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VOL. XLIX.

VAN CAMP'S CHOICE, A STORY BY FRANCES COURTNEY BAYLOR, COMPLETE IN THIS NUMBER.

AN ARTICLE ON SOCIAL LIFE IN BOSTON, BY LILLIAN WHITING, APPEARS IN THIS NUMBER.

# THE Delineator

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**CANADIAN EDITION**

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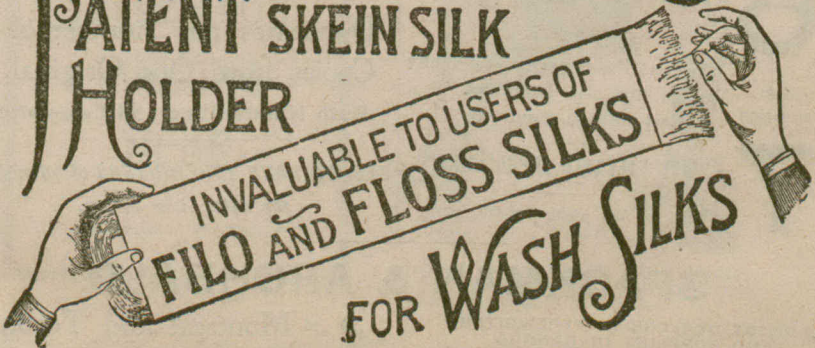
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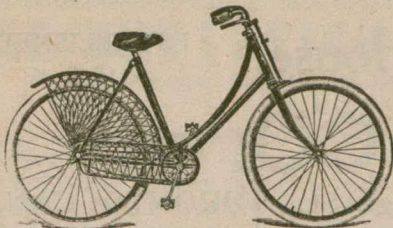
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**FOR WASH SILKS**



# The Cleveland

1897

Models 27, 28 and 29. Price, \$100.

Constructed in limited numbers to supply the demand for a fastidious element of society that exacts something more than ordinary in workmanship, material and elegance of design.

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"The Gold Medal Wheels," being the famous models that won the only Gold Medal at the Austrian Exhibition, '96, (the highest grade Bicycles in the world listed or sold for less than \$100.

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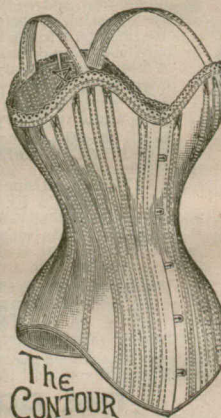
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Washington Irving said, he supposed a certain hill was called "Rattlesnake Hill" because it abounded in—*butterflies*. The "rule of contrary" governs other names. Some bottles are, supposedly, labeled "Sarsaparilla" because they are full of . . . well, we don't know what they are full of, but we know it's not sarsaparilla; except, perhaps, enough for a flavor. There's only one make of sarsaparilla that can be relied on to be all it claims. It's Ayer's. It has no secret to keep. Its formula is open to all physicians. This formula was examined by the Medical Committee at the World's Fair with the result that while every other make of sarsaparilla was excluded from the Fair, Ayer's Sarsaparilla was admitted and honored by awards. It was admitted because it was the best sarsaparilla. It received the medal as the best. No other sarsaparilla has been so tested or so honored. Good motto for the family as well as the Fair: Admit the best, exclude the rest.

Any doubt about it? Send for the "Curebook."  
It kills doubts and cures doubters.  
Address: J. C. Ayer Co., Lowell, Mass.



Faultless  
in Fit

and a corset unequalled on the market to-day is

THE  
CONTOUR.

Beware of imitations; each pair is stamped with our name and date of patent. If you desire a dress steel that will positively not corrode, cut through at the

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Standard Dress Bone

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To cure, where our advice has been faithfully observed. Consult us free, personally or by letter; give us the minutest particulars about your case.

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You freckle easily. Rid your face of impurities, such as Tan, Mothpatches, Eczema, Blackheads, Freckles, or any discolorations, by using **Princess Complexion Purifier**. There is nothing better made. Price, \$1.50.

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SUPERFLUOUS HAIR, MOLES, ETC., removed forever by **ELECTROLYSIS**.

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The NEW MODELS of the

## Remington

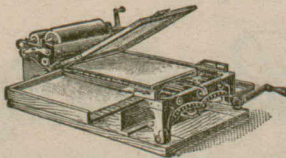
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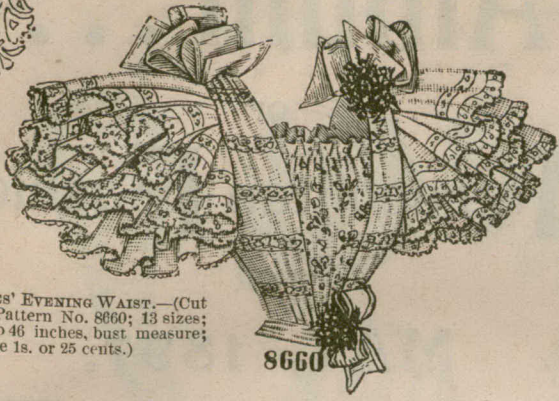
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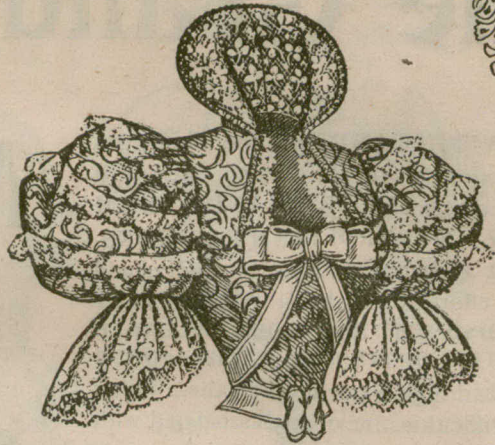
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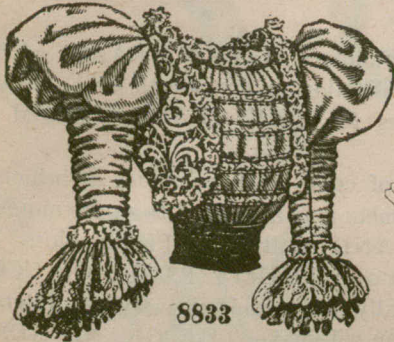
LADIES' EVENING WAIST.—(Cut by Pattern No. 8660; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

8660



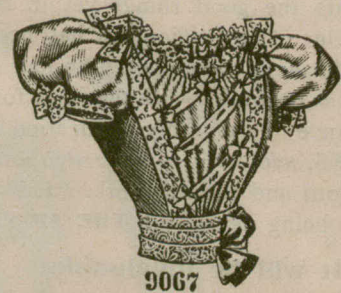
8971

LADIES' WAIST.—(Cut by Pattern No. 8971; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)



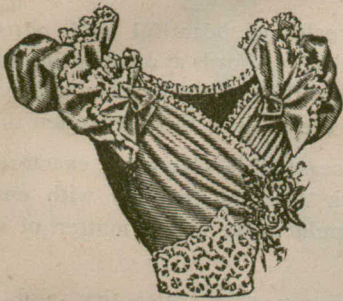
8833

LADIES' BASQUE-WAIST.—(Cut by Pattern No. 8833; 10 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)



9067

LADIES' BASQUE-WAIST.—(Cut by Pattern No. 9067; 10 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

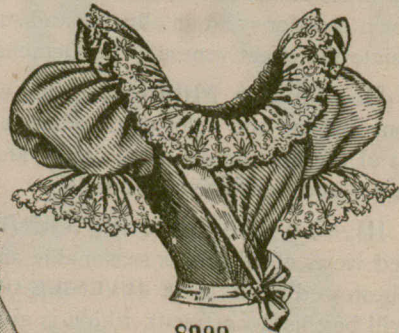


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LADIES' WAIST.—(Cut by Pattern No. 9062; 10 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents.)



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8999



9026

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8999

LADIES' BASQUE-WAIST.—(Cut by Pattern No. 8999; 11 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents.)

STYLES FOR  
EVENING  
WEAR.

(For Descriptions see Page 548.)

# The Grand Album . . .

OF

## Metropolitan Fashions,

FOR

### MAY, 1897.

**N**OTWITHSTANDING the kindly reception given the March and April Numbers of THE GRAND ALBUM OF METROPOLITAN FASHIONS,

we do not wish our patrons to understand that our efforts to make it **ABSOLUTELY THE HANDSOMEST AND MOST VALUABLE PUBLICATION OF ITS KIND IN THE WORLD** have touched high-water mark in these initial issues. Difficulties inevitably associated with

the inception of an enterprise of such novelty have made these first two numbers of THE GRAND ALBUM tentative and promissory rather than finished exponents of what this publication is henceforth to be. By the measure of the improvements made in our other periodicals subscribers for THE GRAND ALBUM may anticipate the good things yet in store for them.

One of our difficulties has been the perfecting of certain processes of color work, examples of which will appear in the May number. An idea of our intentions in the way of improvement may be gained from the announcement that beginning with the issue for May all the illustrations in THE GRAND ALBUM will be in colors. The importance of a monthly publication offering its subscribers in each number over **THIRTY PAGES OF COLOR PLATES, with over a hundred illustrations of garments in half tone**, will hardly fail to impress everybody interested in fashions and fashion work. This with other improvements in preparation will make THE GRAND ALBUM as now being developed **THE MOST MAGNIFICENT FASHION PUBLICATION EVER ISSUED.**

#### It will be invaluable:

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

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

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

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

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

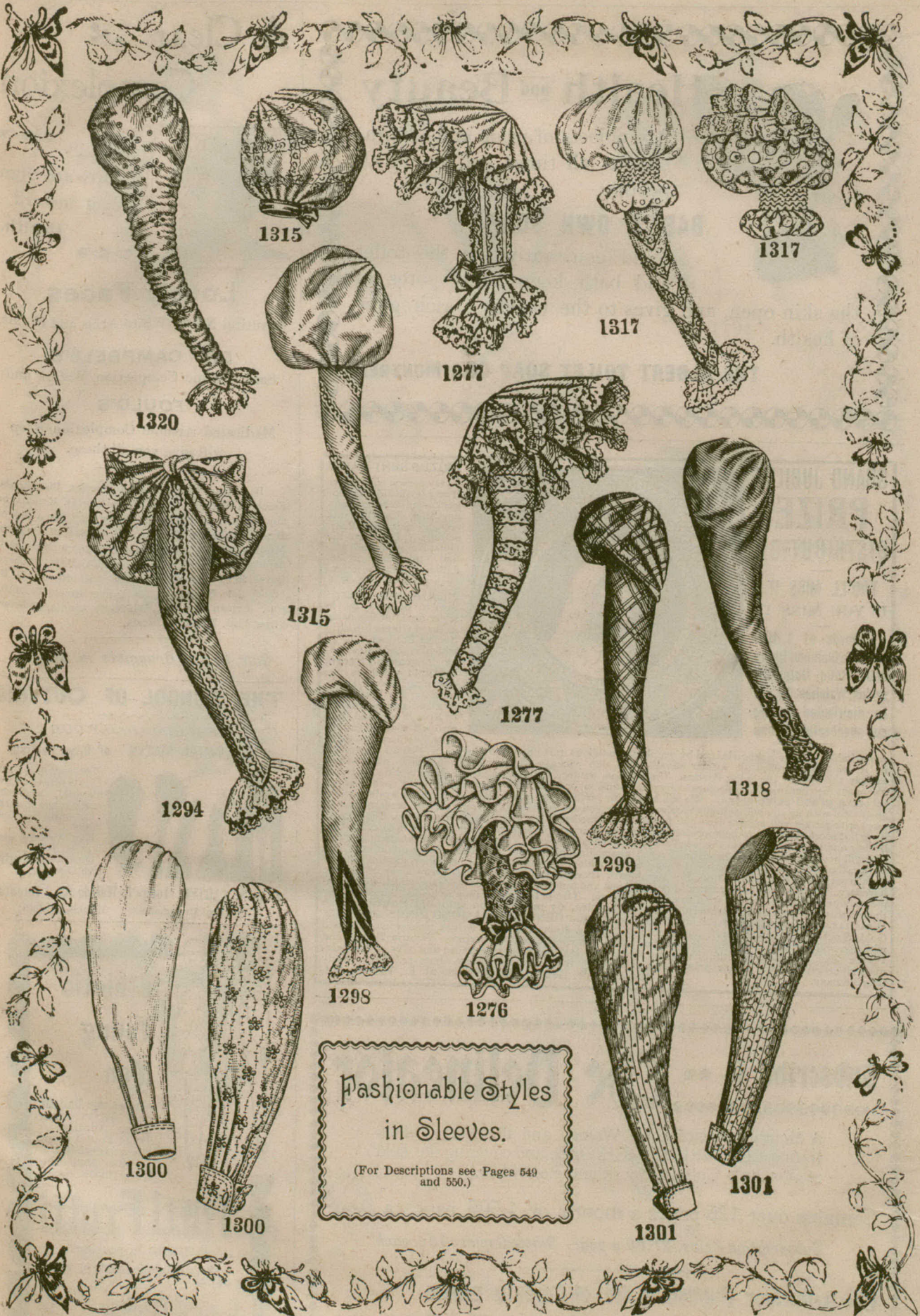
**NOTE.**—Special Features for May will be in the form of a Large Lithographic Plate of Bicycle Fashions for Men and Women, and two Supplementary Sheets, one containing Illustrations of Bathing Costumes, Wraps, etc., and the other exhibiting Advance Novelties in the New Bolero and Eton Jacket Effects, etc.

Subscription Price, . . . 12s. or \$2.00 a Year.

Single Copies, 1s. (by post, 1s. 3d.) or 25 Cents.

Transportation Charges to any Address in the United States, Canada, Newfoundland or Mexico, on THE GRAND ALBUM OF METROPOLITAN FASHIONS, are paid by us. When the Publication is to be sent on subscription to any other country, One Dollar for Extra Postage on the Subscription is charged.

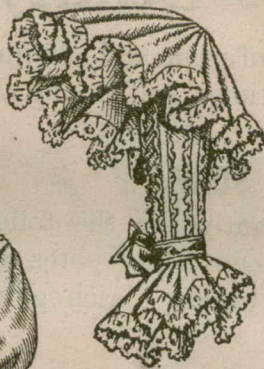
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171 to 175, Regent Street, London, W., England



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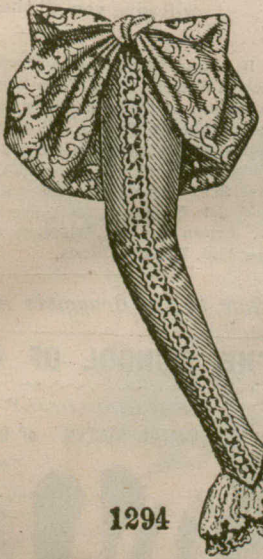
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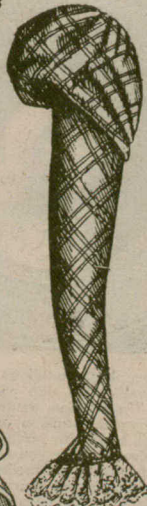
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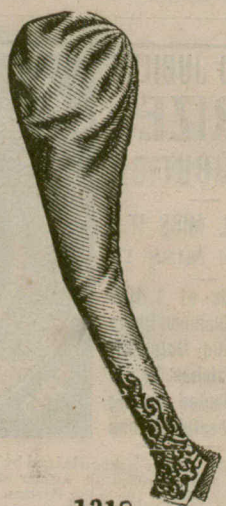
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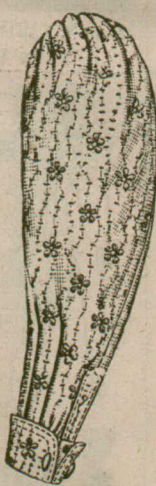
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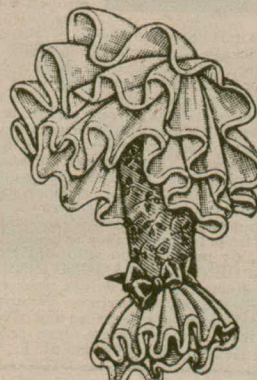
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1301



1301

Fashionable Styles  
in Sleeves.

(For Descriptions see Pages 549  
and 550.)



## Health and Beauty

Are objects of pride and admiration at all times and among all peoples.

### BABY'S OWN SOAP

Used constantly for the toilet and bath keeps the pores of the skin open, and gives to the cheeks a rich glow of health.

THE ALBERT TOILET SOAP CO., MONTREAL.

### GRAND JUBILEE PRIZE DISTRIBUTION

YOU'LL MISS IT IF YOU MISS IT

Upwards of 1,000 Genuine Diamond Rings set in Solid Gold, Bicycles, Watches, &c., to be distributed among our successful patrons



#### PRIZES SENT DAILY

Every person will receive free a beautiful ladies' or gent's enamelled aluminium Stick Pin, Diamond cut and imitation Pearl setting, (which are the latest European fad) who find in this Diamond Medallion Puzzle the letters J-U-B-I-L-E-E

Mark the letters and return to us with 25c. in silver for 2 full size packages of Imperishable Sachet Perfume, one of which is our latest exquisite creation **Victoria Boquet**, which is the crowning accomplishment of the Perfumer's Art, and is a combination of Rose, Violet and Heliotrope. A wonderful delicacy and permanence is

remarkable and is acknowledged by people of fastidious taste to be the Queen of Sachet Perfumes, in it we have excelled all former efforts. Also one package Purple Lilac in which we produce exactly the odor of the living flowers. Understand, we send both packages for the one price, 25 cents. We want distributors and collectors everywhere, and in order to get them will give to each successful one a grand prize extra. We will send with perfume full particulars of our prize system and if answer to puzzle will receive free one beautiful enamelled Stick Pin with their perfume. These pins have but recently begun to be appreciated by lovers of artistic jewellery. It is impossible to describe their beauty and a great success in the jewellers' art has been achieved. They represent violets, panzies, etc. and will never tarnish. The beautiful French enamelling brings out the true velvety qualities of the flower, the petals of each are so cut that they vie with choice diamonds for brilliancy and the heart of each is set with a beautiful lustrous imitation pearl. Its value will be obvious to every lover of artistic jewellery. We also send full particulars of our new and approved system of business, which will be immensely profitable should you wish to engage with us. The principal prizes to be distributed among those successful with us are \$100 in gold; 5 bicycles, of model; 100 splendid Hunting Case Watches, hand carved and overlaid with gold, and 1,000 GENUINE DIAMOND RINGS set in Solid Gold. Send in at once and see if you cannot get the \$100. Remember every correct answer accompanied with 25c. will get not only a full size package of Imperishable Sachet Perfume, Victoria Boquet and Purple Lilac, but also a beautiful European novelty Stick Pin as above described and offer of remunerative situation as well. These prizes are absolutely free, no extra charge whatever. Write early times is money. Address H. W. TISDALL, 9 1/2 Adelaide St. E., Toronto, Ont.

## A Clear Complexion



The Outward Sign of Inward Health.

### Lovely Faces

Beautiful Necks, White Arms and Hands,

#### DR. CAMPBELL'S

Safe Arsenic Complexion Wafers and

#### FOULD'S

Medicated Arsenic Complexion Soap will give you all these.

If you are annoyed with Pimples, Blackheads, Freckles, Blotches, Moth, Flesh Worms, Eczema, or any blemish on the skin, call or send for a box of **Dr. Campbell's Wafers** and a cake of **Fould's Medicated Arsenic Soap**, the only genuine beautifiers in the world. Wafers by mail, \$1.00; 6 Large Boxes, \$5.00. Soap, 50c. Address all orders to H. B. Fould, Sole Proprietor, 144 Yonge Street, Toronto, Ont. Lyman Bros. Co., Wholesale Agents, 71 Front Street East, Toronto, Canada.

Sold by all Druggists in Canada.

### THE SCHOOL OF CUTTING

TEACHING DAILY OUR

"NEW TAILOR SYSTEM" of Dress Cutting.



The leading system Drafts direct on the material. Covers the entire range of work. Cuts the Dartless Waist. Easy to learn, and is up to date. Send for Descriptive Circular.

J. & A. CARTER, Yonge & Walton Sts., Toronto. Practical Dressmakers. Established 1860

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A Monthly Magazine for Women and the Home, illustrating BUTTERICK FASHIONS, and covering the field of Woman's Culture, Work and Recreation.

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### Athletic Young Men

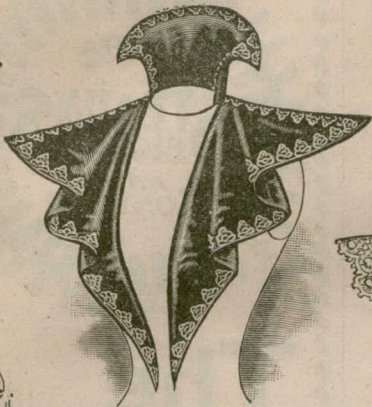
talk of the benefit they derive from using Adams' Tutti Frutti Gum when exercising. See that the trade mark name

## Tutti Frutti

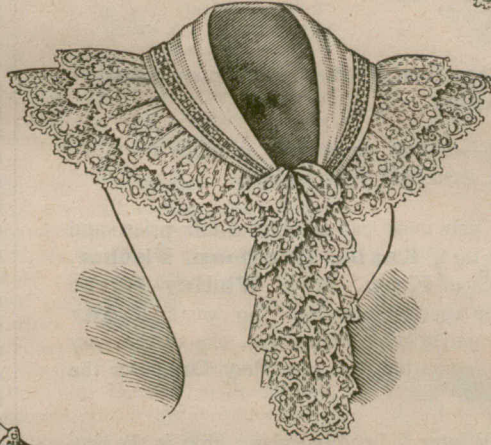
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Save coupons inside of wrappers for

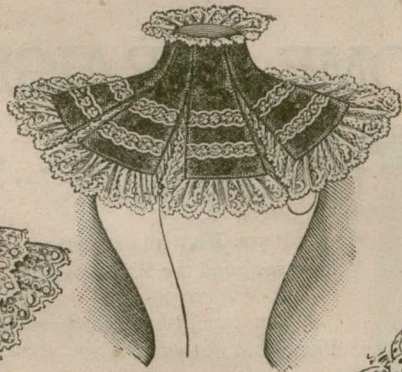
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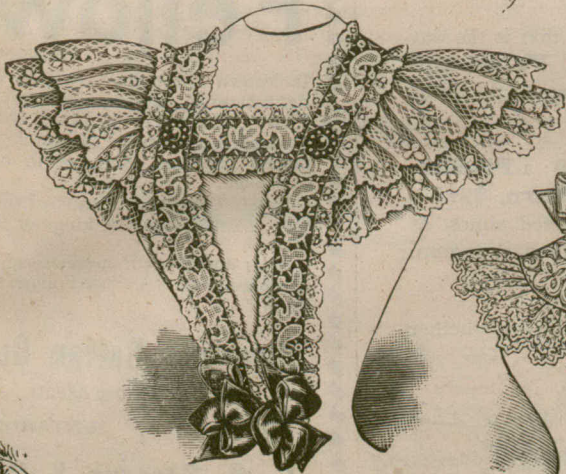
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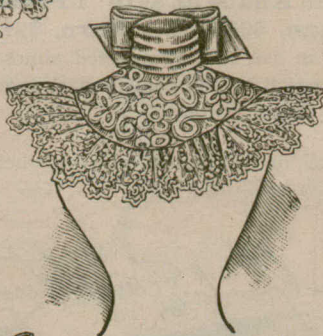
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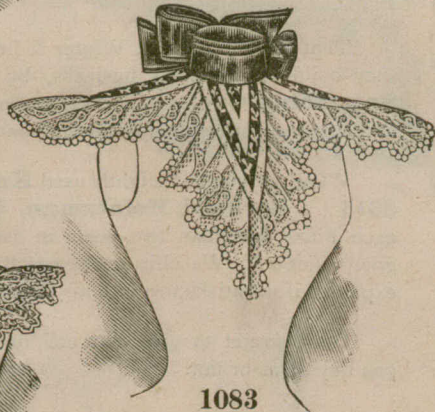
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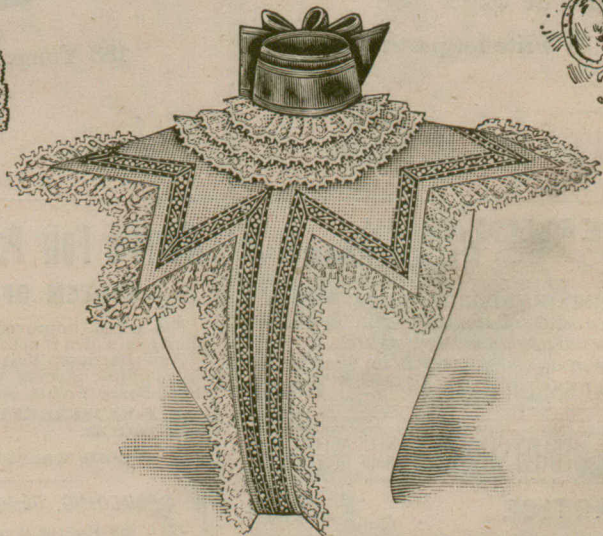
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**STYLISH  
WAIST DECORATIONS.**

(For Descriptions see Page 551.)

# SOME STRAIGHT PIANO TALK



If you **Pay** an exorbitant price, **Part** of your money is wasted, however good the Piano you buy.

You pay just as much—or half, or quarter as much for a bad Piano, but in that case you waste **All** your money.

To get a good Piano you must pay at least a fair price, and that's all you have to pay for a **Knabe, Hardman, Fischer, Gerhard Heintzman, a Karn, or a Whaley-Royce** Piano. Nothing extra for mere reputation; no waste of **Any Part** of the price. You get a good Piano, yes, one of the very best Pianos, you get the reputation, but you **Pay Only** for the Piano.

That is the Gourlay, Winter & Leeming plan; that is the way they build up and hold business, by giving **Full Value and Something Over**. It's like getting eggs thirteen to the dozen and sugar seventeen ounces to the pound.

What say you to a slightly used **Knabe at \$410**; a **Fischer, \$315**; a **Gerhard Heintzman, \$265**; or a **Karn, \$245**—each Piano less than two years in use, and guaranteed almost as good as new? We ship on approval to any point and pay return expenses if unsatisfactory. This is fair, is it not?

Don't forget to give us a call, or correspond with us, whether you buy of us or not.

See Our Special  
7 1/3 Oct. Walnut  
Cabinet Grand Upright  
Piano at \$215

or write for particulars.

*Gourlay, Winter & Leeming*

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**GERMAN ARMY PILE REMEDY**  
WARRANTED TO CURE  
**BLIND, BLEEDING or ITCHING PILES**  
EACH ONE DOLLAR PACKAGE  
CONTAINS LIQUID OINTMENT AND PILLS  
ASK YOUR DRUGGIST FOR IT OR SEND DIRECT  
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**HARTSHORN'S** SELF-ACTING SHADE ROLLERS  
NOTICE  
SCRIPT NAME OF *Stewart Hartshorn* ON LABEL, AND GET THE GENUINE  
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The latest improved. Stands unrivalled. Money refunded if not found satisfactory. Cuts Dartless Waist, Seam ess, Princess, French Bias, Sleeves, Skirts, Jackets, Capes, Cuffs, Fancy Fronts, etc. No trouble to learn. **SELF-MEASUREMENT FORM** sent free for trial pattern.

Agents wanted Everywhere.

**W. SPAULDING, General Agent for Canada**  
272 Euclid Ave., TORONTO.

Kindly mention **THE DELINEATOR** when writing about Goods advertised in this Magazine.



# The Yellow Fellow

Is known throughout cycling as a light, staunch, stylish, speedy mount. There's a best in everything; the '97 Stearns' is a veritable edition de luxe among bicycles. Finished in black or orange.

Stearns' riders are satisfied riders, and always proud as kings of their mounts.

Your address will ensure receipt of our handsome "Yellow Fellow Year Book."

## American Rattan Co.

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Makers,

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Keep for Reference

## ACCORDION PLAITING.

25c. per Plain Yard up to 25 inches deep.  
40c. per Plain Yard over 25 inches deep.



Cut breathers long enough to turn a hem two inches deep and allow one inch for shrinking. Join enough widths to equal eight times the hip measurement. Turn the hem up but once and cross stitch it.

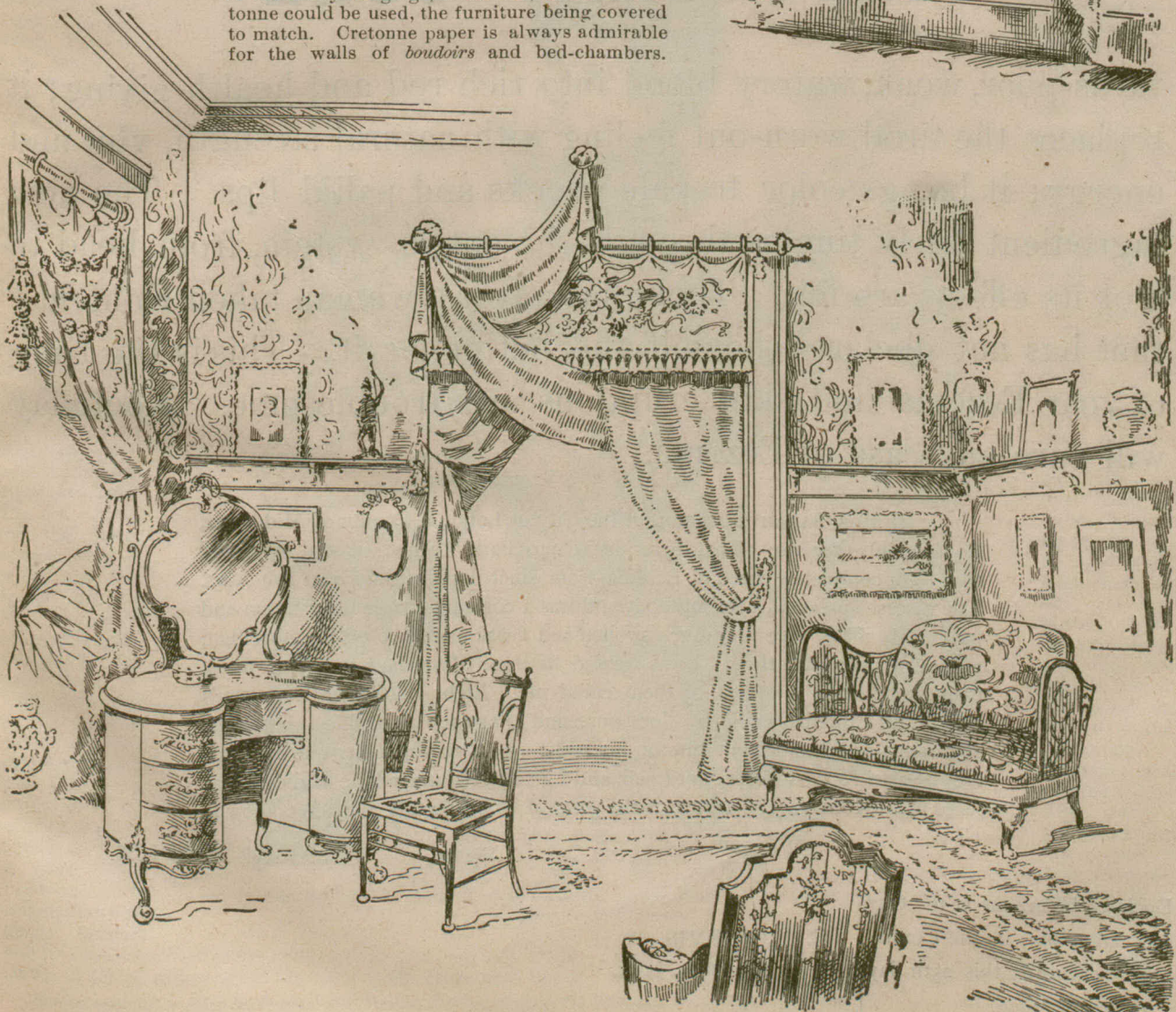
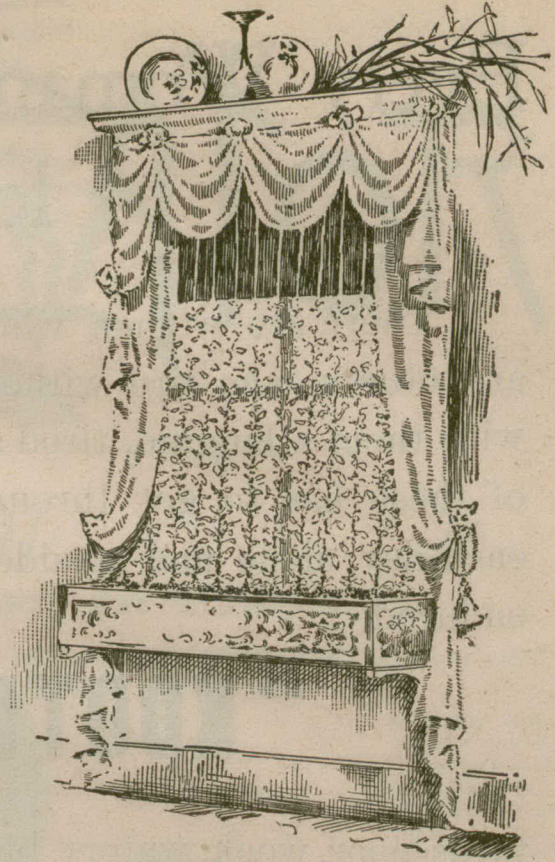
**L. A. STACKHOUSE, 124 King St. West**  
TEL. JUNE 1882. TORONTO.  
Accordion Plaisters for sale.



## HOUSE FURNISHING AND DECORATION.

Floral decorations brighten the most humbly-furnished apartment. So much is written nowadays about the care of plants, that the veriest tyro may succeed in growing some simple ones in the home. In the upper illustration suggestions are given for a window garden. An oblong wooden box is supported by brackets so as to be about on a level with the sill. It may be decorated with burnt work or stencilled, and is furnished with a perforated zinc case for holding the earth. Sweet pea or other flowering vines may be planted and as the shoots appear each one is twined about a string, one end of which is secured to the top of the box and the other to the top of the window-frame. As the vines grow a charming natural screen is provided. (Full directions for the making, filling and care of window-boxes will be found in "Parlor Plants and Window Gardening," published by us at 1s. or 25 cents.) A lambrequin of Liberty silk is draped in festoons at the top of the window from rosettes. Curtains at each side are held back by fancy tasselled cords. On a ledge above the window are displayed fancy china and some decorative foliage.

A young lady's *boudoir* is pictured in the lower illustration. The wall-paper is cream-white with old-rose and gold decorations, the colors forming a favorable background for neatly framed water colors and etchings. Shelves for holding various decorative articles are fixed at each side of the central doorway. Portières of old-rose corduroy artistically drape this doorway and an embroidered frieze of old-rose plush bordered with tassels heightens the elegance of the effect. Flowered Liberty silk portières with a fancy rope and tassel decoration are hung at the door on the left, near which is placed a kidney-shaped dressing-table of bird's-eye maple. An upholstered sofa and arm chair covered with figured corduroy reproduce the general color scheme, and a large oriental rug completes the appointments. A few willow rockers and a tea-table might be introduced in the apartment with satisfactory results, and instead of the heavy hangings, India silk, denim or cretonne could be used, the furniture being covered to match. Cretonne paper is always admirable for the walls of *boudoirs* and bed-chambers.



Cut breadth long enough to turn a hem two inches deep

# Every Woman is Better for a Spring Medicine.

There are women who tire with the least exertion. There are others who tire without exertion, who almost always have with them a languid, tired and done-out feeling. Now, when one of these has to get through the ordinary work of a household each day alone and unaided, life ceases to be enjoyed, 'tis only endured.

## “KOOTENAY CURE”

turns poor, weak, watery blood into rich red and health giving; it replaces the tired worn-out feeling with natural strength, vim and energy; it brings color to pale cheeks and pallid lips. The new ingredient fairly tingles through the entire system, from head to foot its effects are felt. There has never a woman taken Kootenay that has not declared herself the better for it. This is the time of year Eczema and skin eruptions are troublesome. Kootenay will cure any case of Eczema.

I, MRS. SARAH BURDICK, of the City of London, County of Middlesex, do solemnly declare:—That I reside at 440 Park Avenue in said city, and that I am completely cured of Eczema, from which I suffered for over five years. The disease spread all over my body and was a constant source of irritation and pain. My limbs were very much swollen and I was unable to obtain more than an hour's sleep at a time. I was treated by three Physicians and tried many patent medicines, but none of them cured me. Eight Bottles of RYCKMAN'S KOOTENAY CURE has made my blood pure, and I have not the slightest symptoms of Eczema or any other eruption on my body. I do not think any one ever had the disease in a worse form than I had, and I gladly recommend the medicine that cured me. KOOTENAY, I believe, is the greatest blood purifier and tonic known.

Signed, SARAH BURDICK.

Declared before me at the City  
of Hamilton, in the County  
of Wentworth, this 25th day  
of August, 1896.

C. G. JARVIS,  
*Notary Public.*

ILLUSTRATION  
FIGURE  
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# The DELINEATOR

VOL. XLIX.

May, 1897.

No. 5.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A LADIES' HANDSOME AND BECOMING YOKE-WAIST.

FIGURE No. 196 W.—This illustrates a Ladies' yoke-waist. The pattern, which is No. 9098 and costs 1s. or 25 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in three views on page 540 of this issue.

This yoke-waist is here pictured made of white organdy flowered in pink and green shades, and white lace net, with a fitted lining of pink lawn. The net is used for the deep, square yoke, to which the full fronts and full back are joined after being gathered at the top and bottom. The fronts close at the center, while the yoke closes at the left side. Under-arm gores give becoming smoothness at the sides. A wide folded ribbon surrounds the waist, girdle fashion,

and its ends are closed under a fancy bow at the left side of the front. A folded ribbon about the collar closes at the back under



FIGURE No. 196 W.—This illustrates LADIES' YOKE-WAIST.—The pattern is No. 9098, price 1s. or 25 cents.

a spread bow, and a full double frill of lace rises from the collar, with picturesque effect. A self-headed frill of lace follows the lower edge of the yoke, and lace frills trim the wrists of the one-seam sleeves, over which flare lace-trimmed cap frills of the figured organdy.

The waist is particularly dainty in sheer fabrics over a colored lining of silk, percaline, or lusterine, a new silk-and-linen lining material. It may be made without a lining when gingham, chambray, etc., are used. Mechlin, Valenciennes, lierre or any other fashionable lace and ribbon will provide pleasing decoration. A charming waist of this kind was made of green sprigged dimity and all-over Irish point embroidery, which was used for the yoke.

Vertical rows of embroidered insertion were let into the fronts and back and edging to match trimmed the sleeve caps.

## DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 22, 23 AND P. 24

### FASHIONABLE SHIRT-WAISTS.

These shirt-waists are in every particular up to date and may be developed in silk, flannel, percale, dimity or any shirt-waist material.

**FIGURE D 29.**—This illustrates a Ladies' yoke shirt-waist. The pattern, which is No. 9079 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 538 of this publication.

Pale-pink organdy figured in green is pictured in this shirt-waist, which is made with an under-arm gore at each side and with a standing collar that may be sewed on or made removable. The upper part of the shirt-waist is a becomingly shaped yoke laid in downward-turning tucks at its lower edge, and the closing is made through an applied box-plait that extends over the yoke to the neck. The stylish sleeves are finished with straight, lapped cuffs that close with studs. A belt with a pointed end surrounds the waist.

**FIGURE D 30.**—This illustrates a Ladies' shirt-waist. The pattern, which is No. 9019 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure.

The shirt-waist is represented made of pink dotted Swiss, with a white linen standing collar having slightly flaring ends. It has a pointed back-yoke extending over the shoulders to the front, and is rendered smooth at the sides by under-arm gores. The fronts are gathered where they join the yoke, and also at the neck, and at the waist the fulness is laid in closely-lapped plaits. The closing is made with a fly. A satin band-bow is worn. The pretty sleeves and flaring cuffs represent an up-to-date style.

**FIGURE D 31.**—This illustrates a Ladies' shirt-waist. The pattern, No. 9105, costing 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in four views on page 539 of this magazine.

Linen in the natural linen hue is pictured in this shirt-waist, which has a removable white linen turn-down collar. A silk tie is worn. Under-arm gores separate the fronts from the back and three plaits are laid in the back and front, the middle plait in the front concealing the closing. The back is made with a pointed yoke and the shirt sleeves are finished with straight cuffs that have square ends.

The heaviest and the sheerest materials are alike suitable for this mode, and the collar may be made of the shirt-waist goods, if liked.

**FIGURE D 32.**—This illustrates a Ladies' shirt-waist. The pattern, which is No. 9021 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty six inches, bust measure.

Plaid gingham is pictured in this shirt-waist, which has a removable white linen collar and a round back-yoke extending over the shoulders to the front to give the effect of a short, square yoke at each side. The fronts are becomingly gathered where they are joined to the yoke, and fulness at the waist is collected in gathers; the closing is made with studs through a box-plait at the center. The sleeves are finished with straight link cuffs.

**FIGURE D 33.**—This illustrates a Ladies' shirt-waist. The pattern, which is No. 8981 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure.

Taffeta silk is represented in this shirt-waist, which may be made with permanent or adjustable collar and cuffs. Groups of fine tucks are taken up to yoke depth at each side of the closing, which is made at the center of the front with studs through a box-plait. The shirt sleeves may be finished with cuffs that are turned up over deep bands or with bands to permit the attachment of any desired style of cuff. A belt with pointed ends encircles the waist and a stylish silk bow-tie is worn.

### FIGURES D 34 AND D 35.—EARLY SUMMER COSTUMES.

**FIGURE D 34.**—This illustrates a Ladies' costume. The pattern, which is No. 9089 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen differently represented on page 518 of this number of THE DELINEATOR.

There is a forecast of Summer in this costume of taffeta silk showing realistic pansies strewn over a ground of cream-white

shot with blue. The charming decoration is contributed by ribbon, lace edging, and insertion over ribbon and the plastron is of the ribbon overlaid with insertion. The full fronts of the waist separate toward the shoulders, revealing a V-shaped plastron, and the coat-shaped sleeves have short puffs at the top.

The seven-gored skirt falls in graceful lines and is of fashionable width.

The new diaphanous textiles, open-meshed or handsomely patterned, will make up stylishly in this manner and there are many new varieties of Swisses, lappets, *organdy lisse*, *mousseline de l'Inde*, etc., that may be selected, with ribbon, insertion and lace edging for decoration.

The brown straw hat is trimmed with fancy grasses, ribbon and a pretty ornament.

**FIGURE D 35.**—This illustrates a Ladies' costume. The pattern, which is No. 9090 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in two views on page 524 of this magazine.

This charming costume of fine dotted lawn is decorated with black and white lace edging and black ribbon in two widths, and double frills composed of black and white lace edging are at the neck and sleeves. The fulness in the front of the waist is becomingly disposed at each side of the closing and lengthwise jabots of lace edging extend from the neck and shoulders to the waist, which is encircled by a ribbon caught up in a point at the center of the front in girdle style. The coat-shaped sleeves have short puffs at the top and they may be in three-quarter length or in full length, as desired.

The eight-gored skirt is graceful in shape and its decoration is both novel and stylish.

For youthful figures this style of costume is especially becoming and such materials as challis, silk-warp barège, lawn, dimity, the new Swisses, batiste, linen, etc., are all available for the mode and ribbon and lace will supply the decoration.

The stylish hat repeats the color scheme of the costume.

### FIGURES D 36 AND D 37.—OUTDOOR SUMMER TOILETTES.

**FIGURE D 36.**—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9067 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen differently developed on page 536 of this publication. The skirt pattern, which is No. 9107 and costs 1s. 3d. or 30 cents, is in five sizes for ladies from twenty to twenty-eight inches, waist measure, and is shown again on page 543.

Printed barège and white chiffon are united in this toilette, with black satin for the girdle and lace edging for the neck and sleeve frills. The waist is closed at the side and is as charming for evening as for day wear, as it may be made with a low neck and short puff sleeves. The full yoke, mushroom-puff sleeves and girdle are notably stylish features.

The seven-gored skirt is shirred on two cords across the front and sides and hangs over a plain, seven-gored foundation-skirt.

Transparent materials like grenadine, organdy, lawn and the new nun's-vailling will be made up in this style, with little decoration save ribbon and lace edging disposed in any way that personal taste may suggest.

The hat is a fancy straw adorned with ribbon, lace edging and pansies.

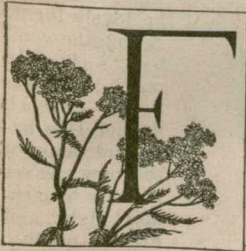
**FIGURE D 37.**—This consists of a Ladies' Spencer waist and a four-piece skirt. The waist pattern, which is No. 9066 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 538. The skirt pattern, which is No. 9035 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Spotted foulard is pictured in this toilette, with lace edging, ribbon and ruffles of the material for decoration. The Spencer waist has three-quarter length sleeves and may be made with or without a fitted lining. The nine-gored skirt is very stylish and the mode of decoration is effective.

The mode is appropriate for the endless variety of linens and such open-meshed fabrics as barège, grenadine, ship bunting, etc.

The hat is trimmed with ribbon, flowers and a Paradise aigrette.

# Fashions of To-Day.



**F**ULL fronts separate over a plain, narrow vest in the waist of a costume of which the other part is a seven-gored skirt.

The new cape-wrap has applied revers and is crossed in suggestion of a fichu.

Very narrow sleeves effect an appreciable change in the appearance of the covert coat.

In a basque with double under-  
arm gores adaptable to plump figures, a slender effect is produced at the waist-line by a full vest between plaited fronts.

A narrow frill along the back of a mousquetaire sleeve and a short puff are commendable features.

The skirts of jackets are shorter than ever.

Both single and double-breasted fronts in Eton jackets are equally stylish whether they end just at the waist-line or somewhat above it.

Another Eton jacket is varied by tab revers and a full vest.

A deeply pointed tucked yoke and tucked sleeves are details of a certain shirt-waist.

The preference for one-sided effects is seen in a pretty full waist that includes also tab epaulettes and battlemented wrists among its attractions.

The Breton style is recalled in a vest set in a basque that is made with two under-arm gores for portly figures.

The very short bolero with a deeply-curved upper outline at the back belongs to a full-fronted waist.

The "crossed over" effect is seen in a waist that may be cut low for evening wear or be arranged with a high neck and full-length sleeves for the day-time.

The smoothness of a yoke in a full waist is uninterrupted, the closing being made at one side, while the portion below is closed down the center.

The distribution of fulness across the front of a short waist renders it appropriate both for women of full and of slender forms.

In a Spencer waist the fulness is drawn to the center both back and front and the sleeves are loose and full.

A pointed back-yoke is improving to the style of a box-plaited shirt-waist.

Short, square jacket-fronts with revers are admirable features of a tea-jacket.

A series of applied folds in imitation of tucks and a deep, circular flounce confer a novel air upon a seven-gored skirt.

As many as eight gores are embodied in skirts, which show ripples at the sides and a considerable sweep toward the bottom.

A new dartless bell skirt is in three pieces.

Shirrings run over cords at the front and sides vary a full skirt supported by a seven-gored foundation.

The fulness in gored skirts is collected at the back in side or box plaits or in gathers.

In one skirt the fulness spreads to the sides, gathers being the means of disposing of it.

One of the new costumes unites a seven-gored skirt with a fluffy waist the front of which is made with a blouse suggestion; the sleeves have triple caps.

Sleeves with added mushroom puffs and an upright collar frill are the features of interest in the full waist belonging to a costume.

Simplicity distinguishes an evening costume in which are combined a straight, full skirt and a full, low-necked bodice with jackets and fronts shirred in puffs.

Reversed points and box-plaited or gathered frills are displayed upon standing collars.

The length of sleeves is emphasized by their closeness.

Epaulettes or puffs of rather limited volume modify the plainness of sleeves.

Wrists are finished round, pointed, scooped or with battlements.

One very attractive sleeve introduces a large and a small puff and a widened wrist decidedly picturesque.



FIGURE NO. 197 W.—This illustrates LADIES' RUSSIAN WAIST.—The pattern is No. 9101, price 1s. or 25 cents.—(For Description see Page 516.)

divided by several rows of shirring open at back and front. Its effect is

FIGURE No.  
197 W.—LADIES' RUSSIAN  
WAIST.

(For Illustration see  
Page 515.)

FIGURE No.  
197 W.—This illustrates a Ladies' waist. The pattern, which is No. 9101 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on page 539 of this number of THE DELINEATOR.

This graceful Russian waist is here pictured made of lavender serge and the pretty decoration is provided by black taffeta ribbon in several widths and black lace insertion. It has a plain lining that closes at the center of the front, while the waist closes at the left side of the front. The narrow, left front is smooth, while the wide right front has fulness at the center becomingly collected in gathers at the neck and waist and puffing softly above a wide, wrinkled belt of ribbon that is fastened at the back under a bow. The back of the waist is smooth across the shoulders but has gathered fulness in the lower part. About the collar is drawn a ribbon stock that is bowed at the back, and upon the stock at each side falls a point of the serge edged with a knife-plaiting of ribbon, a similar plaiting being arranged down the closing. Knife-plaitings of ribbon also trim the wrists of the two-seam sleeves, which are shaped in tabs, and edge large square tabs that stand out upon the sleeves.

The waist is charmingly youthful and partakes of the nature



FIGURE No. 198 W.—This illustrates LADIES' OUTDOOR TOILETTE.—The patterns are Ladies' Basque-Waist No. 9088, price 1s. 3d. or 30 cents; and Skirt No. 9100, price 1s. 3d. or 30 cents.

(For Description see this Page.)

of the Russian blouse. All sheer textiles, such as organdy, plain or figured grass linen, lawn and Swiss, may be selected, and the Summer silks, including foulard, taffeta, India and China silks, will also be lovely for it. Among the woollens suitable may be mentioned French flannel, Henrietta and many of the new weaves that are remarkably light and fine in quality, plain and moiré canvas, grenadine and Russian crêpe being excellent specimens of this class. In the matter of decoration much latitude is afforded. Band trimmings of all sorts will be disposed in various ways, and a frill of lace, ribbon or some other decoration over the closing is required to give the true Russian effect. A stock and belt of ribbon accompany every waist.

The disposal of ribbon and flowers on the straw hat is very tasteful and a lace ornament is fastened under a buckle.

FIGURE No.  
198 W.—LADIES' OUTDOOR  
TOILETTE.

(For Illustration see  
this Page.)

FIGURE No.  
198 W.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9088 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies

from thirty to forty inches, bust measure, and may be seen again on page 537. The skirt pattern, which is No. 9100 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is also pictured on page 544.

Mixed cheviot of seasonable weight is united with plaid and plain silk in this stylish toilette; ribbon is used for the stock and for the Empire bow over the ends of the wide girdle and braid provides an attractive decoration. The soft fulness in the front of the basque-waist is very effective between the narrow fronts

the material. The waist is closed along the left shoulder and under-arm seams and is provided with a lining that is closely fitted by double bust darts and the usual seams and closed at the center of the front. The full front, which is arranged on a dart-fitted lining-front, is gathered at the top and bottom, the fulness being drawn well to the center and puffing out stylishly at the bottom; and the seamless back has gathered fulness at the bottom but is smooth across the shoulders. Three cap-frills stand out with fluffy effect over the top of the coat-shaped sleeves. A lace-edged ruffle of the material rises from the standing collar at the back and sides and a ribbon stock is bowed stylishly at the back. Ribbons extend from under a dainty ribbon bow on each shoulder to the waist at the back, where their plaited ends are concealed by a ribbon belt that is closed at the back under a pretty bow with flowing ends.

The seven-gored skirt is gathered at the back and falls in shallow ripples below the hips and in deep rolling folds at the back. A small bustle or any style of skirt extender may be worn, if desired. At the lower edge the skirt measures about four yards and a half round in the medium sizes. Two lace-trimmed ruffles of the material trim the skirt in apron outline.

The revival of trimming on seasonable

costumes brings some pretty suggestions for the making up of Summer toilettes of organ-dy, lawn, dotted Swiss, dimity, etc.; the inexpensive Summer silks also may be made up in this style, with becoming results. Lace edging, insertion and ribbon are quite essential to a dressy finish.

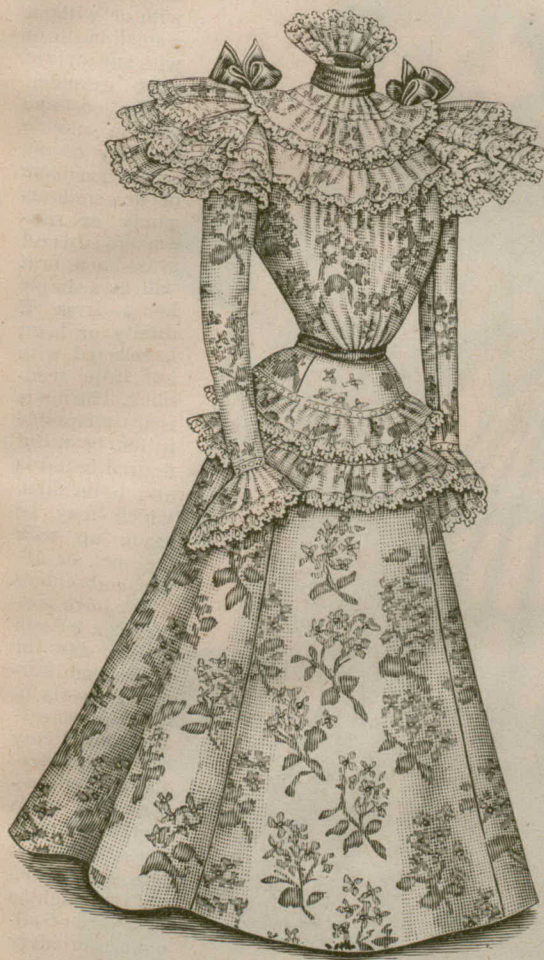
We have pattern No. 9093 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, calls for thirteen yards and a fourth of goods twenty-two inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Illustrations see Page 518.)

No. 9089.—Plain batiste and batiste all-over embroidery and

edging form the dainty combination in this costume. A lining fitted by double bust darts and the usual seams and closed at the front, supports the waist, which has a broad, seamless back

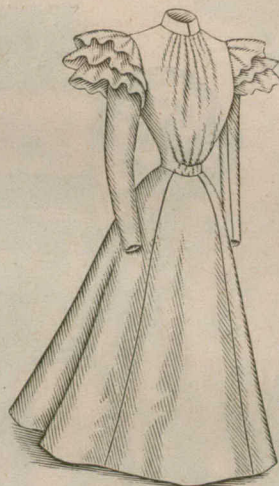


9093

Front View.

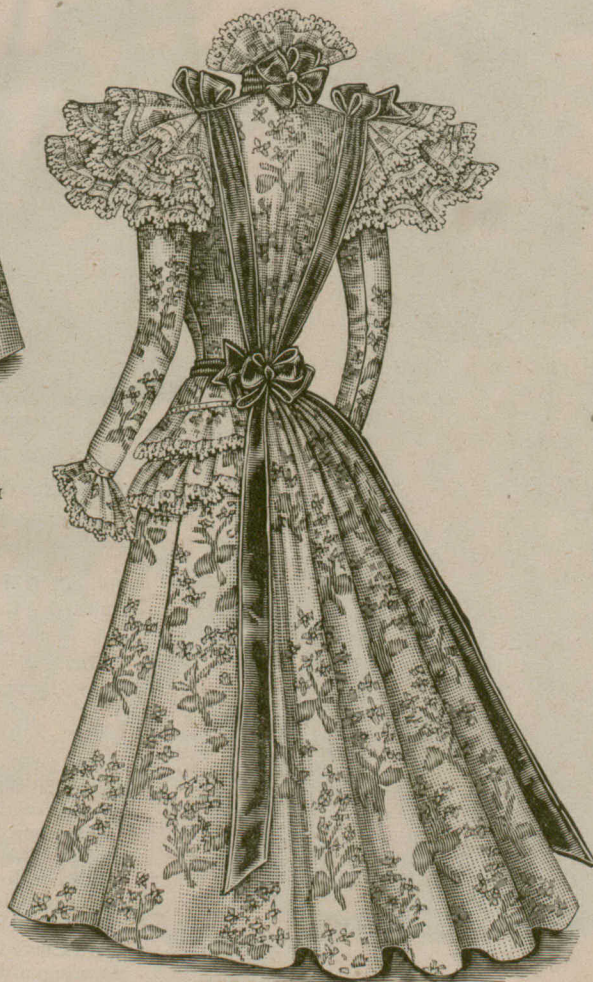
LADIES' COSTUME (CLOSED AT THE LEFT SIDE), WITH SEVEN-GORED SKIRT.

(For Description see this Page.)



9093

Side-Back View.



9093

Side-Back View.

of the short bolero jacket, which shows a low round neck at the back. Under-arm gores separate the front from the smooth, seamless back. The two-seam sleeves are arranged to form a short puff at the top and fit smoothly below. The eight-gored skirt is gathered at the back and presents the correct flare.

Cheviots and similar goods, plain in color or showing happy blendings of soft and pretty hues, will be used for a toilette of this kind and silk will be effective when used as illustrated in the basque-waist.

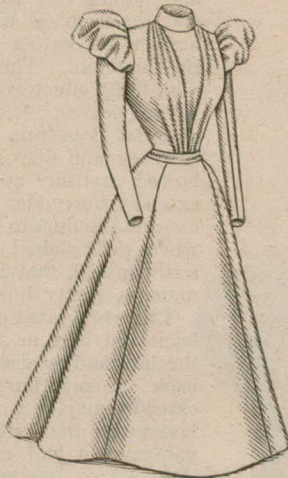
The straw hat is trimmed with satin ribbon, flowers and an aigrette.

LADIES' COSTUME (CLOSED AT THE LEFT SIDE), WITH SEVEN-GORED SKIRT.

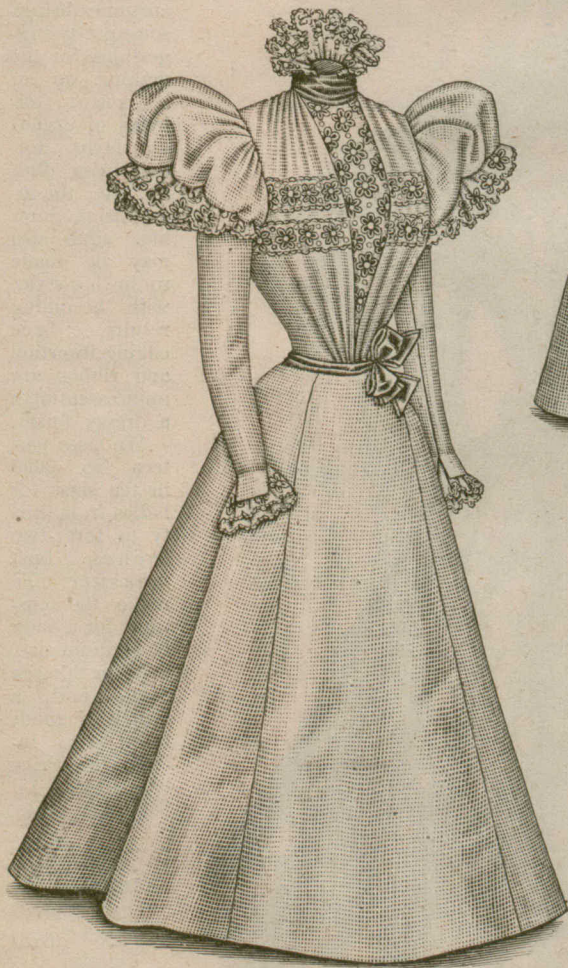
(For Illustrations see this Page.)

No. 9093.—By referring to figure No. 202 W in this issue of THE DELINEATOR, this costume may be again seen. The costume is here represented made of flowered organdy and decorated with ribbon, insertion and lace-edged ruffles of

that is smooth at the top but has slight fulness in the lower part drawn to the center by shirrings. The fronts are gathered at the shoulder edges and shirred at the bottom; they meet at the bottom and separate toward the shoulders, revealing a V-shaped plastron that is sewed at the right side and secured at the left side with hooks and loops. Two cross-rows of embroidered insertion arranged on the fronts at the bust are continued across the back, with pleasing effect. The standing collar closes at the throat; it is covered by a ribbon stock formed in outstanding loops at the back, and from it at the back and sides rises a double box-plaited frill that is narrowed toward the ends. Short puffs are arranged on the coat-shaped sleeves and from their lower edges fall deep,



9089



9089

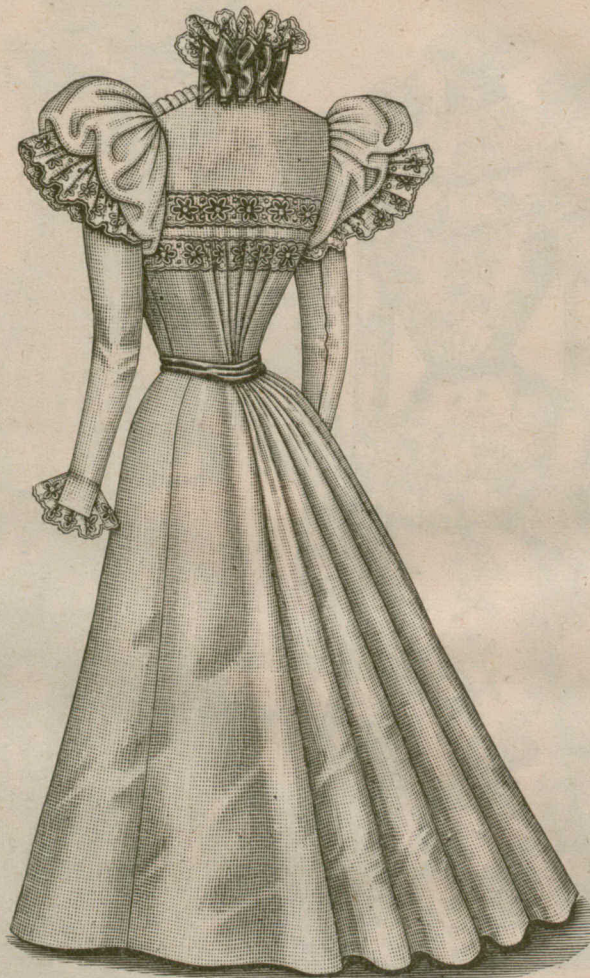
*Front View.*

gathered frills which deepen toward the outside of the arm; the wrists are shaped in two square tabs from beneath which frills of the edging droop over the hand. If preferred, the wrists may be finished plainly. A ribbon is wrinkled about the lower edge of the waist and bowed at the left side of the front.

The skirt consists of a front-gore, two gores at each side and two back-gores. The back-gores are gathered and hang in full folds and the shaping of the side-gores produces flutes below the hips. The skirt presents the fashionable spreading effect toward the bottom, which measures four yards and a fourth in the medium sizes. The skirt may be worn with or without a small bustle or with any style of skirt extender.

The costume will be suitable for very dressy wear when made of flowered organdy or silk-embroidered grass linen, or it will be a simple house-dress if dimity or lawn be selected, with but little trimming. The mode is also adaptable to the beautiful figured foulards and India silks, which may be made up with lace net or all-over embroidery.

We have pattern No. 9089 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards and a fourth of batiste forty-five inches wide, with five-eighths of a yard of all-over embroidery twenty-seven inches wide, and four yards and three-fourths of edging four inches and three-fourths wide for



9089

*Side-Back View.*

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Description see Page 517.)

the puff frills and collar frill. Price of pattern, 1s. 8d. or 40 cents.

LADIES' XVI. CENTURY COSTUME. (TO BE MADE WITH A SHORT TRAIN OR WITH A SLIGHT SWEEP AND WITH A HIGH OR ROUND NECK.)

(For Illustrations see Page 521.)

No. 1323.—The picturesque XVI. Century costume here illustrated is made of cashmere and silk, with the collar and cuffs overlaid with lace net and silk pipings and ribbon for decoration.

The short body, which is fitted by single bust darts and shoulder and under-arm seams and closed at the back, may be made with a high or low round neck. The deep cape-collar is shaped in a series of points, and the turn-up cuffs are shaped to correspond. The full sleeves, which are supported by coat-shaped linings, are gathered at the top and bottom and midway between, thus forming a double puff which appears with pleasing effect between silk-piped straps that extend from the upper to the lower edges.

The four-gored skirt is closely gathered at the back and is dartless and smooth in front and at the sides; it may be made with a short train or with a slight sweep, as illustrated. At the bottom the skirt measures about three yards and three-quarters

*(Descriptions Continued on Page 521.)*





D 36.

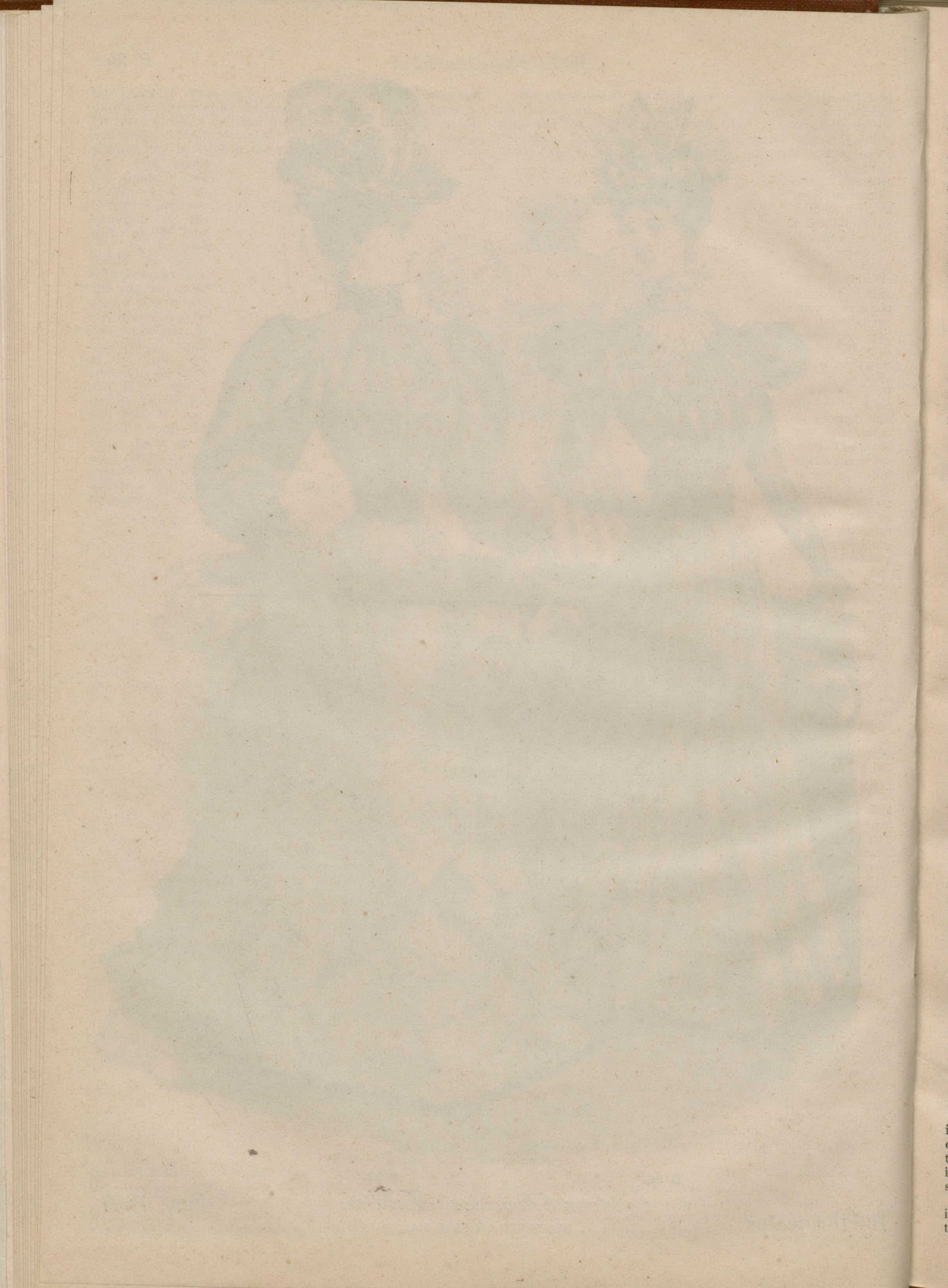
D 37.

The Delineator.

Outdoor Summer Toilettes.

DESCRIBED ON PAGE 514.

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(Descriptions Continued from Page 518.)

round in the medium sizes. A row of silk-piped square tabs is included in its joining to the waist.

Rich Louis XVI. satin, moiré antique, moiré poplin, velvet, novelty silks and some of the soft woollen weaves like cashmere will be chosen to make this costume and choice lace is a decoration highly commended for the collar and cuffs.

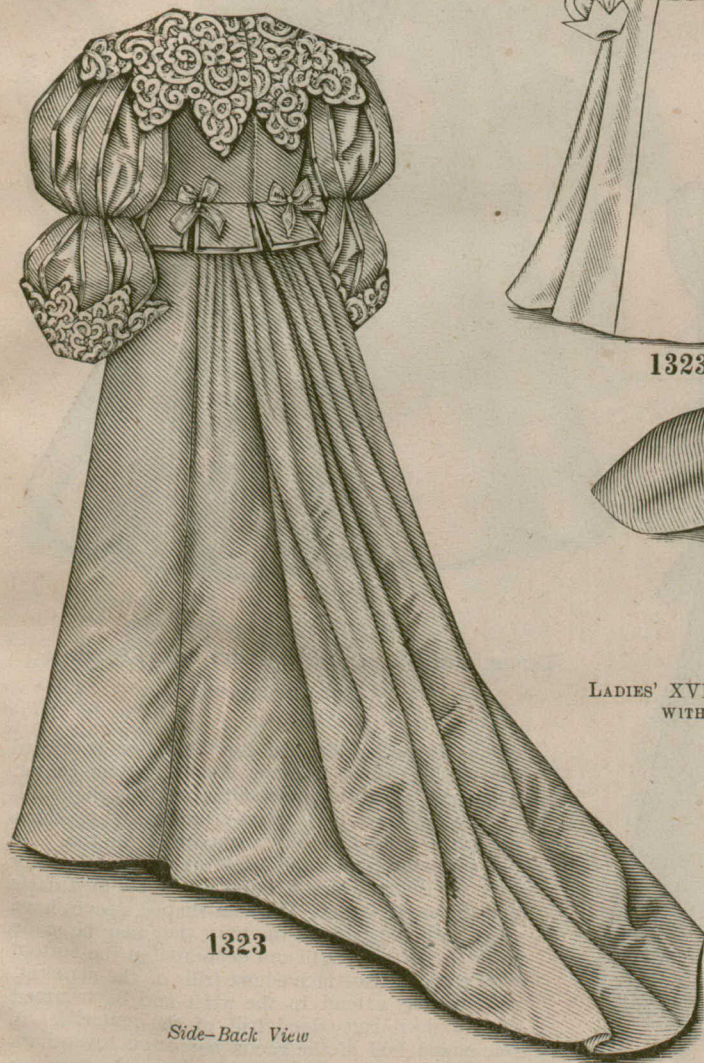
We have pattern No. 1323 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the costume requires six yards and an eighth of dress goods forty inches wide, with three yards of dark silk twenty inches wide and a yard and an eighth of white silk twenty inches wide and one yard of lace net twenty-seven inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, HAVING AN EIGHT-GORED SKIRT.

(For Illustrations see Page 522.)

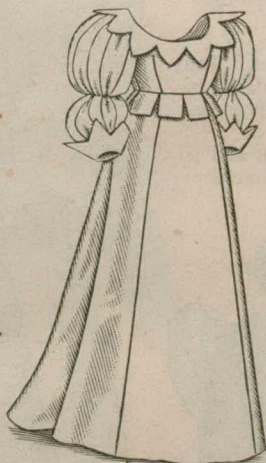
No. 9096.—Gray canvas and emerald-green velvet form the admirable combination here pictured in the costume. The decoration is contributed by green ribbon, cream lace edging and velvet pipings. The skirt consists of a smooth front-gore, two gores at each side that break

fronts are faced in vest effect with the canvas goods, a double jabot of lace edging over the closing almost covering the space between the revers, with very dainty effect. Fulness in the lower part of the fronts is becomingly drawn forward and collected in shirrings, and the very short, narrow bolero fronts are exceedingly *chic*. Under-arm gores give a smooth effect at the sides and the wide back is smooth and seamless. A circular frill flares from the top of the standing collar over a ribbon stock that is formed in outstanding loops at the back, and a wrinkled belt of velvet is arranged in loops and ends at the back. The two-seam sleeves have coat-shaped linings and are



1323

Side-Back View



1323



1323

Front View.

LADIES' XVI. CENTURY COSTUME. (TO BE MADE WITH A SHORT TRAIN OR WITH A SLIGHT SWEEP AND WITH A HIGH OR ROUND NECK.)

(For Description see Page 518.)

formed in short puffs by gathers at the top and along the upper part of the seams; they are lengthened to extend over the hand by pointed, circular cuffs under which are lace frills.

The mode is well adapted to the new Spring woollens, many of which are of open mesh and require silken linings. These in combination with velvet and with lace and ribbon for decoration will give most pleasing results.

We have pattern No. 9096 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the costume needs four yards and seven-eighths of canvas cloth fifty-four inches wide, with a yard and a half of velvet twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.

into deep flutes below the hips, and three back-gores that are each laid in a box-plait at the top, the plaits spreading in flutes to the lower edge, which measures four yards and three-eighths in the medium sizes. If desired, a small bustle or any style of skirt extender may be worn.

A lining fitted by double bust darts and the usual seams insures a perfect fit to the waist. The fronts of the waist are turned back all the way down in fancy revers and the lining

FIGURES NOS. 199 W. AND 200 W.—LADIES' JACKETS.

(For Illustrations see Page 523.)

FIGURE No. 199 W.—This represents a Ladies' Eton jacket.

The pattern, which is No. 9076 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 532.

This natty double-breasted Eton jacket is shown in this instance made of green velvet and closed with three black silk-cord frogs in graduated sizes, silk-cord ornaments on the two-seam sleeves being the only other decoration. The fronts are made close-fitting by single bust darts and above the closing they are reversed in lapels that extend in points beyond the ends of the rolling collar. Side-back gores separate the fronts from the seamless back. The jacket reaches just to the waist, except at the center of the front, where it is deepened to form a point.

There is much diversity in the styles for Eton jackets and this one is particularly *chic*. Smooth cloth is a material often chosen, fashionable shades being green, brown and national and military blue, and braid ornaments are applied on the upper part of the back and on the sleeves, frogs to match making the closing.

The hat is an odd shape in green straw, trimmed with panies, black wings and white lace.

FIGURE No. 200 W.—This illustrates a Ladies' jacket. The pattern, which is No. 9110 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is also pictured on page 531.

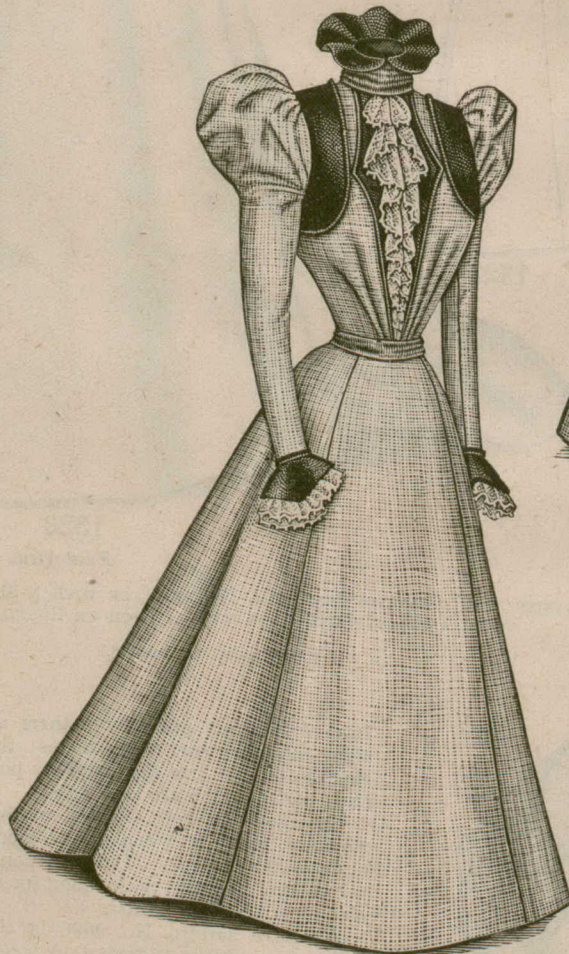
This jacket is fashionably known as the covert coat and is here pictured made of tan broadcloth and finished with machine-stitching.

The adjustment at the back and sides is perfectly close, and coat-laps and coat-plaits are arranged in true coat style. The loose fronts lap quite widely and are reversed in lapels that form short, wide notches with the ends of the rolling collar. The closing is made with a fly. Openings to three convenient pockets are finished with laps. The gathered two-seam sleeves stand out stylishly at the top, cuffs being defined by two rows of stitching.

The covert coat receives its usual large share of favor for Spring wear. Mixed and also faced cloth in gray,

blue, brown, red and tan shades are popular for it, and the finish most liked is a simple one of machine-stitching. A jaunty coat of mixed brown covert cloth may have an inlaid collar and lapels of brown velvet.

Poppies, an aigrette, white silk and black lace net trim the round hat of Manila straw.

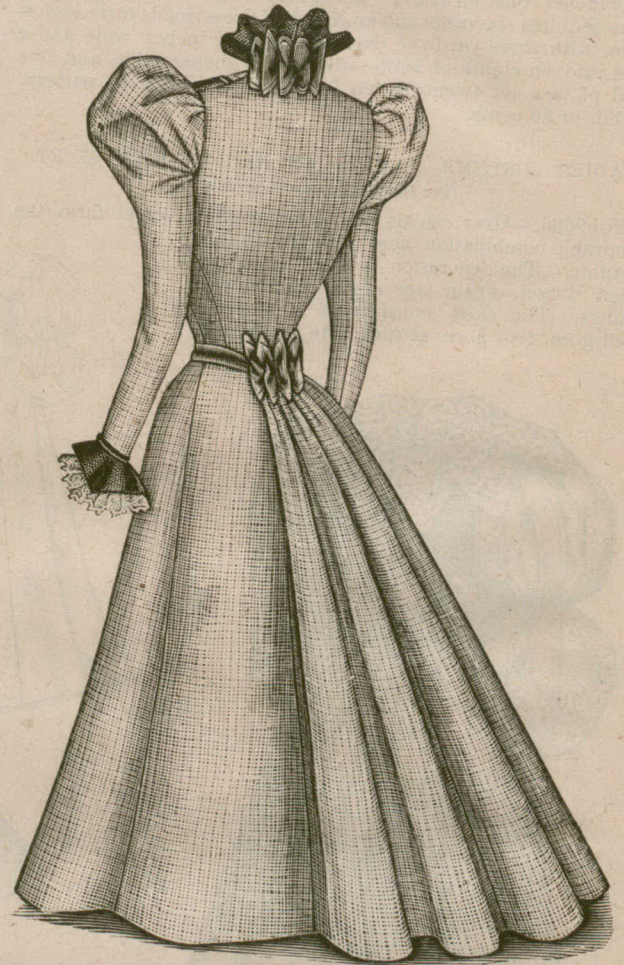


9096  
Front View.

LADIES' COSTUME, WITH EIGHT-GORED SKIRT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Illustrations see Page 524.)

No. 9090.—This is a charming style for which figured organdy was selected. The fronts of the waist have fulness gracefully disposed by gathers along the upper part of the shoulder seams,



9096  
Side-Back View.

LADIES' COSTUME, HAVING AN EIGHT-GORED SKIRT.

(For Description see Page 521.)

and at the neck and waist-line the fulness is toward the closing, which is made invisibly at the center. The back is broad and seamless and has slight fulness in the lower part drawn to the center by shirring at the waist-line, but is smooth at the top. At the sides the fronts and back are drawn smoothly over the lining, which is fitted by double bust darts and the usual seams. The coat-shaped sleeves have short gathered puffs at the top; they may be made in three-quarter length and decorated at the bottom with three narrow lace-edged frills of the material, or they may extend to the wrist and be trimmed with a deep lace-edged frill of the material. A lace-edged frill of the goods narrowed toward its ends rises at the back and sides from the standing collar, which is encircled by a ribbon stock bowed at the back. Bows are set just in front of the shoulders and the fronts are trimmed with five lengthwise frills of the organdy edged with lace.

The skirt is composed of a front-gore, two gores at each side and three gathered back-gores. At the sides it breaks into stylish ripples below the hips, and at the back it falls in graceful outstanding folds. The skirt flares stylishly toward the lower edge, which measures four yards and three-eighths round in the



FIGURE No. 199 W.

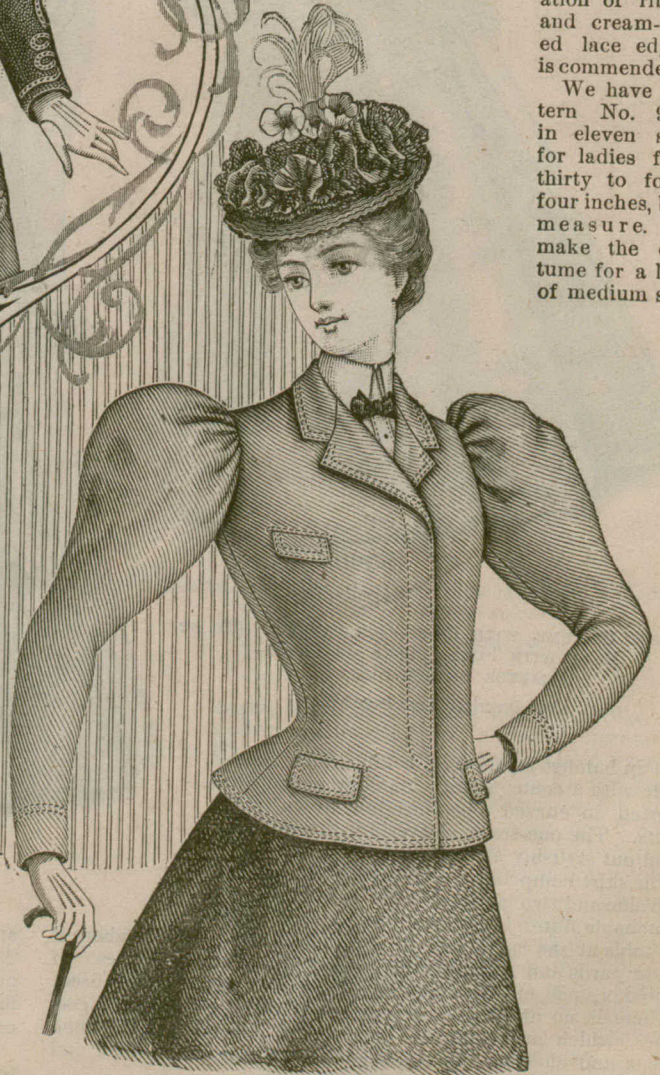


FIGURE No. 200 W.

medium sizes; and it may be worn with or without a small bustle or any style of skirt extender. The waist is worn under the skirt and a wrinkled ribbon formed in a rosette bow and a long streamer at each side of the back encircles the waist, the ribbon being caught up in a point at the center of the front in girdele fashion.

The costume is appropriate for all the sheer textiles, which are made over linings of glacé taffeta or of percaline or lawn, the latter materials being very satisfactory although far less dressy than taffeta. Among the woollens and silks, *drap d'été*, tapaline, challis, India

silk, foulard and taffeta are suitable, there are also very light-weight canvases and grenadines that would make up beautifully over glacé taffeta by this pattern. The silk may be blue-and-green, rose-and-heliotrope, yellow-and-white, etc. The decoration will be a dainty disposal of lace and ribbon. No more tasteful arrangement of trimming can be devised than that illustrated, but a less lavish use of lace would also give satisfactory results. Belt-ribbons are now formed in a spread bow with long streamers in nearly every instance, and the stock should match the belt.

A stylish costume of this kind may be developed in navy-blue foulard bearing white figures. Maltese lace insertion may cover each side-front seam and may be applied in several rows across the fronts of the waist. A frill of lace to match may rise above a stock of white moiré velours ribbon disposed in a bow at the back. Gay color schemes dominate the new challis, organdies and other fabrics of like nature, and if these materials are chosen

generous decoration of ribbon and cream-tinted lace edging is commended.

We have pattern No. 9090 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size,

FIGURE No. 199 W.—This illustrates LADIES' JACKET.—The pattern is No. 9076, price 1s. or 25 cents. FIGURE No. 200 W.—This illustrates LADIES' JACKET.—The pattern is No. 9110, price 1s. 3d. or 30 cents.

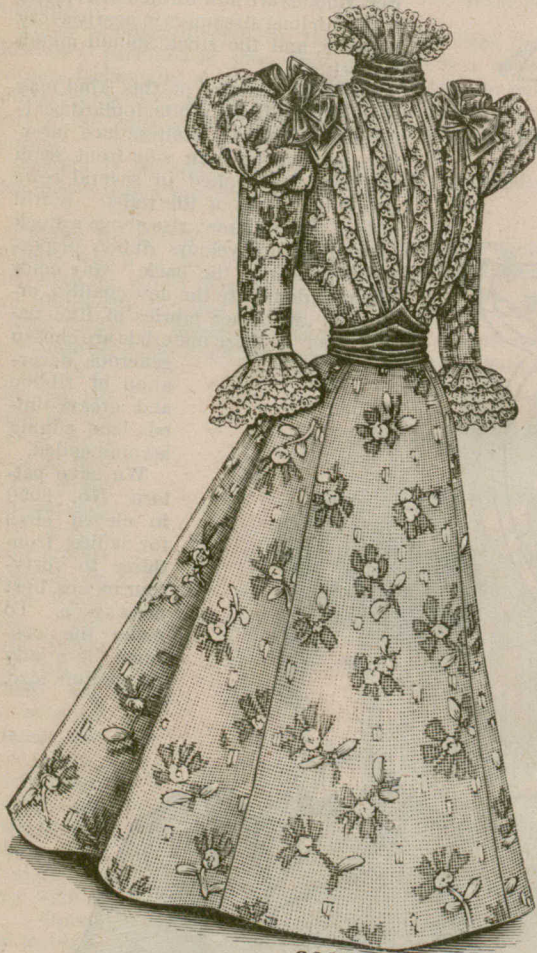
(For Descriptions see Pages 521 and 522.)

will require twelve yards and three-eighths of material twenty-two inches wide. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET OR BLAZER AND A SEVEN-GORED SKIRT.

(For Illustrations see Page 525.)

No. 9104.—A notably handsome two-piece costume is here pictured made of *écru piqué*, with a tasteful decoration of *soutache braid*. With it either a vest or a shirt-waist will be worn. The jacket or blazer is gracefully shaped by a center seam and side-back and under-arm gores, and coat-laps and coat-plaits are arranged in true coat style. The open fronts are gracefully rounded at their lower front corners and are reversed above the



9090

Front View.

LADIES' COSTUME, WITH EIGHT-GORED SKIRT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Description see Page 522.)

bust in *hatchet lapels* by a rolling collar that is made with a center seam. Shallow pockets are inserted in curved openings low down in the fronts. The one-seam sleeves are gathered and stand out stylishly at the top.

The skirt comprises a front-gore, two gores at each side and two gathered back-gores. It shows fashionable flutes below the hips and deep rolling folds at the back, and it spreads toward the foot, where it is four yards and three-eighths round in the medium sizes. If desired, a small bustle or any style of skirt extender may be used.

There is no abatement in the admiration for two-piece costumes, which are made of covert cloth, faced cloth, Scotch tweels and chevots and such cool wash fabrics as linen and duck and white and *écru piqué*.

We have pattern No. 9104 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, needs nine yards and three-eighths of goods twenty-seven inches wide. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' EVENING COSTUME, HAVING A STRAIGHT, FULL SKIRT OVER A FIVE-GORED FOUNDATION SKIRT. (TO BE MADE WITH EITHER OR BOTH SKIRTS AND WITH OR WITHOUT THE BOLEROS.)

(For Illustrations see Page 526.)

No. 9081.—A delightfully fluffy effect is produced in this costume, the material being rose-pink Liberty silk. The fanciful waist has a well fitted lining and is closed at the center of the front. Boleros joined in under-arm seams and very short shoulder seams round away over a seamless back and full fronts that are separated by under-arm gores. The back is smooth at the top, but has fulness below collected in shirrings at the bottom; and the fulness in the fronts is formed in a series of cross-wise puffs by rows of shirring that are covered with iridescent bead trimming. The boleros are trimmed with a *ruche* of chiffon. The graceful low neck is followed by drapery sections, that are gathered at the ends and where they are seamed at the back and arranged in outstanding loops on the shoulders; and ribbon rosettes are set on them at the center of the back and front. The very short puff sleeves are prettily draped by tackings to their smooth linings.

The full skirt is arranged over a five-gored skirt that is fitted

over the hips by darts and gathered at the back. The gored skirt measures four yards and the full skirt five yards at the bottom in the medium sizes. The full skirt is gathered at the top and decorated with three widely spaced *ruches* of the chiffon; and the skirts are joined to a belt. A sash ribbon is drawn about the waist and formed in a large bow with long ends at the back. The skirt may be worn with or without a small bustle or with any style of skirt extender.

There are a host of sheer textiles that will make up charmingly over taffeta or satin. The tissues are plain or bear floral devices printed or embroidered upon or woven in the fabric, which usually matches the foundation in color. Chiffon *ruches* as well as ribbon, lace

and pearl or iridescent trimmings will contribute the garniture. A sash ribbon is now considered quite a necessary feature of gowns of this character. A dainty gown of this kind may be made of white satin-striped *gaze de chambray* over white taffeta or satin.

We have pattern No. 9081 in nine sizes for ladies from thirty to forty inches, bust measure. To make the costume with the full skirt for a lady of medium size, requires fifteen yards and five-eighths of goods twenty-two inches wide; with the gored skirt, it needs ten yards and three-fourths twenty-two inches wide. Price of pattern, 1s. 8d. or 40 cents.



9090

Side-Back View.

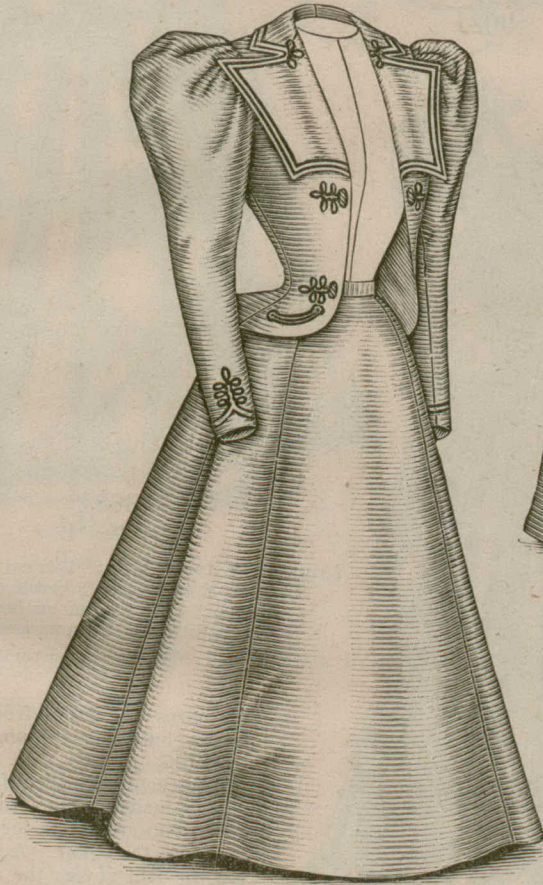
LADIES' DRESS. (TO BE MADE WITH A HIGH NECK OR WITH A NECK LOW IN FRONT, WITH LONG OR SHORT SLEEVES, AND WITH THE JACKET FRONTS ROUNDED OR POINTED.) KNOWN AS THE EMPIRE OR JOSEPHINE DRESS.

(For Illustrations see Page 527.)

No. 1314.—This quaint mode is called the Empire or Josephine dress. White *crépe de Chine* and green velvet overlaid with *écru* lace net are here united. The full skirt, nearly five yards and a fourth round in the medium sizes, is gathered at the top and joined to the short Empire body, which may be made with a high neck or with a neck low in front. A center seam and side-back and under-arm gores enter into the adjustment of the body, and the full fronts are arranged on dart-fitted lining fronts and closed at the center. The full fronts are shaped in Pompadour outline and the lining is faced with lace-covered velvet above to have the effect of a yoke when the neck is high; they are gathered at the shoulder and lower edges and turned under and shirred to form a frill heading at the upper edges. The standing collar and the two fancy sections that turn down over it match the yoke-facing, and a frill of lace rises from this collar at the back. The jacket is shaped by a center seam and under-arm and shoulder seams, and is extended to form a large collar that rolls in Medici fashion at the back and forms broad revers at the front. The fronts of the jacket may extend below the waist in deep points or they may be rounded off in bolero style; and the lower corners of the collar may be pointed or rounding to match, both effects being illustrated. Puffs arranged on the coat-shaped sleeves are gathered at the top and made fanciful by three groups of tuck-shirrings spaced to form small puffs between, and the lower edges are formed in frills. A narrow belt of lace-covered velvet is applied on the waist. The sleeves may extend to the wrists or end at the bottom of the puffs, as illustrated.

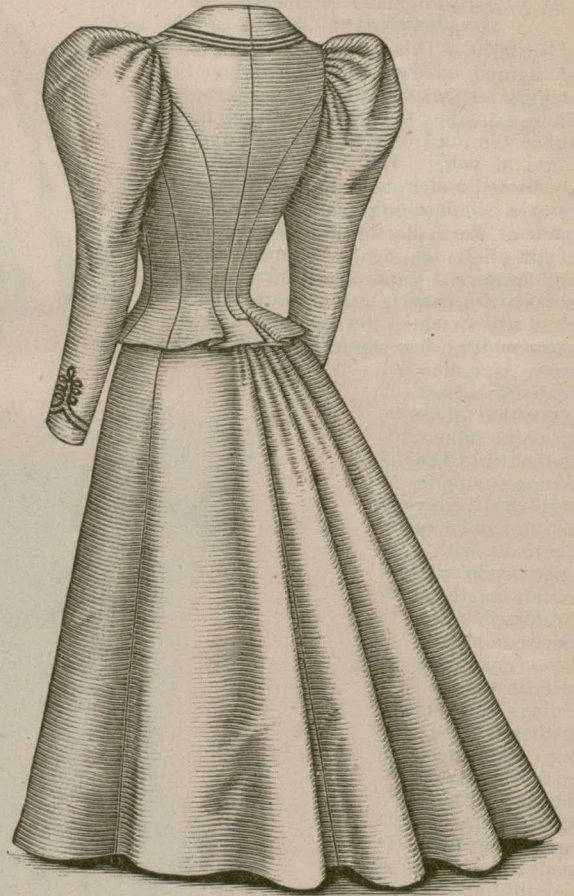
This dress will be selected for an elaborate house gown or for a fancy dress ball, and will suggest many beautiful effects to the tasteful modiste. Velvet or fancy silk combined in the manner here illustrated with soft woollens, India or foulard silk or taffeta will produce satisfactory results.

We have pattern No. 1314 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the dress requires twelve yards of *crépe de Chine* twenty-seven inches wide, with three yards and a fourth of velvet twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.



9104

Front View.



9104

Side-Back View.

LADIES' TWO-PIECE COSTUME, CONSISTING OF A JACKET OR BLAZER AND A SEVEN-GORED SKIRT.

(For Description see Page 524.)

edging is used for the neck and sleeve frills, with ribbon and ruchings of chiffon for decoration. The basque is closed at the left side over the well-fitted lining, which closes at the center and is susceptible of variations, as the mode provides for a high or low neck and for full-length or short puff sleeves. In this instance it is made high-necked, a shallow full yoke being arranged above the full portions, which are outlined at the top with a *ruche* of chiffon.

A graduated lace frill rises above the puffed standing collar and ribbon is daintily disposed at the lower edge of the collar. A wide girle is laid in upturned folds and closed under a stylish ribbon bow at the left side. The coat sleeves have short puffs finished at the bottom with a frill of lace edging and a graduated frill of lace edging gives a dainty touch at the wrists.

The seven-gored skirt is shirred on two cords near the top across the front and sides and gathered up closely at the back; it falls over a plain seven-gored foundation skirt of silk.

Gauzy fabrics in white or colors may be made up effectively by this mode. The new organdy *lisse*—heavier than *crépe lisse*—

FIGURE NO. 201 W.—GRADUATION TOILETTE.

(For Illustration see Page 528.)

FIGURE NO. 201 W.—This consists of a Ladies' basque-waist

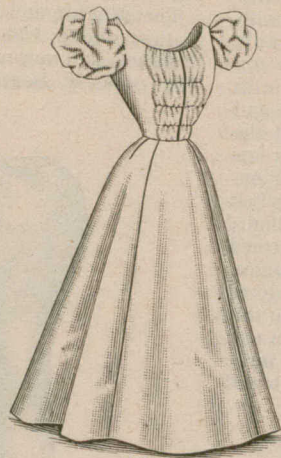
and gaze de chambray, plain or striped, are delicate and lovely materials for the graduate; the Swisses with embroidered dots, leaves and flowers and also in printed blossoms will be appropriate, and the new dimities, *mousseline de l'Inde*, etc., are soft, sheer fabrics to make up over silk. Ribbon, flowers and lace may be lavishly used for decoration.

LADIES' WRAPPER, WITH FITTED UNDER-FRONT. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)  
(For Illustrations see Page 529.)

No. 9070.—This wrapper is shown made of figured challis, with blue ribbon tie-strings. It has dart-fitted under-fronts of lining extending to basque depth and faced above the full fronts to have the effect of a round yoke. The fronts are full and are turned under at the top and shirred to form a frill heading, and the closing is made at the center of the front the entire length of the garment with button-holes and buttons. Under-arm and side-back gores and a curving center seam insure a close adjustment at the sides and back and extra width below the waist at the center seam is under-folded in a box-plait that gives graceful fullness to the skirt. The wrapper ripples stylishly below the hips and may be made with a slight train or in round length, as preferred. The one-seam sleeves are arranged overcoat-shaped linings and are gathered at the top. The neck may be completed with a turn-down collar having square ends that flare prettily, or with a standing collar. The plaited ends of ribbon tie-strings are inserted in the under-arm seams at the waist-line and bowed in front, holding the fullness well to the figure.

The mode is admirable for cashmere, Henrietta and various washable fabrics, such as percale, gingham, lawn, etc., its practical features commending it for a wide range of fabrics. Ribbon tie-strings and lace edging as a border on the collar will be sufficient decoration. A dainty and cool wrapper for Summer wear may be made of blue sprigged dimity and trimmed with fine embroidered insertion and edging.

We have pattern No. 9070 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper needs thirteen yards and five-eighths of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.



9081



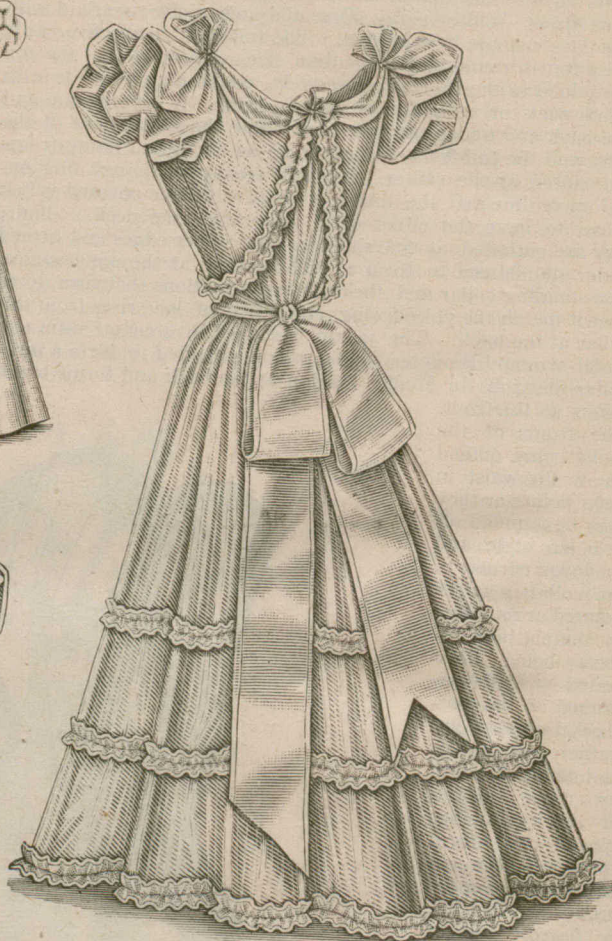
9081

Front View.

FIGURE No. 202 W.—LADIES' SPRING COSTUME.

(For Illustration see Page 530.)

FIGURE No. 202 W.—This illustrates a Ladies' costume. The pattern, which is No. 9093 and costs 1s. 8d. or 40 cents, is in



9081

Side-Back View.

LADIES' EVENING COSTUME, HAVING A STRAIGHT, FULL SKIRT OVER A FIVE-GORED FOUNDATION SKIRT. (TO BE MADE WITH EITHER OR BOTH SKIRTS AND WITH OR WITHOUT THE BOLEROS.)

(For Description see Page 524.)

ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 517.

The costume is ideal for Spring wear as here shown made of blue foulard figured in white, with stem-green silk for the becoming frill rising from the collar. A stock of ribbon matching the frill covers the collar and is bowed at the back, and stem-green ribbon is wrinkled about the waist and formed in a bow with long, floating ends at the back; the trimming is completed by wrist frills of lace edging and a unique arrangement of lace insertion. The waist is closed at the left side and is insured trimness by a fitted lining. There is slight shirred fullness in the lower part of the broad, seamless back, and the fulness in the front, which puffs out stylishly, is drawn by shirrings at the neck and lower edges. Gathered triple caps flare over the top of the coat sleeves.

The skirt is seven-gored; it shows fashionable flutes below the hips and rolling folds at the back.

The effect of this costume is new and charming. Besides being appropriate for the Summer organdies, dotted Swisses, etc., made over tinted lawn or silk, the mode is suitable for the



various light-weight woollens such as men's vailing, canvas, wool grenadine and kindred fabrics, that are at this season combined with figured or plain silk or velvet. A ribbon stock, lace frills and lace insertion or any other fancied band trimming in harmony with the material will afford decoration.

standing collar and ribbon bows are set at the upper front corners of the revers.

This cape-wrap is a novelty suitable for very dressy wear. It will be made of satin, moiré, plain or fancy velvet and rich brocades, with handsome laces for overlaying the revers and ribbon and lace or jetted passementerie for decoration.

We have pattern No. 9068 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the wrap for a lady of medium size, requires three yards and a fourth of silk twenty inches wide, with two yards and three-fourths of grenadine twenty inches wide. Price of pattern, 1s. or 25 cents.



1314

Front View.

LADIES' DRESS. (TO BE MADE WITH A HIGH NECK OR WITH A NECK LOW IN FRONT, WITH LONG OR SHORT SLEEVES, AND WITH THE JACKET-FRONT'S ROUNDED OR POINTED.) KNOWN AS THE EMPIRE OR JOSEPHINE DRESS.

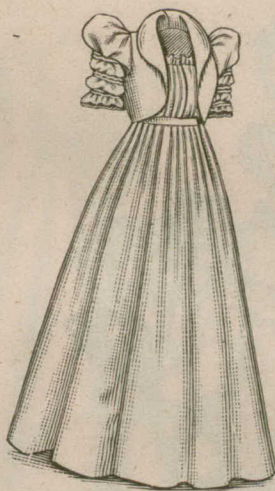
(For Description see Page 525.)

The straw hat shows a tasteful trimming of ribbon supplemented by violets and an aigrette.

LADIES' FICHU CAPE-WRAP.

(For Illustrations see Page 531.)

No. 9068.—This chic wrap is shown made of grenadine over taffeta silk and trimmed in a fluffy way with ruchings and frills of Brussels net. The cape portion, which is circular in shape with a center seam, stands out in deep flutes and falls just to the waist. It is crossed below the bust in graceful fichu style, which is heightened by large tapering revers that are joined to the front edges below the bust and lapped on the fronts with a flare toward the shoulders above the bust, revealing the cape in a V at the throat. The revers are covered with appliqué lace. Ribbons tacked to the lower corners of the cape under ribbon bows are carried to the center of the back and tied in a bow with long ends. A frill of net that is narrowed toward the ends rises from the top of the



1314

LADIES' DOUBLE-BREADED CUTAWAY JACKET. (KNOWN AS THE CZARINA JACKET.)

(For Illustrations see Page 531.)

No. 9069.—This jacket is pictured made of Mazarine-blue cloth, and the collar is inlaid with velvet and the pocket-laps made of velvet; machine-stitching gives the stylish tailor finish. The jacket is handsomely fitted by single bust darts and under-arm and side-back gores and a curving center seam; the center seam ends above coat-laps and the side-back seams disappear under coat-

plaits and slight ripples are seen on the hips. The double-breasted cutaway fronts are closed at the bust and at the waist with a button-hole and button, and a button is sewed to the right front at the bust as for a double-breasted closing; their lower front corners are gracefully rounded and above the closing they are reversed in lapels that extend slightly beyond the ends of the rolling collar. The two-seam sleeves are gathered at the top and stand out with just the proper flare. The pocket-laps are narrow and oddly curved and turn down from the pocket openings.

Broadcloth, chevot, serge, tailor suiting, Venetian twill and Scotch and English mixtures will be made up in this manner, and machine-stitching and an inlay of velvet in the collar and velvet pocket-laps will be the decorative finish most appropriate.

We have pattern No. 9069 in seven sizes for ladies from thirty to forty-two inches, bust meas-

ure. For a lady of medium size, the jacket needs four yards of material twenty-seven inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias), for the pocket-laps and facing the collar. Price of pattern, 1s. 3d. or 30 cents.



1314

Side-Back View.

## LADIES' JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)

(For Illustrations see Page 531.)

No. 9110.—By referring to figure No. 200 W in this number

surfaced cloth, machine-stitching giving the necessary tailor finish. The stylish close adjustment at the back and sides is due to a center seam and side-back and under-arm gores; and coat-laps and coat-plaits and slight ripples in front of the coat-plaits add to the *chic* effect. The loose fronts lap quite widely and are closed with a fly below small lapels that form short, wide notches with the ends of the rolling coat-collar. Laps finish the openings to inserted side-pockets and to a pocket inserted high up in the right front. The sleeves are of the two-seam variety and show the fashionable amount of fullness, which is collected in gathers at the top.

The covert coat is a generally becoming style which finds favor with women of all ages. The covert coatings, rough Scotch mixtures, cheviot and plain cloth in popular shades of brown and green are the best selections for it, and stitching gives the customary finish. A jacket of mixed blue Venetian suiting may be made up *en suite* with a gored skirt and machine-stitching may finish both garments.

We have pattern No. 9110 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, calls for three yards and three-fourths of material twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' SINGLE-BREASTED ETON JACKET, WHICH MAY EXTEND TO THE WAIST OR NEARLY TO THE WAIST.

(For Illustrations see Page 532.)

No. 9084.—This stylish Eton jacket is pictured made of green cloth, with an effective decoration of braid. The jacket is seamless at the center of the back and wide side-back gores separate it from the fronts, which are fitted by single bust darts. The closing is made with hooks and loops and braid frogs at the center of the front below lapels in which the fronts are reversed by a rolling collar. The two-seam close-fitting sleeves are gathered at the top and are of fashionable size and style. The jacket may reach quite to the waist or nearly to the waist, as preferred, the fronts being deepened slightly at the center when it reaches to the waist.

As great liking for the Eton jacket prevails this year, as last. It is accompanied by a skirt of the same or different material and a shirt-waist. Choice of material for the jacket is made from the various cheviot and serge weaves, and the finish is usually given by machine-stitching or braid. An Eton jacket of piqué or linen duck may, later in the season, be worn with a canvas skirt, with stylish effect.

We have pattern No. 9084 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, calls for three yards and a half of goods Price of pattern, 1s. or 25 cents.



FIGURE NO. 201 W.—This illustrates GRADUATION TOILETTE.—The patterns are Ladies' Basque-Waist No. 9067, price 1s. 3d. or 30 cents; and Seven-Gored Skirt No. 9107, price 1s. 3d. or 30 cents.

(For Description see Page 525.)

of THE DELINEATOR this coat may be seen differently developed. This new covert coat is here illustrated made of smooth-

of medium size, calls for twenty-two inches wide.

**LADIES' DOUBLE-BREADED ETON JACKET, WHICH MAY EXTEND TO THE WAIST OR NEARLY TO THE WAIST.**

(For Illustrations see Page 532.)

No. 9076.—A different development of this jacket may be seen by referring to figure No. 199 W in this magazine.

This natty Eton jacket is here illustrated made of golden-brown cloth, stitching and a fanciful arrangement of black braid giving an effective finish. The seamless back is separated by side-back gores from fronts that are fitted by single bust darts. The fronts are lapped in double-breasted style, and reversed in lapels that extend in points beyond the ends of a rolling collar made with a center seam. The closing is made with hooks and loops. The stylish two-seam sleeves are gathered at the top and puff out effectively. The jacket may extend to the waist or nearly to the waist, as illustrated, the fronts being pointed at the lower edge when reaching to the waist.

While all Eton jackets have general characteristics that are similar, individual designs have features that are distinctly their own; hence all tastes can be suited. Suitable materials are smooth cloths of all kinds and moiré or velvet. When the latter materials are chosen jet passementerie or silk ruches are appropriate trimmings, but braid and stitching are the popular choice for decorating cloth jackets. This jacket and a skirt to match will form a serviceable and stylish two-piece costume for wear with shirt-waists or vests. The material chosen may be cloth, serge or chevrot, with a braid decoration, or a simple finish of stitching.

We have pattern No. 9076 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket needs three yards and three-fourths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

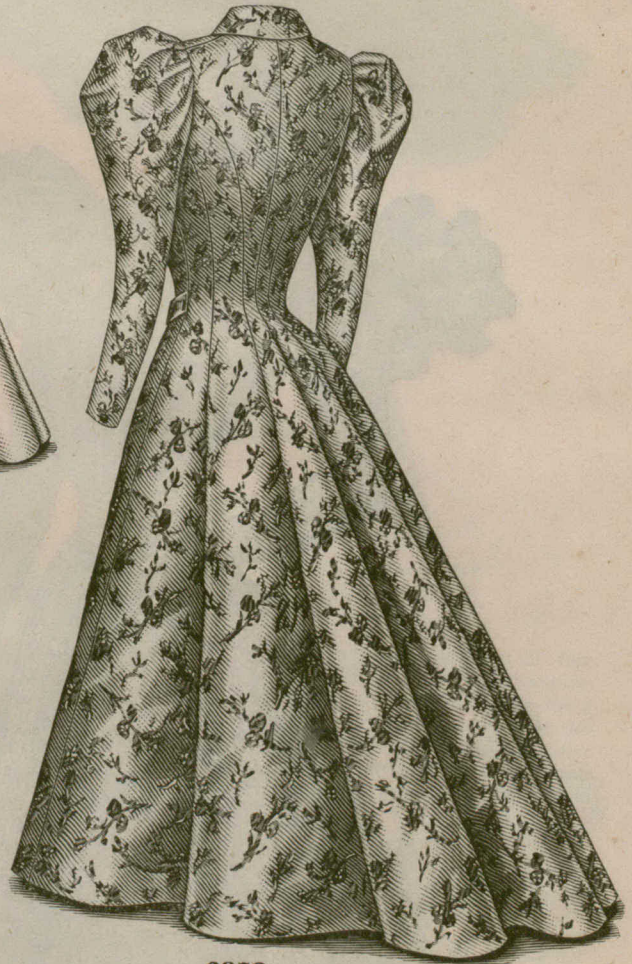
**LADIES' SINGLE-BREADED CLOSE-FITTING MILITARY JACKET. (TO BE MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.) KNOWN AS THE LANCER JACKET.**

(For Illustrations see Page 532.)

No. 9057.—Gray cloth was chosen for making this jacket,



9070



9070

Side-Back View.

**LADIES' WRAPPER, WITH FITTED UNDER-FRONT. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)**

(For Description see Page 526.)



9070

Front View.

which is decidedly English in style and is known as the Lancer jacket. The adjustment of the jacket is perfectly close, and is effected by single bust darts, under-arm and side-back gores and a center seam. Coat-laps and coat-plaits are formed in true coat style, buttons being placed at the top of the coat-plaits, and slight ripples appear on the hips. The fronts are closed with hooks and loops and cord frogs, and their lower front corners may be rounding or square, as preferred; they are reversed in small lapels which form wide, short notches with the ends of a rolling coat-collar made with a center seam. The two-seam sleeves are gathered and stand out stylishly at the top. The braid decoration on the sleeves and back and about curved openings to inserted pockets in the fronts, and machine-stitching at the edges, are in accordance with prevailing fancy.

The jacket is exceedingly natty and will be made of both plain and mixed cloth in brown, gray and blue. Braid is the most popular decoration, but stitching may be used alone, if preferred.

We have pattern No. 9057 in nine sizes for ladies from thirty



FIGURE No. 202 W.—This illustrates LADIES' SPRING COSTUME.—The pattern is No. 9093, price 1s. 8d. or 40 cents.

(For Description see Page 536.)

to forty-six inches, bust measure. For a lady of medium size, the jacket requires three yards and a half of material twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

at its lower edge and a trifle shorter than the fronts gives opportunity for pretty contrasting effects; it is sewed underneath to the fronts along and above the first darts and is closed at the cen-

LADIES' ETON JACKET (To EXTEND TO THE WAIST OR NEARLY TO THE WAIST), WITH VEST HAVING FULL FRONT.

(For Illustrations see Page 533.)

No. 9086.—This Eton jacket, with its pretty, full vest, is a practical and stylish mode. The jacket is pictured made of brown cloth and the full vest of tan silk, with a ribbon stock. The full front of the vest is gathered at the top and bottom and arranged on a smooth lining-front fitted by single bust darts, which, with under-arm gores, render the vest close fitting and trim, even though the front puffs out in a pretty, stylish way. The closing is made at the center of the back. A softly wrinkled girde surrounds the bottom of the vest and the ribbon stock encircles the standing collar and is bowed at the back.

The Eton jacket is seamless at the center of the back, and side-back gores separate the back from the fronts, which are fitted by single bust darts. It is made exceedingly attractive by revers which are slashed to form three tabs and joined to the front edges of the fronts, the revers being broadest at the shoulders; and it may extend to the waist or nearly to the waist, as preferred. The stylish two-seam sleeves may be plain or shaped in Venetian points at the wrist and are gathered at the top. Braid fancifully arranged decorates the jacket.

Becoming and stylish jackets of this kind are made of Venetian cloth, which is less expensive than broadcloth, although the latter is in high vogue, and suitings of various kinds are selected for the style, which is most effective when worn with a vest of contrasting color and fabric.

We have pattern No. 9086 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, needs three yards and a fourth of material twenty-two inches wide. The vest calls for a yard and seven-eighths twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 203 W.—LADIES' BASQUE.

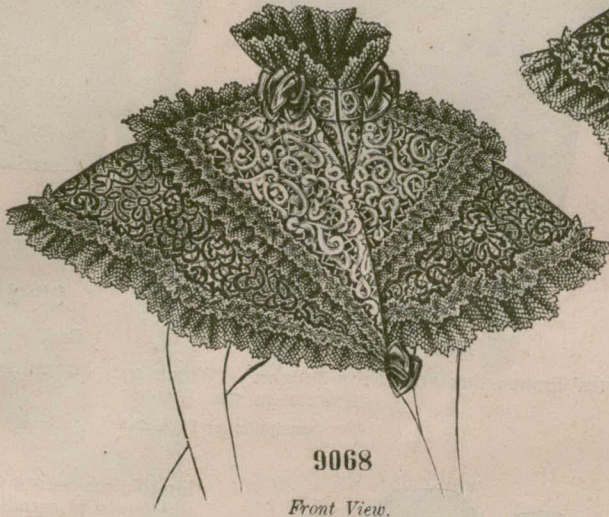
(For Illustration see Page 533.)

FIGURE No. 203 W.—This illustrates a Ladies' basque. The pattern, which is No. 9094 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty-four to forty-six inches, bust measure, and may be seen again on page 536 of this magazine.

Mixed brown wool goods and white cloth form the combination here illustrated in the basque. The adjustment renders the basque especially suitable for stout figures, two under-arm gores being introduced at each side. A vest that is pointed

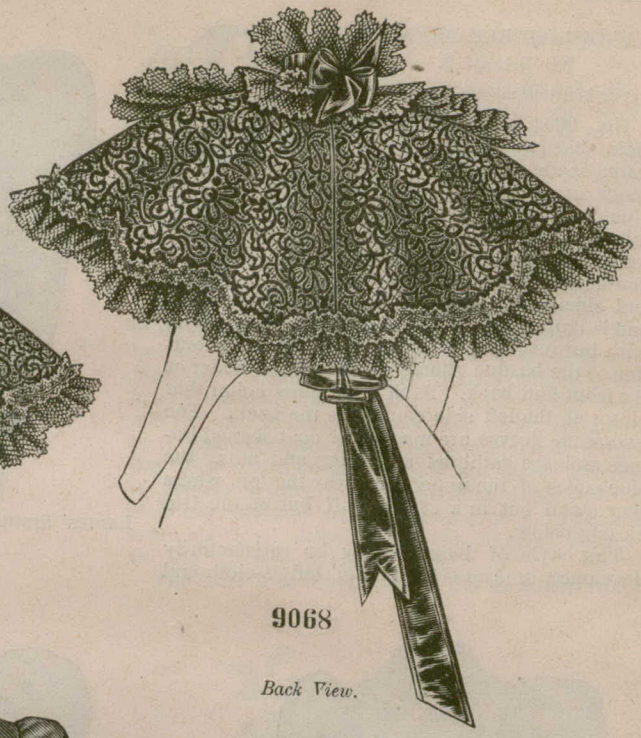
ter with pearl buttons. Underfolded box-plaits at the side-back seams and coat-laps below the center seam give quite a coat-like effect to the basque at the back. A braiding design decorates the lower edge of the basque and the front edges of the fronts, and a decoration to match is seen at the wrists of the one-seam sleeves, which have very little fullness at the top, and also on the collar, from which a box-plaited frill flares prettily at the back and sides.

Basques of this style are made of cottons of firm weave, such as gingham, and of piqué.



9068

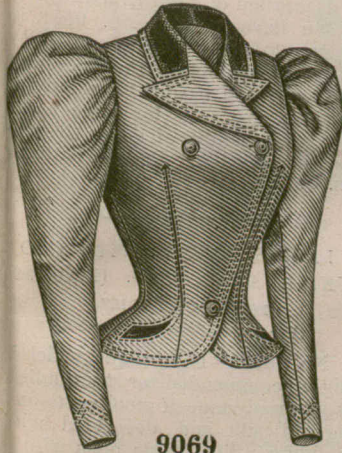
Front View.



9068

Back View.

LADIES' FICHU CAPE-WRAP.  
(For Description see Page 527.)



9069

Front View.



9069

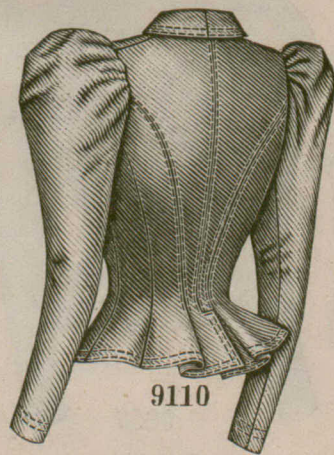
Back View.

LADIES' DOUBLE-BREASTED CUTAWAY JACKET. (KNOWN AS THE CZARINA JACKET.)  
(For Description see Page 527.)



9110

Front View.



9110

Back View.

LADIES' JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)  
(For Description see Page 528.)

An attractive basque for a woman of fair complexion was made like this of Mazarine-blue cloth with black braid for ornamentation; for a brunette the new Danish-red cloth was chosen, the black braid subduing the bright hue admirably. The large straw hat shows a wrinkled band of silk about the crown and a profuse floral trimming.

LADIES' DOUBLE-BREASTED MILITARY BASQUE. (TO BE MADE WITH OR WITHOUT A SEAM AT THE CENTER OF THE FRONT.)  
(For Illustrations see Page 534.)

No. 9117.—This double-breasted military basque may be made with or without a seam at the center of the front, both effects being pictured. It is shown made of cheviot and decorated in military style with braid. The basque is of uniform lower outline and is accurately fitted by double bust darts, under-arm and side-back gores and a curving center seam, the side-back seams disappearing below the waist under coat-plaits. The closing is made invisibly at the left side of the front and three silk cord frogs are arranged at the bust. The two-seam sleeves are made with coat-shaped linings and the fullness at the top is collected in gathers; the adjustment to far above the elbow is fashionably close. The high standing collar is in correct military style and closes at the center of the front.

Basques of this style are made of broadcloth, Venetian cloth, which is lighter in weight, and cheviot, serge, flannel and many fancy Scotch and English mixtures. Braid is the most approved decoration, and both the Hercules and soutache varieties are used, as well as the made ornaments. The skirts accompanying these trim basques are either gored or circular and are frequently trimmed with braid, folds or ruffles of the material.

We have pattern No. 9117 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the basque for a lady of medium size, requires three yards and seven-eighths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

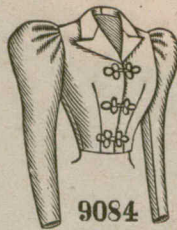
sock, etc., as well as of cloth and all kinds of woollen dress goods. Insertion and other band trimmings are appropriate.

LADIES' DOUBLE-BREASTED BASQUE.

(For Illustrations see Page 534.)

No. 9061.—A handsome plain basque is here illustrated made of all-wool dress goods in a pretty shade of blue; and black braid fancifully applied trims it effectively. It is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam and is lapped and closed in double-breasted style with buttons and button-holes. The lower outline of the basque shapes a point at the center of the front and back. A high, standing collar that closes at the left side completes the neck. The two-seam sleeves are made over coat-shaped linings and are gathered at the top and along the side edges of the upper part near the top, where they stand out in a stylish puff, but fit the arm closely below.

This style of basque may be satisfactorily developed in *drap d'été*, poplin, lady's-cloth and

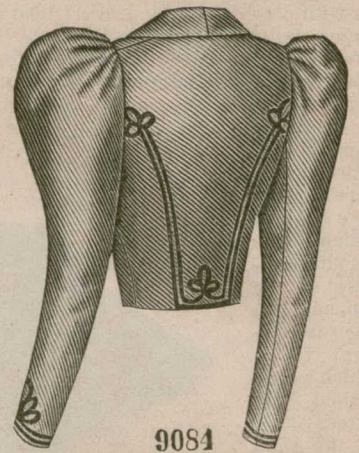


9084



9084

Front View.

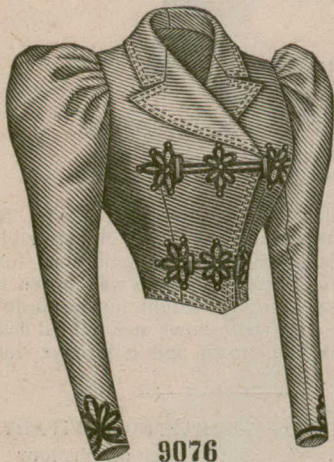


9084

Back View.

LADIES' SINGLE-BREASTED ETON JACKET. (WHICH MAY EXTEND TO THE WAIST OR NEARLY TO THE WAIST.)

(For Description see Page 528.)

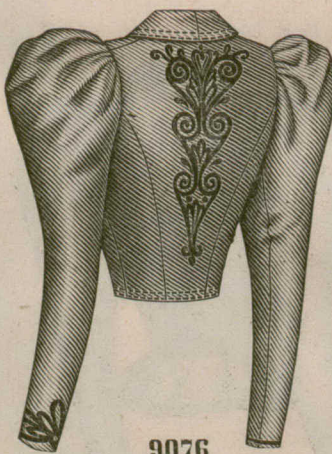


9076

Front View.



9076

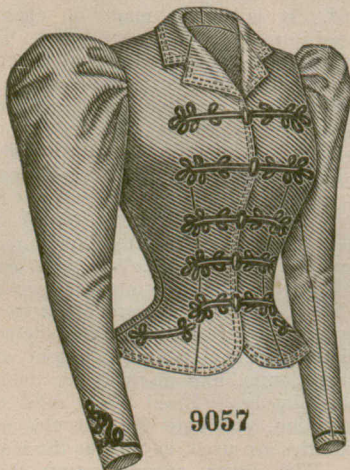


9076

Back View.

LADIES' DOUBLE-BREASTED ETON JACKET. (WHICH MAY EXTEND TO THE WAIST OR NEARLY TO THE WAIST.)

(For Description see Page 529.)

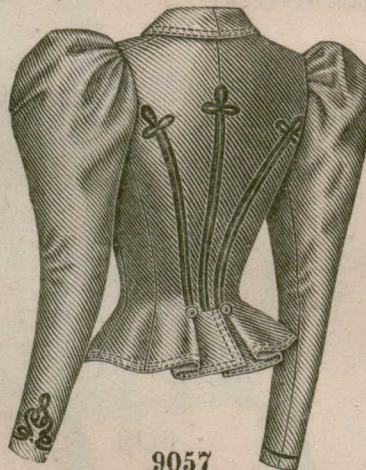


9057

Front View.



9057



9057

Back View.

LADIES' SINGLE-BREASTED, CLOSE-FITTING MILITARY JACKET. (TO BE MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.) KNOWN AS THE LANCER JACKET.

(For Description see Page 529.)

lar this season are exceptional, and the mode is equally well suited to a decoration of band trimmings.

We have pattern No. 9061 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the basque for a lady of medium size, calls for three yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

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

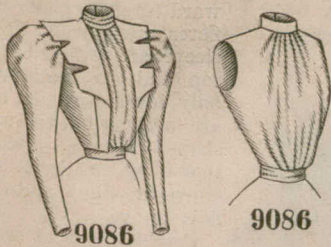
(For Illustrations see Page 534.)

No. 9073.—This basque, which is highly commended for stout ladies, is pictured made of wool goods and figured silk and decorated with braiding. The fronts open with a flare toward the shoulders over full vest portions of silk that are gathered at the top and laid in two closely-lapped plaits at the bottom at each side of the invisible closing. The fronts are turned under at the front edges and laid in three backward-turning plaits that are closely lapped at the bottom and spread widely toward the shoulders; and single bust darts in the fronts are taken up with the second dart in the smooth lining-fronts. Two under-arm gores at each side, side-back gores and a curving center seam complete the close adjustment of the basque. The neck is finished with a standing collar, and the one-seam sleeves, which are arranged over coat-shaped linings, have stylish outstanding fullness collected in gathers at the top.

This is an especially stylish mode for the new plain, striped or checked cheviots, mohair braid arranged simply or wrought in scrolls, tracery of

étamine, with braid, buttons and passementerie for decoration. The opportunities afforded for the braid ornamentation so popu-

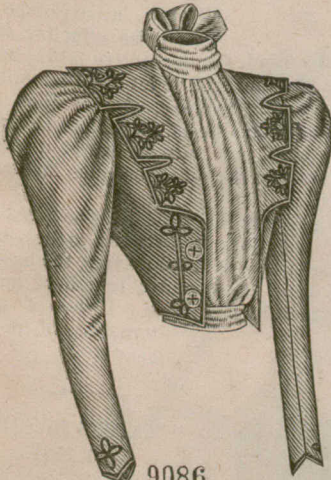
*drap d'été*, covert cloth, poplin and canvas weaves, and silk of



9086



9086



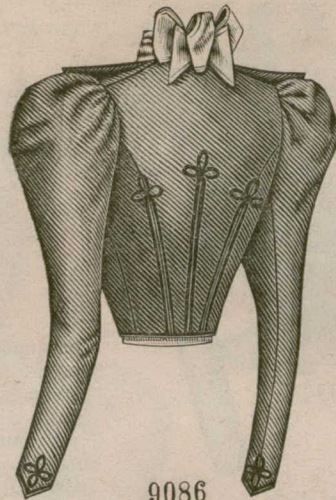
9086

Front View.

LADIES' ETON JACKET (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST), WITH VEST HAVING FULL FRONT.

(For Description see Page 530.)

of silk twenty inches wide. Price of cents.



9086

Back View.

leaf designs will adorn it appropriately. A ribbon stock bowed fancifully would be a tasteful neck finish.

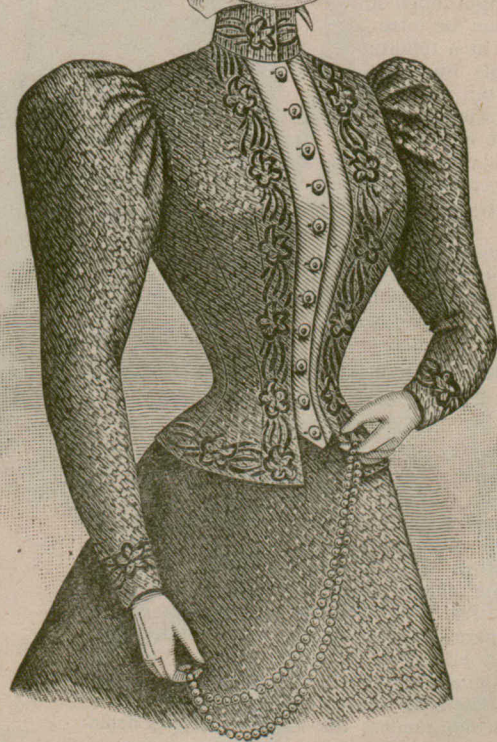
We have pattern No. 9073 in ten sizes for ladies from thirty-four to forty-eight inches, bust measure. To make the basque for a lady of medium size, needs two yards and three-eighths of dress goods forty inches wide, with five-eighths of a yard

lawn, dimity, grass linen or any other sheer fabric.

FIGURE No. 205 W.—This consists of a Ladies' basque, skirt and cap. The basque pattern, which is No. 8967 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 1273 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure. The cap pattern, which is No. 7836 and costs 5d. or 10 cents, is in seven sizes from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures.

One of the new fancy cheviots was chosen for this toilette, with plain cloth for the chemisette. The basque is a jaunty Norfolk style; it is accurately fitted and is made very attractive by a pointed yoke, both back and front, and three plaits on the back and two on the front, the yoke and plaits being laid on. The fronts are turned back in lapels by a rolling collar, the ends of the collar and lapels meeting in points; a removable chemisette, made with a standing collar, is seen in the open neck. The one-seam gathered sleeves stand out in short puffs at the top. A leather belt is worn.

The skirt is in divided style, but an added front-



FIGURES NOS. 204 W AND 205 W.—LADIES' CYCLING TOILETTES.

(For Illustrations see Page 535.)

FIGURE No. 204 W.—This consists of a Ladies' jacket, shirt-waist, skirt, legging and hat. The jacket pattern is No. 9023 and costs 1s. 3d. or 30 cents. The shirt-waist pattern is No. 9021, and costs 1s. or 25 cents. The jacket and shirt-waist are each in nine sizes for ladies from thirty to forty-six inches, bust measure. The hat pattern, which is No. 1188 and costs 5d. or 10 cents, is in seven sizes, from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures. The legging pattern, which is No. 1286 and costs 7d. or 15 cents, is in five sizes from two to six, shoe numbers. The skirt pattern, which is No. 1287 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The shirt-waist is of lawn, with a removable standing collar of white linen and the jacket, skirt, hat and leggings are of brown mixed cheviot and finished with machine-stitching. The shirt-waist has a round back-yoke extended over the shoulders to meet full fronts that are closed at the center with studs through a box-plait. The sleeves are completed with straight-link cuffs, and a wide band-bow gives a smart touch.

The jacket or English blazer is handsomely fitted and has coat-laps and coat-plaits. The fronts are worn open and rolled to the waist, but they may be closed, if preferred. The rolling collar is well shaped and the sleeves are in gathered two-seam style.

The skirt is of circular shaping and is plaited at the back; a placket is made at each side of the front and finished with pointed laps.

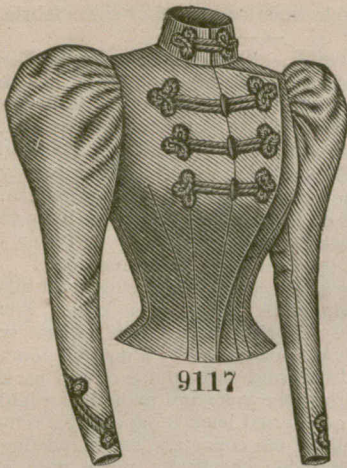
The well-shaped leggings may end above or below the knee. The Alpine outing hat is rendered chic by two quills at the left side.

Special weaves of cloth for cycling wear can be had in shades that are agreeable to the eye and not easily disfigured by dust. These and covert cloth, and, for warm weather, duck and linen, are the choice for such costumes. The shirt-waist may be of

FIGURE No. 203 W.—This illustrates LADIES' BASQUE.—The pattern is No. 9094, price 1s. 3d. or 30 cents.

(For Description see Page 530.)

gore and plaits at the back give the effect of a round skirt when the wearer is standing. The plackets are made at the front and



9117

Front View.



9117

Back View.

LADIES' DOUBLE-BREASTED MILITARY BASQUE. (TO BE MADE WITH OR WITHOUT A SEAM AT THE CENTER OF THE FRONT.)

(For Description see Page 531.)



9117

ward-turning plaits and flares attractively. The sleeves are gathered at the top and are made with only inside seams; they are arranged over coat-shaped linings to which they cling closely to well above the elbow and then flare above.

Combinations of woolen dress goods with velvet, or wash fabrics with all-over embroidery, would be effective in a basque of this kind, the decorative fabric being used for the vest and frill. Flat band trimmings are more becoming to stout figures than are fluffy garnitures, and these, as well as Hercules and soutache braid and buttons, can be disposed in many attractive ways on basques fashioned after this style.

We have pattern No. 9094 in nine sizes for ladies from thirty-four to forty-six inches, bust measure. For a lady of medium size, the basque will require four yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

button-trimmed pointed straps are applied at the plackets and on the hips.

Machine-stitching gives the usual neat completion to the toilette.

The Tam O'Shanter cap is ornamented with two quills fastened under a rosette.

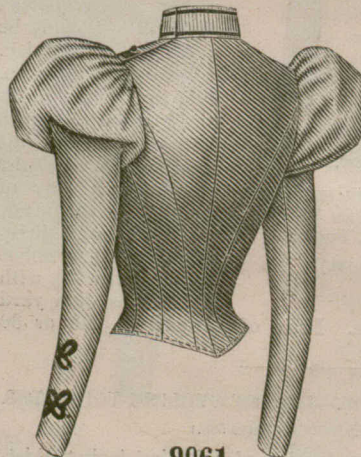
A bright touch of color can be introduced in a toilette like this by using red or tan cloth for the chemisette when the rest of the suit is of mixed tweed, homespun or a similarly durable weave. The finish illustrated cannot be improved upon.

Either flat or ball buttons of bone or horn may be used for the closing.



9061

Front View.



9061

Back View.

LADIES' DOUBLE-BREASTED BASQUE.

(For Description see Page 532.)

LADIES' BASQUE-WAIST.

(For Illustrations see Page 536.)

No. 9116.—This basque-waist is novel and attractive in effect and is shown made of silk, with lace edging, insertion and ribbon for decoration. It is made over a lining fitted by double bust darts and the customary seams, and under-arm gores give a smooth adjustment at the sides. The wide, seamless back

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

(For Illustrations see Page 536.)

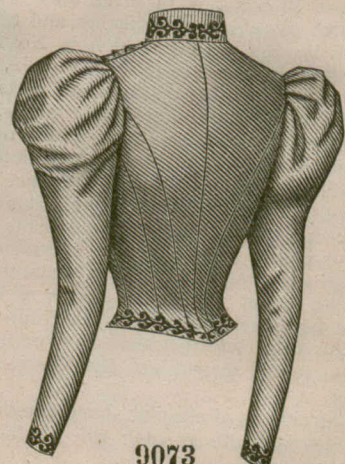
No. 9094.—This basque is shown differently made up at figure No. 203 W in this number of THE DELINEATOR.

A narrow, pointed vest and a plaited collar frill relieve the severity of this basque, which is here shown made of forest-green cloth and decorated in military fashion with black soutache braid. The fronts are fitted by double bust darts and separate to disclose a shorter, pointed vest, which is closed at the center with buttons and button-holes and sewed along and above the first darts. The introduction of two under-arm gores at each side renders the basque specially desirable for stout ladies, and the adjustment is completed by side-back gores, and a curving center seam that ends at the top of coat-laps. Extra width allowed below the waist-line at each side-back seam is underfolded in a box-plait and the lower outline of the basque back of the vest is round. The collar is in standing style and from it at the back and sides rises a frill that is laid in a box-plait between two back-



9073

Front View.



9073

Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.) (For Description see Page 532.)

is smooth at the top but has fulness at the bottom arranged in closely-lapped, backward-turning plaits at each side of the cen-

FIGURE NO. Ladies' or 25 ce 15 cents —This No. 896 30

drawn we while the but has fu



ter, the plaits being tacked along their folds for a short distance. The right front is gathered along the shoulder edge and has three forward-turning plaits at the neck edge, the fulness being

plaits. A revers folds under with the hem of the left front and is arranged in forward-turning plaits at the top and bottom; it covers the left front on the shoulder, falling in a graceful jabot above the bust, and tapers gradually toward the bottom of the waist. A row of insertion follows the edges of the revers and gives a decorative touch. The neck is completed with a standing collar, over which is arranged a wrinkled stock that has frill-finished ends closed at the back. Rising above the collar at the back and sides is a full plaited frill of lace. The two-seam sleeves are arranged over coat-shaped linings and are gathered at the top and along the side edges of the upper portion to the elbow to form wrinkles above the elbow and make



FIGURE No. 204 W.

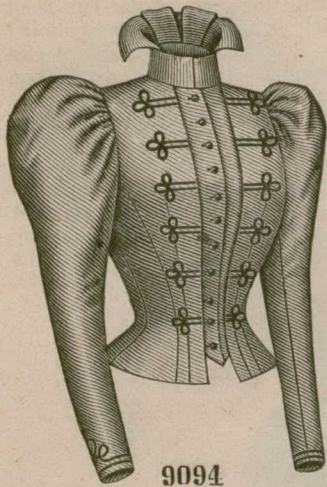
FIGURE No. 205 W.

FIGURE No. 204 W.—This illustrates LADIES' CYCLING TOILETTE.—The patterns are Ladies' Jacket No. 9023, price 1s. 3d. or 30 cents; Shirt-Waist No. 9021, price 1s. or 25 cents; Hat No. 1188, price 5d. or 10 cents; Legging No. 1286, price 7d. or 15 cents; and Cycling Skirt No. 1287, price 1s. or 25 cents. FIGURE No. 205 W.—This illustrates LADIES' CYCLING TOILETTE.—The patterns are Ladies' Basque No. 8967, price 1s. 3d. or 30 cents; Cycling Skirt No. 1273, price 1s. 3d. or 30 cents; and Tam O'Shanter Cap No. 7836, price 5d. or 10 cents.

(For Descriptions see Page 533.)

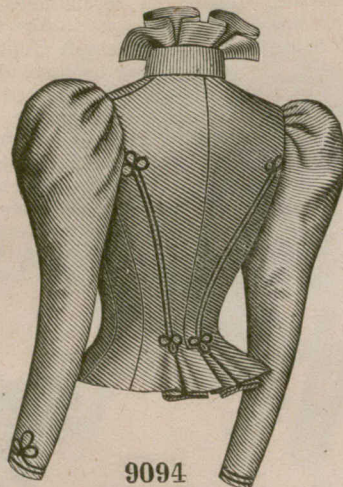
drawn well forward at the bottom in five overlapping plaits; while the left front is smooth on the shoulder and at the neck, but has fulness at the bottom disposed in three forward-turning

the sleeves stand out in a puff at the top; below the elbow they fit the arm closely and at the wrist they are prettily curved and finished with a plaited frill of lace. A wide wrinkled



9094

Front View.



9094

Back View.

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

(For Description see Page 534.)



9094

This is a youthful, pretty mode, excellently adapted to organdy, Swiss and other sheer goods that are made up over silk or percaline and decorated with lace and ribbon. Soft Summer silks, which are figured in many tints, or the cool looking foulards, will also make up daintily in this fashion. An exceptionally charming waist

was of white organdy figured with detached blossoms and had for its lining pink lawn. Frills of lace edging rose inside of the frill below the yoke and fell with pretty effect from the sleeves and the puffs.

We have pattern No. 9067 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the high-necked waist with girde for a lady of medium size, will require five yards and an eighth of material twenty-two inches wide, with four yards and an eighth of lace edging four inches wide for the frills and seven-eighths of a yard of lace net twenty-seven inches wide to cover

ribbon follows the lower edge of the waist and is drawn down in a knot at the left side of the front, with pretty effect.

Silk, étamine, grenadine, nun's-vailling, chalis, etc., will develop this mode prettily and lace and ribbon will be the most suitable decoration.

We have pattern No. 9116 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist calls for four yards and five-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH SLEEVES OR WITH SHORT PUFF SLEEVES WITH A BAND.)

(For Illustrations see this Page.)

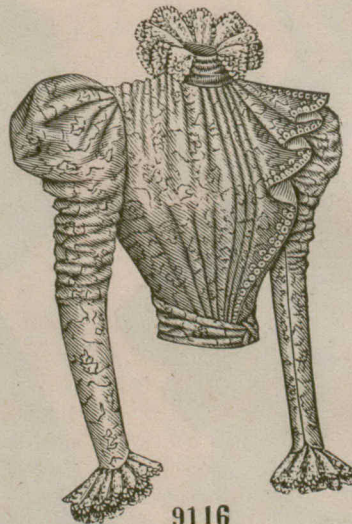
No. 9067.—Another view of this basque-waist may be had by referring to figure No. 201 W in this number of THE DELINEATOR.

This dressy full waist is represented in the present instance made of glacé taffeta. The waist is given a trim adjustment by a lining that is fitted by double bust darts and the usual seams and closed at the center of the front. A full, pointed yoke gathered at the top and bottom appears above the full front and full back, which are turned under at the top and gathered to form a frill heading, their fulness

being drawn to the center in lapped plaits at the bottom. The full front portions are disposed on a lining front fitted by double bust darts and the closing is made along the left shoulder, arm's-eye and under-arm seams. The waist is surrounded by a deep girde that is covered with lace net, laid in upturning plaits and closed at the left side under a ribbon bow. The standing collar is gathered at the top and bottom to have the effect of a puff and is closed at the left side and topped by a lace frill that is graduated to be deepest at the center of the back. The coat-shaped sleeves have mushroom puffs arranged on them at the top. They may be made in full length and decorated with lace frills or cut off below the puffs and finished with bands. For evening wear the waist may be made with a low neck, as shown in the small engraving.

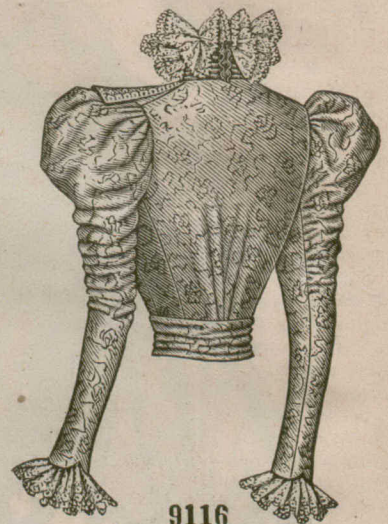


9067



9116

Front View.

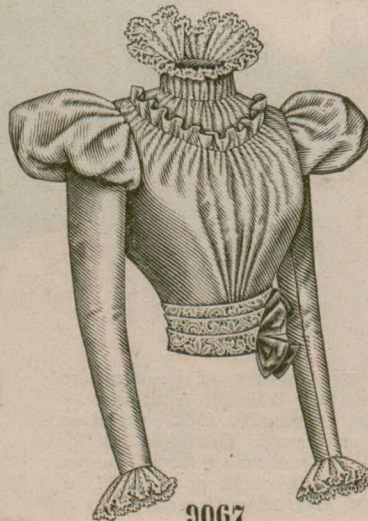


9116

Back View.

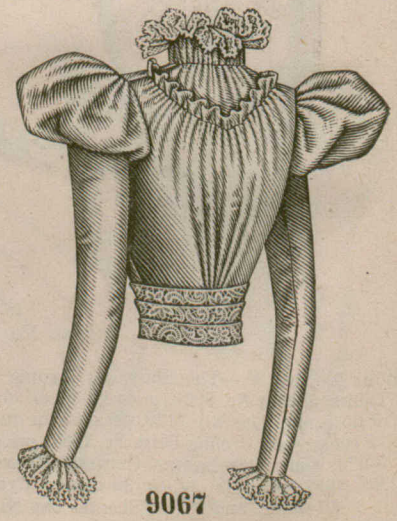
LADIES' BASQUE-WAIST.

(For Description see Page 534.)



9067

Front View.



9067

Back View.

LADIES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH SLEEVES OR WITH SHORT PUFF SLEEVES WITH A BAND.)

(For Description see this Page.)

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the girdle. The low-necked waist without the girdle, will need two yards and five-eighths of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST, WITH BOLERO JACKET.

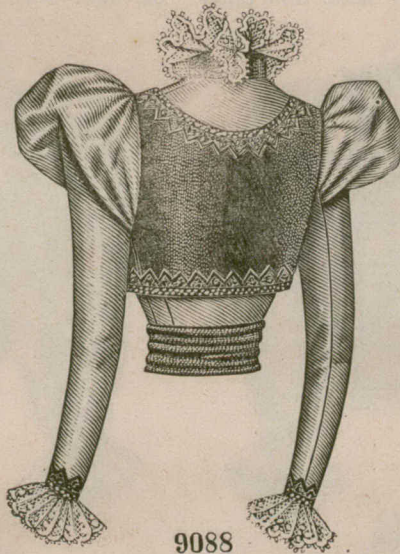
(For Illustrations see this Page.)

No. 9088.—At figure No. 198 W on page 516 of this number



9088

Front View.



9088

Back View.

LADIES' BASQUE-WAIST, WITH BOLERO JACKET.

(For Description see this Page.)

of THE DELINEATOR, another view of this basque-waist is given. The frills and bolero jacket make this basque-waist very dressy. A combination of green silk, brown velvet and lace edging produces a pretty effect in the waist in this instance. The bolero jacket has shoulder and under-arm seams and is included only in the arm's-eye seams of the waist. It is in low, rounding outline at the top and ends some distance above the waist-line; it is bordered with small lace Vandykes



9062



9062

Front View.



9062

Back View.

LADIES' WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Description see this Page.)

applied beneath a row of gimp. Between its narrow rounding fronts the fronts of the basque-waist have a pretty effect, showing soft fulness that is collected in gathers at the top and bottom at each side of the closing, which is made invisibly at the center. A double jabot of lace edging that narrows gradually toward the bottom is arranged over the closing from the throat nearly to the waist-line. Under-arm gores are inserted at the sides, and the back is seamless at the center and perfectly smooth. A frill of edging laid in a cluster of four backward-turning plaits at each side of the center and gathered in front of the collar at the back and sides. A deep crush girdle gathered at its ends is closed at the left side of the front under a fancy bow of velvet. The waist is made on a lining that is fitted by double bust darts and the usual seams. The

two-seam sleeves are gathered at the top and three downward-turning plaits in each side edge of the upper portion near the top form the fulness in a short puff, below which the sleeves fit smoothly over their coat-shaped linings. At the wrists is a frill of lace headed by a row of Vandykes set on under gimp.

Such a basque-waist will be handsome for afternoon receptions if made up in combinations of silk, brocaded satin and velvet, associated with Irish crochet or point lace. Woollens and silks combined will make simpler waists.

We have pattern No. 9088 in nine sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the basque-waist calls for four yards and an eighth of silk twenty inches wide, with a yard and five-eighths of velvet twenty inches wide, and two yards and a half of lace edging four inches and a half wide for the jabot and collar frill. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Illustrations see this Page.)

No. 9062.—There is a distinct charm about this waist, in which silk and all-over lace edging are united. The waist has a fitted lining closed at the center of the front, and on the upper part of the lining both back and front is arranged a pointed yoke that closes on the left shoulder. The lower edges of the yoke are overlapped by the back, which is smooth at the top and has fulness plaited to a point at the

bottom, and by full fronts that cross in surplice style, the fulness in the fronts being disposed in soft diagonal folds by gathers at the arm's-eye and front edges. The coat-shaped sleeves are made fanciful by short, full mushroom puffs over which flare caps that are each laid in three triple box-plaits. The wrists are gracefully

curved and trimmed with a frill of lace. A box-plaited frill of lace rises from the standing collar at the back and sides and a ribbon

stock is formed in loop bows at the ends of the frill. The ribbon decoration on the waist is exceedingly effective. The waist may be made up for evening wear with a low neck and short sleeves and without the sleeve caps, as shown in the small engraving.

When the waist is made with a high neck a combination will give the best results, but for evening wear quite as good effects will be attained by making up any soft silk texture alone, and finishing with a fluffy arrangement of lace supplemented by pearl or iridescent trimming.

We have pattern No. 9062 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist calls for five yards and a fourth of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SPENCER WAIST, WITH THREE-QUARTER LENGTH SLEEVES. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

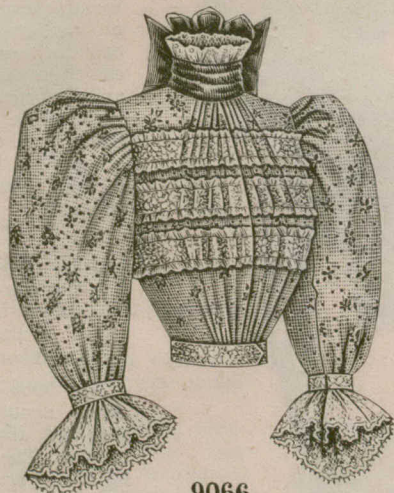
(For Illustrations see this Page.)

No. 9066. — Figured blue dimity was selected for this Spencer waist, with wide lace edging for the sleeve frills and a ribbon stock, lace insertion and narrow lace edging for decoration. The waist may be made with or without the lining, which is fitted by double bust darts and the usual seams. The fronts and back of the waist are joined in shoulder and under-arm seams and have fulness drawn well to the center by gathers at the neck and lower edges. The full sleeves are in three-quarter length and are made over coat-shaped linings; they are gathered at the top and bottom and completed with bands and a frill of deep lace edging. The neck is completed with a standing collar, to the upper edge of which a frill of lace edging is sewed, and the collar is encircled by a ribbon stock bowed stylishly at the back. The waist is finished with an applied belt over which is adjusted a belt that is overlaid

with insertion and closed at the left side of the front. The Spencer waist is popular because it is unpretentious and well adapted to all the sheer dress goods in vogue and its becomingness and dressiness have this season been increased by

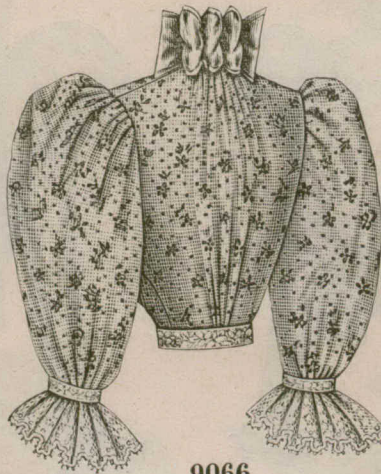
the three-quarter length sleeves. Lace edging, insertion and ribbon are necessary to a good effect, a ribbon stock, particularly, being desirable on this as on all other waists. Foulard, India and taffeta silks are pretty for the waist as well as cashmere and challis, and all the washable fabrics, lawn, dimity dotted swiss, etc., will make up pleasingly in this simple style. For trimming cream-tinted lace is preferred to pure white.

We have pattern No. 9066 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist calls for three yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.



9066

Front View.

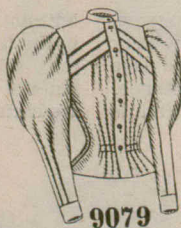


9066

Back View.

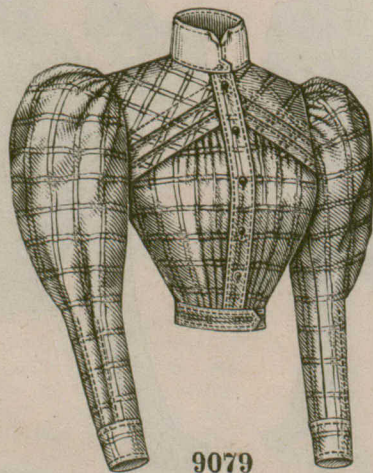
LADIES' SPENCER WAIST, WITH THREE-QUARTER LENGTH SLEEVES. (TO BE MADE WITH OR WITHOUT THE FITTED LINING.)

(For Description see this Page.)



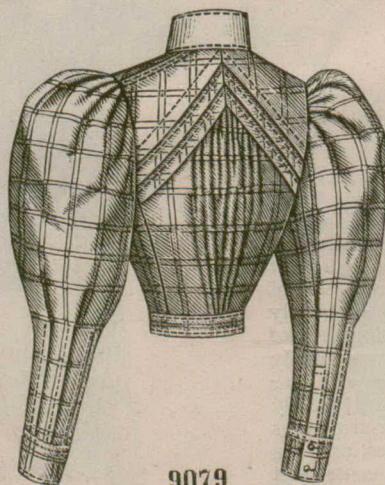
9079

a center seam, and shaped to be shallow at the center but very deep at the sides, giving an inverted V outline that is novel and pretty; and three downward-turning tucks are taken up in the lower part. The upper part of the front also is a yoke that is deepest at the sides and shows three downward-turning tucks at the bottom, and the yoke is made with a smooth lining.



9079

Front View.



9079

Back View.

LADIES' YOKE SHIRT-WAIST, WITH UNDER-ARM GORE AND WITH STANDING COLLAR THAT MAY BE MADE REMOVABLE.

(For Description see this Page.)

with a fitted band when it is removable. The sleeves are shaped with two seams, the outside seams being terminated far enough above the lower edge to provide the usual shirt-sleeve opening; they are finished with straight, lapped cuffs that may be closed

LADIES' YOKE SHIRT-WAIST, WITH UNDER-ARM GORE AND WITH STANDING COLLAR THAT MAY BE MADE REMOVABLE. (For Illustrations see this Page.)

No. 9079. — Plaid gingham was selected for this pretty shirt-waist, with white linen for the collar. The upper part of the back is a bias yoke made with

The fronts and back are separated by under-arm gores and have fulness at the center collected in gathers at the top and in overlapping plaits at the waist-line. The closing is made with button-holes and buttons through a box-plait applied on the right front, the plait extending over the yoke to the neck. The standing collar has its upper corners slightly bent and may be sewed on or made removable, as preferred, the neck being finished

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with buttons or studs. The fulness is collected in gathers at the top and taken up in four backward-turning tucks below the elbow. A belt with pointed ends is closed in front.

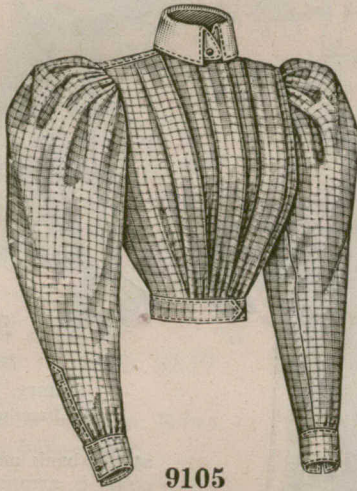
The mode is suited to all of this season's shirt-waist materials, which include organdy, dimity, lawn, grass linen, batiste, Madras, chambray, etc. To be quite up to date shirt-waists should have collars of white linen. Stitching is invariably the finish.

We have pattern No. 9079 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist with white linen collar calls for four yards and a fourth of plaid gingham thirty inches wide, and half a yard of white linen thirty-six inches wide. The shirt-waist with the collar of the shirt-waist goods will require five yards and five-eighths twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOX-PLAITED SHIRT-WAIST, WITH UNDER-ARM GORE, A POINTED BACK-YOKE, AND A TURN-DOWN COLLAR THAT MAY BE MADE REMOVABLE.

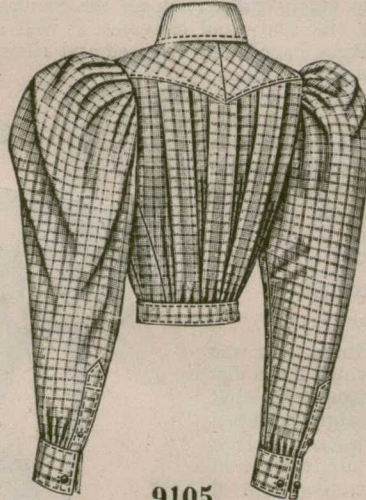
(For Illustrations see this Page.)

No. 9105.—This up-to-date shirt-waist is pictured made of plaid linen, with white linen for the collar. Under-arm gores separate the fronts from the back and three box-plaits are laid in the back and three in the front, the middle plait in front concealing the closing, which is made with buttons and button-holes in a fly. The upper part of the back is a bias, pointed yoke shaped by a center seam and strengthened by a seamless lining. The fulness at the waist is regulated by tapes inserted in a casing across the back and tied over the fronts. When the turn-down collar is to be removable, the neck is finished with a fitted band.



9105

Front View.



9105

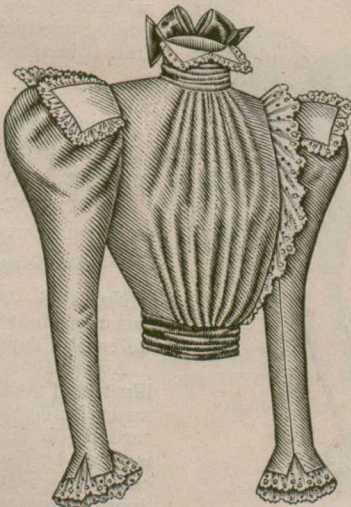
Back View.

LADIES' BOX-PLAITED SHIRT-WAIST, WITH UNDER-ARM GORE, A POINTED BACK-YOKE AND A TURN-DOWN COLLAR THAT MAY BE MADE REMOVABLE.

(For Description see this Page.)

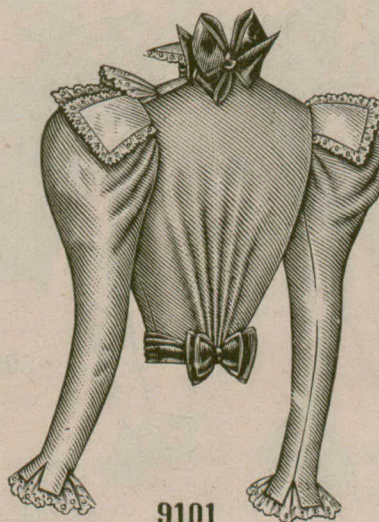


9101



9101

Front View.



9101

Back View.

LADIES' RUSSIAN WAIST.

(For Description see this Page.)

The collar is made with a high band and has square ends that separate stylishly. The shirt sleeves are shaped by inside seams only and are gathered at the top and bottom; they are made with openings that are finished with underlaps and pointed overlaps in regular shirt sleeve style, and the sleeves are finished with straight cuffs that have square ends closed with

link buttons. The laps are closed above the cuffs with a button and button-hole, and a belt with pointed ends is closed at the front.

Very sheer materials are this season used for shirt-waists such as fish net, batiste, organdy, dimity, etc., and heavier washable fabrics are cheviot, Madras, linen and crash. A white linen collar is frequently used, or the collar may match the material in the waist. The belts popular this year are those of leather in white, tan,

gray or black and of metal or gilt braid.

We have pattern No. 9105 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist with white linen collar calls for three yards and a fourth of duck thirty-six inches wide, and half a yard of white linen thirty-six inches wide. The shirt-waist with the collar of the shirt-waist goods will require four yards and a fourth twenty-seven inches wide.

Price of pattern, 1s. or 25 cents.

LADIES' RUSSIAN WAIST.

(For Illustrations see this Page.)

No. 9101.—At figure No. 197 W in this number of THE DELINEATOR this waist is shown differently developed.

Zephyr gingham in a light green tone was here used for the waist, which is closed in Russian style at the left side of the front. The waist is made over a well fitted lining that is closed at the center of the

front. The left front is narrow and smooth, and the right front has fulness at the center collected in gathers at the top and bot-

tom. The seamless back has stylish fulness below the shoulders collected in shirrings at the lower edge. A frill of lace trims the overlapping edge of the right front. The two-seam sleeves are gathered at the top and fit closely nearly to the top; they are mounted on coat-shaped linings and may be plain or in tabs at the wrists, a frill of wide lace falling from beneath the tabs. A frill of narrower lace edges two large tabs that stand out over each sleeve and also two points which turn down from the top of the standing collar in front. The collar is encircled by a ribbon stock bowed at the back and ribbon drawn about the lower edge of the waist is formed in a loop-bow at the back.

This style will make up very pleasingly in all the Summer textiles, India and taffeta silk and wool canvases, as well as organdy, dimity and the like. Lace fluffily disposed and ribbon will impart a dainty, Summery touch.

We have pattern No. 9101 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, requires three yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TEA-JACKET.

(For Illustrations see this Page.)

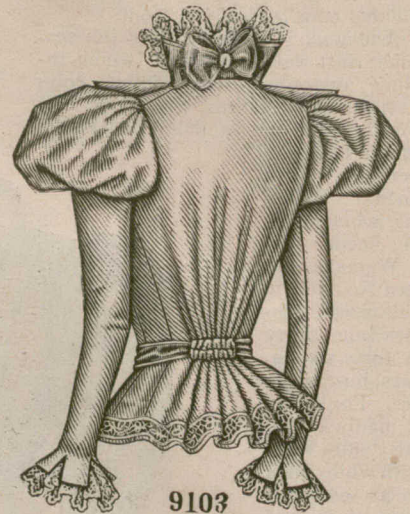
No. 9103.—Nile-green India silk was used for this tea-jacket, which has a distinctive feature in short Eton fronts that are turned back in large three-cornered revers. The Eton fronts extend only a little below the bust on full fronts that are gathered at the neck at each side of the closing, which is made at the center. Under-arm gores separate the fronts from

the seamless back, which is smooth at the top but has fulness below collected in a group of three short shirrings at the waist; and from the ends of the shirrings start ribbon ties that are bowed over the closing, holding the fronts in becomingly. In-

fronts, and lace edging is jaboted along the folds of the revers. A frill of lace that narrows toward the ends rises from the collar



9103



9103

Back View.

LADIES' TEA-JACKET.

(For Description see this Page.)



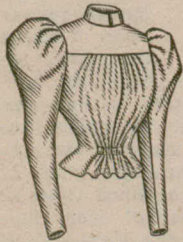
9103

Front View.

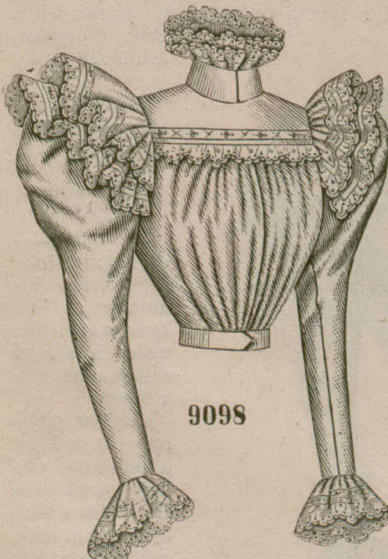
at the back and sides and about the collar is arranged a ribbon stock that is formed in a bow at the back. The two-seam sleeves have mushroom puffs at the top and may be plain or in square tabs at the wrists. Frills of edging drooping over the hand from beneath the tabs are dainty and stylish.

The tea-jacket is both simple and graceful and will develop charmingly in *crêpe de Chine* and soft silks, as well as in Henrietta and all soft woollens in pale shades. Organdy, dimity, lawn, gingham, etc., are also dainty for tea-jackets. Lace and ribbon are the newest popular trimmings on all kinds of materials.

We have pattern No. 9103 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the tea-jacket will require six yards and a fourth of material twenty-two inches wide, with seven-eighths of a yard of edging five inches wide for the collar frill. Price of pattern, 1s. 3d. or 30 cents.

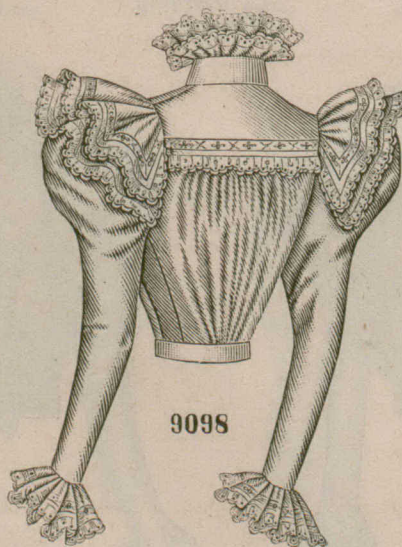


9098



9098

Front View.



9098

Back View.

LADIES' YOKE-WAIST, HAVING THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT THE FITTED BODY-LINING.)

(For Description see this Page.)

LADIES' YOKE-WAIST, HAVING THE FRONTS CLOSED AT THE CENTER AND THE YOKE AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT THE FITTED BODY-LINING.)

(For Illustrations see this Page.)

No. 9098.—At figure No. 196 W in this magazine this yoke-waist is shown differently developed.

A very attractive yoke-waist is here illustrated made of fine gingham, trimmed with embroidered edging and insertion. It is made over a lining that is fitted by double bust darts and the customary seams, but the use of the lining is optional. The upper part of the waist is a square yoke that is fitted by shoulder seams and closed along the left shoulder. To the lower edges of the yoke are joined the full fronts and full back, which are separated by under-arm gores that give a close adjustment at the sides; and the fronts are closed invisibly at the center. The fronts and back are gracefully full, being gathered

insertion follows the lower edge of the jacket and is continued up each side of the closing. Similar insertion borders the Eton

justment at the sides; and the fronts are closed invisibly at the center. The fronts and back are gracefully full, being gathered

at the top and shirred twice at the waist-line, the fulness at the bottom of the waist being drawn well to the center. The neck is completed with a high, standing collar closed in front and topped by two full, lace-edged frills. The sleeve has only an inside seam

below the bottom of the arm's-eye. A pair of sleeves for a lady whose arm measures eleven inches as described, needs three yards of material twenty-two inches wide, with three yards and five-eighths of edging eight inches wide for the caps. Price of pattern, 5d. or 10 cents.

LADIES' BISHOP DRESS-SLEEVE. (TO BE MADE WITH OR WITHOUT FITTED LINING, AND IN FULL LENGTH WITH A PLAIN OR TURN-UP CUFF, OR IN THREE-QUARTER LENGTH WITH A BAND AND WITH OR WITHOUT A FRILL.)  
(For Illustrations see this Page.)

No. 1325.—This sleeve is shown made of white lawn, with

lace for the frill in the three-quarter length. The sleeve may be made with or without a coat-shaped lining and has generous fulness softly disposed in gathers at the top and bottom. In the full length, the sleeve is completed with a straight or turn-up cuff, as preferred, the corners of the turn-up cuff being rounded. A band covered with insertion completes the three-quarter length sleeve, and the graceful lace frill provided for may be joined

to the band or omitted, as preferred. The sleeve is adapted to dimity, lawn, organdy, gingham and soft silk and woollen textiles,

LADIES' SHIRRED PUFF DRESS-SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAPS, AND MADE IN FULL-LENGTH AND IN THREE-QUARTER LENGTH WITH OR WITHOUT A BAND AND WITH OR WITHOUT A FRILL.)  
(For Description see this Page.)

and is gathered at the upper edge to stand out stylishly; it fits the arm closely to above the elbow and is finished at the wrist with a lace-edged frill that is decorated with lace insertion. Double frill-caps stand out over the tops of the sleeves, with stylish effect. A belt of the material is worn.

The waist will be pretty made up in soft woolen goods, light-weight silk and challis, as well as in washable fabrics, such as batiste, grass linen, gingham, dimity, lawn and organdy. Lace and ribbon will trim it daintily.

We have pattern No. 9098 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the waist for a lady of medium size, requires goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

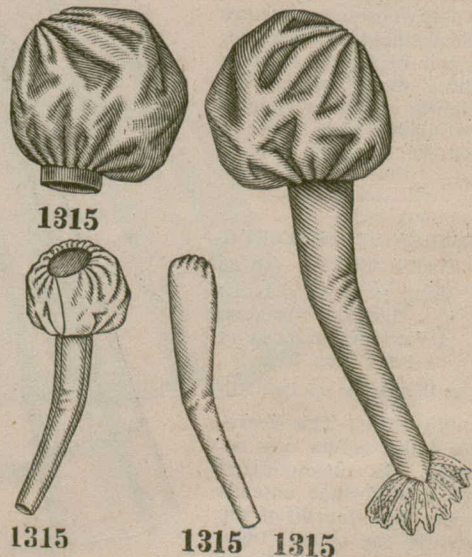
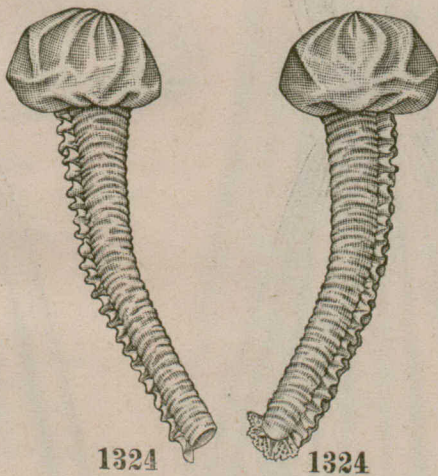
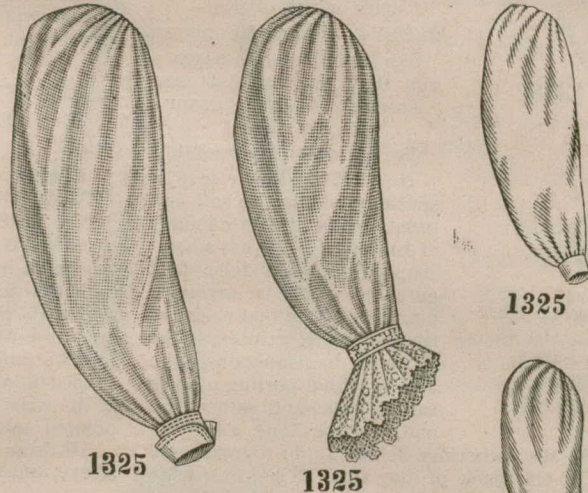
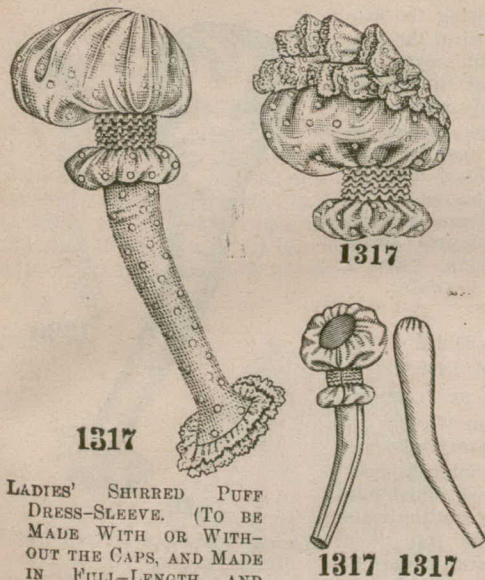
LADIES' SHIRRED PUFF DRESS-SLEEVE. (TO BE MADE WITH OR WITHOUT THE CAPS AND MADE IN FULL LENGTH AND FINISHED PLAIN OR FANCY AT THE WRIST OR IN A SHORT PUFF.)  
(For Illustrations see this Page.)

No. 1317.—This sleeve may be in full length or in elbow length, and is illustrated made of dotted Swiss over glacé taffeta, lace edging being used for the caps. It is in coat shape and may be plain at the wrist or shaped in two tabs bordered with lace edging. The puff is gathered at its upper and lower edges, and a group of tuck-shirrings a little above the lower edge forms a small puff at the bottom and a larger puff at the top. Over the puff flare two gathered caps which are narrowed toward their ends.

Frills of lace or chiffon edging will give a light touch to the sleeve whether it be of silk, light-weight wool goods or organdy.

We have pattern No. 1317 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch

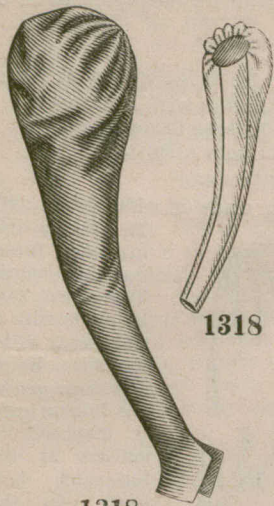
and lace may be used for trimming it. We have pattern No. 1325 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the lower part of the arm's-eye. For a lady



LADIES' ONE-SEAM MOUSQUETAIRE DRESS-SLEEVE. (TO BE MADE WITH ONE OR TWO FRILLS ALONG THE BACK OF THE ARM AND FINISHED PLAIN OR FANCY AT THE WRIST.)  
(For Description see Page 542.)

LADIES' DRESS SLEEVE, WITH PUFF. (TO BE MADE IN FULL-LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE, OR IN A PUFF WITH BAND.)  
(For Description see Page 542.)

whose arm measures eleven inches as described, a pair of sleeves needs two yards and a fourth of goods twenty-two inches wide, with two yards and an eighth of edging five inches wide for the frills and three-fourths of a yard of insertion an inch and three-fourths wide for the bands. Price of pattern, 5d. or 10 cents.



1318

**LADIES' TWO-SEAM LEG-O'-MUTTON DRESS-SLEEVE.** (TO BE MADE PLAIN OR FANCY AT THE WRIST.)

(For Description see this Page.)

**LADIES' ONE-SEAM MOUSQUETAIRE DRESS-SLEEVE.** (TO BE MADE WITH ONE OR TWO FRILLS ALONG THE BACK OF THE ARM AND FINISHED PLAIN OR FANCY AT THE WRIST.)

(For Illustrations see Page 541.)

No. 1324.—This sleeve is specially adapted to soft materials and is illustrated made of Liberty silk. It has a coat-shaped lining on which a short gathered puff is arranged above a portion that encircles the arm in soft wrinkles to the wrist, in mousquetaire style. The wrinkled portion may be turned under and gathered at one or both long edges to

form one or two frills, the gatherings being caught together and tacked to the lining at the back of the arm. The lower edge of the sleeve may be plain or prettily shaped in scollops and trimmed with lace edging, as preferred.

Chiffon and other tissues will be made up over silk linings in this sleeve.

We have pattern No. 1324 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires three yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

**LADIES' DRESS SLEEVE, WITH PUFF.** (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE OR IN A PUFF WITH BAND.)

(For Illustrations see Page 541.)

No. 1315.—This sleeve, for which taffeta was selected, is characterized by a puff that extends about three-fourths of the way to the elbow. The sleeve is in coat shape and the puff is gathered. The sleeve may be finished plain or in a Venetian point and trimmed with a lace frill; or it may be cut off below the puff and finished with a band.

All the Summer fabrics for both day and evening wear will make up charmingly in this sleeve, and cream lace, band

trimmings, and ribbon can be utilized in the decoration.

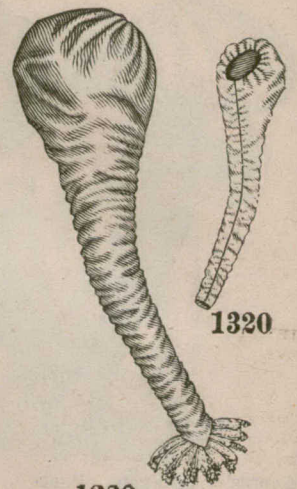
We have pattern No. 1315 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of full-length sleeves for a lady whose arm measures eleven inches as described, requires two yards and three-eighths of material twenty-two inches wide. A pair of short sleeves needs a yard and three-fourths twenty-two inches wide. Price of pattern, 5d. or 10 cents.

**LADIES' TWO-SEAM LEG-O'-MUTTON DRESS-SLEEVE.** (TO BE PLAIN OR FANCY AT THE WRIST.)

(For Illustrations see this Page.)

No. 1318.—Serge is pictured in this sleeve, which is in two-seam leg-o'-mutton style gathered at the top. The sleeve fits the arm closely to far above the elbow and then forms a puff; it has a coat-shaped lining and may be plain at the wrist or shaped in two pointed tabs, as illustrated.

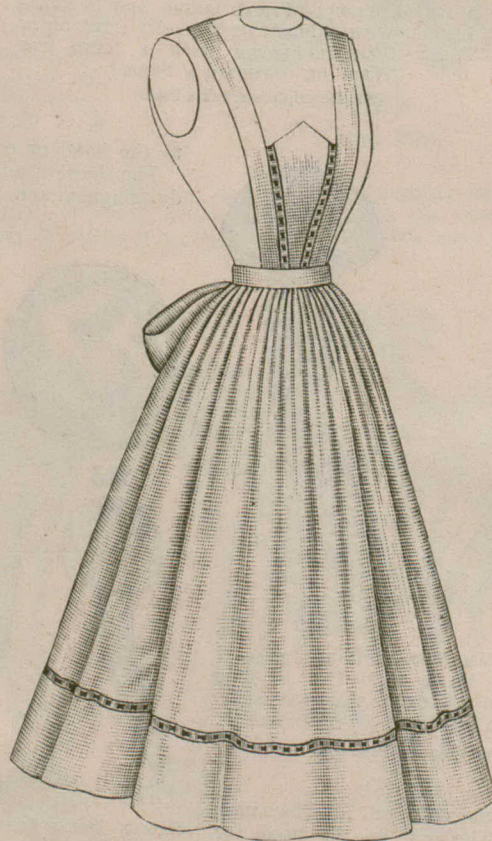
All dress goods of substantial weave are appropriate for this sleeve, and a frill of lace at the wrist will give a stylish completion.



1320

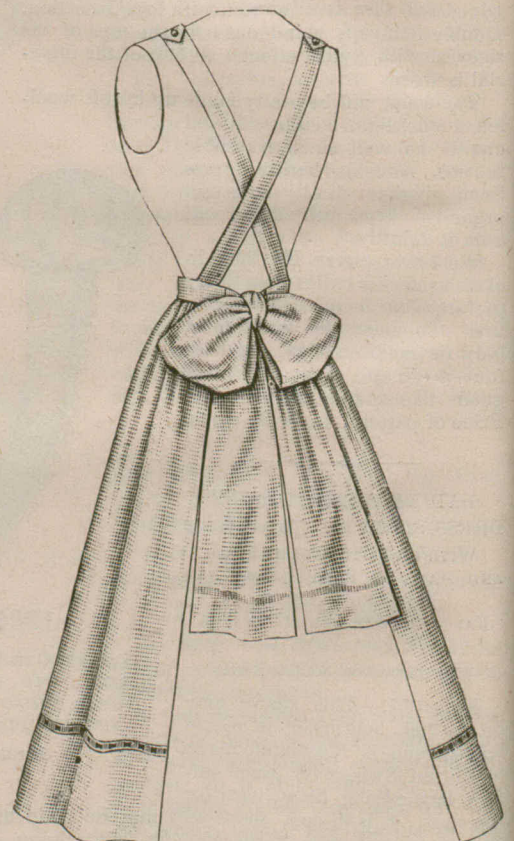
**LADIES' ONE-SEAM MOUSQUETAIRE DRESS-SLEEVE.** (TO BE FINISHED PLAIN OR IN VENETIAN STYLE.)

(For Description see Page 543.)



1313

Front View.



1313

Back View.

**NURSES' OR WAITRESSES' APRON.**

(For Description see Page 543.)

We have pattern No. 1318 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch

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below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, needs two yards of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM MOUSQUETAIRE DRESS-SLEEVE. (TO BE FINISHED PLAIN OR IN VENETIAN STYLE.)

(For Illustrations see Page 542.)

No. 1320.—This picturesque sleeve is represented made of light-weight dress goods and finished at the wrist with a frill of lace edging. It is made over a coat-shaped lining and is gathered at the top and along both side edges, which enter the front seam of the lining. It stands out stylishly at the top and forms soft wrinkles about the



9107

Side-Front View.

LADIES' SEVEN-GORED SKIRT SHIRRED ON CORDS ACROSS THE FRONT AND SIDES, AND HAVING A PLAIN SEVEN-GORED FOUNDATION-SKIRT.

(For Description see this Page.)

arm to the wrist, which may be shaped in a Venetian point and bordered with a frill of lace or completed plainly, as preferred.

The mode is suited to a wide range of fabrics and is particularly becoming and effective in soft, gauzy materials like grenadine, lace, Brussels net, etc.

We have pattern No. 1320 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves calls for two yards and a fourth of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.

NURSES' OR WAITRESS' APRON.

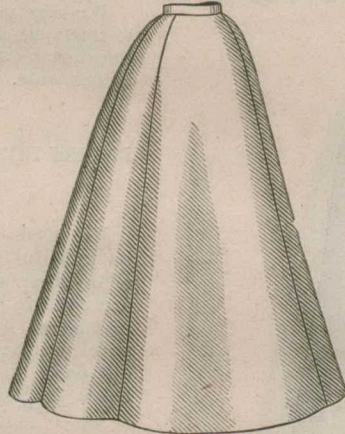
(For Illustrations see Page 542.)

No. 1313.—A very pretty and serviceable apron for a nurse or waitress is here shown made of white lawn and trimmed with narrow beading insertion. The skirt is sufficiently wide and long to amply protect the dress. It is deeply hemmed at the

bottom and gathered at the top, where it is finished with a belt, to which are joined the plaited ends of wide ties that are prettily bowed at the back. A bib that is pointed at the top is joined to long straps, and both the straps and bib are sewed to the belt. The straps are made double and are pointed at the upper ends, which are buttoned on the shoulder over the ends of corresponding straps that are joined to the belt at the back and crossed in brace fashion.

Nainsook, lawn, cambric, cross-barred muslin, gingham and percale are used for aprons of this kind and Hamburg or lace edging and insertion may furnish the trimming.

Pattern No. 1313 is in one size only. To make a garment like it, calls for five yards and five-eighths of material twenty-two inches wide. Price of pattern, 7d. or 15 cents.



9107

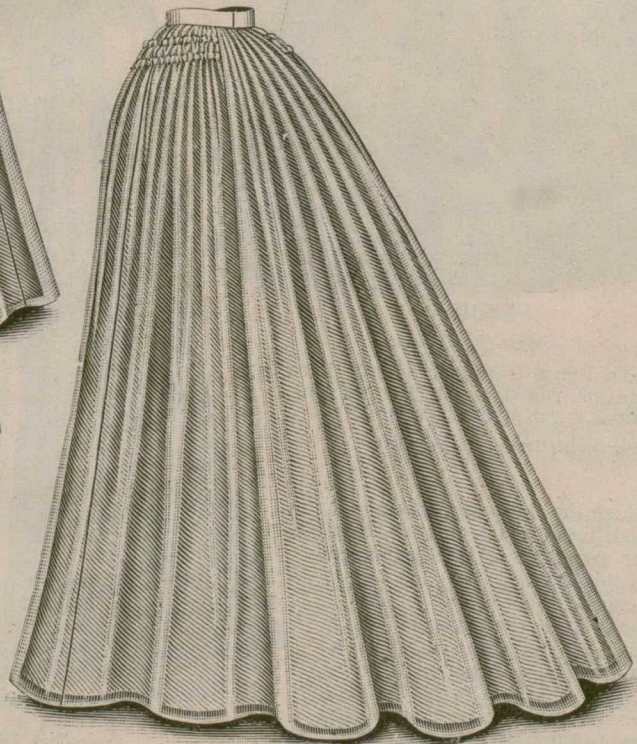
LADIES' SEVEN-GORED SKIRT, SHIRRED ON CORDS ACROSS THE FRONT AND SIDES AND HAVING A PLAIN SEVEN-GORED FOUNDATION-SKIRT.

(For Illustrations see this Page.)

No. 9107.—Another view of this skirt is given at figure No. 201 W in this number of THE DELINEATOR.

The handsome seven-gored skirt is here illustrated made of pale-blue organ-

dy. It is hung over a plain seven-gored foundation-skirt that is smooth-fitting across the front and sides and gathered at the back. The fulness in the skirt is shirred on two cords across the front and sides a short distance from the top, the shirrings being gracefully curved; it is closely gathered at the back. The foundation skirt measures about four yards, and the full skirt about five yards at the bottom in the medium sizes. The skirt hangs with much grace and



9107

Side-Back View.

displays a stylish flare. Any style of skirt bustle or extender may be worn, if desired.

The mode is admirably suited to transparent fabrics like organdy, dimity, lawn, etc., and also to the more expensive diaphanous materials like grenadine, fish net, batiste and canvas weaves.

We have pattern No. 9107 in five sizes for ladies from twenty to twenty-eight inches, waist measure. For a lady of medium size, the skirt requires ten yards and an eighth of goods twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EIGHT-GORED SKIRT, GATHERED AT THE BACK AND SIDES. (DESIRABLE FOR ORGANDY, BATISTE AND WASHABLE AND OTHER GOODS.)  
(For Illustrations see this Page.)

No. 9100.—At figure No. 198 W in this magazine this skirt is again represented.

The skirt is here pictured made of figured organdy and trimmed at the bottom with three narrow ruffles of the material. Eight gores are comprised in the skirt. The front-gore is dartless and perfectly smooth at the top, while the side-gores and back-gores are gathered, the fulness expanding gradually toward



9100  
Side-Front View.

LADIES' EIGHT-GORED SKIRT, GATHERED AT THE BACK AND SIDES. (DESIRABLE FOR ORGANDY, BATISTE AND WASHABLE AND OTHER GOODS.)  
(For Description see this Page.)

the lower edge, where the skirt measures about four yards and a half round in the medium sizes. A small bustle or any style of skirt extender may be worn with this skirt.

The mode is excellent for lawn, organdy, dimity, dotted Swiss and the host of sheer materials now being made up, and it is also a good mode for Summer silk, light-weight chevot and serge.

We have pattern No. 9100 in seven sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, requires nine yards and three-eighths of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' STRAIGHT, FULL SKIRT, HAVING THE FULNESS ARRANGED IN TUCKS ACROSS THE FRONT AND SIDES AND IN GATHERS AT THE BACK. (TO BE MADE WITH OR WITHOUT A FIVE-GORED FOUNDATION OR SLIP SKIRT.)  
(For Illustrations see Page 545.)

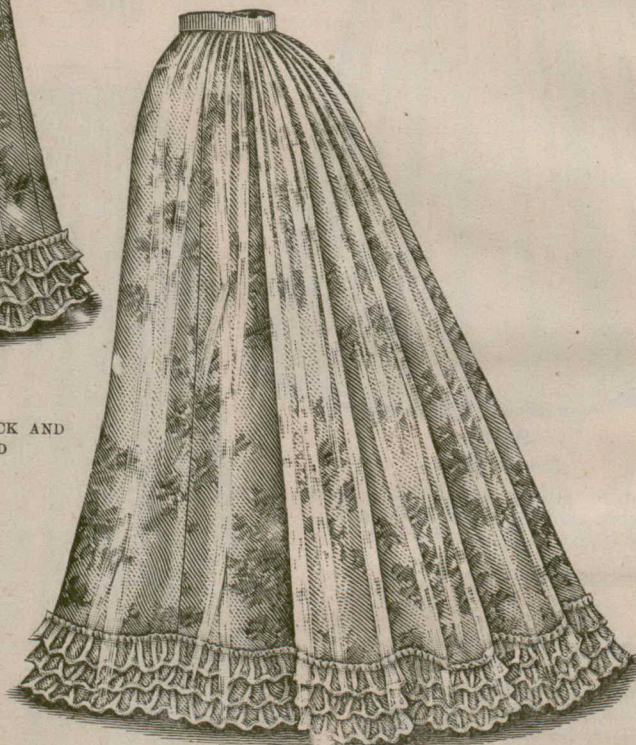
No. 8663.—This is a specially pretty and popular style of skirt for sheer goods. In one illustration the skirt is shown made of fine, transparent grass linen over a pink silk foundation-

skirt and in the other of Liberty silk. The straight, full skirt is gathered at the back, but at the front and sides its fulness is arranged in narrow, even tucks that turn toward the center of the front and extend to some distance below the belt. The skirt is ornamented above a deep hem with a row of lace insertion. The foundation or slip skirt comprises five gores and may be used or not; it is smooth-fitting at the top across the front and sides and gathered at the back. In the medium sizes the foundation or slip skirt measures four yards round at the bottom, while the full skirt measures four yards and a half round. The skirt may be worn with or without a small bustle or with any style of skirt extender.

We have pattern No. 8663 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires ten yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FIVE-GORED SKIRT, WITHOUT DARTS, (TO BE SIDE-PLAILED OR GATHERED AT THE BACK.)  
(For Illustrations see Page 546.)

No. 9080.—This five-gored skirt is pictured made of mohair; its graceful shapening renders it an admirable mode for most of the dress goods in vogue. The fulness at the back may be arranged in two backward-turning plaits at each side of the placket or in gathers, as preferred. The front-gore and side-gores are shaped to fit with perfect smoothness at the top without darts and the shapening causes the skirt to ripple stylishly below the hips. At the bottom the skirt flares moderately and



9100  
Side-Back View.

sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires seven yards and a half of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' THREE-PIECE BELL SKIRT, WITHOUT DARTS. (TO BE BOX-PLAILED OR GATHERED AT THE BACK.)  
(For Illustrations see Page 547.)

No. 9077.—For this graceful bell-shaped skirt green mixed spring suiting was chosen. The skirt consists of a rather narrow front-gore and two wide circular sections joined in a center seam

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above which the placket is made. The shaping gives a smooth effect over the hips without darts, while flutes fall out below, and the fulness at the back may be collected in gathers or in two broad box-plaits to hang in flutes that may be held out by a small bustle or other contrivance for extending the skirt. The flare toward the lower edge, which measures about four yards and five-eighths in the medium sizes, is fashionable.

This shape is suitable for making up all sorts of woollens and silk-and-wool mixtures in black and fashionable shades of green, brown and blue. There is a growing disposition toward decorating skirts.

We have pattern No. 9077 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, needs six yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SEVEN-GORED SKIRT, WITH CIRCULAR FLOUNCE ABOVE WHICH FOLDS ARE APPLIED TO SIMULATE TUCKS.

(For Illustrations see Page 548.)

No. 9115.—This skirt is a decided novelty; it is pictured made of smooth all-wool dress goods. It is composed of a front-gore, two gores at each side and two back-gores, and upon it at the bottom is arranged a deep circular flounce that falls in ripples due entirely to its shaping. Above the flounce nine bias folds of the material are applied at equal distances apart, to simulate deep tucks, the folds being made of bias strips folded double and stitched on only at the edges. The back-gores are gathered at the top and hang in large, rolling folds. The skirt measures four yards and a fourth and the flounce five yards and a half at the bottom in the medium sizes. With this skirt a small bustle or any style of skirt extender may be worn.

Beautiful effects are possible in this skirt. Silk, satin, grenadine and all the new light-weight woollens, also the Summer cotton and linen fabrics of fine quality, may be chosen for the skirt; when the material for the skirt is woollen the result will be excellent if the folds are of taffeta or Liberty satin. Narrow jet or silk gimp or lace insertion may head the folds.

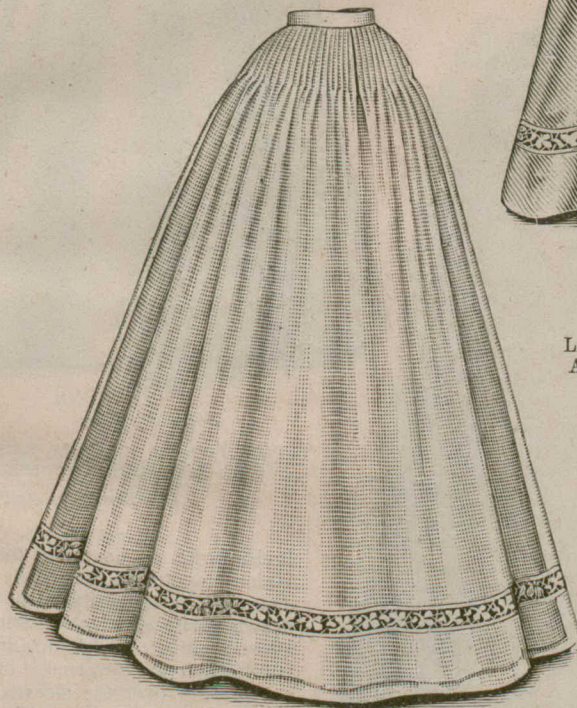
We have pattern No. 9115 in five sizes for ladies from twenty to twenty-eight inches, waist measure. For a lady of medium size, the skirt, including the folds, needs fifteen yards of goods twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' AND GIRLS' RUSSIAN BATHING COSTUME, CONSISTING OF A YOKE-BODY AND DRAWERS IN ONE AND A TWO-PIECE SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH RUSSIAN BISHOP SLEEVES OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 549.)

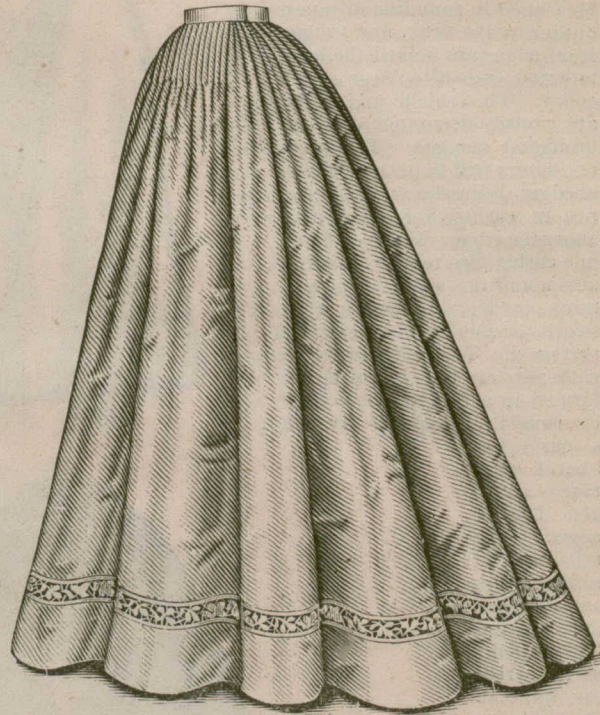
No. 9112.—This handsome bathing costume is pictured made of gray brillantane and trimmed with white braid and buttons.

The yoke-body and drawers are in one and the pattern provides for a high or square neck and for Russian bishop sleeves or for short puff sleeves. The shaping of the body-and-drawers is accomplished by a center seam, shoulder seams and inside leg seams; and the top of the body is gathered across the center at the front and back and joined to a Pompadour yoke shaped by shoulder seams. The closing is made at the left side of the front in Russian blouse style under an overlap. The fulness at the waist is drawn closely to the figure by a tape inserted in a casing and tied in front; and the drawers are gathered at their lower edges and sewed to braid-trimmed bands, the leg seams being left open for a short distance and finished with underlaps



8663

Side-Front View.



8663

Side-Back View.

LADIES' STRAIGHT FULL SKIRT, HAVING THE FULLNESS ARRANGED IN TUCKS ACROSS THE FRONT AND SIDES, AND IN GATHERS AT THE BACK. (TO BE MADE WITH OR WITHOUT A FIVE-GORED FOUNDATION OR SLIP SKIRT.)

(For Description see Page 544.)

and the bands being closed with hooks and loops. The Russian bishop sleeves are gathered at the top and bottom and finished with round braid-trimmed cuffs; and a pointed overlap extends upward on the sleeve from the lower edge of the cuff. The short puff sleeves are gathered at the top and bottom and completed with braid-trimmed bands. The high neck is finished with a standing collar that is closed at the left side.

The two-piece skirt has a front-gore that fits smoothly at the top and a straight, full portion that is gathered at the top; it is sewed to a braid-trimmed belt that has pointed ends closed at the left side above the placket, which is finished with an overlap pointed at the lower end. When swimming the skirt may be omitted.

Brillantane, serge, flannel, alpaca, mohair, silk, etc., are most popular for bathing suits and braid is the garniture most usually adopted.

We have pattern No. 9112 in six sizes from twenty-four to forty-four inches, bust measure. For a lady of medium size, the garment calls for eight yards and seven-eighths of material twenty-seven inches wide, or for a girl of eleven years or twenty-eight inches, bust measure, six yards and a fourth twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

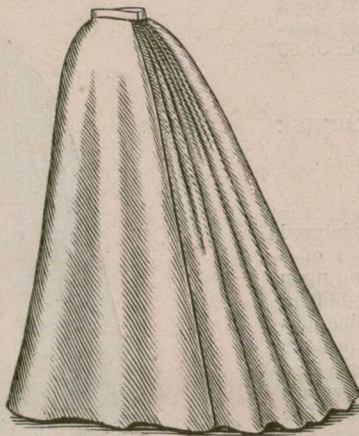
LADIES' AND GIRLS' SAILOR BATHING COSTUME, CONSISTING OF A SHIELD-BODY AND DRAWERS IN ONE, AND A CIRCULAR SKIRT THAT MAY BE IN REGULAR OR TUNIC LENGTH. (TO BE MADE WITH A HIGH OR OPEN NECK AND WITH FULL-LENGTH SAILOR SLEEVES OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 549.)

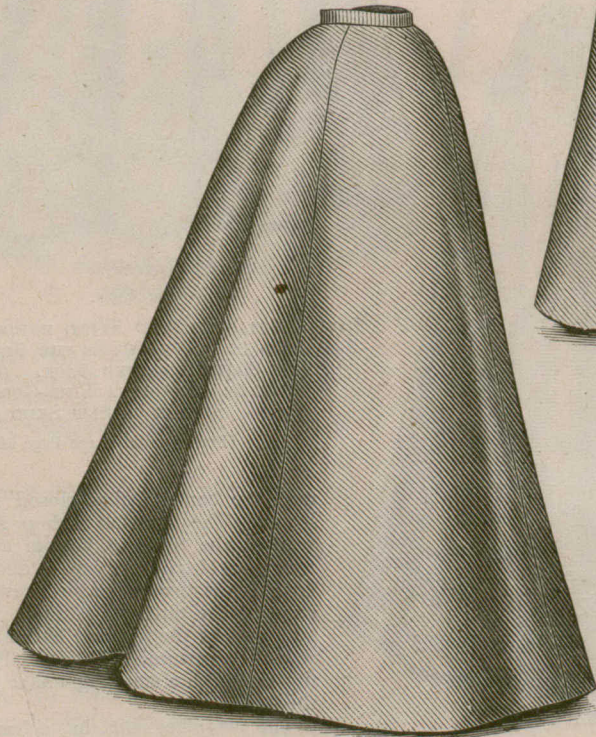
No. 9113.—An especially attractive bathing costume is here represented made of navy-blue and red brilliantine, and the braid used in trimming is red. The body and drawers are in one and are shaped by a center seam, inside leg-seams and shoulder seams. The front edges of the body flare toward the shoulders over a shield that may be shaped in rounding or square outline at the neck, and to their front edges are joined the long, tapering ends of a large sailor-collar. The shield and collar are prettily decorated with embroidered anchors. The drawers show a frill finish at the lower edges, being drawn in by elastics in casings formed a little above the edges. Elastic or tapes in a casing also regulate the fulness about the waist. The costume may have full-length sailor sleeves or short puff sleeves, as preferred. The puff sleeves are gathered at the top and are formed in a frill at the bottom by running an elastic through a casing a short distance above the lower edge. The full-length sailor sleeves are gathered at the top and laid in plaits at the wrist, the folds of the plaits being stitched to position for a few inches; they are completed with round cuffs.

The skirt is circular in shape and may be made in regular or tunic length, both lengths being illustrated. It is trimmed at the lower edge with a wide band of red brilliantine headed with two rows of braid. A placket is made at the center of the back and the skirt is completed with a belt. A belt made of the red brilliantine is worn about the waist.

We have pattern No. 9113 in six sizes from twenty-four to forty-four inches, bust measure. For a lady of medium size the garment needs five yards and a half of navy-blue brilliantine forty-four inches wide, with one yard of red brilliantine forty-four inches wide, or for a girl of eleven years or twenty-eight inches bust measure, three yards and five-eighths of navy-blue with one yard of red brilliantine each forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



9080



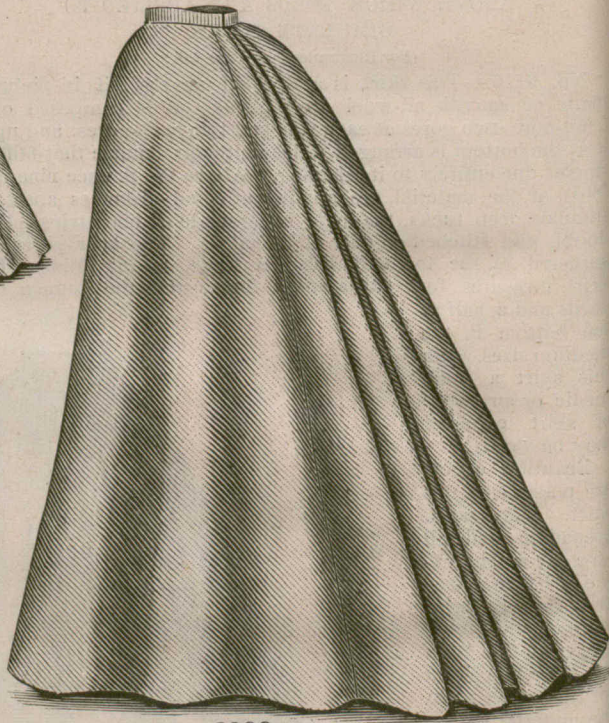
9080

Side-Front View.

LADIES' AND GIRLS' FRENCH BATHING COSTUME, CONSISTING OF A YOKE-BODY AND DRAWERS IN ONE AND A FOUR-GORED SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH BISHOP SLEEVES OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 550.)

No. 9111.—The costume is delightfully Frenchy in effect. It is shown made of black brilliantine, with a red braid decoration. The upper part of the costume is a yoke that is triple-pointed at the back and front, and to the yoke the body-and-drawers portion is joined after being gathered at the top. The body-and-drawers portion is shaped by a center seam and inside leg-seams, and the drawers are drawn in by elastics inserted in casings made far enough above the lower edges to form frills. Tapes in a casing also regulate the fulness at the waist, and the closing is made



9080

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITHOUT DARTS. (TO BE SIDE-PLAITED OR GATHERED AT THE BACK.)

(For Description see Page 544.)

invisibly at the center of the front. The sleeves, which may be in bishop style or in short puff style, as preferred, are gathered at their upper edges and drawn in by elastics in casings made far enough above their lower edges to form frills. A gathered frill borders the lower edge of the yoke and stands out prettily over the sleeves. The neck may be slightly low and round or it may be finished with a standing collar covered by a stock that is formed in frills at the back.

The skirt has a front-gore, a gore at each side and a straight back-breadth. The breadth is gathered and the placket is finished at its center. A belt completes the top, and over it is arranged a girdle that is pointed at its upper and lower edges both front and back. The girdle is shaped with a seam at the right side and closed at the left side and is boned at the ends and seam and at the center of the front and back. In swimming the skirt may be omitted.

Good qualities of surah or taffeta silk and satin are used for such dressy costumes as this, if expense is not an object.

We have pattern No. 9111 in six sizes from twenty-four to forty-four inches, bust measure. To make the costume for a lady of medium size will require ten yards and an eighth of material twenty-seven inches wide, or for a girl of

eleven years, or twenty-eight inches, bust measure, seven yards of goods twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

We have pattern No. 1319 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires six yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND CLOSED OR OPEN FRENCH DRAWERS. (TO BE MADE WITH A HIGH, V OR ROUND NECK AND WITH FULL-LENGTH COAT SLEEVES OR WITH SHORT PUFF SLEEVES OR WITHOUT SLEEVES.)  
(For Illustrations see Page 550.)

LADIES' NIGHT-GOWN, HAVING A BOLERO BODY TO WHICH THE SKIRT IS JOINED.

(For Illustrations see Page 551.)

No. 1319.—Cambric was used for this practical garment, which may be made with a high, V or round neck and with coat-shaped sleeves gathered slightly at the top, or with short puff sleeves gathered at the top and bottom and finished with bands, or without sleeves, the different effects being shown in the illustrations. The fronts

No. 1312.—White nainsook is combined with all-over embroidery in the night-gown here illustrated.

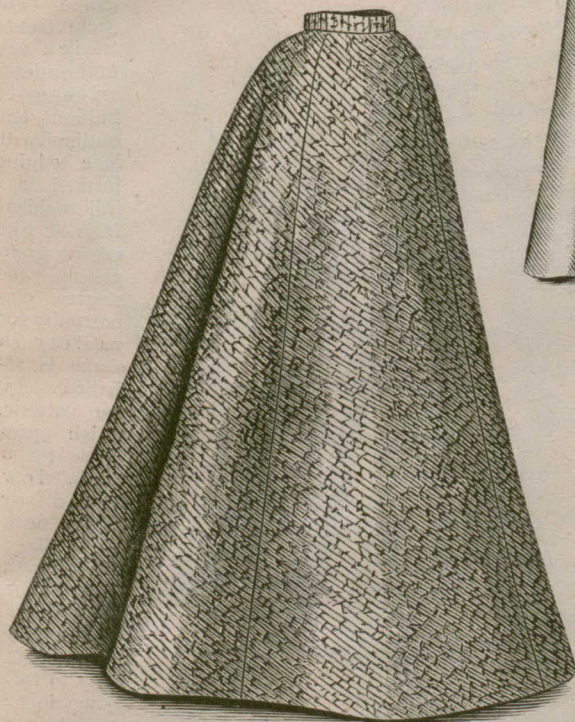
The gown is made with a bolero body, shaped by a short center seam and shoulder and under-arm seams. The skirt portion has under-arm seams and is joined to the bolero body, extending in a point to the center seam of the back and to the neck in front, being gathered where it is joined to the rounding part of the lower edge; it is laid in a box-plait at the center of the back, and the closing is made to a desirable depth with buttons and button-holes through a box-plait formed at the front edge of the right front. The plait in the right front is stitched along its folds and the fronts are stitched together below the closing. The neck is finished with a standing collar that is overlaid with a row of insertion and decorated at the top with a standing frill of lace. The bishop sleeves are gathered at the top

and bottom and finished with wristbands that are covered with a row of insertion and decorated at the lower edge with a deep frill of lace. A frill of similar lace follows the joining of the skirt and body, and ribbons run under the insertion on the collar and wristbands are tied in bows at the throat and at the front of the arm.

Nainsook, lawn, Lonsdale cambric, etc., are used for night-gowns made up in this style, and if the gown be made of

dimitry, challis, nun's-veiling or wash silk and prettily trimmed with lace and ribbon, it will make an attractive lounging-robe. India silk was used in the development of a garment of this sort destined for a lounging gown. Cream-white Valenciennes lace-net overlaid the body and wide edging to match was used for frills.

We have pattern No. 1312 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the garment calls for six yards and three-fourths of nainsook thirty-six inches wide, with seven-eighths of a yard of all-over embroidery twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

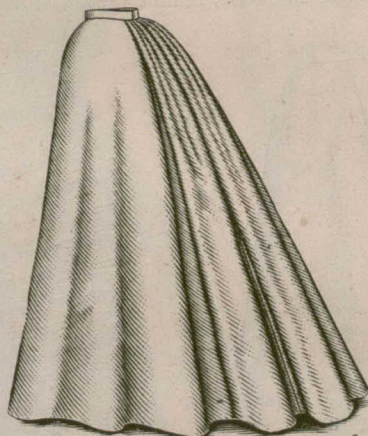


9077

Side-Front View.

LADIES' THREE-PIECE BELL SKIRT, WITHOUT DARTS. (TO BE BOX-PLAILED OR GATHERED AT THE BACK.)

(For Description see Page 544.)



9077



9077

Side-Back View.

are fitted by long double bust darts and are extended to form the drawers. The closing is made with buttons and button-holes at the front. Inside leg-seams shape the drawers, and under-arm and side-back gores and a center seam complete the close adjustment of the body. The drawers may be made open or closed, as preferred. The upper edge of the drawers at the back is gathered and, if the drawers are to be open, it is joined to the lower edge of the body, or, if the drawers are to be closed, it is finished with a band that is buttoned to the body and the drawers are slashed in line with the under-arm seams. The drawers are trimmed with a frill of deep embroidery headed by ribbon-run beading, the ribbon being tied in a bow at the outside of the leg; narrow edging decorates the neck edge, and the arms' eyes when the garment is sleeveless.

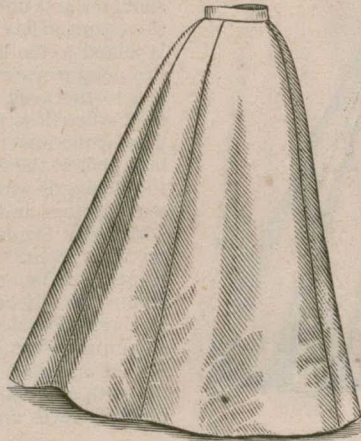
Embroidered or torchon or Medici edging and insertion may be used sparingly or in abundance in decorating a garment like this, and the material may be muslin or the finest grades of cambric, French or English nainsook. A garment of French percale or long cloth may be trimmed with Hamburg insertion and edging.

## STYLES FOR EVENING WEAR.

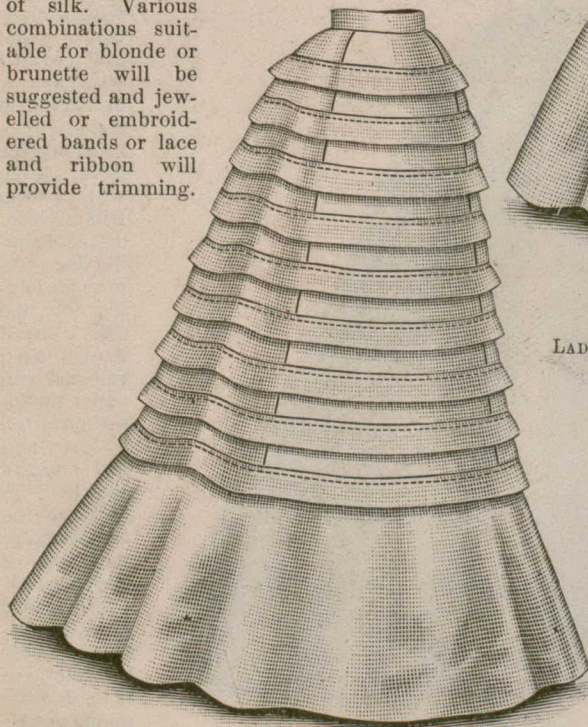
(For Illustrations see Page 505.)

The materials and trimmings appropriate for evening wear are legion. Gay color schemes, harmonious and becoming, are sought and band trimmings, embroidered or spangled, possess a beautifying power that is almost magical. No one color is more popular than another. Loose weaves of grenadine, canvas, organdy *lisse*, *crêpe de Chine*, *satin mousseline*, and dotted Swiss are some of the most popular transparent fabrics and hints for making and trimming are given in the illustrations herewith.

In the evening costume shaped by pattern No. 9081, in nine sizes for ladies from thirty to forty inches, bust measure, and costing 1s. 8d. or 40 cents, a combination appropriate for maid or matron is pictured. White silk and chiffon are enhanced in loveliness by the decoration of ribbon, lace medallions, lace edging and violets. The low, round waist has jacket-fronts and backs and short puff sleeves. The straight, full skirt falls over a five-gored foundation skirt of silk. Various combinations suitable for blonde or brunette will be suggested and jewelled or embroidered bands or lace and ribbon will provide trimming.



9115



9115

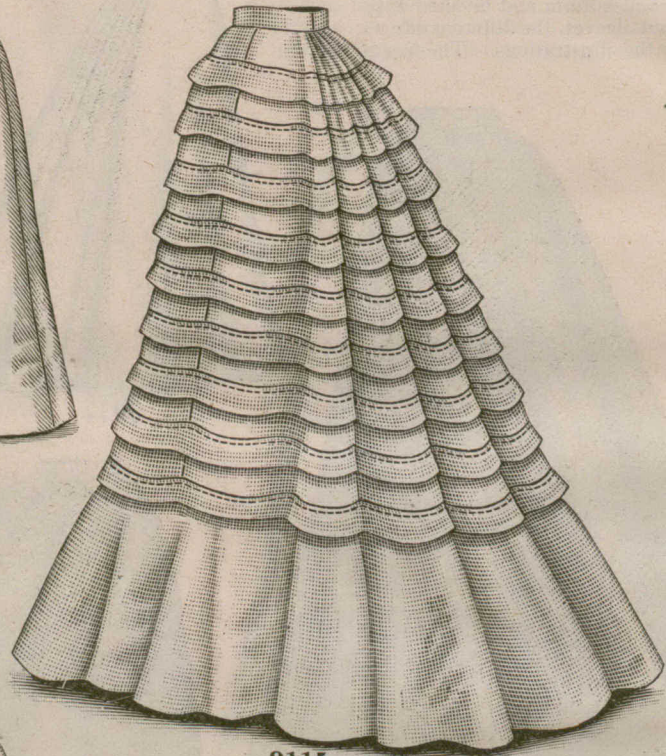
Side-Front Vi

A basque-waist that is simple in construction and stylish in effect, as well as one susceptible of much variation, is shaped by pattern No. 8999, in eleven sizes for ladies from thirty to forty-four inches, bust measure, and costing 1s. or 25 cents. The front view shows the waist made of silk and decorated with lace edging and ribbon. It is shaped in round neck with short puff sleeves and the back view is pictured made of fancy silk with ribbon and lace edging for ornamentation. The shaping is in square neck style with full-length sleeves that have puffs at the top. Accuracy of adjustment, becoming materials and harmonious trimming are essential to a good effect.

A combination of plain pink *crêpe de Chine* with the same fabric embossed with small self-colored flowers is shown in the evening waist cut by pattern No. 8660 and fine lace insertion and edging, ribbon and flowers supply decoration. The pattern is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents. The waist is low-necked and has a full center-front and center-back of the embroidered goods. The short sleeve consist of three very full frills adjusted on shallow caps. Coquettish bows of ribbon are set on each shoulder and violets are tacked on the left shoulder and at the waist.

In the charming basque-waist shaped by pattern No. 8833, *poult de soie* of a light-green hue is used for the full back and

*mousquetaire* sleeves, and emerald-green velvet is seen in the girdle and jacketfronts, which are embroidered with gold bullion and outlined with lace edging formed in a full ruching, frills of lace edging completing the sleeves. Opportunity for variety in shape is afforded by the pattern, which provides for a high, low round or square neck and forelbow or full-length sleeves. The pattern is in ten sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. 3d. or 30 cents.



9115

Side-Back View.

LADIES' SEVEN-GORED SKIRT, WITH CIRCULAR FLOUNCE, ABOVE WHICH FOLDS ARE APPLIED TO SIMULATE TUCKS.

(For Description see Page 545.)

The waist shaped by pattern No. 8971 is made of handsome figured silk and decorated with lace net, lace edging and ribbon. It closes at the left side. The front is shaped in fancy Pompadour outline and a picturesque Marlborough collar gives a most dressy effect, while the short puff sleeves are made elaborate by ornamentation. The waist may be made of silk, grenadine, *gaze de chambray*, nun's-veiling or any of the fashionable dress goods used for ceremonious wear. The pattern is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents.

An especially dressy full front is a feature of the basque-waist 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. Taffeta and chiffon is the combination and jewelled bands, lace edging and ribbon provide decoration. The waist, which is closed at the left side and has a deep plaited girdle, may be made with a high or low neck and with full-length or short puff sleeves.

The surplice basque-waist shaped by pattern No. 9026, in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costing 1s. or 25 cents, is suitable for dressy afternoon or evening wear. It is pictured made in flowered challis and has a ribbon belt and an appropriate decoration of lace edging, flowers and ribbon.

*Mousseline de l'Inde* is pictured in the basque-waist based on pattern No. 9062, in ten sizes for ladies from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. It has a handsome lace girdle decoration and lace edging, flowers and ribbon give the decorative touch.

FASHIONABLE STYLES IN SLEEVES.

(For Illustrations see Page 507.)

The new designs for sleeves do not present the plain effects

of plain and figured silk. The puff at the top is formed in bournouses and caught up under a knot of the plain silk, and a row of insertion starts from under the knot and terminates in the Venetian point at the waist. A frill of lace edging flows over the hand.

The mousquetaire sleeve made according to pattern No. 1320, is of organdy, prettily figured. Fulness at the top stands out stylishly and the sleeve is wrinkled all the way down. A frill of lace flows from the wrist beneath a Venetian point.

Two developments of pattern No. 1317 are presented, dotted Swiss being the material in each instance. In one case the sleeve is made in full-length, and is decorated below the puff with insertion applied in V's. The wrist is shaped in two tabs that are bordered with lace edging. The puff is drawn by a group of tuck shirrings, being thus formed in two puffs of unequal size. In the other view the sleeve is shown cut off below the puff, and two frill caps of lace edging stand out over the puff. The shape is exceptionally pretty for all sheer materials.

A sleeve made by pattern No. 1315 is also shown in two developments. In the full length the sleeve is of lawn and is decorated below the puff by rows of insertion arranged diagonally. A Venetian point falls upon a frill of edging at the wrist. Organdy is represented in the short puff sleeve, which is finished with a band encircled by ribbon bowed at the outside of the arm. Insertion encircling the puff and running from top to bottom affords unique adornment.

Plaid silk is pictured in the sleeve made by pattern No. 1299. Plaits at the seams and gathers at the upper edge form the upper part of the sleeve in a short puff, and below the arm is



9112

Front View.



9112

Back View.



9112

LADIES' AND GIRLS' RUSSIAN BATHING COSTUME, CONSISTING OF A YOKE-BODY AND DRAWERS IN ONE, AND A TWO-PIECE SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH RUSSIAN BISHOP SLEEVES OR SHORT PUFF SLEEVES.)

(For Description see Page 545.)

that might be expected from the absence of fulness which characterizes them, for, although the bouffant effect seen in shapes during recent seasons has entirely disappeared, quite as much fluffiness is given in many instances by ruffles that encircle the arm in voluminous folds and by other accessories. There are, however, some designs that have little or no fulness and others that have very small puffs at the top. The wrists are, in nearly all cases, fanciful in outline and a frill of lace is never absent from the sleeve of a dressy bodice, sometimes almost completely covering the hand. The sleeves shown in this group include the various shapes suitable for all styles of bodices. The pattern for each of the sleeves represented costs 5d. or 10 cents. The sizes in which the patterns are cut vary according to the style of the sleeve. Nos. 1298, 1315, 1300, 1318, 1299 and 1301 are in seven sizes, from ten to sixteen inches, arm measure; while Nos. 1277, 1320, 1317 and 1294 are in six sizes from ten to fifteen inches, arm measure, and the pattern of No. 1276 is in five sizes from ten to fourteen inches, arm measure.

The picturesque sleeve based upon pattern No. 1294 is made



9113

Front View.



9113

Back View.

LADIES' AND GIRLS' SAILOR BATHING COSTUME, CONSISTING OF A SHIELD-BODY AND DRAWERS IN ONE AND A CIRCULAR SKIRT THAT MAY BE IN REGULAR OR TUNIC LENGTH. (TO BE MADE WITH A HIGH OR OPEN NECK AND WITH FULL-LENGTH SAILOR SLEEVES OR SHORT PUFF SLEEVES.)—(For Description see Page 546.)



9113



9113

clearly outlined. A plaited fan is inserted at the wrist at the outside of the arm, and a frill of lace headed by gimp trims the bottom.

Pattern No. 1277 is represented made in full length and in elbow length, lawn being the material chosen in each instance. The full-length sleeve is encircled from the top to the lower edge by rows of insertion, and the pointed lower edge is trimmed with edging. Both the insertion and edging decorate a full ruffle cap that gives breadth at the top. In the elbow length a ruffle trimmed with edging finishes the bottom and the cap is decorated to match. The sleeve is striped lengthwise by frills of edging which give a pretty, rippling effect at every motion of the arm, and a ribbon bowed at the outside of the arm is arranged just above the ruffle at the bottom.

The decoration of the sleeve made by pattern No. 1298 is unique and attractive. The sleeve is quite close fitting except for the very short puff at the top. The lower edge is shaped in scollops that fall upon a lace frill, and narrow velvet ribbon is arranged in two long points at the outside of the arm.

A braid decoration is arranged on the sleeve representing pattern No. 1318. The sleeve stands out from the arm at the top and terminates in two triple-pointed tabs; the braid design starts in the tab on the upper side and extends almost to the elbow, tapering gradually toward the top.

Two styles for shirt-waist sleeves are shown. One, shaped by pattern No. 1300, is pictured made of white lawn with a linen cuff, and also of figured organdy. Tucks on the upper side of the forearm render the sleeve fanciful and gathers collect the fullness at the top. The turn-up cuff has rounding corners and closes with link buttons and with a stud below an opening finished in the usual

The other shirt-sleeve is of the leg-o'-mutton order and has no fullness at the



9111



9111

Front View.



9111

Back View.

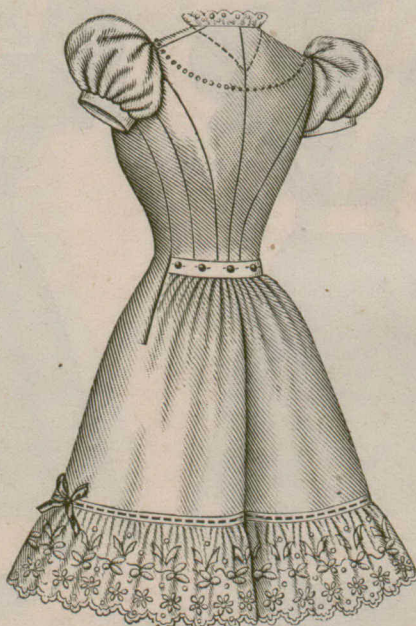
LADIES' AND GIRLS' FRENCH BATHING COSTUME, CONSISTING OF A YOKE-BODY AND DRAWERS IN ONE AND A FOUR-GORED SKIRT. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH BISHOP SLEEVES OR SHORT PUFF SLEEVES.)

(For Description see Page 546.)



1319

Front View.

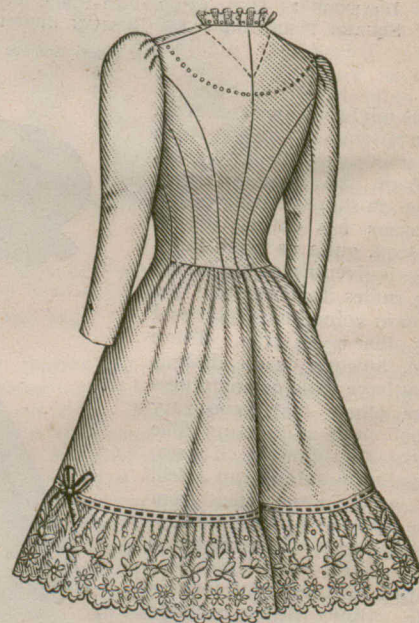


1319

Back View.

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND CLOSED OR OPEN FRENCH DRAWERS. (TO BE MADE WITH A HIGH, V OR ROUND NECK, AND WITH FULL-LENGTH COAT-SLEEVES, OR WITH SHORT PUFF-SLEEVES OR WITHOUT SLEEVES.)

(For Description see Page 547.)



1319

Back View.

forearm, while gathers collect moderate fullness at the top. The link turn-up cuff has rounding corners and in one instance is of white linen while the remainder of the sleeve is of figured cambric. Fancy linen is pictured in the other view of this sleeve. The pattern is No. 1301.

A most charming sleeve for evening gowns may be duplicated by pattern No. 1276. The materials here combined are figured silk and chiffon. The chiffon is used for a ruffle at the lower edge of the sleeve, which ends at the elbow, and for three full ruffles that fall from the shoulder.

way with an overlap. The opening is formed by leaving the outside seam open—for the sleeve has two seams.

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STYLISH WAIST DECORATIONS.

(For Illustrations see Page 509.)

Defects of adjustment or style in bodices may be concealed by the various collarettes, yokes and other fanciful accessories upon which so much stress is laid in present fashions. Aside from their utility, these adjuncts are becoming to all save unusually ample figures. Then, too, they are applicable to all sorts of bodices, the sumptuous silk waist and the modest one of wash goods equally favoring their use.

Gracefully draped revers with a Medici collar finish are here pictured made of green-and-gold glacé taffeta and outlined with point Venise lace. The collar rolls at the edge and is included with the revers in pattern No. 1127, price 5d. or 10 cents.

One development of pattern No. 1092, price 5d. or 10 cents, is in black velvet ribbon and wide écreu lierre lace edging. A suspender arrangement with a cross strap is made of ribbon covered with lierre insertion and outlined with narrow edging to match. Double shoulder frills are made of the wide edging, and a jeweled button is placed over each end of the cross strap.

Another development of the same decoration is shown with straps of green velvet ribbon, edged with narrow jet, ribbon bows finishing the lower ends. Single shoulder frills of deep cream point Venise lace complete the decoration.

White chiffon was used in the construction of the dainty fichu represented in pattern No. 932, price 5d. or 10 cents, and fine Valenciennes lace insertion and edging were used for trimming.

The back is square and the pointed ends are simply knotted over the bust in fluffy cascades.

Two styles of yokes are represented by pattern, No. 7039 costing 5d. or 10 cents. The round yoke is made of point Venise lace net in a deep cream tone. It is edged with a frill to match and finished with a stock of heliotrope moiré taffeta ribbon.

The square yoke is made of fancy nainsook tucking with Valenciennes lace insertion let in between the groups of tucks.

The collar shaped according to pattern No. 1194, price 5d. or 10 cents, is illustrated made of heliotrope velvet. It is extended rather high on the neck and shaped in a succession of tabs. Two rows of cream Valenciennes lace insertion are applied on each tab, and all are outlined with a frill of edging. Edging also stands in a frill about the neck. Lace net, all-over nainsook, Swiss embroidery or silk could be used for the collar, with Mechlin lace edging for trimming.

Pale-yellow velvet was used for the several acute points forming the collarette fashioned by pattern No. 1083,

price 5d. or 10 cents. Each point is trimmed in its outline with jewelled passementerie and bordered with a frill of with jewelled passementerie and bordered with a frill of lace. At the neck is a black ribbon stock, a broad bow being arranged at the back. An effective collarette may be made of black moiré velours and trimmed with yellow point Venise insertion and edging.

A yoke effect is produced in the accessory based on pattern No. 1182, price 3d. or 5 cents, the material being grass linen. It is shaped in a series of points at each side of the center, which is extended in a strap that droops at the waist-line.



1312



1312



1312

Front View.



1312

Back View.

LADIES' NIGHT-GOWN, HAVING A BOLERO BODY TO WHICH THE SKIRT IS JOINED.

(For Description see Page 547.)

Jetted net insertion is applied above the edges, which are outlined with a frill of cream Mechlin lace. A stock collar of black satin ribbon is disposed in a stylish bow at the back and below the collar are arranged three frills of lace. Medallions of point Venise or Russian lace could be decoratively used upon a black or colored velvet adjunct of this type.

# Styles for Misses and Girls.

FIGURE No. 206 W.—MISSES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 206 W.—This consists of a Misses' basque-waist and skirt. The basque-waist pattern, which is No. 9102 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age and may be seen differently depicted on page 561. The skirt pattern, which is No. 9074 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age and is shown again on page 564.

The combination of plain and plaid dress goods with velvet shown in this toilette is dressy, and the decoration of gold passementerie and lace edging increases its attractiveness. The basque-waist with its jaunty bolero jacket is rendered trim in effect by a fitted lining and the fulness in front is drawn becomingly to the closing, which is concealed by a soft jabot of lace edging. Part of the fulness in the lower part of the seamless back is collected at the center in shirrings. The bolero jacket has a low-necked seamless back and is bordered with gold passementerie. The two-seam sleeves are arranged to have a short puff effect at the top; lace frills complete them at the wrists and a lace frill rises above the standing collar. A wrinkled girde of velvet surrounds the waist and its ends are fastened at the left side of the front.

The four-piece skirt has a straight back-breadth gathered at the top. The front and sides are dartless and smooth at the top, and the sides break into becoming ripples below the hips.

For cloth and all of the seasonable woollen fabrics the mode is admirable while silk or velvet may be combined with wool goods with excellent effect. Some of the new cotton materials, like batiste, fine qualities of gingham, corded nainsook, etc., may be made up in this style and such decoration as is in harmony with the goods should be selected. A charming toilette of this kind was seen made of plaid Irish poplin and taffeta matching the prevailing color in the plaid, the taffeta being used for the sleeves. Mechlin lace edging and insertion furnished the trimming.

The straw hat is trimmed, becomingly with ribbon and flowers.

MISSES' COSTUME, WITH FIVE-GORED SKIRT.

(For Illustrations see Page 553.)

No. 9092.—This costume is shown made of other materials at figure No. 210 W in this magazine.

Green silk and mixed dress goods form the combination here illustrated in the costume. The five-gored skirt spreads toward the lower edge, where it measures three yards and a fourth round in the middle sizes. It is smooth at the top across the front and sides and is gathered at the back and completed with a belt.

The basque-waist has a lining accurately fitted by single bust darts and under-arm and side back gores, and is closed invisibly at the back. The lining is faced from the top to a little below the arms'-eyes with the silk and appears with the effect of an under-body above the low neck and about the large arms'-eyes of the waist. The front and back of the waist are joined in under-arm seams and short shoulder seams and are shaped at the top to have the effect of a strap over each shoulder. The front is in V shape at the top and the back is rounding, both being smooth at the top but having fulness below collected in two lapped plaits at each side of the center. Puffs gathered at their upper and lower edges are disposed on the coat-shaped sleeves, which may be plain at the wrist or shaped in a Venetian point and decorated with a row of gimp. The neck and arms'-eyes of the front and back are also decorated with a row of gimp. The standing collar is covered by a wrinkled ribbon bowed at the back, and the waist is surrounded by similar ribbon formed in a fancy bow at the left side of the front.

All woollen dress goods will combine effectively with velvet and similar decorative fabrics, and when the costume is of organdy, dimity, batiste, lawn and other Summer textiles, all-over embroidery in an open lace-like design or lace-net will be effective for the facings. Ribbon and lace are pretty trimmings.

We have pattern No. 9092 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the dress calls for six yards and five-eighths of material twenty-two inches wide. Price of pattern, 1s. 3d. or 35 cents.



FIGURE No. 206 W.—This illustrates MISSES' STREET TOILETTE.—The patterns are Misses' Basque-Waist No. 9102, price 1s. or 25 cents; and Four-Piece Skirt No. 9074, price 1s. or 25 cents.

(For Description see this Page.)

MISSES' DRESS, CONSISTING OF A DUTCH WAIST AND A FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 9082.—By referring to figure No. 209 W in this magazine,

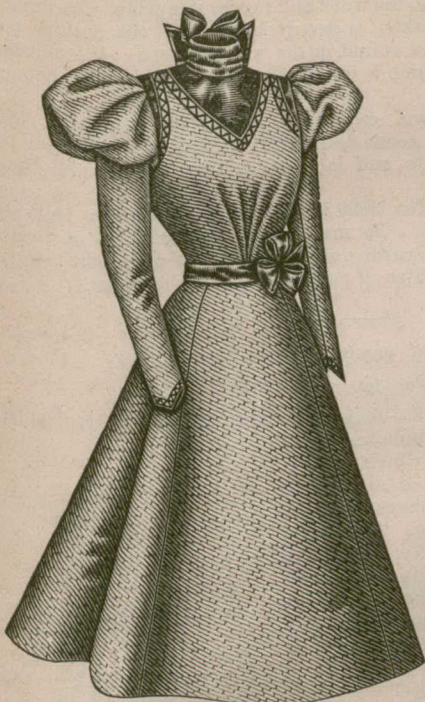
which measures nearly two yards and seven-eighths round in the middle sizes, is smooth at the top of the gores and breaks into ripples below the hips, and is gathered across the back. Ruchings of the silk decorate the skirt prettily. The girdle is wide and laid in upturning folds, and is closed at the left side of the

front under a bow combining the two ribbons.

Silk combined with *mousseline de soie*, chiffon or fine mull will be very appropriate for this mode, and charming dresses in this style may be fashioned from dotted Swiss, organdy, dimity and lawn, with lace and ribbon for ornamentation. The girdle may be of silk or velvet or of the dress material, as preferred.

We have pattern No. 9082 in seven sizes for misses from ten to sixteen years.

For a miss of twelve years, the dress needs six yards and a fourth of blue China silk twenty inches wide, with half a yard of white chiffon forty-five inches wide, and seven-eighths of a yard of blue and white ribbon each five inches wide. Price of pattern, 1s. 3d. or 30 cents.



9092

Front View.



9092

Back View.

MISSES' COSTUME, WITH FIVE-GORED SKIRT.

(For Description see Page 552.)

this dress may be again seen.

The pretty dress is well adapted for party or dancing school wear and is here shown developed in light-blue China silk and white chiffon, with blue and white ribbon for the girdle. The picturesque Dutch waist is made over a lining fitted by single bust darts and the usual seams and is rendered smooth at the sides by under-arm gores. The full backs and side-fronts extend to within round-yoke depth on the lining and are turned under at the top and shirred twice to form a frill heading, the fulness at the bottom being drawn prettily to the center by shirrings at the back and front. Between the side-fronts is displayed a full center-front of chiffon that is extended to form a round yoke on the back and prettily drawn all round at the top in two clusters of three tuck shirrings, that are edged with lace, giving a dainty, fluffy effect at the neck. The waist is closed invisibly at the back. The short puff sleeves are arranged over fitted linings and are gathered at the upper and lower edges and a short distance above the lower edge to form a small puff at the bottom and a large puff at the top. Joined to the lower edge of the waist is a skirt that comprises a front-gore, a gore at each side and a straight back-breadth. The skirt,



9082

Front View.



9082

Back View.

MISSES' DRESS, CONSISTING OF A DUTCH WAIST AND A FOUR-GORED SKIRT.

(For Description see this Page.)

pattern, which is No. 9087 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and may be



FIGURE No. 207 W.—This illustrates MISSES' SHIRT-WAIST.—The pattern is No. 9087, price 10d. or 20 cents.  
(For Description see Page 553.)

seen in three views on page 561 of this number of THE DELINEATOR.

This trim shirt-waist, one of the many new styles offered this season, is here pictured made of figured lawn, with a turn-down white linen collar that may be sewed on or made removable and sewed on white linen cuffs. A fancy metal belt and silk tie are worn. An under-arm gore at each side gives a smooth effect. Fulness in the fronts is prettily disposed in gathers at the top and in closely lapped plaits at

the waist at each side of the closing, which is made at the center through an applied box-plait that extends to the neck over the yoke. Four downward-turning tucks are taken up in the lower part of the yoke both front and back, and three box-plaits are formed in the back, the box-plaits being sewed along their under folds. The two-seam shirt sleeves are gathered at the top and the fulness at the bottom is taken up in backward-turning tucks. The turn-up cuffs are closed with link buttons.

For shirt-waists this season one may choose gauzy materials, such as linen batiste, lappets—thinner than fine gingham yet somewhat heavier than lawn—corded nainsook, gingham, cheviot and madras, the last three fabrics being among the heavier materials now in vogue.

The straw hat is trimmed with ribbon and stiff wings.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see this Page.)

No. 9099.—A very becoming dress for a miss is here portrayed made of bias plaid gingham and trimmed with Hamburg insertion. The waist is made over a lining fitted by single bust darts and the usual seams. The front and backs are connected by under-arm and short shoulder seams and have pretty fulness arranged in gathers at the top and at the waist-line, the front puffing out stylishly;

they are joined to a pointed yoke having shoulder seams and the neck is completed with a standing collar. Full gathered sleeve caps stand out in a fluffy way over the tops of the coat-shaped sleeves; overlapping them is a Bertha frill that follows the lower outline of the yoke and narrows gradually toward the center of the front and back. These accessories give a charming touch of dressiness and style to the waist and render it especially becoming.

The straight, full skirt is deeply hemmed at the bottom, and measures three yards round in the middle sizes. It is finished with a belt over which is an independent belt having pointed ends closed in front.

Linen, dimity, lawn, organdy, dotted Swiss, gingham, silk, light-weight novelty goods and challis are highly satisfactory for developing this mode, and lace, embroidery, ribbon and braid will trim it suitably.

We have pattern No. 9099 in seven sizes for misses from ten to sixteen years old. To make the dress for a miss of twelve years, calls for nine yards and three-eighths of goods twenty-two inches wide. Price of pattern 1s. 3d. or 30 cents.

FIGURE No. 208 W.—MISSES' TOILETTE.

(For Illustration see Page 555.)

FIGURE No. 208 W.—This illustrates the jacket and shirt-waist of a Misses' toilette. The shirt-waist pattern, which is No. 9040 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age. The jacket pattern, which is No. 9095 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years old, and is illustrated again on page 560 of this number of THE DELINEATOR.

In the present instance the shirt-waist is pictured developed in linen in the natural linen hue and has a turn-down collar and turn-up cuffs of white linen. It is closed at the center of the front with studs



9099



9099

Front View.



9099

Back View.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Description see this Page.)

through a box-plait and becoming fulness is arranged at each side of the closing. A hand-bow of bright plaid silk is worn.

The jacket is made of tweed and finished with stitching. It is fitted by single bust darts, side-back gores reaching to the shoulders and the usual under-arm gores; an applied box-plait is arranged over each side-back seam. The fronts open all the way down and are rolled to the waist in lapels that extend in points beyond the ends of the rolling collar. The jacket may be closed at the bust, if desired. The two-seam sleeves stand out fashionably at the top and fit the arm smoothly below. A belt crosses the back of the jacket and is passed through openings in the under-arm seams and closed over the shirt-waist.

For cycling and other outdoor sports as well as for general outdoor wear in the city or country, the style is highly approved and as an accompaniment to shirt-waists it is especially commended. The materials used are serge, tweed, cheviot or English suitings, all of which may be used for a skirt to form a complete suit for traveling, cycling or walking. The hat is made of tweed to match the jacket and is trimmed with quills.

arranged across the front and carried along the arms' eyes to the under-arm seams with the effect of jabotted boleros, giving a touch of novelty that is very pleasing. The short puff sleeves are gathered at the upper and lower edges and a short distance from the lower edge to form a large and small puff; they are made over smooth linings. The frill about the neck and the tucks are trimmed with ribbon. The five-gored skirt is gathered slightly at the top in front and at the sides and closely gathered at the back. The bottom of the skirt is decorated with two ribbon-trimmed ruffles of the silk headed by a narrow silk ruching. The skirt is joined to the waist.

The style is excellent for silk, lawn, organdy, mull, dimity and the host of Summer fabrics that require a trifling amount of lace edging or ribbon and sometimes both to produce a dressy decorative effect. Ruffles of the material are also effective. A dress of white organdy figured with tiny pink rosebuds may be made up by the pattern, and mounted on a lining of pale-green lawn. Frills of white Brussels net edged with Mechlin lace and green satin ribbon may provide the trimming.

We have pattern No. 9064 in eight sizes for girls from five to twelve years old. To make the dress for a girl of eight years, will require five yards and three-fourths of India silk twenty inches wide, with a yard and three-fourths of lace edging five inches and a half wide. Price of pattern, 1s. or 25 cents.

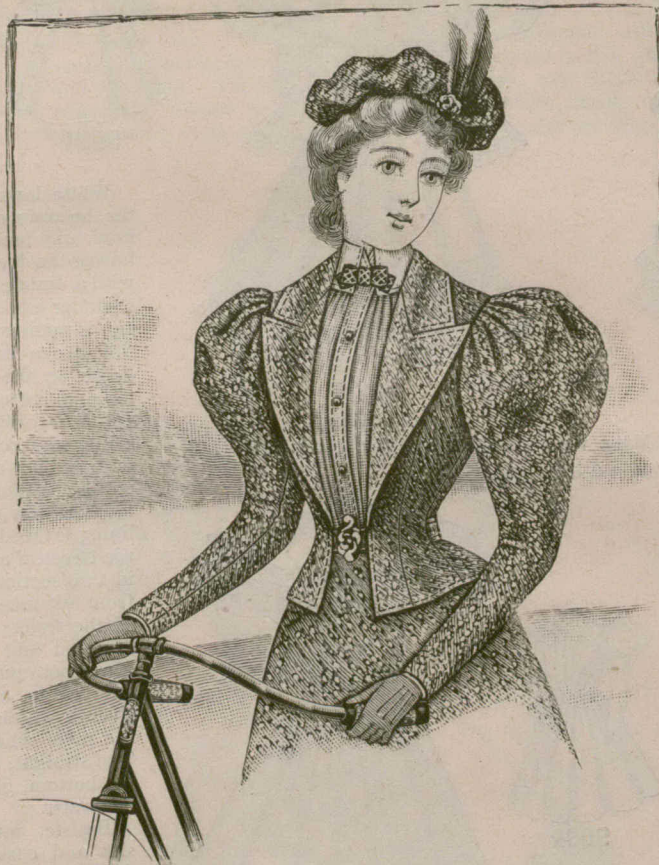


FIGURE No. 208 W.—This illustrates MISSES' TOILETTE.—The patterns are Misses' Jacket No. 9095, price 1s. or 25 cents; and Shirt-Waist No. 9040, price 10d. or 20 cents. (For Description see Page 554.)

GIRLS' DRESS, WITH FIVE-GORED SKIRT. (TO BE WORN WITH OR WITHOUT A GUMPE.) (For Illustrations see this Page.)

No. 9064.—At figure No. 212 W in this DELINEATOR the dress is again shown. The charming little dress, which may be worn with or without a gumpe, is here pictured made of Nile-green India silk. The waist is arranged over a lining fitted by single bust darts and shoulder and under-arm seams. The back is laid in two backward-turning plaits at each side of the closing, the plaits reaching to the shoulders; and the front is arranged in four downward-turning tucks a little below the neck and gathered at the top and bottom, drooping prettily over a wrinkled girdle that encircles the waist. The girdle is narrow at the front and deepens in pointed bodice style at the back, where its frill-finished ends are closed. The low neck is finished with a frill of the material in two sections that narrow toward the front and back ends; along the joining of this frill a frill of lace is

der seams and the closing is made invisibly at the back. The round yoke is fitted by shoulder seams, and the full front and



GIRLS' DRESS. (TO BE MADE WITH A HIGH OR ROUND NECK.) (For Illustrations see Page 556.)

No. 9071.—A charming little dress is here portrayed made of white organdy and trimmed with lace-edged ruffles of the material, lace edging and insertion; and a ribbon belt is fastened under a bow at the center of the back. The body is made on a smooth lining that is fitted by single bust darts and under-arm and shoulder

GIRLS' DRESS, WITH FIVE-GORED SKIRT. (TO BE WORN WITH OR WITHOUT A GUMPE.) (For Description see this Page.)



GIRLS' DRESS, WITH TUCKED WAIST AND STRAIGHT FULL SKIRT.

(For Illustrations see Page 556.)

No. 9072.—Another illustration of this dress may be obtained by referring to figure No. 211 W in this magazine.

The stylish dress is here pictured made of white nainsook and trimmed with embroidered edging and insertion. The body is fitted by shoulder and under-arm seams and closed invisibly at the back. Two clusters of forward-turning tucks are taken up in the front at each side of the center, and the spaces between the clusters are covered with insertion. A similar arrangement of insertion between clusters of backward-turning tucks is seen at the back, the middle row of insertion concealing the closing. Narrow boleros that are shaped to form points at the bust impart a novel effect to an otherwise simple frock. A standing collar, overlaid with insertion and topped by a standing frill of edging, finishes the neck. The bishop sleeves are moderately full; they are gathered at the top and bottom and completed with wristbands that are overlaid with insertion and finished with a frill of edging. The straight, full skirt is deeply hemmed at the bottom, and above the hem is a trimming of insertion between clusters of tucks; it is gathered at the top and joined to the waist.

Nainsook, lawn, fine cambric, Swiss, gingham, chambray and dimity are pretty materials for a dress of this style and nainsook or Hamburg edging and insertion, lace and ribbon may be used for decoration.

We have pattern No. 9072 in six sizes for girls from three to eight years old. To make the dress for a girl of eight years, requires four yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

FIGURE NO. 209 W.—MISSSES' PARTY DRESS.

(For Illustration see this Page.)

FIGURE NO. 209 W.—This illustrates a Misses' dress. The pattern, which is No. 9082 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age and may be seen differently portrayed on page 553 of this magazine.

Plain and figured lawn are tastefully combined in this dress and ribbon, lace edging and ruffles of the material supply very effective decoration. The quaint Dutch waist has a center front of plain lawn extended across the back at the top to form a shallow yoke, the fulness being arranged in rows of tuck-shirrings about the neck. Over the side edges of the center-front lap side-fronts that are separated from the full back by under-arm gores; and the back and side fronts are turned under at the top and shirred to form a frill heading. The fulness in the waist is drawn well to the center of the front and to the closing by gathers at the lower edge. The

fancy puff sleeves are finished with a frill of lace edging. A ribbon girdle surrounds the waist in upturned folds and is closed at the left side under a bow having long loops and ends.

The four-gored skirt is gathered at the back and the front and side gores are perfectly smooth at the top; it is adorned with lace and ribbon trimmed ruffles of the lawn at the bottom.

The materials for which the mode is appropriate are legion, but fancy silk, fine challis, silk-warp barège, organdy *lisse*, *mousseline de l'Inde*, dimity and various sheer fabrics that may be worn over a color are especially adapted for the dress if it be intended for evening wear, dancing school or other festive occasion. Ribbon, lace edging and ruffles of the material will form pleasing decoration.



FIGURE NO. 209 W.—This illustrates MISSSES' PARTY DRESS.—The pattern is No. 9082, price 1s. 3d. or 30 cents.

(For Description see this Page.)

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR SHORT PUFF-SLEEVES AND WITH OR WITHOUT BODY LINING.)

(For Illustrations see Page 558.)

No. 9108.—A charming little dress is here portrayed made of light-blue striped silk and trimmed with ribbon and narrow lace. The waist may be made with or without the lining, with a high or square neck and with full-length or short puff-sleeves. The upper part of the waist is a square yoke that is shaped by shoulder seams, and the full front and full backs are gathered at the top and bottom and joined to the yoke. The front puffs out stylishly and the closing is made with buttons and button-holes at the back. A standing collar completes the high neck and a frill of lace is a dainty finish for the square neck. The coat-shaped sleeves have puffs arranged over them at the top and fit the arm closely below. When the sleeves are in short puff style, they are finished with a band that is bordered at the lower edge with a frill of lace. Two scalloped sleeve caps, that are gathered at the top, stand out in a stylish way over each sleeve. The four-gored skirt is gathered at the back and joined to the waist. The front-gore is smooth and the skirt falls in graceful flutes at the sides below the hips. A wrinkled ribbon is worn about the waist and ends in a bow at the back, a bow being also tacked to it at the right side of the front.

Attractive dresses for afternoon wear can be made of

dimity, figured India silk, lawn, nainsook, etc., and gingham or percale will be chosen for morning dresses. Embroidery, lace and ribbon will provide suitable garniture. Some wee maiden will look well in a gown of white foulard dotted with old-rose. Into the silk skirt may be let two rows of Maltese lace insertion, and edging to match may trim the bodice.

We have pattern No. 9108 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years requires five yards and five-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH OR WITHOUT FULL-LENGTH SLEEVES.) AS DESIRABLE FOR WASH GOODS AS FOR OTHER MATERIALS.

(For Illustrations see this Page.)

No. 9097.—Hair-striped gingham, with a trimming of embroidered edging and insertion, was chosen for this pretty dress. The waist may be made with a high or square neck. Its upper part is a square yoke that is shaped by shoulder seams, and to it are joined the full front and full backs, which are gathered at the top and double-shirred at the bottom to properly adjust the fulness. The closing is made with buttons and button-holes at the back. A standing collar completes the high neck, and the narrow yoke in the square neck is covered with insertion. Three graduated cap frills, the deepest one extending entirely about the arm's-eye, are gathered to flare prettily over the top of the sleeve, which is in snug-fitting coat shape. If not desired, the sleeves may be omitted and only the caps used. The straight, full skirt, which is deeply hemmed at the bottom and gathered at the top, is joined to the waist and a belt overlaid with insertion is applied on the waist.

India silk, organdy, lawn, dimity, nainsook, Swiss, linen and gingham, with a trimming of lace, embroidery and ribbon, will develop this style most satisfactorily.

We have pattern No. 9097 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires six yards and an eighth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.



9108



9108

Front View.



9108

Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH OR WITHOUT BODY LINING.)

(For Description see Page 557.)

ribbon is formed in a fancy stock and wrinkled belt and into rosette bows for the belt. Mushroom puffs are arranged on the coat sleeves, which are finished in Venetian points at the wrists.

Combinations are invited by this mode, which does not require elaborate decoration, a ribbon belt and stock and a simple band trimming being all-sufficient. Two woollen weaves or any of the light-weight woollens with silk or velvet will look well, and such wash fabrics as gingham and chambray could be used.

The straw hat is trimmed with flowers and ribbon.

FIGURE No. 210 W.—MISSES' COSTUME.

(For Illustration see Page 539.)

FIGURE No. 210 W.—This illustrates a Misses' costume. The pattern, which is No. 9092 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 553 of this magazine.

In this instance fawn grenadine-canvas over green silk is combined with a pretty shade of green velvet. The skirt is five-gored and shows flutes below the hips and deep rolling folds at the back.

The waist has plaited fulness in the lower part of the front and back, which are shaped at the top to form straps across the

MISSES' JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)

(For Illustrations see Page 559.)

No. 9058.—This becoming style of jacket is also known as the covert coat. It is pictured made of tan broadcloth with a tailor finish of machine-stitching. The jacket is gracefully adjusted by a center seam and side-back and under-arm gores; and coat-laps appear below the center seam, coat-plaits at the side-back seams and slight ripples in front of the plaits. The loose fronts lap widely and close with buttons and button-holes in a fly, above

which they are reversed in lapels that form short, wide notches with the rolling coat-collar. Pocket-laps conceal openings to inserted side-pockets and a right breast-pocket. The two-seam sleeves are gathered at the top and stand out in a stylish way.

Blue, gray, brown and biscuit broadcloth, covert cloth and cheviot will be suitable for this jacket and an inlay of velvet may be used on the collar, with good effect.

We have pattern No. 9058 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket needs three yards of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



9097

Front View.



9097

Back View.

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH OR WITHOUT FULL-LENGTH SLEEVES.) AS DESIRABLE FOR WASH GOODS AS FOR OTHER MATERIALS.

(For Description see this Page.)

shoulders, and the lining is faced to below the arm's-eyes to have the effect of an under body of velvet. Gimp follows the arm's-eye and neck edges of the front and back and green

MISSES' SINGLE-BREASTED ETON JACKET, WHICH MAY EXTEND TO THE WAIST OR NEARLY TO THE WAIST.

(For Illustrations see Page 560.)

No. 9063.—Gray broadcloth was selected for the trim-looking Eton jacket here represented, with military braid and frogs for trimming. The jacket is stylishly fitted by shoulder seams and side-back gores and is closed at the center of the front with hooks and eyes and frogs below small pointed lapels that form narrow notches with the





FIGURE NO. 210 W.—This illustrates MISSES' COSTUME.—The pattern is No. 9092, price 1s. 6d. or 35 cents.  
(For Description see Page 558.)

machine-stitching. The adjustment is accomplished by single bust darts, under-arm gores, side-back gores extending to the shoulders and a center seam. A box-plait that is narrowest at the waist is applied over each side-back seam, the side edges of the plaits being joined separately to the backs and side-backs below the waist to give stylish fullness in the skirt. A belt crosses the back and is drawn under the fronts through openings in the under-arm seams and closed with a buckle. The fronts may be rolled to the waist or they may be closed on the bust with a button and button-hole and turned back in small lapels above, as illustrated. The rolling collar is made with a center seam. The two-seam sleeves are gathered and stand out stylishly at the top and below they fit smoothly.

The jacket is in a jaunty and practical style and will be made of smooth cloth, cheviot and cycling cloths, as well as of linen and duck to match special suits.

We have pattern No. 9095 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the jacket needs four yards of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' EMPIRE JACKET OR REEFER, WITH DOUBLE BOX-PLAILED BACK EXTENDING FROM A YOKE.

(For Illustrations see Page 560.)

No. 9060.—A stylish little Empire jacket or reefer is here illustrated made of navy-blue broadcloth and trimmed with machine-stitching, wide black braid and narrow gold braid. The upper part of the back is a square yoke, to which the lower part is joined after being laid in a wide rolling double box-plait at the center. The jacket is nicely conformed to the figure at the sides by under-arm gores, and the loose reefer fronts are lapped and closed in double-breasted style with buttons and button-holes. Openings to side pockets in the fronts are finished with machine-stitching. The one-seam sleeves are gathered at the top and are of fashionable size and outline. The neck is shaped slightly low in front and the deep sailor-collar is curved at the lower edge and has wide ends lapped with the fronts.

Lady's cloth, serge, broadcloth, flannel, corduroy and cheviot are well adapted for jackets or reefers of this style, and silk braid in two widths and fancy buttons will ornament it suitably.

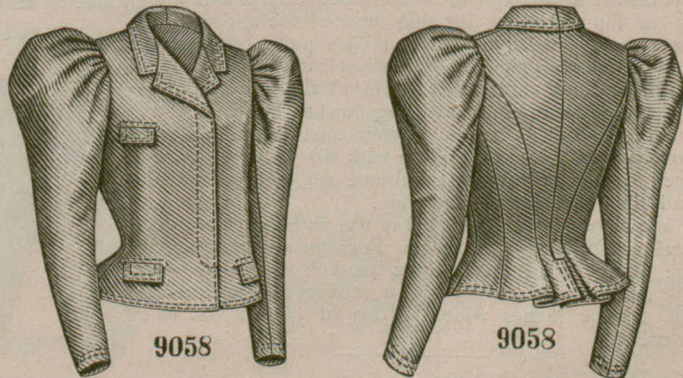
We have pattern No. 9060 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the jacket calls for two yards and seven-eighths of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE-WAIST, WITH BOLERO JACKET

(For Illustrations see Page 561.)

No. 9102.—At figure No. 206 W in this number of THE DELINEATOR the basque-waist is shown differently developed.

Silk and velvet are here prettily combined in the stylish basque-waist, with lace and knife-plaitings of the silk for decoration. The



Front View.

Back View.

MISSES' JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)

(For Description see Page 558.)

ends of the rolling collar. The jacket may extend quite to the waist or nearly to the waist, as preferred. The two-seam sleeves are moderate in size; they are gathered at the top, where they puff out stylishly.

Cloth, velvet, cheviot, serge, etc., will be suitable for this jacket, with braid or gimp for the trimming.

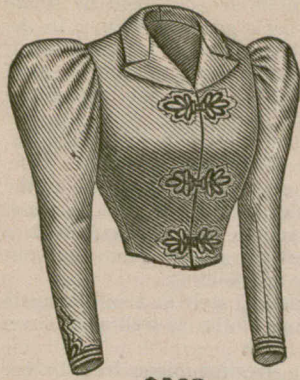
We have pattern No. 9063 in five sizes for misses from twelve to sixteen years of age. To make the jacket for a miss of twelve years, calls for three yards of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 560.)

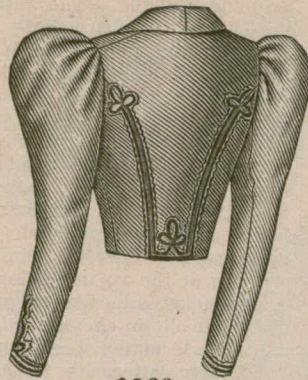
No. 9095.—At figure No. 208 W in this number of THE DELINEATOR, the jacket is shown differently made up. This is a natty jacket for cycling and other outdoor wear. It is here pictured made of serge and finished in tailor style with

waist is made over a lining smoothly fitted by single bust darts, under-arm and side-back gores and a curving center seam. The full fronts and full back are joined in shoulder and under-arm



9063

Front View.



9063

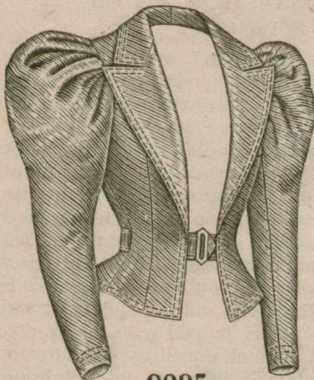
Back View.

MISSES' SINGLE-BREADED ETON JACKET, WHICH MAY EXTEND TO THE WAIST OR NEARLY TO THE WAIST

(For Description see Page 558.)

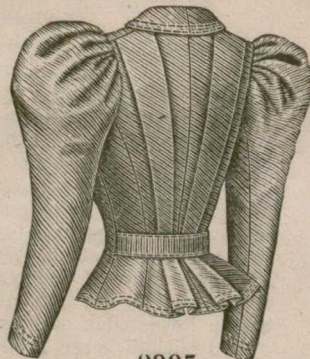


9063



9095

Front View.



9095

Back View.

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

(For Description see Page 559.)



9095

seams. The back is smooth at the top but has fullness at the bottom drawn well to the center by two short rows of shirrings, and the fronts are gathered at the top and bottom at each side of the closing, which is made invisibly at the center. The neck is completed with a standing collar of velvet above which rises a full frill of plaited silk. A stylish bolero jacket, having narrow rounding fronts and a low-necked, seamless back, adds much to the attractive appearance of the basque-waist. The two-seam sleeves are arranged over coat-shaped linings and are gathered at the top and along the side edges of the upper portion near the top to stand out in stylish puffs below which they fit the arms closely. The waist is encircled by a wide crush girdle of velvet that closes at the left side of the front, the overlapping end being finished in a frill.

Silk, *drap d'été*, poplin, zibeline, cashmere and wool novelty goods in combination with silk or velvet may be used for this basque-waist and lace, ribbon, passementerie and gimp will trim it effectively.

We have pattern No. 9102 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the basque-waist needs three yards and five-eighths of silk twenty inches wide, with a yard and a fourth of velvet twenty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SHIRT-WAIST, WITH UNDER-ARM GORE AND WITH A TURN-DOWN COLLAR (THAT MAY BE MADE REMOVABLE) AND TURN-UP CUFFS.

(For Illustrations see Page 561.)

No. 9087.—Another development of this shirt-waist is given at figure No. 207 W in this number of THE DELINEATOR. A very attractive shirt-waist is here depicted made of figured dimity. The upper part of the shirt-waist is a square yoke that

is fitted by shoulder seams, arranged over a smooth yoke-lining and formed in a cluster of four downward-turning tucks at the bottom both back and front. Under-arm gores adjust the shirt-waist smoothly at the sides and the fronts are gathered at the top, the fullness being arranged in closely lapped forward-turning plaits at the waist line. A box-plait is applied at the front edges of the right front portions and through

it the closing is made with button-holes and buttons or studs. Three box-plaits are formed in the back and are brought close together at the waist-line by a side-plait under each side of the middle box-plait. The turn-down collar is made with a high band and may be sewed to the shirt-waist or made removable, as preferred, the neck being finished with a shaped band when the collar is made removable. The two-seam sleeves are gathered at the top and each has four vertical tucks made in it on the upper side from the wrist nearly to the elbow; the openings at the wrists are finished with under-laps and pointed overlaps in regular shirt-sleeve style, and the turn-up cuffs, which are sewed on, are closed with links and studs.

Wash silk, organdy, dimity, percale, fancy gingham, linen and cheviot are popular materials for a shirt-waist of this kind.

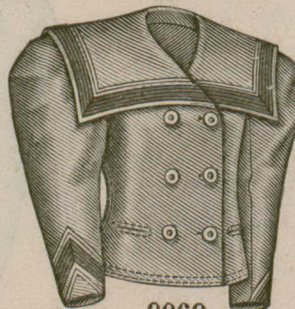
We have pattern No. 9087 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the shirt-waist, except the collar, requires four yards and a fourth of goods twenty-two inches wide. The collar calls for half a yard of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

FIGURE 211 W.—GIRLS' AFTERNOON DRESS.

(For Illustration see Page 561.)

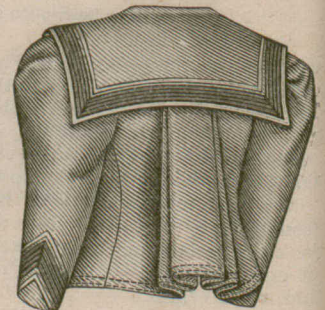
FIGURE No. 211 W.—This illustrates a Girls' dress. The pattern, which is No. 9072 and costs 10d. or 20 cents, is in six sizes for girls from three to eight years of age, and may be seen in two views on page 556 of this magazine.

Plain and embroidered grass linen are associated in the dress in this instance, and insertion, edging and velvet ribbon supply the pretty decoration. The waist, which is shaped by shoulder and under-arm seams, has two clusters of lengthwise tucks at each side of the center of the front and at each side of the closing at the back, and the jacket fronts, which are bordered with embroidered edging, are shaped to form a point at the bust. The clusters of tucks are separated by rows of insertion. The full sleeves are finished with wristbands that are overlaid with insertion and trimmed with a frill of edging. The standing collar is overlaid with insertion and a frill of edging rises from its upper edge. A wrinkled ribbon surrounds the waist and is



9060

Front View.



9060

Back View.

GIRLS' EMPIRE JACKET OR REEFER, WITH DOUBLE BOX-PLAITED BACK EXTENDING FROM A YOKE.

(For Description see Page 559.)

bowed effectively at the left side of the front, the long ends of the bow falling low on the straight, full skirt, which is gathered at the top all round and attractively decorated above the hem

with two bands of insertion applied about their depth apart. Dimity in pretty designs and in colors suited to blondes or brunettes will be chosen for a dress of this style and for the host of Summer fabrics like batiste, corded nainsook, lappets and other favorite cotton goods the mode offers suggestions that are practical and becoming. Insertion and embroidered edging with ribbon will increase the attractiveness of the dress, if used judiciously. In a gown of flowered challis, Bengaline matching the prevailing color in the challis could be used for the jacket fronts and point Venise lace could provide trimming.

The large straw hat is trimmed with ribbon and flowers.

MISSES' ONE-SEAM MOUSQUETAIRE DRESS SLEEVE. (TO BE FINISHED PLAIN OR IN VENETIAN STYLE.)  
(For Illustrations see Page 562.)

No. 1321.—This stylish mousquetaire sleeve is shown made of silk and finished at the wrist with a frill of lace edging. The sleeve, which is shaped with only one seam, is arranged on a coat-shaped lining and is gathered at its upper and side edges. It may be plain or in Venetian style at the wrist.

The style of sleeve is admirable for thin goods like grenadine, organdy, batiste, dotted Swiss, etc., and will make up becomingly in nun's vailing, taffeta silk, batiste and other goods of light texture. Whether finished with a round or a pointed wrist, a lace frill should be added. Lierre and Mechlin lace edging are fashionable for woollen goods, and for organdies



FIGURE No. 211 W.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No. 9072, price 10d. or 20 cents.

(For Description see Page 560.)

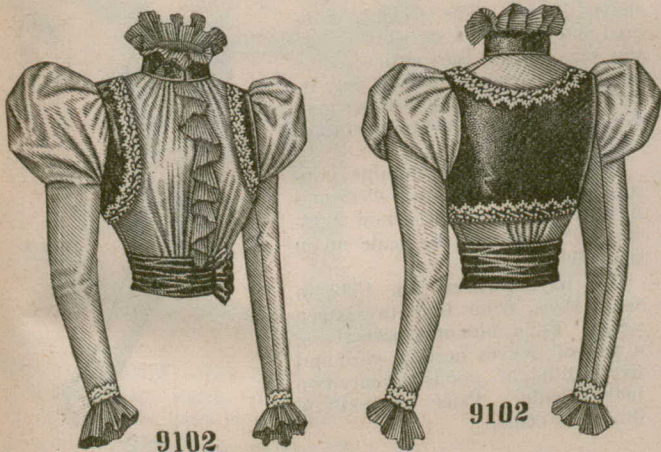
sleeves requires two yards of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' DRESS SLEEVE WITH PUFF. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE, OR IN A PUFF WITH BAND.)  
(For Illustrations see Page 562.)

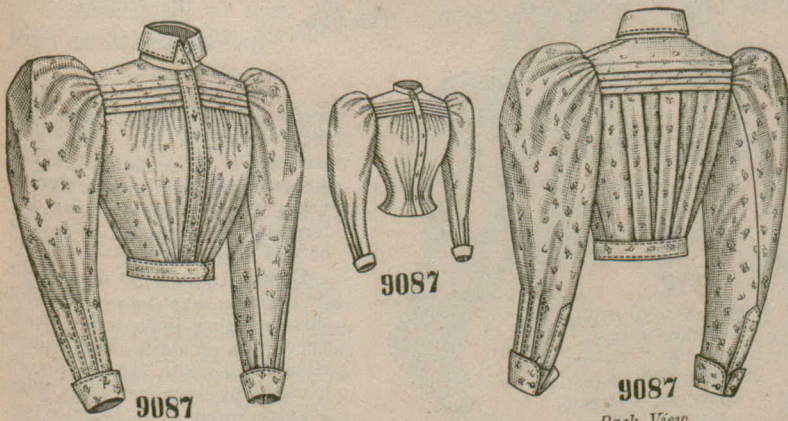
No. 1316.—A very stylish sleeve is here pictured made of plain challis. It is in coat shape, with a short flaring puff at the top, the puff being gathered at the upper and lower edges. It may extend to the wrist and be finished plain or in a Venetian point and decorated with a frill of lace, or it may be cut off at the bottom of the puff and finished with a band, as shown in the illustrations.

The sleeve is appropriate for most of the dress goods in vogue and the puff will complete evening or party dresses, while the sleeve in full length is suitable for indoor and outdoor costumes. The sleeve may be

trimmed below the puff with encircling rows of insertion. We have pattern No. 1316 in seven sizes, from four to sixteen years old. For a miss of twelve years, a pair of full-length



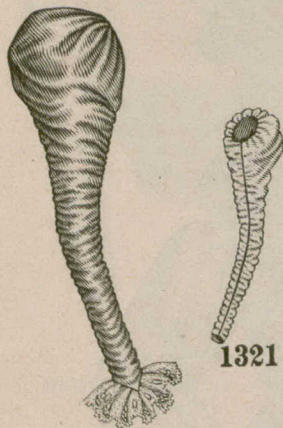
Front View. MISSES' BASQUE-WAIST, WITH BOLERO JACKET.  
Back View. 9102  
(For Description see Page 559.)



Front View. MISSES' SHIRT-WAIST, WITH UNDER-ARM GORE, AND WITH A TURN-DOWN COLLAR (THAT MAY BE MADE REMOVABLE) AND TURN-UP CUFFS.  
Back View. 9087  
(For Description see Page 560.)

and other cottons fine Valenciennes lace will be in order. We have pattern No. 1321 in four sizes for misses from ten to sixteen years old. For a miss of twelve years, a pair of

sleeves calls for two yards of material twenty-two inches wide. A pair of short sleeves needs a yard and three-eighths twenty-two inches wide. Price of pattern, 5d. or 10 cents.



1321

MISSES' ONE-SEAM MOUSQUETAIRE DRESS SLEEVE. (TO BE FINISHED PLAIN OR IN VENETIAN STYLE.)  
(For Description see Page 561.)

MISSES' AND GIRLS' BISHOP DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT FITTED LINING AND IN FULL LENGTH WITH A PLAIN OR TURN-UP CUFF, OR IN THREE-QUARTER LENGTH WITH A BAND AND WITH OR WITHOUT A FRILL.)

(For Illustrations see this Page.)

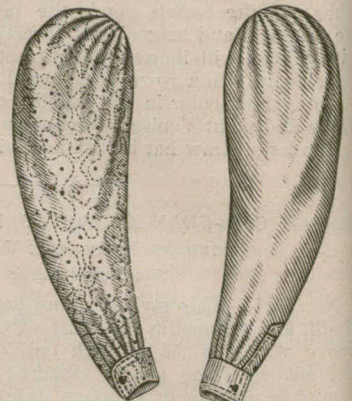
No. 1326.—Heliotrope gingham was used for this exceedingly pretty sleeve, with lace edging for the frill on the three-quarter length sleeve. The sleeve is gathered at the top and bottom and is provided with a coat-shaped lining, which may be used or not. In the full length it may be completed with a straight cuff or with a turn-up cuff having rounding corners. The three-quarter length sleeve is finished with a band covered with insertion and the frill may be used or not, as desired.

All soft goods, whether of silk, wool or cotton texture, are appropriate for the sleeve. Edging gives the best effect in the frill.

We have pattern No. 1326 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of sleeves requires a yard and five-eighths of material twenty-two inches wide, with two yards of edging four inches and a half wide for the frills,

and the laps are closed with a button and button-hole. The sleeve may form part of a shirt-waist of any style and is suitable for organdy, dimity, Madras, lawn and all other materials used for these trim waists.

We have pattern No. 1311 in seven sizes, from four to sixteen years. To make a pair of sleeves for a miss of twelve years, requires a yard and three-fourths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.



1311

1311

MISSES' AND GIRLS' LEG-O'-MUTTON SHIRT-SLEEVE. (TO BE MADE WITH PLAIN OR TURN-UP CUFF.)  
(For Description see this Page.)

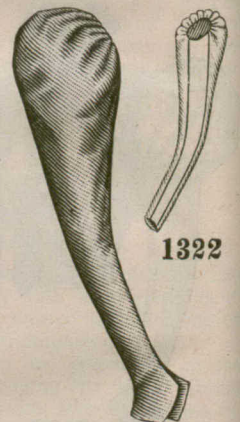
MISSES' AND GIRLS' TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (TO BE PLAIN OR FANCY AT THE WRIST.)

(For Illustrations see this Page.)

No. 1322.—The stylish sleeve here portrayed is made of vicuna cloth. It is shaped by two seams and is made over a coat-shaped lining. The sleeve is gathered and puffs out stylishly at the top but follows the outline of the arm quite closely below; it may be finished plainly at the wrist or may be shaped in two triple-pointed tabs, as illustrated.

Such materials as étamine, poplin, brilliantine, silk, *drap d'été* and novelty goods in all the new lightweight weaves will be made up in this style.

We have pattern No. 1322 in seven sizes, from four to sixteen years. For a miss of twelve years, a pair of sleeves needs a yard and five-eighths of goods twenty-two inches wide. Price of pattern 5d. or 10 cents.



1322

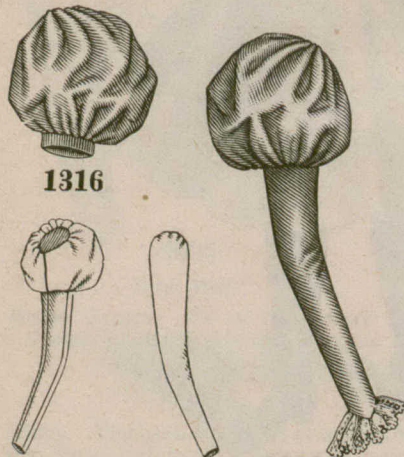
MISSES' AND GIRLS' TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (TO BE PLAIN OR FANCY AT THE WRIST.)

(For Description see this Page.)

FIGURE No. 212 W.—GIRLS' DANCING-SCHOOL DRESS.

(For Illustration see Page 563.)

FIGURE No. 212 W.—This illus-



1316

1316

1316

1316

MISSES' AND GIRLS' DRESS SLEEVE, WITH PUFF. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE OR IN A PUFF WITH BAND.)

(For Description see Page 561.)

and five-eighths of a yard of insertion an inch and a half wide for the bands. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' LEG-O'-MUTTON SHIRT-SLEEVE.

(TO BE MADE WITH PLAIN OR TURN-UP CUFF.)

(For Illustrations see this Page.)

No. 1311.—This stylish leg-o'-mutton shirt-sleeve is illustrated made up in both plain and figured lavender shirting. It has only one seam and is gathered at the top and bottom. The regulation slash is finished with an underlap and pointed overlap and the sleeve may be completed by a straight cuff or a turn-up cuff having rounding corners. Either style of cuff is closed with link buttons



1326

1326

1326

1326

MISSES' AND GIRLS' BISHOP DRESS-SLEEVE. (TO BE MADE WITH OR WITHOUT FITTED LINING, AND IN FULL-LENGTH WITH A PLAIN OR TURN-UP CUFF OR IN THREE-QUARTER LENGTH WITH A BAND AND WITH OR WITHOUT A FRILL.)

(For Description see this Page.)

side of the closing at the back, the plaits extending to the shoulders. Frill sections that taper to points where they meet

trates a Girls' dress. The pattern, which is No. 9064 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown differently made up on page 555 of this magazine.

Cream India silk figured in light-green was here used for this charming little dress, and a decoration of dark-green velvet ribbon and white lace edging is attractively arranged. The graceful five-gored skirt is gathered at the top and joined to the fancy round waist, which has a full front showing four cross-wise tucks a little below the neck and puffing out prettily below the tucks. Two backward-turning plaits are laid at each



FIGURE NO. 212 W.—This illustrates GIRLS' DANCING-SCHOOL DRESS.—The pattern is No. 9064, price 1s. or 25 cents.  
(For Description see Page 562.)

at the center of the front and back, rise from the round neck above a frill of lace; and a wrinkled girdle which has frill-finished ends closed at the back. The sleeve is arranged in a large and a small puff by means of gathers and is exceedingly pretty.

All soft woollens and silks and the numerous varieties of thin fabrics will make up effectively in this way, and lace edging and insertion and ribbon will afford appropriate trimming. A dress for party wear was made like this of

three yards and three-quarters and the foundation skirt about three yards at the bottom in the middle sizes.

The diversity of transparent fabrics and their popularity this season bring into requisition modes that will display their loveliness. The skirt here illustrated is well calculated to show sheer goods over a contrasting color and organdy, grenadine, dimity and lawn are among the fabrics that will be chosen. One or two rows of fine lace insertion could be let into the wider skirt near the lower edge, the underlying fabric showing more prominently through the lace and giving an effect of contrast.

We have pattern No. 9109 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the skirt requires five yards of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

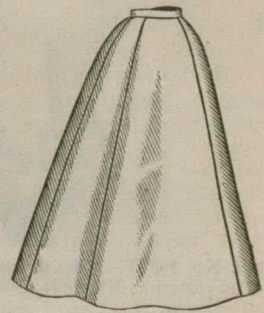
FIGURE NO. 213 W.—GIRLS' DRESS.

(For Illustration see Page 564.)

FIGURE NO. 213 W.—This represents a Girls' dress. The pattern, which is No. 9091 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 556.

The dress displays a dainty simplicity very becoming to little women. It is here shown made of dotted Swiss for party or dancing wear. The gathered skirt is joined to the body, which has fulness puffing out softly in front and drawn down tightly at each side of the closing at the back. From the low round neck fall the gathered Bertha sections having rounding corners and standing out upon short puff sleeves. Frills of narrow lace edging prettily trim the straight, full skirt and Bertha and the belt ribbon is formed in a bow with long ends at the back.

The dress seems specially well suited to the Summer textiles, which are charming when placed over tinted linings. Soft woollens are also used and a high neck and long sleeves may be arranged for the street. Percale or lawn is often used in place of silk for the underlying fabric in dresses of organdy or similar sheer materials, and any becoming tint that harmonizes with the coloring in the dress fabric may be selected. A charming dress of this style combined figured taffeta and

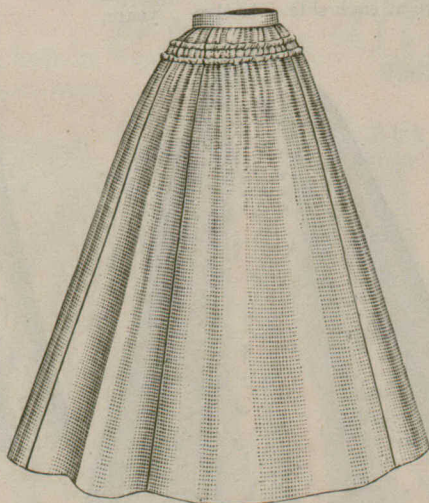


9109

figured organdy over shell-pink silk. A ruche of shell-pink chiffon at the neck, at the lower edge of the sleeves and on the skirt, provided a really charming decoration.

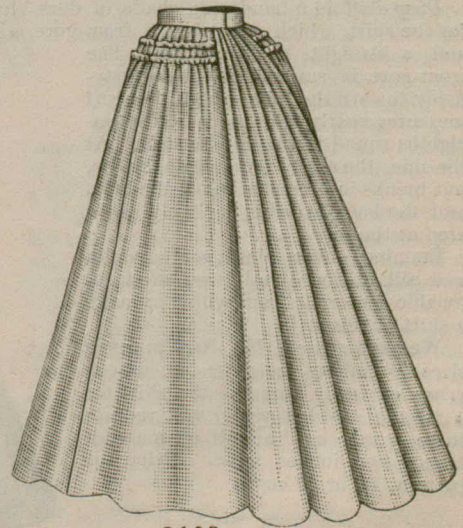
MISSES' SEVEN-GORED SKIRT, SHIRRED ON CORDS ACROSS THE FRONT AND SIDES AND HAVING A PLAIN SEVEN-GORED FOUNDATION-SKIRT.

(For Illustrations see this Page.)



9109

Side-Front View.



9109

Side-Back View.

MISSES' SEVEN-GORED SKIRT, SHIRRED ON CORDS ACROSS THE FRONT AND SIDES AND HAVING A PLAIN SEVEN-GORED FOUNDATION-SKIRT.

(For Description see this Page.)

No. 9109.—This is an excellent style of skirt for transparent materials and is pictured made of grass linen over pink percaline. The foundation skirt consists of seven gores and is gathered at the back and fits the figure smoothly at the front and sides. The skirt embraces seven wide gores and is gathered all round at the top; the fulness of the front-gore and side-gores is shirred on two cords a little below the belt, with novel effect, and falls in stylish and ample folds over the foundation skirt, which flares quite broadly. The skirt measures about

grass linen over plain taffeta, the figured silk being used for the front and back of the body.



FIGURE NO. 213 W.—This illustrates GIRLS' DRESS.  
—The pattern is No. 9091, price 1s. or 25 cents.  
(For Description see Page 563.)

*Drap d'été* in a handsome shade of dark-blue was here used for the skirt, which comprises a front-gore, a gore at each side and a straight back-breadth. The front-gore is smooth and flares stylishly toward the foot, where the skirt measures nearly two yards and seven-eighths round in the middle sizes. At the sides the skirt is smooth at the top, but breaks into ripples below the hips, and the back-breadth is closely gathered at the top.

Étamine, covert cloth, serge, poplin and silk-and-wool mixtures are fashionable materials from which to make a skirt of this style.

We have pattern No. 9074 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, will require three yards and a half of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SIX-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH.

(For Illustrations see this Page.)

No. 9075.—A graceful six-piece skirt is here illustrated made of figured mohair. It comprises a front-gore, two gores at each side and a straight back-

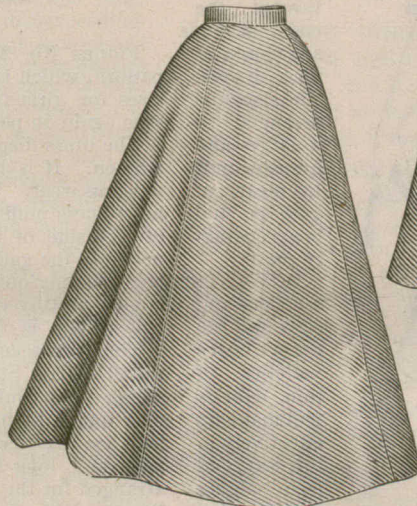
MISSES' FOUR-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH.

(For Illustrations see this Page.)

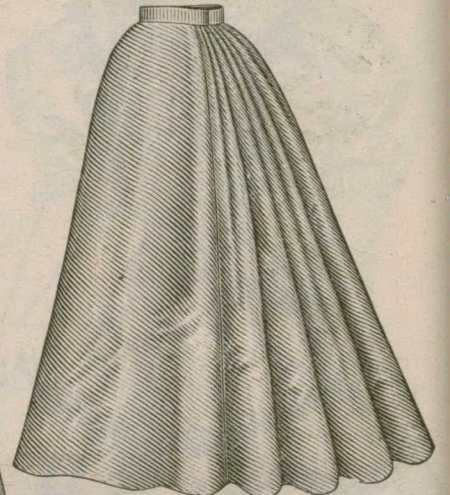
No. 9074.—This graceful skirt is shown differ-

breadth that is gathered at the top. The front-gore is smooth to give the fashionable wide effect at the bottom and the side-gores are smooth at the top but break into ripples below the hips. The skirt expands quite broadly toward the bottom, where it measures nearly three yards and an-eighth round in the middle size.

This style of skirt is well adapted for silk, mohair, poplin, serge, canvas, *drap d'été* and novelty goods. A plain finish is not at all necessary, skirts now sharing with bodices the burden of decoration, if the entire toilette is made up to



9074  
Side-Front View.



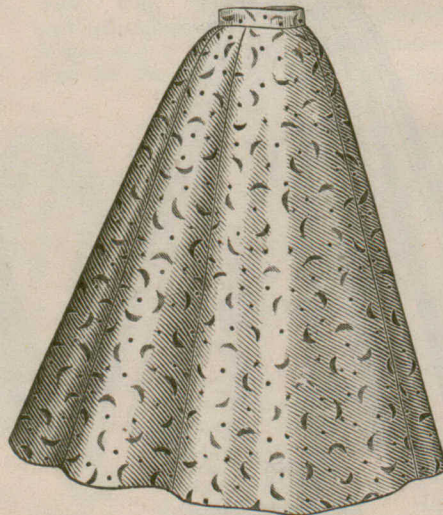
9074  
Side-Back View.

MISSES' FOUR-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH.  
(For Description see this Page.)

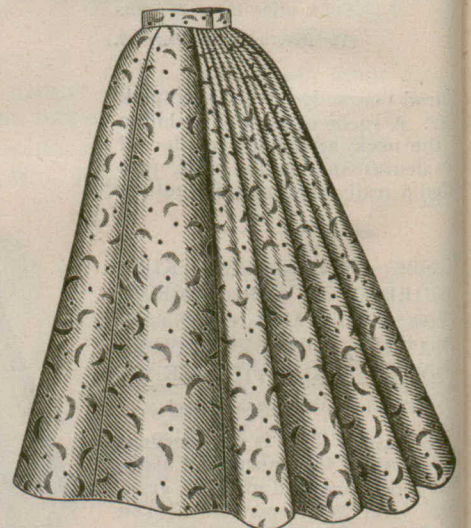
match. Separate skirts, however, are usually completed plainly or trimmed very simply with braid. A notably stylish skirt made of brown mixed cheviot for wear

with shirt-waists, was decorated near the lower edge with a row of black Hercules braid.

We have pattern No. 9075 in seven sizes for misses from ten to sixteen years old. To make the skirt for a miss of twelve years, will require four yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.



9075  
Front View.



9075  
Side-Back View.

MISSES' SIX-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH.

(For Description see this Page.)

will require four yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

# Styles for Little Folks.

**LITTLE GIRLS' DRESS.** (TO BE WORN WITH OR WITHOUT A GUMPE.)

(For Illustrations see this Page.)

No. 9065.—Another view of this dress is given at figure No. 217 W in this number of THE DELINEATOR.

This dress, with its pretty Bertha collar, is exceedingly dainty. It is here illustrated made of nainsook and trimmed with Swiss embroidery and insertion. The waist is made over a lining fitted by under-arm and shoulder seams. Seven small forward-turning tucks made in the front at each side of the center extend to a little below the bust and the fulness below is taken up in gathers at the lower edge and puffs out and droops in blouse style. The waist is closed with buttons and button-holes at the back and at each side of the closing six narrow backward-turning tucks extend from the neck to the lower edge. The star-pointed Bertha collar is in two sections that flare at the back and front and ripples slightly. The short puff sleeves are gathered at the top and bottom and they are mounted upon smooth linings. To the lower edge of the waist is joined a full skirt, that is deeply hemmed at the bottom and gathered at the top.

insertion to match may be arranged very attractively for trimming.

We have pattern No. 9065 in seven sizes for little girls from three to nine years of age. To make the dress for a girl of four years, will require three yards and a half of goods twenty - two



FIGURE NO. 214 W.—This illustrates LITTLE GIRLS' REEFER JACKET.—The pattern is No. 9059, price 10d. or 20 cents.

(For Description see this Page.)

inches wide. Price of pattern, 10d. or 20 cents.

**LITTLE GIRLS' DRESS** (TO BE WORN WITH OR WITHOUT A GUMPE.)  
(For Illustrations see this Page.)

No. 9106.—A charming dress is here illustrated made of nainsook, with insertion for the shoulder straps and embroidered edging and insertion for decoration. The upper part of the dress is a shallow square yoke that has shoulder seams; and the full skirt is deeply hemmed at the bottom and gathered at the top across the front and back, where it is joined to the yoke. The neck is shaped in low, square outline and the dress may be worn with or without a gumpe. Straps of insertion bordered with edging cross the shoulders and end in points below the corners of the yoke. Cap frills bordered with edging fall prettily over the tops of the short puff sleeves, which are gathered at the top and bottom and finished with bands edged with a frill of embroidery.

Silk, cashmere, challis, camel's-hair, batiste, nainsook, dimity and gingham are suitable materials for this little dress and Hamburg or lace edging will provide appropriate trimming.

We have pattern No. 9106 in seven sizes for little girls from two to eight years old. To make the dress for a girl four years of age, needs two yards and three-fourths of nainsook thirty-six inches wide, with a yard and an-eighth of insertion two inches and a fourth wide. Price of pattern, 10d. or 20 cents.



9065

Front View.



9065

Back View.



9065



9065

**LITTLE GIRLS' DRESS.** (TO BE WORN WITH OR WITHOUT A GUMPE.)  
(For Description see this Page.)



9106

Front View.



9106

Back View.



9106

**LITTLE GIRLS' DRESS.** (TO BE WORN WITH OR WITHOUT A GUMPE.)  
(For Description see this Page.)

Silk, cashmere, camel's-hair, lawn, nainsook, dimity, etc., will be suitable for this little dress and Hamburg or lace edging, with

FIGURE NO. 214 W.—LITTLE GIRLS' REEFER JACKET.  
(For Illustration see this Page.)

FIGURE NO. 214 W.—This illustrates a Little Girls' jacket. The pattern, which is No. 9059 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is shown again on page 567 of this number of THE DELINEATOR.

This jaunty jacket is here pictured made of red serge, with a decoration of fancy black braid. Large fancy buttons are used for the double-breasted closing, which is made to the throat.



FIGURE No. 215 W.

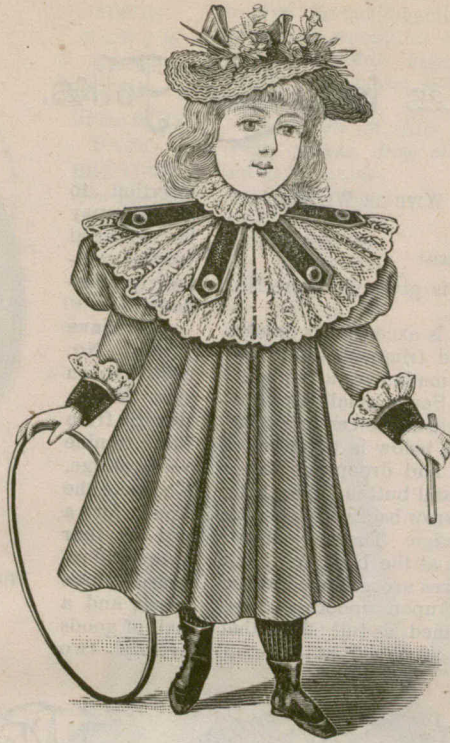


FIGURE No. 216 W.

FIGURE No. 216 W.—CHILD'S LONG EMPIRE COAT.

(For Illustration see this Page.)

FIGURE No. 216 W.—This illustrates a Child's coat. The pattern, which is No. 9085 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and is differently portrayed on page 567.

Rose-colored cashmere, olive-green velvet and cream lace edging form the dainty combination here illustrated in the coat. The smooth body is closed at the front and to it is joined a skirt that is laid in box-plaits at the front and back and gathered with very slight fullness at the sides. A deep, round frill collar of lace on which fall pointed velvet straps decorated with pearl buttons and pipings of rose satin stands out in a pretty way over short puffs on the coat sleeves, which are completed with roll-up cuffs trimmed with lace frills and satin pipings. A frill of edging also falls from the top of the low standing collar.

Piqué, with embroidered edging for the collar and insertion for the straps, will make up beautifully in a coat of this style, and corded silk or fine cloth

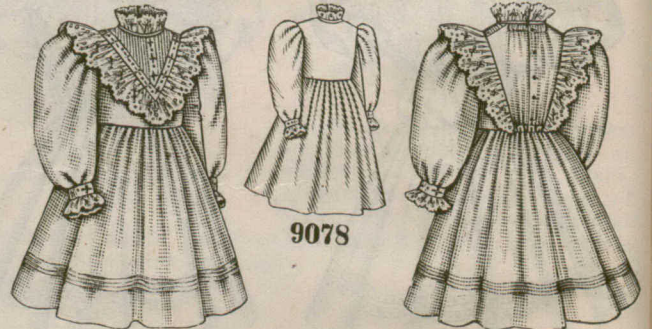
FIGURE No. 215 W.—This illustrates CHILD'S DRESS.—The pattern is No. 9078, price 10d. or 20 cents. FIGURE No. 216 W.—This illustrates CHILD'S LONG EMPIRE COAT.—The pattern is No. 9085, price 10d. or 20 cents.

(For Descriptions see this Page.)

The wide back has its center seam closed all the way and its side-back seams are terminated a little above the lower edge. Side pockets inserted in the fronts are covered with square-cornered laps. The ends of a rolling collar flare at the throat, and the broad ends of a large sailor-collar reach below the bust at each side of the closing. The one-seam sleeves are gathered at the top and are of fashionable size and shape.

Jackets for little girls are made of light-weight cloth and also of linen and delicately-tinted piqué, embroidered edging and insertion providing the decoration on the latter materials. On cloth, braid is much admired.

Ribbon and flowers decorate the straw hat.



9078

Front View.

9078

9078

Back View.

CHILD'S DRESS, WITH STRAIGHT, FULL SKIRT.

(For Description see Page 567.)

FIGURE No. 215 W.—CHILD'S DRESS.

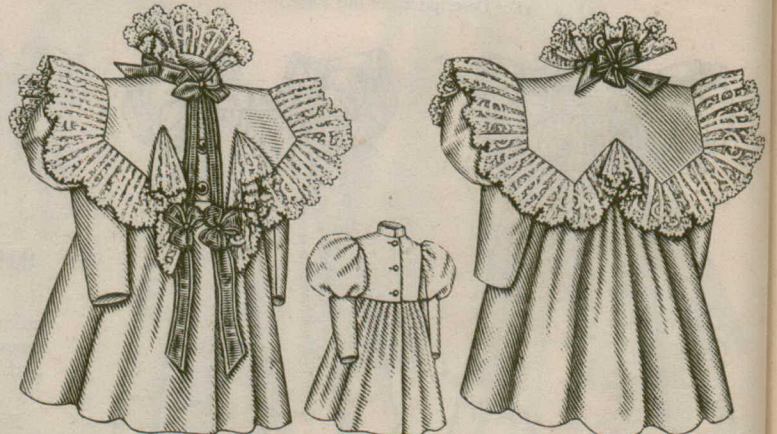
(For Illustration see this Page.)

FIGURE No. 215 W.—This represents a Child's dress. The pattern, which is No. 9078 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and is shown in three views on this page.

Figured light-blue challis is here pictured in the dress, which is made fanciful by a lace frill that outlines a deep, pointed yoke-like piece applied on the smooth front, the frill extending down each side of the back to the lower edge of the body. The back is shirred at the top and bottom at each side of the closing and a frill of edging rises about the neck. Lace frills droop from ribbon-trimmed bands completing the full sleeves, which are gathered at the top and bottom. Three rows of ribbon head the frill on the body and also the frill at the edge of the full gathered skirt, which is joined to the body.

The dress is very simple of construction and for it will be chosen all seasonable materials in tints that are becoming to children. A pretty trimming of insertion, edging and silk or velvet ribbon will usually be added.

The hat is adorned with flowers and ribbon.



9083

Front View.

9083

9083

Back View.

CHILD'S GRETCHEN COAT, WITH FANCY COLLAR.

(For Description see Page 567.)

will be associated with net-top or point Venise lace. The design is in itself so fanciful that little decoration is needed. The poke-shaped hat is trimmed with flowers and ribbon



CHILD'S DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 566.)

No. 9078.—A different representation of this dress may be seen by referring to figure No. 215 W in this magazine.

The dress in this instance tastefully combines white nainsook, and embroidered edging. The body is shaped with shoulder and under-arm seams and has a smooth front and full backs, the fulness in the backs being adjusted by shirrings at the top and bottom at each side of the closing, which is made with buttons and button-holes. On the front is an applied yoke-like portion, for which the material was tucked at each side of a row of insertion; it shapes a deep point at the center and a frill of embroidered edging headed by a row of insertion follows its lower edge and extends over the shoulders and down each side of the fulness in the back. A frill of embroidered edging completes the neck. The full sleeves are gathered at the top and bottom and completed with wristbands that are covered with insertion and edged with frills of embroidery. The straight, full skirt has a cluster of tucks at the bottom above a deep hem and is gathered at the top and joined to the body. The tucks, however, are only ornamental and are not allowed for in the pattern.

Charming dresses may be made of nainsook, lawn, Lonsdale cambric, dimity, gingham and chambray and decorated with lace or embroidered edging and insertion and ribbon beading. A best dress could be of grass linen over blue taffeta, with grass linen embroidery for the yoke ornament.

We have pattern No. 9078 in seven sizes for children from one-half to six years of age. To make the dress for a child of four years calls for two yards and an eighth of nainsook thirty-six inches wide with a yard and seven-eighths of edging three inches and a fourth wide. Price of pattern, 10d. or 20 cents.



FIGURE NO. 217 W.—This illustrates LITTLE GIRLS' PARTY DRESS.—The pattern is No. 9065, price 10d. or 20 cents.

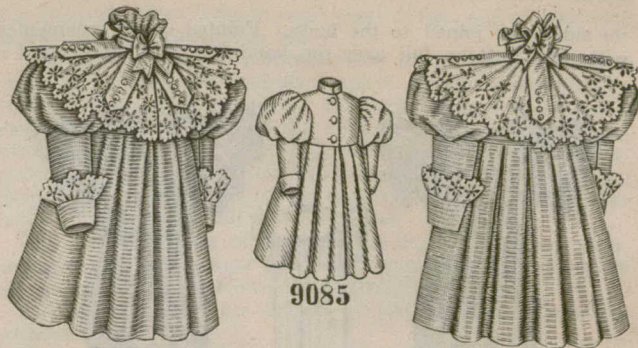
(For Description see this Page.)

anged about the standing collar and a ribbon bow is tacked to it at the back and front. A folded ribbon is also arranged down each front edge of the fancy collar and over its lower end is

CHILD'S GRETCHEN COAT, WITH FANCY COLLAR.

(For Illustrations see Page 566.)

No. 9083.—White cashmere was used for making the picturesque little Gretchen coat here illustrated, with white lace and ribbon for the dainty decoration. The short, plain body is fitted by shoulder and under-arm seams and closed with buttons and button-holes at the front. To its lower edge is joined a full skirt that is hemmed at the bottom and gathered at the top. An attractive accessory is a deep, fancy collar that is shaped in odd points at the back and front and edged with a frill of wide lace. The neck is completed with a standing collar from which rises a graduated frill of lace; a folded ribbon is ar-



9085

Front View.

9085

9085

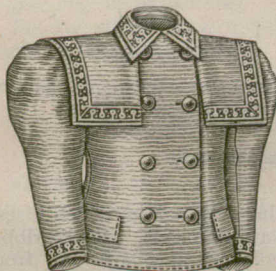
Back View.

CHILD'S LONG EMPIRE COAT, WITH FRILL COLLAR.

(For Description see this Page.)

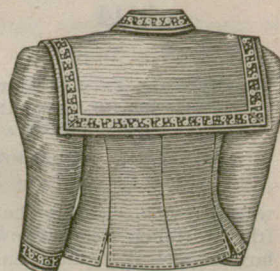


9059



9059

Front View.



9059

Back View.

LITTLE GIRLS' REEFER JACKET.

(For Description see Page 568.)

tacked a bow and long end of ribbon. The coat-shaped sleeves have puffs arranged over them at the top.

We have pattern No. 9083 in six sizes for children from one to six years of age. To make the coat for a child of four years, requires four yards and an eighth of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

FIGURE NO. 217 W.—LITTLE GIRLS' PARTY DRESS.

(For Illustration see this Page.)

FIGURE NO. 217 W.—This illustrates a Little Girls' dress. The pattern, which is No. 9065 and costs 10d. or 20 cents, is in seven sizes for little girls from three to nine years of age, and may be seen differently developed on page 565.

This dainty party dress is shown made of white lawn and embroidered lawn flouncing, with a pretty yet simple decoration of insertion, lace edging and ribbon. The dress may be worn with or without a guimpe. The back of the waist is laid in tucks at each side of the closing; and the front, which droops prettily, is tucked at the center from the neck to the bust and gathered at the lower edge. A star-pointed collar, in two sections that are bordered with a frill of embroidered edging and a row of insertion and flare prettily at the center of the front and back, is joined to the low, round neck. Short puff sleeves complete the waist. The straight, full skirt of embroidered flouncing is gathered at the top and sewed to the waist and ribbon bows are arranged over the joining—one at each side of the fulness in the front.

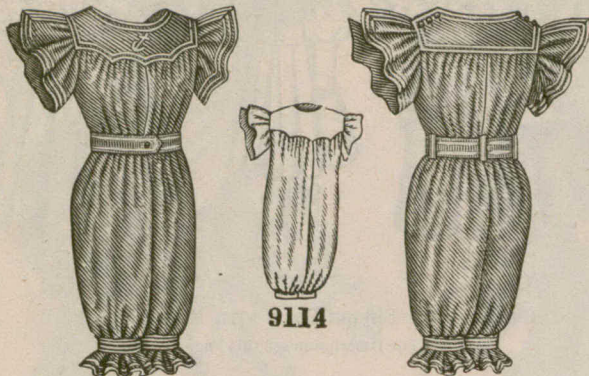
CHILD'S LONG EMPIRE COAT, WITH FRILL COLLAR.

(For Illustrations see this Page.)

No. 9085.—By referring to figure No. 216 W in this number of THE DELINEATOR, the coat may be again seen.

The pretty little Empire coat is here illustrated made of pink piqué, with white embroidery for the frill collar and white ribbon, pearl buttons and white embroidery for decoration. The short body is fitted by shoulder and under-arm seams and is closed at the front with buttons and button-holes. Five box-plaits are arranged in the full skirt at the back and two similar plaits are laid near each front edge, and the skirt is gathered at

the sides and joined to the body. Pointed straps ornamented with tiny buttons fall over the handsome frill collar, and a



9114

Front View.

9114

Back View.

CHILD'S YOKE BATHING SUIT, BUTTONED ON THE SHOULDERS AND HAVING THE BODY AND DRAWERS IN ONE. (TO BE MADE WITH A HIGH OR LOW NECK.)

(For Description see this Page.)

wrinkled ribbon covers the standing collar, from which rises a frill of ribbon that narrows toward the ends. A full ribbon bow is tacked to the standing collar at the back and front. Short puffs are arranged over the coat sleeves and round, upturning cuffs edged with a frill of embroidery finish the sleeves.

We have pattern No. 9085 in seven sizes for children from one-half to six years old. For a child of four years, the coat calls for three yards and three-fourths of material twenty-two inches wide, with two yards and a fourth of edging eight inches and three-fourths wide for the frill collar, and three-fourths of a yard of ribbon two inches wide for the frill. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' REEFER JACKET.

(For Illustrations see Page 567.)

No. 9059.—At figure No. 214 W in this magazine this jacket is again represented.

The serviceable reefer jacket is here pictured developed in blue piqué with insertion for decoration. The loose fronts are

lapped and closed in double-breasted style and under-arm gores and a curving center seam render the sides and back graceful in adjustment, the side-back seams being terminated a short distance from the lower edge. Square-cornered pocket-laps cover openings to inserted side-pockets and a large sailor-collar and rolling collar add to the stylish effect of the jacket. The sailor collar is deep and broad at the back and its wide, square ends reach to the bust at each side of the closing. The one-seam leg-o'-mutton sleeves are gathered at the top.

Piqué in white or colors may be selected for the jacket, also duck and crash or linen. Flannel and serge are liked for general wear and braid or bands of insertion will provide decoration.

We have pattern No. 9059 in seven sizes for little girls from two to eight years of age. To make the jacket for a girl of four years, requires two yards and seven-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S YOKE BATHING SUIT, BUTTONED ON THE SHOULDERS AND HAVING THE BODY AND DRAWERS IN ONE. (TO BE MADE WITH A HIGH OR LOW NECK.)

(For Illustrations see this Page.)

No. 9114.—This comfortable little bathing suit is pictured made of navy-blue serge and trimmed with narrow white braid. The upper part of the suit is a yoke that is closed with buttons and button-holes on each shoulder, the lower outline of the yoke being square at the back and curved to shape points at the front. The body and drawers are in one and the upper edge of the body is gathered and joined to the yoke. The drawers are shaped by inside leg seams and the body by a center seam that extends from the top of the back to the top of the front. The bottom of each leg is gathered and finished with a band, to which is joined a frill of the material. The short full sleeves are gathered at the top and their ends separate attractively on the shoulders. The neck may be high or in low, rounding outline. Narrow straps of the material are sewed to the body at intervals about the waist, and through them is passed a belt of the material having pointed ends that fasten with a button and button-hole at the front.

We have pattern No. 9114 in four sizes for children from two to eight years of age. For a child of four years, the suit will need two yards and a half of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

Styles for Boys.

FIGURE No. 218 W.—LITTLE BOYS' COSTUME.

(For Illustration see this Page.)

FIGURE No. 218 W.—This illustrates a Little Boys' costume. The pattern, which is No. 9052 and costs 1s. or 25 cents, is in four sizes for little boys from two to five years old, and is also shown on page 569 of this magazine.

A combination of gray and white serge was here selected for the costume, and the decoration consists of stitching, black braid, and a silk tie that is arranged in a four-in-hand knot below the broad ends of the large sailor-collar. The sailor blouse is closed invisibly below a buttoned-in shield and has a patch pocket on the left front. It droops over a box-plaited skirt that is joined to a sleeveless under-waist, and the sleeves, which show a box-plait laid the entire length on the upper side of the arm, are completed with round cuffs.

The fancy and plain piqués in delicate tints or white, also percale, linen, duck and crash, make cool and serviceable costumes, and among the woollens, flannel, serge and cheviot are good selections. Stitching and narrow or wide braid are the usual trimmings, but on wash goods embroidered edging and insertion

may be used to outline the sailor collar. The straw sailor-hat is banded with ribbon.

FIGURE No. 219 W.—LITTLE BOYS' COSTUME AND CAP.

(For Illustration see Page 569.)

FIGURE No. 219 W.—This consists of a Little Boys' costume and cap. The costume pattern, which is No 9051 and costs 1s. or 25 cents, is in four sizes for little boys from two to five years old, and is shown again on page 570. The cap pattern, which is No. 3033 and costs 5d. or



FIGURE No. 218 W.—This illustrates a Little Boys' COSTUME.—The pattern is No. 9052, price 1s. or 25 cents.

(For Description see this Page.)

cents, is in seven sizes: from six to six and three-fourths, cap sizes. The jaunty suit is here pictured made

of brown mixed suiting and red serge. The skirt is laid in plaits turning from the center of the front, where the effect of a broad box-plait is given. A belt, having pointed ends closed with a button and button-hole, covers its joining to a sleeveless waist that is finished with a low standing collar.

The jacket is pointed at the center of the back and has pointed lower front corners. The fronts are apart all the way, showing the waist front in vest effect and are connected by a cord looped over buttons just below the ends of a large sailor-collar. The sleeves are finished with round turn-up cuffs. A row of black braid trims the cuffs and sailor collar.

Cheviot, cloth, serge, duck, piqué, linen, etc., are all appropriate materials for costumes of this style, and the effect is best when two colors or contrasting materials are combined. A simple trimming of braid will usually be added.

The sailor cap is made of the mixed suiting, with a row of black braid over the band.

tern, which is No. 9054 and costs 1s. or 25 cents, is in six sizes for little boys from three to eight years of age, and may be seen in two other views on page 571.

This handsome suit is pictured made up for dressy wear, the jacket and trousers being of black velvet, with silk braid binding for the finish, and the blouse of fine white lawn, with embroidered edging for the frills. A silk tie is bowed at the throat. The blouse is closed at the center of the front under an applied box-plait that is outlined with frills of embroidered edging, and the deep sailor-collar and the roll-up cuffs are bordered with similar frills and arranged to fall over the jacket.

The simple shaping of the jacket is accomplished by center, shoulder and side seams and the fronts are wide apart all the way, showing the blouse front attractively.

The short trousers are shaped by the usual seams and are without a fly.

For dressy wear, velvet, velveteen or corduroy in black or dark shades of garnet, ruby, green or purple will be effective, with white nainsook or lawn for the blouse and embroidered edging for the blouse frills. When the suit is for everyday wear cloth, serge and some of the new cotton and linen fabrics may be selected with braid for ornamentation, and the blouse may be of cambric.

The velvet cap has two quills caught under an ornament at the left side of the front.

LITTLE BOYS' COSTUME.

(For Illustrations see Page 570.)

No. 9051.—At figure No. 219 W in this magazine this costume is differently portrayed.

The costume is jaunty and stylish and is here pictured made of blue-and-white striped linen combined with white piqué. The skirt is hemmed at the bottom and laid in kilt-plaits that turn toward the center of the back to produce the effect of a broad box-plait at the center of the front. The top of the skirt is joined to a sleeveless under-waist that is fitted by under-arm and shoulder seams and closed at the back. The front of the waist and the standing collar which completes the neck are made of the piqué. The belt has pointed ends closed with a button and button-hole at the front.

The jacket is nicely shaped by a center seam and side and shoulder seams. The fronts are apart all the way down and have square lower front corners, and the jacket shapes a point at the center of the back. The sailor collar is deep and square at the back and tapers to points at the ends; it is edged with a wide band of white piqué below four rows of white braid. The coat sleeves are completed with roll-over cuffs that are trimmed to match the sailor collar. Machine-stitching provides the edge finish.

Gingham, piqué, linen, flannel and cloth in blue, green, gray or brown with a contrasting color for the sailor-collar and cuffs and for the collar and front of the under-waist will make very becoming little costumes of this style.

We have pattern No. 9051 in four sizes for little boys from



FIGURE No. 219 W.—This illustrates LITTLE BOYS' COSTUME AND CAP.—The patterns are Little Boys' Costume No. 9051, price 1s. or 25 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Description see Page 568.)

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

No. 9052.—This costume is again represented at figure No. 218 W in this magazine.

This practical and becoming costume is pictured developed in blue and white flannel and finished with machine-stitching. The fronts and back of the blouse are joined in shoulder and under-arm seams and an elastic or tape is inserted in a hem at the lower edge to draw the edge close to the waist, the fulness drooping in the customary sailor-blouse style. The neck is shaped low in front, revealing a shield that is buttoned to the blouse and closed at the back; it is finished with a deep sailor-collar that has broad front ends. The fulness in each sleeve is formed in a box-plait on the upper side of the arm and drawn by gathers at the top and the sleeves are completed with straight cuffs that are closed with button-holes and buttons below short openings. A patch pocket is stitched on the left front.

The skirt is hemmed at the bottom and laid in box-plaits all round; it is sewed to the bottom of a sleeveless under-waist that is shaped by shoulder and under-arm seams and closed at the back.

The costume will be made of such washable goods as Galatea, linen, piqué, etc., and also of flannel, serge and light-weight cheviot.

We have pattern No. 9052 in four sizes for little boys from two to five years old. For a boy of five years, the costume needs three yards and three-fourths of navy-blue with seven-eighths of a yard of white flannel twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 220 W.—LITTLE BOYS' SUIT.

(For Illustration see Page 570.)

FIGURE No. 220 W.—This illustrates a Boys' suit. The pat-



9052  
Front View.

9052  
Back View.

LITTLE BOYS' COSTUME.  
(For Description see this Page.)

two to five years of age. For a boy of five years, the costume needs two yards and three-eighths of striped with half a

yard of plain linen thirty-six inches wide, and a yard and an eighth of white piqué twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

No. 9053.—Green fancy suiting and white piqué, with embroi-



FIGURE NO. 220 W.—This illustrates LITTLE BOYS' SUIT.—The pattern is No. 9054, price 1s. or 25 cents. (For Description see Page 569.)

The jacket is shaped by center and side seams, which are terminated a short distance above the lower edge to form the back in tabs; the fronts almost meet at the neck and flare sharply. The edges of the jacket are finished with machine-stitching. The large fancy collar and pointed cuffs, which are removable, are made of piqué and bordered with wide frills of embroidery, and the collar is trimmed with rows of insertion arranged to flare toward the lower edge; the cuffs are mounted on bands that are turned under the close-fitting sleeves. Pocket-laps cover openings to side pockets in the fronts and a welt finishes a left breast-pocket.

Mixed suiting, cheviot, serge, broadcloth, etc., combined with piqué and handsome embroidered edging will be appropriate for this little costume and silk braid and insertion will trim it daintily. In a very dressy suit brown velvet and red silk were united, the silk being used for the vest, collars and cuffs. Pearl ball buttons were used for making the closing, and fine Swiss embroidered edging contributed the frills. Insertion could have been arranged on the fancy collar as in the illustrations here given, and the effect would have been especially dainty if the silk was cut away from beneath the insertion.

We have pattern No. 9053 in four sizes for little boys from two to five years of age. To make the costume for a boy of five years, calls for three yards of material twenty-seven inches wide, with seven-eighths of a yard twenty-seven inches wide for the vest, collars and cuffs and five yards and three-eighths of edging three inches and a fourth wide for the frills. Price of pattern, 1s. or 25 cents.

ered edging for the frills, form the stylish combination shown in this costume. The skirt, which is deeply hemmed at the bottom, is laid in box-plaits all round and buttoned to a sleeveless under-waist that is shaped with shoulder and under-arm seams and closed at the back.

The vest is fitted by shoulder and under-arm seams and a center seam, and is closed to the throat with buttons and button-holes. Openings to side pockets in the fronts are finished with welts. Straps stitched to the back and fastened together with a buckle regulate the width at the waist. The neck is completed with a turn-down collar that has rounding front corners.

LITTLE BOYS' SUIT. (WITHOUT A FLY.)  
(For Illustrations see Page 571.)

No. 9054.—This stylish suit is shown again at figure No. 220 W in this number of THE DELINEATOR.

Dark-blue cloth, with black silk braid arranged in trefoil design for decoration, was here chosen for the handsome little suit. The blouse is made of white lawn, with white embroidered edging for the frills. It is shaped by shoulder and under-arm seams and closed at the front under an applied plait that is bordered with frills of embroidered edging. The lower edge of the blouse is turned under for a hem, in which an elastic is run to draw the edge in closely about the waist, the blouse drooping in the characteristic way. The ends of the sailor collar, which is mounted on a shaped band, are wide and deep; they flare widely, and the edge of the collar is bordered with a frill of embroidered edging. Roll-up cuffs, that are bordered with a frill of edging and joined to narrow bands, complete the full sleeves.

The jacket is shaped by shoulder and side seams and a center seam. The fronts open widely all the way down, displaying the blouse between them; and the sleeves fit well over the blouse sleeves, the cuffs of which are rolled over the jacket sleeves. The blouse collar also is worn over the jacket.

The short trousers are shaped by inside and outside leg seams, a center seam and hip darts. They are closed at the sides and finished with under-waistbands in which button-holes are made for attachment to an underwaist.

Attractive little suits of this style may be made of cloth, serge, cheviot, tricot and fine flannel, with washable silk or lawn for the blouse. Red, green, brown, blue and gray are



LITTLE BOYS' COSTUME.

(For Description see Page 569.)



LITTLE BOYS' COSTUME.

(For Description see this Page.)

pretty colors to select. Fancy braid and fine embroidery will usually provide the trimming.

We have pattern No. 9054 in six sizes for little boys from three to eight years old. For a boy of seven years, the jacket and trousers require two yards and a half of material twenty-seven inches wide; the blouse requires two yards and a half of

lawn thirty-six inches wide, with eight yards and a half of edging four inches wide. Price of pattern, 1s. or 25 cents.

**LITTLE BOYS' TWO-PIECE MIDDY SUIT. (WITHOUT A FLY.)**

(For Illustrations see this Page.)

No. 9055.—Blue and tan cloth are effectively combined in this suit, which is a jaunty midddy style. The short trousers are shaped by the usual seams and hip darts and closed at the sides; they are finished with under waist-bands and provided with side pockets.

The jacket is shaped by a center seam and side seams that are placed well toward the back. The neck is shaped low in front and finished with a handsome sailor-collared having wide ends, and below the collar the fronts are closed with three frogs. Below the closing the fronts are rounded prettily. The coat sleeves are decorated with fancy cuff-facings of the tan cloth on which buttons are set at the outside of the arm.

Red cloth will unite pleasingly with black, brown or blue cloth in a suit of this style, and cool, serviceable suits will be made of linen or duck.

We have pattern No. 9055 in eight sizes for little boys from three to ten years old. To make the suit for a boy of seven years, requires a yard and three-eighths of blue with seven-eighths of a yard of tan cloth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

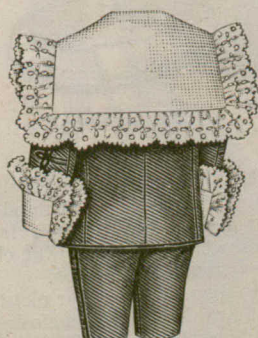
**LITTLE BOYS' KNICKERBOCKER SUIT, WITH SAILOR COLLAR. (WITHOUT A FLY.) KNOWN AS THE COSSACK COSTUME.**

(For Illustrations see this Page.)

No. 9056.—The quaint knickerbocker suit here illustrated is also known as the Cossack costume. It is effectively made up in white flannel, with red flannel for the sailor collar, machine-stitching providing the finish. The blouse-like jacket extends to quite a distance below the waist; it is shaped with shoulder and side-seams and the closing is made with buttons and button-holes at the front. A removable shield finished with a narrow standing collar and closed at the back is revealed in



9054  
Front View.



9054  
Back View.

**LITTLE BOYS' SUIT. (WITHOUT A FLY.)**

(For Description see Page 570.)

the open neck, which is finished with a sailor collar that falls deep and square at the back, the pointed ends of the collar

meeting at the top of the closing. The shield is trimmed with three rows of braid arranged to form points below an embroidered emblem, and rows of braid decorate the sailor collar. A breast pocket is inserted in the left front. The sleeves are gathered at the top and have fullness at the wrist arranged in three box-plaits between two side-plaits, the plaits being stitched along their outer folds to round cuff depth. A leather belt is worn, although the pattern provides for a belt of the material

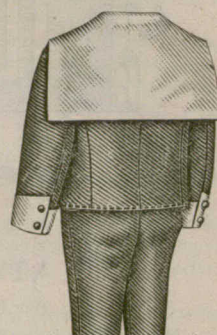
The shaping of the trousers is accomplished by the customary seams and hip darts, and the closing is made at the sides with button-holes and buttons. The legs are turned under at the lower edges for hems in which elastic is inserted to draw the edges closely about the knee, the fullness drooping in knickerbocker fashion. The top of the trousers is finished in the usual way with waistbands stitched underneath, and button-holes are made in the waistbands for attachment to an under-waist.

Serge, chevot and flannel in white, navy-blue or gray with a pretty contrasting color of the same material for the collar will make becoming little suits of this style. Narrow silk braid will be the most appropriate trimming. If the belt is not a leather or canvas one, it will be cut from the combination material and trimmed to match the collar. The shield could also be of this material trimmed with braid.

We have pattern No. 9056 in five sizes for little boys from three to seven years old. For a boy of five years, the suit calls for three yards and a fourth of white with seven-eighths of a yard of red flannel twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



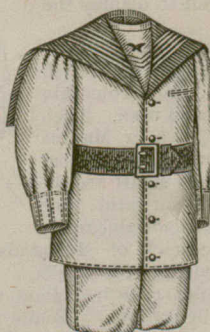
9055  
Front View.



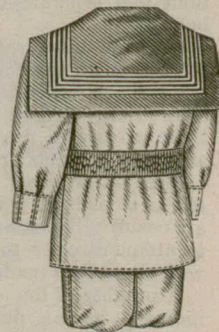
9055  
Back View.

**LITTLE BOYS' TWO-PIECE MIDDY SUIT. (WITHOUT A FLY.)**

(For Description see this Page.)



9056  
Front View.



9056  
Back View.

**LITTLE BOYS' KNICKERBOCKER SUIT, WITH SAILOR COLLAR. (WITHOUT A FLY.) KNOWN AS THE COSSACK COSTUME.**

(For Description see this Page.)

**NOTE.**

Special features of THE GRAND ALBUM OF METROPOLITAN FASHIONS for May will be in the form of a Large Lithographic Plate of Bicycle Fashions for Men and Women, and two Supplementary Sheets, one containing Illustrations of Bathing Costumes, Wraps, etc., and the other exhibiting Advance Novelties in the New Bolero and Eton Jacket Effects, etc.

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STYLISH LINGERIE.

(For Illustrations see Pages 572 and 573.)

Much time is now spent in devising something new in the way of neck-dressing for shirt-waists and blouses, the season in which these cool, comfortable waists take the lead for both morning and afternoon wear being at hand. The collars of nearly all of these waists are separate, hence a variety of collars may be provided for them. With many of this season's collars are worn ribbon stocks or ties mounted upon stocks; these collars have very shallow turn-down portions that separate in front to display the bow.

Red and black satin and dark-blue or red satin with small white dots are in high favor for ladies' ties, and numerous thin silks prettily figured are also used. Then there are string ties of lawn or Madras and four-in hands or puffs of piqué that are delightfully cool. Very smart are the stocks of plain or plaid silk or satin; they are beautifully made and procurable ready to attach directly to the neck of shirt-waists or to be worn with the collars made expressly for stocks.

A number of the popular styles in collars, ties and stocks are included among our illustrations. White linen—correct for shirt-waist collars this year—is pictured in all of the collars.

The three stocks shown may be worn with collars or without.

In the stock shown at figure No. 75 X, the ends are cut very wide and are arranged in a puff secured with a stick-pin.

The stock shown at figure No. 76 X is of black satin and its wide ends are tied in a neat bow with a tightly-drawn knot.

Red satin is represented in the stock pictured at figure No. 77 X; its ends are pointed and are tied in a



FIGURE No. 75 X.

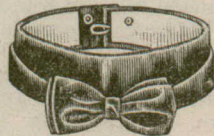


FIGURE No. 76 X.



FIGURE No. 77 X.

FIGURES NOS. 75 X, 76 X AND 77 X.—NEW STOCKS.

(For Descriptions of Figures Nos. 75 X, 76 X and 77 X, see "Stylish Lingerie," on this Page.)

rather widely at the throat, where they are closed.

The collar illustrated at figure No. 79 X is made novel by square tabs that stand out broadly from the top. There is a small space between the tabs at the back and also at the throat, where the ends close, lapping their entire depth.

Figure No. 80 X shows a

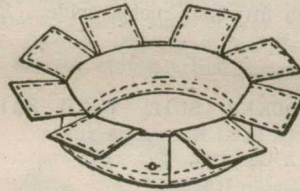


FIGURE No. 79 X.

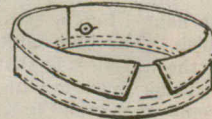


FIGURE No. 80 X.



FIGURE No. 81 X.

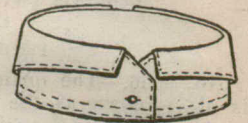


FIGURE No. 82 X.

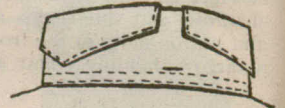


FIGURE No. 83 X.

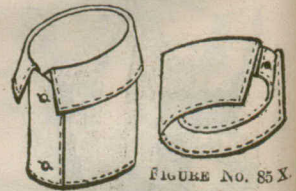


FIGURE No. 84 X.

FIGURES NOS. 78 X, 79 X, 80 X, 81 X, 82 X, 83 X, 84 X AND 85 X.—NEW LINEN COLLARS AND CUFFS.

(For Descriptions of Figures Nos. 78 X, 79 X, 80 X, 81 X, 82 X, 83 X, 84 X and 85 X, see "Stylish Lingerie," on this Page.)

collar with turn-down portions that are very shallow at the sides and deepen toward their front ends, which separate. The closing is made at the back.

In the very low collar pictured at figure No. 81 X the closing is made at the back and there are turn-down sections almost the depth of the collar.

Figures Nos. 82 X and 83 X show a high collar the turn-down sections of which separate at the back and front and deepen to form a point at each side.

Two cuffs are shown and they illustrate well the diversity in the shaping of this article. The one at figure No. 84 X is very deep and closes with studs at the top and bottom. It displays a shallow turn-up section, the ends of which flare quite broadly. This cuff will prove a fitting companion for the collar shown at figure No. 78 X, though it may also be worn with other styles.

The other cuff, pictured at figure No. 85 X, has a band that is narrow at the ends, which close with a stud, and deepens toward the center. The cuff turns up over the band, its ends separating widely, and it also deepens toward the center. This cuff may accompany any style of collar.

Figure No. 86 X (A to G) shows the correct method of bowing a string tie, a bit of information that will be greatly appreciated. Its ends are first crossed, the left being brought over the right as at a. The next step is to slip the end now at the right side up under the other end (b), which is then folded to form a loop, as pictured at c. The end first drawn upward is now brought down, doubled to form a loop and slipped under

pretty bow at the throat.

The collar shown at figure No. 78 X is unusually high, and a straight portion turns down upon it not quite half its depth. Its ends are rounding and lap

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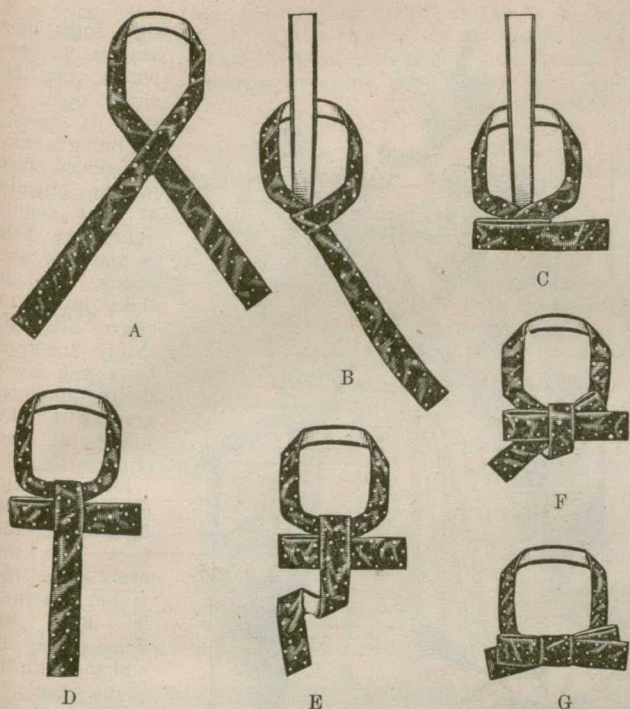


FIGURE NO. 86 X.—(A TO G).—METHOD OF BOWING A STRING TIE.  
(For Description see "Stylish Lingerie," on Page 572.)

materials are used for shirt-waists, when the linings are usually omitted.

The shirt-waist, at this season, naturally suggests the bicycle suit, which now demands much attention on the part of both the professional modiste and the home dressmaker. The finish of these suits is peculiar to garments of their ilk; it must be of the most durable character, and yet to combine this quality with the neatness dear to every woman is no easy matter. The sewing should be strong and firm, so it is important that it be done by machine. A few slipped or broken stitches may cause a serious accident and they may be looked for where sewing is done by hand.

Unless a skirt is made of corduroy or heavy woollen goods, lining is required. The outside and lining are seamed separately and the lower edges are turned in and stitched together. In unlined skirts the seams are either clipped or bound with narrow silk galloon, preferably the latter. The bottom is turned up a depth of four inches for a hem, which is interlined with canvas, galloon binding its edge or being sewed over the edge of the hem.

Instead of a hem a four-inch-wide facing of leather or of the material may be used, cutting it to fit the skirt and finishing it at the top with binding the same as a hem. With a leather facing interlining is not needed.

The skirt is usually kept down by a narrow silk elastic strap sewed underneath at each side. It starts from the top of the hem or facing, a loop being made at the lower end to fasten it to one of the upper buttons of the leggings.

The laps which conceal the pocket and placket

as shown in *d*, *e* and *f*, and the bow is drawn tight without wrinkling the knot, to secure the effect portrayed at *g*.

## DRESSMAKING AT HOME.

(For Illustrations see Pages 573 and 574.)

The fancy for braid decorations is not more characteristic of present fashions than is the host of gown designs for which they are specially suitable. Braid trimmings take the form of simple trefoils and elaborate ornaments on both the front and back of jackets and plain bodices. Skirts, too, come in for a large share of these pleasing decorations, which are admirably displayed by the flowing lines of prevailing shapes. Eton and blazer jackets are seldom finished without braiding, and if they form part of a two-piece costume, the skirt is decorated to match.

In contrast with these trim tailor styles are the full modes for organdy, dimity, lawn, etc. These dainty fabrics are made up over tinted lawn, percaline or taffeta linings, except when these

openings are interlined with canvas and lined with silk or the material and stitched to correspond with the hem.

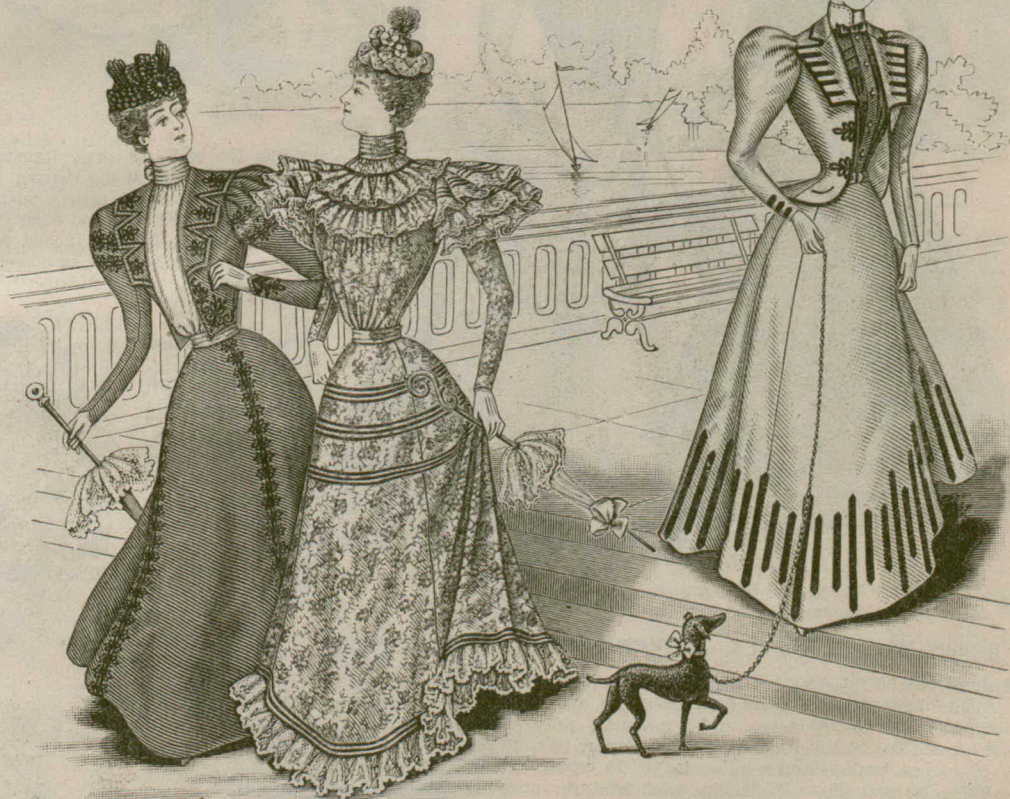


FIGURE NO. 87 X.

FIGURE NO. 88 X.

FIGURE NO. 89 X.

FIGURE NO. 87 X.—LADIES' ETON TOILETTE.—(Cut by Jacket Pattern No. 9086; 7 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents; and Skirt Pattern No. 9080; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.) FIGURE NO. 88 X.—LADIES' AFTERNOON COSTUME.—(Cut by Pattern No. 9093; 10 sizes; 30 to 42 inches, bust measure; price 1s. 8d. or 40 cents.) FIGURE NO. 89 X.—LADIES' TOILETTE.—(Cut by Costume Pattern No. 9104; 8 sizes; 30 to 44 inches, bust measure; price 1s. 8d. or 40 cents; and Shirt-Waist Pattern No. 9079; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 87 X, 88 X and 89 X, see "Dressmaking at Home," on Page 575.)

A canvas interlining should be added to the adjustable front-gore of a divided skirt, along the side and lower edges. Linen skirts are, of course, never lined, and the material should be shrunk before it is made up. Gored skirts are the best for linen, and the seams may be variously finished—in French style, with cording or with laps.

Both knickerbockers and bloomers are best finished with yoke belts when worn under skirts. Gathers at the top are too clumsy. Casings for elastics may be made in the bottom of bloomers, or they may be finished with leg-bands closed with buttons and button-holes. Knickerbockers are completed by bands secured with buckles. French seams may be made in knickerbockers, or the seams may be pressed apart with tape machine-stitched against them. This effect is smoother than when French seams are made. It is imperative that trousers should match the skirt. The seams of gaiters and leggings are spread apart and finished with tape, as in trousers, and a strip of Farmer satin is applied as a facing along each closing edge. The foot straps may be made entirely of leather or of leather with cloth facings,



FIGURE NO. 90 X. FIGURE NO. 91 X.

FIGURES NOS. 90 X AND 91 X.—LADIES' PROMENADE TOILETTES.

FIGURE NO. 90 X.—(Cut by Basque Pattern No. 9061; 11 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 9080; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.) FIGURE NO. 91 X.—(Cut by Jacket Pattern No. 9076; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 9077; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 90 X, 91 X and 92 X, see "Dressmaking at Home," on Page 575.)

and buckles and straps are the means of closing both at the foot and knee.

Sleeves should, for obvious reasons, never be too snug in a riding jacket. Norfolk jackets and close-fitting vests are also included in bicycle outfits, the latter being often worn instead of shirt-waists with Eton jackets. When Norfolk jackets are made with applied plaits, the latter are interlined with crinoline, which is likewise used in the collar, lapels and skirt of the jacket, unless the last be lined with silk.

Where seams are opened at the waist-line to admit a belt, as



FIGURE NO. 92 X.—LADIES' RECEPTION TOILETTE.—(Cut by Waist Pattern No. 9098; 11 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 9107; 5 sizes; 20 to 28 inches, waist measure; price 1s. 3d. or 30 cents.)

canvas stitched together in zig-zag lines. Fit this interlining to the neck, stretching the lower edge, and press it with a hot iron under a damp cloth to preserve the shape. Then cover it with the material, fasten the lower edge to the neck of the chemisette and line with light-colored silk, closing the collar at the back with hooks and eyes sewed between the lining and the outside. It is necessary to add the machine-stitching to the outside before lining it. Chemisettes have an uncomfortable way of becoming displaced unless well secured. To prevent this, attach loops of

they sometimes are in jackets which may be worn open as well as closed, the lining is simply sewed fast to the outside at that point. When the belt is made of the goods, two or three layers of canvas are held firmly together by zigzag rows of stitching covered with the material and lined with silk.

The coat hangers should be fastened at the back of the arms'-eyes; the jacket may thus be held out when hung up and so retain its shape.

Chemisettes of the jacket material, sometimes preferred to linen ones, are stiffened with canvas interlining so that they will not wrinkle and are lined with silk. For the standing collar, use as an interlining two thicknesses of

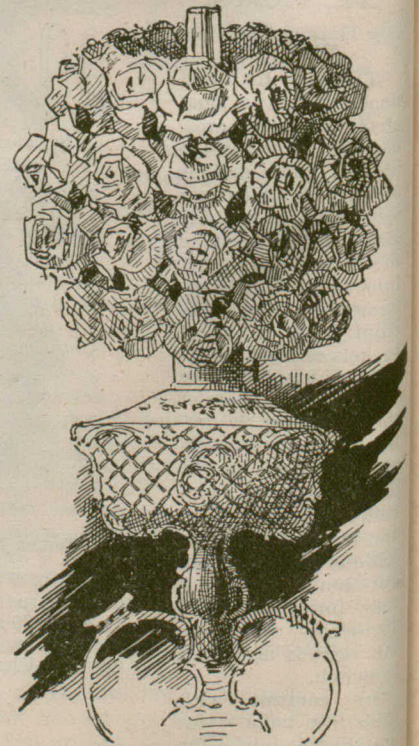


FIGURE NO. 1.—FANCY LAMP-SHADE.—(For Description see "The Work-Table," on Page 576.)



tape to the lower front corners, and strings at the lower back corners of the capes with which chemisettes are usually made; then cross the tapes over the back, pass under the arms and slip them through the loops in front and carry to the back, where they are tied.

FIGURE NO. 87 X.—LADIES' ETON TOILETTE.—National-blue Paquin serge and white silk united in this trim toilette, which is suitable for the promenade or dressy

jacket or blazer opens over a shirt-waist made of glacé taffeta by pattern No. 9079, which costs 1s. or 25 cents. A rolling collar reverses the fronts in hatchet lapels that extend just a trifle upon the sleeve, which stand out well from the arm at the top. The back is close-fitting, with coat laps and plaits.

FIGURES NOS. 90 X AND 91 X.—LADIES' PROMENADE TOILETTES.—Both of these toilettes exemplify the popularity of braid decorations. The toilette at figure No. 90 X comprises a pointed basque and a five-gored skirt, the material being blue serge. The basque is double-breasted and of faultless adjustment. Three Brandenburgs above the bust supplement a rich braid design and braid also decorates the standing collar and the sleeves, which form short puffs at the top. The pattern is No. 9061, price 1s. or 25 cents. The skirt pattern is No. 9080 and costs 1s. 3d. or 30 cents. The design introduces fulness at the back that may be gathered or plaited; it is dartless over the

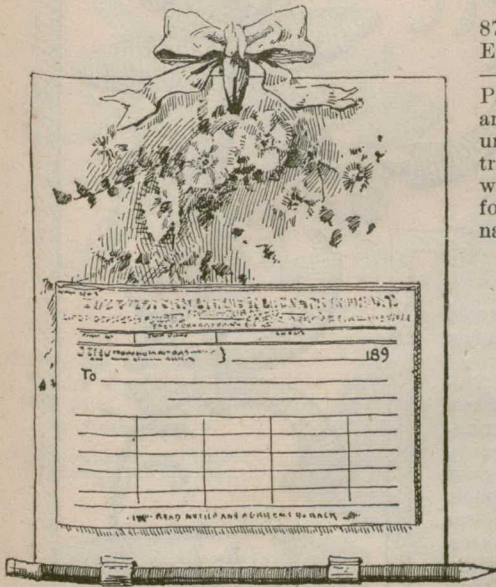


FIGURE NO. 2.—TELEGRAM BLANK PAD.

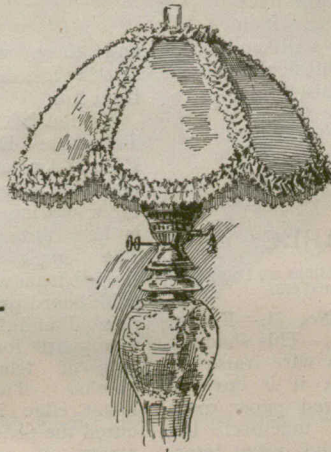


FIGURE NO. 3.

afternoon wear. The ornamentation of silk cord is particularly pleasing. The Eton jacket has a seamless back and loose fronts opening over a vest that closes in the back and has a full drooping front. Tab revers are arranged on the jacket. Becoming accessories of the vest are a crush girdle and a ribbon stock. The pattern is No. 9086 and costs 1s. 3d. or 30 cents. The skirt is made with five gores by pattern No. 9080, price 1s. 3d. or 30 cents. It may be gathered or plaited at the back, and falls in flutes below the hips.

FIGURE NO. 88 X.—LADIES' AFTERNOON COSTUME.—Good style is coupled with simplicity in this costume of figured organdy. The skirt, which is seven-gored and shows fashionable outlines, is decorated with ribbon and lace edging. A decoration of lace edging and narrow ribbon is becomingly arranged on it. The waist has soft gathered fulness in the front and also in the lower part of the back. Two frills of the organdy edged with lace and each headed by a band of ribbon are placed on the front in round yoke outline. Edging and ribbon adorn triple caps that fall about the coat-shaped sleeves, and a stock gives a pretty neck finish. The belt ribbon is tied in a spread bow with two long ends that fall low over the skirt. Any sheer material could be used for such a costume and endless variety of effect may be given by the method of trimming, the mode affording opportunity for many disposals of lace and band trimmings. The costume is shaped by pattern No. 9093, which costs 1s. 8d. or 40 cents.

FIGURE NO. 89 X.—LADIES' TOILETTE.—The costume is one of the jauntiest of the season and it is fashioned according to pattern No. 9104, price 1s. 8d. or 40 cents, from military-gray cloth, and the decoration consists of black braid. Seven gores are comprised in the shapely skirt. The

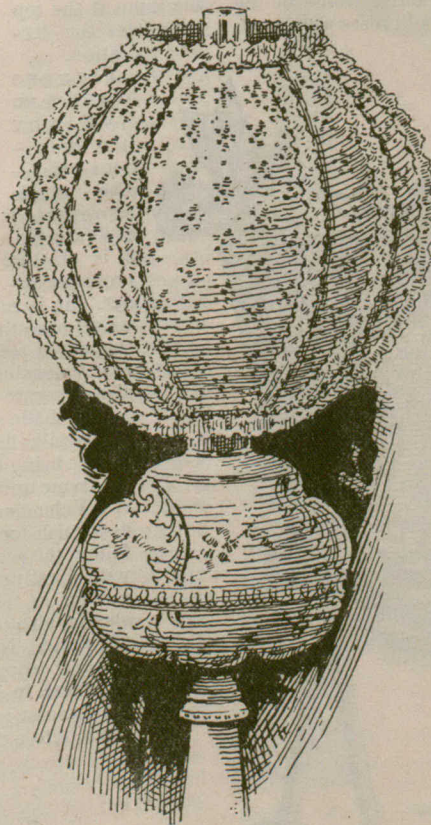


FIGURE NO. 4.

FIGURES NOS. 3 AND 4.—FANCY LAMP-SHADES.

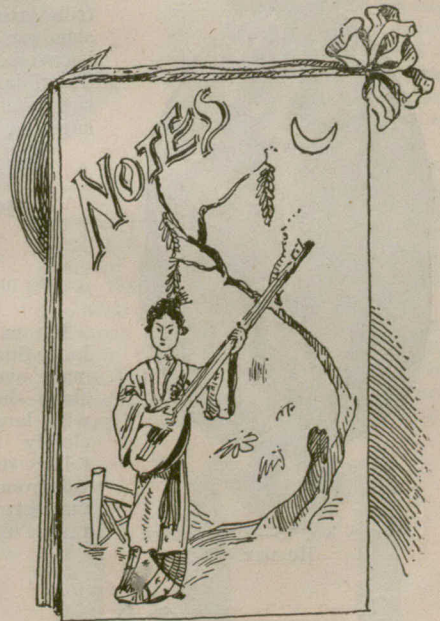


FIGURE NO. 5.—NOTE-BOOK COVER.

(For Descriptions of Figures Nos. 2, 3, 4 and 5, see "The Work-Table," on Page 576.)

hips. The braid trimming extends quite high on the side-front seams.

Figure No. 91 X shows a toilette of tan broadcloth on which the black braid is unusually effective. The skirt displays a simple arrangement of braid at the foot all round; it is a three-piece bell shape without darts and may be gathered or box-plaited at the back to hang in rounding flutes.

The double-breasted Eton jacket is seamless at the back, where the lower outline is uniform in contrast with the slight point in front. The fronts are folded back in lapels by a rolling collar. The braid trimming is arranged all round the edges of the jacket and the large design on the front is duplicated on the upper part of the back. The sleeves are a fashionable shape and are decorated at the wrist in pointed outline. The patterns are skirt No. 9077, price 1s. 3d. or 30 cents; and jacket No. 9076, price 1s. or 25 cents.

FIGURE NO. 92 X.—LADIES' RECEPTION TOILETTE.—There is a delightfully youthful air about this toilette, for which the choice here made of white organdy over blue taffeta is specially suited. The skirt comprises seven

gores and has a plain, seven-gored foundation of the silk gleaming through soft fulness drawn in two curving rows of cord shirrings at the front and sides and gathered at the back. It

is shaped by pattern No. 9107, price 1s. 3d. or 30 cents. The waist, shaped by pattern No. 9098, price 1s. or 25 cents, has a square yoke closed at the left side. The full fronts close at the center and are separated by under-arm gores from a full back. Double epaulette frills edged with lace stand out upon fulness at the top of the sleeves, and two lace-edged frills rise from the standing collar, which is covered by a ribbon stock. The ribbon and floral decoration on the waist is unusually effective.

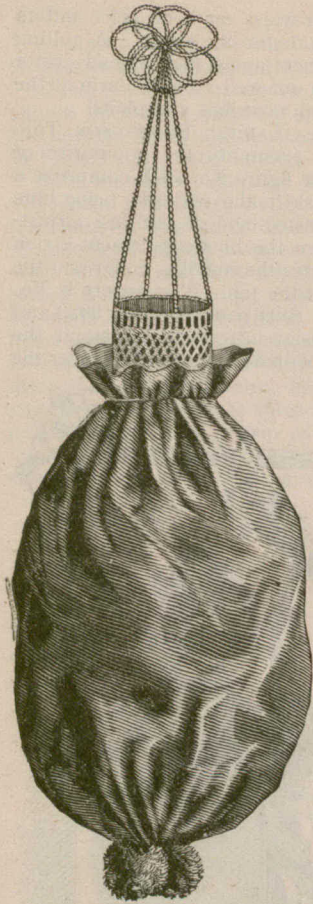


FIGURE NO. 1.—VINAIGRETTE HOLDER.

### THE WORK-TABLE.

(For Illustrations see Pages 574 and 575.)

FIGURE NO. 1.—FANCY LAMP-SHADE.—This shade is made over a wire frame in globe shape; it is covered with large red paper roses closely set together, the foliage standing out at intervals from among them. Even more attractive would be the results if silk roses were used,

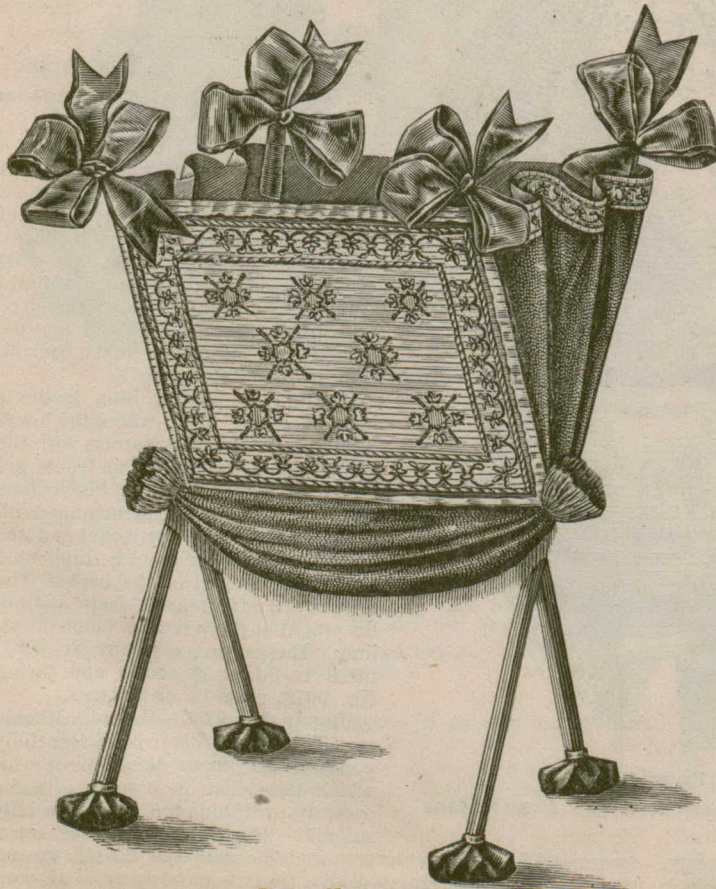


FIGURE NO. 2.

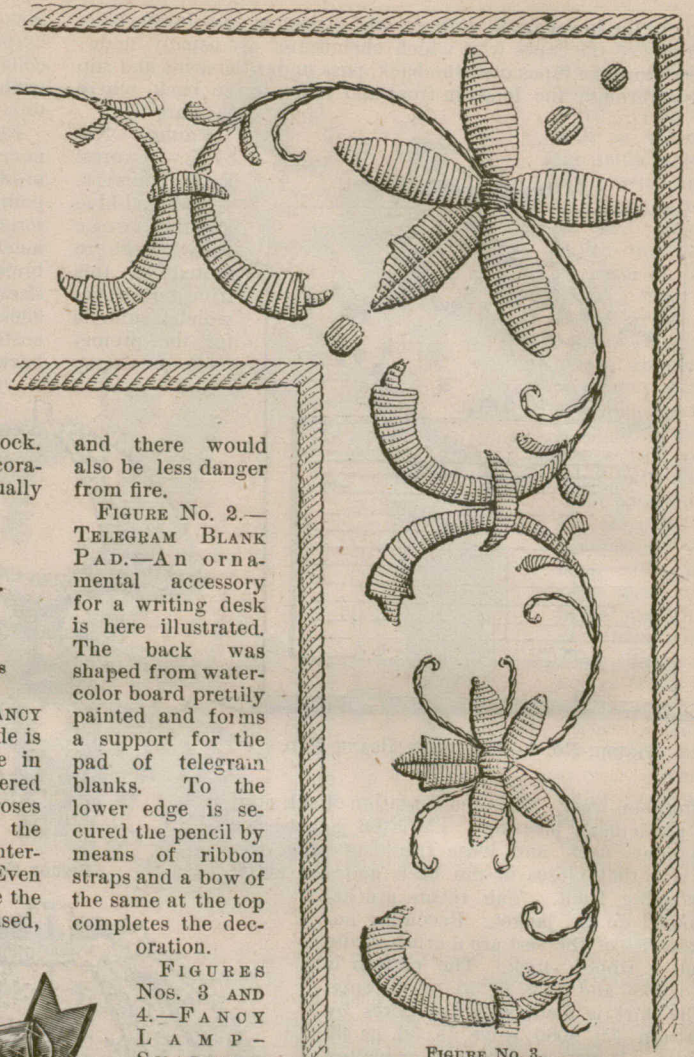


FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—MUSIC RACK, AND DESIGN FOR EMBROIDERING.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needlework," on Pages 576 and 577.)

and there would also be less danger from fire.

FIGURE NO. 2.—TELEGRAM BLANK PAD.—An ornamental accessory for a writing desk is here illustrated. The back was shaped from water-color board prettily painted and forms a support for the pad of telegram blanks. To the lower edge is secured the pencil by means of ribbon straps and a bow of the same at the top completes the decoration.

FIGURES NOS. 3 AND 4.—FANCY LAMP-SHADES.—The shade represented at figure No. 3 is of the umbrella order.

It is made on a wire frame having seven upright wires, and the outside cover of rose-pink China silk is shaped in sections to correspond. Double ruches of narrow Valenciennes lace cover the seams in the shade and also decorate the upper and lower edges.

The shade shown at figure No. 4 is made of cream-white China silk figured with dainty violets. It is in globe shape, being cut in sections that fit between the wires of the frame upon which it is mounted. Double frills of narrow Valenciennes lace edging outline the sections and serve as a finish for the top and bottom. Artificial violets might follow the seams of the sections in lieu of the lace edging with equally satisfactory results; tiny rosebuds and foliage, put on in the same manner as is the lace edging here shown, also make a desirable garniture for the shade.

FIGURE NO. 5.—NOTE-BOOK COVER.—This cover is likely to appeal to the lover of the artistic. The design, Japanese in character, is executed in water colors on water-color board. The book is held in place by a ribbon made into a rosette bow at one corner.

### ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 576 and 577.)

FIGURE NO. 1.—VINAIGRETTE HOLDER.—A pretty vinaigrette bag to hang beside the mirror of a dressing-table or bureau is here pictured. It is cut from cherry-red silk or from any colored fabric that will harmonize daintily

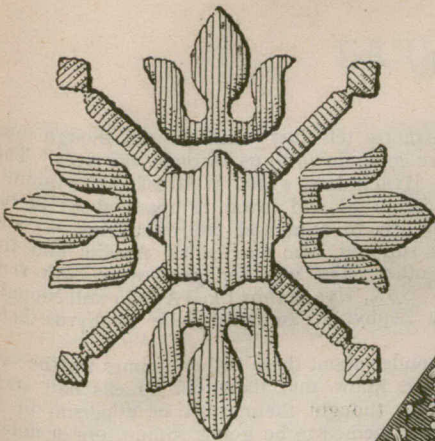


FIGURE NO. 4.—SECTION OF DESIGN FOR EMBROIDERING MUSIC RACK SHOWN AT FIGURE NO. 2.

(For Description see "Artistic Needlework," on this Page.)



FIGURE NO. 2.—GENTLEMEN'S TECK SCARF.

the season are Giroflée, chrysanthème, flamme de punch and chèvrefeuille. Among the more delicate in this class are thé rosé, Bernhardt, Mascagni, Van Zandt, Calvé and Dusé. A revival of scarf-rings is promised during the season at hand. In England and France they are now receiving considerable attention from the ultra-fashionable. In size and general make-up the rings are neat and attractive; the best effect will be obtained when the scarf—preferably a de Joinville—is small and summery and a white waistcoat is worn.

FIGURE NO. 1.—GENTLEMEN'S PUFF SCARF.—This handsome scarf is shown made of extra fine soft black silk, into which is woven a beautiful and delicate floral design in blue, red and orange. It is known as "The Pyramus."

FIGURE NO. 2.—GENTLEMEN'S TECK SCARF.—This scarf is pictured made of silk showing floral and vine patterns in almost every color of the rainbow. It is known as "The Wahnetta." The knot is compact and neat, with a widely spread apron.

FIGURE NO. 3.—GENTLEMEN'S FOUR-IN-HAND SCARF.—The scarf, known as "The Polo," is here pictured made of green silk in frosted design, with a conventional pattern in black and silver.



FIGURE NO. 1.—GENTLEMEN'S PUFF SCARF.

with the remainder of the decorations. The gatherings at the bottom are concealed under two fluffy silk pompons. The top is drawn by a shirr string to fit a crocheted neck made just large enough to readily admit the vinaigrette. Silk cord formed in a rosette at the top supplies the means of suspension. Ribbon may be substituted for the cord and ribbon-bows may be used instead of the silk pompons.

FIGURES Nos. 2, 3 AND 4.—MUSIC

RACK, AND DESIGN FOR EMBROIDERING IT.—The rack is portrayed at figure No 2. It is mounted on a wooden frame enameled in white. The front is covered with heavy white corded silk beautifully embroidered in rose embroidery silk and Japanese gold cord, the back being also covered with the silk. The sides, which are headed by a border like that on the front, are cut from golden-brown velvet, as is also the drapery which decorates the lower part of the rack. Full ribbon bows of a prettily contrasting color are attached to each upper corner of the rack, lending the required dainty finishing touch.

At figure No. 4 is shown the design, in actual size, for embroidering the center of the front, while figure No. 3 gives a corner and section of the design, also in actual working size, for the border.

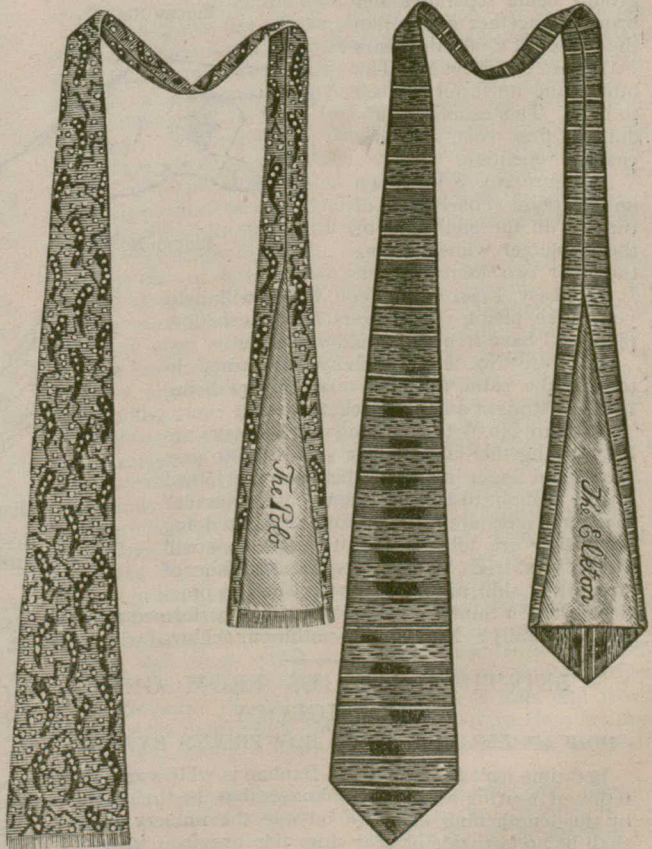


FIGURE NO. 3.—GENTLEMEN'S FOUR-IN-HAND SCARF.

FIGURE NO. 4.—GENTLEMEN'S FOUR-IN-HAND SCARF.

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

### STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

Favored combinations in Spring neckwear are white effects on dark grounds. The most striking *ombré* color schemes of

FIGURE NO. 4.—GENTLEMEN'S FOUR-IN-HAND SCARF.—This scarf is shown made in soft black silk, with cross stripes in bright contrasting colors. It is named "The Elkton."

## FOR THE CHILDREN.

## FINGER EXERCISES.

In these days of physical culture the fingers come in for a large share of attention. It is well to have them as flexible as possible and exercises like those here described are calculated to give them strength and limberness. In childhood the fingers are plastic, and it will not take long to make them do your bidding.

Try the experiment pictured at figure No. 1. It seems so very simple that you will laugh heartily when you learn how difficult it is. Turn in and press together the middle joints of the second or "Saturn" finger of each hand, and at the same time press together the tips of the thumbs and the first or index fingers, of the third or ring fingers, and of the "pinkies" or little fingers. Now try to separate first the thumbs, then the first fingers and finally the "pinkies," without taking apart the bent joints of the second fingers. You will find no difficulty in doing this, but when you try to separate the tips of the ring fingers you will find them stuck fast together and not to be pulled apart without first separating the joints of the second fingers, which you must not do. You will find this third finger always the most difficult to manage, especially in piano playing.

At figure No. 2 is shown an exercise requiring only one hand. The index and second fingers are held close and the ring finger and "pinky" likewise, the two groups being separated and brought together again like the blades of a pair of shears—that is, if you can. The other hand must not be used to help. This exercise, difficult at first, soon becomes easy by repetition.

At figure No. 3 is shown an exercise consisting of turning in the end joint of the forefinger while holding the other two joints unbent.

It isn't easy, I can assure you, but it will help you make pliant your fingers for the shadow pictures I have frequently told you about.

At figure No. 4 the "pinky" is turned in toward the palm, the three other fingers being held out straight and close together.

At figure No. 5 the first and third fingers are brought together at their tips. Now try to pass the second finger in and out between the joined fingers without disturbing them. It is singular that the fingers are rather stubborn about doing what they are told—is it not? But they will after several trials. Great physical feats, either of strength or skill, are only accomplished by practice. Do you think that the clever tricks performed at the circus come naturally? No, indeed—nothing is achieved without effort.

## BED-TIME STORIES FROM GREEK MYTHOLOGY.

## HOW APOLLO KILLED HIS BOY FRIEND HYACINTHUS.

Bed-time isn't far away, yet Daphne is wide-awake in expectation of hearing a story. She knows that the time is about due by the lengthening shadows outside the nursery window. It shall be no fairy tale or bear story this evening; instead, it shall be about the lovely hyacinth which began to bud only a little while after the pale snowdrops and golden daffy-down-dillies pushed their inquiring heads above the snow. For you see it doesn't take a great deal of warmth to coax these early blossoms from their concealment, as, of course, Daphne knows, for she has a flower garden of her own and watches it anxiously. This is the story mama tells her little girl:

"There once lived a youth, so very long ago that even learned

historians cannot exactly tell just when it was, though some facts about him have come down to us through the ages. This youth's name was Hyacinthus, which is Greek for hyacinth. The boy was very beautiful and loved to roam about in the fields and woods, to fish, to hunt and enjoy the blue sky and the sunshine. The sun-god, who was called Apollo, and the West wind, whose other name was Zephyrus, were both very fond of this youth. Now, Hyacinthus liked Apollo well enough, but he didn't like Zephyrus, and this made Zephyrus both jealous and angry.

"Does Daphne wonder about these 'other' names for the sun and wind? She must know that these old Greeks had such lively fancies that they thought there must be a person in or behind everything that seemed to be going somewhere or doing something. So they spoke of the moon, the sun, the stars, the winds, the sea, and the thunder as beings like themselves, only far grander and more powerful. The sun was named Apollo; then there were Boreas, the North wind, Eurus, the East wind; Notus, the South wind; and Zephyrus, the West wind, and ever so many more gods and goddesses, each standing for something in Nature. Then they invented a lot of charming stories about these gods and goddesses. The study of these stories—and there are enough of them to fill volumes—is called mythology. The story of Hyacinthus is one of these myths, and it runs that Apollo so dearly loved this handsome boy that, god though he was, he performed all sorts of services for him, carrying his fish-nets, his bow and arrows, and, in fact, devoting so much time to him that he neglected some of his serious duties.

"One day Apollo and Hyacinthus were pitching quoits—an outdoor game played with iron discs having circular openings, and stakes over which the rings are thrown. Like the strong, skilful player he was, Apollo threw the disc high into the air, much to the delight of Hyacinthus, who excitedly watched its course and sprang to catch it as it fell. But the disc escaped his grasp, fell to the earth, rebounded and struck him in the forehead. The poor boy fainted and in spite of Apollo's efforts to revive him and to heal the cruel hurt, soon lay lifeless in the sun god's arms. Apollo, full of sorrow, then spoke these words, though to ears that were past hearing: 'Thou diest, robbed of thy youth by me. Thine is the suffering, mine the crime.

Would that I could die for thee! But since that may not be, thou shalt live with me in memory and in song. My lyre shall celebrate thee, my song shall tell thy fate, and thou shalt become a flower inscribed with my everlasting regrets.' Even while Apollo spoke, the blood which flowed from the wound to the ground and had dyed the grass a dark-crimson, suddenly disappeared and in its place, behold there grew a lovely flower upon whose petals Apollo traced the words 'Ah! Ah!' which may be seen even to this day upon the flower, named for the youth, hyacinth.

"It was Zephyrus, usually so sweet and gentle, who, jealous of Hyacinthus' love for the sun-god, directed the disc in its fatal course. Zephyrus repented of the deed as soon as it was committed, and to this day, during the gentle springtime rains, fondles and pets the lovely hyacinth when Apollo—the sun—is shining elsewhere."

Daphne is looking with awe and wonder at the bunches of purple and white hyacinths in the bowl yonder. Presently she nods and blinks—the Sandman is on his way and will soon lead another little captive to Dreamland.



FIGURE NO. 1.

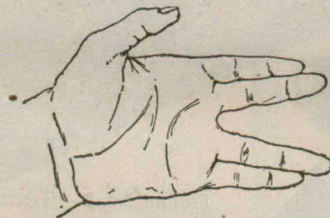


FIGURE NO. 2.



FIGURE NO. 3.

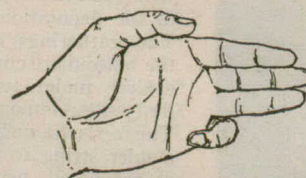


FIGURE NO. 4.

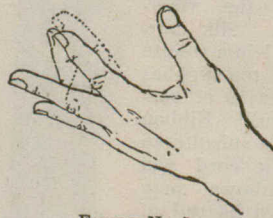


FIGURE NO. 5.

FIGURES NOS. 1, 2, 3, 4 AND 5.—FINGER EXERCISES.

## EARLY SUMMER DRESS GOODS.

Transparency and lightness are distinguishing features of the new fabrics. Summer textiles perfectly fulfil their mission as such, both in appearance and weave. Silks, woollens and cottons also show qualities, which will doubtless maintain their hold during the season. Solid hues are prevalent, though combinations, oftener of tones than of colors, are also seen. The surfaces of most goods are smooth.

Linings necessarily play an important rôle in current modes. They are readily discernible through the meshes and preferably contrast with the goods; striking color studies are thus made possible.

Many of the novelties are of the grenadine type. In one of them an under surface of color performs the office of a lining. This color, shown in all the fashionable hues, gives life to the upper diaphanous layer of black. By a clever interweaving of the meshes of the surface and lining, a watered effect is produced—by no means the least charming feature of the material. These wave marks appear in a variety of goods. Plissé grenadine has a wool ground varied with puckered satin stripes, which are colored when the surface is black, and black on a tinted ground.

An open-checked wool fabric in solid colors is known by various titles, one of the most accurately descriptive being ribbon grenadine. The checks are filled in with a thin gauze, a most interesting addition. In Russian-red the material is especially effective, though it appears in all the fashionable hues. Red is a favorite color in Summer dress goods, millinery and accessories.

Checks are formed in a fish-net grenadine by the use of silk cords of various thickness, which are supported by a mohair gauze as filmy as silk. In hammock cloth cords are also introduced over a gauzy foundation, the cords being woven in imitation of the meshes of a hammock. All these materials are offered in plain colors.

Large white scroll-like figures are strewn upon green, blue, brown, heliotrope and other colored grenadine grounds in which wool and silk are mingled. On like surfaces black broché silk stripes produce an interesting effect. One of the daintiest of novelties—a very filmy gauze—is striped with a narrow, self-colored ribbon and Valenciennes lace insertion. In light-gray colored ribbon and Valenciennes lace insertion. In light-gray this material is fascinating, the white lace harmonizing agreeably with the hue of the goods, which are admirably suited to be made up over heliotrope or rose glacé taffeta for reception or carriage wear.

There are also plaid wool gauzes, in blue-and-tan, brown-and-écru and other tasteful combinations. Black lace-like stripes are woven in colored mohair grenadines, and in other grenadines the color is contributed by tinsel threads which glitter in the color is contributed by tinsel threads which glitter in lengthened lines of copper, gold, heliotrope or green on black, square-meshed grounds. The same class of goods is shown in colors, with which the tinsel threads contrast. Thus, in a heliotrope grenadine glisten silver lines and in a brown one gold lines.

Russian-rape is a corded fabric of unusual lightness, the cords being crépy in texture and of silk-and-wool in composition. Moiré-canvas, an open-meshed, all-wool material, appeals to conservative tastes. When mounted on a lining the water-marks in the material are brought out distinctly.

Gray moiré canvas was used in conjunction with white lace net in a stylish toilette, a green glacé taffeta lining shining through the meshes of the goods. The skirt, though gored, is full at the sides and back and hangs free from a gored lining, to full at the sides and back and hangs free from a gored lining, to which it is united only at the belt. At the bottom is laid a fold of the goods headed by a row of lace insertion matching that in the waist. The waist is full at back and front, is cut low at the neck and shirred to form a heading. A full yoke of lace is mounted on the lining above the waist, the lace being fulled over the standing collar to correspond with the yoke. A frill of lace stands above the collar at the back and sides. A puff of lace is arranged at the top of the close-fitting sleeves, lace falling from the wrists. A white moiré taffeta ribbon belt with a large bow at the back is worn instead of the deep girdle which the pattern provides. A fancy green straw braid hat, trimmed with gray and white tulle and red velvet geraniums and leaves, the gray glacé kid gloves and a gray silk parasol complete the modish outfit.

Nun's-vailling is very like the moiré canvas in weave, and its

revival will be welcomed by many who remember its former vogue. A hemstitched hem is woven as a border in the new nun's-vailling. Double-faced Venetian suiting is a light-textured fabric, though of close weave. It is appropriate for outing and travelling suits. The under side is of a tone contrasting with the surface, which it slightly tinges. Thus, to an olive-green Venetian a rosy tinge is imparted by an old-rose under surface. Blue-and-green, brown-and-green, cadet-and-red and purple-and-green are similarly mingled in other specimens.

Homespuns in large plaids and stripes will rival checks for skirts. In most instances the ground is white and the squares or stripes are colored. Many of the new cheviots are woven loosely like canvas, in mixtures, checks, stripes and plaids, in heather and other color medleys. Checked mozambique, really goat's-hair, is a thin and semi-transparent fabric almost as lustrous as silk. Mohair moiré velours is a new fabric with the gloss usual to mohair and will develop very satisfactorily.

Silks that "stand alone" belong to the past. The fashionable silks are soft and flexible and unusually light of weight. Clan plaids, checks and stripes are brought out in poplins, which figure among the most charming types of Summer goods. Liberty poplin is rather thinner and more lustrous than the Irish poplin. One specimen in heliotrope bears satin crescents in a lighter hue, outlined with irregular dots. Double-warp Surah introduces two colors and sometimes only two tones and the figures, which are usually of indefinite design, are woven instead of being printed. Indeed, façonné or woven figures characterize many of the new silks. An exception, however, is a moiré velours with printed foulard figures, which in one instance are mazarine-blue on a white ground. This fabric will develop an admirable Summer gown and will give as satisfactory service as foulard, being equally light of texture.

Printed figures have given place to woven ones even in taffeta silks, now very much softer than they have been. Polka-spots, short but broad wave marks and other designs are woven on taffetas, rarely more than two or three colors being united.

Japanese crépe is again fashionable both for street and evening wear. The crinkle is merely suggested, and the designs, dots, zigzag lines or scroll forms, are woven. Poplinette shows a fine cord and is decorated with all-over figures and small, satin Jacquard devices. Foulards are shown in glacé and also in solid-colored grounds with dots or large irregular figures and have a very satiny finish.

White dots of various sizes ornament a cadet-and-white glacé foulard silk, made up with heavy white lace in a simple afternoon gown. The gored skirt hangs in flutes only at the back and over each side-front seam is applied lace insertion. The waist is laid in plaits at the back, and the fronts are full, opening over a smooth lace vest. A white satin ribbon stock with outstanding loops clustered at the back and a standing frill of lace ending at each side is the neck finish. The close sleeves are ornamented with puffs and have a tab effect at the wrists, lace flowing over the hand.

Organdy velours is a printed organdy with open stripes. Then there are lisse and striped organdies. The former are plain and the stripes in the latter are satin-finished. Large flowers dominate the designs. Swisses have dots of various sizes and flowers printed in stripes, sprays or bouquets.

A silk-and-linen tissue is a variation of linen batiste. Two colors—pink and green, tan and rose, etc.—are united in the ground and black vines are embroidered over the surface. Colored silk ribbon stripes alternate with bourretted stripes on linen grounds. A curious combination of dots and irregular lines is seen upon other linens, and in a third class are printed flowers and scrolls. There is also a linen fish-net with colored satin stripes.

The silk-warp barèges grow ever more effective. The latest designs in these exquisite fabrics have satin stripes in colors matching the grounds and a veritable tangle of realistic roses, daisies, bluets and other blossoms. Unusually dainty is a navy-blue striped barège, which furnishes a field for masses of large white daisies and plentiful foliage.

An entirely new lining material, a mixture of silk and linen, is called lusterine. It has a silken gloss and rustle, is lighter in weight than taffeta and will be popular as a foundation for all sorts of sheer textiles.

## FASHIONABLE GARNITURES.

Just now the scroll is the favorite decorative conceit. It assumes a multiplicity of forms and is worked out in every sort of trimming. Sometimes it is merely traced with beads or jewels and again it is wrought in passementerie or in some of the numerous diaphanous textures and outlined with jets, metallic cords and the like. Points, too, are in vogue but not to the same extent.

Jet beads and facets are mingled with colored stones or embroideries in many novelties, the black stones conferring distinction upon the decorations. Into a jet passementerie band trimming are introduced cream lace scrolls, let in after the manner of insertions between scrolls of jet beads and long spike-shaped facets, dotted here and there with turquoises of various sizes.

Lace is again united with jets and metal cord in Persian colors, the cord taking the form of loops and the lace that of scrolls. A leaf design is developed in Persian metal cords, gold Milan buttons and jet balls enriching the trimming, which could be admirably used either for outlining or simulating a jacket. In various ways, both upon skirts and bodices, are used points of white *mousseline de soie* that are decorated with star-shaped medallions of cream lace sprinkled with minute gold beads and jet stones and beads. Other pointed *motifs* of *mousseline* have leaf-shaped appliqué of cream lace and embroideries of green and jet beads.

Realistic roses of cream lace with opals or Rhinestones gleaming in their hearts are raised on filmy supports of gray *mousseline*, that also bear embroidered flowers in pale pink and green silk and scrolls traced with steel or colored beads. This is one of the most exquisite of the season's trimmings and is furnished in triangular ornaments suitable for epaulettes, or for application upon the bottoms of skirts at each side of the side-front seams. It also comes in bands, which may cover the side seams above the points, with panel effect, in revers and in scroll-shaped ornaments for jackets.

Festoon, tab trimmings and bands with irregular edges are also offered in *mousseline*, gray, white or tinted and elaborated with colored metal or pearl beads, fine metallic cords and moonstones, Rhinestones, emeralds or amethysts set in metal like real gems. These delicate garnitures are applicable to elegant street gowns, as well as to those for indoor wear, being used upon foulards, crêpes, moiré velours and the various transparent textiles in vogue. A very dainty galloon trimming is of white silk square-meshed net embossed with diminutive cup-shaped spangles with fancy edges; the spangles in one instance are blue and brown, in another pink and green, in a third heliotrope and green, and in a fourth lilac and heliotrope, a tiny gold or silver bead sparkling in the center of each concave paillette.

An attractive band trimming of black net with waved edges is embroidered in flowers or bow-knots with jet beads and facets and jewels, which are emeralds, rubies or amethysts. Black grenadine gowns may be encircled with such trimming and the stones may match the colored foundation.

Tinsel threads glitter among the meshes of a linen canvas band trimming, which supports an appliqué festoon of lace stippled with very tiny gilt beads and embroidered at intervals with floral sprays of jet bugles.

White or tan worsted braids are mingled with gold introduced in open feather-edge bands, which are both novel and effective. Serpentine band, loops and tab trimmings are shown in this class of garniture. A military decoration is suggested in a frog trimming with olives of tan silk and gold braid, which would contribute a very decorative effect to a white cloth gown destined for seaside wear in Midsummer. Elaborate scrolls are evolved in white silk *soutache* braid and gold feather edge in a band trimming. Then there are alternating short and long serpentine straps about an inch in width pendant from a waved band, also of the gold and *soutache*. This is one of the most attractive of the season's novelties; its artistic effect is well illustrated upon a costume of heliotrope Russian crape. Mechlin lace and white moiré taffeta ribbon being also ornamentally used. The braid trimming borders the seven-gored skirt, the supporting band undulating along the edge, the straps—which suggest nothing so much as writhing serpents—pointing upward. The bodice is full at the back and front and closes at the left side. The trimming outlines boleros on the front and frames

the fullness, which is effectively drawn to the center. Three fluffy frills fall over each sleeve and trimming is applied just above the wrist. The inevitable frill of lace falls low over the hand, and another frill stands at the back and sides above the full ribbon stock. Ribbon is also wrinkled about the waist and disposed in a large, artistic bow at the left side. A sailor hat of white fancy straw braid trimmed with violets and white illusion, a white taffeta parasol and white glacé gloves with black stitching complete a very dainty *ensemble*.

A waved band of black net bears a vine design in jet beads and scrolls formed of heliotrope, red or green beads outlined with gold. On another of the same type blossom dusky flowers composed of diminutive jet facets. In a third leaves are formed on the net with green metal cord, the stems being composed of graduated jet cabochons.

The daintiest of outline trimmings, in one-line widths, consist of oval stones and silver or gold beads. Thus, yellow opaque stones cut in oval shape are strung with silver beads, heliotrope with silver, and green with gold. The trimmings are adaptable to almost all styles of silk or woollen dress goods and Fashion sets no limit to their mode of adjustment.

Appliqué embroideries are exquisite creations. One specimen unites roses and leaves with scrolls of white bolting cloth wrought with gold embroideries. In another white linen scrolls are associated with shaded purple silk appliqué embroidery. Beads are also introduced.

A Dresden china effect is produced with silk embroideries upon a band of white silk that is finished at each edge with tabs of cream lace. Sprays of linen batiste flowers embroidered with gold may be used separately or as a continuous trimming, any of the new materials favoring their application.

Instead of chiffon or *mousseline de soie*, both of which were associated with Renaissance lace last season, Gismonda and la Tosca net are now introduced with no finer but with more novel effect. Other Renaissance laces are wrought with gold, both edgings and insertions appearing in all styles.

In *écru* and twine color heavy point Venise and Russian laces are shown *motifs* representing single flowers or graceful branches, for decorating revers, yokes, jackets and other accessories. Graduated straps suggesting frogs are shown in the heavy laces, and these would produce a most interesting effect on a military basque or on an Eton jacket of red or marine-blue canvas.

Maltese lace is a popular trimming for foulards and other silk textures. Insertion of Maltese lace with a serpentine outline and edging to match were used with marine-blue moiré taffeta ribbon to adorn a church gown of blue moiré velours covered with a branching foulard design in white. The side-front and side-back seams of the gored skirt are overlaid with insertion, the irregular outline of which accords well with the scroll-like printed figure in the silk. The back of the skirt rolls in folds to the bottom. The waist is made with the fullness spreading towards the shoulders at the back and distributed becomingly across the front. Three vertical rows of insertion are let into the front and down the left side is cascaded edging, the fluffiness contributed by this arrangement being well suited to this style of waist. Two rows of lace are inserted in the puff which tops each sleeve and edging flows from the wrist. At the neck a ribbon stock is bowed at the back and edging stands about it at the back and sides, the lace being tapered toward the ends. Ribbon is filled about the waist and arranged in a bow with long streamers at the back. A fancy white braid hat trimmed with bluets and blue taffeta moiré ribbon and very pale-gray glacé gloves supplement the costume.

Festoon, battlement, Greek key and pointed designs are shown in Maltese lace insertions. Then there are outlinings in Maltese and also in point Venise laces. A novelty in point Venise all-over net—which, by-the-by, may be matched in edgings and insertions—is varied by sprays of silk appliqué flowers in pale-pink, yellow and green.

In the flimsy laces, which are used to form frills and flounces, Mechlin, *point d'Alençon* and *herre* are used, principally in cream tones. Insertions are obtainable in all these varieties. Mechlin insertions in narrow widths rival Valenciennes laces for use upon washable gowns; the former is the newer. The neck and sleeves of most gowns are lace trimmed, the hands being well-nigh concealed by the frills flowing from the wrists.



being made at the top. Three encircling rows of insertion are introduced at rather wide intervals. The waist is of the Spencer style, with a full back and fronts, the latter being plaided in bias effect with strips of insertion that might be supplemented by narrow frilled edgings, if desired. A narrow lace frill stands above a full stock of moiré taffeta ribbon, which is arranged in a bow at the back. The ribbon belt has long, floating sash ends at the back. The sleeves are full and are confined at the wrists by a band of ribbon bowed at the back, frills of edging flowing from the wrist. The waist trimming may be duplicated in the sleeves and also upon the front-gore of the skirt, if the present arrangement is not desired; or the lace may follow a pointed outline upon skirt and bodice. Skirt No. 8508, price 1s. 3d. or 30 cents, and waist No. 9066, price 1s. or 25 cents, are the patterns used.

Fine Venetian point lace net and plain gaze de chambray are happily united in the picturesque toilette represented at figure No. 4 GA and made by skirt pattern No. 9107, price 1s. 3d. or 30 cents, and basque-waist No. 9067, price 1s. 3d. or 30 cents. A gored foundation of taffeta supports a gored flowing skirt made with two curving rope shirrings at the top of the front and sides. Two frills of narrow Mechlin lace joined at the plain edges are disposed in continuous points on the skirt, with charming effect. The bodice is full and low-necked, with a frill finish which stands away from a laced net yoke-facing applied to the lining above the waist. The material is shirred over the standing collar, which is finished with a ruff of lace. A rather deep, folded girdle completed with a pert ribbon bow at the

left side is an attractive addition to the toilette. The sleeves are made of lace net, with shoulder puffs of the goods, and a flow of lace edging at the hand. A suitable lining for transparent textiles, and one somewhat cheaper than taffeta, is a silk-and-linen fabric called lusterine; it is of light weight and has a silky surface and rustle. Instead of points the lace could be disposed with festoon effect upon the skirt in one or two rows and the same plan followed in the bodice.

Point Venise lace net and china silk are combined in the toilette shown at figure No. 5 GA. The eight-gored skirt is prettily adorned with two rows of point Venise insertion at the sides, the ends meeting under a rosette of satin with ends at the side-fronts seams. The waist is a charming style. It has a low-necked back, with fulness at the bottom and low-cut surplice fronts, the lining above the back and fronts being faced with lace net. Very narrow lace edging outlines the surplice portions. The sleeves are made with a puff and a much rippled shoulder frill of plaited lace and below the puff are let in several rows of insertion, the scalloped wrist being trimmed with edging to match. A bunch of white flowers is caught on each

shoulder. A ribbon stock with bows at the back and lace frills at the sides, and a crush girdle, also of ribbon, complete the charming toilette, which is based upon skirt No. 9100, price 1s. 3d. or 30 cents, and waist No. 9062, price 1s. or 25 cents.

Taffeta was used in the development of the graduate's toilette pictured at figure No. 6 GA. The skirt is of the three-piece bell style, made without darts in front and with either plaited or gathered fulness at the back. In the waist fulness is introduced at the lower edge of the back; the fronts, however, are entirely full, and across the bust is a group of three tuck-shirrings, headed by moiré taffeta ribbon formed in a bow at the center. The sleeves are made moderately full at the top, with a tuck shirring extending to the elbow. In every instance the tuck shirrings are edged with very narrow Mechlin lace. Two rows of Mechlin lace insertion and a wrist frill of wide edging trim each sleeve. A bow of ribbon is perched on each shoulder and a ribbon-stock with loops at the sides contributes the neck finish. A ribbon belt is bowed at the right side of the front. The style, which embraces skirt No. 9077, price 1s. 3d. or 30 cents, and basque-waist No. 8982, price 1s. or 25 cents,

may be developed tastefully in chiffonette with fine English thread lace for trimming.

An effective detail of the toilette displayed at figure No. 7 GA is the bolero jacket, which forms part of the basque-waist shaped by pattern No. 9088, price 1s. 3d. or 30 cents, the accompanying skirt being fashioned by pattern No. 9080, price 1s. 3d. or 30 cents. *Mousse-line de soie* and Renaissance lace make a charming combination. The skirt is cut in five gores, is fitted smoothly without darts and gathered at the back. A narrow

frill of the material is applied directly at the foot and two more are arranged above it, the second frill being extended in a point at each side-front seam, a rosette of satin ribbon being formed at each point and again some distance below in line with the second row of trimming. The waist has a fitted back and the full fronts are traversed by several rows of narrow Renaissance lace insertion. A narrow frill follows all the edges of the jacket. A crush girdle of satin is finished with a round bow at the left side. Above the standing collar rises a frill. Puffs below the shoulders interrupt the length and plainness of the close-fitting sleeves. The jacket might be made of silk or satin and decorated with Renaissance or Russian lace medallions in which gold threads are woven.

In a similarly designed toilette plain gaze de chambray could be united with Liberty satin. The skirt could be encircled with three self-finished frills of Brussels net edged with two or three rows of satin baby ribbon. The jacket, which may be cut from the satin, may be overlaid with cream hierre lace net and edged with a narrow frill of satin ribbon, which could also follow the wrist edges. A satin ribbon stock with a ribbon trimmed frill



FIGURE NO. 5 GA.

FIGURE NO. 6 GA.



of net, falling over it at the sides and a satin ribbon belt bowed at the left side could be used to supplement the toilette.

Étamine and a novelty lace net combine to create a charming effect in the gown illustrated at figure No. 8 GA, pattern No. 9089, price 1s. 8d. or 40 cents, being used in the construction.

Three narrow frills of satin-edged, accordion-plaited chiffon applied at the top of the seven-gored skirt contribute an effective decoration. The waist is made with plaits spreading fanwise from the lower edge of the back and with full fronts opening over a pointed lace vest. Above the bust the fronts are trimmed across with two rows of point Venise insertion finished at the front ends with rosettes of satin ribbon. A frill like those on the skirt falls over the top of the ribbon stock, which is disposed in a cluster of loops at the back. A long bow with ends is tacked over the ends of the ribbon belt, at the left side. The sleeves have tabbed wrists and shoulder puffs of the mushroom style. White silk appliqué embroidery could cover the side-front seams of the skirt and could also be used in vertical rows on the bodice fronts. Lierre lace edging may be basted underneath the sleeve tabs.

Sheer linen batiste with a silk finish and fine lace net are the dainty materials pictured in the toilette at figure No. 9 GA. A full back-breadth is introduced in the six-gored skirt, which is trimmed over the side-front seams with a band of moiré taffeta ribbon finished at the lower end with a rosette. A shorter band similarly finished falls a short distance back of each seam. The fashionable one-sided effect is produced in the bodice. The back is full at the bottom and the front at both upper and lower edges and is closed at the left side, a frill of fine Valenciennes lace trimming the closing edge, in front of which is applied a short pointed strap of insertion. A second strap is added at the right side. Over the full ribbon stock fall two lace-trimmed points and over the mutton-leg sleeves hang lace tabs trimmed with edging. The wrists are cut in battlements. A crush girdle of ribbon is finished with a bow at the back matching the bow on the stock. The toilette includes skirt No. 9034, price 1s. 3d. or 30 cents, and waist No. 9101, price 1s. or 25 cents.

A charming decoration for the closing edge of a waist of this kind consists of a series of rosettes made of fancy edged

silk or satin ribbon, about three-quarters of an inch wide.

The misses' gowns pictured in the group are equally appropriate for confirmation wear. The dress shown at figure No. 10 GA is fashioned from plain and embroidered silk mull, though organdy or dotted Swiss are likewise adaptable to the mode.

The gored skirt falls in folds at the back and is trimmed at the lower part of each side-front seam with two rosettes of satin ribbon. A low-necked effect is suggested in the bodice, which is made with full low-necked backs and side-fronts finished with a self-heading. A full yoke, shaped a trifle low at the neck, and a center front are made of the embroidered textile and are made with narrow tuck shirrings at the neck. A plaited satin ribbon girdle is draped about the waist and closed under a bow at the left side. The short sleeves are each composed of a large and a small puff and edged with a deep lace frill. Lace insertion

could be used to trim the skirt in vertical or encircling rows. The pattern employed is No. 9082, price 1s. 3d. or 30 cents.

Though Lansdowne is the material used in the construction of the gown shown at figure No. 11 GA, fine French nainsook, Persian lawn, silk-striped dimity or any other of the sheer cottons might be substituted with equal effectiveness. The flowing skirt is encircled above the hem by two rows of lierre lace insertion. The bodice droops a trifle in front and is full at the back, the front and backs being joined to a pointed yoke, trimmed in its outline with two rows of insertion, a frill of lace falling from the lower row more deeply over the shoulders than elsewhere. Rosettes of baby ribbon are fixed on the shoulders and at the lowest point of the yoke. A shoulder frill hangs over the close-fitting sleeves. A moiré taffeta ribbon belt with sash ends girdles the waist. The skirt might be trimmed with insertion disposed in a succession of points. The design is based upon pattern No. 9099, price 1s. 3d. or 30 cents.

A dainty effect could also be achieved by the use of either plain or broché China silk and Valenciennes or English thread lace trimmings.



FIGURE NO. 7 GA.

FIGURE NO. 8 GA.

FIGURE NO. 9 GA.



FIGURE NO. 10 GA.

FIGURE NO. 11 GA.

# MILLINERY.

## DESCRIPTION OF

## MILLINERY PLATE.



FIGURE No. 1.—LADIES' BLACK STRAW HAT.—White and black chiffon are associated in the decoration of this fancy straw hat, and feathers and flowers at the back tastefully complete the adornment.

FIGURE No. 2.—YOUNG LADIES' HAT.—One of the butter-colored novelty straws with a brim finish at this figure. Violet chiffon, violets in abundance and a full-blown rose with buds and foliage complete a charming ensemble.

FIGURE No. 3.—LADIES' HORSE-HAIR BONNET.—Iridescent beads beautifully adorn this dainty bonnet of horse-hair. It has a very low crown covered with roses;

a novel bow and a feather rise at one side above the crown and ribbon tie strings may be used.



FIGURE No. 4.—LADIES' ROUND HAT.—This fancy straw hat has a moderately low crown banded with jet trimming and there are full-blown roses on top of the crown. Height is given by the novel arrangement of silk at one side.



FIGURE No. 5.—LADIES' BONNET.—The bonnet is all black in fancy straw, with straw ornaments and loops; wings and fancy pins complete the adornment. Ribbon tie-strings are bowed under the chin.

FIGURE No. 6.—LADIES' HORSE-HAIR HAT.—Another charming iridescent effect is shown at this figure. The hat is simply trimmed with pansies, foliage and a feather arranged to stand in aigrette style.

FIGURE No. 7.—YOUNG LADIES' HAT.—This is a fancy yellow straw sailor with a



brim edge finish of velvet and a beautiful decoration of vari-colored pansies above a twist of green tulle. Rosettes of the tulle are arranged at the back.

FIGURE No. 8.—LADIES' STRAW TAM O'SHANTER.—A fancy lavender straw crown banded with green velvet, a side bow of velvet with fancy buckle at the

center and stiff quill feathers combine to give this Tam O'Shanter an air of jauntiness and good style.

## MODISH HATS AND BONNETS.

(For Illustrations see Page 589.)

FIGURE A.—LADIES' BONNET.—A rough straw braid combining several hues is here shown trimmed with geranium blossoms, leaves and light-green ribbon. The arrangement of the ribbon is novel and the general effect is seasonable and becoming.

FIGURE B.—LADIES' PANSY HAT.—The shape is one which may be assumed by young ladies or young matrons. Pansies



form a beautiful decoration and black wings give contrast and character. Two shades of straw are interwoven in the hat, which is rolled up at the sides.



FIGURE C.—LADIES' LARGE HAT.—Red straw is pictured in the hat, which is handsomely decorated with fancy ribbon, geranium leaves and blossoms.



FIGURE D.—LADIES' CARRIAGE HAT.—This hat is made of plaid straw showing a beautiful blending of colors and plain straw. The moderately high crown and straight brim are becoming and the method of decoration is highly

artistic. Curled plumes toss over the crown at the back and side and purple ribbon and violets pleasingly supplement the feathers.

FIGURE E.—LADIES' HAT.—This hat is in a deep, rich shade of purple straw and is trimmed stylishly with white lace and pansies.

FIGURE F.—LADIES' ROUND HAT.—Light straw is pictured in this rather unique shape, which is very simply trimmed with ribbon.

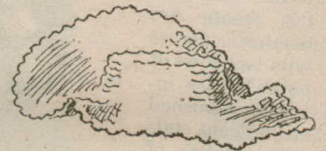


FIGURE G.—LADIES' WALKING HAT.—This novel walking hat is in two colors, white in the crown and dark-blue in the brim. The crown is high and the brim is becomingly wide and very much rolled at the left side.

Ribbon and *coq* feathers form the decoration.

FIGURE H.—YOUNG LADIES' WALKING HAT.—A becoming style of Summer walking hat for young ladies is here shown in dark straw, with white net, a bird and *coq* feathers for the becoming decoration.



FIGURE I.—YOUNG LADIES' HAT.—This becoming hat is shaped in green rough straw and trimmed with velvet, lace edging, violets and a Rhinestone buckle.

FIGURE J.—LADIES' BONNET.—A beautiful shade of heliotrope enters into the color scheme of this bonnet, which has a rucked brim and is trimmed with a spray of iris blossoms and ribbon.

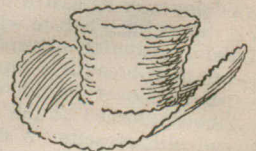
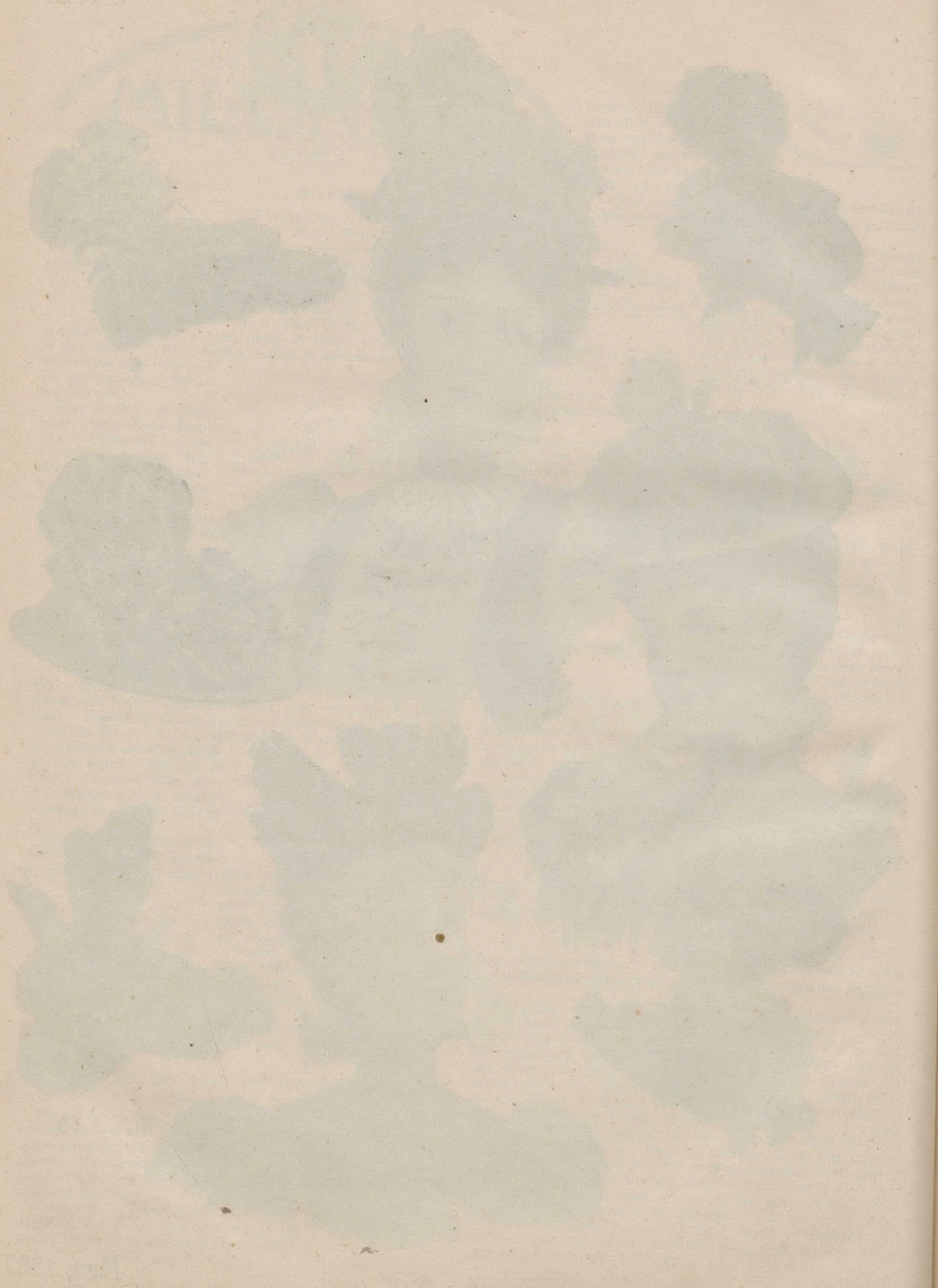


FIGURE K.—LADIES' BONNET.—Green-and-brown mixed fancy chip is used for this bonnet, which is trimmed with stem-green ribbon and brilliant red geranium blossoms, a fancy buckle and ribbon tie-strings completing it.

FIGURE L.—LADIES' FANCY STRAW HAT.—This stylish hat is a purple straw with convoluted brim and is decorated with twisted chenille cord and Paradise feathers.

MILLINERY ORNAMENTS.—The millinery ornaments shown include bows and floral sprays. Paradise feathers still appear in unison with novel bows of ribbon, tulle or velvet. The persistent wings, quill feathers and *coq* feathers are combined with ribbon bows. Beautiful floral sprays and wreaths contribute gay adornment to the colored straw hats. For toques, realistic flowers and foliage are formed into encircling wreaths. An aigrette gives the necessary height, while a tiny butterfly or a jewelled pin thrust carelessly through the tulle or nestled within the flowers gives a dainty finish. Short ostrich tips caught with a fancy buckle trim round hats of straw or those that have upturned or convoluted brims, and lace and ribbon are disposed in bows that are intended for the front or side of the hats. Tulle, net or chiffon may be formed in fan-like bows, that are separated by field flowers, small sprays or a fancy buckle. Garlands and sprays of geranium, clover blossoms, sweet peas, thistles, daisies and violets are everywhere seen.





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## FASHIONABLE MILLINERY.

Startling and vivid are some of the colors associated in the new hats. One *chapeau* is a blaze of red straw, red ribbons and red flowers; another is a symphony in green; a third borrows all the tones of the violet. Indeed, sober effects have been utterly banished and brightness reigns. All the lurid geranium and poppy hues are seen, tones in which the brunette revels. Her blonde sister is considered in the purples, which divide favor with the reds.

Tulle, chiffon and other gossamery stuffs give a touch of delicacy and summery lightness to hats and combine happily with flowers or feathers. Of the two, flowers are just now the favorites, but feathers promise to shortly claim as large a share of approval. Many blossoms are reproduced from Nature's models, while others are purely artistic inventions, which appeal to some fancies quite as strongly as do the familiar species.

A violet hat, an exceedingly tasteful creation, which would becomingly crown a youthful head, is a rather large shape covered with violet tulle. Large Parma violets edge the brim, which is slightly rolled at the front and sides and turned up at the back. Back of the flowers stands a fold of taffeta matching them and covered with tulle. Violets are disposed on the crown and at the sides in rather tall bunches. Four upright loops of tulle are spread at the back and against the brim at the back is set a broad bow of fancy-edged taffeta ribbon a shade or two darker than the rest of the trimming.

Three tones of violet are united in another hat, which is of the Amazon shape in fancy satin straw. A single band of violets lighter than the straw surrounds the top of the crown and also the edge of the brim, and where the brim is rolled high at the sides, violets cover it. At the left side are mingled loops of dark-purple velvet and light-purple satin ribbon. Gradations of one color are often thus preferred to a union of several.

Without a second color to relieve its brightness is a walking hat of geranium-pink satin straw braid. Three puffings of taffeta covered with chiffon are adjusted about the crown, and at the left side is a unique arrangement of chiffon and poppies. The chiffon is set in a series of tiny frills upon a tall stem of wire and against it rest the poppies. At each side of the back under the brim is a *pouf* of accordion-plaited taffeta.

Various dispositions are made of accordion-plaited taffeta and chiffon, the plaits being usually partially smoothed out so that only a slightly crimped effect is produced. The brim of a large yellow fancy straw hat is slightly rippled and the crown of is indented after the manner of a soft crown. A *ruche* of white tulle outlines the brim, about which is softly draped black tulle, which forms a bed for several bunches of red cherries with foliage. Four full black tips spread fanwise at the back of the crown, over which fall more cherries. Back of the plumage are several large loops of black tulle. On a bandeau adjusted at the back are large, fluffy rosettes of white tulle.

Yellow straw furnishes an effective background for a trimming of violets, white lace and gray-and-white dappled wings, the color harmony being most pleasing. The lace stands against the front of the crown in a frill, a Rhinestone ornament gleaming somewhere among its folds. At each side are disposed the flowers and both at the front and sides are adjusted wings, some of which stand more aggressively erect than others.

Black and white appear together on a dressy turban in which several geranium shades are mingled with interesting results. The hat is in rather a deep geranium-red. About its brim is furred white tulle and the right side of the crown supports four tufts of roses in various pink shades. The left side is built up with similar roses, among which are thrust a pair of black wings.

Dainty and simple is a bonnet with long, wide streamers, which may be suitably worn by a young matron. It is shaped in violet fancy satin straw with a slightly poked brim edged with a *ruche* of straw and a rather high crown. Louisine—violet shot with green—ribbon is laid in folds about the crown and slipped through slashes made at each side of the brim near the ends, hanging in streamers. In front are disposed a *pouf* of dark-purple velvet with a Rhinestone-and-pearl pin inside the brim and another just on top of the brim, and above the arrangement is a fluffy white aigrette which completes the charming head-dress. The streamers may be tied under the chin at the side. Many bonnets are made with bridles, but it is doubtful

whether their vogue will be abiding, since bonnet strings add years to a woman's appearance.

A novel idea is expressed in the crown trimming of a large hat of black tulle. Black lace edging spotted with chenille dots is frilled on the brim. Accordion-plaited black tulle is arranged in a series of large *poufs* on the crown, with the effect of a cascade. An unusually full black Paradise aigrette waves over the crown at the left side, where the brim is rolled and trimmed liberally with American Beauty rose-buds and leaves. At the back two black tulle rosettes are placed under the brim. Though largely composed of black textiles, the hat is not lacking in brightness, because of the natural-looking roses.

Rather a practical hat, and at the same time a dressy one, is a black Milan sailor. Three lilac taffeta puffings veiled with black tulle stand about the crown. At the left side, which, as in most instances, bears the burden of trimming, a rosette of accordion-plaited taffeta supports a pair of shaded gray wings. Under the brim at the back are violets and white roses and a rosette of black tulle.

Another sailor shape is a geranium-red fancy straw with a black straw brim-facing. White-rimmed red silk poppies blossom all over the hat, the flowers being arranged high at the back among loops of matching moiré taffeta ribbon.

One color is used throughout in a hat of unusual lightness. The crown and brim are composed of a succession of small puffings of geranium-pink chiffon. In front are bunched silk geraniums, and at the back rise long loops of satin ribbon.

The color scheme in a third sailor is exceptionally fine. The straw is a dark-green fancy satin with purple orchids and leaves wreathed about the crown. At the left side are two loops of réséda satin ribbon and a purple velvet *pouf*.

Charming for wear with a gown of some transparent textile is a hat of green tulle, shirred full on a brim which supports a mass of green foliage. Tufts of tea roses are fixed at intervals to the top of the crown, and at the left side waves a fluffy black Paradise aigrette. The back is turned up and against the brim is placed a large bow of black velvet ribbon.

Stylish enough for any purpose is a toque of yellow straw trimmed about the crown with a twist of white moiré ribbon. This is arranged in a bow at the left side, where are also bunched tea roses and brown-and-white spotted curled quills.

Very acceptable to a woman of staid tastes is a large hat of fancy gray satin straw, with a brim bent in slight curves and outlined with a *ruche* of accordion-plaited gray chiffon. A wider *ruche* encircles the crown and at the left side are clustered a trio of gray ostrich tips and violets. There are more violets under the brim at the back.

In very good style is a hat of fancy green satin straw, with a brim facing of white straw, which is displayed by the broad roll of the brim at the back, and is very becoming to the face. There are green poppies in a high garniture at the back and in a wreath in front, and at the left side is an upright arrangement of leaves.

Two shades of violet are united in an exceptionally jaunty hat made of light violet tulle shirred over a bell crown, and a brim that is somewhat suggestive of a poke. Six ostrich pompons of a deeper tone than the tulle are set up very high at the back, where the brim is reversed, and violets and *poufs* of tulle are adjusted on a bandeau below the feather arrangement.

Buets of exaggerated size, together with grasses and ribbon, decorate a sailor hat of fancy yellow straw. The flowers are massed in front and at the left side, and at the right are bunched grasses and twisted loops of blue and green ribbon. Such a hat could be worn with gowns of various color and either by blonde or brunette, the hues suiting either type.

The compact, English-looking turban has many advocates, despite the prevalence of more eccentric shapes. It is adaptable to travelling and other purposes where unobtrusive gowning is desirable. Black quills relieve the brightness of a red straw turban. Red straw net, a material exclusively devoted to trimming this style of hat, is draped about the brim and twisted in a loose knot at the left side, the knot sustaining two standing quills and two that project from each side of the knot.

Another equally smart turban in yellow Milan straw is trimmed very like the other with navy-blue straw net, which accords well with the yellow straw. Into the knot are thrust a bunch of

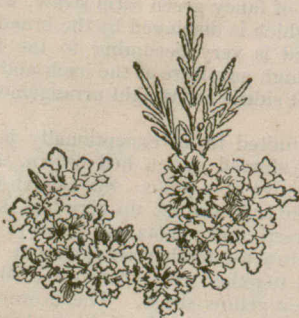
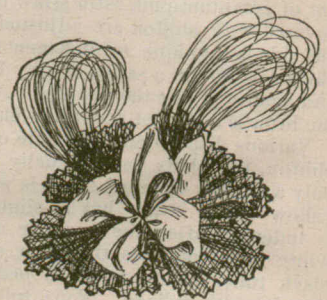
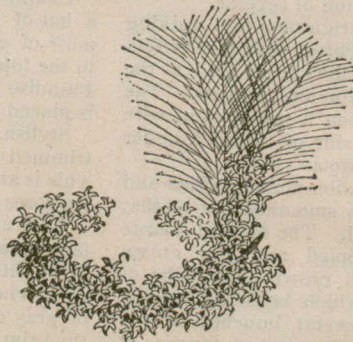
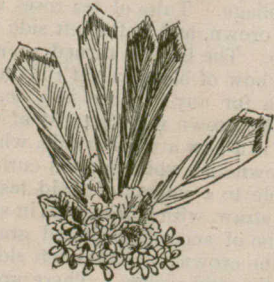
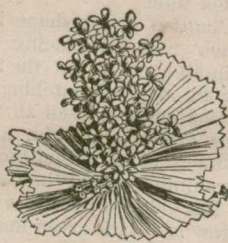
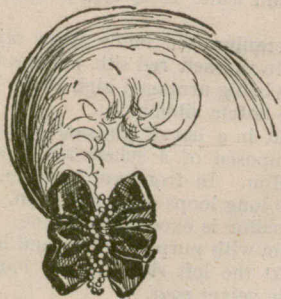
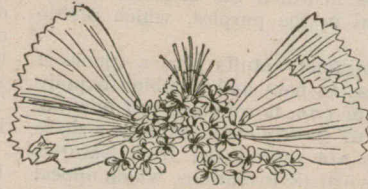
blue-and-green tail feathers that look very like *coq* feathers and also a Rhinestone pin.

Rob Roy and Tam-O'-Shanter caps made of flexible mixed straw plateaus in mixed or plain colors and simply trimmed with a knot of straw net and mottled quills, or with quills or wings without the net support, are worn a-wheel. These caps are lighter for Summer wear than are felt Alpine or Derby hats and are perfectly adapted to the purpose, both from a practical and an ornamental aspect. Straw Alpine and Derby hats also accompany bicycle suits, and when they do not match the latter in the color of the straw they do in the decoration, which usually consists of a ribbon of moderate width formed in a smooth flat bow at the left side and supplemented by a pair of quills. The straws are either mixed or plain.

Rather more trim is a sailor hat of yellow fancy straw. Black straw braid is twisted about the crown and arranged in loops at the left side to uphold a bunch of cherries and leaves. A bow of black-and-white striped gauze ribbon provides trimming for the right side. Under the brim at the back is a rosette of the ribbon between two of red accordion-plaited chiffon.

Bunches of velvet geranium blossoms are disposed on the brim of a red straw sailor. Above the flowers are several *poufs* of white chenille dotted black net. A bunch of palm leaves at the left side and a black velvet bow at the back complete the trimmings.

A rather daring combination is that of violets on a Russian-red hat of flexible straw, a plateau bent in a jaunty Tam O'Shanter shape. The right side is caught up under a bunch of violets. The left is trimmed high



NOVELTIES FOR SUMMER MILLINERY.

Roses and violets are in harmony as always on a large hat of violet chiffon disposed in rows of tiny puffings in the brim. At each side the chiffon is accordion-plaited and formed in a rosette, and at the left side, in addition to the rosette, are flowers that seem veritable garden blooms.

A very dainty conceit is a sailor hat in mixed black-and-white fancy straw. Black tulle is arranged full on the brim and in a large bow at the left side, furnishing a background for a wreath of green-and-white geranium leaves on the brim and scarlet velvet geraniums at the side.

with a deep frill of black lace arranged to fall over the hair at the back. Three black tips are placed against the lace and seemingly secured with a fancy jet pin.

Red is fashionable in gowns as well as in hats, and an entire toilette of red is, therefore, admissible; but the tasteful dresser will usually tone down such a toilette with black trimming of some sort, either in hat or gown. With the red hat is, of course, worn a black veil, which is still a coarse-meshed tissue spotted rather closely with chenille dots, preferably of medium size. These veils are flattering to most complexions.



MODISH HATS AND BONNETS.—(For Descriptions see Page 584.)

THE ART OF KNITTING.—No. 70.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.  
 p.—Purl, or as it is often called, seam.  
 pl.—Plain knitting.  
 n.—Narrow.  
 k 2 to.—Knit 2 together. Same as n.  
 th o or o.—Throw the thread over the needle.  
 Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.  
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
 Row.—Knitting once across the work when but two needles are used.  
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED YOKE FOR CORSET COVER.

FIGURES NOS. 1 AND 2.—Cast on 37 stitches. To shape front end of yoke:

First row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1; o and n 11 times; k 1, leave 3; turn.

Second row.—Sl 1, k 23, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2.

Third row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 21, leave 6.

Fourth row.—Sl 1, k 20, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Fifth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1; o and n 8 times; k 1, leave 9.

Sixth row.—Sl 1, k 17, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2.

Seventh row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 15, leave 12.

Eighth row.—Sl 1, k 14, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Ninth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1; o and n 5 times; k 1, leave 15.

Tenth row.—Sl 1, k 11, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2.

Eleventh row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 9, leave 18.

Twelfth row.—Sl 1, k 8, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Thirteenth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, o, n, k 1, leave 21.

Fourteenth row.—Sl 1, k 5, o twice, p 2 to., k 2, p 1, k 1, o twice p 2 to., k 2.

Fifteenth row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 3, leave 24.

Sixteenth row.—Sl 1, k 2, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Seventeenth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1; o and n 8 times; o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2.

Eighteenth row.—Sl 1, k 1, o twice, p 2 to., k 2, p 1, k 1, o twice,

p 2 to., k 17, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2 Nineteenth row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 17, o twice, p 2 to., k 4, o twice, p 2 to., k 2. Twentieth row.—Like 19th.

The pattern begins now and is as follows:

First row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1; o and n 3 times; n, o, k 2; o, n, 3 times; o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2.

Second row.—Sl 1 k 1, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 17, o twice, p 2 to., k 2, p 1, k 1. o twice, p 2 to., k 2.

Third row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 6, n, o, k 1, o, n, k 6, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Fourth row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 17, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Fifth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, o, n, n, o, k 3, o, n, k 1, o, n, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2.

Sixth row.—Like 2nd.

Seventh row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 4, n, o, k 5, o, n, k 4, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Eighth row.—Like 4th.

Ninth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, o, n, o, k 2, n, o twice, k 3, o, n, k 1, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2.

Tenth row.—Sl 1, k 1, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 9, p 1, k 8, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2.

Eleventh row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 2, n, o, k 1, n, o twice, n, n, o twice, n, k 1, o, n, k 2, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Twelfth row.—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 7, p 1, k 3, p 1, k 6, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Thirteenth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o

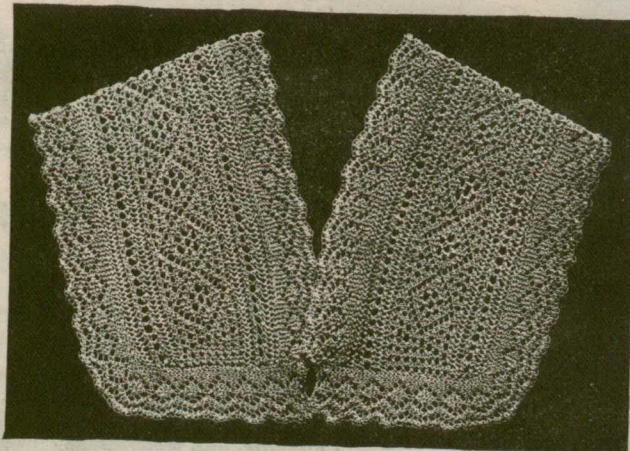


FIGURE NO. 1.—(FRONT.)

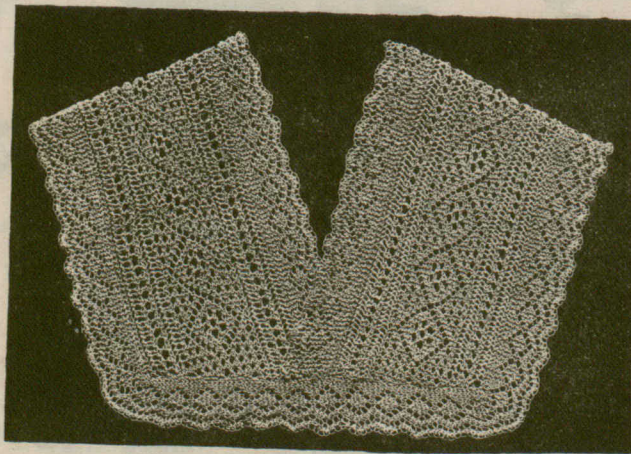


FIGURE NO. 2.—(BACK.)

FIGURES NOS. 1 AND 2.—KNITTED YOKE FOR CORSET-COVER.



twice, p 2 to., k 1, n, o, k 4, n, o twice, n, k 4, o, n, k 1, o twice.  
p 2 to., n, o twice, n, o twice, p 2 to., k 2.

*Fourteenth row.*—Like 10th.

*Fifteenth row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 3, o, n, n, o twice, n, n, o twice, n, n, o, k 3, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

*Sixteenth row.*—Like 12th.

*Seventeenth row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, k 1, o, n, k 1, n, o twice, n, k 1, n, o, k 2, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2.

*Eighteenth row.*—Like 10th.

*Nineteenth row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 5, o, n, k 4, n, o, k 5, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

*Twentieth row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 18, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

*Twenty-first row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, o, n, k 1, o, n, k 2, n, o, k 2, o, n, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2.

*Twenty-second row.*—Sl 1, k 1, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 18, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2.

*Twenty-third row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 7, o, n, n, o, k 7, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

*Twenty-fourth row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 8, n, k 8, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

Repeat these 24 rows 8 times more; then, to shape the back end of yoke, work as follows:

*First row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n 10 times, k 3, leave 3; turn.

*Second row.*—Sl 1, k 23, o twice, p 2 to., k 3, p 1, k 1, o twice, p 2 to., k 2.

*Third row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 21, leave 6.

*Fourth row.*—Sl 1, k 20, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

*Fifth row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n 8 times, k 1, leave 9.

*Sixth row.*—Sl 1, k 17, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2.

*Seventh row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 15, leave 12.

*Eighth row.*—Sl 1, k 14, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

*Ninth row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1; o, n 5 times; k 1, leave 15.

*Tenth row.*—Sl 1, k 11, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 2.

*Eleventh row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 9, leave 18.

*Twelfth row.*—Sl 1, k 8, o twice, p 2 to., k 4, o twice, p 2 to., k 2.

*Thirteenth row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, k 3, leave 21.

*Fourteenth row.*—Sl 1, k 5, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 3.

*Fifteenth row.*—Sl 1, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 3, leave 24.

*Sixteenth row.*—Sl 1, k 8, o twice, p 2 to., k 2.

*Seventeenth row.*—Sl 1, k 1, o twice, p 2 to., k 6, leave 27.

*Eighteenth row.*—Sl 1, k 5, o twice, p 2 to., k 2.

*Nineteenth row.*—Sl 1, k 6, leave 30.

*Twentieth row.*—Sl 1, k 6.

Bind off 37. This is for one side. Make the other just like it.

*Twenty-second row.*—For the Edge.—Cast on 11 stitches.

*First row.*—Sl 1, k 2, n, o, k 1, o, n, k 1, o, k 2.

*Second row.*—O, n, rest plain; all even rows same.

*Third row.*—Sl 1, k 1, n, o, k 3, o, n, k 1, o, k 2.

*Fifth row.*—Sl 1, n, o, k 5, o, n, k 1, o, k 2.

*Seventh row.*—Sl 1, k 2, o, n, k 1, n, o, n, k 1, o, n, k 1.

*Ninth row.*—Sl 1, k 3, o, k 3 to., o, n, k 1, o, n, k 1.

*Eleventh row.*—Sl 1, k 5, n, k 1, o, n, k 1. Repeat.

Knit two pieces the length of the longest side of the yoke, which is the inside, and one piece to go around the whole work; sew on, and run baby ribbon through the eyelets.

TOP FOR BICYCLE STOCKING.

FIGURE No. 3.—This top may be knitted in any contrasting color desired. The embroidery is done in regular cross-stitch such as is used on canvas. Each row of knitted stitches corresponds to the squares in canvas (see picture), thus making the

work very easy. Any pretty cross-stitch pattern may be used.

Brown and green yarn was chosen for the combination in the top illustrated which was knitted as follows:

Cast on 106 stitches with the brown, and k 2, p 2 for six rounds. Then with the green k 2, p 2 for two rounds. Then k 2, p 2 for two rounds with brown; k 2, p 2 for two rounds with green. Then knit 17 rounds with the brown, 2 rounds in green, 2 rounds in brown, 2 rounds in green. Then knit 15 rounds in brown. This finishes the top, which should be turned over on the stocking about half an inch above the last green round.

ROSE LEAF LACE.

FIGURE No. 4.—Cast on 13 stitches.

*First row.*—K 2, o twice, p 2 to., k 1, n, o, k 1, o, n, k 3.

*Second row.*—K 4, p 3, k 2, o twice, p 2 to., k 2.

*Third row.*—K 2, o twice, p 2 to., k 2, o, k 3, o, n, o twice, k 2.

*Fourth row.*—K 3, p 1, k 1, p 5, k 2, o twice, p 2 to., k 2.

*Fifth row.*—K 2, o twice, p 2 to., k 2, o, k 5, o, k 5.

*Sixth row.*—K 5, p 7, k 2, o twice, p 2 to., k 2.

*Seventh row.*—K 2, o twice, p 2 to., k 2, o, k 1, sl and b 1, p 1, n, k 1, o, k 2, o twice, k 1, o twice, k 2.

*Eighth row.*—K 3, p 1, k 2, p 1, n, p 3, k 1, p 3, k 2, o twice, p 2 to., k 2.

*Ninth row.*—K 2, o twice, p 2 to., k 2, o, k 1, sl and b 1, p 1, n, k 1, o, k 8.

*Tenth row.*—Bind off 5, k 2, p 3, k 1, p 3, k 2, o twice, p 2 to., k 2.

*Eleventh row.*—K 2, o twice, p 2 to., k 2, o, k 1, o, sl and b 1, p 1, n, o, k 1, o, k 1, o twice, k 2.

*Twelfth row.*—K 3, p 1, k 1, p 4, k 1, p 4, k 2, o twice, p 2 to., k 2.

*Thirteenth row.*—K 2, o twice, p 2 to., k 2, o, k 3, o, sl 1, n, pass the slipped stitch over, o, k 3, o, k 5.

*Fourteenth row.*—K 5, p 11, k 2, o twice, p 2 to., k 2.



FIGURE No. 3.—TOP FOR BICYCLE STOCKING.

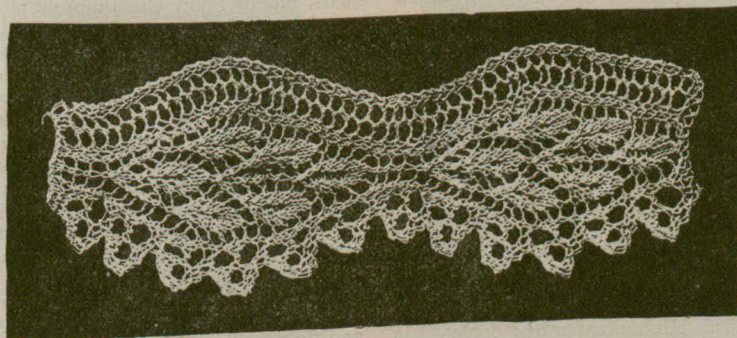


FIGURE No. 4.—ROSE LEAF LACE.

- Fifteenth row.*—K 2, o twice, p 2 to., k 2, o, k 5, o, k 1, o, k 5, o, k 2, o twice, k 1, o twice, k 2.
- Sixteenth row.*—K 3, p 1, k 2, p 1, n, p 15, k 2, o twice, p 2 to., k 2.
- Seventeenth row.*—K 2, o twice, p 2 to., k 2, o, k 1, sl and b 1, p 1, n, k 1, o, k 1, o, k 1, sl and b 1, p 1, n, k 1, o, k 8.
- Eighteenth row.*—Bind off 5, k 2, p 3, k 1, p 7, k 1, p 3, k 2, o twice, p 2 to., k 2.
- Nineteenth row.*—K 2, o twice, p 2 to., k 2, o, k 1, sl and b 1, p 1, n, k 1, o, k 1, o, k 1, sl and b 1, p 1, n, k 1, o, k 1, o twice, k 2.
- Twentieth row.*—K 3, p 1, k 1, p 3, k 1, p 7, k 1, p 3, k 2, o twice, p 2 to., k 2.
- Twenty-first row.*—K 2, o twice, p 2 to., k 2, o, k 1, o, sl and b 1, p 1, n, o, sl 1, n, pass the slipped stitch over, o, sl and b 1, p 1, n, o, k 1, o, k 5.
- Twenty-second row.*—K 5, p 4, k 1, p 5, k 1, p 4, k 2, o twice, p 2 to., k 2.
- Twenty-third row.*—K 2, o twice, p 2 to., k 2, o, k 3, \* o, sl 1, n, pass the slipped stitch over \*, repeat between the stars twice more, o, k 3, o, n, o twice, k 1, o twice, k 2.
- Twenty-fourth row.*—K 3, p 1, k 2, p 1, k 1, p 15, k 2, o twice, p 2 to., k 2.
- Twenty-fifth row.*—K 2, o twice, p 2 to., k 2, o, k 5, o, sl and b 1, k 1, n, o, k 5, o, k 8.
- Twenty-sixth row.*—Bind off 5, k 2, p 17, k 2, o twice, p 2 to., k 2.
- Twenty-seventh row.*—K 2, o twice, p 2 to., k 2, o, k 1, sl and b 1, p 1, n, k 1, o, sl 1, n, pass the slipped stitch over, o, k 1, sl and b 1, p 1, n, k 1, o, k 1, o twice, k 2.
- Twenty-eighth row.*—K 3, p 1, k 1, p 3, k 1, p 7, k 1, p 3, k 2, o twice, p 2 to., k 2.
- Twenty-ninth row.*—K 2, o twice, p 2 to., k 2, o, k 1, sl and b 1, p 1, n, k 1, o, k 1, o, k 1, sl and b 1, p 1, n, k 1, o, k 5.
- Thirtieth row.*—K 5, p 3, k 1, p 7, k 1, p 3, k 2, o twice, p 2 to., k 2.
- Thirty-first row.*—K 2, o twice, p 2 to., k 1, n, o, sl and b 1, p 1, n, o, k 3, o, sl and b 1, p 1, n, o, n, k 1, o twice, k 1, o twice, k 2.
- Thirty-second row.*—K 3, p 1, k 2, p 1, n, p 2, k 1, p 7, k 1, p 2, k 2, o twice, p 2 to., k 2.
- Thirty-third row.*—K 2, o twice, p 2 to., k 1, n, o, sl 1, n, pass slipped stitch over, o, k 5, o, sl 1, n, pass slipped stitch over, o, n, k 7.
- Thirty-fourth row.*—Bind off 5, k 2, p 11, k 2, o twice, p 2 to., k 2.
- Thirty-fifth row.*—K 2, o twice, p 2 to., k 1, n, o, k 1, o, k 1, sl and b 1, p 1, n, k 1, o, k 1, o, n, k 2.
- Thirty-sixth row.*—K 3, p 5, k 1, p 5, k 2, o twice, p 2 to., k 2.
- Thirty-seventh row.*—K 2, o twice, p 2 to., k 1, n, o, k 1, o, k 1, sl and b 1, p 1, n, k 1, o, k 1, o, n, o twice, k 2.
- Thirty-eighth row.*—K 3, p 1, k 1, p 5, k 1, p 5, k 2, o twice, p 2 to., k 2.
- Thirty-ninth row.*—K 2, o twice, p 2 to., k 1, n, o, sl and b 1, o, sl and b 1, p 1, n, o, n, o, n, k 4.
- Fortieth row.*—K 5, p 4, k 1, p 4, k 2, o twice, p 2 to., k 2.
- Forty-first row.*—K 2, o twice, p 2 to., k 1, n, o, sl and b 1, o, sl 1, n, pass the slipped stitch over, o, n, o, n, k 1, o twice, k 1, o twice, k 2.
- Forty-second row.*—K 3, p 1, k 2, p 1, k 2, p 7, k 2, o twice, p 2 to., k 2.
- Forty-third row.*—K 2, o twice, p 2 to., k 1, n, o, sl and b 1, k 1, n, o, n, k 8.
- Forty-fourth row.*—Bind off 5, k 1, n, p 5, k 2, o twice, p 2 to., k 2.
- Forty-fifth row.*—K 2, o twice, p 2 to., k 1, n, o, sl 1, n, pass slipped stitch over, o, n, o twice, k 2.
- Forty-sixth row.*—K 3, p 1, k 1, p 3, k 2, o twice, p 2 to., k 2.
- Forty-seventh row.*—K 2, o twice, p 2 to., k 1, n, o, k 1, o, n, k 4.
- Forty-eighth row.*—K 5, p 3, k 2, o twice, p 2 to., k 2.
- Forty-ninth row.*—K 2, o twice, p 2 to., k 1, n, o, k 1, o, n, k 1, o twice, k 1, o twice, k 2.
- Fiftieth row.*—K 3, p 1, k 2, p 1, k 2, p 3, k 2, o twice, p 2 to., k 2.
- Fifty-first row.*—K 2, o twice, p 2 to., k 1, n, o, k 1, o, n, k 8.
- Fifty-second row.*—Bind off 5, k 3, p 3, k 2, o twice, p 2 to., k 2.

Repeat from first row.

## BLUE-PRINT SOUVENIRS.

A HOME EMPLOYMENT FOR WOMEN.

By SHARLOT M. HALL.

The merits of the camera as a wage-earner are well known, but blue-print work is a branch of photography which particularly commends itself to women seeking a home employment. The requisite materials are some negatives, a printing frame and a supply of blue paper. The finest blue paper is known as French Satin Jr., and prints with lights and shadows as clearly cut as an engraving. While it is best to own a camera, good sets of negatives ready for use may be had from any photographer. A small camera is desirable because of the reduced expense for materials, and small pictures may be used in more ways than large ones.

Full directions for printing accompany the blue paper, and no chemicals are used with it, only repeated baths of clear water. The image in a blue print shows in varied tones of blue shading to pure white and is as clear and distinct as in the ordinary photograph. Blue prints must be mounted while damp and dried between sheets of blotting paper.

Booklets of blue-print pictures meet with a ready sale and are easily prepared. The pictures are mounted on suitable cards, water-color paper or fine unruled letter paper and enclosed in fancy covers tied with ribbon and appropriately lettered. Booklets of local views are especially liked. Those of seaside resorts are very popular with alternate pages of sea-mosses and covers of large scallop shells. The views may alternate with pressed flowers or leaves from historic spots, or with suitable selections of prose or poetry. Birch-bark makes pretty covers and looks well for the mounts of woodland scenes.

There is always a demand for views of village and country scenes, and many families will pay well for booklets giving views of their own home and its surroundings. A Summer traveller could easily pay her way by such work, and have at the same time an easy and fascinating employment.

Little sets of unconventional views of any city, bits of street,

park and suburb find a ready market. Booklets of child faces and animals are much liked.

Small blue prints may be attractively mounted on smooth shells, bits of fancy china and on plaques of various kinds. A round blue-print mounted on an old-fashioned blue and white saucer is very quaint. Small prints are mounted on fringed ribbon for bookmarks, and very pretty bookmarks are made by cutting fine, thick envelopes across diagonally and mounting a tiny blue print in the corner of each half. They are dainty and inexpensive, yet quite out of the ordinary, and sell by the dozen at ten cents each. Blue envelopes simply lettered with a blue pencil may be used. Small blue pictures are very pretty on glove boxes, collar boxes, blotting pads, etc.

Blue print calendars are prettiest of all. To make them, place a small square of white paper on the back of the negative where it will least hide the view. Print as usual, and when washed the square will be white or very pale blue. On this print the calendar for one month. Make twelve such pictures and tie them together with ribbon, or mount as desired. These calendars may be varied by using a piece of clear glass instead of a negative. Draw on it any desired design with black ink, or arrange pressed flowers, etc., to form the picture.

Delft pictures, much desired for blue-and-white rooms, are made by using a large negative and framing the blue print in white enamel or white and silver. They should have a dainty mat. Landscape scenes are preferred for this work. Views of noted resorts, watering-places, etc., find ready sale. Blue prints of paintings are especially beautiful if the subject is well chosen.

This work may be sold at book and art stores and is much liked at fairs, bazaars and charity entertainments. It offers remunerative occupation to many women and besides, being inexpensive, will not overtax the powers of even an invalid.

## MODERN LACE-MAKING.

All of the articles shown on this page are types of Modern Lace-Making. The collar illustrated at figure No. 1 is one of the prettiest styles in this work as it is largely composed of filling-in stitches, thus producing a very dainty effect. The de-

for the cuff, and a cuff to match the collar illustrated is also among the possibilities of lace-making.

At figure No. 2 is given a quarter-section of a design for an all lace table-square to be made in Honiton and point lace braids.

The completed work is delicate in effect, but could scarcely be otherwise owing to the great quantity of filling-in done in developing the design. The edge is as feathery as frost.

A different style of table-center is shown at figure No. 4 and is showy and rich in effect. Battenburg braid and rings, Raleigh bars and point d'Angleterre wheels were used in developing the design. The center is of fine linen, hemstitched. It will be an easy matter for a clever lace-maker to enlarge these designs for herself; but she may employ a professional lace-maker to do it for her.

Any of these designs and the materials for developing them may be procured from Miss Sara

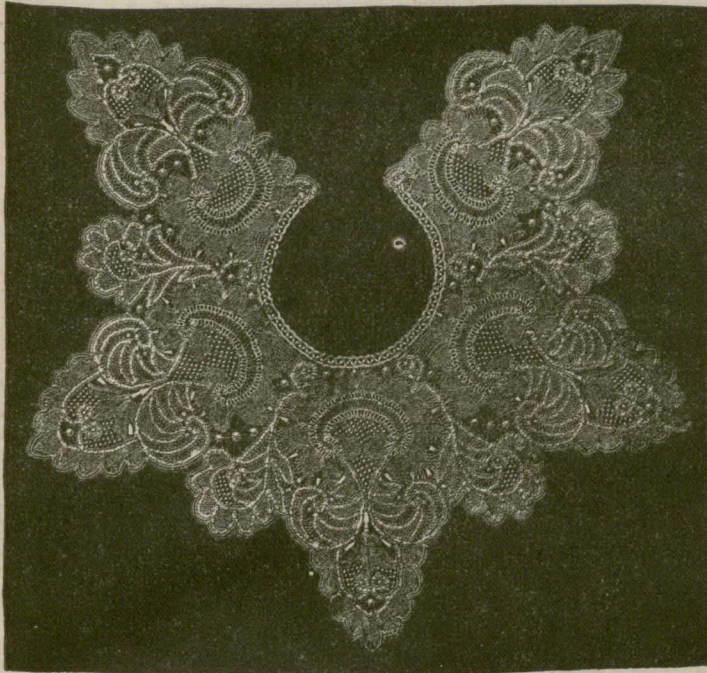


FIGURE NO. 1.—DESIGN FOR MODERN LACE COLLAR.



FIGURE NO. 3.—CUFF IN MODERN LACE.

sign is especially graceful and offers a good suggestion for an edging design.

The cuff seen at figure No. 3 does not match the collar just

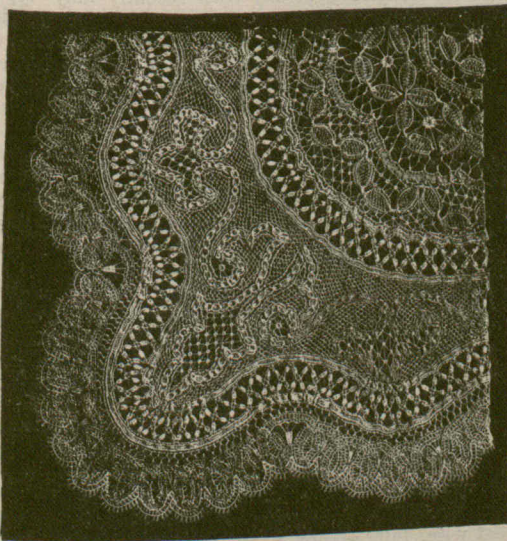


FIGURE NO. 2.—DESIGN FOR ALL LACE TABLE-SQUARE.

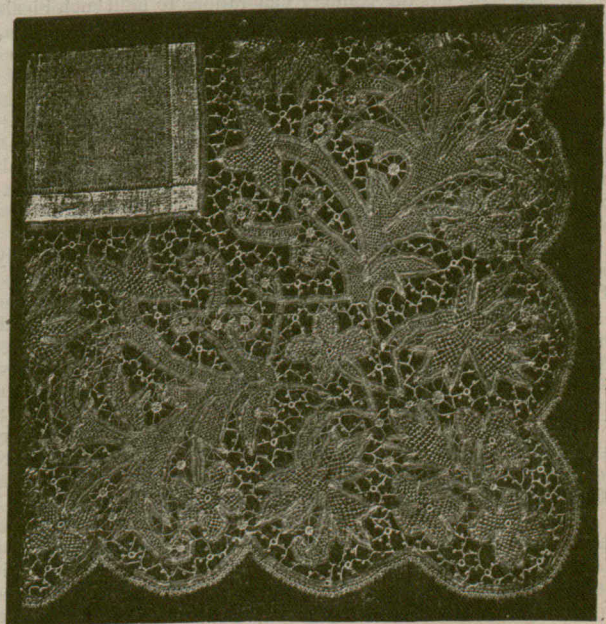
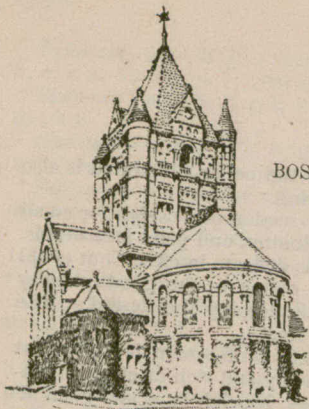


FIGURE NO. 4.—CORNER OF BATTENBURG TABLE-SQUARE.

described, but is given to show another variety of modern lace. A collar may be made by the same design as that given

Hadley, 823 Broadway, New York, to whom our thanks are due for the information contained in this article.



## SOCIAL LIFE IN AMERICAN CITIES.—No. 3.

BOSTON.—By LILIAN WHITING, AUTHOR OF "THE WORLD BEAUTIFUL," "FROM DREAMLAND SENT," ETC.

"SOCIETY ought to be the best expression of humanity," remarked Kate Field; "one of these days it will be." These words hold in solution the ideal of social life. There is no inevitable incompatibility between good-gowns and good morals and the life that is beautiful within is not less to be esteemed when it is also beautiful without.

Boston society is still recognized as something a little apart from the ordinary high roads of business and fashion, and if the stranger within the gates cherishes a lingering tradition that gods and heroes may still be met on the broad walks of the old Common, under the breeze-blown elms, it may be none the worse for his happiness.

Boston social life has had a series of distinctive "states," as recognizable as those of a painter. The past offers a fascinating background for the present. Traditions of the old Beacon Street *noblesse* still perpetuate tales of exclusiveness and of expansiveness in degrees almost unknown at this date. Something of this has survived, even within the past decade, however. When the celebrated English etcher, Dr. Seymour Haden, exhibited his rare collection in Boston some years ago, an aristocrat of the olden days remarked that he was glad Dr. Haden could be met at the art gallery, "for, of course," he added "one would not want to invite him to one's house, but he is really very pleasant to meet." But this was a survival, even if not of the fittest. As a rule, in the elder days of Boston the artists and men of letters were the social potentates.

No estimate of Boston life can be true save from the clear recognition that the Puritan City was founded on a basis of idealism. Its aims and purposes were distinctively moral and intellectual, and this atmosphere remains to-day, modified, to be sure, by the demands and new trends of modern life, but rooted in the mental and spiritual ideals that contribute the subtle flavor of finer purposes. And it must be confessed that it is a wholesome thing for the younger generations to hold such ideals of life as are exemplified by Emerson, Theodore Parker, Elizabeth Peabody, Lucy Stone, Whittier, Wendell Phillips, James Freeman Clark, Lydia Maria Child, Agassiz, and by his noble wife, Elizabeth Agassiz as well: by Edward Everett Hale, Julia Ward Howe, Edwin P. and Charlotte Whipple, Lowell, Longfellow, Mrs. Hemenway, Anne Whitney, Rev. Dr. Charles G. and Mrs. Ames, Phillips Brooks, Dr. Holmes, Louise Chandler Moulton and others who might well be named. The influence that radiates from such lives as these is one of incalculable force and persisting permanence.

The social panorama of to-day in Boston is inconceivably interesting as an outgrowth of this richly-varied past of reforms, of transcendentalism, of fine culture. The primitive Boston—where it is said Mrs. Hawthorne once carried a broom which she had purchased, in her hand as she walked homeward over the Common in the elm-shaded walk from West to Beacon Streets; and where Mrs. Howe tripped home one midnight from a great festivity across this same Common, from Mt. Vernon Street to Boylston Place, with Motley by her side, escorting her—that simple and innocent Boston has long since been relegated to the past; and still, in many respects, the Boston of to-day is provincial rather than cosmopolitan.

Indeed, as I invoke the magician's glass to produce the many-faceted social life of contemporary Boston, I am impressed by its bewildering elements, which do not, altogether, cohere in certain well-defined sets or circles, but which overlap, and coalesce in part, and meet and mingle in more perplexing phases than the contents of the witches' caldron.

There is the Boston of fashion—the smart set whose acknowledged leader is Mrs. Jack Gardner, but while this is a notably resplendent and spectacular circle, it is yet sufficiently identified with goodness and greatness to be permeated by philanthropic and intellectual life. Mrs. Gardner herself, while largely celebrated in society journalism for her dinners and dresses, has

another prominence, set down, perhaps, only in the pages of the Recording Angel, where her uncounted deeds of beneficence and benevolence might be read. The smart world recognizes the superb quality of her jewels and laces, her houses and her entertainments, but let the poet whose volume she has advanced the money to print; the musician for whom her social power has made a place from which the recognition of the public may be won; the artist whose picture she has bought at a critical moment when all his future seemed to hinge on that one sale—let them tell of the other side of the generous, noble and womanly Mrs. Gardner. Nor is fashion mere frivolity with Mrs. Sears, the beautiful wife of the multi-millionaire. Her house is a poet's dream of luxurious loveliness; her entertainments, her gowns, her equipages, are faultless; and still, she is the artist who takes prizes at the Water Color Exhibition in New York, and whose energy in art radiates stimulus throughout the profession. Whether in any city there can be found a purely fashionable circle, dominated by the exclusive heartlessness and frivolity ascribed to fashion by the cynic, is an open matter, but certainly it does not exist in Boston. There is not, either, one may say, as much visible display, even of large wealth, as in many cities. There is something in the Boston atmosphere that represses the spectacular. Mrs. Hemenway, the great capitalist and philanthropist, lived in a spacious but simple house that the passer-by would hardly glance at twice. Within it was beautiful with rare pictures and bronzes, color and flowers, but there was no display or ostentation anywhere. Her own customary attire of black silk and dainty laces had simply the quiet elegance of the lady, not the blazonry of vast wealth. This reality of life, so to speak, permeates Boston so largely as to hardly admit that latter-day element, the *nouveau riche*, to any appreciable extent.

Am I claiming too much for the modern Athens? I venture to believe that a long period of residence in Boston would imbue any one with the conviction that the old, background and basis of idealism here holds such sway as to enter into all forms and phases of modern life with determining influences. The standard of honesty, of culture, of all that makes for mental and moral progress, is held everywhere, through every grade of social life, sometimes higher and again less significantly, but in one form or another it persists. It is more than a *bon mot* that the Boston street car conductor not unfrequently has information, and even learning, of value.

A bona-fide experience of my own recently may typically illustrate the quality of that class of persons not included in the mystic term "society." Passing through the Chavannes-decorated corridor of the Public Library one day, I was stopped by the policeman in charge with a question as to what club I could recommend to him that he and his wife could join "for culture." The honest fellow went on: "Me and my wife, we have a little more time now, the children are growing up, and we want to find some real nice club which we could join, where there are books and where we can meet people, a place where we can find real culture." This may read like a specially created story, but it is a literal report of the incident. Through all the masses of what we term the working people sifts this tendency to aspiration. The municipal ideal is culture. It may sometimes manifest itself in amusing and even grotesque ways, but is it not something that it exists at all? Emerson voiced a great truth when he said: "It is just as important that other persons should be cultivated as that we should be; for we must have society."

Now, beside the distinctively smart set, which includes so much, too, of talent, of loveliness of character, a set that numbers among its leaders that distinguished artist, Mrs. Sarah W. Whitman, the noted musical and literary critic, Mr. Aphorp, the well-known *littérateur*, Mr. Thomas Sergeant Perry and his poet artist wife, Lilla Cabot Perry—justly proud of her long descent from the Cabots of discovery fame—the smart circle that includes the Lodge family, the Cabot Lodges, the Whitneys, the Alexander Martins, the great musical conductor and organist, Mr. B. J. Lang, and his gifted daughter whose talents as a composer of music are already widely recognized, that includes the Hunnewells, the charming family of the late Frederick

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Ames, and many another whom space forbids my recording—beside this circle there stands another closely allied to it and often intersecting it, the clan which is the more distinctively the intellectual and literary, or whose adherents represent more exclusively that trend of life. The acknowledged leader of this set is Mrs. Julia Ward Howe, and if Lady Henry Somerset had not already invented and applied to Miss Willard the felicitous title of "an uncrowned queen" it might well be bestowed upon Mrs. Howe. Yet regal in her beautiful old age, with the energy of youth flashing through the texture of experience, she is still the marvel and the realization of a high womanly ideal. A woman who was once a beauty and a belle, who in all her brilliant youth was an *élégante*, and yet a scholar, a thinker, and a poet, who espoused social reforms when to do so would have meant social ostracism for any one so highly bred, a woman who has all her life stood for what was noblest and best, her influence is a potent one in the social world. Her reception days during the season draw together in her parlors the choice society of Boston in an eclectic way; her guests may be rich or poor, fashionable or the reverse, but they are quite sure to be persons who possess what Margaret Fuller used to call the "kernel of nobleness." There is always a representation of the ultra smart world, and of the creative world of art, science and letters, of distinguished visitors to the city, of the clergy, of Harvard professors, or leaders in various other phases of activity. Here not so long ago one would see Dr. Holmes hobnobbing, perhaps, with Mrs. Ward (Elizabeth Stuart Phelps), always one of his nearer intimates; the majestic form of Phillips Brooks as he towered above the petite Mrs. Laura E. Richards (Mrs. Howe's daughter) with her Psyche-like face, clearly cut as a cameo; here would be seen the refined, intellectual face of Mrs. Annie Fields in her rich and quiet dark dress; the sensitive, expressive countenance of Mrs. Edwin P. Whipple, one of the most interesting women in Boston; the great-hearted Mrs. Agassiz, Edward Everett Hale, and Mrs. Howe's only son, Henry Marion Howe, the distinguished metallurgist, with his exquisite and charming wife. Mrs. "Jack"—as Mrs. Gardner is almost universally called—is almost always an engaging figure at Mrs. Howe's receptions. Here, too, are seen Mrs. Kate Gannett Wells, whose charm and resources are unlimited; Prof. Arlo Bates, the poet; Miss Anne Whitney, the well-known sculptor, poet as well as sculptor; the charming poet Mrs. Moulton; Susan Hale, with her merry repartee; George Riddle, the distinguished reader whose genius has created fairly a new art in his superb interpretations of the poets and dramatists; and with these and many another of the great world, would be also the socially unknown, some youthful worker or elder person with whom character was its own credentials to "good society."

Notable among the countless teas and "at homes" of the Boston season are the Friday receptions of Mrs. Louise Chandler Moulton. Here, again, in Mrs. Moulton's hospitable drawing-rooms, are to be met an *inclusive* rather than a strictly *exclusive* assemblage. Her range of sympathies is wide and none who seek her are denied some measure of her kindness. Her rooms are vital in their wealth of souvenirs. The painter has brought to her his picture, the poet his poems, the sculptor his ideal creation. From Paris, Rome, Florence, London and her own Boston and New York, artist and author are represented.

The receptions and teas of Boston social life are characterized by conversational interchange that is significant rather than the reverse. The "infinite deal of nothing" so frequently encountered at like festivities is in a manner barred out, from the fact that the habitués of the informal afternoon gatherings are for the most part people who know each other well and have many mutual interests to discuss, and also that the general life of Boston itself is full of fresh topics, as must be a city where artistic and literary achievements are considered as events. If Prof. Charles Eliot Norton is delivering one of his incomparable courses of lectures on Dante; if Henry Clapp is offering his finely critical interpretations of Shakspeare; if Mr. Aldrich has put out a new book of poems, or Mrs. Agassiz a new idea for Radcliffe College; if Mrs. Ole Bull has given up her spacious and beautiful home for a conference of six weeks on Ethics by the greatest thinkers and philosophers of the day; if Governor and Mrs. Wolcott, who entertain so charmingly, have brought together a more than usually notable company at a reception given to some famous guest—all these are the conversational warp and woof.

The general social interests lie in art, letters, science and in problems of thought, and these furnish forth the average general topics of conversation. Not priggishly nor pedantically at all, but the intimate personal communion and general average inter-course are apt to run along lines of thought or significance rather

than along mere nonentities and inanities. The quality of conversation is a kind of unerring touchstone, an accurate register of the quality of life. Often does one find himself rich in society and yet poor in companionship; in the overflow of chatter we are starved for conversation. In the diary of old Pepys he writes, after an evening spent in the great world, "But, ye gods! what poor stuff they did talk!" The remark must often recur to us on occasions when inanities usurp the place of ideas, and there is, perhaps no city, in which there is less of this experience than in Boston.

For Boston society abounds in prominent individualities. Edward Everett Hale is a host in himself. Miss Sarah Holland Adams (a sister of Mrs. James T. Fields) who has recently returned to her native city after a residence of twenty years in Europe, holds what may fairly be called a *salon*, as brilliant as that of any of Paris in the *ancien régime*, in her apartments on Sunday afternoons. Mrs. Edwin P. Whipple's "Sunday evenings," that were also so choice in their quality, have been discontinued since her husband's death, but now and then a few of her nearer friends drop in as of old.

The club life of Boston is a salient feature of its social intercourse. The clubs exclusively for men are still various in their specific motives, among the most individual being the St. Botolph for art, with its frequent exhibitions; the Tavern club, which is more that of literary interest; and the Boston Art Club, in which art is but one feature, although its large galleries offer admirable annual exhibitions. Of clubs exclusively feminine are the New England Woman's, the College Club and others. But it is in those clubs whose membership includes both men and women that the deeper social interest lies. Of these the foremost is the Twentieth Century, of which Edwin D. Mead is president, with Dr. Hale as honorary president. The membership of this club is of the choicest group, including the representative fame and culture of Cambridge and Boston. The weekly meetings alternate with a paper read and a discussion, with a lunch and social chat on Saturdays. Then there is the Players' Club, where interest is in the drama; the Procopeia, which stands for a group of intellectual, ethical and philanthropic activities; the Metaphysical, whose purpose is that of mental and mystic research; and the Unity Art Club whose name suggests its trend. The Boston Art Student's Association is another league that is an immense factor in social life, producing a Greek play once in two years, and having each season valuable courses of lectures under its auspices. The Browning Club is a large and flourishing one and some of its meetings are made memorable indeed by the exceptionally brilliant quality of the essay read.

The home of Mrs. James T. Fields, in which her nearest friend, Miss Sarah Orne Jewett, is a frequent resident guest, is peopled with beautiful associations and memories. Left stranded now on Charles street, from which the tide of fashion has ebbed, the back of the house commands an enchanting vista up the Charles river and no one who has seen it can wonder that Mrs. Fields clings to this home where so many notable people have been entertained—Thackeray, Dickens, Arthur Hugh Clough, Miss Martineau, Emerson, Hawthorne, Matthew Arnold, Whittier, Elizabeth Phelps, Kate Field, and many another whose name is a part of the world's treasurers has slept under this hospitable roof. In the chamber above the library Emerson wrote his "Voluntaries" and after breakfast called his host and hostess into his room and read them the new poem which was flying around the room in loose pages. After reading it aloud he questioned them as to what title it should have, and Mrs. Fields suggested the perfect one it bears.

Boston has a region where borderland topics—mental healing, occult phenomena, astrology and spiritualistic research—are much in evidence, and these topics and experiments pervade a large social territory in some greater or less degree. Prof. Wm. James, of Harvard; Dr. Richard Hodgson, Secretary of the Psychological Research Society; Mrs. Abby Morton Diaz, and the Rev. Dr. Bartol are among the more notable people deeply interested in these phenomena.

Perhaps the best feature of Boston social life is in that acquaintances and friendships are largely formed by social gravitation, rather than from any undue self-assertion or premeditated precipitancy. The vulgar phrase of "getting into society" would hardly be understood in the modern Athens. Boston is not without its display and sensations, yet it is hardly an exaggeration to say that on every plane and in every circle the intellectual and ethical ideal prevails.

The next article in this series, to appear in THE DELINEATOR for June, will be on Social Life in Philadelphia, by Anne Hollingsworth Wharton, Author of "Through Colonial Doorways," "Martha Washington," etc.

# RUSSIAN WOMEN.

By ISABEL F. HAPGOOD.

For the last fifteen years the Russian woman has been, undeniably, the fashionable heroine of fiction. As therein portrayed she is a sort of conglomerate, composed of all the most antagonistic characteristics to be found in the women of other nations. She is nothing if not complex. She is generally a Princess, but occasionally a Countess. She is a gay butterfly of surpassing beauty, whose sole aim in life seems to be Parisian toilettes, cigarettes, balls, eccentric amusements, flirtations upon—occasionally beyond—the dizzy verge of the precipice. Fascination is far too mild a word to describe her irresistible charm. I cannot help thinking that the Duchess of Leuchtenberg, wife of Prince Eugene Maximilianovitch (Romanoff) and sister to the famous General Skobelev may have unconsciously sat for several of these fancy portraits, because of her thoroughly national type of tawny-haired, green-

classes is rarer than in America. Style, except among the wealthy, the aristocratic Court circle, is almost non-existent. As for complexity or simplicity of character, truthfulness or deceit, morality or the lack of it, Russian women are as purely individual as women are the world over.

Most women of the Russian aristocracy, like the women of our own wealthy, leisure classes, are more or less actively interested in charities and good works. I know, for example, titled women of the Court who devote their lives to the poor, to sewing classes for girls, to furnishing women with needlework. The finished work they undertake to dispose of at the shops—unpleasant task! They go to Court only when absolutely compelled to do so, dress with extreme plainness (wearing small sleeves when big sleeves are in fashion, if the gown is still whole) and drop their titles whenever it is possible. I may add that they are in no sense disciples of Count Tolstoi, but devout members of the Orthodox Church, who make no pretence to renouncing everything, but who simply use their wealth, education and powers for their fellow beings in practical ways.

I know one Princess who gave up nearly all her large fortune for orphan asylums and hospitals. On the bare pittance which remains to her she lives, with her maid, in a couple of rooms, wears garments twenty-five years behind the times, and when she wants a good dinner calls upon her friends at the Winter Palace or the Court cottages in the country. as it happens, and simply says she is hungry. I know another Princess, young, fashionable, beautiful, who went through a complete course of nursing, hospital work and medicine—and very sweet she looked in her nurse's cap and apron—that she might be competent to manage the large hospital which she maintained at her own expense on her estate for the benefit of



THE DUCHESS OF LEUCHTENBERG, NÉE SKOBELEFF.



MME. SOPHIE DAVYDOFF.



THE GRAND DUCHESS MARIE PAVLOVNA.  
(Wife of the Grand Duke Vladimir)

eyed beauty. The Skobelevs rose from the ranks—as not seldom happens in Russia, as well as in America. Sometimes the Russian woman in fiction suddenly discloses other traits, assumed to be "national." She is engaged in revolutionary conspiracy against the Russian government, or she is a superlatively clever spy in the employment of the government. And, although she devotes fourteen hours a day to luxurious pleasures, and twenty-three to plotting, she contrives to save sixteen hours out of the twenty-four to lavish upon unostentatious charity, personally administered. The intelligent reader of these interesting works of fiction is not expected to be strong in arithmetic.

Now, is the Russian woman in real life as she is popularly portrayed in fiction—foreign fiction, I mean, of course? As well say that Daisy Miller is the unvarying type of the American girl. The Russian woman has all the characteristics attributed to her, and more—so has the American girl. But in neither case are all united in one individual. In Russia, as in America, individual character, wealth, opportunities, social position, circumstances, education, produce kaleidoscopic results.

One thing—charm of manner—is certainly possessed by a large proportion of Russian women in all classes, though it must be admitted that in the peasant class, as a rule, a larger share of that national inheritance has fallen to the men than to the women. Beauty among the women of all

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the peasants in a district as large as a New England State. Many women of the higher class, of the Court, go through the hospital training, and there are times when their services come into play—as in the Russo-Turkish war, and during the epidemic which followed the great famine of 1891-2. I have no doubt that, if Russia should decide to send a staff of Red Cross nurses to India to alleviate the suffering caused by the prevailing plague, there will be plenty of women of high birth and station who will go out with it.

But charity and nursing are not the Russian woman's only fields. There is my friend Mme. Sophie Davydoff, who established the Imperial Lace School in St. Petersburg, under the patronage of the Dowager Empress, Marie Feodorovna. In that school a score of little peasant girls are maintained for two years each, educated, taught to draw and design, and to improve the technical knowledge they already possess, on the sole condition that they shall become teachers when they return home and so benefit others. Those little girls make gold lace sown with pearls for queens and empresses. Mme. Davydoff also travelled all over Russia collecting specimens of antique and modern lace, and making her own photographs of them, which are now published in her *History of Russian Lace*. I have seen copies of the book at a shop in New York.

In art no Russian woman has reached the level of the men. So far as I am aware, there never has been, and there is not now, any great woman painter. But Mme. Böhm's charming silhouettes of child-life are well known in America, and Princess Marie Shahovskoy, pupil of the famous sculptor Antokolsky, exhibited her handiwork at the Chicago Exposition, where she had charge of the department of Peasant Industries. Princess Shahovskoy is also an illustration of the Russian woman's talent for business. She transferred the peasant work to a shop in New York (now vanished), where she showed a very instructive variety of textile fabrics manufactured by peasants on her own estate and on the estates of her relatives and neighbors, as well as many articles from divers parts of Russia—instances, like Mme. Davydoff's lace, of native industries encouraged, revived or improved.

In another direction the practical mind of the Russian woman—and the Russian mind is practical to a wonderful degree—has opened up a new calling for women. Baroness Budberg has for several years maintained a school of agriculture, horticulture and rural industries, intended to fit women to become managers of estates, either as a means of earning their livelihood or that women may become competent to manage the large estates which they own or which devolve upon their care through the absorption in government service of their husbands, as was the case with herself. That school has thriven to such an extent that it has been enlarged, recognized by the Government and aided.

The wealthy women of the merchant class are no whit behind the women of the Court in their splendid, unostentatious gifts and self-sacrificing good works, and the women of the literary and artistic class, less well dowered with this world's goods, contribute their share of personal endeavor. There



Mlle. NADEZHDA STASOFF

was Mlle. Nadezhda Stasoff (she died a year ago), who was one of the prime movers, with Eugenie Konradi, in establishing the Higher Courses for Women (corresponding to Barnard College), attached to the University of St. Petersburg. For twelve years she devoted her life to unremunerated service in its behalf, daily superintending the girls and their lectures, raising money and creating public interest.

In the line of mental achievement the famous Sonya Kovalevsky, Professor of Mathematics in the University of Stockholm, winner of the great Bordin mathematical prize in Paris, is too well known to here require more than the mere mention of her name. She was in advance of the Higher Courses, but many of their graduates are doing splendid work in science at the Russian Biological stations upon the Black Sea and at Naples, as well as in other directions.

In medicine Russian women have always taken a deep interest—necessarily, since the mistress of a great estate in the country is often called upon to play the part of doctor to her own family and to all the peasants for many miles around, owing to the immense distances and the scarcity of physicians. When the new Medical School for Women is completed next Summer, women medical students will have their first permanent home since the time, many years ago, when the Government encouraged their efforts in that line to prevent their going abroad for the instruction which they were firmly resolved to have.

Then we shall hear of two women whose names are inseparably connected with that movement: Marie Bokhoff, who first made it possible, and Nadezhda Susloff, the first and best of Russian woman physicians.

Nadezhda Susloff was born a serf. After the Emancipation, in 1861, her father, a very intelligent man and now "his own man," as the phrase then ran, acquired wealth. The mother, also, was unusually enlightened, and

these parents gave their children the best education which money could procure. They sent Nadezhda to foreign schools when Russian opportunities failed, and everywhere she conquered all difficulties and was brilliantly successful. Her intelligent, characteristically Russian face may serve to typify the best of the non-aristocratic class. Most merchants, literary workers, artists and so forth belong to this class, generally known as the "intelligentsiya," or the intellectual class—though no translation exactly conveys the delicate shade of that word's meaning.

Into most of the fields of endeavor which have been invaded by women in America women in Russia have penetrated. The moans over the ways of the Russian telephone girl are familiar, though her language be alien to Anglo-Saxon ears, and the post office and telegraph girl is the image of her American sister. These occupations, as well as many pedagogical positions, are often followed by the daughters of priests. The priestly class,



EUGENIE KONRADI



MME. ELIZABETH BÖHM.



NADEZHDA SUSLOFF.

though it has no social standing and makes no social claims, furnishes the country with many able writers, historians and scientific men and worthy women.

The woman novelist thrives and several feminine writers have made very creditable though not first-class names for themselves in literature. The woman editor is also known. But the woman reporter is as yet unknown, or as rare as is the American type of journalism.

And "woman's sphere"—domestic life? It all depends, as elsewhere, on the woman—and the man—and on circumstances. Some of the loveliest examples of family life that I have ever known have been

in Russia, and their perfume often refreshes me from a whiff of my American morning newspaper. I am inclined to believe that, despite the progressiveness of Russian women—which is forced upon them, in a measure, as it is here, by social and economical conditions—the old-fashioned "woman's sphere" remains, after all, the one held in the highest esteem throughout the great land which covers one-seventh of the habitable globe.

If any one doubts this, he should see some of their house-keeping, the wonderful pickles and preserves and national dishes in which they are versed, the mere memory of which makes my mouth water. And they do not depend upon the cook or the housekeeper, but themselves prepare these dishes in about as large a percentage of instances as in democratic America. Never in my life have I tasted such strawberry preserves as one of my friends, a Princess, accomplished in all the arts of the drawing-room, put up with her own hands. Every house-keeper knows that strawberries are the most unsatisfactory berries in the world to deal with. But in Princess Olga's hands the shape, color and flavor of the freshly picked fruit were retained in absolute perfection, and the syrup was as clear and rich in hue as a ruby. Then there was Countess Elizaveta, who used to send us butter and honey from her estate, where her dairy and apiary were the objects of her personal supervision. And shall I ever forget the huge, square fish-pasty which Madame X. made for us herself during Lent? Yet Madame X. could copy a Madonna by Raphael or paint original pictures of genuine merit. In all these houses (pardon the titles; I merely mention them to point my moral) there reigned an atmosphere of exquisite simplicity and ease which has its echo in the best literary Russian circles. One of my delightful reminiscences relates to the way in which I taught the daughter of a priest to make huckleberry cake, and then tested the product at breakfast with the priest's family after mass. On my way home, armed with a "hunk" of the cake, it occurred to me that I would treat another friend to a taste of this American delicacy, so I dropped in at the palace and volunteered to breakfast with Countess Marya Alexandrovna Y., saying that if she would furnish the coffee I would supply the solid food. So we breakfasted merrily on the foreign dainty—it was noon, and only bread and tea had formed the early meal of the day—with a delightful absence of formality which I could not readily venture upon with many of my American friends. A charming feature of these women is that they rarely or never discussed their servants' shortcomings.

The Russian nun is a different being from the Roman Catholic Sister of Charity. The Eastern conception of monastic life, both for monks and nuns, is that it should be devoted to prayer and contemplation, not to contact with the world in active labors. They have their benevolent institutions, but there is a difference. No sight is more common in the streets of a Russian city than the lay sisters begging for their convents. Clad in men's boots, a petticoat more brief than even the "Rainy Day Club" advocates, and amazing headgear, they pervade churches, streets, markets and shops. The storekeepers dare not refuse the innumerable demands of these petitioners, lest they call down ill-luck upon their heads. Therefore, a curious system has

sprung up, and a special coinage is in use to allay conscience and yet avoid impoverishment. By an unwritten law the lay-sister is bound to give a rebate of one-half of whatever sum is offered her, thereby showing that she is not covetous even in a good cause. So the merchant bestows upon each applicant the equivalent of an American cent (worth only half a cent, or less) and she returns him a half-kopek coin. If he gives her a half-kopek coin, she retorts with a quarter-kopek copper—and lower than this, one-eighth of a penny, the Imperial Mint does not provide for. I

discovered this system and the coinage, but most of my Russian friends had never seen the coins, and disputed my statements until I exhibited specimens which I had obtained from the marketmen and the lay-sisters—and very dainty little copper coins they are. Hence it appears that religion can be bought—also a peaceful conscience—for a price so small that it is not affixed to any of the goods of this world. Very few aristocrats become nuns—the exact reverse of the practice in the Roman Catholic Church. Nearly all Russian nuns are obliged to earn their own living, for the convent supplies only a roof and the smallest minimum of clothing, black rye bread and tea and the plainest food. Sugar and the remainder of their food they earn by embroidery, by the painting of pictures of Christ, the Virgin and the saints and by other work. The nuns of Ivanova Convent, in Moscow, for instance, embroidered the Coronation robes of the Empress and Emperor which were used last May, and were supplied, for the time being, with finer food, lest their breaths should tarnish the dainty fabrics if they were fed on their customary cabbage-soup and onions.

I cannot do better, in closing, than to show a specimen of the Russian woman in the bud, one of whom we may hear more hereafter, if a judgment can be formed from a face—the cousin of the young Emperor, the Grand Duchess Elena Vladimirovna.

aged fifteen, clad in a childish Court robe and wearing a beautiful form of the peasant headdress, the *kokoshnik* (or *kika*, in this case) not generally used at Court.



THE GRAND DUCHESS ELENA VLADIMIROVNA.



MARIE BOKOFF (Who was a Pioneer in Opening Medical Studies to Women.)

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## THE MAY TEA-TABLE.

## A STANDING WELCOME.

That informal entertaining is on the increase the least observant may note. It has become the fashion to be hospitable. Madam may not be numbered among those who give large entertainments or beautiful and costly dinners, but her friends know that her hearty welcome awaits them always, and that they can make her happy by dropping in to luncheon or for a cup of afternoon tea. The fashion of laying an extra plate at the table for the friend who may appear at the last moment is happily growing. A chance guest does not then feel that the table is turned upside down by his coming. Madam's welcome is gracious and genuine and whether her luncheon is much or little it is shared with delight. After all, it is a foolish over-estimation of trifles that makes the poor hostess. She is wise who has learned to say nothing about deficiencies. To be burdened with apologies that the reception room is not in order or this or that dish is not quite perfect, is to have one's attention called to the disorderly rooms and to find less enjoyable the food that was thought quite delicious.

The ideal hostess recognizes that there is something in entertaining beside feasting. She may possess but the one maid of all work and yet have a most charming home to which the guest feels it a privilege to come. When the guest is expected the hostess has especial opportunity for graciousness. True hospitality consists in making a guest feel at home. The vestibule may contain "Welcome" in handsome mosaics, but if there be no cordiality on the part of the hostess, it will seem but a mockery. The old Roman vestibule sometimes bade one "beware of the dog," and while such a warning brings a shudder now it bears close relationship to the inhospitable, door-mat direction to wipe one's feet. Gracious hospitality is largely made up of small attentions—the dainty bouquet put in the guest's room, the magazine or book left there for her enjoyment, the tiny work-basket with the needed equipment and, crowning all, the tact and good nature of the host and hostess.

## RESPONSIBILITIES OF THE GUEST.

The gracious hostess naturally places her friends under obligation to her—an obligation they should be delighted to acknowledge. The chance guest who enjoys the hospitality of her home and is often at her luncheon table or at her informal Sunday night meal, no less than those who are invited to spend a number of days under her roof, show that they understand the fitness of things by substantial acknowledgment of her courtesies. The chance guest who is well bred does not forget that there are times and seasons of opportunity when Madam's kindnesses may be returned. At Christmas or Easter the dainty gift of flowers or of sweets, the latest book of song or story will attest how she is valued who has always a welcome for her friends. The returning of hospitality "in kind" savors of barter, and brings a shudder to the sensitive hostess, yet in formal entertaining this is demanded. Obviously the chance guest cannot thus make return, but there need be no lack of evident appreciation for all that. Tickets to concert or opera, sent with a cordial note, a bouquet of roses on her birthday, show the sender's loving remembrance.

From the invited guest convention is exacting in demand for evidences of appreciation. The guest who understands the gentlewoman's ways writes her a letter of thanks for the kindness shown as soon as possible after taking her departure, and does not forget that at Christmas her return-for-hospitality presents must be the very daintiest that she makes with her own fair fingers. It is these small attentions, the lesser, seemingly unimportant touches, that make the graceful friend whom it is a delight to entertain. The small evidences of friendship are links in the chain that bind friendship fast. There are crises in every life when the chance acquaintance may have a supreme opportunity to show good will, but it is kindness in the quiet moments and in every-day contact that develops true friendship.

## GRACE IN SMALL MATTERS.

It is always the graceful touches that affect our lives. A rich

woman, with her sumptuousness of clothing, furniture and decorations, may not have the *savoir faire* of her neighbor over the way who takes thought for the small details of dress, of her table and of the general arrangement of her home. The table set with exactness and care makes the dinner of herbs more enjoyable than the costly but haphazard repast. A gown may have no acquaintance with the tailor's shop, yet if it is well chosen, becomingly made and correctly put on, it mutely attests the refinement of the wearer. It is her innate sense of the graceful that causes a lady to enclose her smallest gift in such a way that its attractiveness is enhanced a hundred fold. The wrapping of tissue paper, the tying with pretty ribbon the box of candy sent on the wedding anniversary, or the birthday, with its one rose slipped through the fastening—these are the dainty, graceful touches, and yet they are essential parts of the life of the refined woman of to-day. What more potent influence in the home than the love of things refined and beautiful, the low voice and quiet step! Of such things is largely composed the civilization of these last-of-the-century days.

## YACHT CUSHIONS.

For men who own yachts, large or small, nothing makes a more acceptable present than a set of cushions. In making these adjuncts durability and vivid color effect should be given primary consideration. These cushions should be stuffed with hair or feathers. If with feathers, the tick must be made impervious to the working through of the down. To effect this the wrong side of the foundation is ironed with a hot, flat iron liberally covered with beeswax. Deck cushions are made of blue demin faced on the under side with leather. Coverings of brilliant red Japanese cotton or of any gay material, with beruffled edges, are effective. If the colors of the club to which the yachtsman belongs are worked into these offerings, they form all the more felicitous gifts.

## BOXES FOR WEDDING CAKE.

At weddings nowadays the bride provides that each guest shall have a bit of the wedding cake upon which to dream dreams that will surely come true. It is but a small portion of rich fruit cake, seldom more than one kind being used. This bit of sweetness, measuring some three inches in length and half as much in width, is first wrapped in paraffine paper and then laid in the dainty box provided for it. These boxes are lined with two sheets of white paper, that are folded over the cake after it is laid within. The top of the lower half of the box is edged with lace paper. The latest wedding-cake boxes are long and narrow, measuring less than two inches in width and quite four and a half long. This size is most convenient for carrying in the hand. The craze for *moiré* or "watered" effects has touched about everything in dress as well as other belongings, and these boxes are covered with corded watered white paper. On one of the corners the initials of the bride are stamped in gold letters, and the box is tied with white satin ribbon half an inch wide. The tying of the ribbon is such that a bow is formed immediately in the center of the cover. The initials used are perfectly plain, the letters in graceful script placed side by side. Lettering, whether on wedding boxes, stationery or underclothing, no longer challenges deciphering, for he who runs may read it. The old-time cipher monogram is happily no longer in favor.

## NOVELTIES IN SILVER.

New lemonade spoons now make it possible to take this delicious beverage literally through a straw—a silver straw, however. These spoons are made with gold fluted bowls. In these bowls are perforations which communicate with a hollow in the handle of the spoon, the upper end of which is placed between the lips. A neat trifle for the dressing-table is the silver holder for dental floss. This is made in the shape of a spool, from a small opening in the top of which the floss is drawn out for use. Articles for the toilet table multiply in number and the well equipped table is a most attractive one.

EDNA S. WITHERSPOON.

## DRAWN-WORK.

## DOILEYS IN DRAWN-WORK.

Three distinct styles of drawn-work doileys are here illustrated. Each is pretty in its own way and appropriate for various purposes. Doileys of this description are pretty to use over cushions or under toilet bottles, finger or flower bowls, tumblers, bonbon or salted almond dishes, olive trays or any of the many pretty little dishes on the tea or dining table. They may be bought (or made) in sets of six or twelve and are quite as costly as lace. Made at home by clever fingers they are just as dainty, and aside from a small outlay for linen lawn and thread cost nothing but the time often idled away.

At figure No. 1 a doily is shown that would be very suitable

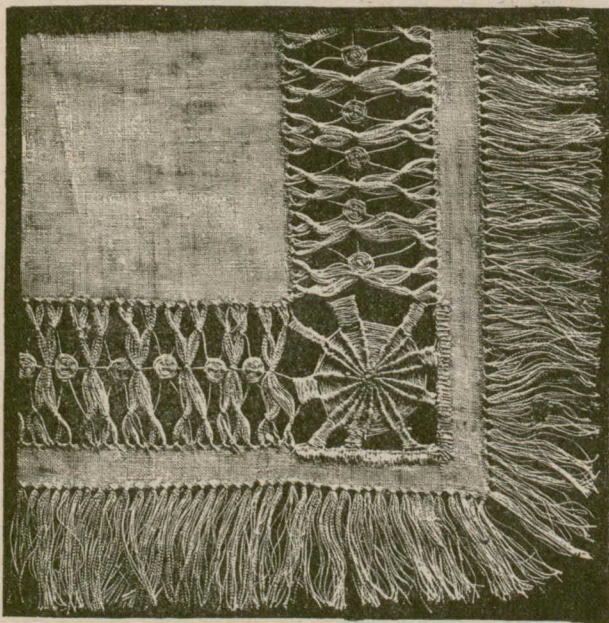


FIGURE NO. 1.—DESIGN FOR DRAWN-WORK DOILY.

under goblets, tumblers or finger bowls. The one above it—figure No. 2—would neatly cover a toilet cushion on one's bureau or dressing table, while the one shown at figure No. 3 is exquisite enough to adorn the costly dressing-case of the guest chamber.

It will be observed that the design of the third doily mentioned is irregular—surely the result of a happy thought of the maker, for the “set” effect sometimes objectionable to the artistic eye is here entirely overcome, and the result is a dainty filigree of threads and darnings most attractive to the general observer.

In our book on Drawn Work, price 50 cents or 2s., are many designs for doileys, borders, centers, etc., all of inestimable service to the maker of drawn-work who wishes to decorate her home with examples of this variety of work. All of the necessary processes and details are given so that the amateur may begin at the alpha of the work and gradually acquire a perfect knowledge of it.



FIGURE NO. 2.—DOILY IN DRAWN-WORK.



FIGURE NO. 3.—DOILY OF OPEN DRAWN-WORK.

**GARMENT-MAKING EXPLAINED AND SIMPLIFIED.**—“The Art of Garment Cutting, Fitting and Making,” published by us, will afford a complete education in the science of making feminine garments to all who give it intelligent study. It treats the subject in an original manner, nearly all the methods described being the result of experiments made to determine the simplest, most economical and most artistic system of dressmaking, the instructions being clear and complete and supplemented by full illustrations. The tailor mode of de-

veloping women's garments is fully explained, and a separate chapter is devoted to renovation and “making over,” giving the book a special value to home dressmakers who, from either necessity or choice, desire to practise economy. The scientific principles which govern the construction of our patterns have been used in this work, which will give useful hints to the most skilful dressmakers and ladies' tailors, as well as valuable instruction to the amateur who sews for herself and family. Price, 2s. (by post, 2s. 3d.) or 50 cents per copy.

## NEW YORK TYPES.\*

BY JEANIE M. DRAKE, AUTHOR OF "THE METROPOLITANS."

No. 1.—THE WOMAN OF SOCIETY.

To think of the society woman of New York, as to think of her sisters in other great world centers, is to conjure up visions of something airy, delicate and brilliant. In her flitting from capital to capital and from continent to continent, in her hovering over spots where the glowing hues of life and gay buzzing of trifling enjoyments attract, she reminds one of the iridescent and gossamer-winged humming-bird. In her home, or the equally stately and beautiful homes of those like her, she resembles some exquisite lily which neither toils nor spins and without effort eclipses King Solomon. Or perhaps even more is she like a gorgeous orchid in her own conservatory. And if beauty is its best excuse for being, it seems an ungracious task to insist upon getting at the humanity of such sparkling objects, to examine and dissect, to label and catalogue them. But if the analyst is not too severe a censor, but rather an interested student of human nature, he may as a matter of scientific inquiry hold these lovely creatures for a while under his microscope.

A woman who aspires to the loftiest height of Gotham society is hampered in a way unknown to the *grande dame* of Paris or the great lady of English social life. There is no absolute or final seal of distinction on this side of the ocean. The traditions over yonder descend from feudal days, when the smile or frown of the monarch glorified or abased somebody's ancestor; and on such traditions, though times have changed, European nobility still rests to a modified degree. We, on the contrary, are understood to have cast such hollow and worthless distinctions behind us when we came over to breathe the pure free air of a republic, and incidentally to better our fortunes, which for some reason, religious, political or other, had not sufficiently prospered under these effete tyrannies. Our forefathers, who in some cases were gentlemen by descent, repudiated with republican severity all claims other than those founded on personal worth, and bequeathed to us an atmosphere which appears too rarefied to sustain in comfort their posterity. For we now present the spectacle of a people who having relinquished the signs and tokens of arbitrary rank, look back as yearningly as did Lot's wife at what was left behind, and behold through a luminous haze family trees, crests, coat of arms and all such erewhile unconsidered trifles. But what do these matters avail our intelligent New York woman? She has an acquaintance whose boasted ancestor, a captain of archers under William Rufus, is known to have been manufactured, clothyard, shaft and all, out of whole cloth; the only sign of authenticity in the business being the long bow which his reputed descendants draw. The indifference or politely veiled incredulity which meets such claims as those of the Newcomes' barber-surgeon is hardly a complete patent of nobility. There are societies which she may join in pursuit of the same object—"Dames" of various sorts and "Daughters" of many kinds—but they appear to have an unpleasant habit of looking askance at new members, of casting doubts on each others' pedigree and indulging in rows of which the only possible settlement seems to be the erection of individual club rooms in which each member shall sit enthroned as The Only Genuine Knickerbocker. It is all very well to have "the grand old gardener and his wife" from such a distance as the blue heavens disagreeable to have our next door neighbor do the same thing. In this direction is her pathway both thorny and uncertain.

Nor is our "best" a plutocracy only, though wealth, great wealth, is certainly a chief requisite. For our metropolis, boast as it may, is still crude enough to need and desire advertisement through crowded and splendid entertainments, predicted, heralded, described, pictured and re-pictured, echoed and re-echoed in the glaring pages of our immense and vulgar journals. This means money, money and again money; in our days, little short of a million, or still better, millions. Add to wealth some personal gifts such as tact, perseverance, apparent insensibility and indomitable pluck, and our social aspirant arrives wherever she desires to be, probably within the narrow circle defined and restricted by a late self-constituted surveyor. But whether she moves carefully inside this charmed line of four hundred or wanders more freely through fields a little wider, it is certain that being an American, she does so with ease and grace. The

eccentricities of occasional foreign *lions* do not commend themselves to her taste; and the infusion of Gallic wit and Celtic humor which a mixture of nationalities has given our civilization prevents her taking herself too seriously, even if she were allowed to do so by irreverent reporters and others.

To the mere clumsy literal male animal there is something wonderful in the way in which, having passed through difficulties and disappointments, slights and vexations, infinite wear and tear, she can obliterate all such social struggling from her memory, and circling serenely in her attained orbit look calmly down with gentle condescension and patronage upon the lesser planets. Not even the ominous echo of an envious proverb that in this country there are but three generations from shirt-sleeves to shirt-sleeves disturbs her. She does not selfishly say: "After me the deluge." She is determined that after her there shall be no deluge; and what woman wills, we all know, that Heaven wills. She sees an easy way out of that difficulty in the outline of a coronet which appears faint and far but distinct upon her horizon. A coronet? Why not a crown? Coronets have become so frequent a prize to our New Yorker that it is time she looked about her for something more rare. If the tottering monarchies of the Old World will kindly stand a little longer, Mr. Labouchère and his Continental brethren obligingly refraining from hastening their downfall with vicious prodding, there is no reason why our American should not soar to the loftiest of pinnacles. If she is now a duchess, strawberry leaves adorning her brow, receiving the heir to a throne in stately halls of her own, why should she not in another generation or so marry him? A girl who could remark on presentation to the monarch, as one of our travelling fair is reported to have done: "They say I am not to speak unless you address me first. Is that really so?" is quite equal to the dignity of standing with a crown upon her head and a background of princelings, the while she graciously permits her countrywomen from afar to view her white hand and back out of the royal presence. She could do more. She could hide her keen-eyed, delighted observation of various appalling old dowagers with nodding plumes, and of awkward trippings over trains. She has had practice in and of awkward trippings over trains. She has had practice in viewing unmoved much that is awesome yet mirth-inspiring at home in the Metropolitan Opera House and elsewhere. She might even feel pity for the fired, hungry-looking assembly and with American hospitality order, contrary to precedent, refreshments for the crowd after their weary hours of waiting.

But this is, of course, only a glittering vision or prophecy of the future; and our matron and maid are very busy with the present. They are mentioned together, for the New York mother and daughter go hand and hand, their theory of life being much the same. The latter has the advantage of finding herself and perhaps her mother and grandmother already placed, which makes her own atmosphere more natural and comfortable. She is, unlike the young unmarried European woman, entirely capable of taking care of herself, yet willing to profit by the superior worldly wisdom and experience of her elders. With all the freedom which she enjoys, she rarely commits the actual blunder of ruining her life by giving way to a weakness for a partner of inferior education or breeding. Nor does she often permit her heart to spoil her career conventionally by yielding to womanly affection for a poor gentleman with whom she must retire into the outer darkness of social extinction. From the time when, after a very expensive and superficial education, she makes her entrance into society, decorated with flowers already as significant as an Indian's scalps, she has a very clear perception of the meaning of things about her. She understands, though delicately and tacitly, that the great purpose of society for a means of worldly advancement is as a matrimonial market. Primarily this, even though secondarily and incidentally for transient enjoyment. She and her fellow-maids are to gather their roses while they may, but with a constant eye to the harvesting at hand. "So Clara comes out next month," grumbles an eccentric and reluctant father, "and when, pray, is my daughter to come in again?" "Not," says the mother, exasperated into candor, "until she make a match to suit me." For this purpose have the carefully-tested rules of hygiene, the latest discoveries of science, all modern improvements, been utilized. To this have intelligent supervision, unlimited fresh air, outdoor

\*The first of a series of articles by the Author of "The Metropolitans," one of the most brilliant novels of the recent season.

games and horseback exercise, with careful restraint in the matter of superfluous thought or study, contributed.

Whatever may be said of the motive, the means have been efficient and the result is delightful. The tall and supple New York maiden is not only radiantly fair, but the care which has prevented earnest reflection or application of any kind from early fading and lining her beautiful face, has not been able to destroy her natural mental charm. Her native intelligence, quick, subtle and delicate, gives her tact and readiness. Our debutante stands ready to conquer innumerable worlds. Her quips and winged words have flown from coast to coast, enlivening international chat. If it were not trite, we might repeat her incisive reproof to the discourtesy accorded her as an American by a foreign novelist in a strange land. Or her calmly pointed rejoinders to various Apostles of the True and Beautiful who have come over to help civilize us. But though her skill in repartee is famous, a careful taste, founded on kindly consideration, keeps it well within bounds. In this point, though approaching her more nearly in physique, she differs from her bluntly-direct English sister, and shares the brilliancy of the Parisian and the sympathetic charm of manner of the Irish-woman. She amazes the stranger on our shores by the ease and skill with which she handles conversationally all subjects. No theme is too high, too deep or too sacred for her. She is frequently able to give an expert point on his own specialty, or to glide over this and cognate matters so gracefully that her light skates merely skim the weak places. It is not until withdrawn from the charm of her presence that he detects errors and inaccuracies and a general lack of the thoroughness as well as the heaviness which distinguish the Teuton. He is sure to seek again her attractive society, but if with a view to imparting knowledge it will be futile. He soon discovers that while skilled in making inspired idiots of those about her, she will not endure a learned bore. So the chances are that, rather than banishment, he will risk deterioration in the atmosphere of joyous levity. Her day is too short and too crowded, she would tell him, for earnest exploration. Being no Joshua to keep the sun in place, she cannot well attend more than a lunch party, five afternoon teas, a concert, a dinner, the opera, two receptions, and a ball within twenty-four hours, and also master philology or Greek art. She can seem to have done so, and that must suffice.

She knows there are women in the same city, even young and pretty women, who devote themselves seriously to scientific and humanitarian interests. She has heard of the New Woman, who is really as old as Sappho, or Judith or Hypatia, who rests upon her individuality, and does not look upon marriage as a necessary highway of life, but as a special and carefully chosen avenue to bliss. She considers her high-flown and unpractical and gives her slight thought or would be sorry for her, as she probably wears ready-made clothes and has rather a dull time. There are a few elderly spinsters in her own circle, and, of course, if they are very, very rich and entertain handsomely, they must be tolerated; for we all know that Miss Crawley's balance at her banker's would have made her beloved anywhere. Even the giddiest, most thoughtless of the denizens of Vanity Fair appreciate such an old aunt, a maiden aunt, with golden hoards and dividends; and will talk about her to their friends and invite her out and see that she is made comfortable. But the others, of small means, she observes, are not in evidence, and are probably kept by disapproving relatives in seclusion, where with tracts and ritualistic needlework they prepare themselves, perhaps, for a kingdom in which marrying and giving in marriage will not be expected of them.

She is sorry, also, for the very poor and contributes generously to charities of all sorts. She might even try a little "slumming," as do some of her set, if her engagements would permit. Being a quick-witted American she takes a bird's-eye view of everything, and her intelligent curiosity would lead her to a dainty, short-

lived interest in other phases of life, only time is lacking. She thinks if the Buddhist theory of successive re-incarnations were true she might like to try being different kinds of a woman; but this would certainly prove to be a mistake, her present sphere being so agreeable. So she treads with an airy foot her primrose path and dances while the piper is lavishly paid from her own or her father's millions. Always with a clear-headed view to ulterior worldly advantage, yet herself a delight to the eye and taste of the most exacting. To the ear, also, her critic would like to say; but knows that in the matter of mellow inflection and clear, low tones there is still something to be desired.

A more daring hint of unflattering comment he ventures in saying that physical perfection and brilliant accomplishments have sometimes been attained at the expense of the heart. When a social distinction or pleasure is coveted, women have been known to do things which, to the dispassionate observer, seem a trifle callous. Such as ignoring, almost to the point of repudiation, relatives, however respectable or well-behaved, who are a hindrance in the onward race. To the newly-arrived social leader an undesirable parent or early benefactor is some one to be deported or kept in a comfortable but strict captivity. "I will not have her dropping her h's all over the premises," calmly said such a one whose parent was a foreigner of cockney habits of speech. There are others to whom the loss of those near and dear becomes an irksome delay in the social rush. They would delight to wear violet in compliment to some unknown deceased royalty, but when the loss occurs among their own people it is intensified by what appears to be the irritating frequency of brilliant routs and revels at which they may not be seen. "If black were not so becoming to me," said a young society widow recently, "I don't know how I could endure not going anywhere this Winter." While she spoke a pin became detached from her crape draperies. "Ah, thank you!" to the friend who secured it. "It would be a pity to lose that. There is a piece of poor dear Mr. Vandersmith's hair in the back." She sighed and went on reflectively: "I see a few people at home sometimes, of course, and—can you believe it—Mr. Vandersmith's relations are so strict they object to that? Why, it is quite a year, you know, and if it were poor Mr. Vandersmith who had survived me he would have been married long ago." It was a friend of hers, a girl in her first season, who, being engaged to lead a cotillon with a handsome and attractive visitor in the city, quite devoted to her, was unfortunate enough to have him die rather suddenly that very morning. She thought the matter over, weighing the expected brilliancy of this special ball, certain people she wished to meet there, her lovely imported gown—and led the dance that evening, a radiant vision, with a partner improvised, but equally distinguished with the one prevented from meeting her by a sudden summons elsewhere. This pleasure-loving nymph evades the observance of Lent by having her health require an immediate trip to Florida or Bermuda. "I dote on that dear little English curate at St. Mundane's," she says. "All the girls are just wild about him. It's lovely to see him genuflect. But, my dear, all that fasting and early prayers—what do you call them—matins, are so bad for the complexion. Where I am going nobody cares whether I keep Lent gayly or not, and I do."

It might appear from these last observations as though the critic were verging on the moralist, and that, after admiring these fairy figures floating through halls of light and music, he were insidiously bringing in the traditional rose-garlanded skeleton to place at the head of the feast—which would be unparadonable. No, from the gay humming-bird to which we first compared our fair woman of society, should we ask a full, soul-stirring note? Or from the gorgeous orchid, rich fruit? Enough that she delights us as the dainty product of a civilization founded on those more ancient, but, itself, very modern and luxurious, and with characteristics all its own.

## DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D 38.—This illustrates a Ladies' costume. The pattern, which is No. 9096 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen differently depicted on page 522.

Nun's-vailling in one of the new blue shades is here combined with velvet in the costume and gold braid, buttons, sleeve frills and a jabot of lace edging give an unobtrusively ornate finish. The fronts of the waist are turned back all the way down in fancy revers and the lining fronts are faced in vest effect, a

double jabot of lace edging concealing the closing. Short bolero fronts are dainty in effect, and a belt, a circular ruffle flaring from the top of the standing collar, and circular, pointed cuffs flaring over the hand are dressy accessories.

The eight-gored skirt is laid in box-plaits at the back and is a graceful prevailing style.

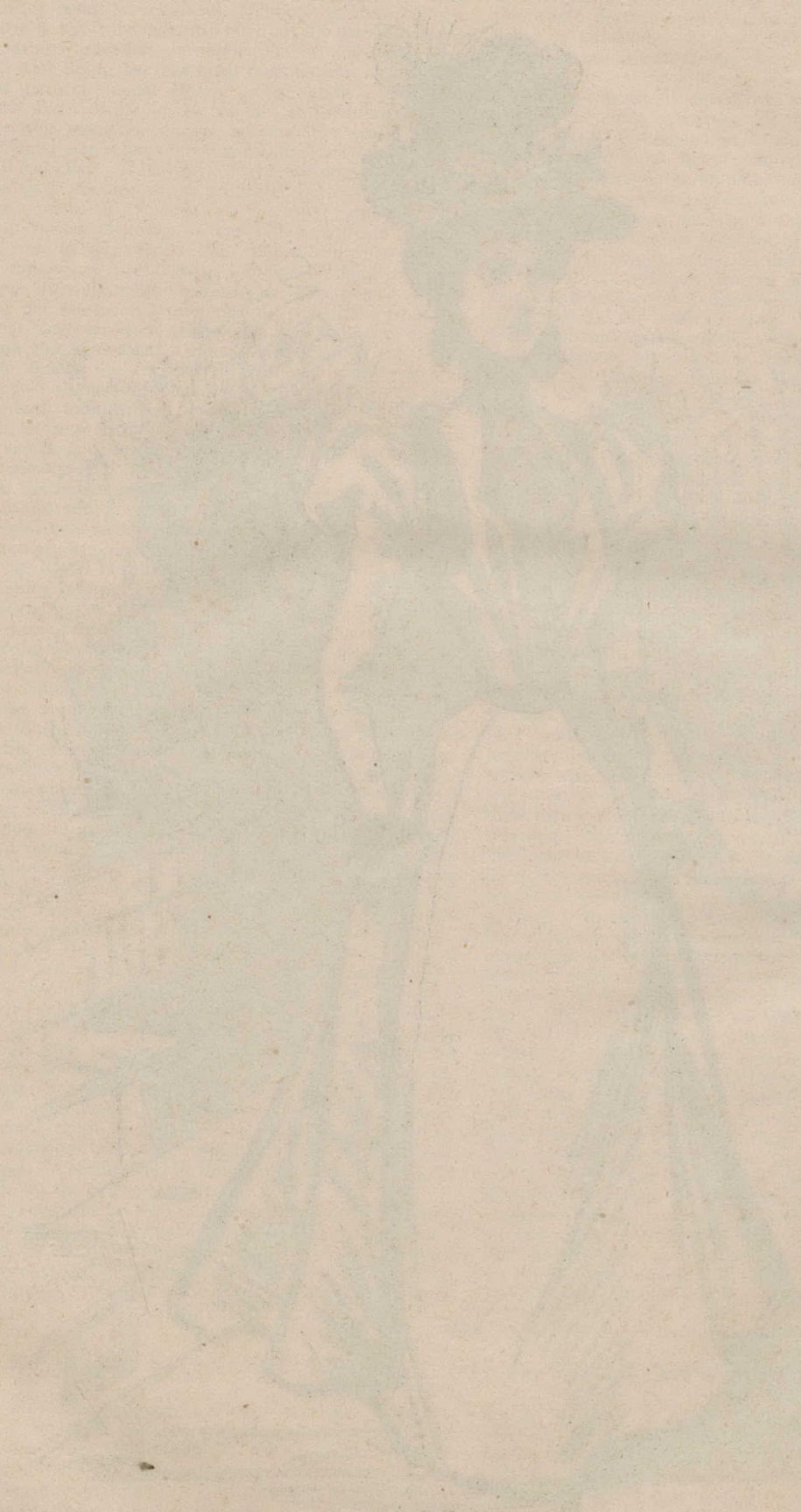
The mode will be excellent for silk, grenadine, linen-batiste, nun's-vailling and canvas weaves and velvet or silk will serve for the accessories.



D 38.

*A Street Costume.*

May, 1897.



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# A GROUP OF GAMES.



## GEOGRAPHY AND ZOOLOGY.

JUST as I supposed the season's festivities were at an end and that we would soon begin our preparations for travel, one morning, to my surprise, I received an invitation to the home of Nell Graham for the following Wednesday evening. It read as follows:

Nell Graham,  
At Home,  
Wednesday Evening,  
March Twentieth,  
Eighteen hundred and ninety-seven.  
Lesson in Geography and Zoology at nine.

In the upper left-hand corner of the card was a water-color picture of a giraffe daintily nipping the twigs of a tall tree, while in the lower right-hand corner was a miniature representation of the world, also in water colors.

I was delighted, and resolved that on no account would I miss what promised to be an interesting evening.

Arriving at Nell's home shortly after eight on Wednesday evening, I found the spacious parlors tastefully decorated with palms and other growing plants, intermingled with cut-flowers in tall vases.

When all the guests had assembled, the hostess handed each a card, with a pencil attached, on one side of which were written the following:

### STATE ABBREVIATIONS.

- |  |                                 |
|--|---------------------------------|
| 1.—The most religious?                         | 8.—Best state in time of flood? |
| 2.—The most egotistical?                       | 9.—Decimal State?               |
| 3.—Not a state for the untidy?                 | 10.—State of astonishment?      |
| 4.—The most Asiatic?                           | 11.—State of exclamation?       |
| 5.—The Father of States?                       | 12.—State to cure the sick?     |
| 6.—The most maidenly?                          | 13.—The most unhealthy state?   |
| 7.—The most useful in haying time?             | 14.—Best state for students?    |
| 15.—State where there is no such word as fail? |                                 |

She then explained that we were to answer each question by using the abbreviation of one of the United States.

On the other side of the card were these words:—

### DOMESTIC.

- 1.—yokned. 2.—hesdegdproh. 3.—seroh. 4.—tintek. 5.—onex.

### WILD.

- 1.—hnetpar. 2.—norechosir. 3.—pirta. 4.—yokmen. 5.—nayhe.

We were told that these curious-looking words were the names of wild and domestic animals with the letters disarranged, and that it was now our duty to arrange the letters in their proper order so as to make them spell the names of the animals.

When all had tried their hands at answering these questions the cards were collected and supper was announced. Two small Noah's arks filled with toy animals were then brought in; one of these was passed to the girls and the other to the boys, with instructions to take out an animal; after all had done this those who had matching animals were declared partners for supper. We were then conducted to the dining-room, where refreshments, consisting of scalloped oysters, cold sliced turkey, olives, white bread, ice cream in balls, several kinds of cake baked in shapes like animals and candy animals were served.

We then returned to the parlors, where handsome prizes were awarded those on whose cards were found the largest number of correct answers. A large candy cat was given as the booby prize for the zoological contest, and a small geography for the geographical tournament.

So few had answered all the questions correctly that the hostess was asked to give the answers. She gracefully complied as follows:

### STATE ABBREVIATIONS.

- |          |          |           |
|----------|----------|-----------|
| 1.—Mass. | 6.—Miss. | 11.—O.    |
| 2.—Me.   | 7.—Mo.   | 12.—Md.   |
| 3.—Wash. | 8.—Ark.  | 13.—Ill.  |
| 4.—Ind.  | 9.—Tenn. | 14.—Conn. |
| 5.—Pa.   | 10.—La.  | 15.—Kan.  |

## DOMESTIC ANIMALS.

- 1.—donkey. 2.—shepherd dog. 3.—horse. 4.—kitten. 5.—oxen.

## WILD.

- 1.—panther. 2.—rhinoceros. 3.—tapir. 4.—monkey. 5.—hyena.

The rest of the evening was devoted to pleasant social chat and the guests departed voting this one of the most enjoyable evenings they had ever passed.

FRANCIS HOWARD.

## THE GAMUT.

Any number of persons may play this game, one of whom keeps time. All write "Do" at the top of the paper and for two minutes write as many words as possible with "do" for the first two letters. Next write words beginning with "Re," then with "Mi," "Fa," "Sol," "La," "Si."

Two ways of determining who has been most successful are suggested. First let each one in turn read aloud her words. After each syllable all cross off the words they have written that are like those on the other papers. When all have been read, count only those that no one else has. For instance, one player had under "Do," six words no one else had; under "Re," twelve; under "Mi," eight; under "Fa," thirteen; under "Sol," three; under "La," eleven; under "Si," eight; total, 61. Each one announces the total, or the time-keeper may keep tally for all.

Or, the game may consist of a plurality of seven points; that is, the player who has the most words, or the most words that no one else has, counts *one* for each syllable, while the rest get nothing.

In making ready for the guests the papers may be prepared in seven slips for each, with a musical note at the top of each slip.

In writing words reject all nicknames and all slang words. Derivations may be used, such as rest, rested, resting, as when the time is limited it takes as long to write these words as others.

## THE SENSES.

This amusing game may be played by any number of people. Some one begins it by mentioning something she has seen. But let her use caution in making her statement, for her last word must furnish her with a rhyme for all the game. When each player has thus made declaration, the first one again tells what she saw and what she heard, and so around, adding what she tasted, smelt and felt. For instance, one said first:

"I saw a man across the way."

Another said:

"I saw a lady fall down in the street."

On the second round the first one said:

"I saw a man across the way,

"I heard a girl the organ play."

The other said:

"I saw a lady fall down in the street,

"I heard a boy his lesson repeat."

On the third round the first one said:

"I saw a man across the way,

"I heard a girl the organ play,

"I tasted shad from Delaware Bay."

The second:

"I saw a lady fall down in the street,

"I heard a boy his lesson repeat,

"I tasted a strawberry ripe and sweet."

Then again the first:

"I saw a man across the way,

"I heard a girl the organ play,

"I tasted shad from Delaware Bay,

"I smelt the flowers that bloom in May."

The second:

"I saw a lady fall down in the street,

"I heard a boy his lesson repeat,

"I tasted a strawberry ripe and sweet,

"I smelt the smoke from burning peat."

On the last round the first one said:

"I saw a man across the way,

"I heard a girl the organ play,

"I tasted shad from Delaware Bay,  
 "I smelt the flowers that bloom in May,  
 "I felt for eggs down under the hay."  
 The second:  
 "I saw a lady fall down in the street,  
 "I heard a boy his lesson repeat,

"I tasted a strawberry ripe and sweet,  
 "I smelt the smoke from burning peat,  
 "I felt an aching in my feet."  
 This game will be found very amusing. It should not be written, as the interest is greatly increased by the effort to remember one's own rhymes.  
 E. B. J.

## VAN CAMP'S CHOICE.

By FRANCIS COURTNEY BAYLOR, AUTHOR OF "ON BOTH SIDES," "CLAUDIA HYDE," ETC.

"Oh, don't talk to me about marrying, Walton! I have not the least idea of doing anything of the sort—not the least. There was a time when I was as susceptible as a Spaniard to the influence of every passably good-looking and reasonably attractive girl I met—everything, in fact, under sixty that was not blind and pockmarked, my brother Ned used to say. Poor Ned! His experience had about as much to do with my disillusionment as anything else. You know about his wretched marriage and divorce and all that, don't you, Walton? I was very young then; it made a deep impression on my mind; I thought every woman an angel, and was devoted to Ned. I lived with him, you know, and saw the whole thing from start to finish, and I had some ugly burns of my own about which I don't care to talk. Altogether, I lost my amiable illusions early—earlier than most men, I think, and now that I have reached philosophical years and the Belt of Calms, I leave some other fool to pull the chestnuts out of the fire. No matrimony in mine, thank you!"

"O, well, it is not to my interest that you should marry! I take great credit to myself for mentioning the subject even, for, of course, if you did my trunk would be set out on the pavement pretty soon thereafter. Every well-regulated wife hates her husband's friends, but expects him to adopt all hers on sight. It is only that you are such a brick that every now and then I say to myself, 'Walton, you are a selfish brute to let Van settle down into a hard-and-fast old bachelor and quarter yourself here for life.' You see, Van, you are not like me. You are a domestic man at heart. You are a man that women like and trust. You are what the Arabs call 'a brother to girls.' You are a man who respects and likes women for all your surface cynicism. You are fond of children. You like an orderly, methodical life. You've got a lot of money and nobody to leave it to, except a spinster cousin. This is a luxurious, beautiful home and you have others more charming still. Altogether you ought to marry. You are not doing your duty to society, which, like England, expects every man in your position to marry. Now, I am a detrimental. I have just enough to pay my quota here and elsewhere and go my own way in singular and single blessedness. I shall never be any richer. I don't hanker after a fortune—and I don't want a wife. And I can't imagine anything that I covet less than a home."

"How you talk, Walton!"

"I am not talking—I am in earnest. I don't want to give myself, body, mind and soul, to buying and selling until I am forty, and make six millions for some fool to spend or hoard, and die of softening of the brain just when life ought to be like a ripe peach, full of rosy enjoyment. If I had a daughter, she would probably use it to buy an Italian Prince and misery. If I had a son, he would probably squander it. No, I'll never make a fortune, and there isn't a creature on earth to leave me one. And you know what New York is, what the women in our set expect in the way of establishments, servants, dress, trips to Europe and so on."

"But you are not a self-indulgent man. You might marry a girl with more modest ideas."

"Not I. I don't pull well in double harness at all, Van. I tried it once. Nice girl—little, fair thing with big, blue eyes, some money, too, and no relations. But I couldn't stand it. She expected to see me every day when I was in town, to hear from me when out of it. She objected to my reading the Sunday papers or riding in the street cars on that day. And she said she would expect me to spend every evening at home and give up the club. Why, I might as well have been dead!"

"That would have been pretty hard lines for you, Walton, I confess."

"I should say so! I'm always on the go, as you know. I couldn't stay in the house three hours to save my life—unless I was ill in bed. I live at the club, and never read anything much beside the papers. So I cried off, and we parted. It was a pity, I've thought sometimes since. She had such nice, innocent eyes, like a child's, and she thought me something wonderful. I could hardly look her in the face, sometimes. And she had no relations. I may never find a girl with no relations again, you see."

"No. Wonderful luck that, Walton."

"But you are different, as I was saying. You could, might, should, would, make a moral Benedict, I don't doubt, if you ever once admitted the possibility and acted on it. You've just got in a rut, and I think it my duty to tell you so. We two men are as comfortable here as clams at high tide. But I am thinking that low tide must come some day, and you had better remember it, too, Van, before it is too late. Do you just think about it. I've got a queer thing in hearts and might drop off any day, and you've got to fall ill, and get old, and die, like the rest of us, and it might be better for you to have a nice woman around to be a friend and companion for you, even if there was no question of your becoming an aged institution, a prey to servants and barnacles and fortune hunters. I don't like the idea, I can tell you."

"Thank you, old man—I know. I appreciate your motive in speaking as you have done. And there is a great deal of truth in what you say. I know that quite well. I've looked at the thing all around, it seems to me, and I am not ashamed to say that I think I should be a good deal happier than I am now if I had a friend, a companion, a wife, in short, such as you have in mind. But, my dear fellow, where am I to find her? Tell me that! I'd like to know."

"Well, you needn't look as though you had a bill to meet in bank and no money to do it with. The world is full of women, all waiting to get married. There must be somebody that would fill the bill—yes, lots of girls who would marry you at the dropping of a hat, and drop the hat themselves."

"My fortune, you mean. Besides, I object to that style of girl in toto."

"Well, I can't wonder at it, Van. If ever a fellow was regularly hunted, you have been that fellow. But still, somewhere in society—"

"Oh, don't talk to me of society, Walton! I'm sick of society and sicker of the society girl. I'd just like to ask you what sort of chance I'd have to find a companion and friend, the sort of wife I want, among the girls you and I know. I don't want a tailor-made bit of buckram and Anglomaniac. I don't want a bundle of nerves. I don't want a Faith-cure fanatic. I don't want a married flirt or a divorcée. I don't want a Wagner lunatic. I don't want a fashionable harpy, mad about being a leader in society and anxious only to crush, and efface, and outshine every other woman she knows. I don't want a benevolent crank, even. And I swear every girl I know belongs to one or other of these categories."

"You are right enough, my boy, there. Well, the returns are not all in, as we say of the elections. What of the 'back counties'—the girls whose names are not on the Patriarchs' list, whose comings and goings and doings and sayings are not chronicled in the society column, the girls who can exist without Worth dresses, or a maid, or a poodle, the poor girls who work for their own living and think of Europe as they do of heaven? How would a sweet thing in governesses do?"

"You may laugh, Walton, but, do you know, I have pretty well made up my mind that if a man wants what I want in a wife (and I think I represent the great majority of my sex in



that respect) he has either got to look for it and find it there or nowhere. I do, indeed. The pace set here in New York is so tremendous, the demands upon a married man are so great and his wages and perquisites so small, he gets so little out of the investment, that I don't wonder when I see the clubs full of selfish old men and selfish young men who have counted the cost and preferred to become what Thackeray calls 'Monks of the Order of St. Beelzebub.' Still, I don't mind telling you that I don't covet that kind of life for myself and if I could— But what is the use of thinking of it!"

"All right, Van! I've done my duty by you and now you can do as you please. We are dining at home, aren't we? Let me see! What shall we have for dinner? That, after all, is the great question for every man after thirty. You may clear the table, Towers."

\* \* \* \* \*

This conversation took place one morning at one of the most handsomely appointed of the many elegant New York habitations in what the owner called "a fashionable purlieu," between two gentlemen who had been living there together in all amity and good will for six years. It belonged by right of inheritance and expenditure to Henry Van Camp, but to all intents and purposes was equally owned by his *alter ego*, John Walton, by the right of Damon to the possessions of Pythias. The two men had been friends in babyhood and boyhood, and manhood only cemented the bands of affinity and of propinquity, habit and connection—for they were distantly related. But Walton was no henchman or parasite. He paid his quota of the house expenses and otherwise preserved his independence and self-respect. Van Camp had a fine, æsthetic taste in house-decoration and had arranged everything in the house with such an eye for tones and effects and such a genius for comfort that no woman could have more than emulated his example, or have found fault with so much as the looping of a curtain. Women often came to examine or criticise and invariably ended by admiring with genuine and hyperbolic enthusiasm, and went home to tell others that for originality, chic and comfort Henry Van Camp had the most charming house in New York, if they were sober-minded like Mrs. Mainwaring; to declare that it was "too perfectly exquisite and too awfully fetching for words," if they were at all like her daughter, Belle.

But, on the other hand, John Walton had a knowledge of cooking that any housewife might have envied. It was to him that Mrs. Blowser, who inhabited the basement front, came for orders, and to him Perkins, the English butler, and Towers, the English footman, and Bridget, the Milesian maid, felt themselves personally responsible in the matter of wines, silver, dusting and the like. It was his only domestic trait, for he was as restless as the sea, except when he was as quiet. Van Camp, or "Van," as his friend called him, had not been content to cut off coupons as the sum of all his earthly exertions, and had made a name for himself as a clever architect. Walton coquetted with insurance, ogled stocks, dabbled here and there and everywhere, but "on the square," as his friends said; he loved horse-flesh, liked wines of the right brand, eschewed female society.

It was about a month after this that John Walton literally carried off his friend to the Spring races at Morris Park, in spite of his disclaimers of interest in the meeting or of time to attend it. Once there, though, he walked with Walton down to the stables and took a look at all the horses entered, betted mildly against the favorite with him, and left him there among the jockies and bookmakers, saying, "I've got on a shoe that pinches me most confoundedly, John, and I don't care much for this sort of thing. I'll go up on the grand stand and look on, in comfort."

He made his way accordingly to the stand, and found it already so crowded that he congratulated himself on getting a good seat—two of them, indeed, for there was another just beyond the one into which he dropped. He looked about him and seeing that he was surrounded immediately by men and less immediately by what he mentally dubbed "plain people," he unlaced the shoe that hurt most and slipped out of it a very sore but much relieved foot, unslung his glass, and was looking at the crowd and course before him when he felt himself tapped on the shoulder. He looked up, rather taken at a disadvantage in his preoccupation, and was made aware that a nice-looking young fellow was demanding politely the empty seat next him for "a lady." Van Camp had no doubt of that fact from the moment he turned to see the lady. It was the most potent fact about her to his experienced eye, though he also gathered that she was young and attractive. He hopped out into the aisle to

make place for her, without a moment's delay, and with some courteous phrase, forgetting all about his unshod foot until she had passed in and he was taking his seat again, when he blushed—positively blushed, perceiving it.

"That is all right, Charlotte, isn't it? I'll be sure to come for you in good time," called out the young man as he retreated, and the lady on his left replied "Yes, Will." Only two words, but the tone, the accent, confirmed his first impression, for the tone was full and sweet, the accent that of culture.

"What is she doing here instead of over there?" wondered Van Camp looking down to where a parterre of fashionably dressed women were established in all the glory of Spring toilettes. He began furtively feeling about for his shoe. He felt right, he felt left, in front of him and behind him, but only succeeded in doing the very thing he would have given a good deal to avoid. He knocked his shoe with an energetic shove of desperation out into the aisle, down a steep step and into a secluded corner of the pavilion, attracting everybody's notice thereby. He tried to look as if somebody else had done it, of course, and sat quite still for a few minutes. He stole a look at his neighbor and surprised her in a smile, a dimple tempering the chaste severity of a face that was as grave as it was sweet. When the public attention was fixed upon the horses, now being ranged in due order, he slipped out and recovered his lost property as quietly as he could, and paid no attention to a protestant foot that objected very much to being subjected to torture again. As he returned he again shot a glance at the lady, to see if she were watching him. But no! The lady was intently regarding the crowd in another direction. It was unfortunate that he should have taken a third glance, for this time he caught her looking at his foot, now clothed and like its fellow. It was an involuntary bit of curiosity, but all the same she blushed slightly when their eyes met, and then said quite calmly and naturally, "You got it, I see."

"Yes," said Van Camp, not in the least misunderstanding the situation and recognizing the simplicity of a perfectly well-bred woman. "It was very absurd. I have been tortured all day by a tight shoe and my foot rebelled finally, so I hobbled up here, and kicked it off thankfully, not expecting to be—"

"Disturbed," supplied the lady quietly, and went on as quietly, "I don't know a more painful thing than an uncomfortable shoe, not even toothache, which is notoriously unbearable."

"On a badly-sprained foot it is certainly no joke," said Van, making a face as he spoke that testified to the truth of what he was saying.

"You would do a sensible thing if you were to slip it off again," said his neighbor gravely. "It's being off makes no sort of difference to all these people, and it makes every difference to you. If it is an old sprain, you should wear an elastic support or bandage and be careful. They are apt to end by laming one if neglected."

"Thank you! If you will excuse it, then——" began Van Camp.

"Oh, pray don't mind me!" said the lady, and he acted on her advice, and looked as relieved as he felt, the lady thought.

"You are quite right," said Van. "There are so many unescapable ills in life that we should save ourselves from the foolish pangs of this artificial world."

"You think the world that? My world is anything but that," said the lady. "Mine is the workaday world in which people have no time or opportunity to be absurd."

"Oh, really!" said Van and added "And you like this?"

"I come to the races, you mean? Well, I never have before. It was my young cousin's idea, but I make a point of being frivolous now and then and I find this amusing. A crowd always diverts me and I am very fond of horses, being country-born and country-bred," said the lady, simply.

"She is delightful," thought Van Camp. "I'd like to ask in what part of the country she was born and bred, but I dare not."

"May I not offer you my glass, and you have no programme," he said aloud, with all his own deferential air to women. His neighbor accepted both without affectation or coquettishness, and as both scanned their respective programmes, he gave her such information as he had picked up from Walton about the horses and their owners. The first race was now on, and there was no more talk between them until it was over. Van Camp had watched it with the languid interest of a man who has done most things and seen everything. The lady had looked on with eager pleasure and when it was over turned to him saying,

"Oh, I beg your pardon! I was so absorbed; I quite forgot

to return your glass." She held it out, with the color rising in her face.

"Pray keep it!" he said. "I really prefer to use my own eyes, being far-sighted. I brought it for the benefit of a friend who came with me, and then stupidly forgot to give it to him."

"Are you sure, quite sure?" asked the lady, undecidedly.

"Quite," replied Van Camp firmly.

"Then I will. It is very nice to have it. Thank you so much." She put up her umbrella and leaned back and the little flush of excited interest died out of her face.

"She has an expression of reserved force, of readiness for emergency, a quiet strength very rare in so young a woman," thought Van Camp as he looked at her, and presently fell to talking again to her—this time of other races, the St. Leger, the Derby, the Epsom and the Prix de Paris—finally of some races near St. Etienne. He found his neighbor a perfectly well-informed young person about the countries of which he spoke, if not an authority on sporting matters. He discovered that she had a sense of humor, was well read and well bred. She had all the shibboleths of the world in which he moved. She evidently knew something of the few people he mentioned incidentally. Finally he observed that when he mentioned St. Etienne she brightened up wonderfully.

"Oh, do you know St. Etienne—well?" she asked.

"Very," he replied. "I have had an old *château* near there for some years past and I am very fond of the place and people."

"Tell me all about it!" exclaimed the Lady impulsively.

"I mean I should like to hear about it."

"You have been in Brittany?" he asked.

"Never, but I wish to see it of all places," she said.

"Well, you can't fancy anything more primitive. It is still the age of faith there, and as I went through it for the first time on a bicycle—you'll scarcely credit it—I was taken for an angel, I assure you, and as I went flying down the lanes between hedges which hid my wheel I could see the women and children in the fields kneeling and praying most devotedly. Bicycles were a novelty then, you know."

"Really!" interjected the lady, with a musical laugh.

"I've had many a joke with them about it since, and they have found out their mistake and are rather inclined to a diametrically opposite opinion now. But the neighborhood is very attractive. There are several families of the old *noblesse* who have received me very kindly and whom I entertain occasionally at Clancy, and I have come to consider myself quite a Frenchman."

"At Clancy! The old Detreville *château*?" exclaimed the lady enthusiastically.

"Yes, it still belongs to them, but its owner prefers to live in the East where, they say, he has turned Mohammedan. But how did you know that?"

"Because my mother's mother was of that family. I have a picture of the *château*; we have had some correspondence with my cousin Hippolyte in past years, and it is the dream of my life to go to Brittany," said the lady.

"Indeed! You surprise me. Why, then, do you not go there?" asked Van Camp.

"For a reason so vulgar that it need scarcely be mentioned—I can't afford it," said the lady. "Do tell me exactly what it is like now! To think of your having lived at Clancy for ten years! It could not sound more strange if you had said that you passed last Summer in the mountains of the moon, if you will excuse my saying so. I was brought up on Clancy. It is the happy hunting ground of my imagination, and I no more expect it to materialize than the ghost of a spiritualistic *seance*."

Thus encouraged, Van Camp, who talked very well, discoursed eloquently of the province, the people, customs, manners, the *curé*, the doctor, habits, life at Clancy in general. He was still describing the round tower and the dry moat when an increased uproar warned them that another race was being run. They talked all through it, ignoring it by common consent. A third had begun when the lady recollected herself.

"I am forgetting in my selfish interest in Brittany that you must be missing a great deal of this," she said with a blush and sudden resumption of dignity, and though Van Camp protested, it was of no use. She picked up her glass and followed the race attentively. She got quite excited over it, indeed, and in flourishing her parasol at its close broke that pretty adjunct of a pretty toilette. That brought her back to earth and her companion.

"Oh, my parasol! It is too bad!" she lamented. "I only

got it yesterday, though I have wanted one for three years!" she exclaimed, naively.

"Oh, well, the shops are full of them!" exclaimed Van Camp. "True, but I don't suppose I shall ever get another and I liked it particularly," explained the lady, dolefully. "It is very frivolous, I know, but I am so seldom frivolous."

"There is your—your friend coming this way, trying to attract your attention. Might I be allowed to take you to him? I fear he'll not be able to get another inch nearer," said Van Camp, looking around and perceiving the youth who had brought his pleasant companion making a frantic effort to rejoin her.

"No, thank you," replied the lady repelling the idea firmly, but not aggressively. "He hasn't played football for nothing. He will manage—you will see. Thank you again for the glass." She rose and bowed courteously, saying, "I've had a delightful day, and it was a great pleasure to hear about 'Clancy.' Good afternoon!"

When Van Camp, who could only rise and bow, had dropped back into his seat he had ample food for reflection, and the lady furnished it all. Who was she—and what, and where from? The old challenge to a slave in ante-bellum days: "Where are you going? Where did you come from? To whom do you belong?" had its advantages, he thought, and would be extremely useful in polite circles sometimes.

"She is a lady, no doubt about that; she is charming, positively charming; she is poor, or she would have travelled and not have minded breaking her parasol; she said she was so seldom frivolous—she gets her living somehow, I suppose, I wonder how—or, perhaps, is tied to some invalid. She is thoroughly nice, but looks able to take care of herself. I wonder how the youth was related to her? Oh, well! I'll never see her again," he concluded.

But in this Mr. Henry Van Camp was entirely mistaken. The races over, he and his friend found each other more by happy accident than anything else in the crowd. Walton was in high spirits and unusually talkative, but accused "Van" of being unusually silent. For all they were so intimate Van Camp felt no desire, strange to say, to tell Walton "all about it," which was what he generally did, when anything had interested him. On the train coming home Walton espied the girl of his thoughts and pointed her out to him, and his disingenuous comment was, "Yes, very fiery about the head," picking out another young woman just beside her, and on being set right, "Not bad looking."

\* \* \* \* \*

A month later Van Camp dropped in at the Metropolitan Opera House one night when a classical concert was on, and being fond of music and a well-bred man, moreover, he probably would have taken his seat among the stockholders, as usual, but for a restlessness which led him to make the grand rounds of the house and finally drop into a seat in the gallery when tired. The first number of the programme had been given when, as chance would have it, who should come in and take the seat next him but the "charmer of the races," as he had mentally dubbed Charlotte Singleton. She did not immediately observe him, being intent upon making comfortable her companion, an elderly, commonplace-looking woman—a servant, Van Camp correctly concluded. When their eyes did meet, he got a pleasant smile—a delightful smile he thought it, and a salutation.

"We seem destined to be neighbors!" he ventured to say.

"It is odd!" agreed Miss Charlotte. "This is the first outing I have taken since that day at the races. I could not resist Materna."

"A very fortunate day for me," murmured Van Camp, largely to his hat, which he held in his hand.

"Yes, the races were really very good, I suppose," replied she, purposely misconstruing his remark with a slight severity of tone not lost on him.

"What did you do about your parasol—was it past mending?" was his next venture.

"No. It was ruinous, but I found I could have a fresh stick put in, and the tortoise-shell handle mended. Ah, the 'Traumerei' comes next! I am so glad!" was the answer, and the concert went on with a great scrape of the violins. But, for all that, something else went on, too. Without being impertinent or rude, Van Camp contrived to say a great deal between its clauses, and in its pauses to hear some things that interested him extremely. He found out that "mama" and Charlotte lived in a flat in Eighty-seventh street. He discovered that his

neighbor was "well up in music" and had a fine taste in it beside, and was told that she played the violin.

"Very little, I suppose, like all young ladies?" he queried.

"No. Very well, I am told. Herr Dinkspiel there, the big dark man with the second violins, is my master, and sent me tickets for this concert," replied Charlotte calmly, with a humorous twinkle in her lovely eyes. "It is my only dissipation. I will play the violin; I love it so—though I am often put about to get an hour a day even for practicing, here, lately. I used to give five, regularly at home, when time and money were more plentiful than they are now or ever will be again."

"Poor! I thought so. Somehow rich girls are never so charming," was Van Camp's thought on hearing this. "Not professional, surely?"

"Here, in New York, you mean? There are excellent teachers here, of course, for pupils who are in earnest," he said.

"I live here now, but this is not home," said Charlotte with decision.

"Where is it then?" asked Van Camp eagerly.

"In South Carolina, of course," said Charlotte more decisively still.

"Why, 'of course'? Are there not homes north of Mason's and Dixon's line?" asked Van jealously.

"Undoubtedly; and very beautiful ones, too, for the rich, and very comfortable ones for the poor, but not mine, you see. The Plantation is and always will be home to me, though I have been here five years now," replied Charlotte.

"Your speech is not Southern, if I may say so," commented Van Camp.

"I am sorry for that—I hoped it was, and it is, except that mama, being half Virginian and my governess English, I have dropped those pretty, soft French intonations and terminations that I used as a child and still find so musical."

"A governess! She must be rich or have been so—since the war," thought Van Camp, and for all he disliked South Carolina, as became a good Republican, he knew instantly that his feeling for this particular South Carolinian was anything but dislike. With every word she uttered, she bound this very slippery and unsatisfactory "eligible" to her car-wheels without making the least effort to do so, as the woman of destiny always does when the time comes. He wished the programme as long as a congressional wrangle, and positively sighed when it was done and over.

With a "Pray allow me," he was about to help her with her cloak, but Charlotte slipped into it easily and when he had said "May I not see you and your friend to your carriage?" and she had replied, "Thank you, but we are going to take a much more democratic vehicle—the cars," and bowed herself gracefully away, there was nothing for it but to take himself regretfully down to his club, where he had promised to meet Walton, and where he mused deeply and darkly upon "the brightest, the most refined, the most charming girl he had met for years," for an hour before his friend arrived.

He reflected unceasingly on the same subject for the next six weeks with a fervor that half-surprised and wholly pleased him. Not even in his first manhood had he ever been so "hard hit." When Cupid gets within the Belt of Calms he tips his arrows with his very finest feathers, knowing that he has not to deal with callow youngsters who don't know a goose-quill from an ostrich plume, but with experienced men of the world, and does the most dreadful execution. Mr. Van Camp's friends would have been amazed to know that he spent three weeks of this time haunting Broadway, the elevated roads, the theatres, the lady of his heart; that he had formed about three thousand plans for keeping up the acquaintance if chance ever befriended him a third time, had reviewed in his own mind for hours everything she had said, done, worn, and had seated her beside his hearth and behind his tea-cups over and over again in imagination. He even forgave South Carolina, seeing that it had redeemed itself to his mind so handsomely, and infatuation can no further go than to affect a man's politics or his religion.

At the end of this unsuccessful quest he suddenly took passage for France, whither some business matters called him, in a fit of disgust with himself, or rather with his lack of success. He spent the Summer in Brittany with Walton and an invisible third party—namely, Charlotte Singleton, of whom he constantly thought willingly and sometimes even unwillingly when he looked about the old rooms at Clancy, the old garden, the old pictures and effects, the lovely country side. He absolutely had photographs taken of the place, inside and out the villages of Près-Clerc and St. Etienne, the church, the peasants in cos-

tume, in case he should ever see a trans-Atlantic Detreville, grafted on a Carolinian palm. He waxed sentimental over Heine's poem. In short, he remembered her with the vivid delight we accord to any and every deep and sympathetic experience, from a Spring day to the dawn of a great passion.

And certainly there is nothing like being prepared for the unlikely in this world, as was proved in this case. For when he went home that Autumn, after a few weeks in England, whom should he encounter, of all the millions of people in this world, but Charlotte—this time on a steamer bound for Canada. He had gone on board, tired and dispirited; he had affected a pleasure he was far from feeling on discovering some smart New York acquaintances, and he felt a delight that he had hard work to conceal when one of them presented him to an invalid cousin wrapped like a mummy and recumbent in her chair, and looking behind it beheld—Charlotte! Yes, Charlotte in a neat gown and an apron and a white cap that became her to perfection, and white cuffs that finished off a pair of supple, white hands quite guiltless of rings.

The mystery was solved. Charlotte was a trained nurse. He recognized the uniform and wondered that he had never thought of that as a possible occupation for her. Charlotte instantly recognized him. Her cheeks flushed, her eyes brightened with gladness. And a lucky thing it was for Van Camp that he was a gentleman and no snob. For if in that instant of time he had shown the slightest sense of the apparent difference in their positions, he would have been no more to Charlotte than any other snob ever after, and could never have regained the slight footing he had already won with her. But not so. Van Camp bowed to the invalid hurriedly, but advanced to Charlotte, holding out his hand and looking almost as delighted as he felt. The warmth of his greeting was not lost upon the Denhams, any more than upon Charlotte.

"You have met before?" they queried, with a kind of mild impertinence. "How very nice! Such a nurse as she has been, so capable, and clever, and strong. I don't know what Emilia would have done this past Summer without her."

"Died, that is what I should have done, I can tell you," exclaimed Miss Lane, unclosing her eyes, and speaking with a spirit not to have been expected from a creature so wasted. "She has been perfectly lovely to me and she knows I love her for it—don't you? Don't stand there! Come sit down by me!"

Charlotte yielded with all her own air of personal dignity, saying, "I have only done my duty," and taking a seat by her patient, skilfully shifted her pillows and then rubbed one of her hands.

"That is what heroes and heroines always say when they have done anything meritorious," observed Miss Lane. "You are a dear. That is what you are." She gave a grateful squeeze to Charlotte's hand as she spoke, and Van Camp thought, "What an uncommonly nice woman! To be related to these odious Denhams, too!" He drew up a chair, and the whole party talked to him briskly, Charlotte excepted, and he talked to them. But it was at Charlotte that he looked, as much as he dared.

"You have been abroad all Summer—but not to Brittany?" he said to her at last. "If I had known it, I should certainly have asked you to come there for a visit. I had a house party and a dragon of dragons in the way of a chaperon, a Spanish man-trap, and spring-gun, and some pleasant English and French people, and one Italian who would have enchanted you. He played the violoncello to perfection."

"Ah, such delights are not for me!" sighed Charlotte, the tears springing into her eyes as she spoke, and she looked wistfully out to sea.

"Is that your French château of which you are speaking? I've heard a great deal about it," said Mrs. Denham, trying to put Charlotte back in what she considered "her place"—she being, herself, the widow of a *nouveau riche* who had made a fortune in coffins (of all things), and speaking with much languid affectation.

"It is Miss Singleton's château, really, not mine," said Van Camp, taking in the situation. "I rent it, but it is owned by her cousin, Monsieur Hyppolite Detreville, and is one of the finest specimens of Renaissance work extant."

"Really!" exclaimed Mrs. Denham with a glance at Charlotte expressive of unwilling respect and habitual rudeness in about equal proportions.

"I have some photographs of it. I'll run down and get

them," said Van Camp, minded to impress Mrs. Denham still further and stop what he called her "confounded impudence."

"Have you, really?" cried Charlotte, sitting up very straight, two pink spots coming in her cheeks. Van Camp shot a glance at her.

"Yes," was all he said in words, but somehow the pink spots deepened. He was off and back in a moment, and put the views eagerly first into Charlotte's hands, to Mrs. Denham's great indignation. Charlotte devoured them, of course, rather than looked at them, and Van Camp from behind her chair told her all about them. It was not until Mrs. Denham pushed back her chair and picked up a novel, as if she had no further interest in such an unimportant matter, that Charlotte handed them to her.

"I beg pardon for keeping them so long. But I have only seen a wretched little picture of the place that gave one no idea of it," she said.

"I had them taken for you," said Van Camp, eagerly. "I had heard you say that."

"Well—really!" remarked Mrs. Denham, civility distinctly getting the upper hand of rudeness on hearing this, and looking at Clancy. "How very nice! Why have you never said anything about it?"

"Why should I?" asked Charlotte in all innocence, and Van Camp coughed to conceal a laugh.

"We might have included it in our tour, and given you a day off to go and see it," said Mrs. Denham, unable to resist the luxury of patronizing a lady or attempting to do so.

"Thank you! I prefer to wait until I am off duty—if I can ever give myself the pleasure," said Charlotte quietly, while Van Camp felt a wicked desire to do something violent.

"I'll get up another party next Summer if you will only come and bring your mother," he said, all his heart in his honest voice.

"Thank you!" said Charlotte. "I am afraid we must not dream of Clancy—perhaps, ten years or so from this."

"I always knew you were a lady, but to think of your being related to such a swell place!" observed the invalid smiling. "How am I to ask you to do anything for me again, *châtelaine* of Clancy?"

"Well, an angel would be quite willing to serve you for love's sake—and so would I, if I could afford it," said Charlotte cheerfully. "Come, it is time for you to go down!"

The remainder of that voyage was but a repetition, with certain variations, of this scene. Miss Lane, Charlotte and Van Camp crystallized into a group and not infrequently, but always accidentally, it chanced that Charlotte and Van Camp were left to entertain each other without the invalid's help, for she had a way of dozing for an hour at a stretch that was thoughtful, to say the least. Mrs. Denham was always acidly polite and her daughter politely acid. Both ladies clearly perceived that Van Camp was anxious "to ruin his prospects" and did what they could to divert him from his fell purpose, quite without effect. By the time they reached Quebec Charlotte was Van Camp's friend at heart; and he was more in love than he had ever been in his life.

"I don't think I will give you my address," said Charlotte at parting and after being urged to do so. "You see, we live in such different worlds; just as Mrs. Denham says; you might call a dozen times and not find me in, or find me taking my rest and invisible. I go nowhere; I work all the year round, one month excepted, when I elope with mama and go to the sea or the mountains. I have no time for society, and society has no use, other than a business use, for a nurse. Don't fancy me bitter! I am not a bit. I should like very well to go out occasionally, but to lead the life of a woman of fashion would bore me to death. Don't think me unkind! You have been so nice to me, that I dislike to refuse—but, really, you had best not come."

"Confound Mrs. Denham!" exclaimed Van Camp. "What if I call twenty times and find you out or engaged? I shall call the twenty-first, that is all! And why may I not know Mrs. Singleton, pray?"

"Well, since you insist, I yield. But you will get tired calling. You will find us very dull, I warn you," said Charlotte. "Remember, I advise you as a friend not to take the trouble. It will not repay you."

"What do you mean?" asked Van Camp in a fright lest she should be engaged. "Do you forbid me to come? Is there— is there somebody else?"

"No, I don't forbid it. Only you will be bored, I know. And there are several other people—the janitor, and the elevator boy,

and three families of Germans, and two Italians (spinsters—I never heard of Italian spinsters somehow, before) and a doctor and a music teacher, and two art students," replied Charlotte laughingly, and left him disconsolate at the station, absurdly melancholy.

When he got back to New York he called as soon as he decently could, and found Charlotte out, just as she had predicted; he called again and found her in, but "engaged" and made his way up into a sunny room, very simple but charmingly refined, where he was received by a tiny old lady whose manners would have graced a court—Charlotte's mother. He was charmed by her and was all respectful admiration and stayed as long as he could, hoping to catch a glimpse of Charlotte.

He sent flowers to Mrs. Singleton. He sent a box for the opera to Mrs. Singleton. He sent books to Mrs. Singleton. Machiavelli could not have acted more artfully. He called again. Charlotte was out driving with the Doctor. He went home and talked about the medical profession so scandalously that Walton said to him: "What's the matter, Van? Old Blowhard's bill very steep?" He sent more flowers, to Charlotte this time, and got a line of thanks in a beautiful hand. He called again and found her out, and was savage, and to comfort himself and to prevent spontaneous combustion had to tell Walton about his lady love. "I hate women to be always tramping the streets like postmen and pedlers, and I respect her a thousand times more for working as she does than if she were idle, but I can't live in that beastly elevator and be chaffed by the boy," he said.

At last he had an inspiration. He got a carriage and took mother and daughter for a drive, and got a blush from Charlotte that day as payment in full, and very pretty thanks beside. He made up a theatre party of four, and introduced Walton, who repaid him by falling in love with Charlotte himself and talking to her all the evening. But all these obstacles had the effect of increasing his desire to win Charlotte, who was by no means the sort of woman to be had for the asking. His world had always run on castors pretty much and it was a novel sensation for him to have to work hard for anything—but extremely wholesome. What he lost in flesh he gained in humility, and every day showed more and more clearly how worth the winning Charlotte was.

Walton, who had pooh-poohed the idea of Van Camp's marrying a nurse, so far lost his head, as to propose inside of a month and was rejected out of hand. The elevator boy (who was "one of sixteen") amassed a small private fortune between the two men in the year that followed, and had one eye on a bicycle and the other on a pony, when Charlotte fell ill—of small pox!

Van Camp could hardly believe his ears when told of it, and got very pale, it must be confessed. But he was thoroughbred and very much in love and he stood to his guns. He went up to see Mrs. Singleton straightaway; he called twice a day now instead of once; he rejoiced his florist's heart by his orders; he sent soups, he sent wines, he was desperately anxious lest Charlotte should die or be disfigured. He proposed in a three-volume letter before he knew what the result would be, and sent the best doctor he could find to consult with the man in charge, whereas Walton wilted utterly under the folds of the yellow flag flying from the front window, and never came to the house again until all danger was over, contenting himself with sending Charlotte a fine edition of Shakspeare with a note saying that he was not afraid of infectious diseases himself, but that his duty to others, etc., etc.

The result of all this was that a very private marriage took place as soon as Charlotte could sit up, and a very happy pair of married lovers took the first steamer for Havre—Brittany—"Clancy," leaving Walton a homeless bachelor, the most constant ornament of his club window.

Van Camp, in a seventh heaven, often said to his wife, "I don't deserve you, Charlotte; I know that as well as anybody."

To which she would reply: "Yes, you do, Van; you deserve a far better woman—the best in the world. Suppose I had come out of it a fright instead of almost scot free, thanks to old Blowhard and his gold-beater's skin?"

"I would have married you all the same, darling."

"I know you would. That was what went to my heart. But I wouldn't have married you, I can tell you."

"Who, then, Walton?"

"No. I would have combed St. Catherine's tresses as a spinster all the rest of my life, unless the old doctor had wanted a wife," Charlotte would reply with a happy laugh. "But I would rather be *châtelaine* of Clancy."

# CROCHETING.—No. 70.

## ABBREVIATIONS USED IN CROCHETING.

- l.—Loop.
- ch. st.—Chain stitch.
- s. c.—Single crochet.
- d. c.—Double crochet.
- h. d. c.—Half-double crochet.
- tr. c.—Treble crochet.
- p.—Picot.
- 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, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

### INFANTS' CROCHETED SACK IN STAR STITCH.

FIGURE No. 1.—The sack represented is made of Saxony wool, two skeins of white and one of color being required.

*Directions for making Star Stitch.*—Having made the chain, take up 6 stitches, one after another, as for Afghan stitch. This gives you 6 loops on the needle; wool over, draw through all 6 stitches, over again, drawing through the one now on the needle; this forms the first star.

Now put the needle through the loop formed by drawing together the first star, and draw the wool through; this gives the 2nd st.; take up the back part of last loop of last star for 3rd st.; the 4th st. is drawn through the ch. st. in which the last loop of last star is made; the 5th and 6th sts. are taken up on the ch. close to the star. Draw the wool through these 6 sts., and again through the one, and repeat the second star to the end.

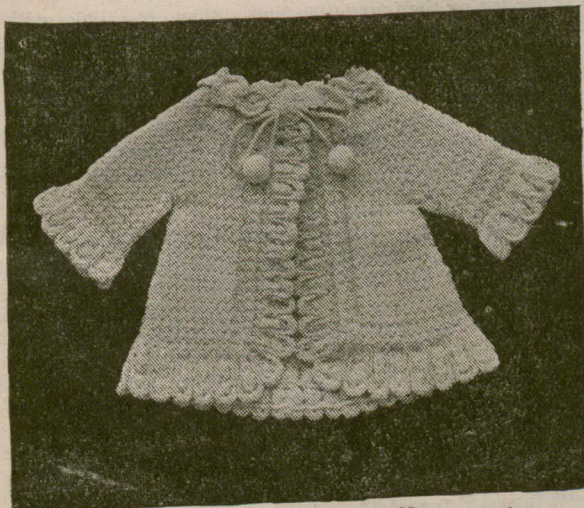


FIGURE NO. 1.—INFANTS' CROCHETED SACK IN STAR STITCH.

In making the sack, break and fasten the wool at end of each row.

*For the Second and all the other rows.*—Fasten wool at the corner of last row made, ch. 3, take up 2 sts. from ch., giving 3 sts. on needle; take the next from the back long loop lying straight on top of first star; next in the little hole where star was drawn together; next from back long loop on top of second star.

*To widen.*—Take the first stitches in the usual way. For the 4th, take the front of the stitch you have just taken the back of; for 5th, the back of same stitch; 6th, on the chain where the last stitch of previous star was taken. Finish same as any star.

The next star is made as usual, putting the 4th st. in the chain loop taken up by last star; the 5th and 6th on chain.

*First row.*—Upon a chain of 84 stitches, make 8 stars, widen, ("w" will stand for widen) make 1, w, (for first sleeve) make 10, w, make 1, w, (center of back) make 10, w, make 1, w, (for other sleeve) make 8. You now have 45 stars.

*Second row.*—Make 8, w, make 3, w, make 23, w, 3, w, 8.

*Third row.*—Make 8, w, make 5, w, make 23, w, make 5, w, 8.

*Fourth row.*—Make 8, w, make 7, w, make 11, w, make 1, w, 11, w, make 7, w, make 8.

*Fifth row.*—Make 8, w, make 9, w, make 25, w, make 9, w, 8.

*Sixth row.*—Make 8, w, make 11, w, make 25, w, 11, w, 8.

*Seventh row.*—Make 8, w, make 13, w, make 12, w, make 1, w, make 12, w, make 13, w, make 8.

*Eighth row.*—Make 8, w, make 15, w, 27, w, fifteen, w, 8.

*Ninth row.*—Make 8, w, make 17, w, make 27, w, 17, w, 8.

*Tenth row.*—Make 8, w, make 19, w, make 13, w, make 1, w, make 13, w, make 19, w, make 8.

*Eleventh row.*—Make 8, join 9th star to the 20th star from it, skipping 19, make 29, join next star to the 20th from it as before, make 8. The 19 stars thus skipped on each side, are to form the sleeves.

Work rest of rows in the same way, widening every 3rd row in the center of the back as already directed; w, make 1 star, then plain star stitch to the end. Now make 12 additional rows.

Commence at the neck, make a row of stars down the front, around the bottom, and up the other side of the front, of any preferred color, widening at the corners. Then make a row of white stars (widening at the corners) then another of color and one more of white. Work on the bottom, 2 rows of white shells, one more of white. Work on the eye of 1 star, 1 treble in the next, and putting 6 trebles in the center of shells of shells of preceding row, 1 double in top of shell. Commence at the neck and make 1 row of shells all around, widening at corners. Make another row, putting 8 trebles in shell, 1 single crochet on top of the treble which comes between the shells.

Make an edge of color thus, commencing at the neck: Make a ch. of 2, with 1 s. c. in the top of every 2nd st. of shell, ch. 2, catch between shell and 1 d. c. in 2nd row of border, ch. 2, catch in last row of stars, ch. 2, catch between 1 d. c. and shell, ch. 2, catch between the s. c., add next shell and repeat.

Make the sleeves thus: 5 rows of white, 1 of color, 1 of white, 1 of color, 1 of white, and 2 rows of shells like those down the front. There will be 2 rows of shells down front and sleeves, and 4 rows on the bottom. Edge the sleeves.

Make a chain as long as the neck, and along it make a row of shells, each consisting of 6 sts., fastened down with 1 s. c.; lay this on the neck, shells down, and work shells through it and the neck to stand up, making and fastening them in the same place as 1st row. Put the edge of color all around it, and run in a narrow ribbon or cord and tassels as preferred.

### NOVELTY EDGING.

FIGURE No. 2.—Use any novelty braid with a picot edge, measuring off the required length.

*First row.*—1 s. c. in every picot with 2 ch. between.

*Second row.*—1 s. c. in each space with 2 ch. between, until you have made 13 s. c. then ch. 5, repeat.

*Third row.*—1 s. c. in each space with 2 ch. between, until

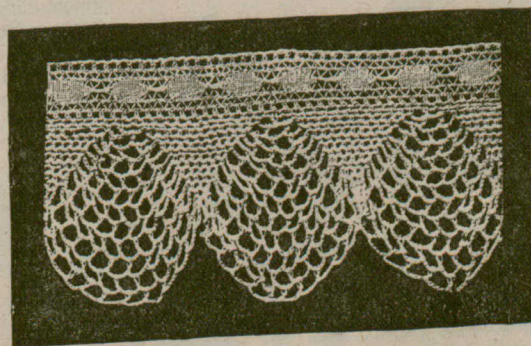


FIGURE NO. 2.—NOVELTY EDGING.

you have made 12 s. c.; ch. 5, 1 d. c. in loop of 5 ch. below; ch. 5 and repeat. In each succeeding row make 1 s. c. less and one more ch. of 5 with a d. c. between until there is 1 s. c. and 12 d. c. If the edging is for a skirt, join the braid after 2 rows when your points will be evenly divided.

## FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

### BORDER FOR A TABLE COVER, LINEN APPLIQUÉ BORDER AND LAMP MAT DESIGN.

The accompanying illustrations give three distinctive styles of embroidery, two of which are scarcely suited to beginners, appealing rather to expert workers.

The variety of stitches shown on the border for a table cover (Illustration No. 1) gives interest to the work, while producing a beautiful effect. Fine broadcloth would make an excellent foundation for this style of design. Roman satin would also serve the purpose well or, if a richer material be preferred, a damask or a brocaded silk would be in good taste, provided the pattern chosen be of a suitable nature. It should not be large or pronounced, but should have its whole surface covered with a conventional design, the object being to keep the figure on the goods subservient to the needlework decoration. The coloring may be varied, or in several shades of one tone. Gold thread may be introduced to further enrich the embroidery. For instance, it can be substituted for the couched cord along either side of the scrolls that form the basis of the

pattern. It might also be carried around the forms that connect the scrolls, but should be discontinued where the floral forms meet them.

Two or three different kinds of embroidery silk are needed. Roman floss is a very attractive silk. It has a loose twist, with all the gloss of filo floss, but is thicker than two or three strands of the filo. It covers the surface quickly and would, therefore, answer well for filling the long scrolls. The stitch employed is long-and-short stitch, worked rather openly and to suit the turn of the curves from the center outward. It must be kept slanting to get the right effect. The foliage and flower forms are worked in the manner characteristic of the old-fashioned crewel work—that is to say, round and round from the outside towards the center, until the whole is filled in. This method gives splendid opportunity for any amount of shading. The tones should be very near to each other, so that

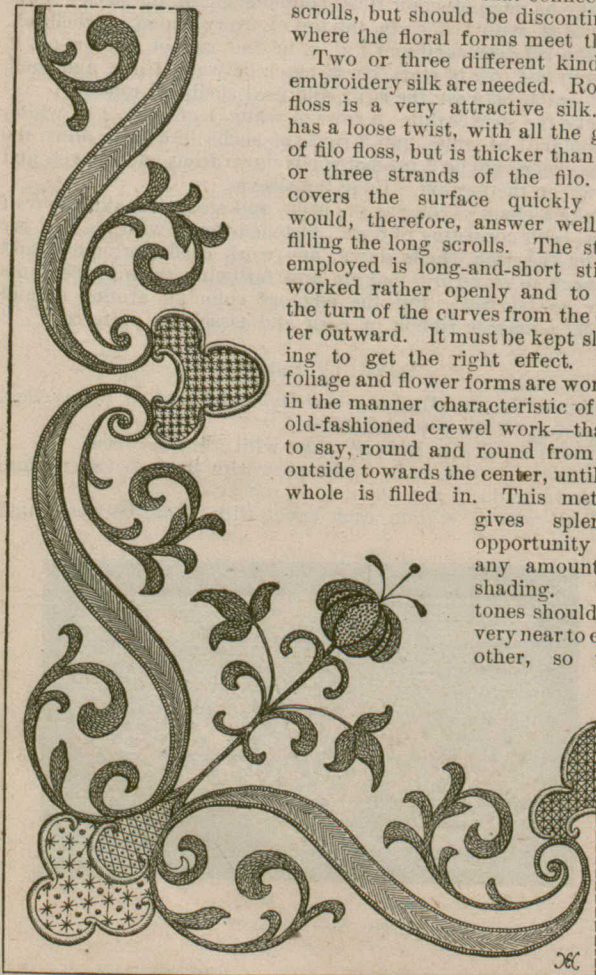


ILLUSTRATION NO. 1.

they blend well. The result is charming, giving a brilliant play of light and shade. Always begin with the darkest tone outside, and if not sufficiently prominent when finished, add an outline

in twisted embroidery silk of a very dark color. This is more especially necessary on a brocaded ground. If Roman floss is found to be too coarse for these small forms, take two or three strands of filo floss.

We now come to the fillings in the large trefoils—particularly interesting but requiring great nicety in the working in order to be quite satisfactory. It will be well to take twisted embroid-



ILLUSTRATION NO. 2.

ery silk for laying the foundation lines; then cross them with a double strand of filo floss. This method is used for the fillings in the inside trefoils on each side of the corner. For the outside corner trefoil, make the stars with a double strand of filo floss and the knots between with a double strand of Roman floss. In the division connecting the trefoil with the scroll work the lines must be laced over and under with twisted embroidery silk to keep them in place, while the small knots can be made of a single strand of Roman floss. The inside flower form is likewise filled in with French knots.

It may be noted that a broad, raised edge of close satin stitch encloses these fancy stitches. This edge should be thickly padded with filling silk to match the shade employed for the satin stitch. Either Roman or filo floss will serve for the satin stitch. This embossed edge is highly effective, forming, as it does, a framework for the varied stitches within. There is no reason why the filling stitches should not be further varied as the pattern goes along, according to individual taste. This would be a distinct advantage if the cloth be a large one. The pattern given is intended for a cloth to use on a side table, but as such tables vary in size, the design can be readily adapted to any dimensions required, being a simple repeat. Although specially intended for a table cover in rich, heavy work, there is no reason why such a design should not be treated in delicate colorings on white linen for a tea cloth, table center or scarf. For this latter purpose, it would be better to use filo floss only, to omit raising the work under the satin stitch and in place of a couched line or gold thread to substitute button-holing.

The second design, that for a repeat border, is simple in execution. It is particularly intended for linen appliquéd upon linen, but it would also work out charmingly in outline, with a couched cord, if much enlarged, or in cable stitch for finer work. For linen appliquéd, white on a color or the color on white is optional, and color contrasts are sometimes employed. White on Delft-blue is one of the prettiest combinations, taking a darker shade of blue for the outline. It may be noted that a complete section, embracing two floral forms, can be cut out in one piece so that the joinings will not show, since they come at the repeat where the stem springs from a double scroll. No pasting is required, since the linen should be heavy and stiff enough to be flat of itself. The forms must be carefully basted to position and the edges overcast with very fine thread. The work is then ready for finishing. A frame is not necessary in this case, but some skill is needed to keep the work perfectly flat. This point is essential, for the least puckering is fatal. The creases that are unavoidable can be pressed out when the work is finished. If much creased, place a damp cloth on the wrong side of the work and use a very hot iron, pressing rather heavily until the cloth is perfectly dry.

The lamp mat (Illustration No. 3) is a very full design, leaving, however, a blank space on which to set the lamp. It often happens, when an elaborate pattern is chosen, that the best part is lost to

sight under a lamp, card basket or flower pot, as the case may be. This design is intended for the latest style of appliqué work. The ground is of dull art satin or fine cloth of a pale, neutral shade of green—more gray than green. This shade is calculated to set off to the best advantage almost any color that may be placed upon it. The scroll work indicated by the shaded lines is made of a very close pile velvet edged on each side with a fine cord. The conventional floral forms are satin appliqué; the bright sheen on the satin shows to great advantage on the dull ground. The edges are held down by long and short stitch. Outside of that a line is laid by couching filoselle somewhat tightly twisted. For this purpose the make known as English filoselle is best. The quality is superior and the strands heavier and more even than those of the ordinary make. The mat is finished with button-holing in long-and-short stitch with a heavy silk, such as Roman floss or Boston art silk. A few jewels may be introduced; they will add much to the beauty of the design, if chosen with due regard to harmony of color. Their position is easily recognized, viz.: In the groups of threes and at the bases of the four corners. The dots in the centers of all the flower forms, except the four large ones on the corners, may likewise be put in with small jewels, as well as every point indicated by a dot. The veins and markings are worked in stem stitch.

Great care must be taken in the preparation of the forms before they are applied. In the first place, the satin and velvet must be carefully pasted upon paper or linen. The very best

plan—while it takes considerable time—is to stretch tightly in a square frame some linen firm enough to bear the strain of pulling. Make some starch paste just thick enough to form a soft jelly when cold; spread this evenly upon the linen with the fingers or a piece of rag, being careful to remove all lumps. Then take the satin or velvet and spread it on the linen, gently pressing it with the hands from the center outward, so that no air bubbles remain. Do not strain the fabric more than is necessary to make it lie flat. Set the frame to dry where it will be protected from dust. This will take some hours, for on no account must it be dried by artificial heat. The fabric is now ready to have the design transferred to it. This can be done on the linen backing. Each corner should be cut out of one piece. Of course, the stems can be carried right through so that the velvet lies on the top of them. This will insure accuracy. The foundation should also be firmly stretched in a square frame if of stout goods; if not, it should have a backing of linen. The easiest way of securing the forms in position for working is

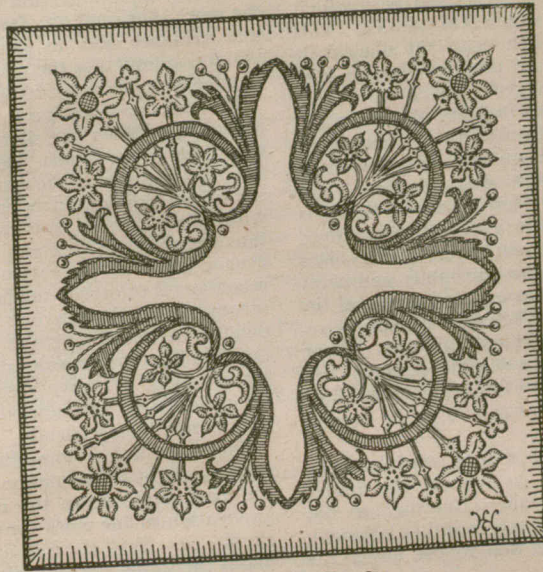


ILLUSTRATION No. 3.

to paste them down, but the paste should be much thicker than that used for spreading upon the linen. When every part is thus fixed, the velvet as well as the satin forms, the rest is comparatively easy to an experienced worker.

Other methods of carrying out this beautiful design are to work the whole in solid embroidery or to appliqué the scrolls only. In either case the finished effect will be exceptionally rich and handsome. The coloring may be delicate to suit a parlor or strong for a library.

## TALKS ON HEALTH AND BEAUTY.—No. 5.

BY GRACE PECKHAM MURRAY, M. D.  
CARE OF THE EYES.

### THEIR MECHANISM.

The most beautiful and delicate of all the mechanisms found in the human body is the eye. I would like to dwell upon its marvels, but these papers are not to deal with anatomy or physiology. I would tell of the wonderful outer coating, the white of the eye, with the delicate membrane, the conjunctiva, carrying the blood vessels of nutrition; I would tell of the transparent opening, like a glass watch crystal, clear and translucent, for the light to pass through it, the cornea; of the curtain with its circular drawing-string, the iris which gives color to the eye and with its ever-varying aperture forming the deep pupil, expanding and contracting as the light is faint or strong; of the lens, "crystalline" it is called from its brilliant clearness; and of the optic nerve back of all, lining the inside of the globe of the eye, spread out in a curious layer of cells which the microscope shows to be in the shape of rods and cones, and with them the singular substance, known as "visual purple," upon which is photographed the image seen, as if upon a sensitive film. The eye as seen through the ophthalmoscope is an entrancing sight. It is a pity that only the oculist knows of its beauty, for the poet would sing more ardently than ever of the loveliness of the human eye, "the window of the soul," were he to see this visual purple. Its color is gorgeous, the most brilliant scarlet. Near the center of the disc is the optic nerve, round and yellowish-white, about a fifth of an inch in diameter, with the blood vessels accompanying it branching out upon the interior of the eye. All this mechanism is only the receiving apparatus, the means of collecting and transmitting the impressions to the cells in the back part of the brain where the true seeing is done.

### EXTERNAL DEFECTS.

How much the externals of the eye have to do with the looks and expression of the individual, is well illustrated by the game from which so much amusement is often derived. An aperture having been made in a screen, just large enough to show the eyes but nothing more, the company is asked to guess to whom they belong. It is very rarely that this can be determined. Let the shape and coloring of the eye be never so fine, if the brows are badly outlined, thin or too bushy, or the eyelashes are short, irregular and scanty, the edges of the lid covered with scales and reddened, if there are dark circles under the eyes, or the skin about the eyes is wrinkled, baggy and flabby, beauty is wanting, even though the features are regular and the complexion good. These blemishes are not often beyond remedy.

The eye socket is filled with fat, which pads it out. It is also plentifully supplied with blood vessels. The puffiness under the eye is occasioned by general conditions—exhaustion, diseases of the kidney or liver, over fatigue. The black circles under the eyes, the despair of brunettes, are due to a certain thinness of the skin. In treating these conditions it is necessary to look out for general defects in the health and to try and give tone to the skin about the eyes by frequent bathing with cold water, by gentle massage, and sometimes by the application of tannic acid and glycerine, twenty grains of the tannic acid to an ounce of the glycerine.

Fine eyelashes and eyebrows are great additions to the beauty of the face. If the eyelashes are thin and scanty, it is usually because the eyes are weak, inflamed or have been strained. It is said that eyebrows which are too thick and bushy can be

greatly improved by removing with tweezers the superfluous hairs and so shaping them to the pencilled lines of accepted beauty. If they are thin, they can be very much improved by applying to them vaseline or lanoline to which has been added a small quantity of the sulphate or the muriate of quinine. This tonic is likewise good for the lashes when pencilled along their roots. An alcoholic preparation may be preferred for the eyebrows. Should the alcohol get into the eyes, it will make them smart, though it may also make them brighter. It was the alcohol in the cologne old-time coquettes used to drop into their eyes which produced the brightened glances they coveted. To thicken the eyebrows and eyelashes and promote their growth, there is nothing better than carefully trimming the ends with a pair of delicate scissors. It is not a difficult operation.

The eyelids are often reddened, inflamed, covered with scales and subject to styes. These conditions are unsightly and occasion the thinning of the eyelashes. Scales on the lids are of the same nature as dandruff in the hair. They may usually be removed by an application of the yellow oxide of mercury, fifteen grains to half an ounce of vaseline, or by a sulphur ointment, ten or fifteen grains of precipitated sulphur to the ounce of vaseline. Ointments for the eyelids should be warmed so as to be soft and easily applied.

Styes are annoying and disagreeable as well as painful. They are little abscesses in the hair follicles. As soon as the matter appears it should be pricked, for it is only after the pus has been evacuated that the sty will heal. If the eyelid is inflamed, and there is a succession of styes, it is well to use either the mercury or sulphur ointment.

#### WEAK EYES AND EYE STRAIN.

When the eyes are weak there is trouble in using them. The light is painful, the sight is blurred, one sees with difficulty and often reading becomes painful. There are a number of causes which will produce this condition. It may be that the muscles outside the eye are weak and perform their work badly. It may be that the focusing muscles within the eye are at fault. It may be that glasses are needed, or it may mean simply that the general health is impaired and that there is a constitutional lack of strength and vigor in which the eyes sympathize and partake to a much greater degree than one would believe possible. The reverse is also true. If the eyes are imperfect, the constant strain of trying to see and to adjust the sight to the ever-varying demands upon it result in headache and nervous prostration, which is only cured by the wearing of suitable glasses, or an operation if the trouble comes from cross-eyes or strabismus.

The eyes may become weak from improper use, such as reading without sufficient light, or with too bright and full a light, or the persistent use of the eyes on some fine and difficult work. Ladies often injure their eyesight by doing fancy work, where the colors are dazzling and the stitches and designs are difficult to follow. Archbishop Paley said that fancy work was "red with the blood of slaughtered time," and he might have added that it is the Moloch to whom many thousands of women have sacrificed their eyesight. Fine embroidery and lace work have the most to answer for. Fortunately, the working of canvas with its dazzling cross threads is not so fashionable as formerly, for it was very trying to the eyes. It is said that the great prevalence of near-sightedness in Germany is because of the German text, the difference between some of the letters being only a faint line. German scientific works are now generally printed in Roman letters.

Veils are ruinous to the eyes, especially those veils that have intricate meshes and are heavily dotted. A great deal has been said about the injurious effect of reading on a train when taking a railroad journey, but I do not think it is nearly as wearing upon the eyes as looking out of the car windows, watching passing objects, some near, some far, always speeding and rushing by, requiring a constant re-adjustment of the focusing apparatus of the eye. It is much better to fix the mind and the eyes on the one thing, the book, which should be of good print, and held so as to oscillate and vibrate as little as possible with the motion of the train.

#### INFLAMMATION OF THE EYES.

The result of weakness of the eyes and eye-strain is inflammation. It may be slight or go on to such a degree that it ultimately destroys the sight. The greater proportion of people who are blind are made so by the result of inflammation of the eyes in

infancy. So many newly-born children have inflammation of the eyes that there has been serious talk of enacting laws rendering obligatory the application of preventive medicines to the eyes of the newly-born child. One of the latest works on the blind says that evidence goes to prove that heredity is a great factor in blindness, and that the offspring of cousins are more liable to blindness than are the children of parents not related.

It is not our intention to dwell upon serious forms of inflammation, for which one should always consult a physician, but to point out some things which every one should bear in mind. As inflammations of the eye are contagious, one should be careful not to use handkerchiefs or towels which have come in contact with inflamed eyes, as it is not at all unlikely that the pus cells thus transferred will create inflammation. It is not well to let even a slight inflammation go without intelligent care. Do not recommend to others medicines for the eyes or use medicines recommended by anyone not a physician. The eye is too delicate in its structure to risk such experimenting. It is incredible the curious and injurious things that are recommended for the eyes. I have seen many eyes badly inflamed by the use of irritating substances applied at the suggestion of officious and sympathizing friends.

There are a few domestic remedies which one may apply in cases of slight inflammation, produced by getting something into the eyes, exposure to the cold, or overstraining them by close application to fine work, or reading when the light was not as it should be. Best of all is a solution of salt and tepid water of about the saline strength of tears. Wash the eyes thoroughly in this mixture. Put the salted water in a glass and open the eye in it so that it may be laved with the solution. Applications of very hot water on pieces of folded linen for ten or fifteen minutes at a time, with intervals of rest of an hour or two, will often give relief. One of the best means of allaying inflammation of the eye is the application of cold, which is best done by having a large block of ice in a basin and placing upon it a number of bits of linen large enough to cover the eye when folded once. These can be easily changed from the ice to the eye every few minutes. This treatment should be kept up for a longer or shorter time, according to the severity of the inflammation. It is well to have at hand a simple eye-wash. One composed of ten grains of borax (biboate of sodium) to an ounce of camphor water—not the spirits of camphor, which is too strong and harsh for the eyes—is excellent. A couple of drops of this dropped into the inflamed eye night and morning will soon subdue an inflammation which is not very extensive.

#### EYE-GLASSES AND SPECTACLES.

Many eyes that are weak and inflamed are so owing to defective vision and the need of glasses to correct it. Colored glasses are much used to protect the eyes from irritation and inflammation. They are of different colors and varying shades, but it has been found that the smoky-blue color is more restful to the eye than any other. Those that are somewhat convex protect the eye better than those that are flat. These convex glasses are called "shells" (*coquilles*) and come in five or six shades. It is not well to wear them too dark, unless they are used to conceal an unsightly eye or the inflammation is so great that it is wished to put the eye at rest. It is not now so much as formerly the custom to shut up in dark rooms patients suffering from trouble with the eyes, as the same result can be accomplished by protecting the eye from the light, either by bandages or dark glasses. The old eye-protectors, made of stiff pasteboard and covered with silk, are in disfavor, as they may be pushed into the eye, especially when worn by children, and they may also carry infection.

Glasses when worn for protection are used for four troubles. The first of these is near-sightedness, the defect of those who cannot see objects unless they are brought close to the eye. The normal distance at which things can be seen readily by the eye is sixteen or eighteen inches. If required to be held nearer the person is near-sighted; if farther, the person is far-sighted.

Far-sightedness may be of two varieties, that occasioned by the natural conformation of the eye—and this very often happens—and that occasioned by the flattening of the eye through age. The latter usually occurs at the age of forty-five, though it may happen earlier, especially if the eyes have been subjected to great strain.

The third cause for which it is necessary to wear glasses is called astigmatism, by which is meant that the image is blurred and rendered imperfect upon the retina from the fact that



there are irregularities and imperfections in the cornea or lens of the eye. The constant attempt of the mind to see and adjust these imperfect images gives rise to a great deal of trouble, and those that have this irregularity of vision are apt to suffer from headache, nervousness, nausea and depression of spirits which nothing alleviates until the trouble is diagnosed and relieved by glasses. Generally there is associated with astigmatism either near-sightedness or far-sightedness.

The fourth condition which glasses may relieve is that occasioned by muscular weakness. The eye-ball is surrounded by muscles which turn it in every direction. If the action is perfect and the proper balance is kept among them there is no trouble, but if one muscle pulls more strongly than do the others one eye or both are turned inward towards the nose, or pulled outward. This is what is called "squint" or cross-eyes. If the trouble is slight, glasses may overcome it, otherwise an operation is necessary. Some physicians think that even a slight squint produces great nervous disturbances, even fits, and operate on all who show any muscular disturbance or irregularity. Be this as it may, it is certain that nothing is much more disfiguring to the looks. The operation is a simple and safe one. A medical

writer referring to it says: "Among thousands upon thousands of operations which are constantly made, literature contains only a few rare examples of accidents, and we can say that it is as safe to make this division of the ocular muscles as it is for a person to take an ordinary trip by rail." As the operation is done under cocaine, except with young children, who are with difficulty kept quiet, it is without pain.

Before leaving the all important subject of glasses a word should be said about the method of wearing them and how they should be fitted. It is always awkward and annoying to wear glasses at first, and one must persevere and become accustomed to them in order to get their full benefit. They should be fitted with the greatest care, by a regular oculist. It is unwise for one to use glasses, as is frequently done, without having them fitted, especially those who wear glasses because of the changes brought about by advancing years. If one must wear glasses constantly, especially if doing work that requires close application of the eyes, spectacles are better than eye-glasses. It should not be forgotten that in order to wear glasses successfully they should be properly adjusted upon the face. They should clear the lashes and slant a little forward.

## SEASONABLE COOKERY.

IN THE MARKETS.—FRENCH WAYS OF PREPARING SAUCES, VEGETABLES AND DESSERTS.

In this bountiful month the markets are indeed tempting in their wealth of fruit and vegetables. We have grown accustomed to know no Winter in food supplies, and yet the luscious Spring fruit and vegetables have a flavor and freshness not characteristic of hothouse products. The housekeeper who does not go to market misses much in the way of suggestions as to a varied menu for her table. Seeing the new vegetables and meats will enable her to make a better choice and at less cost than when ordering. The market boy discreetly says nothing about chicken having risen to a phenomenal price, but the careless housekeeper finds this out when the bill arrives at the end of the month. The careful mistress of her income considers her marketing time well spent, not only in its saving of her allowance but also in its suggestions for possible dishes.

In May the markets show all of the most delicate meats. Sweetbreads are at their cheapest, and Spring chickens, squabs and snipe are plentiful. In addition to the usual beef and mutton, veal is to be had; it should be pink or flesh color and the fat white and clear. Veal that is too young is a most unwholesome food.

The fish market is well stocked. There are to be found Spanish mackerel, bass, weak fish, brook trout, green turtle, porgies, shad, frogs' legs, salmon, crabs and lobster.

In vegetables, asparagus is at its best, while rhubarb is plentiful and cheap. In the large city markets are also to be had new fruit and carrots, peas, lettuce, potatoes, tomatoes, cucumbers, squash and watercress, while dandelion greens, one of the most medicinal of the early vegetables, is found in abundance. Beets, cabbage and onions are also seen.

In fruits the luscious strawberry is on sale, and late in the month the price is not high. Oranges, bananas, apples and pineapples are also to be had.

### FRENCH COOKERY.

One of the secrets of the superiority of French cookery over that of any other nation lies in the infinite painstaking and patience of the Gallic cook. Trifles do not annoy her, and dishes are prepared from materials that the average American housekeeper would not dream of utilizing. In our nervous haste to accomplish much in a short time the French recipes, with their many flavorings and their sauces, seem to demand more attention than can be given them. The time required for this class of recipes, however, is usually overestimated, as a trial will show. When we have learned the utility of patience in small matters we will have acquired one of the requisites of the French cook.

SAUCES.—The use of so-called "sauces" in this class of cookery is fraught with terror to the novice, who considers them

especially difficult to make. A common white sauce, made by thickening milk until it is creamy in consistency, using butter and flour rubbed to a paste, is scarcely a laborious task, nor one requiring much time or skill. This white sauce is used for many dishes and is called *sauce blanche*. Still another very common sauce is *sauce Hollandaise*. To make this, boil four spoonfuls of vinegar with a few grains of pepper until the liquid is reduced one half. When cold, add the vinegar to the yolks of four eggs, stirring all well together; then add two ounces of butter and a little nutmeg. Place over the fire and stir until the butter is melted, after which strain through a fine sieve into a small, porcelain-lined saucepan. Set this pan into another containing boiling water and cook in a moderate heat until the sauce thickens, adding half a table-spoonful of butter just before taking from the fire. This sauce is like a mayonnaise when finished.

VEGETABLES.—In the cooking of vegetables French methods surpass all others. The plain vegetables, such as peas, carrots and beans, are boiled until tender in slightly-salted water, then drained perfectly dry. The most careful cooks lay them on a piece of thin cloth to rid them entirely of moisture. Butter is then placed in a saucepan and when hot, but not yet browning, the vegetable is placed in the pan and stirred and heated until thoroughly buttered. It is then served as hot as possible.

Another favorite method of cooking peas is to boil them with bacon and onions. Two or three thin slices of bacon are fried in a saucepan with a bit of onion. The peas are then added and cooked until tender, drained and served with the onion and bacon.

A *purée* of peas is a delicious French dish. The peas are boiled until tender in slightly-salted water, drained and passed through a sieve. The vegetable is then put in a porcelain-lined saucepan, which is set into another containing boiling water. It is then seasoned with butter and half a cupful of the *sauce blanche* is added. When thoroughly heated the vegetable is taken from the fire, a bit of butter is well stirred in and the *purée* is at once served.

Young carrots are delicate when boiled, drained dry and served with butter as above described. Old carrots are served with the white sauce. The French make a delicious mixture of carrots, peas and beans, boiling them together, draining quite dry and serving with the *sauce blanche* poured over it.

Spinach, one of the most delightful of vegetables but with us one rarely well cooked, is prepared as follows in France: Only the leaves are used. After washing them in several waters, they are placed on the fire in a saucepan and a small quantity of boiling water is added with a little salt. The dish is not covered, as this would darken the spinach. After boiling for twenty minutes the vegetable is turned into the colander and all the

water is pressed out, the spinach being chopped during the process. Salt and pepper are then added, the spinach is returned to the saucepan, tightly covered and allowed to stand in a moderate heat for five minutes. Just before serving butter and two table-spoonfuls of *sauce blanche* for every pint of the vegetable are added, although the sauce is as often omitted as used. Plenty of butter is used for seasoning. "More butter for the spinach" is a French saying, meaning that good fortune has smiled from an unexpected quarter, thus making it possible to render even more palatable this delicious vegetable.

Asparagus is served in the long stalks. They are boiled until tender, the large ones first, the small branches added six or eight minutes later. When thoroughly drained, the stalks are heaped upon a platter and the vegetable is eaten from the fingers, a *sauce Hollandaise* being served with it.

**CUCUMBER DISHES.**—The cucumber seems to be better appreciated by the French than by us, for they serve it in several ways quite unknown among Anglo-Saxons. It is eaten raw, as with us, for an appetizer, but is more often cooked. It is peeled and boiled in salted water until tender, then drained, cut into pieces and served with a white sauce. Still another palatable dish is made by stuffing the vegetable, and a pretty entrée for either luncheon or dinner is the result. The cucumber is not peeled, but is cut into crosswise slices an inch and a half thick. These rounds are boiled until tender; then the seeds are cut out and the stuffing is added. This stuffing is made of seasoned chopped meat, a bit of onion, parsley or any sweet herbs at hand being used for the seasoning, with the usual salt and pepper. After filling the cucumbers, a bit of butter is added to the top of each round and the whole is baked in the oven. When done it is served with

**FRENCH GRAVY.**—The French woman appreciates the value of gravy for many of her preparations. She makes it of veal and beef. This gravy is but a very strong, dark stock when finished. The lean meat alone is used with the bones from both the veal and beef, all the marrow having been taken out. The bones are broiled over the fire until quite brown, then placed in a stew pan with any vegetable at hand, a carrot, onion, soup bouquet, etc. The meat, cut into small pieces and entirely freed from fat, is then added with just enough cold water to cover. The whole is gently simmered for six hours, closely covered, when it is strained twice, first through a colander, then through a coarse cheese-cloth. It is then returned to the fire and when boiling the beaten white of an egg is added to clarify the gravy. Again it is strained and is now ready to use. This gravy is served on many dishes.

Onions are prepared in a manner similar to cucumbers, the centers being removed and filled in with seasoned meat, the gravy being poured over after baking.

**A CUCUMBER DAINTY.**—Another cucumber conceit makes a dainty dish for luncheon. The vegetable unpeeled is cut into sections two inches long and cooked until tender in boiling salted water. The center is then scooped out of each section, leaving a half-inch thickness all round the sides as well as on the bottom, thus making lovely green cups of the vegetable. These cups are then filled with creamed chicken, sweetbreads, mushrooms or any delicate white filling which has for a foundation the *sauce blanche*. If the filling is of chicken, the bird is boiled until tender, the skin removed and only the white portions of the meat used. This is chopped fine and enough sauce is added to slightly thin it. If mushrooms are to be used, they are washed, peeled, cut into dice and cooked until tender in a little butter, three or four minutes sufficing to make them yellow but not brown. They are then lifted from the pan into a hot dish and mixed with the sauce. If sweetbreads are to be used, cover them with cold water gently brought to a heat, and simmer for ten minutes after reaching the boiling point. Then drain, all the fat and skin being removed, and set aside to cool. When needed they are chopped fine and heated in the *sauce blanche*. In making any of these fillings care should be taken that too much of the sauce is not used. It should but mask the mushrooms, chicken or sweetbreads, not make a thin mixture that will run from the green cups.

**POTATO DISHES.**—The potato is often quite transformed by the French *cuisinière*, for her cooking of it is dainty and deli-

cious, and the serving is equally attractive. A favorite way of preparing it is to boil, drain, weigh and mash the vegetable, passing through a fine sieve to reduce every lump. Season with butter, salt and pepper and to each pound allow one beaten egg, two table-spoonfuls of cream and a flavoring of chopped parsley. When well mixed the potato is divided into small portions, shaped into pyramids, brushed over with beaten egg, then with dry bread or cracker crumbs and baked until quite hot and slightly brown. When arranged on the serving platter these pyramids are sprinkled with finely-chopped parsley and sent at once to the table.

Another potato dainty is made in a somewhat similar manner, to each pound of the potato adding two well-beaten eggs. After all is well mixed the preparation is dropped by the spoonful into plenty of boiling fat and fried until a golden-brown, then carefully drained on soft paper and served with a garnish of parsley. Each spoonful is made to retain the shape of the spoon by dipping the spoon in boiling water after every using.

**DESSERTS.**—The French woman delights in dainty food as well as dainty dress. This is particularly evident in her desserts, often exquisite color conceits. The strawberry with its beautiful coloring is a delight to the artistic French woman, for with it many lovely effects are possible. As this luscious fruit will soon be plentiful some of her methods of using it are given.

**ESCALLOPED STRAWBERRIES.**—One quart of berries and a pint of cream are required. Whip the cream until dry, remove the hulls from the berries, place a layer of the fruit in a deep glass dish, add a sprinkling of powdered sugar and cover with the whipped cream. Make another layer of berries, sugar and cream, and thus continue until all are used, heaping the cream on top. Set in a cold place for half an hour to be thoroughly chilled.

**STRAWBERRY GELATINE.**—Half a box of gelatine is soaked in a cupful of cold water for twenty minutes, then one and a half cupful of sugar and two cupfuls of boiling water are added. The whole is stirred until the gelatine and sugar are quite dissolved. When lukewarm the juice of two small lemons and the grated rind of one are added. The mixture is then set in a cold place and when it commences to stiffen the beaten whites of two eggs are whipped into it, only a small portion of it at a time being added until all is quite smooth. A half pint of freshly-hulled strawberries are then added and the gelatine is turned into a mould and set on the ice to harden. Sweetened cream is served with this delicate dessert.

**STRAWBERRY FLOATING ISLAND.**—This is a particularly artistic dessert and quite a new one. A custard is first made of one quart of milk, the yolks of four eggs, one table-spoonful of corn starch and a cupful of sugar. The yolks are beaten with half a cupful of the milk, the corn starch is dissolved in a quarter cupful of the milk and these two mixtures are stirred together. The remainder of the milk is brought to the boiling point and the eggs and corn starch are added to it. The custard is cooked until creamy; then a tea-spoonful of salt and the sugar are added. When dissolved the mixture is taken from the fire and when cool enough lemon juice is added to flavor. One pint of strawberries and half a cupful of sugar are mashed together, and in one hour the berries are strained from the juice. The whites of the eggs are whipped until dry, two table-spoonfuls of powdered sugar are added and also the juice from the berries. This imparts a delicate pink coloring to the mixture, which is now placed by the spoonful on the custard and set in a cold place. The eggs should not be beaten too long before serving.

**STRAWBERRY TRIFLE.**—One pint of hulled berries and half a cupful of sugar are mashed together and set aside for one hour, then passed through a sieve to obtain the juice. One ounce of gelatine is soaked in half a cupful of cold water for half an hour, then four table-spoonfuls of sugar and a cupful of boiling water are added. When the gelatine is dissolved and the mixture has become lukewarm, the berry juice and the juice of two lemons are added. The mixture is then strained and set in a cold place. When it begins to stiffen half a pint of whipped cream is beaten into it and it is then set on the ice to harden. It is served with sweetened milk or with a soft custard made of one pint of milk, the yolks of two eggs and one teaspoonful of cornstarch, with salt and sugar for seasoning.

BLAIR.

**FOR EVERY CYCLIST.**—We have just issued an attractive and valuable pamphlet, **BICYCLE FASHIONS**, which contains the freshest facts of interest relating to this fascinating sport. It depicts current and coming styles of bicycling attire for ladies, misses, men and boys, supplemented by a variety of interesting

general information about the wheel, an expert's advice on how to select and care for it, a doctor's answer to the question "Is Bicycling Injurious to Women?" "A Bicycle Entertainment," hints on Learning to Ride, How to Dress, etc., etc. Sent free for 3d. or 5 cents. THE BUTTERICK PUBLISHING CO. [LIMITED].

TATTING.—No. 52.

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.

CENTER-PIECE IN TATTING.

FIGURE NO. 1.—This is a very handsome center-piece to be

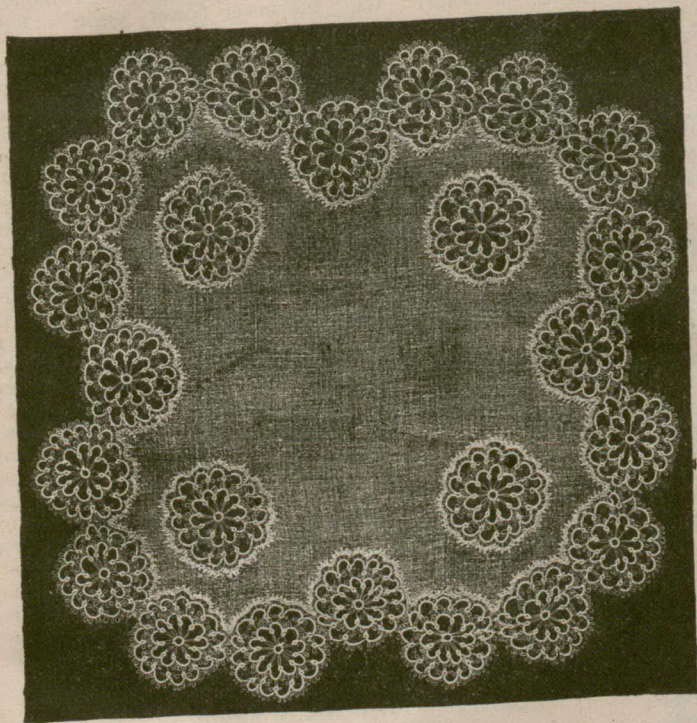


FIGURE NO. 1.—CENTER-PIECE IN TATTING.

used on a dining or fancy table. Fine linen lawn is used for the center, although any other suitable material preferred may be used. All white is considered daintier than tints or colors.

*For the Rosette.*—Begin with one thread and make a ring thus: 2 d. s., 1 p. about  $\frac{1}{4}$  inch long and repeat until there are 10 long p. separated by 2 d. s.; close and cut the thread.

*Second round.*—Make a ring of 5 d. s., fasten to a p. of the center, 5 d. s., close; tie on the second thread and make a chain of 2 d. s., 5 p. separated by 2 d. s., 2 d. s.; then another ring like the first, and continue the rings and chains alternately until there are 10 of each, fastening each ring to a p. of the center.

*Third round.*—Make a ring of 2 d. s., 1 p., 2 d. s.; fasten to the middle p. of a chain of the preceding row, 2 d. s., 1 p., 2 d. s., close; with the second thread make a chain of 4 d. s., 5 p. separated by 2 d. s., 4 d. s., and continue these rings and chains alternately until there are 15 of each, fastening each ring to a p. of the chains of the preceding row; fasten two rings to the middle p. of the chains of the second row, and every third ring to picots between the chains so that the 15 rings just reach round the wheel. In making, fasten each rosette to the preceding one by the middle p. of its last 2 chains, as seen in the engraving. It takes 24 of these rosettes for the piece—20 for the edge and 4 for the inside of the linen.

Cut the linen twelve inches square and fold it in 4 equal sections and round the edge into scollops. Baste the rosettes on the linen and carefully button-hole them on with silk, then cut the linen from beneath and press the work with a wet cloth over it. The piece may be made larger by making more rosettes for the edge. The one illustrated measures 13 inches across when finished.

BUTTERFLY FOR TIE-END OR HANDKERCHIEF BORDER.

FIGURE NO. 2.—Use No. 70 or 80 cotton. No. 100 would make very dainty work. Use double thread. Begin with single thread and make ring as follows: \* 3 d. s., 1 p. and repeat from \* until there are 3 p.; then make 3 d. s., and close the ring. With double thread make 1st scollop; 3 d. s., 1 p., 3 d. s., and draw up; repeat from first \* until there are 7 rings; make 8th and 9th rings close to 7th. With double thread make 3 d. s. and fasten to p. of last scollop; repeat from first \* until you have 7 more rings; make next ring close to last. With double thread make 3 d. s., fasten to p. of last scollop; repeat from first \* until you have 4 more rings; make with double thread 3 d. s., 1 p., 3 d. s., fasten to base of first ring and cut thread.

*Second row.*—Fasten double thread to p. of first scollop made, make \* 3 d. s., 1 p., 3 d. s., fasten to p. of scollop; repeat from \* until there are 4 scollops; make 3 d. s., fasten to p. of last scollop; repeat from last \* until you have 4 more scollops; make 3 d. s., fasten to p. of last scollop; make one more scollop and fasten; make 3 d. s., and fasten to p. of first scollop in this row, 3 d. s., and draw up, tie and cut thread. Make next wing in same way, only, when you have made half of first ring, fasten to center of corresponding ring of first wing; work the same in the last ring.

*Third row.*—The outside scollops are fastened from p. to p. of rings. Make with double thread (first fastening to p. of one of rings at the back of wings) \* 3 d. s., 1 p., 3 d. s., fasten to p. of ring; repeat from \* until there are 4 scollops; make \* 3 d. s., then 3 p., with 1 d. s. between each, 3 d. s. and repeat from last \* till there are 9 p.; then, 3 d. s., and fasten; 3 d. s., 3 p. with 1 d. s., between each, 3 d. s., fasten; make \* 3 d. s., 1 p., 3 d. s., fasten; repeat from \* until there are 6 scollops, then make \* 1 scollop of 3 p. as before directed; repeat from last \* 6 times more or until there are 7 scollops; then make 3 d. s. and fasten between the rings in center of butterfly. Make the other half same way; cut the thread and make the rest with single thread.

*To Make the Head.*—Make 6 d. s. and fasten between two front rings, 6 d. s. and close. Make 10 d. s., 1 long p., 5 d. s., 1 long p., 10 d. s., and close; tie and cut the thread.

*For the Body.*—Make first ring like 1st in head; the second

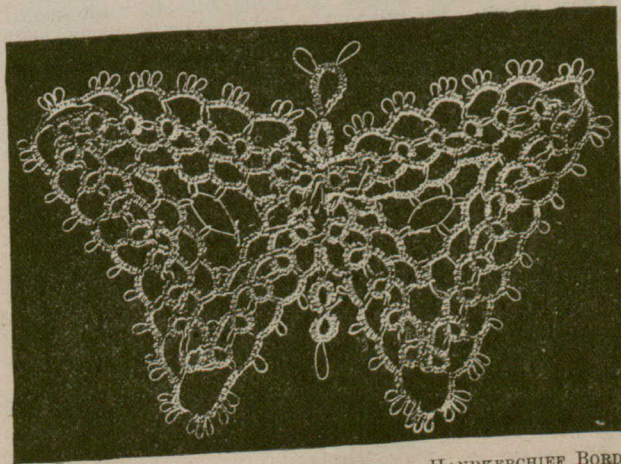


FIGURE NO. 2.—BUTTERFLY FOR TIE-END OR HANDKERCHIEF BORDER.

the same with long p. in center. To make the butterfly look fully finished, run a thread through picots in inside of wings and tie neatly.

## 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.]

## WORK OF THE MONTH.

Every part of the garden should be in neat order. Plants that are shooting up their tender flower-stems should be supported by proper sticks to prevent the stems being broken by the wind. Keep the stalks in proportion to the growth of the plants and conceal them as much as possible. Keep the seed beds properly watered and free from weeds. If the weeds are kept down during May and June, less trouble will be had with them the remainder of the season. The last of May all plants in window gardens may be set out of doors. Take out the hardiest first, such as roses, hydrangeas and primroses. Repot all plants requiring it, and keep them in a partially shaded position during the Summer, if wanted for flowering in the house again next Winter. Pick off all buds that appear until they are taken into the house. If the pots are plunged, that is, buried in the earth to their rims, the plants will get along better, but the pots should be lifted slightly and turned around occasionally to prevent the roots growing through the hole in the bottom of the pot.

Finish planting by the first of the month seeds of all hardy annuals and biennials, and by the middle of the month all the tender annuals. If the plants grow thickly, thin out so they will have plenty of room in which to spread. The weather being now warm, seedlings that have been protected in a hot bed or frame should be fully exposed night and day. The first damp, cloudy day have them transplanted, also any which have been grown in the house. In transplanting, allow as much earth as possible to adhere to the roots, and water carefully as soon as set out. If you have never raised them, plant a paper of mixed seed of *celosia*. They are novel and interesting and make good pot plants.

## THE DAHLIA.

Twenty years ago it was predicted by horticulturists that the dahlia would never again be as popular as then, owing to the improvements in other flowers. It is, however, a greater favorite than ever. It is easily grown. It was originally found growing in the sandy meadows of Mexico, and it is in such soil that it delights. If the soil is too rich or heavy, the plant is likely to make a rank growth at the sacrifice of its flowers, while on a sandy soil, with scarcely any attention except an occasional stirring of the ground, its flowers will be perfect and abundant. The colors shade from pure white to a solid black, and include yellow, bronze and various other shades and tints. Its odd-shaped "cactus" varieties, the grand single-flowering and the intense double varieties, make the dahlia a favorite for bedding purposes. The pompon dahlia is the small-flowering variety. The tuberous roots are generally planted and give good strong plants without trouble or risk. If a number of shoots come up from the roots, all but one or two should be removed and the plant will then have the appearance of a small tree. If the top is too thick, the branches should be thinned out. Before hard frost, take up the bulbs, remove the tops and store in the cellar until Spring, when they can be divided and replanted. Dahlias may also be raised from seeds, and it is in this way that new varieties are produced. The seeds should be sown in light soil in pots in the early Spring, and as soon as they show their second leaves the plants should be moved into other pots. After transplanting they should be carefully and regularly watered and kept in a temperature of seventy degrees. The dahlia flowers in Autumn, when the nights are moist and cool. It is valuable for bouquet work at this season when annual flowers are scarce, and its flowers remain bright and fresh for a long time after cutting.

## THE GLADIOLUS.

Another popular and beautiful favorite is the gladiolus. With no other plant has the hybridizer been so successful and so liberally rewarded for his work. This plant is quite as easy to grow as the dahlia, and success with it as certain. The two

plants grow well together. The gladiolus flowers during the Summer and is then followed by the dahlia, the two giving a continuous supply of bright and attractive flowers. The gladiolus also remains fresh and bright a long time after cutting. One of the long flower spikes placed in water when the lower blooms are just opening will go on and expand every flower, often continuing weeks in beauty. When the lower flowers begin to fade they should be removed and the stem shortened. The flowers are borne on long spikes, several spikes rising from the same bulb. These spikes are often two feet or more in height and are covered with flowers for eighteen inches or more. The gladiolus will succeed in any good, rich garden soil. The bulbs should be planted from six to nine inches apart and about four inches deep. If planted in rows, plant six inches apart in the rows and the rows one foot apart. To secure a succession of bloom, plant at different times from the middle or last of April to the first of June. These produce flowers the first season. The stalks should be supported by stakes. In the Fall take up the bulbs, dry them in the open air for a few days and then store them safe from frost for the next season's planting. If kept moist, they will mildew. If the bulbs shrivel, it shows they are getting too dry, though they seldom suffer from this cause. The gladiolus may be grown from seed and in this way new varieties are produced, but it requires time and patience. The seed is sown in a frame like a hot-bed; this bed is shaded as the weather becomes warm by covering the frame with narrow strips of boards, leaving spaces between them for light and ventilation. Water sufficiently to keep the soil from drying out. The young plants will come up like grass about the middle of Summer. In the Autumn take up the little bulbs, which will be about the size of peas or smaller. Dry them thoroughly and store away in a cool place safe from frost until next Spring, when they are to be planted in the garden in rows like peas. At the end of the second Summer they are taken up, dried and preserved again over Winter, when they may be planted the third Spring in the beds where they are to flower, which they will do the third Summer.

## THE CARNATION.

The carnation is one of the sweetest flowers we possess and, with the possible exception of the rose, is in greatest demand for cut flowers and bouquets. Sow the seed in boxes any time from the first of May to the last of June, as the plants do not flower until the second season. As the weather becomes warm the seed may be sown in a sheltered bed in the garden, and when the plants are an inch or two high, transplant to the bed in which they are to bloom. In the Autumn a little manure may be scattered around the roots, but the tops must remain uncovered. The plants will flower in July of the second season. When they have flowered, propagate those having the best flowers. After the plants have done flowering there will be formed young and thrifty shoots that have borne no flowers. Make a cut midway between two joints on one of these shoots, cutting *only half way* through the shoot, then continuing the cut lengthwise to the joint. Make a little trench in the earth; in this place the branch so that the slit will open, and then cover it with earth. Do not detach the shoot from the parent plant. Roots will form where the cut was made and a new plant will start which can be removed in the Fall or Spring. This operation is called "layering" and is done in Midsummer. If the weather is hot, the plants must be shaded. Old plants do not stand the Winter well, which makes this operation necessary to preserve over stock of good varieties.

## FOR CEMETERY LOTS.

Cemeteries are usually located at a distance from the homes of those owning lots therein, making it impossible to visit them frequently. For lots in which the plants can be conveniently watered several times a week, beds may be made of plants mentioned last month, but for plots that are only visited occasionally hardy plants should be selected. For low borders armeria is

unequalled, remaining green all through the year. Among taller plants, achillea, the pearl, is also good for borders. Its pure white flowers are borne in great profusion and resemble the chrysanthemum. The anemones are showy and bloom from August until frost. Also to be commended are: Coreopsis, iberis saxatile (dwarf white), or iberis semperflorens, early, sweet-scented white flowers familiar under the name of candy-tuft; lychnis, double rose, blooming freely from every Spring until late Fall; pyrethrums, with fern-like foliage, flowering freely, the flowers somewhat resembling asters; spiraeas with graceful foliage and fine sprays of feathery flowers. The hardy English violet is also good. For larger plants to be grown in clumps, hardy roses, yucca, funkia and helleborus may be used. Graves may be covered with English ivy, honeysuckles or clematis kept properly trimmed. Of the tender plants petunias and verbenas will make the most showy beds with the least possible care.

## ANSWERS TO CORRESPONDENTS.

Many letters have been received from subscribers in the South in regard to "popinac." A reader in San Antonio, Texas, kindly sends a twig of the plant, with flowers which show it to be acacia farnesiana. Can anyone tell how it came to be known as "popinac," or why it is called by this popular name? Some have referred to it as apoonax. The lady who sent the specimen for name says the Mexicans call it "wasatchie."

R. A. C.—You can cover your wire fence with honeysuckles, making a solid, dense hedge of bright green, and the foliage will remain on the plants almost all Winter, while the odor from the flowers is fragrant and strong. The best varieties are: lonicera belgica (red flowers), lonicera flexuosa (white), lonicera brachypoda, a vigorous and hardy evergreen.

H. L. S.—English ivy climbing on a stone wall will absorb the moisture and keep the wall dry. Other good hardy climbers are ampelopsis veitchii, called Boston or Japan ivy, ampelopsis quinquefolia or Virginia creeper, blue or white wistaria, celastrus scandens, aristolochia siphon or "Dutchman's pipe."

Mrs. C. S. P.—The "Holy Ghost Plant," peristeria elata, should be grown in well-drained pots of light, rich, fibrous loam mixed with a liberal quantity of fine sand and broken charcoal. It will not stand much water, particularly when at rest. It flowers during the Summer and remains in bloom several weeks. As soon as the flower spikes of primroses begin to form down in the heart of the plant, commence using weak manure water twice a week.

J. W.—The questions you ask would take up too much space to answer here. Prof. L. H. Bailey in his book, *The Survival of the Unlike*, answers these questions and explains why plants' enemies have increased and, in the chapter on carnations, explains, why varieties "run out." Novelties should be considered carefully; testing new things costs little. Before investing largely in "novelties" it is well to give them a thorough trial.

C. B.—The blight on your Maréchal Neil rose is probably caused by the intense dry heat of Summer in Southern Mississippi. Spraying the plants thoroughly once or twice a day, keeping the ground wet about the plant and occasionally sprinkling it with sulphur will help to keep it in condition.

Mrs. J. L.—See what is said above about cemetery lots. With the class known as monthly roses you will have no such trouble, and these will stand a temperature of from 10 to 15 degrees below freezing. In the North roses are pruned just before the foliage starts. You might try keeping the buds picked off during the hot Summer, forcing the plant to bloom during the cooler months of Spring. For the lawn use mixed lawn grass seed, sowing just before the rainy season.

Mr. L. H.—Hardy roses may be transplanted in Spring or Fall. The crimson Rambler is hardy and should not be disturbed when once planted. When thoroughly established it will do well.

Miss S.—Violets require a strong, rich soil that will retain moisture and not become soggy, a temperature of not over sixty degrees during the day and forty degrees at night, with plenty of ventilation. Keep free from runners and decayed leaves and do not wet the foliage when watering the plants. The violet requires care to secure success.

Mrs. L. H.—The leaf sent is bellis perennis, or English daisy. Put the plant in the garden and it will flower this season.

J. M. C.—The best general work for a person about to engage in floriculture as a business is Henderson's *Practical Floriculture*. Any bookseller can get it for you.

## AMONG THE NEWEST BOOKS.

From The Macmillan Company, New York:  
*On the Face of the Waters*, by Mrs. Flora Annie Steele.  
*Domestic Service*, by Lucy Maynard Salmon.

We have been told much of Eastern India and its people, but our knowledge has been largely based upon descriptions of the outer side of things and people—in fact, wholly exoteric. Crawford, Kipling and his sister, Mrs. Coates, and Henry Seton Merriman have each enlightened us as to the surface of events tragic and heroic, but it has been left to Mrs. Steele to show us the strange mental and moral workings of the minds of the Orient—workings that led up to its mutinies, its rebellions, its relinquishments of life and that which was dearer than life—what we cold-blooded, logical Westerners hold to be superstitious sentimentalities. However foolish the Indian rebellion, Mrs. Steele, by her candor and justice and her clear discriminations between her own white race and alien dusky people, compels us to lose much of our respect for England in India. She named her story *On the Face of the Waters*, because whenever she has asked an educated Indian how the mutiny came about the reply has been and still is, "God knows! He sent a Breath into the world." This tale is not a romance—it is a truth; its events however picturesque and its heroines and heroes however "impossible," as a Frenchman would say of them, were real and needed no creative graces. Fiction, the author assures us, in no wise interferes with fact in this, one of the most enthralling of historic novels. Its sustained power would be proof of this, if any were needed. Mrs. Steele's previous stories won her a right to an enthusiastic hearing, and her new novel, in amazing contrast with the present one, offers an equal attractiveness. It pertains to early life in the Hebrides.

The subject of Prof. Salmon's work, *Domestic Service*, may not be alluring to the world in general, but she has given us out of her carefully-gained and thoroughly digested and assimilated knowledge, a book that is useful and suggestive. She has wrought it out in a temper that is not only convincing, but almost charming. The subject is viewed from what seems to be

every possible point of view—historic, economic and with reference to the harmonious relationship of employers and employés. She offers remedies for our every-day evils and suggests expedients that ought to be charms to conjure with if only we were able to make them work. Since so large a part of what was entirely done by domestic labor is now performed in factories, why not more or all of it? Economic reasons would favor such a plan as well as the comfort of abolishing "help" from the home, except by the hour, setting servants up as self-respecting, outside dwellers with whom their employers hold only professional relations. The book deals with such topics as the following: The History of Domestic Service in this country with its changing Aspects; The Scales of Wages paid to Domestic Servants; Difficulties to Domestic Service from the Standpoint of the Employer; from the Standpoint of the Servants; Advantages in Domestic Service; Its Social Disadvantages; Doubtful Remedies which have been proposed and occasionally Tried; Possible Remedies and General Principles underlying them. Prof. Salmon's work is a lever for lifting heavy burdens.

From D. Appleton and Company, New York:

*Arrested*, by Esmé Stuart.

*A Pinchbeck Goddess*, by Mrs. J. M. Fleming.

Persons innocent as angels now and then suffer extreme punishment and many more intolerable obloquy. *Arrested* is an ingeniously-wrought tale of curious and tragic circumstances which lead to an arrest. The clear-sightedness of a girl whose eyes were annointed by love and whose courage and loyalty were strengthened by dislike of another man, makes the novel uncommonly interesting. Its plot is laid on an English sea-coast where unlawful deeds easily escaped recognition and where one may believe poets and novelists, beauty too infrequently became booty.

*A Pinchbeck Goddess* is an enchanting tale. It invites the imagination far afield—especially as the goddess it relates to is located in India—English India—where all sorts of frivolities

and flippancies, also all picturesquenesses, are not only possible but probable. The writer is a sister of Rudyard Kipling, and in common with him is gifted with wit, humor and brilliancy of imagination in plot and in conversations. The amusement of this romance is largely due to the drollery of the heroine's repartees and descriptions of what she intends and does as a globe-trotter and how she does it. Her purpose in globe-trotting seems to have been not to circle the two hemispheres, but to enjoy a novel social season at Simla, that alluring mountain resort for English viceroys and army officers. Of course, Mrs Fleming, having spent the largest part of her life in India, is competent to portray its vivid local coloring in nature and in society, and she does not spare anybody. Foibles and follies are touched by the pen of an artist who is tender and satirical by turns and always interesting.

From R. F. Fenno & Company, New York:

*What Cheer? The Sad Story of a Wicked Sailor*, by Clark Russell.

Of the several sea tales by Russell, this one is likely to be most popular. His characterizations of salt water folk and their kith and kin, are realisms so vivid that we know them as if they were neighbors and we cannot but wish they didn't live quite so near us. A physiological element cleverly developed toward the end of the romance serves in its consequences as a most interesting climax. Russell gratifies and for the most part satisfies his large world of admirers by rendering justice to as many of his personalities as the blindfolded goddess is able to give rewards and punishments to, and he does this so deftly that happily his motives are unrecognized until after the story has ended and memory has it in hand.

From J. B. Lippincott Company, Philadelphia:

*The Fault of One*, by Effie Adelaide Rowlands.

*A Bachelor's Bridal*, by Mrs. H. Lovett Cameron.

*The Fault of One* should have been called *The Fault of Two*.

In this book a woman won a husband against the approval of both heart and mind, and he ought not to escape his share of the blame. What he gets is a natural punishment, but the fault is all laid to her charge. The story does not fail of interest and is almost absorbing after the middle of the novel is reached, where the man's natural nobility rules his conduct and the wife's qualities carry her to a fate—which the reader must find out for himself. Many a woman who is misunderstood, or thinks she is, will find in this novel courage to hope that loyalty to her heart will be rewarded at last.

*A Bachelor's Bridal* is a melancholy tale and hardly a natural one. A swift act of chivalry that is repented of and followed by cruel conduct doesn't appeal to the best there is in the hearts of average readers. Such stories are not restful to the wearied, cheering to the dispirited or wholesome even for the most rugged of heart. Mrs. Cameron, however, knows how to write pleasantly, even of unpleasant persons and events, and this romance is in her best manner.

From Houghton, Mifflin & Co. Boston:

*Barker's Luck and Other Stories*, by Bret Harte.

These tales are fragrant with pine and cedar and wild blossoms, also with human sentiment, some of which is poetic, some savage. While not all idyllic, they are altogether entangling to readers who have once fixed their attention upon even one of them. Barker is a delightfully credulous and almost comically honest soul who deserved the luck he had in both love and mining. "A Convert of the Mission" is drolly subtle, an entrancing comminglement of spiritual and earthly love. Which one triumphed, readers will be eager to find out. "A Yellow Dog" is in Bret Harte's manner as it was a quarter of a century ago. The conduct of the beastie decided from day to day and from man to man whether he was a "yellow" or a "yaller" dog, the latter being of a sort we all know. This creature varies, as do most persons, according to the company he keeps, from good to better and the reverse.

From Longmans, Green and Co., New York:

*A Book for Every Woman*, by Jane H. Walker, M. D.

The author of this wise friend of her sex has had many advantages, many opportunities of knowing whereof she writes, having been educated in a medical school in England and on the Continent, and being now physician at a women's hospital. This is her second medical work, her first one being a *Hand-Book for Mothers*. The sub-title of her latest volume is *Woman in Health and Out of Health*. The work ought to prove enlightening and helpful to those for whom it is intended. It should raise the standard of health by its clear instructions about hygiene, foods and drinks, clothing, education, occupation, recreation, etc. It is simple in language and so sensible in advice that every reader will feel the practical force of its varied contents. It is not a medical book in a sense, because it teaches an avoidance of drugs and a trust in proper diet, pure air and plenty of it, exercise enough and not too much, how to recognize the approaches of disease and to ward them off, how to manage minor ailments and to treat the results of accidents that do not call for surgery. Simplicity in living is urged. Good, wholesome foods that are combined with knowledge of their chemical affinities and their antagonisms are advised, and fanciful ailments are placed in their proper category with helps for their cure. Dr. Walker recognizes the sad fact that fancied diseases require remedies as well as real ones.

From the American National Red Cross, Washington, D. C.  
*America's Relief Expedition to Asia Minor*, by Clara Barton.

Humane millions have had their hearts wrung by tales of wickedness and woe in Armenia and have emptied their generous purses for the comfort of the sufferers. Whether or not the blame of all this distress can be laid at the door of the Turk, is a question more than half answered by this pamphlet. Miss Barton's attitude is justice itself, as far as such an attitude can find place in the tender heart of a wise, observant woman. The work has interesting illustrations.

## DOMESTIC SCIENCE.

**FOOD FOR THE ELDERLY.**—No more mischievous mistake is made than urging elderly persons to eat more than they need on the supposition that ultra-generous nourishment is beneficial. It isn't. It clogs the weary and worn machinery. Meat and eggs once a day, and hot but not boiled milk twice a day, is a benefit when taken with toasted bread, and cooked but not over-sweetened fruit. All highly-seasoned, "made" dishes should be avoided by persons who are on the home stretch of life's journey.

**STUFFING FOR DUCKS AND GEESE.**—Raw, sour apples, peeled, cored and chopped fine, improve the stuffing placed in a duck or goose before roasting.

**SALAD WASHERS.**—Shallow, open, wicker baskets with side handles are convenient for rinsing lettuce and other salads not benefited by handling. Cut off the roots of lettuce, escarol or chicory, spread it loosely in the basket and then, holding this receptacle by its handles, plunge it up and down in clean, cold water. Set the basket in a cool place to drain.

**HAMPERS OF LINEN.**—Baskets containing soiled clothes should never be kept in sleeping rooms.

**NOUGAT.**—To make nougat, add to the unbeaten whites of eggs an equal quantity of cold water. Stir into this as much confectioners' sugar as will make it a soft paste. This mixture is called a *fondant*. Into it is stirred finely-chopped nuts of one kind or many—English walnuts, pecans, butternuts, filberts, almonds and hickory nuts—until it is thick enough to roll out on a moulding board with a rolling pin. The board should first be sprinkled with dry sugar. Cut the nougat, after it has been flattened until half an inch thick, into small strips, wrap each in paraffine paper and pack all in a box. This will keep the confection soft and tender until eaten.

**COOKED FLOUR.**—Browned flour is essential to good sauces and gravies. To make it, spread the flour half an inch deep in a pie plate and scorch it evenly in an oven with constant stirring. When cold bottle it.

**BLAZING LARD.**—When lard boils over, it is sure to flame up. A dash of water adds to its fury, besides sending black smudges over everything in the room. A dash of flour or sand will at once quench the flames of burning lard and sometimes thereby save the house.

**TO BROWN PIE CRUST.**—To brown a pie crust evenly and easily, brush it over lightly with sweet milk after it has been in the oven fifteen minutes or so. A clean bit of soft, white cloth should be used for this purpose.

**MEXICAN CHOCOLATE.**—The best chocolate is made by breaking fine an unflavored and unsweetened half pound of the chocolate as it comes from the grocer into a quart of lukewarm water. Increase the heat slowly until it boils, and let it cook for fifteen minutes in a covered porcelain or enamelled kettle. Now set it in a warm but not hot place on the range and let it remain for several hours. When wanted for use add enough hot milk to make ten cupfuls, powdered sugar to suit the taste, a table-spoonful of whipped cream on top of each cup and one has the true Mexican chocolate. The Mexican cook would on no account stir her chocolate with any other than a wooden spoon. Cooked in metal or stirred with a metal spoon, its flavor is impaired, she says.

**SPICES.**—Housekeepers will quickly recognize the convenience of keeping their spices in glass jars. A glance tells them when more is needed. A table or tea spoon is a convenience with an open-mouthed glass jar. Pint fruit jars are recommended, each with its own label. Indeed, at some stores spices can now be bought in glass.

**TO WASH WHITE SILK HANDKERCHIEFS.**—Never rub soap upon them, but make a lather of white soap and warm water; squeeze them in this until they are clean and then rinse in cold water to remove all the soap. Dry quickly in the sun or before the fire and iron while still damp.

**DYEING CARPETS.**—This is done with excellent results. If the carpet be light-colored, it may be dyed a rich dark color and a new border may be added. If it has a border that is unsatisfactory, this may be removed and cleaned, the center being dyed a solid color.

**RAW OYSTERS.**—An eminent French physician urges those of his patients who have feeble digestive powers not to eat raw oysters, because they contain a chemical that excites fermentation as soon as it mingles with the gastric juice. Other medical men have made observations at his suggestion and their conclusion decrees the banishment of raw oysters from the menus of convalescents and dyspeptics generally. The nutritive value of oysters has never been very highly esteemed.

**OILY HANDS.**—These unpleasant members may be made comfortable and touchable by wetting them once or twice a day, while clean, with cologne, alcohol or toilet vinegar.

**CUT GLASS.**—Cut glass dishes should be washed in water only moderately hot, because in places they are thick and elsewhere thin and they shrink and expand unevenly, being liable to crack when suddenly subjected to excesses of temperature.

**NIGHT AIR.**—In Summer the sun shines vertically and night air is welcome and not necessarily mischievous. In early Spring and late Autumn its rays strike the earth so obliquely that the temperature drops suddenly at evening and unless extra wraps are at hand it is not safe to loiter out of doors.

**TO PRESERVE CHEESE.**—Cheese wrapped in a cloth that has been dipped in vinegar and then wrung as dry as possible, put into a paper bag, tied up and kept in a cool, dry place will be preserved so that it will neither dry nor mould for a long time.

**TO KEEP BUTTER SWEET.**—Good, perfectly worked butter will keep sweet for many weeks if made into rolls, wrapped in cheese cloth or old muslin, and covered by a brine made of enough salt to bear up an egg. While the brine is hot add a tea-spoonful of saltpetre and a table-spoonful of granulated sugar to each four quarts, but do not pour it upon the butter until entirely cold.

**SALT ON THE CANDLE.**—It is said that by heaping powdered salt on the top of a candle until it reaches the blackened part of the wick, a small but steady light may be kept burning all night from a short piece of candle.

**TO PRESERVE FLOWERS.**—To preserve flowers that have succulent or herbaceous stems, place them in deep water as soon as possible after they have been cut. If by chance they are drooping or even much wilted, they may be revived by giving them a quick plunge into moderately hot water in which a few drops of ammonia have been poured. Flowers with woody or hard stems may be kept fresh for many days if gathered with long stems from which some of the bark has

been peeled. A few leaves on these stems will aid in their preservation, provided these and the barked parts are plunged in water which is changed daily. Flowers should be placed in a cool room at night.

**FOR BILIOUSNESS.**—A simple remedy for biliousness is the juice of half a large lemon or of a whole small one into which a salt-spoonful of carbonate of soda dissolved in a tea-spoonful or so of water is poured, the mixture to be swallowed while effervescing.

**WATER BUGS NOT FOND OF CUCUMBERS.**—Croton or water bugs, sometimes very annoying and persistent around water pipes in the Summer, dislike cucumbers. Housekeepers are advised to preserve the skins of these vegetables in water and spread them in the way of the bugs at night.

**TO BEAT THE WHITES OF EGGS.**—To beat the whites of eggs quickly and perfectly, separate them from their yolks and place them where they will become very cold. Add half a salt-spoonful of salt to every two eggs and beat with a wire whisk, which may be lifted out at every stroke, and the eggs will be stiff in a very short time.

**MILK IN GLASSES.**—Glasses used for milk should be washed in cold water first and then again in hot soap suds. This will make them clear and shining.

**EGGS WITH THICK SHELLS.**—Eggs with thick shells are best for boiling. This fact is well known to first-class dealers, who order their table eggs from producers who provide their poultry yards with plenty of lime or ground bone. Such eggs are also best to store for Winter use. If only eggs with thin shells can be procured for boiling, they should be placed in cool water which is allowed to reach the boiling point only just before they are taken out.

**SOAP AS A LUBRICANT.**—If drawers or window screens move with difficulty, rub their edges well with hard soap. This will much reduce their roughness.

**FOR HOT AND COLD APPLICATIONS.**—Flannel or thick cotton bags filled with salt, sand or bran should be kept in the house for heating quickly on plates placed in the oven to warm persons who have pains "in their midst." Hot water bottles or even rubber bags are less flexible and less comforting than these bags. A relay of such bags of various sizes is possible while hot water bags are less quickly replaced. Bags of thin texture filled with hops are soothing when applied either cold or hot in cases of neuralgia, tooth-ache, back-ache, etc.

**DARNING OVER NETTING.**—To darn neatly a large hole in knitted underwear or garments that have the texture of knitting, place beneath the opening a piece of netting and baste it to position. Over and into this do the darning and the garment will be as strong as new and look much neater than without the sustaining piece of lace; the lace should be nearly or quite invisible when the work is completed.

**STARCH.**—A few drops of turpentine in hot starch adds lustre to ironed linen. A tea-spoonful of powdered borax in each pint of cold or uncooked starch increases the stiffness and improves the appearance of collars, cuffs, etc.

**CARPET TACKS FOR CLEANING GLASS JARS.**—A package of tacks kept at hand for cleaning glass fruit jars and other bottles is more effective than shot. Half fill the jars with hot soap suds, add the tacks and shake vigorously. Then drain off the water and spread the tacks to dry for future use.

**TO PERFUME LINENS.**—A lump of arrow root tied in a thick cotton rag and boiled with fine white linens and cottons lends to them a dainty odor that is a delight, sweeter to fastidious nostrils than any sachet powder.

**TO POLISH STEEL SURFACES.**—Mix to a soft mass emery powder with a liquid that is half sweet oil and half turpentine. Cover a rusty or dull steel article with this, rub with vigor, and finish with a slight dusting of dry emery powder upon a soft flannel rag.

**SKINS OF FRUIT.**—They should never be eaten until they have been washed to remove the possible microbes. Though none too easily digested, for vigorous stomachs that crave their flavor, fruit skins are not perceptibly harmful.

**SUNSHINE IN A ROOM.**—If it is not too hot, sunshine is provocative of cheerfulness. It should never be wholly excluded from the apartments of invalids. Movable screens may be arranged to prevent its troubling the eyes. No one can measure its curative value.

THE HOME is an attractive pamphlet, containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Table Service, Carving, House Clean-

ing, 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 per Copy.

## HOUSEKEEPERS' DEPARTMENT.

**IDEALA** :—To make the English hot cross buns, sift into a large bowl one full quart of flour, half a cupful of sugar, and half a tea-spoonful of salt; dissolve one-fourth of a cupful of butter in a generous half pint of warm milk, and add to the dry ingredients, with the yolks of two beaten eggs; add half a yeast cake dissolved in a little water, half a nutmeg grated, and the whites of the two eggs, beaten stiff; this should make a very soft dough. Cover the bowl with a clean cloth, place it where it will keep warm, and let it rise over night. In the morning take pieces of the dough the size of an egg, and, with a little flour, mould them into round cakes an inch in thickness. Place them on a buttered tin, leaving a little space between. Cover the tins and set in a warm place for the buns to rise; they should be double their original size. With a sharp knife cut a cross in the centre of each bun. Bake them in a moderate oven for about half an hour. When the buns are baked, brush the top with a syrup made of sugar and water.

**MAD CAP** :—A little supper may consist of

*Creamed Oysters, with Puff Paste Cakes.*  
*Venison Steak.*  
*Currant Jelly.*      *Thin Fried Potatoes.*  
*Broiled Chicken on Toast.*  
*Dressed Celery.*      *Orange Sherbet.*  
*Chocolate Mousse.*      *Cake and Fruit.*  
*Coffee.*

With the supper should be served very small hot rolls, as well as side dishes of olives and salted almonds.

**ONE OF OUR READERS** :—A little borax added to the water in which the face is washed will not prove detrimental.

**A SUBSCRIBER** :—Walnut stain will dye your hair brown, and if you get a good preparation it will not come off.

**H. L. M. R.** :—Acetic acid is concentrated vinegar and is very useful in restoring colors that have been injured by the alkali in soap or by an accident with soda, ammonia or some other substance of a similar nature. Soda will cause a black fabric to turn, brown but a touch of acetic acid, which will not in any way injure the fibre, will immediately restore the spot to its original hue. Conversely, lemon juice and other acids are hostile to certain dark colors and a stain of this kind may be removed with a touch of dissolved soda. The first application of soda may not be wholly successful, if the solution is less strong than the acid that caused the stain; in this case a second application will be needed.

**E. B. V.** :—Bureau and table scarfs may extend a short distance below the top; do not make them too long.

**Mrs. A. W.** :—To make good white bread, take three boiled potatoes, press them through a colander while hot, and add one and a half table-spoonful of granulated sugar, two table-spoonfuls of good sweet lard, one quart of tepid water and three-quarters of a compressed yeast cake which has been thoroughly dissolved in half a cupful of tepid water. Have about two quarts of sifted flour in a large earthen bread bowl (in Winter warm the flour by placing for a few minutes in a warm oven). Make a well in the center of the flour, into which put all the ingredients given above. Stir with an iron spoon until a stiff dough is formed, then knead vigorously with the hands for twenty or twenty-five minutes, sifting in a little more flour as needed to keep the dough from sticking to the hands and bowl. Set away in a warm place to rise; when quite light, knead for ten or fifteen minutes; mould into moderate-sized loaves and let them rise in the pans in which they are to be baked. No particular directions can be given in regard to the time bread should stand after it is moulded and placed in the pans—experience alone must decide. Three things are indispensable to success in bread making: good flour, good yeast and watchful care.

**Mrs. N. D.** :—To make drawn butter, take flour and butter in the proportion of a tea-spoonful of flour to four ounces of butter; mix thoroughly, put into a small saucepan with three table-spoonfuls of hot water, boil for a minute, stirring one way constantly. Milk used instead of water requires rather less butter.

**BESS** :—Try lemon juice for whitening the neck. Apply it with a linen cloth. High collars are largely responsible for the streak of brown often seen on their wearers' necks.

## PUBLISHERS' DEPARTMENT.

**BICYCLE FASHIONS**.—We have just issued a handsome and lavishly pictured pamphlet of vivid and varied interest to all cyclists. It illustrates attire to be worn a wheel, and while principally devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well pictures of the '97 models of bicycle saddles, handle-bars, grips, etc., a detailed explanation of the various parts of a bicycle by an expert machinist, who adds valuable advice on the care, repair and choice of a wheel; a specially prepared paper on learning to ride; a discussion by a high medical authority of the question as to whether bicycling is injurious to women; an account of a bicycle entertainment and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent postpaid to any address on receipt of 3d. or 5 cents.

"**CHARACTER AND UNIQUE FASHIONS**" is the Title of a Pamphlet just issued by us. It is Descriptive of Masquerade and Carnival Effects and Occasions, Tableaux Vivants, Mrs. Jarley's Waxwork Collection, Plastiques and Tableaux d'Art, Martha Washington Balls and Tea Parties, A Carnival Session, Japanese Parties, etc., and is Illustrated with styles that are unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It will, therefore, be in great demand for Theatrical and Masquerade Purposes, and will be a handy book of Reference when Patterns of the nature described are required. Sent postpaid on receipt of 3d. or 5 cents.

**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 per Copy.

**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.

**TO PARENTS OF SMALL CHILDREN**.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, and much other matter of interest to children. The book is very handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with appropriate engravings. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

**HEALTH: HOW TO BE WELL AND LIVE LONG**.—The special mission of this pamphlet is fully indicated by its sub-title. Rational personal care of one's natural physical condition, without the aid of drugs and medicines, except when the latter are absolutely necessary, are two of the many strong points of the subject matter of the pamphlet. Every chapter is valuable to every reader of it; and a perusal of the entire collection, with an adoption of its suggestions, is almost an assurance of an agreeable, green old age. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

**PATTERNS BY MAIL**.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.





When She Was Dyspeptic.



When She Is Well.

There is bound to be a poor and vitiated quality of blood in persons whose stomachs do not digest food properly—pale, pimpled, thin and sallow cheeks will come. Woman, in the desire to keep up her standard of good looks, may try to cover up the waste places with paints and powders, cosmetics, creams, but day by day she knows there is a wasting away, which, if not repaired will end seriously. As the mirror reflects the face, so does the face tell the story of stomach-trouble. Dodd's Dyspepsia Tablets insure the perfect digestion of foods taken into the stomach, and correct stomach disorders, overcome constipation and send rich, pure and wholesome blood to the cheeks. Ladies find life more enjoyable in every way, and to many suppers, parties, etc., that have been prohibited are made possible. 50 cents per box; or, 6 boxes for \$2.50, of Druggists, or by addressing the

DODD'S MEDICINE CO.,  
8 BAY STREET,  
TORONTO, ONT.

### TREATMENT OF HAIR.

Is your hair weak, faded, falling out, or getting grey? If so, see to it at once and prevent the head from becoming bald, by getting a bottle of BARNES' HAIR GROWER AND DANDRUFF CURE. Guaranteed to promote and strengthen the weakest hair to a strong and healthy growth. It prevents the hair from becoming thin, faded, grey, etc., and preserves its luxuriance and color. It keeps the scalp cool, moist, and healthy; cures itching humors; thoroughly removes dandruff, as well as toning up the weak hair roots and stimulating the vessels which supply the hair with nutrition, and adds the oil which keeps the shafts soft, lustrous and silky. This is no fake preparation. One bottle will convince you of its worth. Agents wanted in every town throughout the North-West. Other preparations kept, such as Hair Dyes, Hair Restorers, and every good preparation for the face to remove Pimples, Blotches, Freckles, Summer Moles, etc., and Hair Goods of all kinds made to order on shortest notice.

#### PRICE LIST.

Hair Grower and Dandruff Cure, 4 oz.	- - -	\$0 50
" " " " " " " " " " " " " " " "	- - -	1 00
" " " " " " " " " " " " " " " "	- - -	5 00
Hair Dyes, Seven Shades, from 50 cents to	- - -	0 50
Face Wash	- - -	0 50

F. BARNES, 413 Spadina Ave., Toronto, Ont.

Phone 2348.

INCORPORATED 1886 TORONTO HON. G. W. ALLAN PRESIDENT

# CONSERVATORY OF MUSIC

COR. YONGE ST. & WILTON AVE.  
EDWARD FISHER, Musical Director.  
THE LEADING MUSICAL INSTITUTION IN CANADA.  
AN ARTISTIC MUSICAL EDUCATION OF THE HIGHEST STANDARD.  
CALENDAR, with Full Information, FREE  
H. N. SHAW, B.A., Principal Elocution School.  
Elocution. Oratory. Delsarte. Literature

Spring, 1897.

## HERMAN & CO.

Feather Dyers,

126 King St. West, TORONTO, ONT.

Do their work well at the following prices:

	Long Feathers.	Tips.
Curling only	10 cts.	5 cts.
Dyeing One Color and Curling	20 "	10 "
Dyeing Shaded from Tip and Curling	30 "	15 "
Dyeing Bordered and Curling	40 "	20 "
Cleaning same as Dyeing.		
Curling Prince of Wales' Style, 5 cts. per pair extra.		

#### DISCOUNT TO THE TRADE.

Feathers look better and stay in curl better if they are done a few weeks before they are wanted for use. When you get ready call on us or write to us.

Do not fail to mark your address on parcel.

TO AVOID DELAY AND EXPENSE TO YOURSELF, SEND SUFFICIENT MONEY TO PAY RETURN POSTAGE; IF OVERPAID, WE WILL RETURN CHANGE.

IMPERIAL  
CREAM BAKING POWDER  
PUREST, STRONGEST, BEST,  
CONTAINS NO  
Alum, Ammonia, Lime, Phosphates,  
OR ANY INJURIOUS SUBSTANCE.

E. W. GILLETT, TORONTO, ONT.  
CHICAGO, ILL.  
MANUFACTURER OF  
THE CELEBRATED ROYAL YEAST CAKES


Kindly mention THE DELINEATOR when writing about Goods advertised in this Magazine.

**Best for**  
**Wash Day**

makes clothes  
sweet, clean,  
white, with  
the least  
labor.

USE  
**SURPRISE**  
SOAP

Its  
remarkable  
lasting and  
cleansing  
properties  
make  
**SURPRISE** most  
economical and  
**Best for**  
**Every Day**



By Special Appointment  
Caterers to His Excellency the  
Governor-General.

## Wedding Cakes

from Webb's are made for people  
who want the best. For fifty years  
they have delighted Canadian brides,  
and have been the chief ornament at  
fashionable weddings. They are made  
in all the modern styles and shapes,  
and are unequalled for fine quality  
and artistic decoration.

We ship them by express to all  
parts of the Dominion, safe arrival  
guaranteed. Catalogue and price list  
on application.

**The Harry Webb Co., Ltd.**  
TORONTO.

ANSWERS TO CORRESPONDENTS.

**NEW SUBSCRIBER:**—Many of your questions regarding the wedding will be found answered in "Weddings and Wedding Anniversaries," which we publish at 6d., or 15 cents per copy. The wreath may be of orange blossoms. Material like your sample is suitable for the travelling costume, and we would suggest making it by pattern No. 9004, which costs 1s. 8d., or 40 cents, and is illustrated in THE DELINEATOR for April. Finish in severe tailor style with machine stitching. Tan Suede gloves, and a sailor hat, trimmed with moire taffeta ribbon and two shades of violets, are suitable adjuncts. Bride's cake is not sent to friends.

**MURDOCH:**—A gentleman should learn to put on his own overcoat. He will not look for assistance from a lady. It is bad form for a lady to ask a gentleman for his photograph.

**QUEEN:**—A gentleman leaves his coat and hat in the hall, in paying visits. A lady always precedes a gentleman in entering a room, and she always precedes him in passing out of a door. He will, of course, hold open the door for her.

"FELL DEAD."

**What More Every-Day Heading do you Read in the Papers than that? —They are Legion.**

Don't dally with heart disorders. There is but one cure. "I had been for a number of years sorely afflicted with heart disease. At times my life was despaired of. Doctors had prescribed, and I had taken every known heart remedy made, I had supposed, and did not get any benefit. I read of the wonderful cures wrought by Dr. Agnew's Cure for the heart. I procured a bottle, and in less time almost than it takes to tell it, the distress was relieved. I followed the directions closely, and to-day I am a well woman again, and I shall do all in my power to make known to every one suffering as I did the wonderful cure it worked for me. Mrs. Wm. Burton, Dartmouth, Ont."

TEACH YOUR CANARY HOW TO SING.

West's Mocking Bird, the Latest Novelty Out. Sent Free to any Address in Canada.

Perfectly imitates a canary song and teaches ordinary birds to produce that lovely, full note so delightful, as found in the German and Belgian birds. It affords amusement to children and pleasure to all. Any singing or whistling bird can be perfectly imitated and young birds taught by it. It will be sent, together with a sample of Dr. Chase's Ointment and Pills, by enclosing 5 cents in stamps and mentioning this paper. Address Edmanson, Bates & Co., Toronto, Ont.

"For Baby's Sake."

## BABY'S OWN TABLETS...



A gentle and effectual purgative for infants and small children; replaces all nauseous and griping drugs—no drug taste.

"I walked the floor night and day with my baby: tried every remedy I could hear of, but received no benefit until we tried Baby's Own Tablets: the relief came like magic."—Mrs. E. Gibbons, Brockville.

Use **BABY'S OWN  
POWDER** in the Nursery

The Dr. Howard Medicine Co., Brockville, Ont.

### See the Dust Fly!

A winter's dust will be found in the curtains that drape your windows and other parts of the home. They've lost their first brightness, but they'll prove as bright as new after having been cleaned in these works.

Cleaning of the highest quality in curtains is a successful feature of business here.

**R. PARKER & CO.,**  
787-791 Yonge St., Toronto

Phones—3037, 3540, 2143, 1004, 5098.  
Branches—209 Yonge St., 471 Queen St. West,  
1267 Queen St. West, 277 Queen St. East.

# RUPTURE

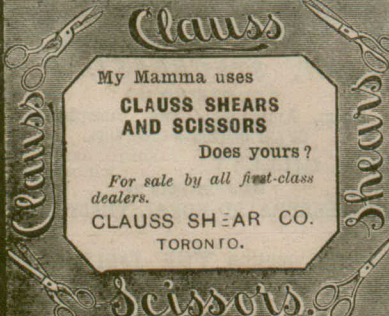
**Ladies' and Children's  
Cases A SPECIALTY.**

TORONTO, 102 GLADSTONE AVE.

DEAR SIR,—The truss you made for my double rupture gives me great satisfaction, it holds me perfectly all the time and with comfort; all others, and I tried many, were failures. I shall have much pleasure in recommending all sufferers to apply to you and not waste their time and money experimenting elsewhere.

Yours gratefully, MRS. E. CROFT.

**THE EGAN TRUSS CO.**  
266 WEST QUEEN ST., Toronto, Ont.  
P. O. BOX 539.



My Mamma uses  
**CLAUSSE SHEARS  
AND SCISSORS**

Does yours?

For sale by all first-class  
dealers.

**CLAUSSE SHEAR CO.**  
TORONTO.

# R & G CORSETS ARE THE BEST

On this and the succeeding page is illustrated a series of Patterns of

### Garments for Bathing Uses

For Ladies, Misses, Girls, Little Folks, Men and Boys, which our Patrons will find worthy of inspection.

The Patterns can be had from Ourselves or from Agents for the Sale of our Goods. In Ordering, please specify the Numbers and Sizes, or Ages, desired.

The Butterick Publishing Co.  
[LIMITED].



9112



9112



9112

Ladies' and Girls' Russian Bathing Costume, Consisting of a Yoke Body and Drawers in One and a Two-Piece Skirt (To be Made with a High or Square Neck and with Russian Bishop Sleeves or Short Puff sleeves): 6 sizes. Bust measures, 24 to 44 inches. Any size, 1s. 3d. or 30 cents.



9111



9111



9111

Ladies' and Girls' French Bathing Costume, Consisting of a Yoke Body and Drawers in One and a Four-Gored Skirt (To be Made with a High or Round Neck and with Bishop Sleeves or Short Puff Sleeves): 6 sizes. Bust measures, 24 to 44 inches. Any size, 1s. 3d. or 30 cents.



7690



7690



9113



9113



9113



9113

Ladies' and Girls' Sailor Bathing Costume, Consisting of a Shield Body and Drawers in One, and a Circular Skirt that may be in Regular or Tunic Length (To be Made with a High or Open Neck and with Full-Length Sailor Sleeves or Short Puff Sleeves): 6 sizes. Bust measures, 24 to 44 inches. Any size, 1s. 3d. or 30 cents.



8379



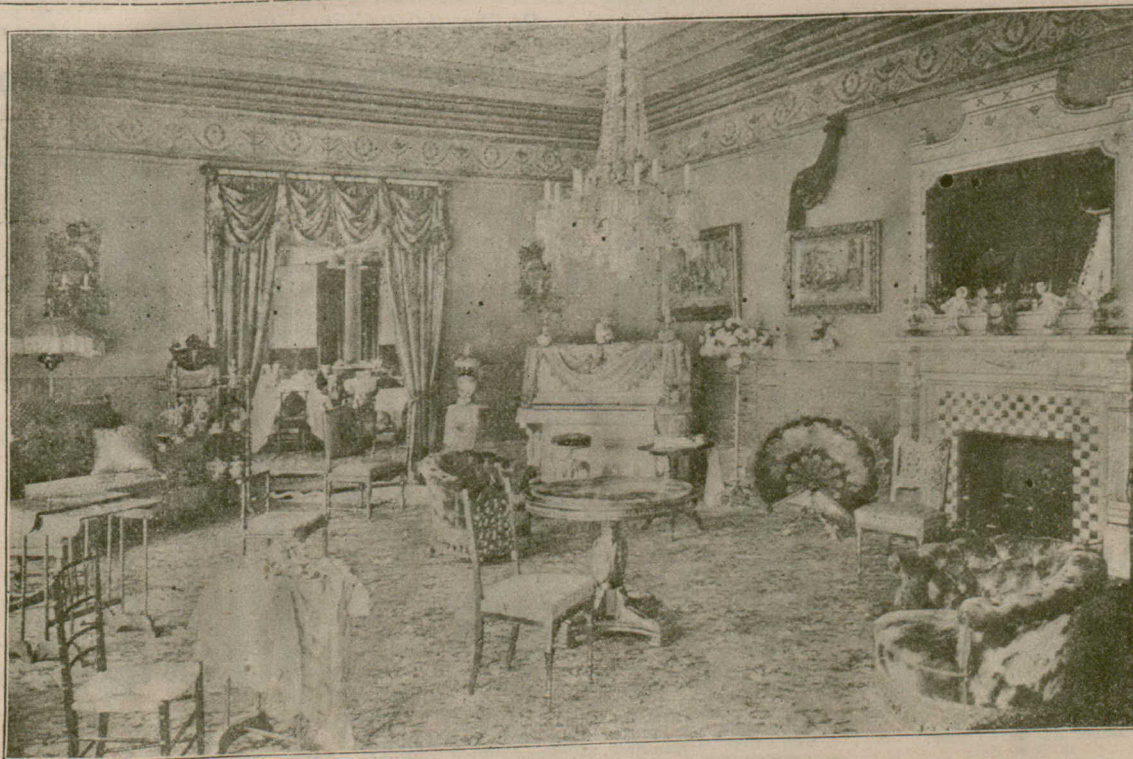
8379



8379

Ladies' Bathing Costume, Consisting of a Full Skirt and a Combination Blouse and Drawers (To be Made with a Removable Shield and with Full-Length Bishop Sleeves or Short Puff Sleeves and with the Drawers in Plain or Knickerbocker Style): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Bathing Costume, Consisting of a Full Skirt and a Combination Blouse and Drawers (To be Made with a High or Open Neck, with Full-Length Bishop or Short Puff Sleeves and with the Drawers Plain or in Knickerbocker Style): 10 sizes. Bust meas., 24 to 46 inches. Any size, 1s. 6d. or 35 cents.



AN INTERIOR PAPERED WITH ONE OF OUR INGRAINS.

# 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, if you will write a postal to

**C. B. SCANTLEBURY,**  
BELLEVILLE, ONT.

P.O. BOX 830.

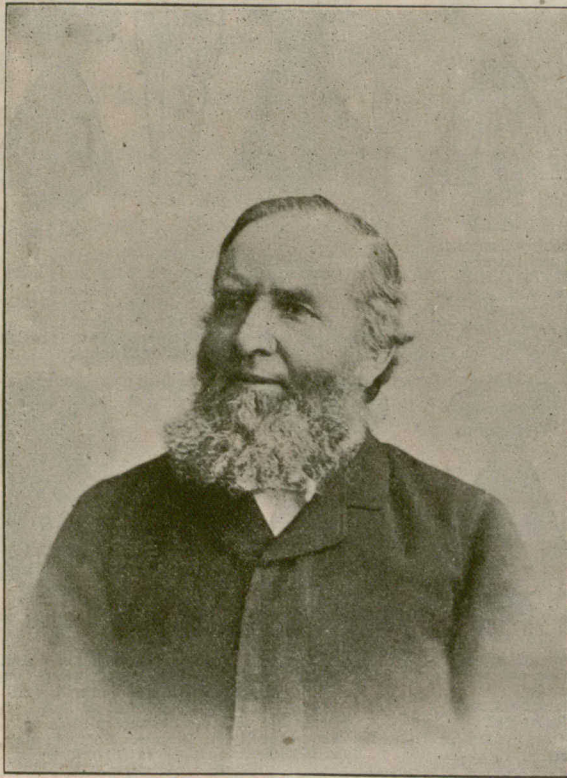
and mention what prices you expect to pay, the rooms you wish to paper, and where you saw this advertisement.

We Pay Express Charges.

Agents Wanted.

# ECZEMA!

## DR. CHASE'S OINTMENT.



REV. CHAS. FISH,  
Methodist Minister, Toronto.

Few men better known or more highly esteemed in the ministerial ranks in Canada than the gentleman whose portrait accompanies this. Although now retired from the more active work in the ministry, he has held almost all the more important charges throughout Ontario as a pastor in the Methodist Church. He is one of the pioneer preachers. A few words of his to fellow-sufferers will be taken in the spirit which he intends them, feeling that in publishing to the world the great benefits he has derived from his great cure he is but doing his first duty to man, and, in a measure, fulfilling the old command, "Do unto others," etc.

About ten years ago I felt the beginnings of what is commonly known as Eczema. The disease commenced in my ears and spread entirely over both sides of my head and also developed on my hands. During those ten years I was a great sufferer. I tried many supposed remedies and some of the best physicians—specialists on skin diseases—treated me. Beyond affecting temporary relief, I received no more benefit and all failed to effect a cure. Some time ago I was led, from reading and investigating some reliable testimonies I read in the newspapers, to try Dr. Chase's celebrated Ointment. The first box gave me so much relief that I felt warranted in persevering. As I write this I am just commencing on the fifth box, and, judging from the rapid improvement effected, I am certain that before the box is completed I shall be completely cured. I think my cure almost a marvel, and shall be pleased at any time to answer any inquiry from like cause. Having suffered so much myself, I give this testimony for the benefit of others.

CHAS. FISH,

Methodist Minister.

192 Dunn Avenue, Toronto.  
Dr. Chase's Ointment is sold at all stores, or sent on receipt of price, 60 cents, by addressing

**EDMANSON, BATES & CO., TORONTO.**



**7643**  
Ladies' Bathing Costume, Consisting of a Circular or Gathered Skirt and a Combination Drawers and



**7643**



**7643**



**7643**



**1179**



**1179**



**750**



**750**

Ladies' Knickerbocker Costume (To be Made with Byron or Sailor Collar and with Long or Short Sleeves) For Swimming, Gymnastic and Other Exercises. 9 sizes. Bust measures, 28 to 44 inches. Any size, 1s. 3d. or 30 cents.



**6838**



**6838**



**6838**



**7644**



**7644**



**7644**



**1014**



**833**



**833**

Ladies' and Misses' Bathing Wrap: 6 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



**751**



**751**



**8378**



**8378**

Misses' and Girls' Bathing Costume, Consisting of a Full Skirt and a Combination Blouse and Drawers (To be Made with a Removable Shield and with Full-Length Bishop Sleeves or Short Puff Sleeves and with the Drawers in Plain or Knickerbocker Style): 6 sizes. Ages, 6 to 16 years. Any size, 1s. 3d. or 30 cents.



**7700**



**7700**



**7700**



**7700**

Child's Bathing Costume (To be Made Full or Close-Fitting, with Puff or Cap Sleeves and with the Drawers Plain or in Knickerbocker Style): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.

Double-Breasted Blouse (To be Made with a High or Open Neck, with Leg-o'-Mutton or Short Puff Sleeves and with the Drawers Plain or in Knickerbocker Style): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Empire Bathing Costume (To be Made with the Turkish Drawers or Worn with Tights): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Bathing Costume: 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Misses' and Girls' Knickerbocker Costume (To be Made with Byron or Sailor Collar and with Long or Short Sleeves), For Swimming, Gymnastic and Other Exercises: 6 sizes. Ages, 6 to 16 years. Any size, 1s. or 25 cents.

Ladies' and Misses' Bathing Cap: 2 sizes. Either size, 5d. or 10 cents.

Child's Bathing Costume (To be Made Full or Close-Fitting, with Puff or Cap Sleeves and with the Drawers Plain or in Knickerbocker Style): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



**The Brighton Loop**  
AS WORN IN LONDON  
AND PARIS.

# PEMBER'S Latest Styles in Coiffures



**Curls**  
THE LATEST PARISIAN  
COIFFURES.

The Borden Bangs are the Lightest, Cheapest and Most Natural.

Now is the time to secure light Spring and Summer Bangs.

OUR NEW STYLES ARE JUST OUT  
PRICES, \$1.50, \$2.00, \$3.00 AND \$4.00.

We have just received a large shipment of Hair, both Natural Wavy and Straight. We have a few lines which we wish to clear out at these prices: 20-inch, full weight, \$2.00; 22-inch, \$2.75; and 24-inch, \$4.00.

In Natural Wavy Switches, we have a fine selection in every shade. We make a specialty of Natural Wavy Grey and difficult shades.



## PEMBER'S TURKISH BATHS

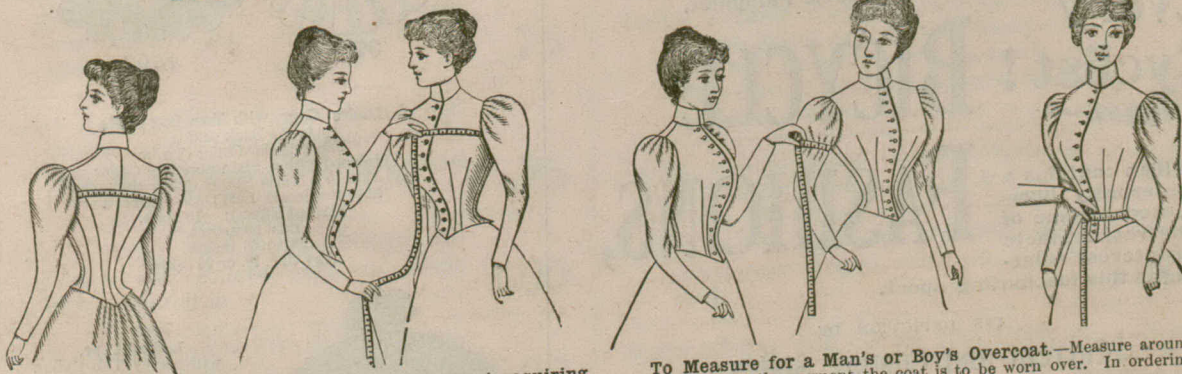
ENLARGED AND REMODELLED  
EXCELLENT ACCOMMODATION

LADIES.—Tuesday and Friday Mornings, and Thursday all day.  
GENTLEMEN.—Every day and all night, except Ladies' hours.



W. T. PEMBER, 127-9 and 778 Yonge St.

### How to take Measures for Patterns.



**To Measure for a Lady's Basque or any Garment requiring a Bust Measure to be taken.**—Put the measure around the body, over the dress, close under the arms, drawing it closely—NOT TOO TIGHT.

**To Measure for a Lady's Skirt or any Garment requiring a Waist Measure to be taken.**—Put the measure around the waist, over the dress.

**To Measure for a Lady's Sleeve.**—Put the measure around the muscular part of the upper arm, about an inch below the lower part of the arm's eye, drawing the tape closely—NOT TOO TIGHT.

**To Measure for a Man's or Boy's Coat or Vest.**—Put the measure around the body, UNDER the jacket, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

**To Measure for a Man's or Boy's Overcoat.**—Measure around the breast, over the garment the coat is to be worn over. In ordering for a boy, give the age also.

**To Measure for a Man's or Boy's Trousers.**—Put the measure around the body, over the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

**To Measure for a Man's or Boy's Shirt.**—For the size of the neck, measure the exact size where the neck-band encircles it, and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 inches. For the breast, put the measure around the body, over the vest, UNDER the jacket or coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the age also.

Take the MEASURES FOR MISSES' and LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the ages also.

**Offer to Purchasers of Patterns.** To any retail customer sending us by mail, at one time, \$1.00 or more for patterns, we will, on receipt thereof, send a copy of THE METROPOLITAN CATALOGUE, postpaid, free of charge. Or, to any retail customer sending us by mail, at one time, 50 cents for Patterns, with 10 cents additional, we will forward, on receipt thereof, a copy of THE METROPOLITAN CATALOGUE.

**Rates for Packages of Patterns.** On orders for Packages of Patterns the following Discounts will be allowed, but the Entire Amount must be ordered at one time.

On Receipt of \$3.00,	we will allow a Selection to the Value of \$4.00 in Patterns.
" " 5.00,	" " " " 7.00 "
" " 10.00,	" " " " 15.00 "

THE DELINEATOR PUBLISHING CO. OF TORONTO, Ltd., 33 Richmond Street West, Toronto, Ont.

On this page is illustrated an assortment of our Latest Styles of Patterns for

# Capes

for Ladies' Wear, an inspection of which by our readers is invited. The Patterns can be had from either Ourselves or Agents for the sale of our goods. In ordering, please specify the Numbers and sizes desired.

**The Butterick Publishing Co.**  
(LIMITED)



8979



8979



8980



8980



8551

Ladies' Circular Cape, with Cavalier Collars  
9 sizes. Bust measures, 30 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Box-Plaited Cape, with Yoke and  
Scalloped Collar: 8 sizes. Bust  
measures, 30 to 44 inches. Any size, 1s. or 25 cts.

Ladies' Circular Ripple Cape  
(To be Made Single or Double):  
10 sizes. Bust  
measures, 28 to 46 inches. Any size,  
1s. or 25 cents.



8825



8380



8380



8610



8610

Ladies' Cape, with  
Removable Hood (To  
be Made in One of Two Lengths and with a  
Gored Collar that may have the Seams Left  
Open to Give a Tab Effect), For Driving,  
Travelling, Golf and General Outdoor Wear.  
9 sizes. Bust measures, 30 to 46 inches.  
Any size, 1s. or 25 cents.

8825

Ladies' Full Circular  
Ripple Cape:  
10 sizes.  
Bust measures,  
28 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Circular Ripple Cape (To be Made  
with a Pointed or Plain Flaring Collar or  
with a Turn-Down Military Collar):  
10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



8814



8814



8810



8810



8553



8553



8553

Ladies' Circular Cape, with Yoke (To be  
Made with a Marie Stuart Collar that may  
have the Seams Left Open to Give a Slashed  
Effect or with a Medici Collar): 9 sizes. Bust  
measures, 30 to 46 ins. Any size, 1s. or 25 cts.

Ladies' Cape, with Circular Lower  
Portion and a Sectional Yoke-Collar  
Pointed at the Top (Perforated for Round  
Collar): 9 sizes. Bust measures, 30 to 46  
inches. Any size, 1s. or 25 cents.

Ladies' Gored Cape, with Underfolded Box-Plaits at  
the Seams (To be Made with a Plain or Fancy  
High Collar and With or Without  
the Straps): 10 sizes. Bust measures,  
28 to 46 inches. Any size, 1s. or 25 cents.

## For Every Cyclist!

WE have just issued an attractive and valuable Pamphlet,

# BICYCLE FASHIONS,

Which contains a generously illustrated résumé of the freshest facts of interest relating to this fascinating sport.

ITS DEPICTION OF

### Current and Coming Styles of Cycling Attire for Ladies, Misses, Men and Boys

IS SUPPLEMENTED BY A VARIETY OF INTERESTING GENERAL INFORMATION ABOUT THE WHEEL.

An Expert's advice on How to Select and Care for the Wheel; a Doctor's Answer to the Question "Is Cycling Injurious to Women?" A Bicycle Entertainment; Hints on Learning to Ride; How to Dress, etc., etc.

Pictures of the New Saddles, Handlebars, Grips, etc.

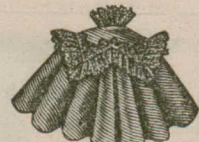
Sent postpaid for 3d. or 5 Cents.

**THE BUTTERICK PUBLISHING CO.**  
(Limited),

171 to 175 Regent Street, London; or 7 to 17 W. 13th Street, N.Y.



8767



8767

Ladies' Cape, with Two Box-Plaits in the Back and a Fancy Sailor-Collar (To be Finished with a Plain Standing Collar and Frill or a Marie Stuart Collar that may have the Seams Left Open to Give a Slashed Effect): 10 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



9018

Ladies' Cape, with Fancy Tab Collar. (Known as the French Cape): 8 sizes.  
Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



9017



9017

Ladies' Circular Cape, with Vandyke Collar:  
8 sizes.  
Bust measures, 30 to 44 inches.  
Any size, 1s. or 25 cents.



7886



7886

Ladies' Cape:  
10 sizes.  
Bust measures, 28 to 46 inches.  
Any size,  
10d. or 20 cents.

# New Spring Gloves.



WE take special pride in the excellent assortment of Gloves we are showing this season. The stock comprises the greatest variety, the finest qualities, the latest novelties, and at the lowest prices. We have always been eminently successful in our glove trade, but this year we are bound to exceed our own past record. Such a worthy collection is not seen anywhere in Canada, and such emphatically good values cannot be equalled. For instance, we are selling:

Ladies' 4-button Kid Gloves, in tan and fawn, brown and black. Special at ..	.50	Ladies' 4-Button Fine French Kid Gloves (the Princess May), gusset fingers, extra choice quality, every pair guaranteed. Special at .....	1.00
Ladies' Fine French Kid Gloves, with gusset fingers (the Melrose), guaranteed, in tan, mode, brown and black. Special at ..	.75	Ladies' 4 Large Pearl Button French Kid Gloves, gusset fingers, with heavy colored silk back and welts to match, in the newest designs, in tan, fawn, mode, black and brown .....	1.25
Ladies' 4 Large Pearl Button French Kid Gloves, with colored welts and stitchings, in tan, mode, fawn, brown and black. Special at .....	.75	Ladies' 4 Large Button Chamois Gloves, in white and natural. Special at .....	.65
Ladies' 4 Large Pearl Button French Kid Gloves, with colored welts and stitchings. Special at .....	1.00	Ladies' 2-Clasp Monarch Kid Gloves, pique sewn, gusset fingers, every pair guaranteed .....	1.50
Ladies' 7-Hook Lacing French Kid Gloves, with gusset fingers, in tan, fawn, mode, brown and black .....	1.00	Men's 2-Clasp Kid Gloves (the Czar), in tan and fawn. Special at .....	1.00

No reason why we shouldn't supply every woman in Canada with Gloves. It is an easy matter to order by mail and get exactly what you want. Gloves sent Postpaid when purchased through our Mail Order Department.

Mail Orders  
Filled Promptly.

THE **T. EATON CO.** LIMITED.

Satisfaction Guaranteed  
or Money Refunded.

190 YONGE STREET, - TORONTO, ONT.

ON THIS PAGE IS ILLUSTRATED AN ASSORTMENT OF OUR LATEST STYLES OF PATTERNS FOR

**Cloaks, Wraps, etc.**

FOR LADIES' AND MISSES' WEAR,

Which will no doubt prove of especial interest to our many readers.

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),



1309

Ladies' Long Cloak, having Bell Sleeves and Double Collarette (Known as the Coaching New-market); 4 sizes. Bust meas., 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



1309



1327



1327

1327

Ladies' and Girls' Domino and Mask (The Domino

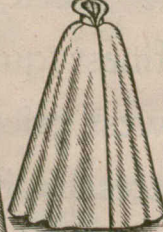
to be made with Bishop or Bell Sleeves and with Medici or Turn-Down Collar); 6 sizes. Bust measures, 24 to 44 inches. Any size, 1s. 8d. or 40 cents.



1327

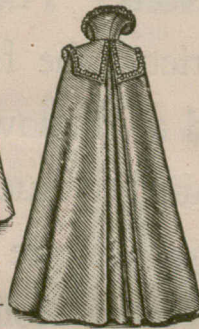


1306



1306

Ladies' Long (Circular Wrap, with Stole, Medici Collarette); 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



1306



1308

Ladies' Long Cloak, having Sling Sleeves; 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



1308



1304



1304

Ladies' Three Quarter Length Cape, with Sectional Collarette; 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 6d. or 35 cents.



1310



1310

Ladies' Long Empire Coat, with Boleros that may be Square or Rounding in Front; 4 sizes. Bust meas., 32 to 44 ins. Any size, 1s. 8d. or 40 cents.



1310



1307

Ladies' Long Cloak, having Bell Sleeves and Pointed Collarette; 4 sizes. Bust measures, 32 to 44 inches. Any size, 1s. 8d. or 40 cents.



1307

**HAIR GOODS**

HOW TO BUY AND WHERE TO BUY RELIABLE AND FASHIONABLE HAIR GOODS, AND SAVE BOTH MONEY AND TROUBLE. THAT PLACE IS

**J. TRANGLE-ARMAND & CO., 441 Yonge St. and 1 Carlton St., Toronto, Canada.**

Our fine HAIR SWITCHES cannot be surpassed in finish and texture. Our switches are the best in the market. We buy raw and prepared hair in large quantities for cash. We make all our own goods. These facts enables us to supply goods at ROCK BOTTOM PRICES. We have the most complete assortment of human hair goods of every description. We never fail to suit. See our prices of full size Switches. They are not only one-third, one-half, or two-third sizes. We give full value for the money.

16-Inch Long Switch	\$3 00	20-Inch Long Switch	\$5 00	24-Inch Long Switch	\$7 00	28-Inch Long Switch	\$10 00
18 " "	4 00	22 " "	6 00	26 " "	8 00	30 " "	13 00

Half Grey Switches from \$1.00 to \$5.00 extra. One-third or half-size Branches from \$1.00 to \$5.00.

Ladies, if you have not yet dealt with us, give us a chance. If any house can offer good articles at reasonable prices it is our house. We sell more Switches and Hair Goods than the entire trade put together.

ARMAND'S FASHIONABLE BANGS are elegant, light, and natural. They are not heavy or wiggly looking.



Armand's Assorted Styles, \$2.00, \$3.00, \$4.00 to \$7.00. Armand's Pompadour Head Covering, a lovely style, \$10.00 to \$15.00.

- Armand's Pompadour Style, in two sizes, \$5.00 and \$7.00.
- Armand's Parted Style, in three sizes, \$3.50, \$5.00, and \$7.00.
- Armand's Oval Style, \$2.00, \$3.00 to \$6.00.
- Armand's Assorted Styles, from \$2.00 to \$7.00.
- Armand's Headcoverings for elderly ladies, from \$10.00 to \$15.00.
- Armand's Waves, perfection of nature, \$5.00 to \$15.00.
- Armand's Plain Partings, for elderly ladies with thin hair, \$5.00 to \$12.00.
- Armand's Fashionable Long Hair Wig, from \$10.00 to \$30.00.
- Armand's Curly Wig, from \$7.00 to \$25.00.
- Armand's Gents' Wigs, already made or made to order, from \$10.00 to \$30.00.
- Armand's Gents' Toupees, from \$10.00 to \$30.00.

We guarantee our goods to give perfect satisfaction. When ordering send sample and amount, and give address plainly.

**ARMAND'S TOILET PREPARATIONS.**

"CAPILLERINE." Best and most efficacious superfluous hair destroyer in the market. It never fails to do the desired effect. It is harmless, painless, and easily applied. By persevering treatment the strongest growth can be destroyed. Securely sealed from observation and sent to any part of Canada. Price, \$2.00; by mail, 6c. extra. ARMAND'S INSTANTANEOUS GREY HAIR RESTORER. It restores any grey hair to its original color. The color is lasting. The hair can be washed and curled. It is not oily; has no odor; easily applied; once used, always used. Price, \$3.00; two boxes for \$5.00. Send sample of your hair and we send you the right shade. ARMAND'S EAU D'OR, for brightening and lightening the hair. It is not a bleach; gives color and life to the hair; clean as water. Price, \$1.00.



Armand's Pompadour Head Covering, a lovely style, \$10.00 to \$15.00.

**J. TRANGLE-ARMAND & CO.,**

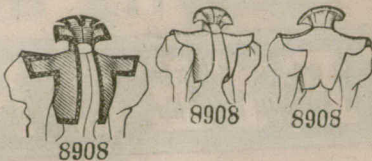
441 Yonge St. and 1 Carlton St., Toronto, Canada.

Telephone 2493.

When ordering please mention this Magazine.



UPON this and the succeeding page we have illustrated an assortment of  
**Jackets, Vests, etc.,**  
 FOR LADIES AND MISSES.  
 Some of these Styles were prepared for the June issue, but have been advanced, and all may be now ordered either directly from ourselves or through any of our Agents.  
 In ordering, please specify the Numbers and Sizes or Ages desired.  
 THE BUTTERICK PUBLISHING CO. (Limited),



Ladies' Torcador Jacket, having the Fronts and Back Extended to Form Tabs on the Shoulders and a Gored Collar that may be Omitted or have the Seams Left Open to Give a Tab Effect (Perforated for Rounding Corners): 8 sizes. Bust measures, 30 to 44 inches. Any size, 7d. or 15 cents.



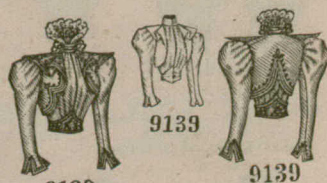
Ladies' Double-Breasted Eton Jacket (Which may Extend to the Waist or Nearly to the Waist): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.  
 Ladies' Eton Jacket, Extending to the Waist (Perforated for Shorter Length): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.  
 Ladies' Bolero Jacket, with Notched Lapels: 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



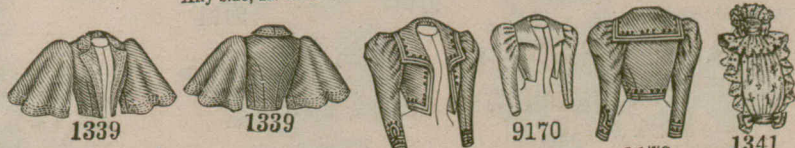
Ladies' Bolero Jacket, with Bell Sleeves: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.  
 Ladies' Single-Breasted Eton Jacket (Which may Extend to the Waist or Nearly to the Waist): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



Ladies' Jacket, with Flounce-Covered Bell Sleeves: (To be Made with Fronts in Eton or Bolero Style and with the Back Plain or Fancy at the Lower Edge): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.  
 Ladies' Eton Jacket, with Bell Sleeves (To be Made with a Plain or Fancy Lower Edge): 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



Ladies' Basque-Waist, with Bolero Jacket. (To be Made with Plain or Crush Girdle and with the Bolero Fronts Plain or Fancy): 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Eton Jacket, with Bell Sleeves: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.  
 Ladies' Eton Jacket, with Sailor Collar (To Extend to the Waist or Nearly to the Waist): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.  
 Ladies' Full Vest Front: 3 sizes. S., M. and L. Any size, 5d. or 10 cents.



Ladies' Bolero Waist Decoration (To be Attached Under the Arm and to Meet at the Throat or Round Away to the Shoulders): 5 sizes. Bust measures, 30 to 46 inches. Any size, 5d. or 10 cents.  
 Ladies' Box Eton Jacket, with Bell Sleeves: 6 sizes. Bust measures, 30 to 40 inches. Any size, 1s. or 25 cents.



Ladies' Eton Jacket (To Extend to the Waist or Nearly to the Waist), with Vest Having Full Front: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.  
 Ladies' Blouse Vest Front (To be Made With or Without the Jabot): 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.  
 Ladies' Vest with Molière Front Outlining a Pointed Yoke at the Top: 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

ALL HAVE PROTECTED CORK PROTECTED CLASPS.

ANSWERS TO CORRESPONDENTS.

(Continued.)

ROSETTE E.:—An excellent remedy for roughness of the skin may be made by the following recipe:

- 1/2 ounce of tincture of benzoin
- 1 " glycerine
- 1 " alcohol
- 2 " distilled water.

Have a druggist prepare the lotion.

ORGANDY GIRL:—A white organdy may be made up over pink silk, lawn or percaline and cut by pattern No. 8952, which costs 1s. 8d. or 40 cents, and is illustrated in THE DELINEATOR for March. Trim the red dress with black moire taffeta ribbon. A costume including a white dress, white slippers and white gloves is unsuited for day wear.

A GRAND TRUNK BRAKEMAN.

Tells the Story of His Exposure—The Fate that Befell Him, and How He was Relieved of His Sufferings.

W. Lavelle, G. T. R. brakeman, Allandale, Ont., says: "Through exposure I contracted that dread disease—catarrh. My case became chronic. I was recommended to try Dr. Agnew's Catarrhal Powder. In ten minutes after the first application I had relief, and in an almost incredibly short time all symptoms had disappeared. I feel I cannot speak too strongly in recommending this remedy. It is a pleasant, safe and quick cure."

# The Spring Gowns are Coming



With What shall they be Bound? With the most Stylish and Practical, most Durable, Longest Wearing—and that is

## “METEOR VELVET SKIRT PROTECTOR.”

The World's most Celebrated Dressmakers use and recommend it.

Carried by the leading Dry Goods Houses. See Shade Card. 101 Colors.

**MACDONALD BROS., Sole Agents, MONTREAL**



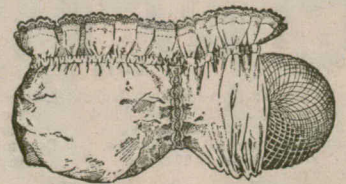
**8882 8882**  
Ladies' Vest (To be Made with a Deep Plaited Girdle or a Narrow Crush Girdle), Desirable for Wear with Short Jackets: 8 sizes. Bust measures, 30 to 44 inches. Any size, 10d. or 20 cents.



**1262 1262**  
Ladies' Bolero Waist-Decoration (To be Attached to the Shoulder and Under the Arm and Made With or Without a Collar and with a Plain or Crush Belt to Pass About the Waist): 5 sizes. Bust measures, 30 to 46 inches. Any size, 7d. or 15 cents.



**7733 7733**  
Ladies' Middy Vest: 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.



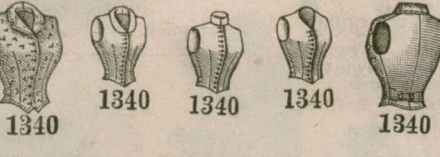
### The New "Hygeia" Bust Forms

are light as a feather, perfect in shape, adjustable comfortable, non-heating. Cannot injure health or retard development. Tastefully covered, so that the Forms can be removed and the covering washed.

Price, 50 cents.



**1342 1342**  
Ladies' Vest, with Full Front: 7 sizes. Bust measures 30 to 42 inches. Any size, 10d. or 20 cents.



**1340 1340 1340 1340**  
Ladies' Vest. (To be Made with Standing, Notched or Shawl Collar or without a Collar): 9 sizes. Bust measures, 30 to 46 inches. Any size, 10d. or 20 cents.



**8465 8465**  
Misses' Fancy Vest: 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.

### The "Combination" Hip-Bustle

gives graceful fullness over the hips and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn.

Price, 75 cents.



**8910 8910**  
Misses' and Girls' Toreador Jacket, having the Fronts and Back Extended to Form Tabs on the Shoulders and a Gored Collar that may be Omitted, or have the Seams Left Open to Give a Tab Effect (Perforated for Rounding Corners): 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.



**9171 9171**  
Misses' Eton Jacket, with Sailor Collar (To extend to the Waist or Nearly to the Waist): 7 sizes. 10 to 16 years. Any size, 10d. or 20 cents.



**4988 4988 4988**  
Misses' and Girls' Zouave Jacket: 13 sizes. Ages, 4 to 16 years. Any size, 7d. or 15 cents.

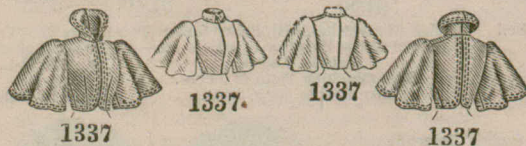
### Peerless Dress Stays

Won't break nor stay bent; They are good from the start; They can't cut the dress, And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.

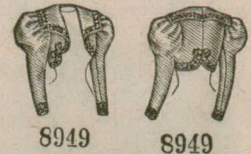
**BRUSH & CO., - Toronto.**



**1337 1337 1337 1337**  
Misses' Eton Jacket, with Bell Sleeves (To be Made with Plain or Fancy Lower Edge and with a Medicl or Turn-Down Collar): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



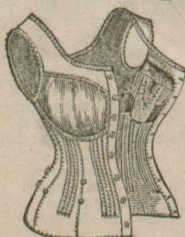
**8879 8879**  
Misses' Double-Breasted Eton Jacket, with the Sleeves Finished Plain at the Wrists or Reversed to Form Cuffs: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



**8949 8949**  
Misses' Bolero Jacket, having the Fronts Extended to Form the Collar (To be made With or Without the Sleeves and Collar): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.

## THE AMERICAN Corset and Dress Reform Co.

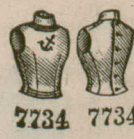
316 Yonge St., Toronto.



Sole Manufacturers of  
**JENNESS MILLER and EQUIPOISE WAISTS**  
Puritan Shoulder Braces  
Abdominal Supporters  
and FINE CORSETS  
MADE TO ORDER.  
See our Special Cyclists' Waists and Corsets.  
Agents Wanted.



**8883 8883 8883**  
Ladies' Vest (To be Made with a Deep Plaited Girdle or a Narrow Crush Girdle) Desirable for Wear with Short Jackets: 4 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.



**7734 7734**  
Misses' and Girls' Middy Vest: 11 sizes. Ages, 6 to 16 years. Any size, 7d. or 15 cents.



**9063 9063**  
Misses' Single-Breasted Eton Jacket (Which may Extend to the Waist or Nearly to the Waist): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



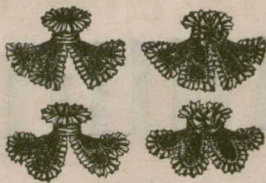
**6722 6722**  
Ladies' Double-Breasted Vest (To be Made with a Notched or a Shawl Collar): 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

On this page is illustrated a series of

...COLLARS...

FOR LADIES, which our patrons will no doubt be pleased to inspect at this time. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes or Ages desired. Address:

THE BUTTERICK PUBLISHING CO. (LIMITED).



1289

Ladies' Fancy Dress Collars: 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1269

Ladies' Flaring Tab Collar, and Marie Antoinette Collar that may be Left Unseamed to Form Tabs: 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1271

Ladies' Shield Dress-Collars and Military (or Saucer) Dress Collars (To be Closed at the Center or at the Left Side): 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1297

Ladies' Fancy Stock-Collar: 3 sizes. Small, medium and large. Any size, 3d. or 5 cents.



1297



1274

Ladies' Fancy Collar: 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1274



1267



1267

Ladies' Fancy Collar: 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1248

Ladies' Tudor Dress Collars: 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1259

Ladies' Marie Antoinette and Tab Collars: 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1221

Ladies' Sectional Collars, having the Seams Terminated a Short Distance from the Top to Give a Slashed Effect (For Outside Garments): 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1173

Ladies' Fichu Collar: 3 sizes. S., M. and L. Any size, 3d. or 5 cents.



1173

The NIMMO & HARRISON  
BUSINESS and SHORTHAND

COLLEGE, corner of Yonge and College Streets Toronto, Ont., has an unequalled record for successful results. Experienced, legally-qualified teachers in charge of each Department. Students enter any time. Catalogues sent to any address free.

NIMMO & HARRISON, Principals.

ANSWERS TO CORRESPONDENTS.  
Concluded.

MILDRED.—The color of the hair depends partly on the presence of pigment granules and partly on the existence of numerous minute air spaces which cause it to appear dark by transmitted light. In albinos and gray-haired persons the coloring matter is deficient or absent.

VIRGINIA.—The one who owes a letter should be the first to resume an interrupted correspondence.

Itching, Burning Skin Diseases

Relieved in a day. Eczema, salt rheum, barbers' itch, and all eruptions of the skin quickly relieved and speedily cured by Dr. Agnew's Ointment. It will give instant comfort in cases of itching, bleeding or blind piles, and will cure in from three to six nights. 35 cents.

Soleil or Sun Burst Pleatings (now all the Rage)

require 7 yards, 45-inch goods, 17½ yards of 22-inch, and 15½ yards of 27-inch wide. Send me the goods, I will cut, make and pleat your skirts for \$3.50. My New Sun Pleater is the latest and the prettiest thing we have ever shown—from 1½ to 2 yards around the top and 9 to 12 around the bottom. Giving your length and hip measure. They are very becoming for stout ladies. Special rates for bridesmaids and school classes: 40c. yard for Accordion pleating; skirt length from 38 to 44 inches. Extra price for pleating 60-inch waist length. Accordion, pleated on my fine machine, 35c. per yard; ruffles, from 6 to 10-inch machine, 10c. per yard; same depth in knife, from 2c. to 5c. References—W. A. MURRAY, W. STITT & Co.

3 KING EAST, TORONTO, ONT.

O. STEDMAN FIEROE.

A PAIL WITHOUT HOOPS

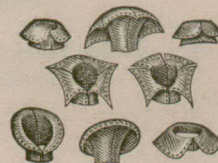
That means a long lasting Pail.

Its many qualities are unique.

The price makes it available to all.

THE E. B. EDDY CO'S  
INDURATED FIBREWARE

PAILS, TUBS, PANS, DISHES, ETC.



1208

Ladies' Bolero Collar, Cavalier Collar and Marie Stuart Collar that may be Left Open at the Seams to Give a Slashed Effect (For Outside Garments): 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



1084

Ladies' Stock-Tie Collar and Cuff: Collar, 5 sizes; 12 to 16 inches. Cuff, 4 sizes; 8 to 9½ inches. Any size, 5d. or 10 cents.



1084

1084

Ladies' Sailor Collars: 3 sizes. Small, Medium and large. Any size, 5d. or 10 cents.



968

Ladies' Rolling, Turn-Down and Standing Military Collars (For Outside Garments): 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.

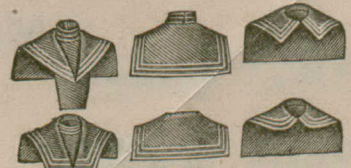


1154



1256

Ladies' Bolero Collar and Medic Collar that may have Square or Rounding Corners (For Basques, Waists, etc.): 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.



7459

Ladies' Sailor Collars: 3 sizes. Small, medium and large. Any size, 5d. or 10 cents.

# Spring Millinery



Fancy Straw Hat, Ribbon gathered round brim, Bows at back, Ostrich Tip and Paradise Osprey, with Bow and Flowers under brim.

**\$6.00 to \$10.00**

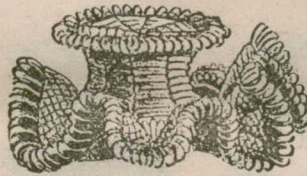


Ladies' Leghorn Flop, Natural Bleach, Fine Quality.  
**79c.**



Ladies' Straw Hat, Flowers and Lace round brim, Ribbon Bows and Foliage at back.

**\$4.00 to \$6.00**



Ladies' Turban, Hair Crown, Fancy Straw Brim, Black only.  
**60c.**



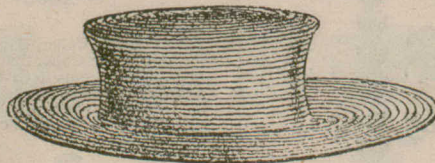
Ladies' Straw Hat, Flowers round crown, high Ribbon Bows at side.

**\$3.00 to \$5.00**



Ladies' Fancy Toque, Shot Straw Crown, Plain Brim, Assorted Colors.

**\$1.25**



Ladies' Short-back Sailor, in Fancy Braid, colors, Black, Brown, Navy, Green, Coquelicot and Violet.

**69c.**



Ladies' Fancy Straw Hat, Ruching of Pleated Chiffon round crown, Quills and Bird at side.

**\$4.00 to \$6.00**

**Mail Orders Filled Promptly.**

**THE T. EATON CO. LIMITED**

**190 YONGE STREET, - - - - - TORONTO.**

**PEARS' SOAP.**  
**PEARS' SOAP.**

**PEARS' SOAP.**  
**PEARS' SOAP.**

---

EVERY MOTHER WHO VALUES BEAUTY AND HEALTH in her child should use the greatest possible care in selecting for its Toilet a proper soap. A bad soap may be productive of life-long injury to a delicate and sensitive skin, whereas a good one will preserve and enhance the beautiful complexion natural to infancy.

**PEARS' SOAP.**  
**PEARS' SOAP.**

**PEARS' SOAP.**  
**PEARS' SOAP.**

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From  
DR. REDWOOD, Ph.D., F.I.C., F.C.S., &c.,  
Late Professor of Chemistry to the Pharmaceutical Society of Great Britain.

"I have never come across another Toilet Soap which so closely realizes my ideal of perfection; its purity is such that it may be used with perfect confidence upon the tenderest and most sensitive skin—*even that of a new-born babe.*"

**PEARS' SOAP.**  
**PEARS' SOAP.**

**PEARS' SOAP.**  
**PEARS' SOAP.**

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**PEARS' SOAP.**  
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