappointment. Does my little seeker after hidden treasures know that curiosity is held responsible for many of the thousand-and-one evils that afflict the world? The Greeks, at least, believed that all evils were imprisoned in a casket and that an over-inquisitive mortal set them free. Perhaps the story may teach Daphne its own lesson.

You have not forgotten how happy Prometheus' gift of fire made mankind? Well, Jupiter soon became envious of the content which reigned in the world, and cast about him to discover some plan for its destruction. You will admit that his methods were roundabout, but Jupiter's cunning was of no ordinary kind. He bade his master-workingman, Vulcan, fashion from a lump of clay a woman of rare beauty. When the image was completed Jupiter and others of the mighty

Olympians bestowed each a gift upon her. Jupiter, first of all, gave life; another endowed her with wisdom; yet another imparted graciousness of manner; a fourth bestowed a loving heart, and so on until she became a perfect creature, whom the gods named Pandora, which means "all-gifted." But there was one gift bestowed by some mischievous deity—which, alas, wrecked all the rest—curiosity!

Pandora, thus equipped, was given to Mercury, the gods' fleet-footed messenger, to lead down to Earth and be given to Epimetheus for a wife. Now, Epimetheus was the brother of Prometheus, who upon seeing the beautiful woman in the company of Mercury at once suspected evil. He warned his brother that Jupiter had probably sent this beautiful creature only as a snare, but Epimetheus would not heed his brother's words and gladly accepted the lovely Pandora as his wife. On parting from her Jupiter had given Pandora a curiously-wrought casket of gold, whose contents he said were most precious. Minerva, however, knew better and cautioned Pandora against opening the casket.

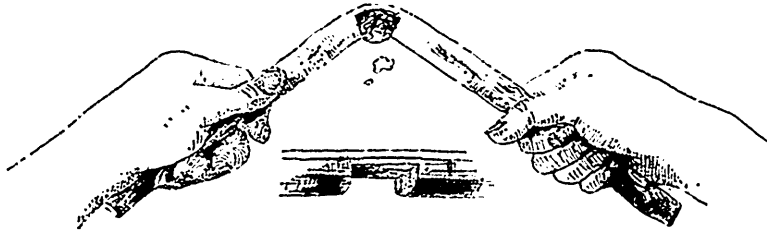
Epimetheus lived very happily with his wife for a time. Their days were passed in wandering through fields of fragrant flowers, in weaving garlands and in playing all sorts of happy games. But one day the thought of the mysterious casket thrust itself in Pandora's mind and thereafter gave her no peace. Minerva's warning words no longer sounded in her ears. She left Epimetheus in the field and went home to examine the casket. The desire to open it grew stronger and stronger, until at last she yielded so far at least as to unfasten the golden cord which bound it. Voices

seemed to cry out to her from within. In pitiful tones they entreated Pandora to open the casket.

The knotted cord soon yielded to her nimble fingers. The first step taken, the second was easy. To open the lid for just one peep required no force. It flew back and out came, tumbling in mad haste a thousand hideous creatures—cares, evils and diseases! They were like so many death's-head moths, which stung the now frightened Pandora as they whizzed past her and flew unseen into every household. Pandora quickly shut down the lid as Epimetheus entered. He had been wounded and stung by the vile creatures and poor Pandora was made doubly wretched by the reproaches which ho heaped upon her.

All at once another voice was heard from the casket, which in soft, pleading tones begged Pandora once more to open the lid. Epimetheus bade her obey the voice, and it is well that she did, for Hope, who had been hidden beneath all the evils, was set free. She healed the wounds of the mournful pair and comforted them. Wherever she flew she brought healing.

It was the wily Jupiter who had crammed all the evils into the casket which Pandora's uncontrollable curiosity had set free, but Hope, which some god in pity had placed among them, followed closely in their wake, and wherever Hope is cares cannot quite overwhelm.



A HOME-MADE NUT-CRACKER.
(For Description see this Page.)

THE POSTER GIRL.—Some of the best drawing and most strikingly decorative use of color seen during the past few years have been devoted to the exploitation of the Poster Girl. That this picturesque and captivating exposition of up-to-date femininity is seen at her brightest and best in the series of posters used to announce the successive numbers of *THE DELINEATOR*, *The*

Grand Album of Metropolitan Fashions and *The Glass of Fashion Up to Date* is attested by the large number of requests for copies of these posters received from collectors every month. We have, therefore, decided to place them on sale at a nominal rate. The set of three issued each month will be sent postpaid to any address for 3d. or 5 cent.

A CHANCE OF WAR.

By HARRIET RIDDLE DAVIS.

"If Chance will have no king, why
Chance may crown me."—MACBETH.

She was called Jamie, simply Jamie. Her soft, wavy hair was dark and was tossed back from her face much as a boy's would have been. Over the bridge of her nose was a world of little brown freckles that spread out upon her cheeks, through the tan of which bloomed a tint that rivalled the rose of Sharon. Her eyes, a pair of keen, young eyes, looked at you fearlessly and confidently, with all the frank assurance of girlhood, and yet there was in their depths something older and deeper, that belonged distinctly to womanhood. She was only a slip of a girl, perhaps seventeen, perhaps more. She wore a clean cotton frock, into the faded belt of which was thrust, in plain sight, a big unwieldy horse-pistol, every chamber of which contained its clumsy, death-dealing charge, and in lieu of a cartridge belt her pocket sagged low with ammunition. In her hand she held an old straw hat which she was swinging back and forth by one string, as she walked rapidly over the farm in the early September morning. She cast quick, searching glances all around, and every now and then she paused and listened acutely as if for some expected sound.

No sign of human life or human toil greeted her anywhere or broke the drowsy stillness of the newly-awakened day. On all sides were tokens of an arrested work-day life. The great doors of the empty barn were yawning wide. Down the meadow path that led in a zig-zag fashion to the dairy the weeds were springing up thick and luxuriant, while the spring bubbled and bubbled over the stones in the idyllic quiet of the meadow grass.

Jamie stared at every familiar feature of the scene, and there gradually stole over her face a look of anxiety and care; then she proceeded resolutely to make the rounds of all the deserted out-buildings to see that no one was harbored therein. She peered into the dairy, the smoke-house, corn-house, barn and finally into the stable, the big stable which in its amplitude told of an earlier, more prosperous day, but which on this September morning sheltered but one beast of any kind, Ande, her father's horse. She went into his stall and called him softly:

"Ande!"

The horse whinnied in response, and the girl rubbed his nose and stroked him lovingly; then she pulled down some hay from a rack over his head, talking to him as she gave him his breakfast.

"No, Ande, if they come they shan't have thee; thee is the only one left; thee belongs to father, and I have promised to protect thee."

She paused and suddenly drew herself up to listen. Were those the guns again? She darted to the stable door and glanced at the distant village, so peaceful and still in the Summer morning; but there was no stir anywhere, no curling of smoke from any chimney. She glanced at her own home, so rambling and picturesque and so deserted at her own home, so every hand from the fields, every woman servant from within doors. She knew that the village, too, was deserted: there was only one person left and that was Judah, the blacksmith, though why he should not have gone with the rest she could not fathom.

All day long the day before there had been the rumble and roar of the guns, and after the guns had ceased, all through the night there had been the rush and tramp of men and horses on the turnpike. The army had fallen back, and the hot sunny morning dawned on an empty village.

Jamie pondered it all as she made her way slowly back to the house. In the outside Summer-kitchen she found Uncle Reno preparing breakfast. It was only to consist of a little meal made into a hot-cake and baked in the hot ashes of the big fireplace, for everything on the farm had long since been carried off by the marching troops of both armies. When she entered the kitchen old Reno asked anxiously:

"Where you been, honey? I don't like you to prow' 'roun', for these ain' safe times for a miss like you."

"Oh, I'm armed, Uncle Reno, and thee knows I can handle this old pistol almost as well as father can, and I'm determined if they come they shall not find anything."

"There's Ande, miss."

"They won't find Ande."

"But, miss, they'll see him mighty quick; they'll take him like they've done everything else, an' I can't do nothin' to prevent."

"But I shall prevent it, Uncle Reno." And there was a flash of determination in her eyes.

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Jamie did not reply. She passed into the inner room, where involuntarily she quieted her gait and subdued her excited face as she approached an invalid chair that was wheeled in front of an open window. Instantly the quick mother eyes greeted her approach with anxiety, while the mother voice asked:

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Her intrepid heart was thumping madly as she saw the grimy, dusty-bearded faces on all sides. What were they going to do with her? She set her teeth and held back the frightened tears that were so near at hand. She was too excited to heed the report that her captor was making to the commanding officer, or to note the surprised eyes of the staff upon her. She heard herself addressed in a kindly voice, and she looked into kindly eyes that reminded her of her father's. She knew at once that she was in the presence of the General himself.

"What is your name? Don't be afraid!" said he.

"My name is Jamie."

"Jamie? Jamie what? What is your father's name?"

"Father's name is David, David Passmore."

"David Passmore?" echoed the General in surprise. It was a name that had occurred in recent reports and was troubling him not a little. He thought for a moment with wrinkling brows, and said finally:

"Tell me where you live and all about your father, and how you happened to be alone on the public road on such a morning as this with so valuable a horse."

"I live just a few miles below here. Our place is known as Passmore Farm. Father is a Friend, and a month ago he was arrested. An order was issued to compel everybody in these

A CHANCE OF WAR.

By HARRIET RIDDLE DAVIS.

"If Chance will have no king, why
Chance may crown me."—MACBETH.

She was called Jamie, simply Jamie. Her soft, wavy hair was dark and was tossed back from her face much as a boy's would have been. Over the bridge of her nose was a world of little brown freckles that spread out upon her cheeks, through the tan of which bloomed a tint that rivalled the rose of Sharon. Her eyes, a pair of keen, young eyes, looked at you fearlessly and confidently, with all the frank assurance of girlhood, and yet there was in their depths something older and deeper, that belonged distinctly to womanhood. She was only a slip of a girl, perhaps seventeen, perhaps more. She wore a clean cotton frock, into the faded belt of which was thrust, in plain sight, a big unwieldy horse-pistol, every chamber of which contained its clumsy, death-dealing charge, and in lieu of a cartridge belt her pocket sagged low with ammunition. In her hand she held an old straw hat which she was swinging back and forth by one string, as she walked rapidly over the farm in the early September morning. She cast quick, searching glances all around, and every now and then she paused and listened acutely as if for some expected sound.

No sign of human life or human toil greeted her anywhere or broke the drowsy stillness of the newly-awakened day. On all sides were tokens of an arrested work-day life. The great doors of the empty barn were yawning wide. Down the meadow path that led in a zig-zag fashion to the dairy the weeds were springing up thick and luxuriant, while the spring bubbled and bubbled over the stones in the idyllic quiet of the meadow grass.

Jamie stared at every familiar feature of the scene, and there gradually stole over her face a look of anxiety and care; then she proceeded resolutely to make the rounds of all the deserted out-buildings to see that no one was harbored therein. She peered into the dairy, the smoke-house, corn-house, barn and finally into the stable, the big stable which in its amplitude told of an earlier, more prosperous day, but which on this September morning sheltered but one beast of any kind, Ande, her father's horse. She went into his stall and called him softly:

"Ande!"

The horse whinnied in response, and the girl rubbed his nose and stroked him lovingly; then she pulled down some hay from a rack over his head, talking to him as she gave him his breakfast.

"No, Ande, if they come they shan't have thee; thee is the only one left; thee belongs to father, and I have promised to protect thee."

She paused and suddenly drew herself up to listen. Were those the guns again? She darted to the stable door and glanced at the distant village, so peaceful and still in the Summer morning; but there was no stir anywhere, no curling of smoke from any chimney. She glanced at her own home, so rambling and picturesque and so deserted at her own home, so mother and Uncle Reno. Everybody on the place had gone, every hand from the fields, every woman servant from within doors. She knew that the village, too, was deserted: there was only one person left and that was Judah, the blacksmith, though why he should not have gone with the rest she could not fathom.

All day long the day before there had been the rumble and roar of the guns, and after the guns had ceased, all through the night there had been the rush and tramp of men and horses on the turnpike. The army had fallen back, and the hot sunny morning dawned on an empty village.

Jamie pondered it all as she made her way slowly back to the house. In the outside Summer-kitchen she found Uncle Reno preparing breakfast. It was only to consist of a little meal made into a hot-cake and baked in the hot ashes of the big fireplace, for everything on the farm had long since been carried off by the marching troops of both armies. When she entered the kitchen old Reno asked anxiously:

"Where you been, honey? I don't like you to prow' 'roun', for these ain' safe times for a miss like you."

"Oh, I'm armed, Uncle Reno, and thee knows I can handle this old pistol almost as well as father can, and I'm determined if they come they shall not find anything."

"There's Ande, miss."

"They won't find Ande."

"But, miss, they'll see him mighty quick; they'll take him like they've done everything else, an' I can't do nothin' to prevent."

"But I shall prevent it, Uncle Reno." And there was a flash of determination in her eyes.

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arrested. An order was issued to compel everybody in these

parts to take the oath, but father, though a Union man, is a Friend, and Friends cannot fight nor take any kind of an oath, for its against our Discipline. So father was suspected and taken to headquarters, and we have not seen him since."

Jamie's lips quivered and her eyes filled. The General said kindly:

"Go on!"

"Well, there is no one left on the farm now but Uncle Reno, mother and me, and I promised to protect mother, who is crippled, and to take care of father's horse, Ande. These sees we've had to feed all the soldiers who came our way, and so nothing is left; we've given up everything we had to the soldiers, and we have nothing to eat ourselves; and when the battle began again at daybreak, I just thought I'd—"

Jamie stopped; then looking into the General's eyes, she went on:

"I meant to take Ande and hide him in the woods to save him from the soldiers; and please, please, won't thee let me go home and take Ande with me? Oh, do! Mother is so crippled, and—"

The deep entreaty of her face was pathetic to see. There was a pause, broken only by the impatient stamp of the horses. She watched the General's face and asked with sudden wistfulness:

"Has thee any daughter of thy own at home?"

This was too much. More than one hand went up to cover twitching lips. The General's eyes brimmed over. He thought of a lonely grave far away in the North. He spoke out emphatically, after a moment:

"Jamie, you are a brave girl. I wish I had a whole army of such soldiers as you. Will you tell me something more about your father? Describe him to me."

She quickly gave, in her own quaint way, a description of her father, and, encouraged by the attentive faces of her listeners, she unconsciously drew a picture of such sturdy, honest loyalty and unselfish self-sacrifice that the General could not fail to be convinced. He nodded his head and said:

"Yes, there can no longer be any doubt."

He beckoned to one of his aids, who with a quick salute handed him some papers. The General ran them over, selected and read one of them hurriedly; then, after a lingering scrutiny of Jamie, he scribbled something at the foot of the paper, signed it and gave it back, saying:

"Send Adams back with this to the Provost at Frederick, and tell him to see that this order is carried out immediately." Then turning to Jamie, he said:

"My child, you have done your father noble service to-day. I have ordered his release. You shall return to your mother and I will send a detail of men with you who shall remain to protect your property till the fighting in this section is over."

He turned to Jamie's captor and said briefly:

"Lieutenant Ayer, take a detail of men and escort this young lady home. See to it that her property is protected. You will be relieved when the fighting is over."

Lieutenant Ayer saluted with surprising alacrity and fell back. The General issued other orders. An orderly dashed away. A bugle rang out shrill and clear. The troops sprang into line. The command was about to move.

For an instant Jamie sat staring mutely around her; then she suddenly slipped down among the moving troops. She took Ande's bridle over her arm and quickly approaching the General said, as she held out the bridle towards him:

"Will thee please take Ande? He's never been in battle, but I can answer for his bravery."

"Oh, no, little one; you may keep Ande."

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"Oh yes!" cried he, closing his hand in strong pressure on hers. Then, throwing all prudence aside, he said rapidly and impetuously:

"Jamie, my time is up. I must join my command and go into battle, and I must go with your name on my lips. Already a part of your name is mine, but I want a promise of the whole. I—"

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"I know this is a soldier's rough wooing and ill-suited to your youth, but I know that you have the courage to be a soldier's wife, for I have not forgotten that you would have stayed with me to hold Longstreet's men on the turnpike, and that you tore off your own frock to stanch my blood; that

parts to take the oath, but father, though a Union man, is a Friend, and Friends cannot fight nor take any kind of an oath, for its against our Discipline. So father was suspected and taken to headquarters, and we have not seen him since."

Jamie's lips quivered and her eyes filled. The General said kindly:

"Go on!"

"Well, there is no one left on the farm now but Uncle Reno, mother and me, and I promised to protect mother, who is crippled, and to take care of father's horse, Ande. These sees we've had to feed all the soldiers who came our way, and so nothing is left; we've given up everything we had to the soldiers, and we have nothing to eat ourselves; and when the battle began again at daybreak, I just thought I'd—"

Jamie stopped; then looking into the General's eyes, she went on:

"I meant to take Ande and hide him in the woods to save him from the soldiers; and please, please, won't thee let me go home and take Ande with me? Oh, do! Mother is so crippled, and—"

The deep entreaty of her face was pathetic to see. There was a pause, broken only by the impatient stamp of the horses. She watched the General's face and asked with sudden wistfulness:

"Has thee any daughter of thy own at home?"

This was too much. More than one hand went up to cover twitching lips. The General's eyes brimmed over. He thought of a lonely grave far away in the North. He spoke out emphatically, after a moment:

"Jamie, you are a brave girl. I wish I had a whole army of such soldiers as you. Will you tell me something more about your father? Describe him to me."

She quickly gave, in her own quaint way, a description of her father, and, encouraged by the attentive faces of her listeners, she unconsciously drew a picture of such sturdy, honest loyalty and unselfish self-sacrifice that the General could not fail to be convinced. He nodded his head and said:

"Yes, there can no longer be any doubt."

He beckoned to one of his aids, who with a quick salute handed him some papers. The General ran them over, selected and read one of them hurriedly; then, after a lingering scrutiny of Jamie, he scribbled something at the foot of the paper, signed it and gave it back, saying:

"Send Adams back with this to the Provost at Frederick, and tell him to see that this order is carried out immediately." Then turning to Jamie, he said:

"My child, you have done your father noble service to-day. I have ordered his release. You shall return to your mother and I will send a detail of men with you who shall remain to protect your property till the fighting in this section is over."

He turned to Jamie's captor and said briefly:

"Lieutenant Ayer, take a detail of men and escort this young lady home. See to it that her property is protected. You will be relieved when the fighting is over."

Lieutenant Ayer saluted with surprising alacrity and fell back. The General issued other orders. An orderly dashed away. A bugle rang out shrill and clear. The troops sprang into line. The command was about to move.

For an instant Jamie sat staring mutely around her; then she suddenly slipped down among the moving troops. She took Ande's bridle over her arm and quickly approaching the General said, as she held out the bridle towards him:

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you nursed me back to life, and I cannot believe that you will send me into battle and deny me what will give me courage and strength against the enemy."

Jamie's face drooped. She could not speak, and she did not dare even to meet his eyes. He spoke again after a moment, with tense voice:

"You know, Jamie, that a soldier is taught to take by strategy or force whatever holds out against him, and if you don't surrender, why I shall——"

But without waiting to explain what his campaign would be, Jim Ayer gathered her impetuously to him, kissing the soft young lips and even the little freckles that spread upon her cheeks, and when she would have spoken to rebuke him the words were quickly smothered, and as even his wounded arm was sufficient to hold her against his heart, any resistance was futile. Indeed, after a moment all resistance ceased.

She remained passively silent for a few minutes, then she stole an upward look at him and said plaintively, in a half whisper:

"But all this will do no good. Thee knows that I, Friend can ever marry a soldier."

"I know one Friend who can and will," said he exultantly; then he asked:

"Jamie, will you say the words of your marriage to me, now, as a promise for the future?"

She hung her head, then began in a low voice:

"In the presence of the Lord and before this assembly, I take——"

"Jim Ayer," he supplied again.

"Jim Ayer," she assented softly, "to be my husband, promising with Divine assistance to be unto him a loving and faithful wife till death shall separate us."

"Amen!" said he reverently, then he added: "No bullet can touch me now; I shall go through to the end unharmed; I have received my accolade. I shall come back for your promise; and you, Jamie?"

"When thee comes back for me I shall keep the promise," she said simply.

NEW YORK TYPES.*

BY JEANIE DRAKE, AUTHOR OF "THE METROPOLITANS,"—No. 7.—THE FOREIGN RESIDENT.

It may be that, strictly speaking, the foreigners who gravitate to a great city do not properly come under the head of types of that special city's life and manners. Yet so essentially is New York a cosmopolis that a study of her women which did not include a sketch, however slight, of the many foreign born would be incomplete.

The native American, with numerous distinctive virtues and graces, is seldom picturesque. Our colonists' early struggle for a foothold and a life fraught with dangers and hardships tended to make them practical; their later material prosperity and acquaintance with the world seems to threaten a conventional uniformity. The surviving Indian, the Southern negro, the Texan ranchman, the Western miner, afford us points of difference here and there in the men. But among women it is to the foreign element in our cities that we are most indebted for variety and color.

The flavor of foreign lands which other nationalities impart to our city life is piquant and stimulating. One can make no little tour through our streets without being reminded of their presence. He need not seek them out in isolated groups—"Chinatown," "Little" Germany, Greece or Italy. Business signs in strange and undecipherable characters betray the Japanese, Turk or Egyptian here and there. The ubiquitous Chinaman is in evidence everywhere. But for the women of these faraway lands who wear the shadow livery of the burished sun he must seek more closely and with doubtful success, for a modified Oriental seclusion comes with them.

He may, perhaps, in some Armenian bazaar find a dark-eyed girl who supplements her scant English with slow smiles, tending towards the sale of certain most undesirable gew-gaws, or he may talk with the husband in some Japanese shop, while his mind is really intent on the tiny, soft-voiced wife playing with her funny little doll-like baby. He may be surprised to find a Ceylonese family where the men wear earrings and long hair fastened up with combs, and the women ornament themselves with nose rings and speak his own tongue quite fluently, being graduates of an English college in Java. He may even elicit a flash of anger from the eye of fiery Greek or Syrian by his approval of the lithe and dark-hued women of the household. But his observation of these strange Eastern flowers is necessarily superficial. They are altogether exotic. If their souls are not still dormant, there is no common social ground of meeting on which he might discover otherwise.

There is greater facility in the study of those people with whom travel and the same kind of civilization have already established relations. To begin on the worldly plane, where con-

versational reservations are few and frank personal discussions the habit, there is Frau Wurst, the wife of the fresh-faced young German grocer. She keeps his books, while he attends the shop and sometimes goes out with his own wagon. They work hard, and also play, on occasion, with a child-like unreserve strange to the Anglo-Saxon. She does not, on Sundays and holidays, betake herself to the wheel, as might an American of her standing and weight, but she goes with Fritz to this *Garten* or that *Turnverein* or *Männerchor*.

The many societies in which these representatives of the Fatherland keep warm their memories thereof have various modes of defying dull care. At a "German Friendly" fancy dress ball an American acquaintance of Frau Wurst has almost laughed aloud with joy to see her attired in the costume of a Tyrolese village maid. Over fifty and weighing about one hundred and eighty, in velvet bodice and muslin skirt to her knee, low slippers and flaxen hair hanging in braids, her plain features shining with soap and water, she bounds through the dance like a rubber ball, a sight to be remembered. Her young niece, who sometimes helps in the shop, carries her blonde and pretty head a little on one side and is full of poetry. "Ach, these American girls," she sighs, "they have no feeling, no sentiment." She takes a sentimental pleasure in discussing with Dietrich, to whom she is betrothed, tragic evidences of the tender passion, as suicides for love, and likes to quote *Werther*. At the same time she is a hard working student of music and may already be called a fine pianist, so that if the drudgery of the German housewife of her class does not later absorb her, she has a chance of becoming an artist.

Of quite another order is the household of the Italian restaurant a few blocks distant. Signor Conti, at whose place it is now a fad with New Yorkers to dine, is swarthy, bland and suave in manner. Not many catch sight of his graceful, dark-haired daughters, but those who do are warned with smooth delicacy, but unmistakably, that he himself arranges their affairs, matrimonial and otherwise. The girls are evidently in entire subjection to him, with all his middle-aged serenity. And his thin-faced wife seems to dread his disapproval. Her daughters have an intentness and repose of manner more like their father's than like her nervous, quick gesticulation, but they have the clear olive tints and wonderful eyes of sunny Italy.

Not everyone has business with Madame Svelte-Corsetière, but it is amusing to feign a little and chat with her about her childhood's days beside the Garonne, where from evidence dropped here and there it may be shrewdly surmised that she wore sabots. She still possesses the sturdy frame and apple cheeks of the peasant, but she learned her trade in Paris and her feeling for that Capital is a simple idolatry. "He would be a fool," her bright eyes say as plainly as her words, "who would deny that it is the first, the only city in the world." If she were a better American, she might go back there when she dies. As

* The last of a series of articles by the Author of "The Metropolitans," one of the most brilliant novels of the season. No. 1, THE WOMAN OF SOCIETY, appeared in THE DELINEATOR for May. No. 2, THE CLUB WOMAN, appeared in THE DELINEATOR for June. No. 3, THE ART STUDENT, appeared in THE DELINEATOR for July. No. 4, THE SHOPPER, appeared in THE DELINEATOR for August. No. 5, THE MATINEE GIRL, appeared in THE DELINEATOR for September. No. 6, THE LADY, appeared in THE DELINEATOR for October.

it is, she will probably never see it again, for she is doing well and her native thrift will keep her where she is. She darts out in the midst of an animated monologue to have an eye on her *pot au feu*, which is bubbling away somewhere at the rear of the shop. "What a people here!" she cries, coming back with her hands upraised. "What ignorance of wise economy! What waste! No *pot au feu* among them, which uses up everything and is so savory."

Higher in the social scale, representatives of the Latin race still interest, being a little removed from those whose part in the great world enforces as much general conventionality as national differences will permit. At the little reunions of Señora Blanca or Madame Autrechoe which the student of human nature is privileged to attend, he finds much to entertain him. He has, first of all, the advantage of practising their native tongue with these ladies, wives respectively of a concert singer and a teacher of languages. Speaking with smooth and easy precision themselves, they have the consideration of their sex and tact of their race in helping him to acquire an equal facility. He may ask their German friend to be helped to "*Pantoffeln salad*," and be set right with no unseemly mirth but with serious and gentle painstaking. Nor do they draw his attention to his error in calling Señor Blanca after some intimacy Don Chico, unaware that this diminutive is used only by his wife, the señor's actual Christian name being Arturo Julio Manuel José María Carlo Sebastiano, which affords considerable choice. Pronunciations learned from a Cuban teacher are gradually smoothed away for him into pure Castilian, and the errors of Alsatian patois changed into something near Parisian. But on one point he must beware. They are inflexible concerning his attentions to any "young person" he may meet in their rooms. These must speedily assume a practical tendency or they must be discontinued, flirtations between unmarried people not being countenanced among these nations. He will readily admit to a jesting acquaintance who should call these gatherings "The Tower of Babel," that they are heterogeneous in character and polyglot in language. His hostess aims not at all in securing guests who have been endorsed by the monotonously exclusive or the dully respectable. She prefers those whose gifts natural and acquired for entertaining others secure a variety of interest for her evenings.

When the invited Teuton element prevails, there is a character of domesticity imparted to the scene by the women's needlework and discussion of small matters at a respectful distance from where the superior sex absorbs prodigious quantities of coffee and sweet cake and talk learnedly of science and incomprehensibly of philosophy. But the Latin woman is uneasy in this ponderous atmosphere. It gives no room for play to her special powers and graces. If her caller is quite young, he is, perhaps, making notes as to woman generally, which when he is older he will tear up and throw away in despair. He has previously discovered, he thinks, that the German woman is admired by her own men in inverse ratio to her personal beauty. Physical strength, household capability, a thorough and solid mental equipment—in these lies her power. When in addition to one or all of these she possesses a plainness quite unusual, she is sure of absolute devotion. The same dethronement of beauty pure and simple as an idol exists with the Latin, but for quite other reasons. She is rarely unattractive in person, supplying any possible defect by her grace and skill in the art of dress. But even if she be so, she can cause it to be forgotten by her gift of charm, which she possesses in greater degree than any other woman. This is so evidently her most potent quality, that with or without beauty her attraction is comparatively slight if she lack *esprit*. This may be partly owing to the fact that the young girl being practically ignored among them, men have grown accustomed to the finish, the flexibility, the subtlety, the trained power to amuse of the older woman. Or, as they claim, being "finer" themselves than the blunt Briton, or beauty-worshipping American "who has little behind his eye," they can appreciate and need what is spiritual in woman. However it may be, she is, with her grace, polish and tact, a charming hostess, who harmonizes varied elements and draws from all what is most interesting.

Her guests are sometimes florid in costume and ferocious of aspect to a degree unnecessary in private life. But this is only seeming, for she will select a wild-eyed, bearded gentleman to lead to the piano, where he will warble you a ballad in a manner so sweet and affecting as to bring tears to the eyes of the other impressionable folk. If the talk is bright and gay and of world-wide topics, the music is always better than good. Indeed, a pupil of Liszt or Chopin will sometimes play for them, or an

actor, sure of delicate appreciation, give an inimitable pantomime only possible to Gallic talent.

Such artists as, being solicited, perform in private for a millionaire at great cost, will freely give of their very best sometimes to brighten the receptions of an elderly Frenchwoman living among us. Her husband was once Consul to some small place in South America, but that was long ago and the pension which he enjoys is infinitesimal. This she increases by giving lessons in her native tongue, but if her small income were that of a princess, she could not spend it with more easy liberality. The soul of hospitality, her friends are always welcome, but on Thursday evening they are expected. She has undoubtedly the quality of charm before alluded to, for without youth, beauty or prestige she holds her little court. She contrives that her evenings shall have some touch of the unexpected about them, her simple suppers, some little flavor of foreign dainties, even though the punch be weak.

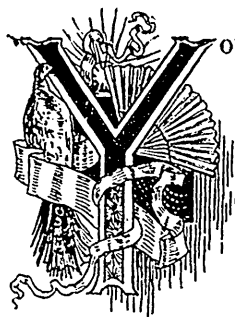
But the real attraction is Madame herself, and this the newcomer speedily recognizes, for if after a few "evenings" he acquires the habit of dropping in on her informally, he will rarely find her alone. Of heavy figure, iron-gray hair, and studied simplicity of dress, she is neither very attractive of person nor conspicuously the reverse. But her odd gray eyes, with black lashes, and peculiarly sweet and mellow voice, add to the charm of her conversation. Or is it hers or his own in which he most delights, for she is that very rare being, a perfect listener, and he is never so expansive or brilliant as when with her. Her quick sympathy and appreciation point for others, the story, reminiscence or jest which, too indifferent usually to tell, he has revived, with great applause, for her evening. She interests him enough after a while for him to speculate a little on her career. He wonders how she came to marry Monsieur, twenty years older and of evidently inferior breeding and education. He would like to have a peep into a diary carefully padlocked on a side-table. He recognizes with a smile that a country-woman of his own, of her age, would be quickly dismissed from his thoughts as simply "an old woman." And after a little more time either he knows and submits, or he does not know that it is he who is being studied by Madame and manipulated at her good pleasure.

It is the delight of this complex and subtle mind which circumstance has married to a dull old man and cribbed and cabined by narrow means, to play as with puppets among those about her. She will take a class of young men, hitherto quite indifferent on the subject, and they will presently find themselves eager in the study of theosophy under her direction, until some fine day she tires of that, when she will convince them that they have all been mistaken together. This sort of *diablerie* comes from her keen perception and enjoyment of the absurd, which, while far removed from genial humor, is not intentionally harmful. She will ask a resurrected maiden lady of quaint aspect to follow a brilliant Chopin fantasia by some "Silver Waves" or such thing on the piano, and, retiring into the passage to indulge her amusement at the agonized faces of the virtuoso present, will explain such retirement to them afterwards as necessary in consequence of her emotion at hearing "an air beloved by her revered grandpapa."

One of her guests, a Spaniard of solemn aspect, complimenting a lady as "the very image of the beautiful Marchesa de —," hastily balanced matters with her companion by comparing the latter to the "lovely Duquesa de —." "Ah!" said Madame, overhearing, "your countrywomen must be adorable, —but what men!" This with a twinkle, wasted on his gravity. Being asked to join a "band of ten" who promised "to sew for the poor and refrain from speaking ill of anyone," "I will do all I can for the poor," said Madame. Indeed, she was most benevolent, "but you must not deprive me of the privilege of speaking ill of my neighbor. Would you have me a hypocrite, —and uninteresting besides?" She has delighted men frequenting her salon with soft-voiced enunciation of philosophy, which was extreme agnosticism or nothing. And then they would discover that she arose early on cold mornings to play the organ—she is a finished musician—in a little chapel near by. She, perhaps, coaxes them a bit and carries them off to help sing in the choir. "The poor little overworked pastor!" she exclaims, "and where would he get money to pay an organist or choir?" This pastor is the one man whom she has found too simple and too earnest to manage in her usual fashion, and those who know her best think that some day he may move her in his way. In the meantime she continues to be a gray-eyed sphinx, a charming hostess, an object of speculation, a fascinating acquaintance to those who cultivate the Foreign Resident.

A RIBBON DRILL.

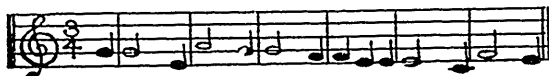
By LUCY JENKINS.



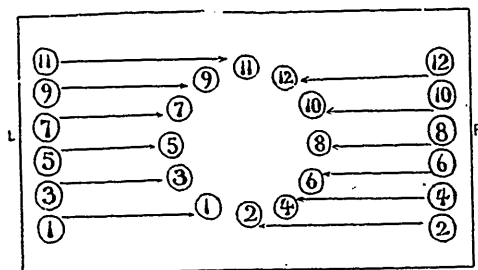
YOUNG maidens take part in this drill, in which harmony of color as well as grace of motion appeals to the aesthetic sense. Each of the participants is provided with a bunch of ribbons—red, white, green, purple, orange and blue. If the drill is to be performed on a National holiday, the flag colors may be substituted for those named. Twelve girls of uniform height are required. The costumes should be of white nun's-veiling or cashmere, in Greek style and should extend to within seven inches of the floor. The Greek fashion is further carried out in the foot-gear and head-dress. A white ribbon fillet is bound about the hair, which is worn high, and white stockings and slippers or sandals are worn, a lacing of narrow white ribbon being arranged from toe to knee. Each little maid holds six strips of ribbon in two-yard lengths, one being in each of the colors mentioned. To prevent tangling or the dropping of ribbons, each bunch should be lightly knotted together about eight inches from each end. The terms *right* and *left* of the stage mean the right and left side from the spectator's point of view, except when otherwise stated.

As the curtain rises six maids are "discovered" standing at the right side of the stage and six at the left. (Diagram No. I.) Each holds in both hands the clustered ends of the ribbon strips, like a bridle, and clasps her neighbors' hands. The maids then march from each side of the stage to the center and form a circle as shown in diagram No. I, singing as they march the following three-part round:

A boat, a boat across the ferry,
And we'll go over and be merry,
And laugh and quaff and drink good cherry.



The maids march around in a circle twice, then the circle breaks at the front, the ends swinging out toward the sides at



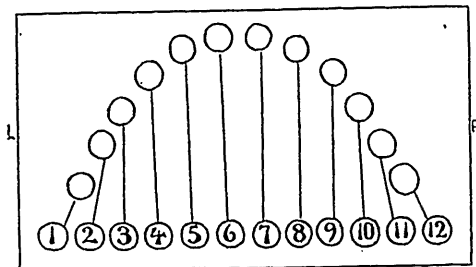
No. I.

the right and left and all march down to the front of the stage and form a line, as shown in diagram No. II. The singing is then discontinued and music in slow waltz time is played.

For the first figure in this position the ribbons are held by the

knots in both hands as before; the maids make a low bow and again join hands. Time is kept with the music by a graceful foot movement that recalls the stately measures of the minuet. The right foot is swung lightly over the left, the toe touching the ground, then the left over the right in alternation. This motion is continued during the playing of eight bars.

In the second figure in this position the feet are placed at an



No. II.

angle of forty-five degrees. The right arm is extended outward at the side and then upward, while the left arm is held close to the body, the ribbons thus forming diagonal straight lines across the body. This position is maintained during four measures.

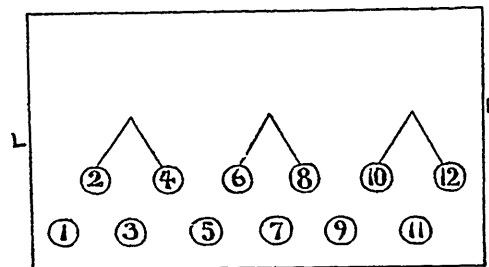
In the third figure the position of the hands is simply reversed, viz: the right hand is held close to the side and similar diagonal lines are produced.

In the fourth figure the foot motion is resumed and the hands are clasped high above the head, the ribbons thus forming a sort of nimbus. (Eight beats.)

In the fifth figure the hands are lowered to the chest, as if in prayer, and the eyes are raised heavenward, the ribbons falling in loops. (Four beats.)

For the sixth figure the maids kneel on the left knee, extend their arms outward, then upward towards the right, the eyes following the direction of the arms. The ribbons fall in loops between the hands. (Four beats.)

In the seventh and last figure of the series the kneeling atti-

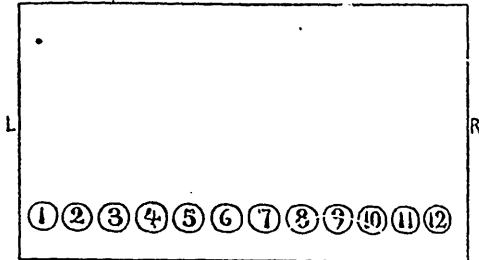


No. III.

tude is maintained, but the hands are lowered until they rest on the right knee, the head droops and the eyes are downcast. The ribbon loops rest upon the floor. (Four beats.)

For the first figure illustrated in diagram No. III. the little maids change positions on the stage. Nos. 1, 3, 5, 7, 9 and 11 remain in front and Nos. 2, 4, 6, 8, 10 and 12 move back three steps out of the ranks, keeping their distance midway between the maids in the forward file. No. 2 passes one end of her strand of ribbons to No. 4 and receives in return one end of No. 4's strand. The two strands together make one huge festoon upheld by the upraised left hand of No. 3 and the upraised right hand of No. 4. The other two pairs in the back file sim-

ultaneously take the same position. Each maid in the forward rank puts her left foot forward, swings her arms above her head and bends her head so as to peer back over the left shoulder until she can see her left foot. The ribbons hang in loops in front.

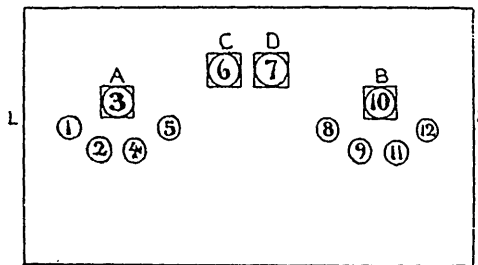


No. IV.

In the second figure the maids in the front row take the same positions as those in the back row, Nos. 1 and 3 bringing their ribbon loops together, as do at the same moment Nos. 5 and 7, 9 and 11.

In the third figure each of the six groups simultaneously executes this manœuvre: the disengaged hands (for instance, No. 1's right and No. 3's left) are brought up to take one end of a single bunch of ribbon, while the other hand continues to hold the other bunch. Then the two outer hands are brought down, keeping the two inner ones raised, so that the two bunches of ribbons cross and, instead of presenting to the audience a U, take the form of an X.

In the fourth and last figure of diagram No. III. the X of crossed ribbon strands is converted into two open loops, one above the other, by holding the two right hands up and the two left hands down. Then let the right hands go down and the left hands go up, each performer at the same



No. V.

In the second position of this diagram the left foot of all the performers is extended at the side, the arms being swung over the head and the body bent so that the toe of the left foot can be seen over the left shoulder, as in the first portion of the front rank in diagram No. III.

In the third figure of this diagram the positions of all are reversed, the right foot being extended and the body bent over towards the right side, the ribbons being swung over the head as before.

For the fourth figure, each maid lifts her dress daintily at both sides, bows low, and holds the ribbon ends in each hand, so that the ribbons hang loose in front of her. During this pose four low pedestals are brought on the stage and placed as indicated by the letters A, C, D and B in diagram No. V. During the ensuing series of tableaux soft music is played.

For the first tableau all the performers move on the stage and take the positions indicated in diagram No. V. Nos. 6 and 7, who occupy pedestals C and D, extend their arms to the right and left and raise their eyes as if appealing to heaven. No. 3, who occupies pedestal A, holds the ends of the ribbon

strands of Nos. 1, 2, 4 and 5 in both hands under her chin. Nos. 1 and 2 kneel on the left knee and Nos. 4 and 5 on the right, grasping the ends of their ribbons with one hand and placing the other hand upon the hip. The group at B on the right takes like positions.

For the second tableau Nos. 3, 6, 7 and 10, occupying the pedestals, raise their arms above their heads, holding them far apart

to extend their strands of ribbon, Nos. 3 and 10 releasing the strands of those grouped in front of them. No. 6 inclines toward No. 3 and No. 7 towards No. 10. Nos. 3 and 10 bend a trifle forward. Nos. 1, 2, 4 and 5, and 8, 9, 11 and 12 rise from their knees, lift their arms and clasp hands, the ribbons falling in a triple festoon in front of each group.

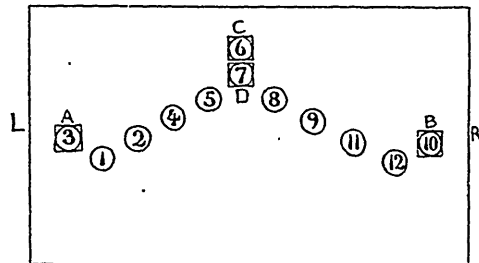
For the third tableau Nos. 3 and 6 lift their right arms and Nos. 7 and 10 their left arms, the ends of their ribbon strands being held in each hand so that they extend diagonally across the body, the order in one group being reversed in the other. Nos. 1, 2, 4 and 5 and Nos. 8, 9, 11 and 12 kneel, placing the tips of their fingers on their shoulders, the ribbons falling in front.

For the fourth tableau Nos. 6 and 7 allow their ribbons to fall over the shoulders next each other, the two inside arms being raised and clasped together. The outside hands hold the ribbon strands and lift the dress slightly at the side. Nos. 1, 2, 4 and 5 hold each an end of the ribbon strips, while 3 gathers all the opposite ends, in her hands, like reins, the spokes of a wheel being thus suggested. The group at the right side repeats this pose.

Between the foregoing tableaux the curtain may be lowered, the music continuing throughout the performance.

The tableau indicated in diagram No. VI. may, however, be arranged before the audience. Nos. 1, 2, 4, 5, 8, 9, 11 and 12 take the places on the stage indicated in the diagram. No. 7 steps down from her pedestal, pushes it in front of No. 6 and mounts it again. No. 7 then falls into the arms of No. 6, her head upon No. 6's right shoulder, her ribbons falling loosely to the ground. No. 6 holds one end of her ribbons in her right hand, supporting No. 7 with her right arm, raising her eyes heavenward and holding

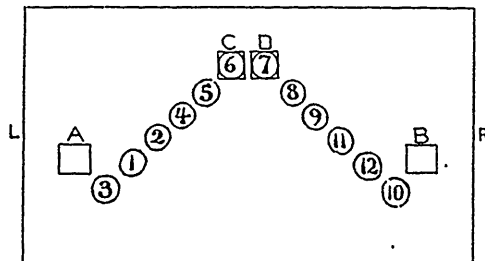
her left arm up and away from the body. The maids at the left of the central group kneel on the right knee and lift the left hand to the side of the head, the right hand being held down and away from the body. The ribbons are held in both hands.



No. VI.

instant turning (inward towards the other) so as to present her back to the audience. This reversal of position prevents the ribbons from intersecting and gives a very pretty effect. This reversing movement should be executed twice.

Each maid now takes her own strand of ribbons, one end in each hand, and, throwing the loop behind her head, with her hands raised until opposite her face, all go through the foot movement previously described, the rear rank meanwhile advancing to take their places between the members of the forward rank, so as to form a single line at the front of the stage, as illustrated in diagram No. IV. This movement is executed in four measures.



No. VII.

Those at the right side kneel on the left knee and lift the right hand in the same action. Nos. 3 and 10 support their ribbons in the same way as the kneeling maids.

In the last table (diagram No. VII.) No. 7 places her pedestal in its original position beside that of No. 6 and they clasp the hands next each other, holding their joined ribbon loops in a festoon between their outer hands. Nos. 3 and 10 dismount and stand respectively beside Nos. 1 and 12, a triangle being thus formed. Nos. 6 and 7 raise their hands, in which are grasped the ribbon ends, and the other maids, excepting Nos. 3 and 10, kneel in such a way as to render the descent gradual from Nos. 6 to No. 3 and from No. 7 to No. 10. Nos. 3 and 10 sitting upon the floor with their hands resting in their laps. The hands of each kneeling maid are placed upon the shoulders of the one in front of her, the ribbons trailing in loops. Then the

"good night" is sung in chorus with piano accompaniment as follows:



Good night! Good night!

At the conclusion of the "good night" all the maids, excepting Nos. 6 and 7, lift their hands to their chest and lower their heads and eyes, as if in prayer. Nos. 6 and 7 incline their heads towards their left shoulders and close their eyes. [Slow CURTAIN.]

SOCIAL LIFE IN AMERICA.—No. 9.

By OCTAVE THANET.—SMALL CITIES AND TOWNS.

The real American, he whom the foreign student of our life is always seeking but not always finding, does not live in the great cities. They are too large; they have the incessant friction of a crowd from the whole world, and this friction turns him into a cosmopolitan, with or without his own will. Neither does he dwell on a farm or in a village. They are too small; he has no chance to grow out of his own meagre environment; he is less an American than he is a New Englander or a Southerner or a Westerner; indeed, so cramped is the narrowness of such a life, often, that to rate him by sections and points of the compass, even, is giving him too much scope; he is an Arkansan or a Carolinian rather than a Southerner, a Vermonter rather than a New Englander, a Kansan rather than a Westerner.

But the man in the little city (we are all cities in America so soon as we can muster funds for a fire department) the man in the little city is the provincial who has outgrown his state, almost his section, but not at all his country. He is the real American. He has the intimate pride of the small town—a pride, by the way, most erroneously ascribed to the old and raw societies of the West in greater measure than to the newer towns of the Atlantic seaboard, whereas it is more intense and its roots gripe the heart harder in the old towns, while there is considerable boyish vanity about the local pride of new towns, and it is a facile sentiment, willing to shift with its place of abode.

But East or West, North or South, the inhabitant of the small city is fond and proud of his town. If he be a Westerner, he glories in its future and if an Easterner in its past. Easterner, Westerner and Southerner have a loving delight in its natural attractions (even where the cold stranger discerns nothing better than the inevitable beauty of grass and tree and sky), and all of them, in their different ways, with their different degrees of expansion, will call attention to the number of "pretty houses." This amiable vanity is derided by foreigners. I remember an Englishman visiting the little city that I know and love best, who said to one of the citizens with the happy tact of his race, "Most extraordinary country! I find everywhere I go they have the greatest something or other in the world. I feel so relieved to have come to a place where they haven't anything in particular."

"Thanks," said the citizen, "but I grieve to tell you we have the greatest arsenal in the world, across the river, and certainly one of the greatest rivers in the world."

Friendliness is one of the most engaging traits of life in a small town. A certain fine old gentlewoman of the writer's acquaintance has endured all the hardships of pioneer life in the West; she loves to talk of the past; but it is not of the privations and trials and dangers: it is of the golden age that she speaks. "For those times, you know, we were all just like one big family," says she. "If one of us received a letter from home—we used all to call the East 'home' then—then, all the rest would want to run over to hear it. And while we went to our different churches—we had three, first year I came—there never was a festival or a subscription for one church that all the other churches didn't take hold and help. And if a house burned down, the neighbors would all come over to help build it up, and there would be quiltings and sewings to refurnish it. I have a log-

cabin quilt now that was made for me when we were burned out one Christmas night. And if any one killed—hog, steer or whatever it was—word would be sent out and the meat would be sent, too. We shared everything, those days. Now, I hardly seem to know the place. Yes, we were poor and we had to work hard and we had none of the luxuries that we now have; but neither did we have the discontent and the beggars at our door!"

The atmosphere of her town seems cold and changed now, yet, really, the old kindness glows there still, surviving the time when "everybody knew everybody else!" The chill outside is only the armor for strangers. Suspicion comes from the abuse of confidence. We no longer know everybody. It is not because we have carriages and electric lights and champagne, where our fathers rode in straw and drank cider in their shirt sleeves, that we listen so coldly to the stranger's tale: it is because we have been fooled so often by the stranger before. We may be helping the virtuous in distress; but the chances are we are giving the bad man an opportunity to get drunk!

So life gets on the defensive. We are not hard-hearted; we are only too numerous to be kind. But in the small city one may know more people enough to be good to them than in the great towns: and we are still friendly.

One result in the small town is the practical social obliteration of the harsh lines of wealth and position. The people whose fathers were prominent people have an inherited and independent dignity. I am thinking, this moment, of Miss Martha Blunders, of a certain Massachusetts town. Miss Martha is old. When the queer little knob of hair on the top of her head slips to one side it is plain how bald the poor lady is become. And she never was pretty. She is crippled with rheumatism, a disease which has given her much scope for consolation, since she has accorded all the leechcraft of her neighborhood a chance to alleviate it (at great expense!), adding to the main schools of allopathy and homeopathy side issues in medicine like bone-setters, massage men and women, faith curers, mental healers and Christian Scientists. She always has a new doctor on deck and an old grievance against the last healer. It may be surmised that Miss Martha's conversation is a bit dismal. Neither is Miss Martha a brilliant talker, being noted rather for thoroughness in exhausting a theme than for any other conversational gift. Riches like charity cover a multitude of sins; but Miss Martha is not rich; her one extravagance is her doctor's bill. Nor can one say that Miss Martha is of that beauty of life which is to be preferred to mortal comeliness. She is good, of course; she pays her debts and helps support the church (not extravagantly) and gives economically to the worthy poor, and she is no severer a judge of her neighbors than many other spinsters whose time hangs heavily on their hands; but there her moral bill of health ends; she is not saintly and she is not sweet.

Yet mark the respect that greets Miss Martha, not only present but absent! The only explanation is that she is Judge Blunders' daughter, and they have always lived in the town.

Not the old established cities alone thus preserve the memories of the past. There are instances in point which will recur to

every Western reader, instances of men and women whose position is unassailable, although they may be poor, commonplace and in no wise superior to their neighbors, simply because "they have always lived in the town." Indeed, the small town is hospitable to any kind of merit, be it of family, education or character. Most of all—although at first blush this is not so plain—is it ready with the glad hand for character. The pleasant woman, the efficient woman, the gentle, good woman—and the good woman who is not so gentle, and who is, maybe, a thought imperious in her goodness—how quickly are the virtues of each one of her appreciated! How soon she is put on a committee and made a member of the Woman's Club! The Western small city has an especially quick welcome for moral worth—if it isn't too shy and can turn its hand to the social functions and church choir work.

Social life in small cities is much in women's hands. At one time there was cause for alarm in a virtual separation of the sexes. The women found it so much easier and so much more economical in regard to that great object of the well-regulated feminine mind, the return of "social obligations," to have only half of a family represented at a function, that the woman's lunch came into an overwhelming and alarming popularity. Besides, in most small cities, men are busy and only women have leisure for mid-day gaiety. Thus came about a semi-ostracism of the bread-winner and a grievance so deep and strong that it reached the comic papers. Women's clubs added another separating force. These clubs had teas and receptions to which women could flock unmattended, and the husbands might have appropriately associated themselves into a Shut-Out Society, so little were they in evidence.

Somehow—one does not know just how—this top-heaviness is righting itself. Men appear at afternoon teas; there are even luncheons, luncheons in the busy West, where they find time to endure themselves with clean linen and a frock coat, and add the indefinable but pungent masculine interest. And if the women have clubs to study Browning and Ibsen, the men have clubs to examine the tendencies of the time toward socialism and to seek the causes of agricultural depression.

The sexes meet, also, in other clubs, and very much to their advantage. In the East there is growing to be a leisure class of men. This class has scant representation as yet in the West; nevertheless, society claims more of men than it used, and men grant its claims. There was a time in Western small towns when only young men wore dress suits or used visiting cards; now the husband hands his wife a package of his cards for her visits, is thankful that only his name and not his presence is required, and renews his dress suit with his Winter top coat. There was a time when the youth of the small town met to dance with no staid supervision than a few newly-married couples who could dance as long and wildly as they. Now, very year sees the age limit of social gatherings extended.

Women's clubs have had an immense and probably not perfectly understood or appreciated influence on the social life of the small town. The first social center was the church society; the present social center is the woman's club. It is the promoter not only of education but of culture. Often it is crude and self-conscious and takes itself with a deadly seriousness. Grant all that and grant that it gives only a smattering, that a smattering is the discourager of humility, and that the woman with a smattering would better be home darning her children's stockings than reading essays on the morality of Ibsen's Nora. But she cannot be darning stockings all the time, and it is better to discuss the morality of Ibsen's heroine than of her neighbor—her shallow judgments will do much

less harm in the club than do shallow judgments in daily life. The crudest and silliest woman's club that ever ran riot among great subjects in literature and art must give each of its members a window (blurred and small though it may be) out of her cramped life. And life in a village or small town has been very cramped, often sordid. I say *has* been, because much of this narrowness and privation is passing away. The part in this passage played by the woman's club is larger than every one is disposed to grant.

Another potent agency in the widening of interests in village life, and to some extent in the social life of the small city, has been the book club. In the small city, also, the University Extension is beginning to be felt strongly. Indeed, the small cities are becoming more and more interested in the beauty which is at the root of all art and of all happy and beneficent living. There is growing up in the small cities an audience of thoughtful men and women who can distinguish between the higher and the lower things in life. They know good pictures; they are, in fact, beginning to buy them, and they do not need the famous name in the corner to encourage their judgment. They know good books and read them. The agents of the great publishers will bear testimony that their best custom comes from the small cities. There, libraries are growing. It is the small cities that keep the booksellers in business and encourage *editions de luxe*. In the great cities, the man of moderate means has not the space in his slab of a house for a library; he is contented with the Sunday newspaper and the magazine. If he had the room he would not have the time; and if he had the time he would have so many more pressing demands on his income that he would not even consider books—except a cheap edition now and then on the train and a volume of prints at Christmas.

Of course, there are exceptions, notable ones—I speak now of the average citizen, the good fellow who dresses well, votes right and gives his children an expensive education. His cousin of the small city, with the same income as to dollars and cents, owns his own house, pays far less to his butcher and grocer and has decked his little parlor (only a few of us have drawing rooms in the provinces) with excellent etchings and a few good paintings; and he buys of most of the high-class subscription agents with a free and grateful heart, as well as of the local booksellers, guided in his selection by a first-hand knowledge of the authors. His cousin's wife is likely to be an authority in some special line, thanks to her club. For not all women's clubs do surface work. A vast number of them are unobtrusively doing the best and most thorough kind of work, giving time enough to a small corner to understand it through and through. More and more, the specializing tendency is affecting these clubs; in consequence, their work becomes more important, even as it becomes more humble. The average of refinement is steadily rising in the small cities. The rise is unconscious—all the better for the American people. The dweller in the small cities, the provincial, is travelling more, reading more, thinking more and (which is the greatest of these) feeling more, each year. For sympathy is close of kin to the imagination.

The hope of the Republic is in the small cities; and the social life of the small city is one of the most interesting and inspiring fields for our future novelist. The village has had and has its admirable painters; the great city can claim at least half a dozen of our novelists; but the small city has had little attention. Some time the small city will be depicted and its life, so full of the best qualities of both the village and the great town, will be adequately shown; and we shall be all exclaiming, how interesting it is, and wondering why the interest was not discovered before!

and Opera Cloaks for the coming season. Every issue of this magazine includes a series of artistic plates illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter, and original articles on Lessons in Dress-making and Millinery, the text being in English, Spanish and German. The publication is indispensable to Dressmakers and Milliners, and invaluable to ladies generally who are pleased to adopt the latest effects of la Mode. The Subscription price is 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents. SEND FOR A SPECIMEN COPY.

PERSONS SUBSCRIBING for THE DELINEATOR are requested to specify particularly the Number with which they wish the subscription to commence. Subscriptions will not be received for a shorter term than One Year and are always payable in advance. One Dollar (or 7s. 6d.) a Year.

THE GRAND ALBUM.

—This superb monthly publication has already won substantial place in public favor, though now only in its second volume. With the September number was given A HANDSOME LITHOGRAPHIC PLATE 25x30 INCHES IN SIZE, illustrating in colors the latest Ladies'



Fashions. Similar Plates will be issued quarterly, viz: December, March, June, etc. With the October issue was given an artistic Supplementary Plate illustrating the Latest Designs in Storm and Rainproof Garments, while the November issue is accompanied by a Plate representing the Styles in Evening

MODERN LACE-MAKING.

MODERN LACE HANDKERCHIEFS.

FIGURES NOS. 1 AND 3.—The handkerchief shown at figure No. 1 is made of fine Honiton braid and dainty filling-in stitches, and is unique in shape, beautiful in effect. Like every other

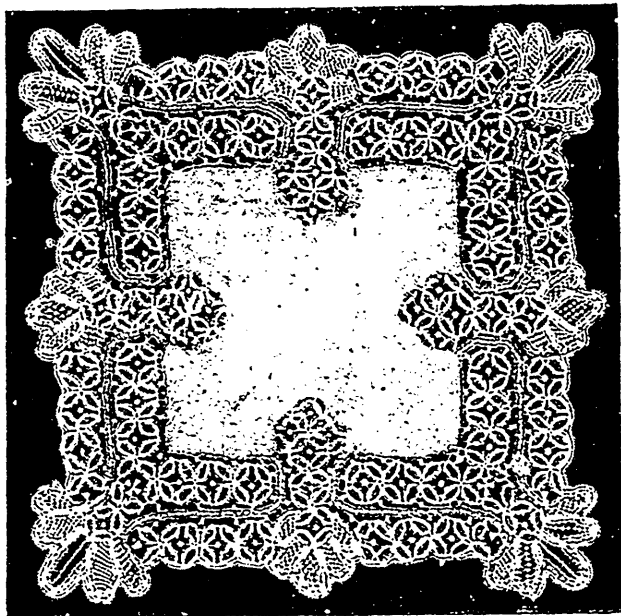


FIGURE NO. 1.—MODERN LACE HANDKERCHIEF.

lace handkerchief care must be exercised in developing the details of the work else the result will be most unsatisfactory. Clumsily or carelessly made lace is not a thing of beauty, and particularly does this apply to lace handkerchiefs. In far better taste is a neatly made linen handkerchief than one of poorly made lace.

The design represented is easily repro-

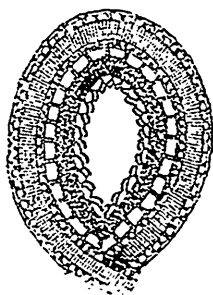


FIGURE NO. 2.

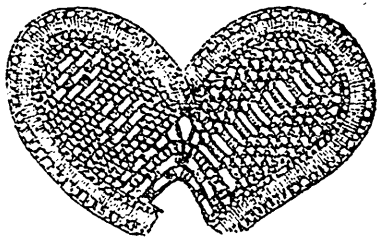


FIGURE NO. 3.

FIGURES NOS. 2 AND 3. FILLING-IN STITCHES.

duced and it will probably not be necessary to send to a professional lace-maker for it, though advice from such a source concerning quantities and kinds of materials might not prove amiss.

In making a handkerchief like this one, or the one shown at figure No. 3 first trace the design, in the size wanted, on glazed muslin. Next, baste the braid, wrong side out, on the design and then baste the muslin onto stiff paper or glazed leather. Then work in the filling-in stitches and add the picot edge. Make all the joinings of the braid carefully and very flatly.

When the border is completed remove it from the design and attach it to the center, which must be of sheer India lawn, or silk muslin. Fancy stitches, button-hole stitches or plain fell stitches may be used for this purpose.

FILLING-IN STITCHES.

FIGURES NOS. 2 AND 3.—These illustrations are merely intended to show two or three kinds of filling-in stitches.

Figure No. 2 consists of a row of point d'Espagne, enclosed by a very thick stripe of point de Bruxelles, with always four button-hole stitches in one point d'Espagne stitch. A line of point de Venise in thick scollops forms the inner edge.

The pattern of the leaf on the left of figure No. 3, is in point d'Espagne; that on the right is in loose point de Bruxelles, and has a wide vein. Such patterns, without reference to the kind of stitches employed, are called point de Valenciennes.

In our book *The Art of Modern Lace-Making*, price 50 cents or 2s.,—may be seen an almost endless variety of filling-in stitches, and illustrations of many kinds of braids suitable for making handkerchiefs, edgings, doilies, collars, cuffs, etc.

For the handkerchief designs here shown and the information concerning them thanks are due Sara Hadley, 923 Broadway, New York.

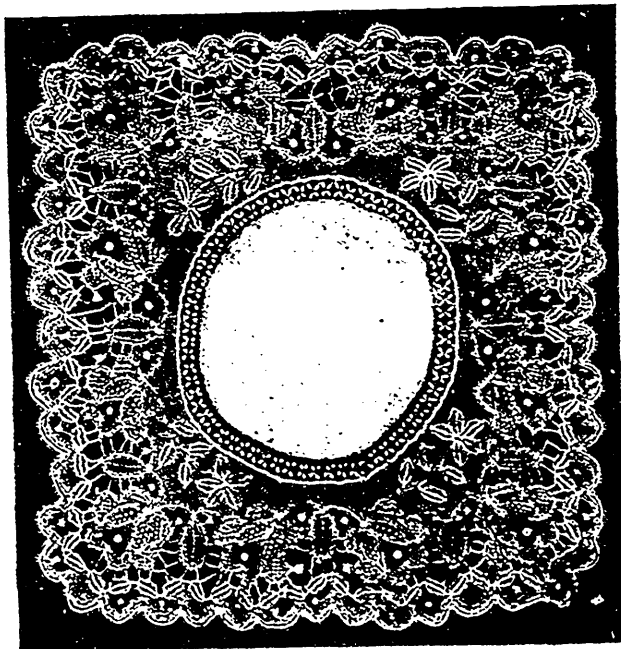


FIGURE NO. 3.—HANDKERCHIEF IN MODERN LACE.

SEASONABLE COOKERY.

FOOD FOR THE VEGETARIAN.

The subject of vegetarianism is coming more and more to the front, and is no longer treated with ridicule by thoughtful people. Fifty years ago the vegetarian required courage to face the attitude of contemptuous incredulity attached to his peculiar mode of living, but we of to-day have grown broader in our opinions and are less ready to condemn our neighbors because they differ in theories or methods of living from ourselves. Miss Alcott in her *Memoirs* declares that she never tasted meat until long after she was a woman and had left the home nest. Many of the intellectual men of that day agreed with her father in being strict vegetarians. At the famous Brook Farm a separate table was provided for the vegetarians, of whom there were not a few.

To be a vegetarian means the abjuring of all flesh that has given up its life for food. The use of eggs and milk is allowed and, inconsistent as it seems, fish is sometimes eaten. The Vegetarian Society of England defines this mode of sustaining life as, "the practice of living on the products of the vegetable kingdom, either with or without the addition of eggs and milk, including butter and cheese, to the exclusion of fish, flesh and fowl. Milk and eggs are called animal products. Their use does not require the taking of life. Strictly speaking they are not vegetable foods and a considerable number of vegetarians exclude them. On the other hand a few include oysters and some, fish with milk and eggs."

Oriental nations are largely vegetarians. Whether this has anything to do with their low stature the scientist hesitates to say, but that those nations using no meat are especially genial and polite the food specialist will readily admit. The Japanese, a most polite and agreeable people, are strict vegetarians. The brusqueness and irritability of the average Anglo-Saxon is thought by some to be an outcome of the excessive use of meat.

The vegetarian needs to know how to combine food so that the body will be nourished without the use of meat. Fruit and nuts should largely enter into a menu that excludes flesh. Salads dressed with pure olive oil assist in giving a well-balanced food supply. Peas, beans and lentils are also especially nourishing. It is said the Pyramids of Egypt were built by men who could have had little else to sustain them than lentils.

Below are given some vegetarian menus and recipes for the less-known dishes of this description:

BREAKFAST.

	<i>Fruit.</i>	
<i>Cereal.</i>	<i>Poached Eggs.</i>	<i>Cocoa.</i>
<i>Rolls.</i>		<i>Butter.</i>

DINNER No. I.

	<i>Cream Soup</i>	
<i>Veget.</i>		<i>Olive.</i>
	<i>Macaroni, Tomato Sauce,</i>	
	<i>Browned Sweet Potatoes,</i>	
	<i>Boiled Onions,</i>	
	<i>Rice Croquettes, Sweet Sauce,</i>	
	<i>Lettuce Salad,</i>	
	<i>Crackers, Cheese,</i>	
	<i>Fruit Pudding, Yellow Sauce,</i>	
	<i>Fruit,</i>	<i>Coffee.</i>

DINNER No. II.

	<i>Cream Soup.</i>	
<i>Bean Croquettes, Tomato Sauce,</i>		
<i>Stuffed Potatoes,</i>		<i>Spinach,</i>
	<i>Lettuce Salad</i>	
	<i>Cheese, Crackers</i>	
<i>Peanut Pudding, Milk Sauce,</i>		
<i>Fruit</i>		<i>Coffee.</i>

SUPPER.

Roast Butter,
Escalloped or Fried Tomatoes,
Stewed Fruit
Drop Spice Cake,
Tea or Cocoa.

CREAM SOUP.—Any vegetable at hand may be used as a foundation for this soup. Stewed carrots make a delicious soup, with a pale yellow tint. Stewed turnips, salsify or celery may also be thus used. Cream soups are now much in favor on many dinner tables, a meat soup being rarely seen. When white turnips are used, they are peeled and cut into small pieces convenient for measuring. Allow:

1 quart of turnips.	2 table-spoonfuls of flour.
1 quart of water.	1 table-spoonful of chopped parsley.
1 pint of milk.	1 egg (yolk).
1 table-spoonful of butter.	Salt to taste.

Boil the turnips in the water, cooking very slowly, until soft. This will take two hours, for the cooking must not be hurried. The water will then be reduced one half. Mash the turnips in the water and pass the whole through a colander, when there should be but one pint of it. Add the milk and return to the fire. Rub the butter and flour together, add a few spoonfuls of the milk mixture, stirring and blending until perfectly smooth. When the soup is boiling, stir in the butter and flour, cooking until creamy, and adding salt to taste. Place the yolk of the egg and the chopped parsley together in the tureen, turn in the hot soup, stir gently and serve at once.

MACARONI WITH TOMATO SAUCE.—Break the macaroni into inch lengths, cover with plenty of cold water and boil gently until soft, about forty-five minutes generally being required. Stir often to prevent its sticking to the kettle. Turn into a sieve and drain thoroughly. Place in the serving dish and cover with a tomato sauce made of

1 pint of tomato.	1/4 table-spoonful of butter.
1/2 table-spoonful of flour.	Salt and pepper to taste.

Seald and strain the tomato, pulping it through a coarse sieve. Rub the flour and butter together, add a little of the strained tomato to thin slightly, stirring well. Heat the remainder of the tomato and add the flour mixture, beating well to prevent any lumping. Add the salt and pepper to season and the sauce is ready to use.

BROWNED SWEET POTATOES.—Boil the potatoes without peeling them, and when tender drain and strip off the skins. Cut each potato in half, lay in a granite baking pan and add to each piece a seasoning of salt, pepper, a dot of butter and a sprinkling of sugar. Bake twenty minutes in a quick oven, when the potatoes should be quite brown.

RICE CROQUETTES.—This is a thoroughly reliable recipe, these delicious croquettes having long been made in the writer's family from this formula with most satisfactory results:

1 cupful of raw rice.	egg (yolk only).
1 tea-spoonful of salt.	quart of water.

Wash the rice in two or three waters, picking out any dark grains that may appear. Place in a granite kettle, add the salt and water and cook until tender usually fifteen or twenty minutes will suffice. Stir often and add more water as needed. The rice should not be cooked too long or it will be hard to handle. Throw into a colander and drain well. If the water is very thick and starchy, pour cold water upon the rice to wash it clean. When cool enough to form, add the beaten yolk of the egg, stir well, add a seasoning of salt, form into cylinders,

roll each in beaten egg, then in cracker dust and fry in deep fat. The fat should be very hot, so that the outside of the croquettes will at once crust over. Do not crowd them in the kettle. When brown, drain on yellow paper, and serve at once with a

SWEET SAUCE.—This may be maple syrup or a syrup may be made of hot water and granulated sugar, equal parts of each. A delicious sauce is also made by seasoning a sugar syrup with raspberry flavoring. Melted currant jelly may also be used with these croquettes.

FAIRY PUDDING.—Take

2 eggs (whites). 2 table-spoonfuls of currant jelly.
3 table-spoonfuls of powdered sugar.

Beat the whites until stiff and dry and gradually add the sugar; then beat and beat and beat! This pudding depends for its lightness on the amount of whipping that is given it. At least fifteen minutes will not be too long. When it will bear up the fork used in whipping, it is stiff enough. Heap by the spoonful into a glass dish and serve with the jelly and

YELLOW SAUCE.—This has the following ingredients:

1 pint of milk. $\frac{1}{8}$ tea-spoonful of salt.
2 eggs (yolks). $\frac{1}{2}$ tea-spoonful of vanilla.
 $\frac{1}{2}$ cupful of sugar. $\frac{1}{4}$ tea-spoonful of cornstarch.

Beat the yolks light and add a quarter of a cupful of the milk, into which the cornstarch has been dissolved. Heat the remainder of the milk and add the yolk mixture. Stir well, cook for three minutes, add the seasoning, take from the fire and when cold add the flavoring and it is ready to serve.

BEAN CROQUETTES.—These are made of

1 pint of dry beans. 2 table-spoonfuls of melted butter.
1 small onion. 2 eggs.
 $\frac{1}{2}$ pint of grated bread. 1 table-spoonful of chopped parsley.
Salt and pepper to taste.

Soak the beans in cold water for twelve hours. Boil them and the onion together until soft, then rub through a colander. To this pulp add the bread crumbs, parsley, salt, pepper, butter and the eggs well beaten. Mix well together, form into cylinders, dip in beaten egg, then in cracker dust and fry in deep fat, draining on soft paper before serving.

STUFFED POTATOES.—Select smooth potatoes and have them as near the same size as possible. Roast them thoroughly. Cut off an end from each, scoop out the potato and season it with butter, salt and pepper. Add also two table-spoonfuls of milk for every six potatoes, heating well. Return the potato pulp to the shells, stand each on end and bake for half an hour in a hot oven.

PRUNE PUDDING.—For this palatable dessert take

1 lb. of prunes. 2 eggs.
1 cup of sugar. $\frac{1}{2}$ box of gelatine.

Soak the fruit over night in enough water to cover it. In the morning remove the stones and stew the prunes in the same water in which they were soaked. When soft and perfectly tender, add the sugar, and when this is dissolved remove the

fruit from the fire and pulp it through a colander. There should be a full pint of pulp and juice. Beat the whites of the eggs stiff and add them to the pulp, stirring well. Soak the gelatine one hour in a cupful of cold water, then add enough boiling water to dissolve it. When lukewarm, add this gelatine to the prune and egg mixture, turn into a mould and set away to stiffen. All gelatine puddings are more reliable if made the day before using, but if this is made in the morning and set on ice it will be ready for a six-o'clock dinner. Serve with milk sweetened and flavored with almond extract; the yellow sauce given above may also be used. This recipe will make a full quart—enough for seven persons.

SCOLLOPED TOMATOES.—Skin fresh tomatoes and cut them into slices; if using the canned vegetables, drain off the juice, using only the pulp. Place a layer of the tomato in the baking dish, add a seasoning of salt and pepper, then a thick layer of bread crumbs. Cut a tea-spoonful of butter into tiny pieces and lay on the bread crumbs, then add another layer of the tomato and so proceed until a sufficient quantity has been prepared, having the bread crumbs for the top layer. Season this top with butter and bake one hour in a moderate oven. Serve without removing from the dish.

PANNED TOMATOES.—This is a comparatively new way of preparing this delicious vegetable and provides a welcome dish for luncheon or supper. Use smooth, good-sized tomatoes. Wipe and cut them into halves, cutting across the stem axis. Lay these halves in a baking pan, skin sides down, add a sprinkling of salt and pepper and a quarter of a tea-spoonful of butter to each portion. Set the pan in a hot oven and roast for forty-five minutes. Lift the slices carefully from the pan with a pancake lifter and lay each piece on a square of toast. Place two table-spoonfuls of flour in a bowl, add half a table-spoonful of butter and rub together, until smooth. Heat one pint of milk and when boiling add half a cupful to the flour and butter, stirring well and mixing as it is added, then turn this flour mixture into the milk. Cook until creamy—not more than three minutes, however. Place the pan from which the tomatoes have been lifted on the top of the stove, add the thickened milk to the juices in the bottom and stir well. This slightly colors the milk sauce. Taste and add salt if needed. Then strain over the tomatoes and toast on the platter. Add a sprinkling of pepper and serve hot.

DROP SPICE CAKES.—These delicious cakes are so light that even children may eat them. Allow in making

$\frac{1}{2}$ cupful of butter. 1 tea-spoonful of cloves.
 $\frac{1}{2}$ cupful of sugar. 1 tea-spoonful of allspice.
 $\frac{1}{2}$ cupful of milk. $\frac{1}{2}$ tea-spoonful of mace.
2 eggs. $\frac{1}{4}$ of a nutmeg.
2 tea-spoonfuls of baking powder. $\frac{1}{2}$ cupful of currants.
2 tea-spoonfuls of powered cinnamon. Flour to thicken.

Rub the butter and the sugar to a cream. Beat the eggs until light and full of bubbles, not separating the yolks from the whites. Add them to the milk with flour enough to thicken. Enough flour has been added when the track of the stirring spoon is not entirely lost in the batter. Add the spices and the fruit. Butter a muffin or gem pan, then add the baking powder to the cake, beat well, turn into the muffin pan and bake for twenty minutes in a rather quick oven. This will make twelve cakes.

BLAIR.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D80.—This illustrates a Ladies' tea-gown. The pattern, which is No. 9421 and costs 1s. 8d. or 40 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in three views on page 513.

Henrietta combined with figured and plain taffeta silk is here represented in the elegant tea-gown. The center-front is cut square at the neck and shows three tucks across the top and its fullness is disposed in a manner at once graceful and becoming to both tall and short figures; it pouches over a pointed girdle section, producing an effect between the smooth, well-fitted side-fronts that is artistic and novel, and the closing is made at the left side. A triple box-pleat formed at the back sweeps out in a graceful Watteau and the gown may end in a

short train, as illustrated, or it may be in round length. Plain girdle-sections start from beneath the Watteau and end under ribbon bows at the front edges of the side-fronts, the bow at the right side having long flowing ends. Bretelles that taper to points at the waist follow the front edges of the side-fronts and fluff prettily over frill-caps that stand out on the elbow sleeves, which are formed in puffs at the top and completed with a deep frill headed by ribbon that terminates in a pretty bow on the upper side.

Cashmere, silk, vailing, challis and serge are materials with which crêpe de Chine, chiffon, mousseline de soie or silk mull may be combined in the formation of this gown, and ribbon and lace will trim it effectively.



D 80.

The Delineator.

A Wallace Tea-Gown.

November, 1897.

AMONG THE NEWEST BOOKS.

From Houghton, Mifflin & Co., Boston:

Joan of Arc, by Francis C. Lowell.

Authors and Friends, by Annie Fields.

The Wisdom of Fools, by Margaret Deland.

Prof. Lowell's *Joan of Arc* affords an excellent example of the merits and defects of present methods of historical study. He has been so anxiously careful to sift the facts from the "picturesque legend" conjured up in most minds by any mention of the Maid of Orleans that his narrative becomes dry and colorless a framework upon which are hung countless citations of authorities, material for biography rather than biography itself. For instance, his treatment of the mooted question, "Was Joan of Arc insane or inspired?" He plainly lets it be seen that the evidence convinces him Joan really did hear and was directed by the mysterious voices and on several occasions clearly foretold events that afterwards came to pass. But of his own belief in regard to the origin of these phenomena he vouches no clearer explanation than to say:

Even if it be true that Joan's visions and voices were caused by physical conditions abnormal and therefore morbid, the discussion is not concluded. In this place, of course, it is impossible to discuss if the belief in God be true. Whether true or not, it unquestionably exists, and those who hold it may believe as reasonably that God may send visions by the physical means of what we call disease as that He maintained the American Union by the physical means of shot and shell. The man who believes in God may, then, believe Joan to have been inspired, and, most probably, will believe it. The man who does not believe in God, by the terms of the supposition cannot believe her to have been inspired in the ordinary meaning of the word.

Which is about as conclusive and satisfying as Mr. Lincoln's famous remark that "for people who liked that sort of thing, it was about the sort of thing they would like."

If a writer's reputation is ever enhanced by what is written about him rather than by what he writes, it must be through just the friendly discrimination exercised by Mrs. Fields in her volume of carefully restrained reminiscences, *Authors and Friends*. As the wife of Boston's leading publisher, she has long enjoyed peculiarly favorable opportunities for seeing at their best the famous literary people on both sides of the Atlantic. Hence these luminous glimpses of such associates, however modestly the observer keeps behind the camera, have a value not attaching to her observations touching the literary worthies of previous generations in *A Shelf of Old Books*, charming as is that compilation. The papers devoted to Longfellow contain the astonishing statement that Messrs. Allen & Ticknor, publishers of his first book of poems, presented him the volume in which they appeared "and sundry other books" as compensation. Concerning the effect of one of Emerson's lectures the author quotes from her diary: "There was no loud applause but there were little shivers of delight or approbation running over the audience from time to time like breezes over a cornfield." Dr. Holmes first met Hawthorne at Mrs. Field's breakfast table. "I wish you would come to the club oftener," said Holmes. "I should like to," said Hawthorne, "but I can't drink." "Neither can I." "Well, but I can't eat." "Nevertheless we should like to see you." "But I can't talk, either." Which, naturally, caused a shout of laughter. Other papers are devoted to Mrs. Stowe, Celia Thaxter, Whittier, Tennyson and Lady Tennyson.

The Ultimate of Insane Conscientiousness would have been a fitting sub-title for Mrs. Deland's group of stories, *The Wisdom of Fools*. She evidently agrees with religious East Indians who believe that conscientiousness without the use of reason is deadly. She does not preach from her own pulpit, but by dramatic examples shows her readers how all morbidness deadens and how from introspection grows a selfishness that is perhaps unconscious of its cruelty. She demonstrates that revealers of their own disgraceful misdeeds, when their confessions can lead to no reparation, are either cowards or egotists at heart. Needless placing shameful admissions upon those who can neither bear nor shift such burdens, but must suffer the bitterness of them always, is a crime, although with fine reserve the author does not declare this as her own personal conclusion. She pictures the difference between piety which has self-raising

as its object and religion which considers the well-being of others before its own. As a writer Mrs. Deland has both insight and reserve, hence she is able to be simply impersonal, a charming virtue in a novelist.

From G. P. Putnam's Sons, New York:

British India, by R. W. Frazer, L. L. B.

The Ways of Life, by Mrs. Oliphant.

In that invaluable group of books, "The Story of the Nations," *British India* is, perhaps, the most romantic and tragic. Its writer allows no personal or national bias for his own country or for the honor of his own religion to influence his judgment. He leaves England in the dust wherever and whenever she has been craven and cruel, and he glories in her and her brave sons whenever the occasion permits him to do so. Acquisitions by conquest and their maintenance have not added true renown to Christian England, and yet India is less barbaric than when Alexander the Great and the Portuguese successively invaded it, making the way easier for the Dutch and English to follow. From the present back to the time when King Solomon summoned wise men from Tyre to bring treasures with which to beautify and perfume his temple, back to the time when Alexander and his soldiers saw wonders in their march through the sacred Land of the Five Rivers, nothing reported of this great country and its people is too amazing for belief. The most beautiful and costly products of the world have come from the far East. Stories of long suffering followed by pitiless revolts, heroism that makes one's heart quiver, oppressions that at once chill and fire the blood, are related in this volume with a vividness that makes the wildest of romances seem tame. Education, as we understand the term, is within the East Indian's reach, but his religion makes him scorn it. His inherited creed is dearer to him than life itself and he keeps it in his heart, whatever his lips may say. Of course, Christian teachers have gone on promulgating their Western ideas and still hope for fruitful results therefrom, but when one considers the vastness of this nation, its far reaching history and the obdurate quality of its life, India's complete conversion and subjugation seem impossible—a view to which the latest outbreak lends significant support.

The underlying tone of sadness characterizing most of Mrs. Oliphant's work is not absent from the two stories bearing the title *The Ways of Life*. Their heroes and heroines are of yesterday in their tastes, standards and occupations, but they all stand for brave womanliness and manliness, for righteousness in the smallest as well as in the largest thoughts and purposes. There are many charmingly tender and beautifully human pen pictures in these two stories and the writer's lively prejudices and satirical denunciations of modern degeneracy in morals of men and women are here given less space than in some of her other works.

From Copeland and Day, Boston:

The Falcon of Langéac, by Isabel Whiteley.

Patris, by Louise Imogen Guiney.

Francis, I of France was so fascinating a mixture of heroism and mischief that romances wrought out of his times are many and interesting. Perhaps it is for the glitter of steel and the splendor of bloodshed—blood is a showy thing at any time—that we like to read of flights of cavaliers and handsome women across wild countries. Mrs. Whiteley tells her story with singular charm, without especially striving after archaic effect. She persuades us that she might have lived at Mont Saint-Michel while it was a fortress, a place in which the sorely beset took sanctuary. It is no small triumph for an author to thus win the trust of readers.

Miss Guiney has taken the title of her book *Patris* from a gypsy word meaning a trail, clues left by vagabonds to show followers of their own sort which way they went. She has herself passed over devious pathways in searching for curious thoughts, legends and far-fetched facts and she has wrought out her delivery thereof with painstaking solicitude. On one page the reader smiles at her droll conceit and on the next he is wearied by its elaborateness and lack of spontaneity. "How many times was this description or comment recast, repolished,

reornamented, before it was let go into type?" he involuntarily asks himself again and again. Then, inadvertently as it were, Miss Guiney drops into naturalness and is charming, graceful, beguiling. Her closing chapter devoted to saying a good word for Charles II. will be in the nature of news to the very large number of people who didn't suspect him of having many redeeming qualities. He was, we are here told, witty and fascinating to his friends and courteous to those he disliked, on the principle that it was kingly to be gracious of speech even when a sharp sword was to follow fine words.

From The Macmillan Company, New York:

Citizen Bird, by Mabel Osgood Wright and Elliott Coues.

My Run Home, by Rolf Boldrewood.

The Grey Lady, by Henry Seton Merriman.

The sub-title of *Citizen Bird*, *Scenes from Bird-Life in Plain English for Beginners*, should not deceive older lovers of feathered folk who will enjoy the book all the more for its simplicity and explicitness. Not a little of its value is due to the illustrations by Louis Agassiz Fcurtes. It takes the form of a story the characters of which are boys, girls, a fisherman and a naturalist who studies and admires the ways of birds. The chapter headings are felicitous. For example, "A Silver Tone Family," "Wipers and Creepers," "Mockers and Scolders," "A Tribe of Wild Warriors," "Crows and Their Cousins" and "A Laughing Family." For young people who live in the country the book is invaluable.

My Run Home, Rolf Boldrewood's account of his visit to England from his birthplace, Australia, contains much that is interesting to every one, but is especially enlightening to those who are studying the comparative advantages and disadvantages of life in a relatively new colony and in a country which is overpopulated and, perhaps, civilized to excess. The author's estimate seems a fair one. Readers will recognize his candor and judicial attitude. His personal relationship to the subjects of his observation is never lost sight of—indeed, he is usually his own hero. Horses and horse-training, hard riding and hunting occupy much of his attention and his account is in general alive with sympathetic action.

The character giving title to *The Grey Lady* is cynical, crafty, mysterious, but only grey because of her gowns, her hair and a dull complexion. This will be disappointing to those who scent a ghost story behind the author's designation. But though without supernatural elements, the narrative is a highly entertaining one, being a study of Anglo-Spanish life and character. It has many original features—not the least of them being its heroes, who are twins. The duller of the twin gets the prizes in life. He passes his examination for the navy, while his studious, quick-witted, wilful brother fails. While the latter's disappointments do not add to his amiability, he is strong to do and to endure. Habitual novel readers are likely to find themselves at fault when they try to select the villain from the opening pages of the story.

From D. Appleton & Co., New York:

Familiar Features of the Roadside, by F. Schuyler Mathews.

A Colonial Free Lance, by Chauncey C. Hotchkiss.

Barbara Blomberg, by George Ebers.

Mr. Mathews is a keen observer of flowers, shrubs, birds and insects, and he opens the eyes of others to their interest and charm. His book has many illustrations that assist one in realizing how he may find fascination and beauty in things usually overlooked. The author urges the value of such studies in color, tone and form as leading to accuracy of observation in matters of more serious moment. He says truly that there are very few people who can see and hear with absolute accuracy. Every child should be trained to precision in the use of all his senses while his mind is yet pliant and receptive. The fulness of wisdom can never be possessed by any one individual, but we may all be enriched by a keener and prompter use of our observant faculties.

A Colonial Free Lance is a strong, stirring, well-constructed and

agreeably written story of a staunch American patriot who was also a masterful, manly lover. Its scenes are laid during the Revolutionary period, the vivid and stirring events of which afforded mettlesome young men an opportunity to rise rapidly into prominence—as did his "free lance" hero. A charming love story affords contrast to the sterner events of war and bloodshed depicted. The number and excellence of the novels dealing with the Colonial and Revolutionary periods of American history are eloquent of the widespread revival of interest and pride in the events which led up to and established the world's first great republic.

In *Barbara Blomberg* Ebers has produced a distinctively valuable historical novel the scenes of which are during the formative period of the Protestant religion. His descriptions of the cruelties practised by the followers of Martin Luther are matched by corresponding accounts of persecutions by the Roman Catholics of that intolerant age. The two volumes of this romance include a vast array of historical facts and display to especial advantage the author's well known erudition. His devotion to truth force him to here portray Charles V. in his true character, a slave to immorality, gluttony and superstition.

From Frederick A. Stokes Company, New York:

The Touchstone of Life, by Ella MacMahon.

Wolfrille, by Alfred Henry Lewis.

The knowledge of English colonial politics shown in Ella MacMahon's story would do credit to a statesman actively concerned in moulding the policy of the great Anglo-Saxon Empire. It is difficult to understand how any woman could secure so thorough an insight into governmental wire pulling and red tape as is here disclosed. Equal familiarity is shown in the descriptions of dissatisfied mine workers and of the motives and methods of current journalism, as well as of a variety of allied topics of the hour. As a story *The Touchstone of Life* has a strong and original plot, carefully drawn characters and is, moreover, very well written.

Under the generic title of *Wolfrille* Alfred Henry Lewis has grouped a variety of stories of the West told, as he truthfully admits in his preface, in a style "crude, abrupt and meagre," but with much vigor and a scene-painter's feeling for broad effects of light and shade. They are tales of a coarse people coarsely told, with a more than generous amount of incidental blasphemy, but the occasional gleams of the warm-hearted and open-handed humanity underlying these picturesque frontiersmen go far to redeem the book. Frederick Remington's vigorous drawings are in perfect keeping with the spirit of the text.

From Lee & Shepard, Boston:

Beside Old Hearthstones, by Abram English Brown.

Probably no more valuable historical work is being done today than the gathering up and preserving in town histories and genealogical works of what can be learned from local records, landmarks and descendants of pioneer settlers regarding the Colonial and Revolutionary periods in various early centers of American population. Among the most indefatigable workers in this field is Abram English Brown. His field is Boston, and the country adjacent and in *Beneath Old Roof Trees*, *History of Bedford*, *Bedford Old Families* and *Glimpses of Old New England Life* he has preserved for all time and in attractive guise a vast amount of precious historical material. In his latest volume, *Beside Old Hearthstones*, he continues his efforts to "bring to light some of the obscure movements of the early patriots" in the outer circle of the battlefield of the opening Revolution. The descendants of these among various other Massachusetts families will find much of absorbing interest regarding the heroic deeds of their ancestors in 1775: Prescott, Child, Shirley, Pepperell, Emerson, Wolcott, Babbidge, Spaulding, Bancroft, Blood, Williams, Shattuck, Warner, Longley, Holden, Hancock, Colburn, Nevens, Page, Porter, Putnam, Holton, Foster, Lowe, Perham, Bridge, Bowers, Ford, Fletcher, Byam, Warren and Brown. A variety of photographic illustrations add to the value of the volume.

TO COLLECTORS OF POSTERS.—So many requests have been received for copies of the notable series of colored posters with quaint letterpress used during the past few months to announce the forthcoming numbers of THE DELINEATOR, *The Grand Album of Metropolitan Fashions* and *The Glass of Fashion*, that we have decided to place these attractive *affiches* on sale at a nominal rate for the gratification of this large and rapidly-growing class of collectors. Admirers of the Poster Girl

will find her here resplendent in the smartest of gowns and the gayest of colors, engaging in whatever diversions the calendar seems to call for and in mood ranging from the stately elegance of a harbinger of THE DELINEATOR to the happy-hearted lightness of a handmaiden of *The Glass of Fashion*. Three of these posters, uniform in size, are issued every month, and the set of three will be sent postpaid to any address on receipt of 3d. or 5 cents.

WINTER WRAPS FOR DAY AND EVENING WEAR.

Winter wraps are extremely graceful in design, whether plain or fancy, for all tastes may be suited this season in the matter



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of elaboration. Cloaks for street wear are of dark cloth, with passementerie, fur or jetted garniture. Evening wraps are resplendent with iridescent trimmings, feather bands or such furs as chinchilla, ermine, moufflon and Angora. Bro-

caudes, velvet, plush and, if no great outlay is contemplated, fine cloth are the materials for wraps for the opera and kindred uses, and cheviot, kersey, broadcloth and also fancy mixed coatings are appropriate for street wear. Flowing sleeves are a feature of many modes: which are either fitted or loose at the back, but invariably loose in front. The long cape-wrap also enjoys considerable vogue: it is diversified by deep ripple or smooth fancy collars, yokes and various storm collars that are both protective and becoming.

LADIES' LONG EMPIRE WRAP, WITH BOLEROS THAT MAY BE SQUARE OR ROUNDING IN FRONT.

No. 1310.—This dressy and novel wrap is in the flowing Empire style. It is particularly effective as here made for evening wear of dull-blue faced cloth decorated with jet gimp, bronze feather-trimming and ribbon bows. Fullness at the center of the front and back hangs in flutes that stand out between boleros rounding from the neck to the under-arm seams both front and back. The boleros in front may be square, if preferred, and epaulette caps falling over the tops of the sleeves may be plain or in tabs. The sleeves have gathered fulness at the top and a row of gathers is made at the outside of the arm near the lower edge to form a frill, the seam being left open and one corner folded back in front of the frill to give a fanciful wrist completion. The storm collar is rolled in a becoming fashion. The closing is made in front.

The mode will have a large following for evening wear and elegant carriage wraps will also be copied from this pattern.

We have pattern No. 1310 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the wrap for a lady of thirty-six inches, bust measure, calls for six yards and three-eighths of goods fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' LONG WRAP, WITH SQUARE YOKE AND A STORM OR MEDICI COLLAR. (KNOWN AS THE MOTHER GOOSE CLOAK.)

No. 1305.—The Mother Goose wrap here pictured made of sage-green cloth will be specially becoming to slender figures. The wrap surrounds the form in full folds and is closed in front;

it is in circular shape, which gives it additional grace, and has a seam at the center of the back. It is gathered at the top and joined to a square yoke shaped with shoulder seams. The neck is completed with a Medici collar that flares in characteristic fashion. A ruche of silk on the yoke and collar and a silk lining give a dainty finish.

The wrap may be made of heavy smooth or rough cloth, velvet or veloutina. If desired for evening wear, brocade or light-tinted broadcloth will be chosen. The decoration should be in accordance with the material and the wrap's intended uses.

We have pattern No. 1305 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the wrap for a lady of thirty-six inches, bust measure, requires four yards and seven-eighths of material fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' THREE-QUARTER LENGTH CAPE, WITH SECTIONAL COLLARETTE.

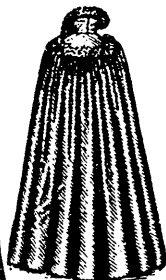
No. 1304.—This is an excellent style for street or evening wear. The cape is made for the latter use in maize brocaded tuffeta. It is of circular shape and has a center seam, shoulder seams and a cross-seam at the lower end of each shoulder seam. Gathers collect fulness in the lower edge of the cross-seams and two backward-turning plaits are laid at each side of the center seam. The cape hangs in graceful flutes at the sides. A feature of the cape is a collarette in six sections extended to form a high, flaring collar. The collarette has a fanciful pointed outline both top and bottom: it is bordered with a ruche of white chiffon on which bows of narrow violet ribbon are set, and is trimmed at its front edges and over the seams with gimp.

Light-tinted velvet or brocade for evening wear and cloth or dark velvet for the street will make up with good effect in the cape, and feather trimming, silk ruchings, fur and narrow gimp will give attractive finishing touches.

We have pattern No. 1304 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the cape for a lady of thirty-six inches, bust measure, requires four yards and a fourth of goods forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



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MISSSES' LONG WRAP, WITH SQUARE YOKE AND A STORM OR MEDICI COLLAR. (KNOWN AS THE MOTHER GOOSE CLOAK.)

No. 1328.—This long, flowing wrap is known as the Mother Goose cloak. The wrap is pictured made of

cloth: it is in circular shape, with a seam at the center of the back, and its upper edge is gathered and joined to a square yoke. The neck is completed with a Medici storm collar that is bordered with a ribbon ruching to match the yoke.

This style of wrap is becoming to young girls and can be made of cloth in red, green, blue or black. Feather trimming, fur bands, ruchings or passementerie may provide the decoration.



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We have pattern No. 1328 in four sizes for misses from ten to sixteen years of age. To make the wrap for a miss of twelve years, calls for two yards and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' LONG CIRCULAR WRAP, WITH STOLE MEDICI COLLARETTE.

No. 1306.—A wrap excellently planned to suit all figures is here shown made of overt cloth, lined throughout with plaid silk and decorated with plaitings of ribbon. The wrap is of circular shaping, with a center seam, at each side of which two backward-turning plaits are laid. The plaits flare toward the lower edge, and deep flutes fall out at the sides. The wrap is fitted smoothly over the shoulders. The dressy collarette consists of a Medici collar with a center seam and two flat collar portions with deep stole ends that flare at the back and at each side of



the closing. The wrap is adapted to both street and evening wear and the materials selected will vary according to the occasion for which it is intended. For decoration lace or chiffon ruchings on brocade and fur or passementerie on cloth will be in good taste.

We have pattern No. 1306 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the wrap for a lady of thirty-six inches, bust measure, requires five yards and a fourth of goods fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' LONG CLOAK, HAVING SLING SLEEVES.

No. 1308.—Sleeves in the sling style admired by many are a prominent feature of the protective and graceful long cloak here shown. Dark blue cloth is the material pictured and Persian lamb fur provides the ornamentation. The cloak has a square yoke and the back and front are laid in fan-plaits at the center. The sling sleeves are exceedingly comfortable and are skilfully shaped to stand out becomingly at the shoulder. The storm collar stands high at the back but tapers toward the ends.

This style of wrap is admirable for evening wear, for which purpose brocaded silk or satin, heavily corded silk or velvet will be selected, with chinchilla, ermine or other fashionable fur or passementerie for decoration. Dark cloth, with braid or fur, is suitable for the street.

We have pattern No. 1308 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the garment



for a lady of thirty-six inches, bust measure, will require five yards and three-fourths of goods fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' LONG CLOAK, HAVING BELL SLEEVES AND POINTED COLLARETTE.

No. 1307.—The bell sleeves and fancy, pointed collarette give a distinctive air to this cloak of gray cloth. The back is laid in three backward-turning plaits at each side of the center and the fronts in two forward-turning plaits at each side of the closing; all the plaits fall freely and the wrap flares gracefully from the figure toward the foot. Persian lamb fur decorates the pointed collarette and the storm collar rising above it, and a band of passementerie surrounds the sleeves near the lower edges.

The wrap will make up advantageously in both day and evening

fabrics and the collarette could be of a contrasting material.

We have pattern No. 1307 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the cloak for a lady of thirty-six inches, bust measure, needs eight yards and three-eighths of goods fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' LONG CLOAK, HAVING BELL SLEEVES AND DOUBLE COLLARETTE. (KNOWN AS THE COACHING NEWMARKET.)

No. 1309.—This serviceable long coat, known as the coaching Newmarket, is pictured made of cloth and trimmed with passementerie. A snug adjustment at the back and sides is due to under-arm and side-back gores and a curving center seam; coat-laps and coat-plaits are arranged in coat style below the seams.



The loose fronts are closed invisibly at the center. The shaping of the bell sleeves causes them to fall in soft ripples about the arm. The double collarette lies smoothly on the cloak and is shaped to form a point at the center of the back and its lower outline is gracefully rounded toward the front. The high collar is in Medici style and rolls slightly at the back and deeply in front in the characteristic way; the free edges of the collars are trimmed with passementerie to match the sleeves.

Good qualities of cloth, serge, cheviot, camel's-hair, etc., will be chosen for a cloak of this kind and braid, fur or passementerie will provide suitable decoration. A handsome coat of this kind could be fashioned from electric-blue Venetian cloth and carieule fur—a variety of Persian lamb. The fur could be used for the several collars. The sleeves could be edged with the fur.

We have pattern No. 1309 in four sizes for ladies from thirty-two to forty-four inches, bust measure. To make the cloak for a lady of thirty-six inches, bust measure, will require six yards of material fifty four inches wide. Price of pattern, 1s. 8d. or 40 cents.



LADIES' AND GIRLS' DOMINO AND MASK. (THE DOMINO TO BE MADE WITH BISHOP OR BELL SLEEVES AND WITH MEDICI OR TURN-DOWN COLLAR.)

No. 1327.—The domino here appears in graceful form. It is shown made of percaline, with velvet collar and cuffs and fancy



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braided for decoration. Gathers at the neck both back and front produce pleasing fulness and a silk-lined pointed hood prettily reversed at the edge is an attractive addition. The hood may be drawn over the head to afford a more complete disguise. The collar may be of the turn-down or Medici order and the sleeves may be in circular bell style or in bishop style, finished with round, roll-up cuffs.

The mask is short and rounding with a frill at the lower edge.

Dominoes are made of silesia, cashmere, satin, taffeta or gros-grain silk in any desired color, and the mask may match or be cut from satin.

We have pattern No. 1327 in six sizes from twenty-four to forty-four inches, bust measure. To make the Domino for a lady of thirty-six inches, bust measure, will require twelve yards and seven-eighths of percaline twenty-seven inches wide, with three-fourths of a yard of velvet twenty inches wide, and a yard and an eighth of silk twenty inches wide for the hood-lining. For the mask, an eighth of a yard of goods twenty inches wide with three-fourths of a yard of edging three inches and a fourth wide.

For a girl of eleven years, or twenty-eight inches, bust measure, the Domino will need eight yards and seven-eighths of percaline twenty-seven inches wide, with five-eighths of a yard of velvet twenty inches wide, and seven-eighths of a yard of silk twenty inches wide for the hood lining; for the mask, an eighth of a yard of goods twenty inches wide with five-eighths of a yard of edging three inches and a fourth wide, will be needed. Price of pattern, 1s. 8d. or 40 cents.



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THE FLOWER 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.]

EASTER LILIES.

Easter lilies, after about six weeks of the treatment described last month, should be brought into the house or greenhouse and kept in a day temperature of about 70° to 75° and 60° to 65° at night. As with other bulbs, a succession of flowers should be obtained by starting to force the plants a few at a time. For Easter, the forcing should begin about the first of January; nearly two months are required for the plants to come into flower after they are brought into the house. After flowering, gradually withhold water until the stalk dries up when it may be cut off just above the bulb. The pot may then be "plunged" in a shady place in the garden, where the soil will not entirely dry out until Autumn, when it should be taken up, the earth removed down to the top of the bulb and replaced with good rich soil and the operation again repeated. For the best results, however, the bulb should be planted out in the garden in the Autumn and a large, strong, new bulb secured for pot culture.

THE RUBBER PLANT.

The rubber plant, *ficus elastica*, is a great favorite on account of the ease with which it is grown. It is a dwarf of the Indian caoutchouc or rubber tree of commerce from which rubber is obtained. Its leaves are large, of a rich, dark green, thick and waxy, and it bears a dark red, peculiar flower which envelops the young leaves in the bud, falling off as they expand. In its native country it grows to the size of a large tree in soil composed of decomposed rocks and vegetable matter. It grows with great rapidity, a young tree attaining the height of twenty-five feet, with a trunk a foot or more in diameter, in four

years. The milk is extracted by making incisions about a foot apart through the bark of the wood, all around and from the top to the bottom of the tree. When this milk is exposed to the air it becomes firm and elastic, yielding about one quarter of its weight in clean-washed caoutchouc. After tapping, the tree requires a rest of two weeks, when the process may be repeated.

Ficus elastica variegata is similar to the common rubber plant, with the edges of the leaves shading into a yellowish white.

THE FIG TREE.

The whole fig family, including the common fig, *ficus carica*, is of the easiest cultivation. The soil should be rich and porous to allow of good drainage and an abundance of water should be supplied to the soil, particularly in the growing season, at which time the *ficus* will stand almost any amount of fertilizer and water. The plants will thrive in pots relatively small as compared with its size and if the trunk is without branches they may be produced by giving a large quantity of fertilizer. Commercial fertilizer, such as is used for garden crops, may be placed on the soil in the crock in small quantities two or three times a week, and if this is continued buds will soon appear in the axils of the leaves, bud following bud until a branch is produced. If too many branches appear, those not wanted may be cut off when about a foot long and rooted in coarse sand in gentle heat. The fig family also includes the great Banyan tree of India. This tree usually vegetates in the crown of palms where birds have dropped its seeds, which send down their roots to the ground, embracing and finally killing the foster-plant. When the parent plant attains a height of about fifty feet it sends out branches in all directions, each branch throwing out long slender shoots,

which reach the ground, take root, grow rapidly and form around the parent plant hundreds of columns converting the one tree into a forest by itself. The Banyan tree has been introduced into Florida recently and from reports, bids fair to thrive there. It does not seem to be clearly understood whether it is to be used for commercial purposes or for exhibition only.

AFRICAN LILY.

Agapanthus umbellatus (African lily) is a strong, rank-growing plant, quickly filling a large pot and soon demanding either a division of the plants or a small tub. The foliage is graceful and the bright blue flowers are borne in clusters of twenty or more, sometimes measuring a foot across. Like the amaryllis, the flowers are borne on long stalks opening in succession for an extended period during the Summer and Autumn. The plant requires plenty of water and is excellent on the margin of lakes or streams. Just before flowering, a liberal supply of manure water will be beneficial. It increases rapidly and may be divided in the early Spring. Not being hardy, the bulbs must be taken up in the Autumn.

CALLAS AND ARUMS.

Callas have long been favorites and by the addition of some of the arums, called callas, renewed interest has been taken in them. All require the same treatment. Callas should be started now in the richest possible soil and given plenty of water, with an occasional sprinkling of the foliage. All house plants are benefitted by a sprinkling once or twice a week, or even as often as every day, and for this purpose a rubber plant-sprinkler is desirable. This will be found convenient for many uses, for sprinkling cut flowers, seedlings, etc. The "little gem calla" grows about a foot high; it bears flowers half the size of the common variety which are on this account especially suitable for bouquets. The size of the plant makes it more desirable for house culture than is the old variety. The spotted-leaf calla has the advantage of being very ornamental, even when not in flower, the leaves being splashed with dots of white and the plant being somewhat smaller than the old calla. The yellow calla, *Richardia hastata*, is quite a novelty and is in all respects the same as the white calla, except in the color of the flowers.

The arums closely resemble the callas and therefore assume the same name. The red calla, *arum comutum*, bears red flowers spotted with black. The stems are curiously mottled with green and white and the foliage is beautiful—more like that of a palm than of a calla. The black calla, *arum sanctum*, was introduced a few years ago. The leaves are large, of the same shape as those of the common calla, though larger and of a richer green, veined with light green, graceful and wavy. The flowers, too, are of the same form as those of the calla but very much larger—sometimes fifteen inches long and four inches broad—of a deep, dark purple, green on the under side and curled at the point. The spathe, which in the calla is yellow, rises from the center of the flowers, is quite black and about ten inches long. The stalk is reddish brown, shading to green at the upper end. The purple-fringed calla, *arisaema fimbriata*, is the latest introduction. The flowers are about six inches long, of deep purple marked lengthwise with transparent stripes and marblings, an odd, tail-like appendage projecting from each one. The foliage is quite ornamental, large and of a bright and attractive green.

LYCORIS, GLOXINIA, ASTILBE, ETC.

The *Lycoris*, which is allied to the amaryllis, thrives in a somewhat cooler atmosphere. It is claimed that the bulbs are hardy in New England but experience with them near New York City seems to discredit this statement, though it is for pot plants that they are particularly valuable. Like the flowers of the amaryllis, the blossoms are borne on stems a foot or more in length. *Lycoris squamigera* is the strongest and largest-flowering variety: it flowers spikes, two or more feet high, bearing five or more large, trumpet-shaped flowers about four inches long and of a light pink tinged with silver.

Gloxinias are beautiful in the greenhouse or window during Spring and Summer and good bulbs produce a surpassing number of tubular flowers gorgeous in color, spotted and mottled, the plants being literally covered with flowers. This plant is a native of tropical countries and requires a warm temperature. Bulbs planted now should have a rich loam mixed with sufficient sharp sand to insure good drainage. A liberal supply of water is required, but there must be no stagnant water about the roots.

Gloxinias may be raised from seed started in the Spring, but at this season they must be started from bulbs. Propagation is also effected by cuttings of the leaf.

For decorative purposes in Winter *astilbe Japonica* or *spiraea* is most desirable and a pot or two of it will be found useful many times during the season. The *astilbe* is hardy and valuable for edgings and borders. The plant grows about two feet high, with fern-like foliage of a dark, rich green, the whole plant being topped with flowers, borne in large, feathery panicles of white and lasting a long time. In the open ground the plant flowers in May. For house culture the roots should be planted in seven-inch pots in the early Autumn, the pots being plunged in the open ground until about the first of January when they should be brought into the house and given plenty of light, heat and water. It is increased by division of the roots in the Spring. *Astilbe Japonica* is the most popular variety but *astilboides floribunda* is more dwarf in habit and the flowers last longer.

Nana compacta multiflora is of compact growth; the foliage is of brilliant green, freely producing large white flowers.

Aurea reticulata has white flowers, the foliage veined with yellow.

The natural place for lily-of-the-valley is in large patches in partially-shaded localities around the lawn, near the borders of lakes or streams or at the side of a house or fence, but for forcing in Winter it should be planted in pots large enough to accommodate half a dozen crowns. Keep it well watered and in a moderately warm place for a few weeks until the shoots have pushed up, then bring it into the light and flowers will appear in a week or two. Freezing the bulbs thoroughly immediately after planting will hasten the time of flowering.

ANSWERS TO CORRESPONDENTS.

M. E. T.—Whiskey or alcohol applied with a brush made of feathers is sure death to the mealy bug and does not injure the plant. Gishurt's compound is commonly used in England and somewhat in this country, but is likely to injure delicate plants unless applied with great care. The insects may also be killed by applying benzine with a camel-hair brush, or liberal use of kerosene emulsion, which will prevent the reappearance of the pests.

Mrs. E. W.—Carnations like a well-drained and dry soil. They are troubled with a disease, no doubt the result of continual forcing, which causes them to die off rapidly. There is no remedy for it—in fact, the plants are gone before a remedy can be applied. If cuttings made during December are well rooted, potted in small pots and then kept in a state of rest until they can be planted out in the Spring, strong, healthy plants will be produced, entirely free from disease. The carnation is nearly hardy and may be set out in the Spring with lettuce or cabbage.

Mrs. E. B. S.—Reset your violets, cutting off all runners. Set the plants eight inches or a foot apart.

Mrs. G. W. S.—Carnations should be grown every season from cuttings of old plants and the old plants destroyed. Keep your roses in an even temperature. Sudden changes are fatal to them.

OLD SUBSCRIBER.—The hot-bed frame described in THE DELINEATOR for January, 1897, will answer as a cold frame for violets. If good, strong plants can be procured and planted now they will flower early next Spring. It is advisable to set out younger plants in the Spring as they will be more satisfactory and give a larger supply of flowers. Have the soil deep and rich. As the weather becomes cold, cover with sash at night, airing during the day. In Winter air must be given with discretion—in severe weather not at all.

A B.—Tobacco water or kerosene emulsion applied thoroughly will destroy green lice. Cuttings of oleanders may be made now. Rest the plants during Winter.

Mrs. P. A.—The flower sent seems to be a *calliopsis* but it was badly broken in your letter.

S. C. K.—The trifoliate orange may be left out in the open ground all Winter. It will probably flower next Summer.

A. M. L.—You can obtain the information desired by reading this department every month. Sweet peas, morning glories, moonflowers and pansies are grown from seed. It is best to purchase plants of carnations, heliotropes, daisies and azaleas, and bulbs of tube roses and Easter lilies.

G. F. H.—Plant palms in separate pots. *Yucca filamentosa* is hardy. Yuccas are raised from seed or divisions of the roots. Pansies and violets will do well in a cold frame. The castor-oil bean will thrive in any good garden soil. Transplant ferns in Spring or Autumn. Century plants are grown from young plants or suckers which shoot out from the roots of the parent plant. Hollyhocks grown from the seed flower the second season.

THE ADVENTURES OF CLIVE RAYNER.*

BY MARTIN ORDE.

No. 5.—THE FURTHER ADVENTURE OF THE GRAND DUKE.

There was a splendor in the beauty of Beata Goddard which made her a figure hard to be forgotten, even by the mere passer-by. Some striking quality in her rich coloring and heavy hair, the jewel-like brightness of her large eyes, and her firm, decided carriage, made her stand out from the fluffy prettiness of average pretty women. This girl with the level gaze, the magnetic hand-clasp, the air of poised independence, was not to be lost in any crowd. She was gifted with a highly artistic temperament and her life had tended to enlarge and develop the originality which had been hers from birth. Possessed of a magnificent voice, which she had the sense to cultivate without any ambition to shine in opera, her singing was fresh, moving and unstrained. In addition to this she was a competent musician and something of a linguist: she found a notable place in the society of every foreign city she visited, and the number was large. But talent which in others might mean little that was out of the common, in Beata Goddard served only to impress her radiant personality on the newcomer. Every other American girl in Dresden or Paris sings, plays or studies languages—many of them better than Miss Goddard. But not one American girl in a hundred enters a room looking like a personified canvas of Rossetti flashing on the view, brilliant yet delicate, with eyes like the sea.

Beata Goddard was an orphan, with a small fortune. She had early announced her intention to travel, and so soon as she was of age had followed out this intention, despite much opposition from her relatives. Opposition, however, merely stimulated Beata, who differed from other obstinate women in one regard, she never quarrelled, and she managed to keep the affection of those who differed with her. Her life was one of travel and study: at twenty-five she had neither married nor lost her zest for wandering. The world was still a glorious pleasure garden, in which her vivid nature found free play and over which it ranged with delight. Had she lived a century earlier, this remarkable girl would have come down to us on canvas or in verse. She was a social comet, blazing for a season in successive firmaments and sweeping onward out of sight; and this existence left her content. So far she had never been tempted to ally herself to any one place or people; no place tempted her for long: she was constantly sought, but rarely did the seeking.

"There is no human creature," she once told herself, "from whom I am especially sorry to part, and when I see the suffering in this parting brings, I am not at all sorry to be so hard-hearted."

If there was a person whose society Beata would go out of her way to gain, it was that of her cousin, Clive Rayner. The explorer had always been one of her best friends: his roving life among many people had a fascination for her, and she heartily respected and liked the man. On his part, Rayner regarded Beata with warm friendship and some amusement. He relished her spirit and admired her beauty, but he was a little doubtful of the paths into which her energetic independence might lead her. He was, however, always glad of her company, and never more so than when he received from her, one morning in the Spring of 18—, a brief telegram informing him of her intention to spend several months in her Paris apartment.

The message was like Beata, and Rayner smiled cheerfully, reflecting that it meant the probable absorption of most of his time. Alone in Paris, he was beginning to be bored, and his cousin was excellent company. She shrank at nothing: if Rayner had proposed that she should accompany him to the Chat Noir in boy's clothes, she would have assented without surprise. Beata, indeed, fully realized that she was forgiven in advance for much that would be unpardonable in a less beautiful or commanding young person, and she was apt to take advantage of the circumstance.

Rayner called for his cousin, the morning after her arrival,

and carried her off to *déjeuner*. Beata was looking remarkably well, and as she raised her veil and drew off her gloves he inspected her critically.

"You are certainly a splendid animal," he remarked.

Beata lifted her eye-brows. "Your term is exact," was her quiet reply: "few people have found out that I am an animal—muzzled with human instincts. They are always expecting subtleties of me and suffering disappointment. What are you going to do for me this holiday, Clive?"

Other men would have asked her preferences, but Rayner knew Beata. "After luncheon," said he, "I propose to take you to the studio of a friend of mine, a Russian named Maryx. I know you like Russians."

"If you mean Michael Maryx," replied Beata, "he is down on the Royal Academy catalogue as Servonian—not Russian."

"Then you know him? I might have expected it."

"I know his work, and admire it. His *Orloff and Catherine II.*—what vigor, what coloring!" Her eyes kindled. "But I do not know the man. They say he is young. What is he like, Clive?"

Rayner smiled and his eyes lingered a moment on the face across the table.

"I know better than to tell you," he said, "but he is quite your equal, Beata!"

The cousins lingered long over their meal. An English duke, an American newspaper correspondent and an Italian tenor came up successively to speak to Beata, whose greetings showed no variation in graciousness. She knew all about the Duke's sister's marriage, the American's forthcoming volume of sketches and the tenor's cherished hopes of an engagement in New York. When she rose to depart every eye in the place was drawn to her and people whispered to each other. Of this, to do her justice, she both seemed and was entirely unconscious. To the end of her life she never knew that they sold her photograph in shops.

As Rayner and his cousin, an hour later, ascended the stair to the door where the name "Michael Maryx" was boldly painted, the strains of a violin reached their ears. Beata paused, holding up her hand.

"Listen!" she said; "Hungarian dances—and well played. Is it your artist?"

"Very likely," said Rayner: "he does everything."

Their knock was answered by a bullet-headed lad in Servonian peasant costume, white kilt, embroidered jacket, and bristling with knives. At sight of Rayner, he stood smilingly aside and the guests entered a large, well lighted room furnished somewhat after the fashion of the East and glowing with color. Several easels stood about and some clay models displaying marked vigor of handling. At the farther end of the room was a grand piano and music stand, before which stood a young man with his back to the door, absorbed in the violin he was playing. The suppleness and symmetry of his figure caught Beata's eye.

"Another splendid animal!" she murmured to Rayner, and at the sound of her voice the player turned.

Michael Maryx was nearly as good-looking for a man as Beata Goddard for a woman. They were, apparently, of about the same age, and their eyes had the same radiance of health and power. In those of Maryx was a dreamy sensitiveness that belied the firmly-cut mouth.

He was tall and clean-limbed, with the fairness of an Englishman. Beata favored him with the contemplative gaze which she accorded to a new acquaintance. The eyes that met hers were full of eagerness and light; hers, thereupon, flashed into a smile, sudden and joyous, as though they had found something pleasant, and by the smile her face was irradiated. Rayner introduced them, and she put her long hand into the nervous one which held the violin bow.

"I like your work," she said in her direct way: "show me some more of it!"

The artist went with her from canvas to canvas, saying very little, but his whole face responding to her quick, penetrating comments.

*The fifth of a series of remarkable adventures which have appeared in THE DELINEATOR during the current year.

"That is Russian," she declared with a gesture, "and you a Servonian?"

"Yes," replied Maryx, "I was born in Servonia, but of Russian parents."

"And you prefer Paris?"

"For the present, certainly," said Maryx. Beata was showing more than usual interest, for she asked, "But after you have had enough of this atelier-work—and it must come to an end, I suppose—will you not return to Servonia?"

"One of these days, perhaps," he answered evasively. "But you," he questioned in his turn, "are an artist yourself, perhaps?"

"I sing," replied Beata, indifferently. Maryx drew a quick breath. "Ah, sing to me!" he cried, with so quick a thrill of anticipation in his voice that she turned to the piano with a smile. She had an intuition of the effect her singing was likely to produce upon this vibrant nature, and she was oddly anxious to try it. Maryx threw himself upon a divan covered with a black bear-skin and laid back his handsome head against the shining fur. The contrast was inspiring and Beata sang with all the fire that was in her, fixing her eyes upon him over the music-rack. All languor left the artist's face, he drew nearer, he sat up, he rested his elbows on his knees and his chin on his hands, his eyes glowed and sparkled. Rayner sat by smiling, for he was used to Beata's triumphs.

Nevertheless, at the end of the music, when Maryx proposed a visit to the opera that evening, the explorer was conscious of a distinct reluctance. He consented to go only because he saw by Beata's face that she had made up her mind, and that his withdrawal would not serve to break up the party. "I wonder," thought Rayner as he walked homeward, "if I have made a mistake? I keep forgetting that Beata is—Beata."

It was not long before this doubt in the explorer's mind became resolved into a certainty. He had his own reasons for not wishing to encourage an intimacy between the artist and his cousin; reasons which had no reference to Maryx himself, of whom he was exceedingly fond. And here was this intimacy an established fact. Maryx came to make a third in all their day and evening expeditions; he evidently regarded St. Cloud and Fontainebleau as places created for the purpose of permitting him to converse with Miss Goddard. On other days Rayner would find him in his cousin's salon, violin in hand. A certain type of feminine beauty began to make its appearance in his sketches, just then all the fashion. Clive Rayner was uneasy, but he had no rights over Beata: he could do nothing but wait, so he told himself, until circumstances should show him what to do.

Maryx and Beata, strolling homeward by the boulevards one pleasant afternoon, found conversation dropping into pauses and swift glances. Beata had been conscious for some days past that this man's eyes had the power to thrill her strangely—the idea had brought her mingled humiliation and delight. The two had walked happily together for some way in silence. A carriage passed by in which sat a young man in uniform, and covered with orders. Beata's careless glance in the direction of the facade showed her, much to her surprise, that the gaze of its occupant was fixed full on her companion. The stranger, in his eagerness, as the carriage rolled swiftly past, even leaned forward for better scrutiny.

"That was the Crown Prince of Bulgaria, I think," she remarked. "He seemed much interested in you, M. Maryx. Do you know His Highness?"

Maryx smiled. "We have met," said he, "but not recently. Doubtless he has just come from the Salon, where he has seen my work. Poor devil! They overwork potentates so nowadays."

"If there is one class for whom I feel honestly sorry, it is modern royalty," declared Beata. "In old times such positions brought their compensation in wealth, power, picturesqueness. But now, with their cramped lives, how I pity them!"

"You would not exchange then," said Maryx, "with the Queen of Italy, for example?" The question was careless, but the artist's eyes were not.

"Exchange!" cried Beata scornfully. "Why, the whole world is my kingdom! Do you realize, M. Maryx, that people such as you and myself touch the very top-notch of existence? Freedom, a little money, with the zest of earning one's pleasures, art and music at hand, health and appreciation, and power to enjoy! Oh, I am thankful!" She drew a passionate breath. "I would not exchange with an empress!"

Maryx looked down into her eyes a little sadly; it was the first time that she had gone beyond him in buoyancy and enthusiasm.

"But if they were not ignorant, they would leave it all and live as we do," continued Beata.

"I do not believe they are all ignorant," said he. "Perhaps many of them long for the free life, but they cannot choose; their positions hold them."

"Any strong man can lead his own life," she rejoined firmly; "but such people are necessarily narrow. They can never meet others on a natural footing. Do you suppose that if I were suddenly called to exalted station I should accept it, knowing what I do of life?"

"But perhaps," he said earnestly, "one *must*—"

"Must is no word for me. And there is always a next of kin—is there not? Let him take it."

"You would let the power go for—?"

"All *this*?" she made a sweeping gesture. "Certainly, as I should leave any half, for any whole."

"And responsibility and influence and the welfare of nations—would you let all such considerations go?"

"We are speaking as artists," said Beata, smiling at his earnestness. "Of course, if I had been brought up to reign and knew no other existence, I suppose I should do my duty. But if there was a choice offered me, undoubtedly I should reply: 'Thank you, but my music and my art and my affections call me—take the next man and let me be free!'"

Maryx made no reply for a moment. Then he said slowly: "Are you in earnest?"

"Why, certainly," replied Beata in surprise, "and if I chanced to be a queen with a talent, for sculpture say, I think I should resign my crown and drop out, to spend the rest of my life modelling in clay. Why, there is no question about it at all! I am willing to assert, M. Maryx, that there is no king in Europe who would not be glad to change with you—an uncertain power for a certain—a fictitious glory for a real!"

The artist's sensitive face quivered strangely; he was silent, and after a time began to talk of other things. The lights of Paris shone all around them in the soft Spring twilight when they at length reached Beata's apartment.

The time came for Rayner to leave Paris, and he had almost made up his mind to have what he termed a serious conversation with his cousin. He set out one day with this intention, and chance would have it that he entered the court at the same time as her servant, and thus made his appearance unannounced at the door of her salon. He drew the portière aside—and stood transfixed.

In that one glance he had seen his cousin and Maryx seated side by side on a sofa at the further end of the room. Beata wore something clinging and golden; the dark cushions piled behind her threw her figure into strong relief. The two beautiful faces turned toward each other were passionate and tensely silent. At the instant of Rayner's glance Maryx caught his breath in a gasp and the two heads drew irresistibly together, the dark one blotted out by the gold.

Rayner's first impulse was to advance sternly, but at a second glance he wavered and quietly withdrew. His exit, like his entrance, was unobserved; and he spent an hour or two in pacing the streets. His reflections while thus occupied were the reverse of pleasant, particularly as he realized he had no one to blame but himself.

They were even less pleasant several hours later when he returned to Beata's apartments to dine. Maryx was gone, but there was no mistaking his cousin's radiance, and Rayner inwardly groaned. "Confound her!" he thought. "Why does she look so handsome and so happy! Oh, I will wring that Michael's neck!"

The night was warm and the long windows were open to the narrow street. When they had finished dinner and were alone together in the salon Beata sat down, resting her head musingly on her hand. Rayner noticed that she wore on her third finger a large, lozenge-shaped sapphire cut with an elaborate coat of arms.

"Beata," he asked quietly, "where did you get that ring?"

She covered the hand quickly and looked at him with inscrutable eyes.

"Michael gave it to me," she replied. There was a pause in which Rayner tried to collect his ideas. She rose and came over to where he was sitting.

"Clive—" she put her hand upon his shoulder, humbly and caressingly—"remember, you once called me an animal. Well, I am not an animal any more—that's all."

Rayner looked helplessly at her.

"What on earth am I to say?" he cried. "My dear child—"

At that moment the door was opened and Maryx was an-

nounced. He came in quickly, folding in his hand a telegraphic despatch.

"Look here, Maryx," began Rayner curtly, glad of a chance to shift his unwelcome task. "I am very much annoyed at all this. What do you mean?"

Maryx made a gesture and turned to Beata. "I have just received an important telegram" and I must leave Paris to-night, at once!"

"Leave Paris, Michael!" cried Beata.

"Yes, as soon as possible." He turned to the door.

"Before you go," interposed Rayner, "there is an explanation due, I think. Beata give him back that ring, please!"

She paled a little. "I do not understand!" she said, and looked from one to the other with eyes of suspense. The artist took an impatient step. "There is not a moment to lose, Clive," he said with his hand on the door-knob. "Beata, I will write at once; do not be alarmed, only let me go!" The sound of voices on the stair interrupted Rayner as he was about to protest. Maryx took his hand from the door-knob at the sound and shrugged his shoulders.

"As I feared," said he sorrowfully, "it is too late now."

The salon door opened, admitting two men, whose voices they had doubtless heard. They were both in uniform, one young, one elderly, and without a glance at the Americans both stood before Maryx and saluted.

"Your Highness," said the elder man in French, "we have been to your lodgings; I think there is just time to catch the night train for Volia. Under the circumstances I need not urge haste on Your Highness."

"I will come at once, General Shishkine," replied Maryx. He raised Beata's hand formally to his lips and quitted the room without another word or a look at either of the cousins. The two officers silently followed, and the sound of their descending foot-falls died out on the staircase. The whole incident had not occupied five minutes.

Rayner was the first to speak; he dared not look at his cousin. "It has all been my fault!" he declared remorsefully. "You heard. He is the Grand Duke Michael, of Servonia, and heir to Prince Nicholas who is dying." He drew nearer the girl and touched her pitifully on the shoulder. "My poor Beata—"

She turned swiftly and met his eyes firmly and unflatteringly. "If you please, Clive," she said, "I think I should like to be alone."

When Rayner appeared the following day, to his dismay, he found no Beata, no note, no explanation. The concierge told him that mademoiselle and her maid had suddenly left Paris, very early that morning. Of her destination nothing was known. And it was in a very uncomfortable and anxious frame of mind that Clive Rayner went back to his hotel, packed his valise and set out forthwith for Volia.

THREE NOVEL ENTERTAINMENTS.

By ELLA BUTLER EVANS.

A group of young married women in a small Southern city decided that they would not limit their parties to card playing as formerly, but would form a club whose fortnightly entertainments should be something unique, with cards strictly prohibited. The result was a series of highly enjoyable and original entertainments, and in that city the Young Matrons' Club is now considered the most successful of its many social organizations. An account of some of these parties may afford suggestions to others tired of hackneyed forms of entertaining.

A T— PARTY.

The clever young hostess who first entertained the Club had arranged in her reception hall a bower of growing plants in which sat a pretty girl who presented to each guest as she entered a fragrant cup of tea. When all had arrived the hostess distributed hand-painted cards representing tea leaves, on the reverse side of which was written the following "T— Test," with a space left for the answer to be guessed:

1—What our forefathers fought for. 2—A total abstainer. 3—A carpenter's instrument. 4—"—" thy name is woman. 5—The greatest thing in the world. 6—Forever and forever. 7—Something new under the sun. 8—The mother of invention. 9—Faithful allegiance. 10—The crown of woman. 11—The best policy. 12—Sweet are the uses of "—." 13—The soul of wit. 14—The "Four Hundred." 15—Mother Eve's failing. 16—A witty retort. 17—Laughter. 18—The power of the age. 19—Beauty's temptation. 20—The religion of civilization.

The prize presented to the one filling out the greatest number of blanks was a Dresden tea-pot. The correct answers were:

1—Liberty. 2—Tectotaler. 3—T—square. 4—Fragility. 5—Duty. 6—Eternity. 7—Novelty. 8—Necessity. 9—Fidelity. 10—Purity. 11—Honesty. 12—Adversity. 13—Brevity. 14—Quality. 15—Curiosity. 16—Repatee. 17—Levity. 18—Electricity. 19—Vanity. 20—Christianity.

The guests were then asked to solve the following anagram:

If to all these questions true answers you find,
The first letters of such answers, together combined,
Will make but three words, which yet plainly declare
Our object of meeting so pleasantly here.

They were also given a chance to answer these questions:

Whose skull did the grave-digger in Hamlet discuss? 2—What

dramatic character best portrays marital jealousy? 3—What Greek hero wandered much by sea and land? 4—Who was the first hunter of whom mention is made in the Bible? 5—Who wrote:

He gave to misery all he had—a tear;
He gained from Heaven all he wished—a friend?

6—Who was the last of the Aztec monarchs? 7—What famous general grieved because there were no more worlds to conquer? 8—What character in mythology might well have exclaimed: "Thou art so near and yet so far!" 9—What dramatic character used the expression "In the bright lexicon of youth there is no such word as fail?" 10—Which of Dickens' heroes was born in a work-house? 11—What son of a river-god lost his life through his vanity? 12—Who wrote:

And ne'er did Grecian chisel trace
A nymph, a maid, or a grace,
Of finer form or lovelier face?

13—What sovereign of a distant clime,
Won, by her charms of form and voice,
Two heroes noted in their time,
As bravest of the human race?

14—What poem contains these lines:

We may live without poetry, music and art;
We may live without conscience and live without heart;
We may live without friends, we may live without books;
But civilized man cannot live without cooks?

15—What character in fiction veiled his rascality under a cloak of humility? 16—What poet loved his dog better than his wife?

These were the answers:

ANAGRAM: YOUNG MATRONS' CLUB. 1—Yorick's. 2—Othello. 3—Ulysses. 4—Nimrod. 5—Gray. 6—Montezuma. 7—Alexander. 8—Tantalus. 9—Rochelleu. 10—Oliver Twist. 11—Narcissus. 12—Scott. 13—Cleopatra. 14—Lucille. 15—Uriah Heep. 16—Byron.

The prize for solving the anagram was a silver tea-strainer. At the dainty supper served before the party broke up tiny tea-cups filled with fresh tea leaves were presented to the guests.

AN INTERNATIONAL PARTY.

This was thought by many to be the most successful of the Winter's entertainments. It was certainly the most elaborate

and brilliant. The beautiful home in which it was given was artistically decorated for the occasion. The wide hall, with the aid of palms, flowers and wild animals (rented from a confectioner), was transformed into a tropical forest. The walls of the drawing-rooms were almost hidden by flags of various nations, appropriately grouped. In the dining-room the carpets and heavy hangings had been removed, and matting and rice portières were used instead. Dwarf Japanese trees, paper cherry blossoms and the sacred lily of Japan were the only floral decorations in this room. Japanese paper covered the chandeliers, and funny little mandarins with nodding heads peeped from every corner. Willow-ware appeared exclusively on the tables, and Japanese paper napkins were used. The souvenirs were tiny Japanese fans and the name-cards contained quotations from *The Mikado*. The beverages served with the various courses were: Virginia mint-juleps, Russian tea, Roman punch and French champagne.

When the guests first came in they were seated at small tables and handed cards with the words "International Observations" at the top. These cards were ornamented with small pictures of the world about which were traced *Puck's* words: "I'll put a girdle round about the earth in forty minutes." There were four tables and only ten minutes were allowed at each. The tables bore the following objects:

1—A china mandarin. 2—A lard can. 3—A bunch of white grapes. 4—Two china pigs, labelled "Emblematic of a city in Ohio." 5—A piece of Indian work. 6—A key labelled with a W. 7—A bit of Brussels carpet. 8—A package of Ceylon tea. 9—A needle and thread. 10—A big D. 11—An orange. 12—A chalice of fir wood labelled, "A promontory near Jerusalem." 13—A piece of brown holland. 14—A cork. 15—A bottle of cologne. 16—A bicycle oil-can. 17—A horseshoe. 18—A piece of canton flannel. 19—Two china cows. 20—A red stick. 21—A horn shoe-horn. 22—A small piece of rock. 23—A brass bell in the shape of a Hindoo idol, labelled "A city in India." 24—A basket of Brazil nuts. 25—A red capital C. 26—A piece of coquina.

The correct answers to these mute conundrums, beginning appropriately with the far East and ending with America, were:

1—China. 2—Greece. 3—Malaga. 4—Cincinnati. 5—Mexico. 6—Key-West. 7—Brussels. 8—Ceylon. 9—Threadneedle street. 10—The river Dee. 11—Orange, N. J. 12—Mount of Olives. 13—Holland. 14—Cork. 15—Cologne. 16—Oil City. 17—Lacknow. 18—Canton. 19—Cows. 20—Baton Rouge. 21—Cape Horn. 22—Little Rock. 23—Benares. 24—Brazil. 25—The Red Sea. 26—St. Augustine.

The prizes presented the quickest and most accurate guessers were: A Wedgewood pitcher; a German beer-stein, shaped like a monk, and a Delft picture-frame.

The second game was called Geographical Conundrums. On each table was a card containing four questions:

TABLE No. 1. 1—What two towns in France resemble a woman's tongue? 2—Why ought the capital of Ireland to be the largest city in the world? 3—What town in West Virginia suggests the fashionable fad? 4—What town in South Carolina suggests pain?

TABLE No. 2. 5—What country in South America describes a cold day? 6—What district in France is a popular beverage? 7—Why can't Queen Victoria be buried in Trinity churchyard, New York? 8—What island do we generally see on our breakfast table?

TABLE No. 3. 9—Why is Canada like courtship? 10—What is a curious miracle in Ireland? 11—Why should Philadelphia be subject

to earthquakes? 12—If all the women should go to Hong Kong, where would the men go?

TABLE No. 4. 13—Why is the wick of a candle like Athens? 14—Why does a Russian soldier wear brass buttons on his coat and an Austrian soldier wear steel ones? 15—Of what trade are all the Presidents of the United States? 16—When did George Washington first take a carriage?

The correct answers were:

1—Toulouse and Toulon. 2—It's always Dublin. 3—Wheeling. 4—Aiken. 5—Chili. 6—Champagne. 7—She isn't dead. 8—Java. 9—Borders on the United States. 10—Waking the dead. 11—Quaker City. 12—Pekin. 13—Because it is in grease. 14—To keep them buttoned. 15—Cabinet makers. 16—When he took a hack at the cherry tree.

The prizes were a Delft clock, a Japanese tea tray and a Japanese tea-pot.

A PUZZLE PARTY.

This was the last entertainment of the season. The guests were handed cards containing the following:

SUGGESTIONS FROM A WATCH: 1—Used before. 2—Supports a flower. 3—The books of any author. 4—A book which tells of an animal talking. 5—Found on the back of a five-dollar bill. 6—Suggested by Dr. Simmons. 7—Between heaven and earth. 8—What would we give Mrs. Cleveland if she should drop in? 9—Always seen at a circus. 10—Not first. 11—A profuse Summer flower. 12—Pollok's Masterpiece. 13—What a policeman should do. 14—A remainder—and a bicycle. 15—A characteristie woman admire in men. 16—Something of which vain girls and dissipated men are fond. 17—The beginning of an oft-heard prayer. 18—Away from the front. 19—Cesar, Mark Antony and Brutus. 20—Parts of a German. 21—The index of the soul. 22—Summer resorts. 23—Kept by the secretary. 24—Having it charged. 25—Often "in the soup." 26—Five cards in euchre.

The blanks were filled in as follows:

1—Second-hand. 2—Stem. 3—Works. 4—Numbers. 5—V. 6—Regulator. 7—Space. 8—Our (hour) hand. 9—Ring. 10—Second. 11—Four o'clock. 12—The Course of Time. 13—Watch. 14—Balance wheel. 15—Snap. 16—Glass. 17—Our (hour). 18—Back. 19—Roman characters. 20—Figures. 21—Face. 22—Springs. 23—Minutes. 24—Tick. 25—Thyme (time). 26—Hands.

The prizes were a gold-leaf clock and a gold and crystal bon-bon dish.

The second game was called "Familiar Names." There were handed about nine cards containing enigmatical pictures and cards containing nine numbered blank spaces to be filled out with the solutions of the problems. It was found that each picture represented the name of some one of the club members present and that the ninth, a young matron holding the ace of clubs, stood for the Young Matrons' Club. The pictures and the names were:

1—A street car. (Carr.) 2—Two worlds with the words "No more—to conquer." (Alexander.) 3—A cock running. (Cochran.) 4—A mass of bread-dough and a package of tea. (Doughty.) 5—A boy and a capital C. (Boyce.) 6—A jackscrew and a setting sun. (Jackson.) 7—A martin's nest on a pole. (Martin.) 8—A lawn-mower. (Moore.)

The prizes were a set of gold-and-green enamel studs and links shaped like *fleur-de-lis* and a Delft cup and saucer. Light refreshments were served.

INVALUABLE TO MASQUERADERS, ETC.—The large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS" has necessitated the issuing of a second (Autumn) edition in which has been incorporated a variety of new costumes. It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, and descriptions of several parties, and is illustrated with styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It has been in great demand for Theatrical and Masquerade Purposes, and is a handy book of reference when patterns of the nature described are required. Sent postpaid on receipt of 2d. or 5 cents.

RECITATIONS AND HOW TO RECITE.—This pamphlet (already in its second edition) consists of a large collection of

famous and favorite recitations, and also includes some novelties in the way of dialogues and monologues sure to meet general approval, with suggestions regarding their delivery. It is an eminently satisfactory work from which to choose recitations for the parlor, school exhibitions, church entertainments, etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

OF INTEREST TO YOUNG MOTHERS.—We have lately published another edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, with full information regarding layettes and their making. Price, 6d. (by post, 7½d.) or 15 cents.

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

M. S. S.:—To can mushrooms in French style, use only the small mushrooms. Peel them carefully, cut off all but half an inch of the stems and pack them in a fruit jar. Pack closely, but not so as to crush the mushrooms. Make a weak solution of salt and water—about one table-spoonful of salt to a pint and a half of water—and fill the jar with this. Screw the cover on very loosely and set the jar in a kettle, filling the kettle with lukewarm water until it reaches the height of the mushrooms in the jar. Heat slowly to a boil and then lift the jar from the kettle, unscrew the top, fill the jar until it is running over with boiling water and immediately screw the top to place, making it as tight as possible. Turn the jar upside down, and if there is any escape of water, the jar is not air-tight. By adding a second rubber or using another top it can often be securely sealed. In doing this, however, it is necessary to again fill it up to running over with the hot water. While the vegetable is cooking the top must not be too tightly screwed on, else the jar will burst.

MARIAN:—You will find recipes for Banbury cakes in the "Housekeeper's Department" of THE DELINEATOR for October, 1890. The following is yet another way to make them: Take a good flaky paste or simple puff and cut it into ovals; put a spoonful of the filling on each and bring the edges together, making the ends rather pointed; this is done by pressing out the center with the rolling pin. The pastry must be well glazed. For the filling, mix a quarter of a pound of brown sugar, half a small nutmeg grated, half a pound of washed and dried currants, an ounce and a half of candied peel in dice, and an ounce of butter rubbed into a tea-spoonful of flour; blend the whole, and moisten with a little rum or rum shrub.

Another filling is made of a pound of currants, half a pound of candied lemon and orange peel cut fine, half a pound of butter creamed, and a tea-spoonful of ground allspice, with cinnamon to taste. A little flour or the crumbs of a small sponge cake should be added. With so much butter this filling is rich and the pastry must be made plainer.

Yet a third filling is thus made: Cream four ounces of butter, add the same of sugar, six or seven ounces of currants, a large egg beaten and strained, two ounces of chopped candied peel, one ounce each of flour and sponge cake crumbs, with nutmeg or other spices to taste. A spoonful of rum helps the flavor. The rind of a lemon may be added, and the mixture can be varied to taste. When it is in season some cooks use mince-ment, made rather stiff with cake or biscuit crumbs, for cakes of this kind.

E. M. B.:—To wash silk underwear, make a moderately warm suds with white soap and soft water. In this squeeze, but do not rub, the garment. Force the suds through the silk many times by the pressure of the hands. If one suds is not sufficient, make another and use it in the same way. Rinse in clean, warm water, but do not rub or wring silk garments. Squeeze or press them between the hands. Shake out thoroughly, pull carefully into shape and when nearly dry smooth them by the pressure of a warm (not hot) iron.

Mrs. P. W.:—Kerosene or burning fluid is excellent for cleaning windows. Moisten a woollen cloth with it, rub the glass clean, then polish with a fresh piece of flannel. This is an easy and effectual method of cleaning windows all the year round, but it is especially recommended in frosty weather.

MARTHA:—Absorbent gauze is a prepared cotton fabric intended originally for the use of surgeons in dressing cuts and other open wounds. For household use it is convenient and inexpensive and should be in every medicine closet and bath room. It is a quick absorbent after washing the hair or beard. It is also useful for drying fine glassware, mirrors, picture glass, etc. For the travelling bag it is invaluable, serving as an excellent wash cloth and being so cheap that it may be thrown away when used. It is to be purchased of druggists by the yard.

F. F. N.:—Valuable laces may be cleansed, if not too much soiled, by sprinkling a sheet of wrapping paper thickly with powdered magnesia and spreading the lace flat upon it. Then

sprinkle the lace with magnesia, cover it with another piece of wrapping paper and lay a flat weight upon it for a few hours. Shake out the lace carefully and the cleansing use of this application will be appreciated. To wash fine lace that is much soiled, sew it with fine thread to a clean cotton cloth and tack it so as to keep its pattern and edge in place. Then soak this cloth in warm soap suds, squeeze tenderly, rinse and smooth out and when nearly dry iron the cloth with the lace side under.

SALLY:—Oatmeal should be cooked slowly and not be stirred, if its best flavor is to be preserved and it is not to be pasty. It is a good plan to put it on the range in a double boiler while other things require a fire and allow it to simmer for several hours. In the morning, pour boiling water into the lower boiler and allow the already cooked meal to become hot. This insures perfect oatmeal mush without requiring a long morning wait for its proper preparation. Don't stir it while reheating.

C. C. R.:—To make delicious apple butter, boil down a kettleful of cider to two-thirds the original quantity. Pare, core and slice juicy apples, and put as many into the cider as it will cover. Boil slowly, stirring often with a flat stick, and when the apples are tender to breaking, take them out with a perforated skimmer, draining well against the sides of the kettle. Put in a second supply of apples and stew them soft, as many as the cider will hold. Take from the fire, pour all together into a tub or large crock, cover and let it stand for twelve hours. Then return to the kettle and boil down, stirring all the while until it is the consistency of thick custard and brown in color. Spice well.

ENGAGED.—A very fine wedding-cake is made of one pound each of flour, butter and sugar, three pounds each of raisins and currants, one pound of citron, nine eggs, one pint of brandy, half an ounce of ground cloves, cinnamon, nutmeg and mace. Bake slowly.

INEXPERIENCED.—Fish, steaks and chops are best broiled. First, the fire must be quite clear, and without flames or smoke; next, the gridiron must be rubbed with a bit of grease, or chalk, which does as well. Hold the gridiron slopingly over the fire, so that the fat may go to the back of the grate. If it falls into the fire, it makes a blaze and scorches the grill. Steaks and chops should be turned often both in frying and broiling, but the fork must be stuck into the fat to turn them, or the gravy will run out. A cinder fire does for broiling.

JACK'S WIFE:—To make Irish potato pudding, take three cupfuls of sweet milk—new is best, half a cupful of sugar, three eggs, yolks and whites separate, eight potatoes of medium size and the juice of one lemon. Wash, peel and boil the potatoes, taking them from the fire the moment a fork will go through them easily; drain off all the water and wash fine, then add the milk, stir the potatoes well into it and rub through a colander. Beat the yolks, lemon and sugar together and stir thoroughly. Pour the batter into a pudding-dish, well oiled, set it within a shallow pan of boiling water, and bake in a slow oven for forty minutes. Serve nearly cold, without a dressing.

OLGA:—To make asparagus toast with eggs, wash and scrape the asparagus, letting it lie for a few minutes in cold water; then tie it in little bundles and boil until tender in water enough to cover. In the meantime prepare from stale, home-made bread a dish of toast, evenly browned, and set where it will keep warm. When the asparagus is done, drain off and save the water in which it has been boiled and moisten the toast with it; do not make it too wet. Then clip off the tender ends of the stalks and lay them on the slices; break an egg over each and place in a hot oven until the whites are firm.

HOUSEWIFE:—Asparagus is now bleached in somewhat the same manner as celery. This is the fashion in some large cities, but it is an unfortunate fashion, for the vegetable does not compare in flavor or tenderness with the old-fashioned green asparagus. This vegetable used to be good until about the last of June, after which it became "woody." Now, however, it comes

earlier and stays later, being tender and delicate until the first of August.

E. J. C. 1.—Brussels sprouts, so scarce and expensive a few years ago, are now quite common in our large markets. The sprouts are raised in this country and also in England; they belong to the cabbage family and grow from three to five feet tall and produce from the stem small heads resembling miniature cabbages. The stalk is usually covered with these little heads, and the top of the stalk terminates in a large head similar to a cabbage. Brussels sprouts should be compact and firm, like heads of cabbage—the loose heads are unsatisfactory, and they must be fresh and crisp. The outer leaves are taken off, and the firm heads are soaked in salted, cold water for an hour before cooking.

Two Shoes.—The first and great essential to making good soup is stock. To make stock, take the liquor left after boiling fresh meat, bones large or small (crack the large ones that the marrow may be extracted), trimmings of meat, bones and meat left over from a roast or broil, put any or all of these in a large pot or soup-kettle with water enough to cover them. Let simmer slowly over a steady fire (never let it boil), taking care to keep the cover on and stirring frequently, pour in now and then a cup of cold water and skim off the scum. If it is fresh meat or bones, commence with cold water; if cooked, with warm water. Bones are as useful as meat in making stock, as from them it gets gelatine. A quart of water on the average is enough for a pound of meat. Six to eight hours will make it fit for use; let it stand over night, then skim off the fat and put in an earthen jar and it is ready for use. Every family should have a jar of this stock always on hand, as from it any kind of soup may be made in from ten to thirty minutes.

AMELI.—*Tal au vent* is a large kind of patty: the name signifies, in French, something that will fly away in the wind. Roll out some puff paste half an inch thick, and then cut it neatly into shapes, either square or circular. Bake every one separately on a flat tin pan, cutting a round hole in the center of each, and fitting in pieces of stale bread to keep the holes open while baking. The cakes of paste should diminish in size as they ascend to the top, but the holes should all be of exactly the same dimensions. The lower cake, which goes at the bottom, should be solid and not perforated at all. The small cake which finishes the top of the pyramid must also be left solid, for a lid. When all the cakes are baked, take them carefully off the baking plates; remove the bread, brush over every cake, separately, with beaten white of egg, and pile one upon another nicely and evenly so as to form a pyramid. They may be filled with oysters (stewed); cold lobster or chicken, chopped and seasoned; sweetmeats of any kind, or fresh berries sweetened.

MARMOSE.—Truffles are being used in this country much more freely than formerly. They are put up in small cans and the best variety comes from France. They are found in oak groves several inches beneath the surface of the earth. When taken from the earth the aroma is very fine, but after having been exposed to the air for a time much of this passes off. The truffles that come in cans have very little of the flavor or odor of the fresh ones.

GEORGINE.—When cooking beans, peas and lentils do not use enamelled saucepans, else the vegetables will remain hard even if cooked twice the usual time.

A. A. M.—To make tutti frutti jelly soak half a box of gelatine in half a pint of cold water. Dissolve with one pint of boiling water, add the juice of three lemons and one and a half cupfuls of sugar. Strain. When beginning to stiffen, put a layer of jelly in a dish, then a layer of sliced bananas, another layer of jelly, one of sliced oranges, one of jelly and one of grated cocoanut, and finish with jelly.

For coffee jelly take half a box of gelatine, one pint of strong coffee and three-fourths of a pound of sugar. Pour the coffee over the gelatine and when dissolved, stir in the sugar, add half a pint of boiling water, strain into moulds and serve with whipped cream.

L. A.—Potatoes are good with all meats. Carrots, parsnips, turnips, greens and cabbage are eaten with boiled meat: and beets, peas and beans are appropriate to either boiled or roasted meat. Mashed turnips, onion and apple sauces are good with roast pork. Tomatoes are good with every kind of meat, but especially so with roasts. Cranberry sauce and currant jelly with fowls, veal, ham and game. Capers or nasturtiums with boiled mutton, and mint sauce with roast lamb.

PUBLISHERS' DEPARTMENT.

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THE HOME is an attractive pamphlet, containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Table Service, Carving, House Cleaning, The Repairing of China, Preservation of Furs, The Cleaning of Laces, Feathers and Gloves, and a variety of facts helpful to the housekeeper. Price, 1s. (by post, 1s. 2d.) or 25 cents.

SOCIAL EVENING ENTERTAINMENTS.—The entertainments described are novel, original, amusing and instructive and *not* of the *Purely Conventional Types*. A few of the many offered are: "A Literary Charade Party," "A Witch Party," "A Ghost Ball," "A Halloween German," "A Midsummer Night's Entertainment," "A Flower Party," "A Fancy-Dress Kris Kringle Entertainment," "The Bowers' Christmas Tree," "A St. Valentine's Masquerade Entertainment," etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

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.

THE DINING-ROOM AND ITS APPOINTMENTS.—This pamphlet is issued in the interests of the home, and is of special value to wives and daughters, who, by their individual care and efforts, are home-makers. It contains illustrated suggestions for furnishing a dining-room; instructions for its care and that of its general belongings; the laying of the table for special and ordinary occasions; designs for and descriptions and illustrations of decorated table-linen; fancy folding of napkins; and detailed instructions for polite deportment at the table, etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of THE DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in THE DELINEATOR for December should reach us before the fifth of October. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

THE SMALL CATALOGUE OF FASHIONS for Winter, 1897, is a handy pamphlet, having illustrations in miniature of all current styles. Ask for it at the nearest agency for the sale of our patterns, or, if you cannot obtain it there, send your order to us, with a penny or a two-cent stamp to prepay charges.

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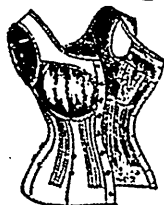
ARNO:—Lewis Carroll is the pseudonym of the Rev. Charles Lutwidge Dodgson, humorist, and author of Alice in Wonderland, Through the Looking-Glass, The Hunting of the Shark, Rhyme and Reason, A Tangled Tale, Sylvie and Bruno and other works.

Mrs. L.P.:—A special article on dress trimmings appears each month in THE DELINEATOR.

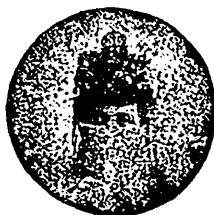
BEATRICE B.:—A pretty way for misses from fifteen to seventeen years old to arrange their hair is to braid it loosely and tie with ribbon.

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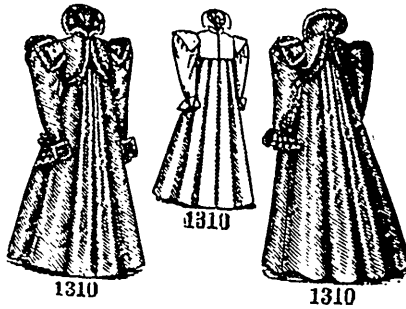
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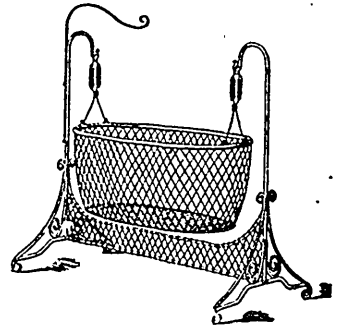
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Meets every requirement for baby's healthful sleep. It has three movements: easy, gentle, soothing. Only a touch and it keeps going for several minutes. Made of metal it is sanitary, indestructible and beautiful. Will pack into a small space. Send for a copy of Baby's Letter, giving full description and price, to the manufacturer.

GEO. B. MEADOWS,

TORONTO WIRE AND IRON WORKS.

128 KING ST. W. TORONTO.



Ladies' Long Cloak, having Sling Sleeves: 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Long Cloak, having Bell Sleeves and Double Collarette (Known as the Coching Newmarket): 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.

SUPERFLUOUS HAIR REMOVED



When you have tried all other "removers," use mine. Only one sure way to take hairs off face, neck, arms, etc., so they never return, dissolve the roots. Helen Marko's Depilatory will do it, nothing else will. French secret. Write for information that will make you happy, sent sealed in plain envelope, free. My personal attention given you. Mrs. HELEN P. MARKO, Box 85537, New York City, N.Y.

ANSWERS TO CORRESPONDENTS.

(Continued.)

MISS THERESE:—Have the moles removed by a physician. E. P. Roe died some years ago. A refreshing fragrant toilet water may be made as follows:

- Extract of rose..... 1 pint.
- Extract of tuberose..... 1 pint.
- Extract of cassia..... 1 pint.
- Extract of jasmine..... 4 ounces.
- Tincture of civet..... 3 ounces.

Mix the ingredients and filter through a funnel with filtering paper, blotting paper or fine cotton wool. A less quantity may be made by using one-half or one-fourth of the quantities given. You may perfume your hair with eau de quinine or some such preparation obtainable at any drug store.

GOLFER:—When the hands grow rough, a liniment or lotion composed of the following ingredients will be found very soothing;

- 1/2 ounce of liquor ammoniac.
- 1/2 ounce of tincture of opium.
- 1/2 ounce of spirits of turpentine.
- 6 drachms of olive oil.

Place all together in a bottle, and shake well before using. After washing and drying the hands, in the morning, at noon and in the evening, pour a teaspoonful of the liniment into one hand, rub the fingers and palms together as though washing them, and do the same with the other hand.

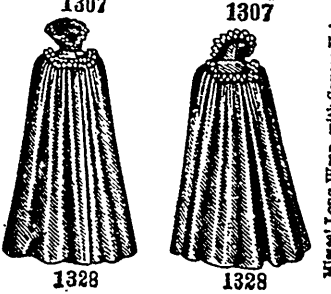
Itching, Burning, Creeping, Crawling Skin Diseases relieved in a few minutes by Agnew's Ointment. Dr. Agnew's Ointment relieves instantly and cures Tetter, Salt Rheum, Scald Head, Eczema, Ulcers, Blisters, and all Eruptions of the Skin. It is soothing and quieting, and acts like magic in all Baby Humors, Irritation of the Scalp or Rashes during teething time. 35 cents a box.—3.



Ladies' Long Wrap, with Yoke and Circular Hoods: 10 sizes. Bust measures, 28 to 46 lbs. Any size, 1s. 8d. or 40 cts.



Ladies' Long Cloak, having Bell Sleeves: 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



Misses' Long Wrap, with Square Yoke and Square Collar (Known as the Mollie): 4 sizes. Ages, 10 to 16 yrs. Any size, 1s. 8d. or 40 cts.

Why suffer from **Redness** of the FACE

PENN'S PINK PELLETS

WHEN... WILL CURE.

PRICE, 25 CENTS.

Postage Prepaid

WESLEY R. HOAR, Chemist,
356 Yonge St., TORONTO



ABDOMINAL CORSETS.

LONG WAISTED.

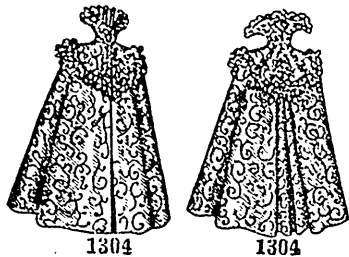
A new corset, with which we have had much success for some months, and which we will guarantee to be entirely satisfactory.

These Corsets are made very short over the hips, leaving nothing under the belt to prevent corset from curving in to the waist.

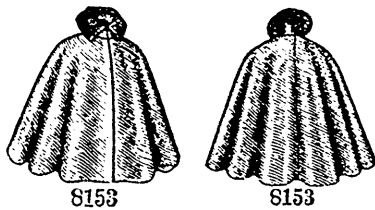
Also a special corset for slender ladies, with spring bustle, which do away with all padding. We guarantee to fit any figure.

Send for explanatory Circular.

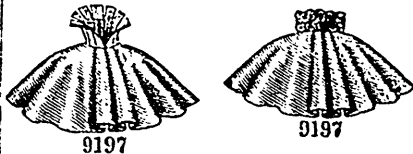
B. VIAU, 70 AND 89 WEST 23RD ST., NEW YORK.



Ladies' Three-Quarter Length Cape, with Sectional Collarett: 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 6d. or 35 cents.



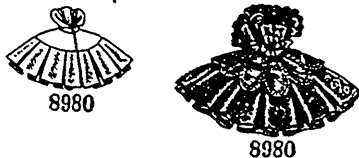
Ladies' Circular Cape, without Darts (To be Made With or Without a Center Seam): 11 sizes. Bust measures, 23 to 48 inches. Any size, 1s. or 25 cents.



Ladies' Empire Cape (To be made with Standing or Tab Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Circular Cape Wrap, with Fitted Back (To be Made with a Standing Collar and Ruffles or with a Medici Collar): 10 sizes. Bust measures, 30 to 48 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Box-Plaited Cape, with Yoke and Scolloped Collar: 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



FOR FANCY DRESS, MASQUERADES, ETC.

We have just Published a NEW EDITION of Character and Unique Fashions

It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, etc., and is Illustrated with Styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. For Character, Theatrical, Fancy Dress and Masquerade Purposes it is invaluable. Collegiate and Clerical Styles are fully shown. Sent postpaid on receipt of 5 Cents to prepay charges.

THE BUTTERICK PUBLISHING CO. (LIMITED).

7 to 17 West Thirteenth Street, New York.



Ladies' Long Gored Cape (To be Made in One of Two Lengths and with the Seams Closed to the Top of the Collar or Left Open to Give a Tab E...ect): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



8869



8869



8893



8893



8893

Ladies' Long Circular Cape (To be Made in One of Two Lengths and With or Without the Stole Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



1441



1441



1103



1103



1103

Ladies' Single-Breasted Long Coat (To be Made with a Medici Collar or with a Storm Collar that may be Worn Standing or Turned Down) known as the Newmarket: 9 sizes. Bust meas., 30 to 46 ins. Any size, 1s. 8d. or 40 cts.

Ladies' Long Empire Coat, Box-Plaited at the Front and Back and having a Square Yoke (To be Made with Firm, Circular Cuffs or Turn-Up Cuffs and With or Without the Sailor Collar): 10 sizes. Bust meas., 38 to 46 ins. Any size, 1s. 3d. or 40 cents.



1440



1440

Ladies' Long Coat, with Removable Circular Cape (To be Made in One of Two Lengths): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 8d. or 40 cents.



8558



8558

Ladies' Skeleton Waterproof Cloak (To be Made with One of Two Cape): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

World's Fair Premium Tailor System



OF Dresscutting

Sent for Ten Days' Trial to any address.

Received First-Class Diplomas at Toronto and Montreal Expositions, 1897.

WM. SPAULDING, 278 Euclid Ave. TORONTO, ONT.

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Importers, Manufacturers of and Dealers in.....
**FINE HAIR GOODS, HAIR
 ORNAMENTS, PERFUMERY, Etc.**



Highest Awards, Paris, France, 1889.



New York, 1890.

**HAIR
 GOODS**

of all kinds, for Fashion, Convenience, Necessity, or for Protection from Colds, constantly on hand and made to order on short notice.



Highest Awards, Paris France, 1889.

Our Hair Goods

are noted as being of best finish and quality, and always in progress with improvements and fashion. We have just completed our new Fall and Winter styles. Our two entirely new styles of bangs are beautiful and as natural as nature. We have two sizes, \$3.50 and \$7.50. There is nothing more natural and prettier. Our two Pompadour styles of bangs are also lovely. We have two styles, \$5.00 and \$7.00.

Our small Fall and Winter Styles of Bangs,

\$2.50, \$3.00, \$4.00 and \$5.00.

Armand's Naturally Wavy Frontpiece, with transparent partings, are admired by everyone. It is the closest imitation of nature.

Ladies' Head Covering (for ladies with thin hair), waved or curly or straight in front, from \$7.50 to \$25.00.

Old Ladies' Partings, with straight hair, \$1.50 to \$15.00.

Hair Puffs, with self-fastener, 75 cents and \$1.00 each.

Pin Curls, for the front and back hair, \$1.00, \$2.00 and \$3.00 a pair.

We have the largest and best assorted stock in straight and natural wavy hair.

Switches, at lowest prices. Prices, \$2.00, \$3.00, \$4.00, \$5.00, \$6.00, \$7.00, \$8.00, \$10.00 to \$15.00, according to size. Best quality only.

When ordering please send exact shade or sample of your hair, as well as plain address and the amount. All goods will be exchanged if not suited. Our patrons can rely on our goods; they will be just as well served in Vancouver or Halifax as if they were in Toronto.



Chicago World's Fair, 1893.

Our Preparations.

Superfluous hair successfully destroyed by using **Capilline**, the most efficacious hair destroyer in the market. It supersedes all other preparations or modes of destroying the hair. Sent, securely sealed from observation, to any part of Canada and U.S. on receipt of \$2.00.

Armand's Instantaneous Grey Hair Restorer will restore any grey hair to its original color. It is entirely harmless. The hair can be washed after without effecting the color. It is not oily or otherwise disagreeable to use. When ordering send sample of your hair and we will send you the right shade. Price, \$3.00; 2 boxes for \$5.00.

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rely on our articles.

are from the best houses in Paris and London. We have the largest stock of perfumes in the city. You can

J. TRANCLE-ARMAND & CO.,

441 Yonge St. and 1 Carlton St.

TELEPHONE 2498.

TORONTO, ONT., CAN.



Ladies' Cape Wrap, 9 sizes. Bust measures, 30 to 46 inches. Any size, 18. or 25 cents.



Ladies' Cape (To be Made in One of Two Lengths and with a Hood Forming a Collar Effect in Front or with a Hood Rounding from the Throat) For Driving, Travelling, Golf and General Outdoor Wear: 10 sizes. Bust measures, 28 to 46 inches. Any size, 18. or 25 cents.



Ladies' Circular Cape, with Cavalier Collars: 9 sizes. Bust measures, 30 to 46 inches. Any size, 18. or 25 cents.



Ladies' Double Cape: 7 sizes. Bust measures, 30 to 43 inches. Any size, 18. or 25 cents.

Ladies' Circular Cape, with Vandyke Collar: 8 sizes. Bust measures, 30 to 44 inches. Any size, 18. or 25 cents.



Messes' Cape (To be Made in One of Two Lengths and with a Hood Forming a Collar Effect in Front or with a Hood Rounding from the Throat) For Driving, Travelling, Golf and General Outdoor Wear: 5 sizes. Ages, 8 to 16 years. Any size, 104. or 50 cents.

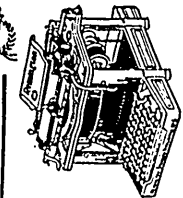


LOVELY WOMAN

WHY will you tolerate Freckles, Pimples, Blackheads, Yellow or Muddy Skin, Moth Wrinkles, red noses or any other form of Skin

Disease or Facial Disfigurements, **WHEN** you can rightly possess a Beautiful Form, Brilliant Eyes, Skin of Pearly Whiteness, Perfect Health, and life well worth living, if you only use

DR. CAMPBELL'S Safe Arsenic Complexion Wafers AND FOULD'S ARSENIC COMPLEXION SOAP? Perfectly harmless, and the only genuine, safe preparations of Arsenic in the world. The Wafers are for men as well as women. 50c. and \$1 per box, or 6 large boxes for \$5. Soap, 50c., by mail to any address. Address all mail orders to **H. B. Fould, 144 Yonge St., Toronto, Can.** Sold by all Druggists in Canada.



Remington Vitality

is due to honest work at every point some of them not visible to the casual observer. Only prolonged use of the

Remington STANDARD TYPEWRITER

can demonstrate this.

Send for Catalogue of the No. 6. New Models. No. 7.

Wyckoff, Seamans & Benedict, 327 Broadway, New York.

General Dealers in Canada.

SPACKMAN & ARCHIBALD, MONTREAL & TORONTO. EDISON'S MINICORAPH and SUPPLIES.

LARGEST DEALERS IN TYPEWRITERS AND SUPPLIES IN CANADA

ANSWERS TO CORRESPONDENTS. (Concluded.)

G. A. R.:—Rich or greasy foods should not be eaten by any one who has a greasy or oily skin. Salads and cooling foods and drinks and astringent balms and lotions are the weapons with which the difficulty must be overcome. In washing use plenty of good soap and warm water, making a thick lather and rubbing it thoroughly into the skin. Rinse the skin well, and then use some lotion in which there are no oily or greasy ingredients. A few drops of ammonia in the water used for washing and rinsing the face prove quite efficacious in removing the oily look. Dry the face gently and occasionally dust it with powdered oatmeal, rubbing the powder off after a short time.

OLD SUBSCRIBER:—Orchid is pronounced or-kid. Grey is one of the leading shades. Both jackets and capes are fashionable; the choice of either is simply a matter of taste.

N. E. D.:—Birth-marks showing a bright red, brown or purple color upon the skin are frequently seen, but cause no annoyance unless located upon the face or some exposed portion of the person. There is no remedy to be placed within general reach by which birth-marks may be removed, since they are not discolorations due to deposits on the under side of the scarfskin, the same as freckles, tan or moth, but are overgrowths of the blood-vessels of the true skin which lies just under the scarfskin; and these overgrowths are produced by an extravasation of blood. In some cases specialists have been able to remove birth-marks, but have failed more often than they have succeeded. Their methods are secrets of their profession and have not been given to the public.

END AND BULA:—The indiscriminate habit of giving presents to gentlemen, when the recipients are less than cherished friends, is a practice that cannot be commended. The black dress to be trimmed with prune velvet may be shaped by pattern No. 9401, which costs 1s. 3d., or 40c., and is illustrated in the DELINEATOR for October.

Catarrh for Twenty Years and Cured in a Few Days.—Nothing too simple, nothing too hard for Dr. Agnew's Catarrhal Powder to give relief in an instant. Hon. George James, of Scranton, Pa., says: "I have been a martyr to Catarrh for 20 years, constant howling, dropping in the throat and pain in the head, very offensive breath. I tried Dr. Agnew's Catarrhal Powder. The first application gave instant relief. After using a few bottles all these symptoms of Catarrh left me. It is a great remedy."—2.

Accordion Plaiting

How to Prepare the Work and Quantity Required.

Cut breadths five inches longer than required for length of skirt. Turn hem three inches deep (do not turn the edge in), cross stitch hem, leaving two inches for shrinking; join enough widths to equal eight times the hip measurement. Send your length, waist and hip measures.

For waists and sleeves, allow six times.

We plait "Skirts" forty-eight inches long.

We charge for the number of yards around the skirt after the widths are joined and before being plaited. 5 to 25 inches deep, 5c to 25c per yard.

Price for making and plaiting skirts, complete, ready to wear, "Accordion," "Parisian" or "Sun," \$5.00.

"SUN" Plaiting must be specially prepared by us.

Special prompt attention given to out-of-town orders. Send for circular. Plaiting machines for sale.

L. A. STACKHOUSE 124 King Street West, opposite Rossin House, TORONTO. Mention Delineator.

HARTSHORN'S SELF-ACTING SHADE ROLLERS

NOTICE SCRIPT NAME OF LABEL, AND GET THE GENUINE **HARTSHORN**

Stewart Hartshorn

The Wearer

whose style of form is adapted to a long waist corset secures in

"THE VICTORIA"

a garment, whose perfection of fit, durability and elegance cannot fail to give the most unqualified satisfaction.

Sold in all the Stores. Beware of Imitations. Manufactured by **THE CROMPTON CORSET CO., LIMITED.**

THE Wall Paper King OF CANADA.

Sample books of Choice Wall Paper for Residences, Churches, Offices, Lodge Rooms, Public Halls, Hotels, Stores, and our booklet, "How to Paper," sent free to any address. Write a postal to **C. B. SCANTLEBURY, Belleville, Ont.**

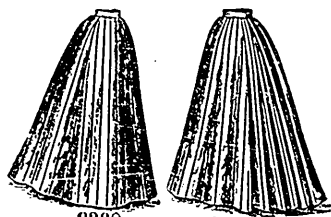
Mention what prices you expect to pay, the rooms you wish to paper, and where you saw this advertisement.

22 We pay express charges.

On this and the succeeding page is a display of **FASHIONABLE SKIRTS** For Ladies' and Misses' Wear.

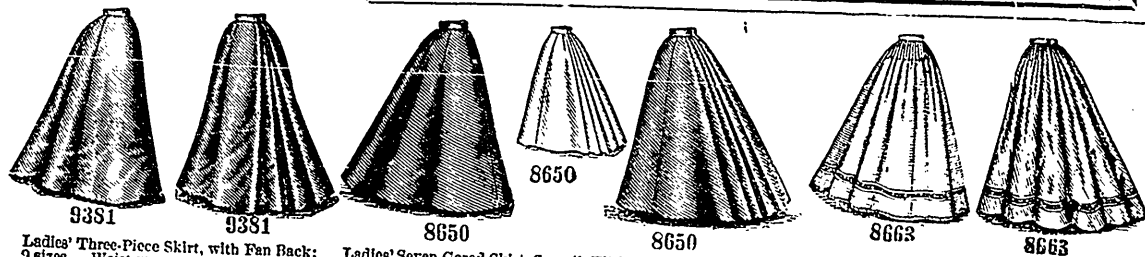
The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or ages) desired.

The Butterick Publishing Co. (LIMITED)



9398 9398

Ladies' Nine-Gored Skirt, having a Fan Back and the Gores Straight at the Center and Bias at the Side Edges (D suitable for Narrow Gores and for Stripes, Plain- and Patterned Goods in any Width): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



9351 9351

Ladies' Three-Piece Skirt, with Fan Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Seven-Gored Skirt, Smooth Fitting at the Front and Sides and to be Gathered or Plated at the Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Straight, Full Skirt, having the Fullness Arranged in Tucks Across the Front and Sides and in Gatherings at the Back (With or Without a Five-Gored Foundation or Slip Skirt): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

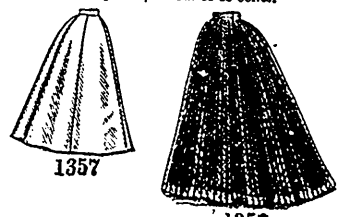


9295 9295

Ladies' Circular Skirt, with Fan Back (To be Gathered or Dart-Fitted): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Maternity Skirt: 3 sizes. Waist measures, 20, 30 and 34 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Skirt, Consisting of a Graduated Spanish Flounce Joined to a Four-Gored Upper Part, and a Five-Gored Foundation-Skirt which may be Omitted: 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 6d. or 35 cents.



1357

1357

Ladies' Soleil or Sunburst Skirt, with Seven-Gored Foundation-Skirt: 4 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 6d. or 35 cents.

Grand Fall Prize Distribution

\$100.00, Watches, Genuine Diamond Rings, Musical Instruments, and other elegant and costly articles GIVEN AWAY.

PRIZES SENT DAILY. We have a costly PRIZE FOR YOU FREE.

In order to extend our business we will send FREE a marvelous brilliant Cape Town, South African gem, which is the nearest approach to a GENUINE DIAMOND ever discovered, mounted in heavy gold plated Stick or Scarf Pin, any size desired, to all who can find in picture the concealed employer of the working farm hand. Mark it and return to us, with 25c. in silver, for 2 full size packages of Peerless French Scented Perfume, Sweet Violets and White Hyacinth. This Farm Hand is diligently working because his employer is near, although hidden. Find his employer. These perfumes are the newest and highest accomplishment of the perfumers' art; their wonderful delicacy and permanence is remarkable and are acknowledged by people of fastidious taste to surpass all others. We send both packages for one price, 25c. We want distributors and collectors, and to get them will give to each successful one a GRAND PRIZE EXTRA. We send with perfume, particulars of our business and prize system, and you will actually receive the prize you win. Everyone sending correct answer to puzzle will receive Free one beautiful Cape Town Diamond Pin with Perfume.

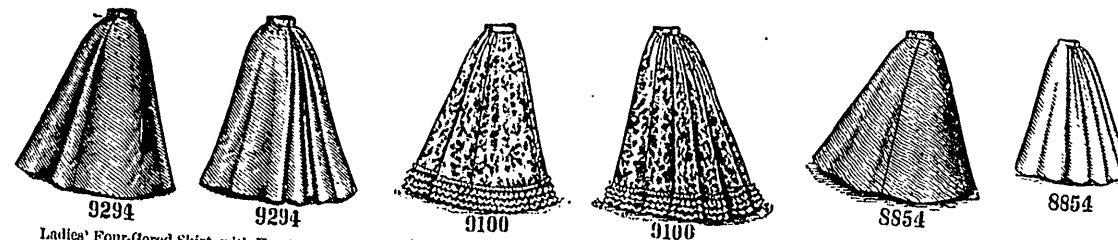
These genuine Cape Town South African Stones bear no relation to other so-called imitation Diamonds, no matter under what name advertised. They are the hardest of semi-precious stones, most difficult to detect from real Diamonds, and are the only stone ever discovered that will retain their brilliancy. They are the rich man's substitute and poor man's Diamond.

The prizes to be distributed among those successful with us include \$100.00, 5 Bicycles, 200 Hunting Case Watches overlaid with Solid Gold, 1,000 Genuine Diamond Rings set in Solid Gold, Musical Instruments, etc. Send at once, and see if you cannot win \$100.00. Remember, every correct answer, accompanied with 25 cents, will get not only two full size packages of Perfume, but also the elegant Cape Town Diamond set in heavy Gold Plated Stick or Scarf Pin free, and in addition each have an equal chance to get the larger prizes. Answer to-day—time is money; this may be your lucky day.

FREE!
TISDALL SUPPLY CO.,
Snodden Chambers, TORONTO, ONT.



This Farm Hand is diligently working because his employer is near, although hidden. Find his employer.



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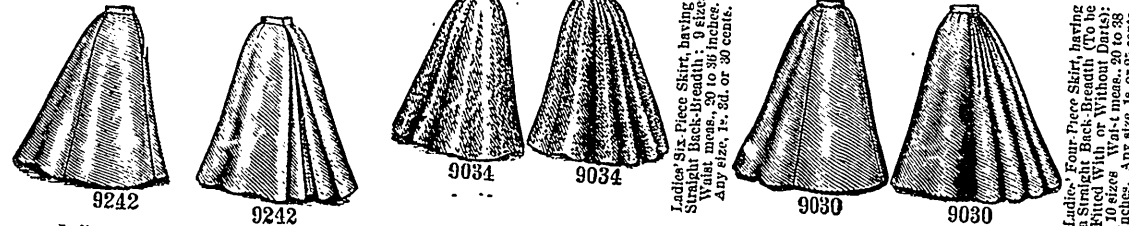
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Ladies' Four-Gored Skirt, with Fan Back: 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Eight-Gored Skirt, Gathered at the Back and Sides: 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Six-Gored Skirt, Smooth-Fitting at the Front (To be Plated or Gathered at the Back): 10 sizes. Waist meas., 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



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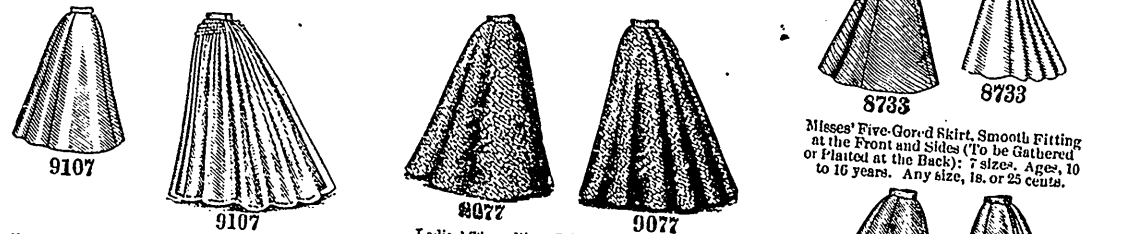
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Ladies' Five-Gored Skirt, with wide Side-Gore and Fan Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Six-Piece Skirt, having a Straight Back-Breadth: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Four-Piece Skirt, having a Straight Back-Breadth (To be Plated With or Without Darts): 10 sizes. Waist meas., 20 to 38 inches. Any size, 1s. or 25 cents.



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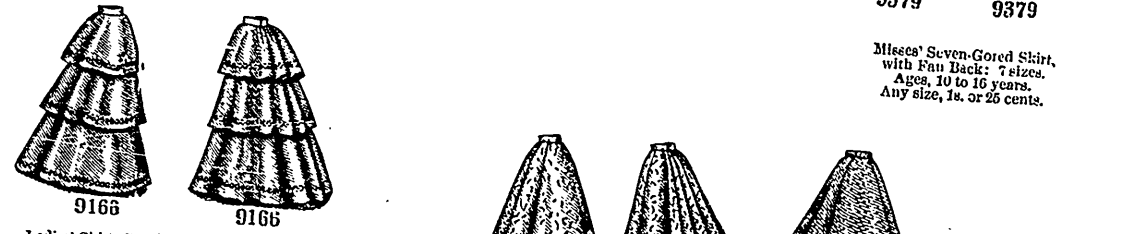
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Ladies' Seven-Gored Skirt, Shirred on Cords Across the Front and Sides and having a Plain Seven-Gored Foundation Skirt: 5 sizes. Waist measures, 20 to 28 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Three-Piece Bell Skirt, without Darts (To be Box-Plated or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 2d. or 30 cents.

Misses' Five-Gored Skirt, Smooth Fitting at the Front and Sides (To be Gathered or Plated at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



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Ladies' Skirt, Consisting of Three Circular Flounces Sewed to a Five-Gored Skirt: 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 6d. or 35 cents.

Misses' Six-Piece Skirt, having a Straight Back-Breadth: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Girls' Four-Gored Skirt: 6 sizes. Ages, 4 to 9 years. Any size, 10d. or 20 cts.



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Ladies' Five-Gored Skirt, without Darts (To be Side-Plated or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Misses' and Girls' Soleil or Sunburst Skirt, with Five-Gored Foundation-Skirt: 6 sizes. Ages, 6 to 10 years. Any size, 1s. 3d. or 30 cents.

Misses' Seven-Gored Princess Skirt, with Fan Back (To be Made with Deep or Shallow Bodice): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Hair Specialist.



Is your Hair weak, thin, faded or coming out? Are you Bald? Is your head shiny? Is there a fine fluff or down where the hair once was? Consult me and I will inform you what to do. I make a specialty of treating the hair, and guarantee to promote a new growth or refund your money.

My Hair Grower has no equal, 12 oz. bottle, \$1.00.
My Hair Balm, \$1.00 Box.

Sent by express to any part of the world. Circular giving full information on treatment of the Hair sent FREE.

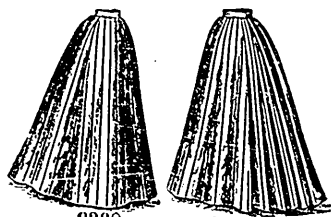
HAIR DRESSER AND HAIR SPECIALIST.

F. BARNES 413 Spadina Ave., TORONTO, CAN.

On this and the succeeding page is a display of **FASHIONABLE SKIRTS** For Ladies' and Misses' Wear.

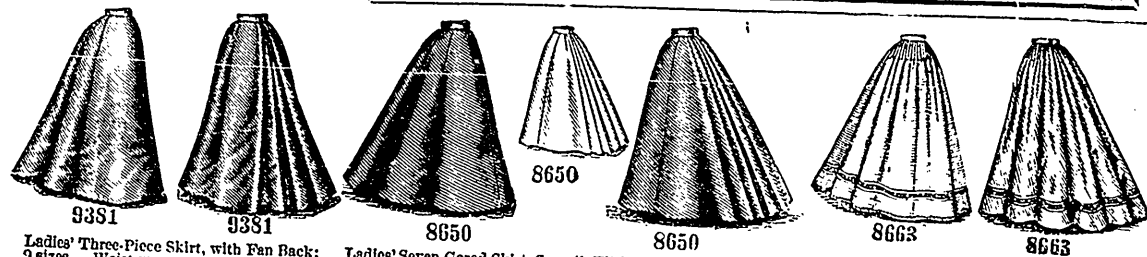
The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or ages) desired.

The Butterick Publishing Co. (LIMITED)



9398 9398

Ladies' Nine-Gored Skirt, having a Fan Back and the Gores Straight at the Center and Bias at the Side Edges (D suitable for Narrow Gores and for Stripes, Plain and Patterned Goods in any Width): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

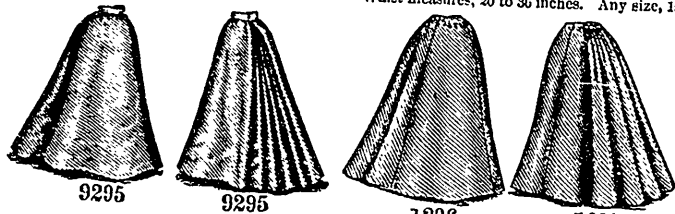


9351 9351

Ladies' Three-Piece Skirt, with Fan Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Seven-Gored Skirt, Smooth Fitting at the Front and Sides and to be Gathered or Plated at the Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

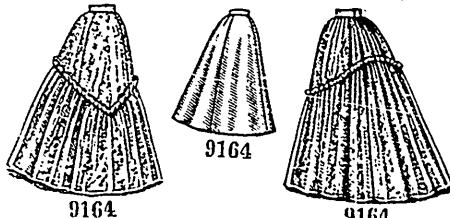
Ladies' Straight, Full Skirt, having the Fullness Arranged in Tucks Across the Front and Sides and in Gathers at the Back (With or Without a Five-Gored Foundation or Slip Skirt): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



9295 9295

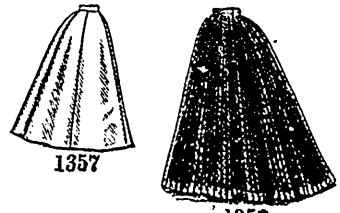
Ladies' Circular Skirt, with Fan Back (To be Gathered or Dart-Fitted): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Maternity Skirt: 3 sizes. Waist measures, 20, 30 and 34 inches. Any size, 1s. 3d. or 30 cents.



9164

Ladies' Skirt, Consisting of a Graduated Spanish Flounce Joined to a Four-Gored Upper Part, and a Five-Gored Foundation-Skirt which may be Omitted: 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 6d. or 35 cents.



1357

Ladies' Soleil or Sunburst Skirt, with Seven-Gored Foundation-Skirt: 4 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 6d. or 35 cents.

Grand Fall Prize Distribution

\$100.00, Watches, Genuine Diamond Rings, Musical Instruments, and other elegant and costly articles GIVEN AWAY.

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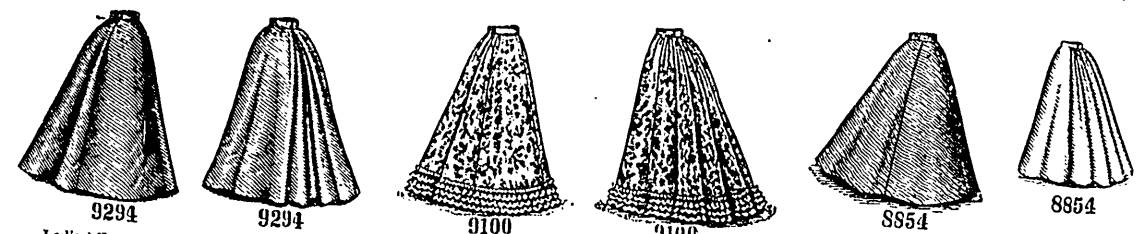
The prizes to be distributed among those successful with us include \$100.00, 5 Bicycles, 200 Hunting Case Watches overlaid with Solid Gold, 1,000 Genuine Diamond Rings set in Solid Gold, Musical Instruments, etc. Send at once, and see if you cannot win \$100.00. Remember, every correct answer, accompanied with 25 cents, will get not only two full size packages of Perfume, but also the elegant Cape Town Diamond set in heavy Gold Plated Stick or Scarf Pin free, and in addition each have an equal chance to get the larger prizes. Answer to-day—time is money; this may be your lucky day.

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9294 9294

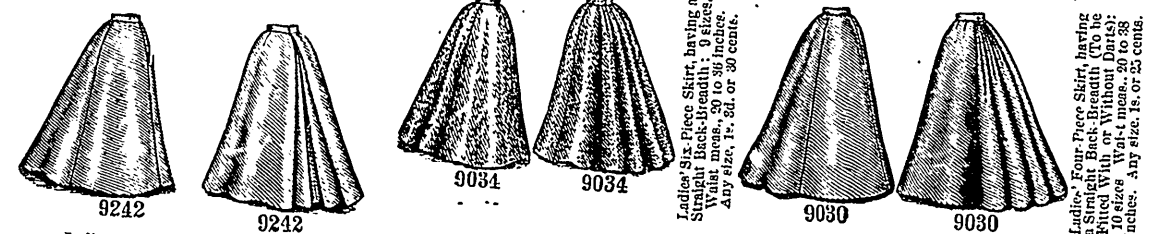
Ladies' Four-Gored Skirt, with Fan Back: 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.

9100 9100

Ladies' Eight-Gored Skirt, Gathered at the Back and Sides: 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 3d. or 30 cents.

8854 8854

Ladies' Six-Gored Skirt, Smooth-Fitting at the Front (To be Plated or Gathered at the Back): 10 sizes. Waist mens., 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



9242 9242

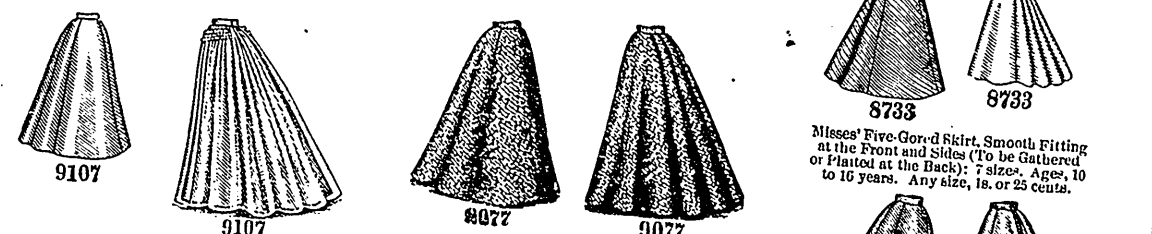
Ladies' Five-Gored Skirt, with wide Side-Gore and Fan Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

9034 9034

Ladies' Six-Piece Skirt, having a Straight Back-Breadth: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

9030 9030

Ladies' Four-Piece Skirt, having a Straight Back-Breadth (To be Plated With or Without Darts): 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. or 25 cents.



9107 9107

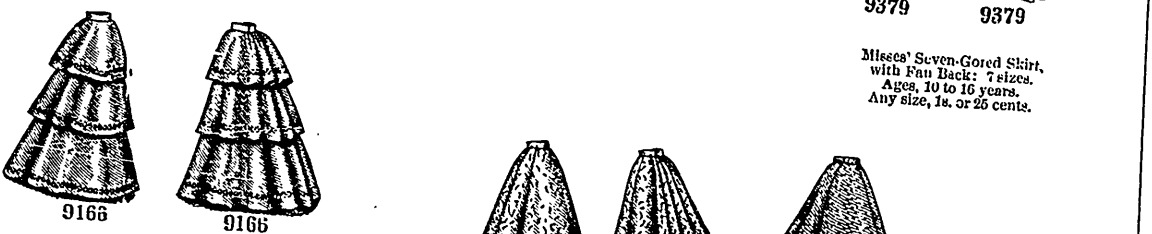
Ladies' Seven-Gored Skirt, Shirred on Cords Across the Front and Sides and having a Plain Seven-Gored Foundation Skirt: 5 sizes. Waist measures, 20 to 28 inches. Any size, 1s. 3d. or 30 cents.

9077 9077

Ladies' Three-Piece Bell Skirt, without Darts (To be Box-Plated or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 2d. or 30 cents.

8733 8733

Misses' Five-Gored Skirt, Smooth Fitting at the Front and Sides (To be Gathered or Plated at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



9166 9166

Ladies' Skirt, Consisting of Three Circular Flounces Sewed to a Five-Gored Skirt: 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 6d. or 35 cents.

9075 9075

Misses' Six-Piece Skirt, having a Straight Back-Breadth: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

8666

Girls' Four-Gored Skirt: 6 sizes. Ages, 4 to 9 years. Any size, 10d. or 20 cts.



9080 9080

Ladies' Five-Gored Skirt, without Darts (To be Side-Plated or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

1450 1450

Misses' and Girls' Soleil or Sunburst Skirt, with Five-Gored Foundation-Skirt: 6 sizes. Ages, 6 to 10 years. Any size, 1s. 3d. or 30 cents.

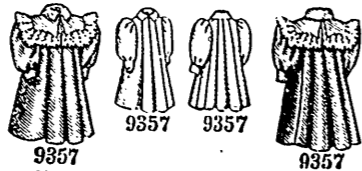
9352 9352

Misses' Seven-Gored Princess Skirt, with Fan Back (To be Made with Deep or Shallow Bodice): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

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9385 Child's Long Empire Coat, with Gored Skirt; 7 sizes. Ages, 1 to 7 years. Any size, 10d. or 20 cents.



9006 Child's Long Coat; 4 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.

9085 Child's Long Empire Coat, with Frill Collar; 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

8832 Child's Long Empire Coat; 9 sizes. Ages, 1 to 9 years. Any size, 10d. or 20 cents.



9288 Child's Long Coat; 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.



8522 Little Girls' Coat, with Hippie Cape, and a Straight Skirt (tattered to a Yoke); 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.



9238 Child's Sack, with Stole Sailor-Collar; 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

9267 Little Girls' Empire Jacket or Coat; 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cents.



8850 Little Girls' Empire Jacket, with Yoke Back; 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.

8586 Child's Reefer Jacket, with Fancy Sailor Collar; 8 sizes. Ages, 1 to 8 years. Any size, 10d. or 20 cents.



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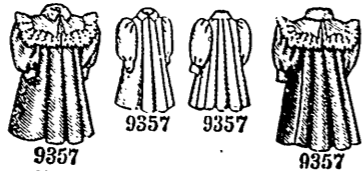
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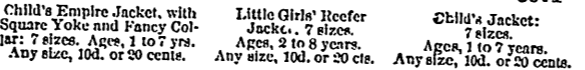
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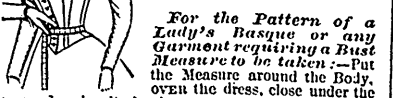
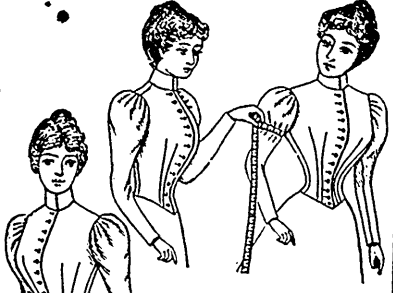
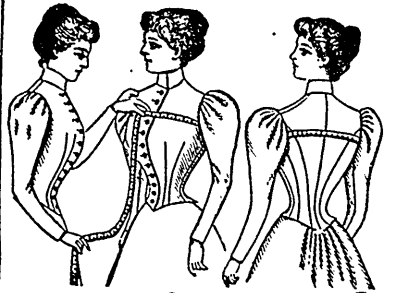
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