

SUMMER NUMBER.

VOL. L.

NO. 1.

QUEEN VICTORIA'S DIAMOND JUBILEE, BY MRS. ALEC TWEEDIE, IN THIS NUMBER.

THE Delineator

A JOURNAL
of
FASHION.

CULTURE

AND
FINEARTS.



SOCIAL LIFE IN CHICAGO, BY MRS. REGINALD DE KOVEN, IN THIS NUMBER.

CANADIAN EDITION

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

Printed and Published in Toronto

BY

The Delineator Publishing Co. of Toronto

(LIMITED)

33 Richmond Street West, TORONTO, ONT.

JULY,

PRICE. 15 CENTS.

1897.

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

The Grand Album . . .

THE SUCCESS which has attended THE GRAND ALBUM OF METROPOLITAN FASHIONS

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

There are, moreover, in contemplation further improvements that will materially increase the value of the publication to all subscribers. Beginning with the number for September and continuing quarterly thereafter (December, March, June, etc.), we will issue as a Supplement a LARGE LITHOGRAPHIC PLATE OF LADIES' FASHIONS of the size of that which formerly accompanied THE QUARTERLY REPORT. These Plates will be especially suitable for framing and for counter use by our Agents and all dressmakers, dry goods merchants, etc. A PLATE OF JUVENILE FASHIONS 13x20 inches will also be issued each season under the same conditions, and from time to time we will also present Lithographic Plates of Special Styles, such as Bicycling Attire, Storm Garments, etc.

OF Metropolitan Fashions,

FOR

JULY, 1897.

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

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

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

III.—To the Juvenile Outfitter.—Who cannot elsewhere obtain any such attractive and well grouped views of all that is seasonable and stylish in the costuming of Misses, Girls, Boys and Children. The signal favor bestowed upon "THE JUVENILE OUTFITTER," when issued as a separate publication, was not more deserved than is this department, which is given generous space in the July 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.—A special feature for July will be in the form of a Large Supplementary Sheet containing Illustrations of the Latest Styles in Ladies', Misses' and Children's Underwear, and Sun Hats and Bonnets.

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Illustration of two women in late 19th-century fashion, likely from a magazine or book.





D 48

P 12

The Delinquent

Journal of the American People

DECEMBER 1897

July, 1897



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Our goods are manufactured with the view of giving **Health, Comfort and Young Appearance**, and what more can we expect? Is that not what we are after?

When you see your hair has gone, you are going down the hill. Why should you not improve your appearance when Dorenwend's styles can give you more benefit than over your natural hair could? Read and see what we can do for you, and remember we can send you any article by mail, and when sample of hair, instructions regarding style and amount is sent us, we can please you just the same as if the goods had your personal selection. A few of our Leaders are here mentioned.



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OUR GENTLEMEN'S FEATHER-WEIGHT TOUPEES AND WIGS are worn by the leading men everywhere. Write for catalogue and full information.

A very popular article which we are manufacturing and selling to LADIES is our "OURLINE," used for curling, crimping and frizzing the hair. Sold at 25c. per bottle. This preparation can be obtained of all druggists, if not, send to



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SWITCHES.

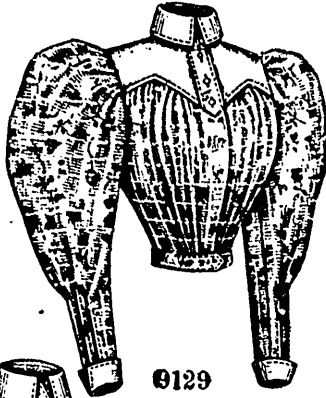


THE PARISIAN BANG.

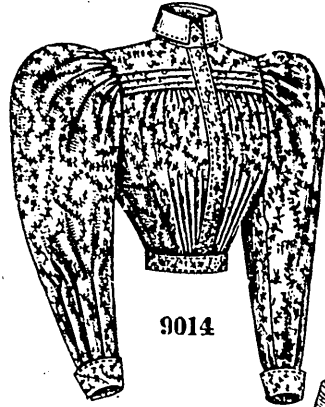
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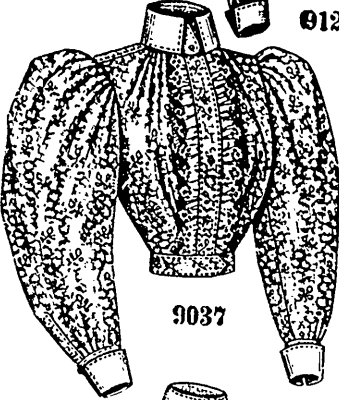
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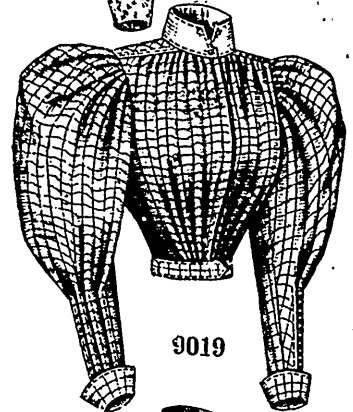
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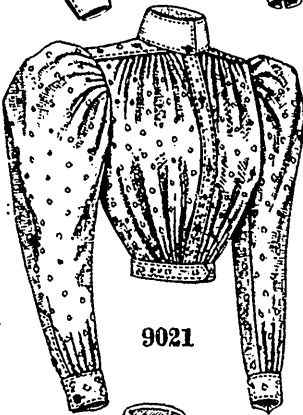
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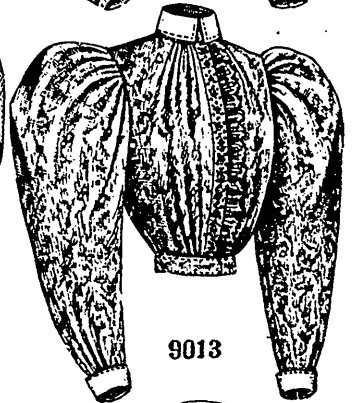
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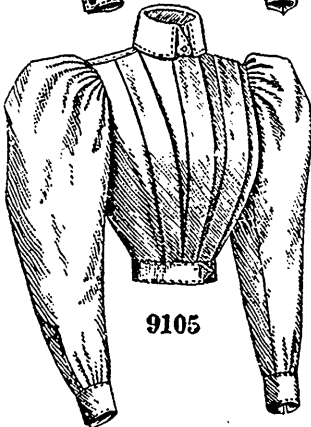
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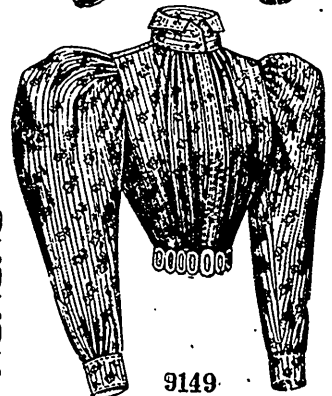
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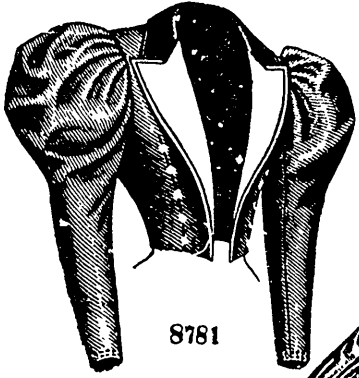
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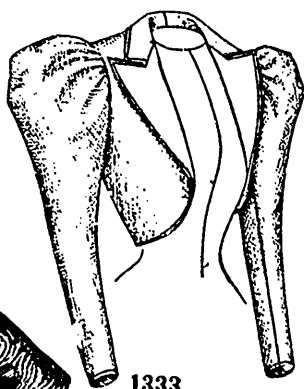
Fashionable Shirt-Waists.

(For Descriptions see Page 44.)

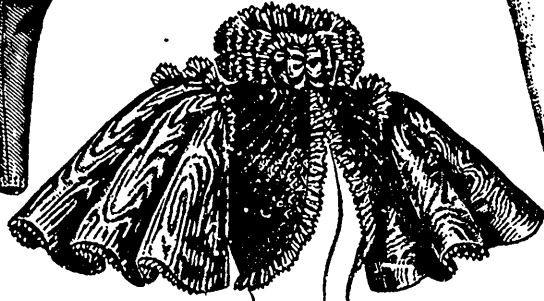
Stylish Jackets and Vests
FOR SUMMER WEAR.
 (For Descriptions see Pages 44 and 45.)



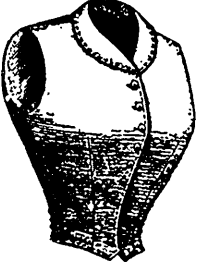
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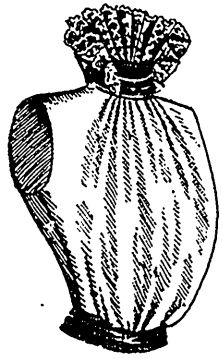
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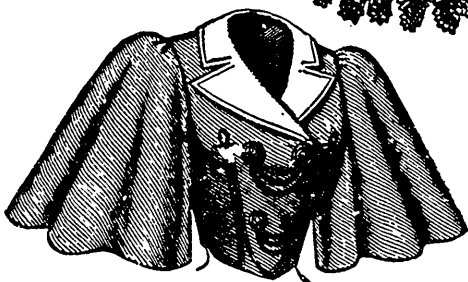
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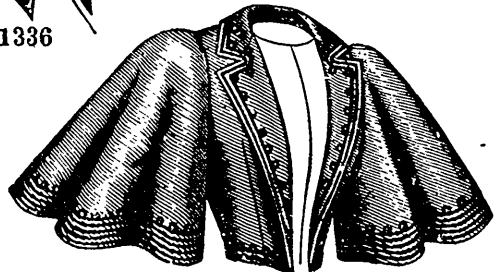
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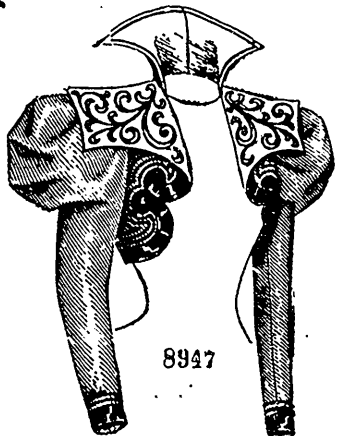
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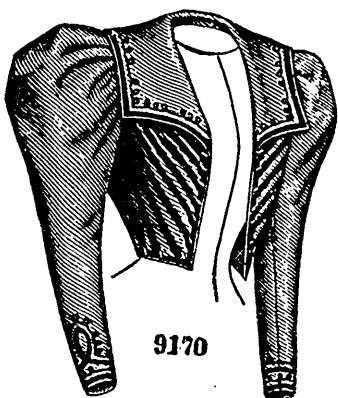
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PRINCESS WHITE ROSE CREAM, used at this season, or during the summer months, will remove tan and sunburn, prevent the pores from clogging, and make the complexion nice. **Price 75c.**

Our **PRINCESS FACE AND TOILET POWDER** is our latest, and one of the nicest preparations of the kind made. It is *healing*, does not clog the pores, *adhesive*, removes traces of oiliness, *imperceptible*, and may be used with perfect safety as a baby powder. **Price 50c.**

Superfluous Hair, Moles, Etc., removed permanently and always satisfactorily by **Electrolysis**.

Send 10 cents for book "Health and Good Looks" and sample of Powder and Cream.

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1888 PRESIDENT

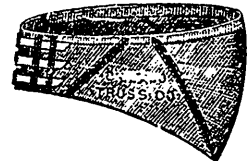
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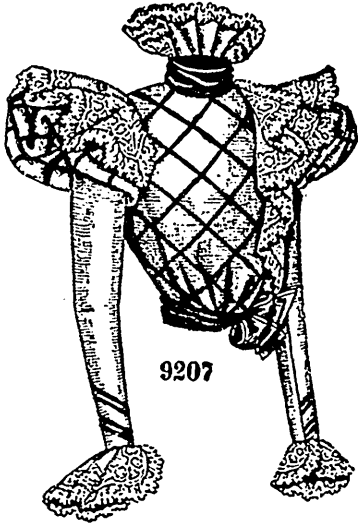
ANSWERS TO CORRESPONDENTS.

JOAN:—Try dipping the ink stains in lemon and salt.

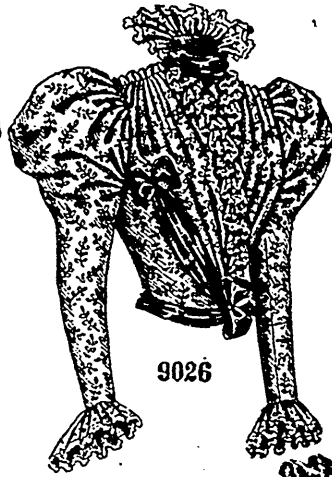
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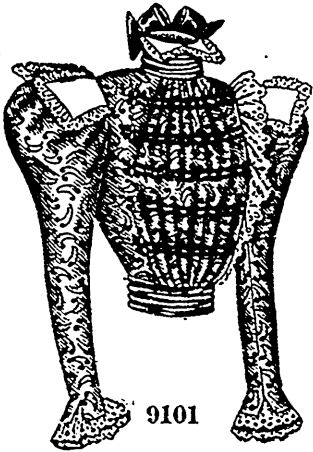
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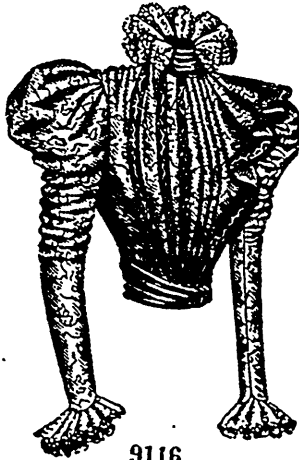
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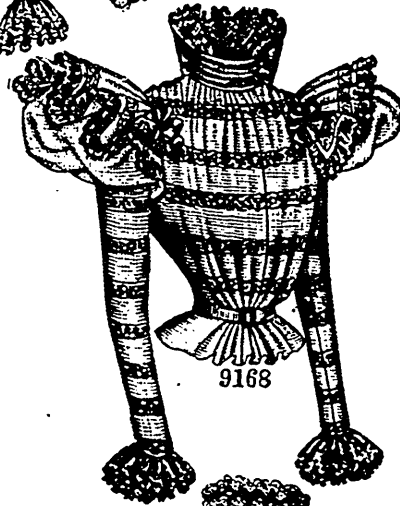
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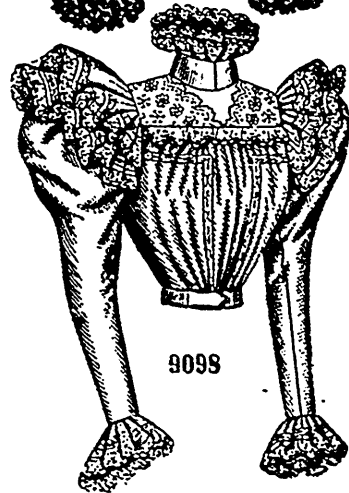
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Novelties in Fancy Waists.
 (For Descriptions see Pages 43 and 44.)

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THE QUICKSTEP (MADE BY H. A. LOZIER & CO.)

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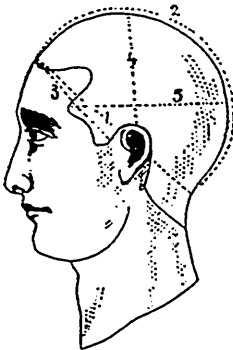
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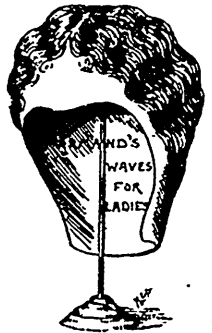


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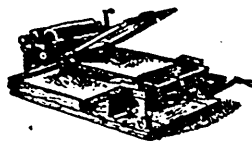
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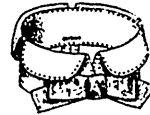
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NECK AND WAIST DECORATIONS.

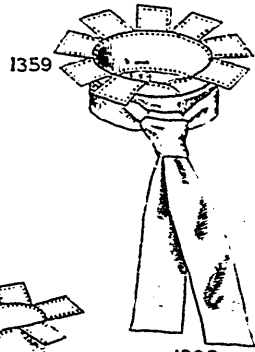
(For Descriptions see Pages 46 and 47.)



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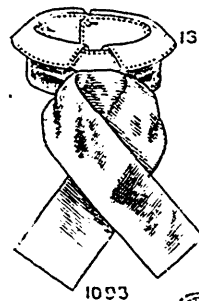
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On this page is illustrated a series of

Children's Dresses, Etc.,

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)



Child's Dress, having a Straight Lower Edge: 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

Little Girls' Dress (To be Worn With or Without a Gump): 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents.



Little Girls' Dress (To be Worn With or Without a Gump): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.

Child's Dress, with Straight, Full Skirt: 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

Little Girls' Dress (To be Worn With or Without a Gump): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



Little Girls' Round Yoke Dress (To be Made With or Without the Sleeve Linings and Bertha): 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

Child's Pointed Yoke Dress, with Straight Lower Edge for Hemstitching: 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.

Child's Yoke Dress: 9 sizes. Ages, 1/2 to 8 years. Any size, 10d. or 20 cents.

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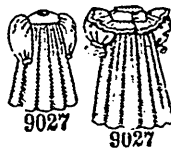
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For Pocket and Household use.

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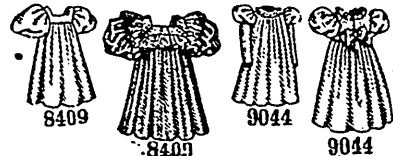
Child's Square-Yoke Dress (To be Made with a High or Slightly Low Neck and with Full-Length or Short Sleeves): 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.



Little Girls' Plain Gump, with Simulated Yoke: 7 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.

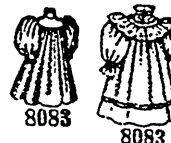


Child's Yoke Dress, with Square Yoke Collar: 7 sizes. Ages, 1/2 to 6 years. Any size, 10d. or 20 cents.



Little Girls' Dress (To be Worn With or Without a Gump): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.

Little Girls' Greenway Dress (To be Made with a High or Round Neck and with Long or Short Sleeves): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



Child's Round-Yoke Dress, with Straight Lower Edge for Hemstitching: 7 sizes. Ages, 1/2 to 6 yrs. Any size, 10d. or 20 cents.



Child's Square-Yoke Dress, having a Straight Lower Edge for Hemstitching: 7 sizes. Ages, 1/2 to 6 yrs. Any size, 10d. or 20 cts.

Little Girls' Dress (To be Made with a High or Square Neck and with Full-Length or Short Puff Sleeves): 9 sizes. Ages, 9 to 10 yrs. Any size, 10d. or 20 cts.

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Outward Sign
of Inward
Health.

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FOULD'S
Medicated Arsenic Complexion Soap
will give you all these.

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

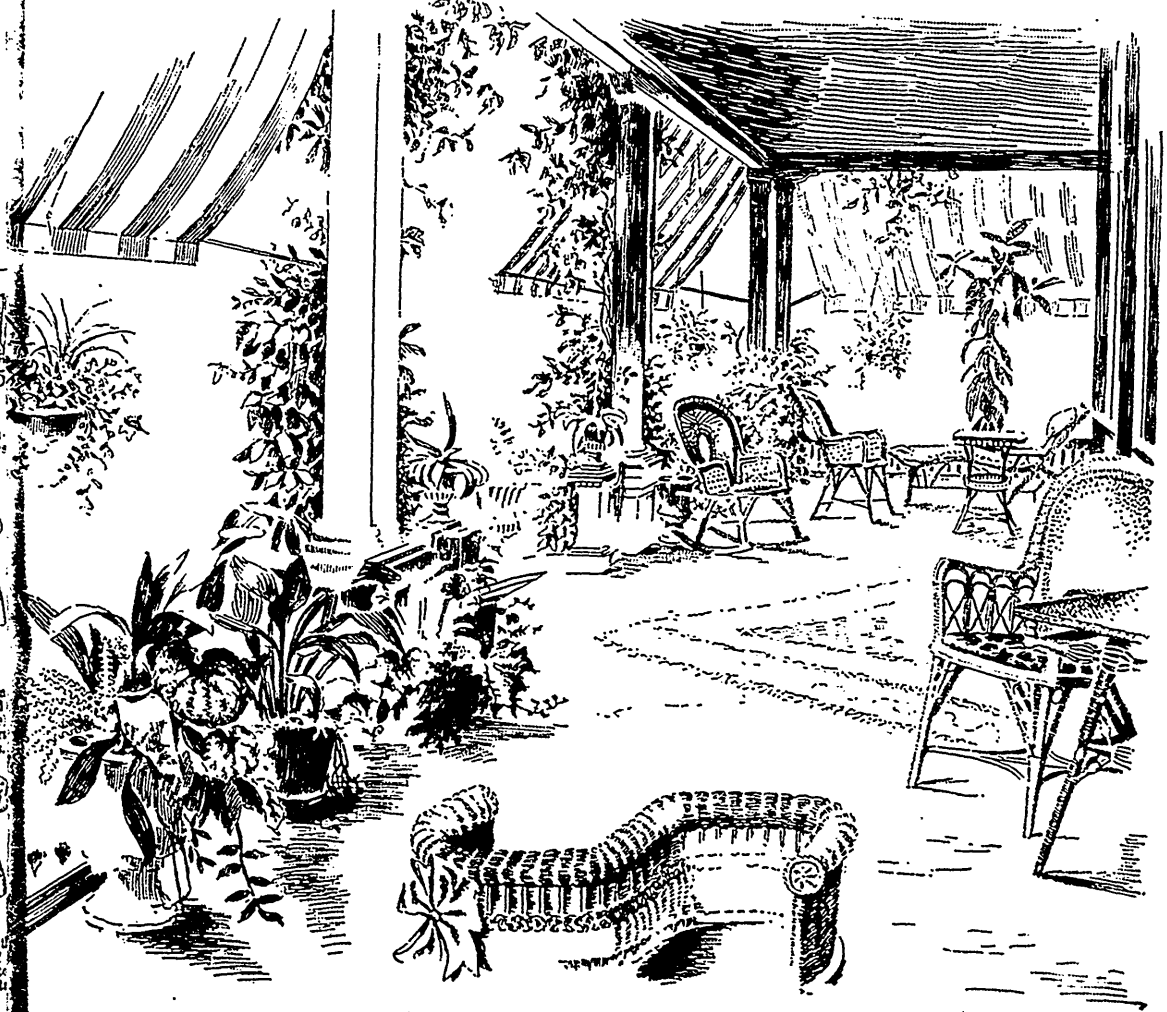
Sold by all Druggists in Canada.

House Furnishing and Decoration.

The piazza, is an important part of a country home. Since one spends so many Summer hours on the piazza, it should be spacious and as inviting and attractive as any apartment within. Simplicity should, of course, characterize its appointments—a rule it is wise to follow in all the furnishings of a cottage. Heavy furniture and hangings are incongruities in the country house. Light effects are correct and pleasing.

The piazza here pictured is oblong in shape. About the columns supporting its roof grow decorative vines, with potted plants disposed here and there. Gayly-striped awnings shade it from the sun. Japanese blinds especially made for piazzas may replace the awnings, if preferred. A large Smyrna rug partially covers the floor and frequently several are seen. A reclining chair and other easy chairs, all in willow ware of the natural straw color cushioned with denim and burlap, a *tête-à-tête* and tables complete the simple appointments. A Mexican hammock may be swung in some convenient place, its bright-colored yarns adding to the decorative effect of the place. Tea is nowadays served on the piazza. The tea-table is, therefore, brought into requisition, with its dainty service. A swinging piazza lamp might be added.

In the smaller cut is shown an apartment opening by a long French window upon a piazza. Blue-and-white matting covers the floor, and polished tables and odd chairs covered with blue denim embroidered in white are scattered about the room, growing plants adding their charm.



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Rheumatism.

A prompt, reliable, effectual remedy is what everyone suffering from Rheumatism wants—and they want it badly, too. No experimenting when in such agony. The relief which **Kootenay** has afforded thousands of rheumatic sufferers makes it a medicine which the afflicted can take with full confidence of a cure. Mr. R. W. Higginbottom, 92 Argyle St., Toronto, stated *under oath* that he was a rheumatic sufferer for about five years, being seriously affected especially in the left shoulder. He says he must have tried at least a dozen different patent medicines, but until he took **Ryckman's Kootenay Cure**, could not find anything to give permanent relief. He is glad to state that he is now entirely well and free from Rheumatism.

Eczema.

Who will save me from the tortures of Eczema? is the cry of many a one whose days and nights are made miserable by this terrible skin disease. **Kootenay** will do it, is the universal answer of those who have been cured by this sovereign remedy for skin diseases.

Mrs. Sarah Burdick, of 440 Park Ave., London, Ont., *under oath* stated that she is now completely cured of Eczema from which she suffered for over five years. The disease had spread all over her body, and was a constant source of irritation and pain. She was treated by three physicians and tried many patent medicines, but none of them cured her. **Kootenay Cure** did, and now there is not the slightest symptom of Eczema or any other eruption on her body.

Kidney Disease.

When the kidneys get wrong it isn't long before the whole body ceases to perform its functions properly. Poisons begin to accumulate in the system, the vitality of every organ is impaired, and the health shattered.

James Osborne, of 62 Catherine St., Hamilton, was a sufferer from Kidney Disease, and *under oath* he tells how **Kootenay** cured him. He says he was so bad he had to leave his employment as engineer in the Sanford Manufacturing Co. The doctors diagnosed his case as Bright's Disease, and said he could not be cured. He then tried **Ryckman's Kootenay Cure** and considers it a wonderful medicine.

The swelling has left his body, his skin is a better color, and he is now working in his old position, all of which he owes to **Kootenay**.

Kootenay Cure.

Paralysis.

It's a wonderful remedy that can make the paralyzed hand or leg again resume its function. But such is **Ryckman's Kootenay Cure**. Case upon case has been reported showing the wonderful effects of this medicine. Here is a case in point:—

"I, JENNIE BUCKLEY, of the City of Toronto, in the County of York, do solemnly declare that I had paralysis of the right hand for over three years, and it was always getting worse. I had taken the doctor's medicine all that time, but it did me no good. I was recommended to take **Ryckman's Kootenay Cure**, and since taking the medicine I have been completely cured. I can confidently recommend it to any person troubled as I was. It has also totally banished the headaches from which I formerly suffered."

The

EDITORIAL

VOL. I.

July, 1897.

No. 1.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A STYLISH RUSSIAN BASQUE-WAIST.

FIGURE No. 91 B.
This illustrates Ladies' basque-waist. The pattern, which is No. 9213 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 38.

This strikingly original Russian basque-waist is here pictured made of pink taffeta silk and lace net and decorated with bands of lace insertion and ruchings of chiffon. The full front and full back are cut out in Pompadour shape, revealing a full yoke of lace net, and the front puffs out slightly over a belt that is wrinkled and knotted in front and in pointed bodice style at the back. The prettily wrinkled mousquetaire sleeves have short puffs that stand out with stylish effect under deep full-caps. A wrinkled stock encircles the standing collar and above it at the sides and back rises in a very full frill of lace edging that is deepest at the cen-



FIGURE No. 91 B.—This illustrates LADIES' RUSSIAN BASQUE-WAIST.—The pattern is No. 9213, price 1s. 3d. or 30 cents.

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ter of the back.

The Russian style of basque-waist is exceedingly fashionable, becoming to most figures and easily made. For a dressy development of this mode silk will be most frequently selected or the transparent fabrics like grenadine, open-meshed canvas weaves, chalis, etc., may be chosen. Decoration may be bountifully applied and should consist of bands of insertion, black or white ribbon, lace edging or spangled bands.

White grenadine bearing an odd printed device in heliotrope and white chiffon were united in a Russian basque-waist of this character. The chiffon was used for the full yoke. Two rows of Maltese lace insertion in serpentine outline were let into the back, fronts and sleeve caps. A frill to match edged the sleeves and decorated the heliotrope gauze ribbon stock-collar.

The straw hat is adorned with chiffon, flowers and feathers.

DESCRIPTION OF FIGURES SHOWN ON COLORFD PLATES 32, 33 AND P. 34.

FIGURES D 46 AND D 47.—MIDSUMMER COSTUMES.

FIGURE D 46.—This illustrates a Ladies' costume. The pattern, which is No. 9218 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen differently developed on page 23 of this number of *THE DELINEATOR*.

Figured India silk, plain red silk and black chiffon are here combined in this exquisite costume and the decoration consists of spangled insertion and frills of chiffon over red silk, and a black ribbon belt and stock. The fronts of the waist are shaped low and round at the top and open over a full center-front that is extended at each side in round yoke effect to meet a round, gathered yoke on the back. A circular Bertha of handsome outline is joined to the upper edges of the front and back, and graduated frills of silk and chiffon rise from the top of the standing collar. The two-seam sleeves are disposed in stylish puff effect at the top and are fancifully trimmed at the wrists.

The seven-gored skirt is stylishly decorated and falls in shallow flutes at the sides and in deep rolling folds at the back.

Brilliant coloring that may be subdued by a lavish decoration is suggested for a Midsummer costume of this style and transparent fabrics are highly commended.

A red hat trimmed with geranium blossoms and foliage and black quill feathers and chiffon is in harmony with the costume.

FIGURE D 47.—This illustrates a Ladies' costume. The pattern, which is No. 9198 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in two views on page 20.

Changeable taffeta silk—green shot with blue—is here united with point Venise lace net in this handsome costume and point Venise lace edging and blue ribbon are combined in the decoration. The fanciful waist has a square yoke above full fronts that puff out slightly and close at the center; the yoke closes along the left shoulder. Bolero fronts to which are joined gathered Bertha frills that stand out in large flutes over mushroom puffs on the coat sleeves give a decidedly dressy effect.

The seven-gored skirt is gathered at the top and spreads in stylish flutes below the hips.

A very dressy costume may be copied from this without any extravagant outlay if pretty and becoming shades of silk, grenadine, canvas weaves and other sheer Summer fabrics be selected. The decoration should be in accord with the material.

The green straw hat is adorned with forget-me-nots and an aigrette.

FIGURES D 48 AND D 49.—SUMMER AFTERNOON TOILETTES.

FIGURE D 48.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9207 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in three views on page 38. 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.

Turquoise-blue grenadine over silk is represented in this toilette and black lace insertion and edging, together with a ribbon stock and belt, provide elaborate decoration. The graceful Russian blouse-waist is made over a fitted lining that closes at the center of the front, while the blouse closes at the left side in Russian style under a circular frill that falls in a jabot. Circular caps stand out over short puffs on the coat-shaped sleeves, which are finished at the hand with a deep circular ruffle.

The eight-gored skirt is gathered at the back and sides and is a most graceful style for organdy, batiste and a long list of seasonable materials.

Conspicuous among the fabrics displayed this season are diaphanous dress goods in silk, silk-and-wool mixtures softly blended in harmonious colorings, and some cotton fabrics, all of which are appropriate for this attractive mode. Every effort is made to increase their light, gauzy appearance by the application of insertion, lace edging and ribbon.

The stylish hat is in consonance with the toilette, the blue straw being subdued by the black feathers and velvet.

FIGURE D 49.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9185 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 37 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 9166 and costs 1s. 6d. or 35 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

Tan cloth of light weight is pictured in the skirt of this toilette, and the cloth, pink silk covered with chiffon and pink brocaded silk are artistically combined in the blouse-waist; velvet ribbon, lace frills and chiffon ruffles provide harmonious decoration. The blouse-waist has a fancy jacket closed at the left side, and is made over a fitted lining on which the full fronts and full backs reach to within square yoke depth, the fulness puffing out slightly in front. The novel jacket is shaped to have the effect of a yoke with bolero and epaulette extensions. A puff effect is produced at the top of the two-seam sleeves and a ribbon belt surrounds the waist and is bowed at the side.

The skirt consists of three circular flounces sewed to a five-gored skirt.

This toilette will satisfy the most exacting criticism, being in no way conspicuous or exaggerated in style. Combinations of seasonable materials will be appropriate and either rich or inexpensive textures may be associated as suggested.

The brown straw hat is decorated with roses of variegated hues.

FIGURES D 50 AND D 51.—STYLISH SUMMER TOILETTES.

FIGURE D 50.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 9181 and costs 1s. or 25 cents, and is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 33 of this publication. The skirt pattern, which is No. 9080 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

The jacket is a popular Eton style known as the mess jacket and is here pictured made of dark-red cloth with a vest of allan white piqué and a decoration of black braid; the skirt is of a gray canvas ornamented with velvet ribbon. The jacket is a close-fitting and its fronts meet at the throat and open without a gradual flare over the pointed vest, which is fitted by bust darts and closed at the center with hooks and loops, the buttons being ornamental. The shapely two-seam sleeves are box-cuffed at the top and the collar is in correct military style.

The five-gored skirt may be side-plaited or gathered at the back.

The Eton jacket with military air is one of the smartest styles of the season and is immensely effective in soft finished cloths, elaborately braided; a row of officers' gilt buttons may be used to ornament the vest and give it a showy air.

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

FIGURE D 51.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9179 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 39. 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.

Artistic taste is apparent in the choice of summery materials for this toilette, which comprises a skirt of white lawn adorned with lawn ruffles and a shirt-waist of figured pink silk having a removable white linen collar, a ribbon tie and a leather belt. Becoming fulness in the front of the waist is drawn in gathers at each side of the closing, which is made with pretty studs through a box-plait, and a bias pointed yoke-facing is applied to the back. The sleeves are completed with straight cuffs.

The nine-gored skirt may be made with a slight sweep at the back or in round length; it flares moderately and falls in full folds at the sides and back.

The familiar fashion of waist and skirt of different stuffs is well illustrated in this mode which has a cool, delightful coloring that may be carried out in other materials.

The straw hat is trimmed with ribbon and flowers.

Fashions of To-Day.



ONE style of sailor blouse is varied by a shield and another has the regulation closing down the front.

The drooping sailor blouse is winning its way back to favor.

A bolero suggestion is given by a fanciful jacket forming part of a full basque-waist.

The front of a basque-waist droops from a pointed yoke, the fulness being framed by box-plaits.

The front of a Russian blouse-waist droops, but the back is caught close to the figure by gathers of at the center.

Rippling or gathered epaulettes over the puffs of sleeves contribute to the good style of bodices.

Some cuffs flare in ripples over the hand in an attractive way.

The box-plaited Norfolk basque is worn with a chemise which is finished with a notched collar.

A fanciful Russian basque-waist is without square at the bust-neck to reveal a gathered yoke and counts also among its attractions the use of a ruffled sleeve with mushroom puffs and frill, hoops, and a girdle, and pointed only at the back.

In a double-breasted basque suitable for stout figures the fronts may be made with a center-front seam.

The absence of seams from the front and back of a basque-waist renders its adjustment a sheath-like smoothness.

In the newest short-waist the full fronts droop a trifle from a shallow pointed yoke is applied to the back.

Very like the picturesque zonave jacket is an Eton or a dress jacket that flares open over a vest.

The lower outline of the back in an Eton jacket is pointed slightly and a narrow collar rolls the fronts over in short lapels.

Box-plaits that roll in flute fashion back and front and a standing tab collar are interesting features of an Empire cape.

A plain circular cape is overlaid by another plaited at the top and shaping points at the lower edge.

The skirt of a military jacket is rippled at the sides and box-plaits appear at the top of the sleeves.

Skirts having five or seven gores and fitted smoothly at the top are in vogue.

The sun-burst skirt radiates from the belt in accordion plaits.

Low-necked fronts flare over a full yoke that extends to the waist-line like a vest in the fanciful bodice of a typical Summer costume.

Circular Bertha frills and sleeves having points at the wrists and puffs at the top are embodied in the same garment.

A Figaro jacket frames the rather baggy fronts falling from the square yoke of a costume bodice.

The cuirassier costume is severe in effect. The basque closes at the side and tab epaulettes are its sole decorative features.

A costume with tuck-shirring in skirt and waist has mousquetaire sleeves with frilled caps.

Linen collars and cuffs are made with battlements, points or narrow turn-over portions in several sections, all alike smart.

A trio of shoulder frills ripple over mousquetaire sleeves with frills at the back of the arm.

Most sleeves without cuffs are finished in Venetian style.

Box-plaits are made at the top of the sleeves in the new coats.

The puff is draped in a leg-o'-mutton mousquetaire sleeve.

The handkerchief girdle has a series of upright shirrings, the ends hanging in jabots.

The Japanese tea-gown with its long flowing sleeves and wrinkled sash recalls the dignified-looking kimono.



FIGURE No. 92 B.—This illustrates LADIES' CAPE-WRAP.—The pattern is No. 9222, price 1s. or 25 cents.—(For Description see Page 18.)

FIGURE No. 92 B.—LADIES' CAPE-WRAP.

(For Illustration see Page 17.)

FIGURE No. 92 B.—This illustrates a Ladies' cape-wrap. The pattern, which is No. 9222 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently pictured on page 33 of this magazine.

The delightful effect of this cape is due to the decoration of black chiffon and taffeta ribbon which is disposed upon lustrous black satin. The cape has a back and fronts that narrow toward the waist and fall in two tabs below, and circular sides that hang in large ripples. A double jabot of chiffon on the front conceals the closing and a very full ruff is arranged about the standing collar. The sides are covered with ruffles of chiffon.

The mode is suitable for both youthful and mature women, wraps for the latter being made of heavy silks and trimmed with jetted bands in preference to the light silks with lace and ribbon decoration that will be selected by their juniors.

The straw hat bears a tasteful adornment of wings and chiffon.

FIGURE No. 93 B.—LADIES' AFTER-NOON COSTUME.

(For Illustration see this Page.)

FIGURE No. 93 B.—This illustrates a Ladies' costume. The pattern, which is No. 9219 and costs 1s. 8d. or 40 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again represented on page 24.

The costume is charmingly effective as here illustrated made of plaid grenadine over white silk. Green ribbon is used for the stock and belt

and the arrangement of handsome lace ornaments and edging, is most pleasing. The seven-gored skirt, which is hung over a seven-gored foundation-skirt, has a smooth front-gore and the side-gores are effectively drawn in a group of tuck-shirring



FIGURE No. 93 B.—This illustrates LADIES' AFTERNOON COSTUME.—The pattern is No. 9219, price 1s. 8d. or 40 cents.—(For Description see this Page.)

ings a little below the belt. The back-gores are gathered up closely and fall in full rolling folds. A group of small tuck-shirring is made at round yoke depth in the waist at the back and front and the fulness at the bottom is drawn to the center by gathers, the fronts puffing out becomingly. The closing is made at the center of the front. Frill caps flare over the mousquetaire sleeves, which are in butterfly effect. The top and middle of the tuck-shirring run their entire length at the outside of the arm. The sleeves are finished at the wrist.

The mode offers a wide range of personal fancy in its decoration, lace bands, appliqué ornaments, edging, cream and ecru tints and ribbon being offered in profusion for the adornment of the organdy, lawn, Swiss and other fabrics that will delightfully be made in this style.

The hat has a soft crown and is decorated with floral and ribbon decorations is happily arranged.

LADIES' COSTUME, CONSISTING OF A DOUBLE-BREASTED BASQUE WITH OR WITHOUT A SEAM AT THE CENTER OF THE FRONT) AND FIVE-GORED SKIRT. (KNOWN AS THE CUIRASSIER COSTUME.)

(For Illustration see Page 19.) No. 9194.—figure No. 96 B. this magazine the need, for ornamentation, etc.

costume is shown differently made up and trimmed. The chic costume, known as the Cuirassier costume, is here

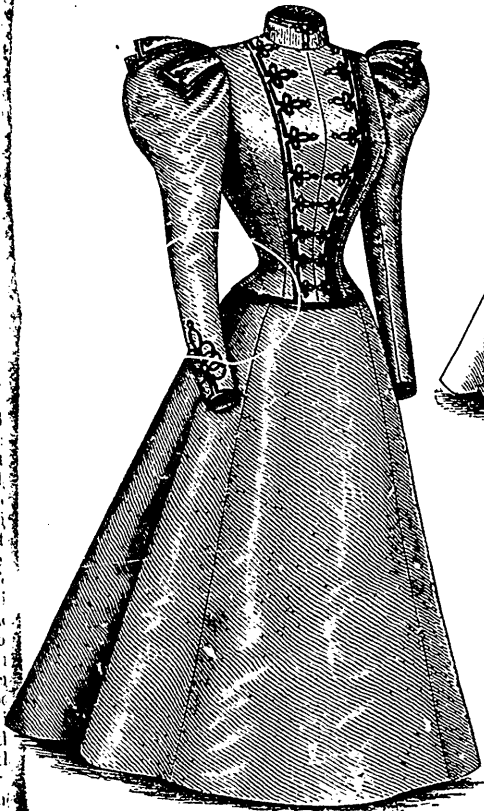
represented made of light-weight lady's-cloth in a stylish shade of blue and arranged in straight knots, the simplest loops, as shown in others more elaborate loops. The double-



decorated with braid lines and in Austrian knots having single this illustration, while show double and triple breasted military

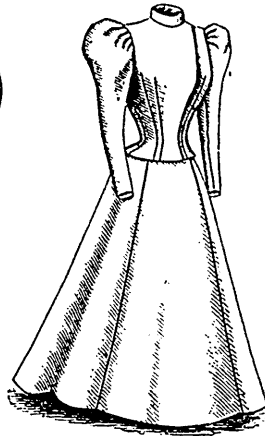
also for wear when making calls. Black or white mohair or silk passementerie or braid of the tubular or soutache variety will be the best garniture. The braid may be applied plainly or fancifully, edgewise or flatly, according to fancy.

We have pattern No. 9194 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires ten yards and a half of material twenty-two inches wide. Price of pattern, 1s. 8d. or 40 cents.



9194

Front View.



9194



9194

Side-Back View.

LADIES' COSTUME, HAVING A SEVEN-GORED SKIRT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.) (For Illustrations see Page 20.)

No. 9198.—This costume is a charming mode and is illustrated made of grenadine and lace net over silk, the decoration being contributed by lace edging and insertion and ribbon. The fancy waist has a square yoke above full fronts that are gathered at the top and bottom and puff out stylishly. The yoke closes along the left shoulder and the fronts close at the center. Under-arm gores separate the fronts from the back, which is smooth at the top but has fullness in the lower part laid in closely lapped plaits. A lining fitted by double bust darts and the usual seams gives perfect trimness. Bolero fronts impart additional dressiness; to them are joined gathered frill caps that

extend for a short distance on the back and stand out upon mushroom puffs on the coat-shaped sleeves, which may be in three-quarter or full length, as preferred. In the full length they may be plain or fancy at the wrist. A graduated frill rises from the standing collar which is covered by a stylish ribbon stock.

The seven-gored skirt is gathered slightly at the front and sides and closely gathered at the back, where it falls in full folds that spread toward the lower edge, which measures a little over four yards in the medium sizes. The flare may be increased by a small bustle or any style of skirt extender.

Canvas or the sheer fabrics, such as organdy, will be made up in this way over silk, and the new nun's-veilings and challies will also be chosen. Neck and wrist frills are an invaluable accompaniment of dressy

gowns and these are supplemented by fancy bands or dainty lace edgings and insertions.

We have pattern No. 9198 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the garment calls for twelve yards and three-eighths of

LADIES' COSTUME, CONSISTING OF A DOUBLE-BREADED BASQUE (THAT MAY BE MADE WITH OR WITHOUT A SEAM AT THE CENTER OF THE FRONT) AND A FIVE-GORED SKIRT. (KNOWN AS THE CURASSIER COSTUME.) (For Description see Page 18.)

Basque may be made with or without a seam at the center of the front, both effects being illustrated. The basque is of uniform lower outline and is accurately fitted by double bust darts, under-arm and side-back gores and a seam at the center of the back that ends above coat-laps. The side-back seams disappear under coat-laps, and the closing is made invisibly at the side of the front. Three shapely tab ornaments fall over the top of the one-seam sleeve, which is made with a coat-shaped lining and gathered at the top, where it stands out modestly in the prevailing style. The neck is completed with a standing collar that is closed on the left side.

The five-gored skirt is gathered at the back and is fitted in front and at the sides by darts; it expands with a gradual flare toward the lower edge, where it measures a little over four yards round in the medium sizes. A

small bustle or any style of skirt extender may be used. The newest designs in homespun, plain and fancy chevots, faced, faced cloth, serge and many novelty wool goods are recommended for the mode, which is suitable for the promenade, seaside and mountain wear, travelling, driving and

goods twenty-two inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.

(For Illustrations see Page 23.)

No. 9218.—For the development of this charming costume a combination of figured India silk and plain *mousseline de soie* was chosen. The skirt comprises seven gores and fits smoothly at the top across the front and sides and falls in flutes below the hips; it is gathered at the back, which falls in deep rounding folds that spread towards the foot, where the skirt measures four yards and a half in the medium sizes. A gathered ruche of the silk is a charming finish. If desired, a small bustle or any style of skirt extender may be used.

The waist is arranged on a fitted lining and is closed at the center of the front. Both the back and fronts of the waist are smooth and in low, round outline at the top and have fulness in the lower part collected in shirrings. The fronts open over a full center-front that is gathered at its upper and lower edges and extended at each side in round yoke effect to meet a round gathered yoke that appears above the back. A circular Bertha in two sections that meet and flare at the back is joined to the upper edges of the front and back and is pointed on the shoulders and bordered with a knife-plaiting of the *mousseline de soie*. The collar is in standing style, a graduated frill rising from it and a wrinkled ribbon stock giving a stylish touch. The two-seam sleeves may be plain or pointed at the wrists, which are trimmed with a knife-plaiting of the *mousseline*; their fulness is disposed in a puff at the top by gathers at the upper edge and along both side edges of the upper portion near the top. The arrangement of ribbon at the bottom of the waist is novel and stylish.

The simple daintiness of the mode will be well displayed in organdy or lawn over a color which should be matched in chiffon or *mousseline de soie* for the center-front and yoke. Nun's-veiling and other soft woollens, also heavier textiles, may be chosen if united with a pretty silk or tissue.

We have pattern No. 9218 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the costume for a lady of medium size, requires twelve yards and a fourth of figured India silk twenty inches wide, with three-fourths of a yard of *mousseline de soie* forty-five inches wide. Price of pattern, 1s. 8d. or 40 cents.



9198

Front View.

LADIES' COSTUME, HAVING A SEVEN-GORED SKIRT.
(TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)
(For Description see Page 19.)

LADIES' COSTUME, WITH SEVEN-GORED SKIRT TUCK-SHIRRED ACROSS THE SIDES AND ARRANGED OVER A SEVEN-GORED FOUNDATION-SKIRT.

(For Illustrations see Page 24.)

No. 9219.—This costume is shown differently developed a figure No. 93 B in this number of THE DELINEATOR.

A dainty, simple and refined mode for transparent fabric is here pictured made of figured organdy and decorated in a most effective way with insertion, ribbon and lace edging. The waist, though full, is trim in effect, owing to the well-fitted lining. The full fronts, which close at the center, and the full seamless back are joined in shoulder and under-arm seams and gathered at the neck above the bust the fulness is collected in three small tuck shirrings, and similar tuck shirring are made across the back; and the fulness is gathered in to the center at the lower edge the front puffing out prettily. The sleeve which is disposed in mousquetaire effect over a coat-shaped lining, has three tuck shirring extending its entire length on the upper side it is gathered along both edges of the seam and along the top, where it puffs out in butter



9198

Side-Back View.

fly effect, and the wrist is shaped in a point and trimmed with a frill of lace. Gathered frill caps stand out stylishly over the sleeves. The standing collar is encircled by a wrinkled stock and above it at the sides and back rises a graduated frill of lace edging. The bottom of the waist is defined by a wrinkled ribbon that is arranged in a bow at the back.

The seven-gored skirt has a cluster of five small tuck shirring.

(Descriptions Continued on Page 23.)



D 50.

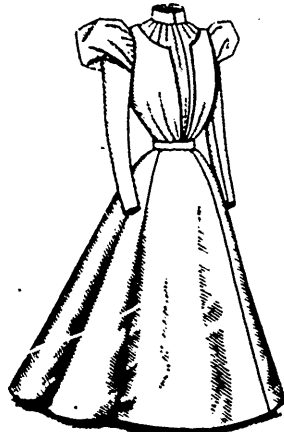
D 51.

(Descriptions Continued from Page 20.)

ings across the side-gores a little below the belt; it is gathered across the top of the side-gores and back-gores and hung over a plain seven-gored foundation-skirt that is gathered at the back and smoothly fitted in front and at the sides. The foundation skirt measures four yards round in the medium sizes and the outside skirt five yards and an eighth at the bottom in the medium sizes. Any style of bustle or skirt extender may be worn.

The mode is commended for sheer fabrics that may be made up effectively over a color. If figured, the lining may match either the ground or design. It is also practical and stylish for a wide range of novelty wool or mixed suitings, all of which will be improved by some decoration of ribbon, insertion and lace edging.

We have pattern No. 9219 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume will require sixteen yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. 8d. or 40 cents.



9218

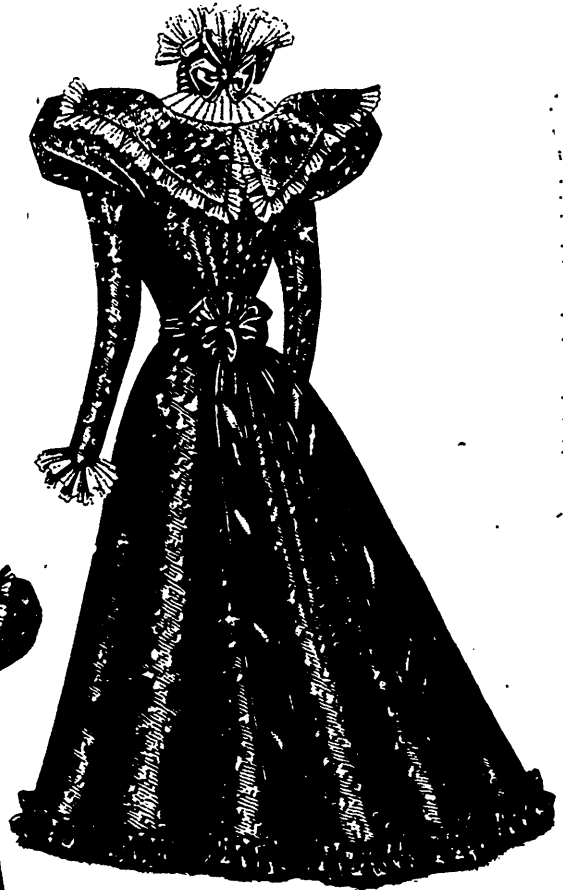
FIGURE No. 94 B.
—LADIES'
AFTERNOON
TOILETTE.

(For Illustration
see Page 25.)

FIGURE No. 94 B.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9210 and costs 1s. 3d. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in two views on page 39. The skirt pattern, which is No. 9164 and costs 1s. 6d. or 35 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure.

Figured and plain silk and lace net are here pleasingly associated in the toilette, which is given an air of great elaboration by the decoration of lace insertion and knife-plaitings of plain silk; and a graduated frill of lace edging at the neck imparts a fashionable touch. The waist has a well-fitted lining which closes, like the full fronts, at the center. Between

two box-plaits extending to the shoulders, the fronts are gathered and joined to a deep, pointed yoke that is closed under the left box-plait. The smooth effect at the sides is due to under-arm gores and stylish fulness in the lower part of the back is collected in closely-lapped plaits. A prettily-folded



9218

Side-Back View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT.
(For Description see Page 29.)



9218

Front View.

belt of silk defines the bottom of the waist, and closes in front and the stock matches it. A short puff effect at the top of the two-seam sleeves is due to gathers at the top and along the side edges of the upper portion near the top and dainty frill-caps flare with charming effect over the puffs.

The skirt consists of a graduated Spanish flounce joined to a four-gored upper part; the flounce is narrowest at the center of the front and graduates to be deepest at the center of the back.

A long list of sheer materials may be selected for the development of this mode and canvas weaves, grenadines and challies, as well as the lovely flowered silks, will make up in a manner satisfying to the most fastidious taste, if the mode be carefully followed. Variation in the method of decoration is permissible and on some materials even desirable. Trimming may be contributed by appliqué embroidery, Maltese, Russian and other fashionable laces or jet passementerie.

The hat has a full crown of chiffon and a straw brim bent up at the back and is adorned with ribbon and flowers.

LADIES' CYCLING COSTUME, CONSISTING OF A BLAZER, A VEST (THAT MAY BE MADE WITH A HIGH OR SLIGHTLY LOW NECK) AND A THREE-PIECE SKIRT (THAT MAY EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE TOPS.)

(For Illustrations see Page 26.)

No. 1369.—This cycling costume is stylish and thoroughly practical; it is pictured made of tan cloth and finished with machine-stitching. The skirt may be made in either of the lengths illustrated and the vest may be made with a high neck and a standing collar or with a slightly low neck and without a collar, for wear with a chemisette. The vest is made shapely by a curved center seam and single bust darts, and straps included in the under-arm seams are buckled together at the center of the back. The fronts are closed at the center with button-holes and buttons.

The blazer fronts are fitted by single bust darts and the lower front corners are rounded gracefully. Under-arm and side-back gores and a curving center seam complete the adjustment, and coat-plaits and coat-laps give a stylish coat-like air. The neck is finished with a handsome shawl collar and the fronts may be closed with a button-hole and button just below the collar, or they may be left open, as preferred. The two-seam sleeves fit the arm closely to well above the elbow and the fulness at the top is laid in three broad box-plaits.

The three-piece skirt consists of a front-gore and two wide

circular portions that meet in a seam at the center of the back. Two backward-turning plaits are laid in the top of the skirt at each side of the center seam, and placket openings are finished at the side-front seams, pointed overlaps completing the openings, which are closed with buttons and button-holes. The skirt hangs with exceeding grace and is of practical width, measuring about three yards and three-fourths at the lower edge in the medium sizes.

The costume may be made of serge, chevot, tweed and pretty mixtures in the so-called dust colors that come for cycling suits and it may also be made up in linen, Russian crash and cool materials of similar weave. Machine-stitching is an appropriate finish alike for woollen and linen fabrics. In a costume of mixed-blue covert cloth may be introduced a vest of dark-red cloth or serge.

We have pattern No. 1369 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume requires eight yards and five-eighths of material twenty-seven inches wide. Price of pattern, 1s. 8d. or 40 cents.



9219
Front View.

LADIES' CYCLING COSTUME, CONSISTING OF A DOUBLE-BREADED ETON JACKET (THAT MAY BE MADE WITH OR WITHOUT A CENTER-FRONT SEAM), AND A SIX-GORED SKIRT THAT GIVES THE EFFECT OF A DIVIDED SKIRT AT THE BACK WHEN MOUNTED.

(For Illustrations see Page 27.)

No. 1375.—A light shade of brown cloth was used for this



9219
Side-Back View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT TUCK-SHIRRED ACROSS THE SIDES AND ARRANGED OVER A SEVEN-GORED FOUNDATION-SKIRT.

(For Description see Page 23.)

handsome cycling costume. The double-breasted Eton jacket is closely fitted by single bust darts, under-arm gores and a center seam; it may be made with or without a seam at the center of the front, as illustrated, both effects being provided for in the pattern. The jacket is curved over the hips and is pointed at the center of the front and back, and the closing is made in double-breasted style with buttons and button-holes. The fronts are reversed above the closing in lapels that extend in points a little beyond the ends of the rolling collar, which is narrow and well fitting. Three box-plaits are formed in the top of the two-seam sleeves, which stand out stylishly in a puff at the top and fit closely below. Narrow braid is fancifully applied at the wrists and at the lower part of the jacket seams at the sides and back, and the jacket is finished with machine-stitching.

The skirt comprises six gores and measures a little over three yards and three-fourths around the lower edge in the medium sizes. The skirt is smooth at the top across the front and sides, breaks into ripples below the hips and

is arranged to give the effect of a divided skirt at the back when the wearer is mounted. The middle back-gore is gathered at the top and the gore at each side is laid in two backward-turning plaits, all the plaits meeting at the center of the

side of the closing, which is made the length of the front with button-holes and buttons, and under-arm darts render them smooth-fitting at the sides. The back is in Princess style and its close adjustment is due to side-back gores and a curving center seam. Fullness below the waist at the center seam is underfolded in a box-plait that throws the back into rolling, flute-like folds. The one-seam sleeves have coat-shaped linings and are gathered at the top to produce the moderate outstanding effect now fashionable. The neck may be finished with a standing collar or a Byron collar. The fullness of the fronts may be held gracefully to the figure by ribbon ties bowed over the closing or by belt sections that pass into the under-arm darts at the waist and close in front with hooks and loops, the effect of both being shown in the engravings.



FIGURE No. 94B—LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Basque-Waist No. 9210, price 1s. 3d. or 30 cents; and Skirt No. 9164, price 1s. 6d. or 35 cents.

(For Description see Page 23.)

middle gore and then flaring prettily. The seams joining the front-gore and side-gores are terminated some distance from the top and the edges above are finished for plaquets with pointed flaps through which the skirt is closed with buttons and button-holes. The top of the skirt is finished with a belt. Two rows of machine-stitching give a neat finish to the skirt, which may extend nearly to the ankles or only to the shoe tops.

Cheviot, diagonal, covert cloth or any cycling cloth in tan, brown, blue or gray may be selected for the costume and stitching and buttons will give it a satisfactory finish.

We have pattern No. 1375 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the costume for a lady of medium size, requires eight yards of material twenty-seven inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' PRINCESS WRAPPER OR GOWN, WITH LOOSE FRONT AND SHORT, FITTED LINING-FRONT.

(TO BE MADE WITH A STANDING OR BYRON COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 23.)

No. 9187.—This graceful wrapper or gown is pictured made of fancy flannel. It may be made with a slight train or in round length, as preferred. The fronts are loose but a comfortably trim appearance is insured by lining fronts that extend to basque depth and are fitted by single bust and under-arm darts. The fronts are shirred at the neck at each

Such materials as inexpensive silk, plain or fancy cashmere, vailing, Henrietta and goods of like weave in pale tints or dark shades may be selected. Washable fabrics are also in order.

We have pattern No. 9187 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment calls for thirteen yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' TEA-GOWN OR WRAPPER. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) KNOWN AS THE JAPANESE TEA-GOWN.

(For Illustrations see Page 23.)

No. 1363.—This graceful gown is pictured made of figured and plain Japanese silk. The body lining, which has a V neck and extends to basque depth, is closely fitted by double bust darts and the usual under-arm and side-back gores and center seam and is closed at the cen-

ter of the front. The fronts and backs are laid in folds and joined in shoulder and under-arm seams. The fronts cross in surplice style at the bottom and flare toward the shoulders and the backs correspond in effect. Ornamental sections of plain silk laid in plaits cover the lining above the fronts and backs, their front ends being lapped like the fronts, while their back ends are lapped so that the folds cross alternately from left to right with novel effect. The flowing sleeves, which are lined with the plain silk, are gathered at the top and their side edges are free to within a short distance of the arm's-eye. The skirt consists of a back portion laid in four backward-turning plaits at the top at each side of the center and two front portions that are each laid in five forward-turning plaits at the top and broadly lapped all the way down; it is joined to the waist, the joining being concealed by a wide, wrinkled girdle of plain silk that fastens at the back under a large bow formed of two loops and two long, flowing ends. The gown may be made with a slight train or in round length, as preferred.

Plain and figured silk, challis or barège will make up effectively in this way with plain silk in combination.

We have pattern No. 1363 in four sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the garment will require fourteen yards and a fourth of figured silk, with six yards and three-fourths of plain silk, each twenty inches wide. Price of pattern, 1s. 5d. or 40 cents.

**MATERNITY GOWN,
CONSISTING OF
A BLOUSE WITH
FITTED LINING AND
A FIVE-GORED SKIRT.**

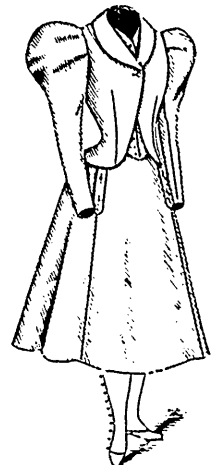
(For Illustrations see Page 30.)

No. 9183.—A soft woolen fabric in a blue-gray shade was used for this gown, and a pretty decoration was arranged with green ribbon in two widths and doubled frills of gray India silk. The skirt comprises five gores and measures four yards round at the lower edge in the medium sizes. The two back-gores are gathered, the gathers being tacked to an elastic stay; and in a casing formed at the top of the front-gore and side gores are inserted tapes to draw the skirt up as the figure requires.

The pretty blouse is made trim by a lining fitted by double bust darts and the usual seams and closed at the front with lacing cords. The full fronts, which are gathered at the neck at each side of the closing, are separated by under-arm gores from the back, which has a center-seam and fulness at the center collected in gathers at the neck and waist. Ribbon ties formed in bows at the ends of the shirrings, where they are tacked, are bowed over the fronts. Similar ribbon contributes a stock that covers the standing collar. Fancifully-shaped circular caps spread stylishly over the two-seam sleeves, which are mounted on coat-shaped linings and gathered at the top. Almost all textures are suited to this gown, cotton or wool

goods being chosen according to the season. Silk is appropriate for all times and ribbon or lace bands, ruffles of chiffon, etc., with a stock and ties of ribbon will afford pleasing garniture.

We have pattern No. 9183 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the gown for a lady of medium size will require twelve yards of goods twenty-two inches wide. Price of pattern, 1s. 6d. or 35 cents.



1369

FIGURE No. 95 B.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 51.)

FIGURE No. 95 B.—This consists of a Ladies' basque-waist and skirt. The basque-waist



1369

Front View.



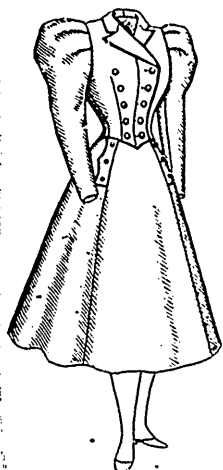
1369

Back View.

LADIES' CYCLING COSTUME, CONSISTING OF A BLAZER, A VEST (THAT MAY BE MADE WITH A HIGH OR SLIGHTLY LOW NECK) AND A THREE-PIECE SKIRT (THAT MAY EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE TOPS).

(For Description see Page 24.)

pattern, which is No. 9188 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty inches, bust measure, and is also shown on page 37. The skirt pattern, which is No. 9077 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its label.



1375

Plaid wool goods of fine quality was here selected for this handsome toilette. The basque-waist is bias and seamless at the back and front and is drawn with perfect smoothness over its well fitted lining, under-arm gores preserving a close adjustment at the sides. The closing is made along the left shoulder and under-arm seams, and the high standing collar is closed at the left side. The sleeves are shaped in points at the wrists and are draped in butterfly puffs. The decoration of straight and coiled rows of soutache braid is most effective.

The braid decoration on the skirt is in apron effect and the arrangement accords with the waist decoration. The bell skirt is in three-piece style; it ripples

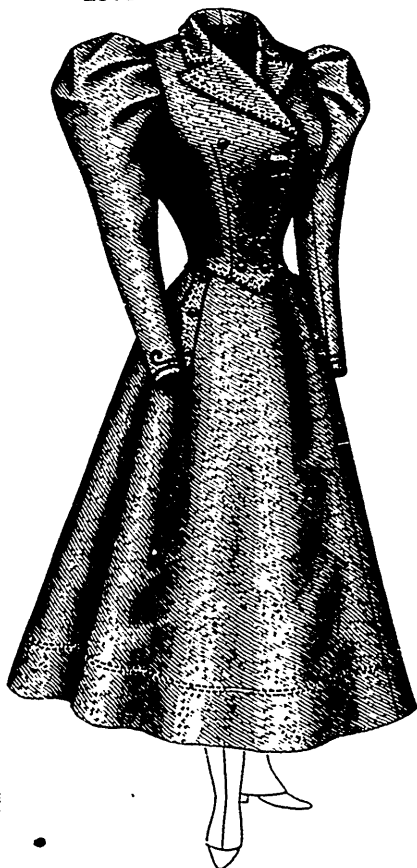
LADIES' EMPIRE CAPE. (TO BE MADE WITH STANDING OR TAB COLLAR.)

(For Illustrations see Page 22.)

No. 9197.—A stylish accompaniment to an outdoor toilette is here illustrated. The cape, which is in Empire style, is made of broadcloth and lined with silk. It is fashioned in circular shape with a center seam. A rolling box-pleat is formed at each side of the center seam and at each side of the closing, which is made at the center of the front. The ingenious shaping of the cape renders it smooth at the top, and causes it to spread below in deep flutes. The neck may be finished with a standing collar and a full ribbon ruche, or with a tab collar that flares in Medici fashion, both styles being shown in the illustrations.

The simplicity of this cape and its distinctive style cannot but render it a favorite. It will make up handsomely in satin, moiré antique, velvet, heavily-corded silk, cloth, etc., and may have a pretty lining of changeable silk. Braid, lace, ribbon and chiffon may be used for decoration.

We have pattern No. 9197 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape needs three yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.



1375

Front View.



1375

Back View.

LADIES' DOUBLE CAPE.

(For Illustrations see Page 22.)

No. 9200.—This cape is decidedly Frenchy in style and is represented with the under cape of black satin trimmed with écreu appliqué lace, and the upper cape of black lace net over geranium-red silk. The circular under cape shows a plain lower outline and stands out in deep flutes at the sides; while the upper cape, which is also circular, is pointed at the front and back and at each side between forward and backward turning plaits that roll in a most attractive way at the lower edge. Each cape has a seam at the back and their ends meet all the way down in front. A self-headed frill of net over a frill of ribbon decorates the upper cape, and the standing collar is covered by a deep ruche of the net over ribbon, to which a fancy ribbon bow is tacked at the front and back.

Charming effects can be realized in this cape, color and fabric contrasts being most attractive. In the way of decoration ruchings and frills of lace net and a pretty arrangement of lace or bands are advised. Double rows of accordion-plaited chiffon are liked for decorating these capes.

LADIES' CYCLING COSTUME, CONSISTING OF A DOUBLE-BREADED ETON JACKET (THAT MAY BE MADE WITH OR WITHOUT A CENTER-FRONT SEAM), AND A SIX-GORED SKIRT (THAT GIVES THE EFFECT OF A DIVIDED SKIRT AT THE BACK WHEN MOUNTED).

(For Description see Page 24.)

at the sides and may be gathered or box-plaited at the back. For this toilette cheviot, serge, mohair, camel's-hair or canvas weaves may be selected, and for ornamentation braid pieces or fanciful arrangements of braid elicit admiration. The straw hat displays an artistic decoration of two shades of silk and a Paradise nigrette.

9200 in seven sizes for ladies from thirty to forty-two inches, bust measure. In the combination shown for a lady of medium size, the cape calls for two yards of black satin twenty inches wide, with two yards of black net twenty-seven inches wide, and two yards and five-eighths of geranium-red silk twenty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE-WRAP.

(For Illustrations see Page 33.)

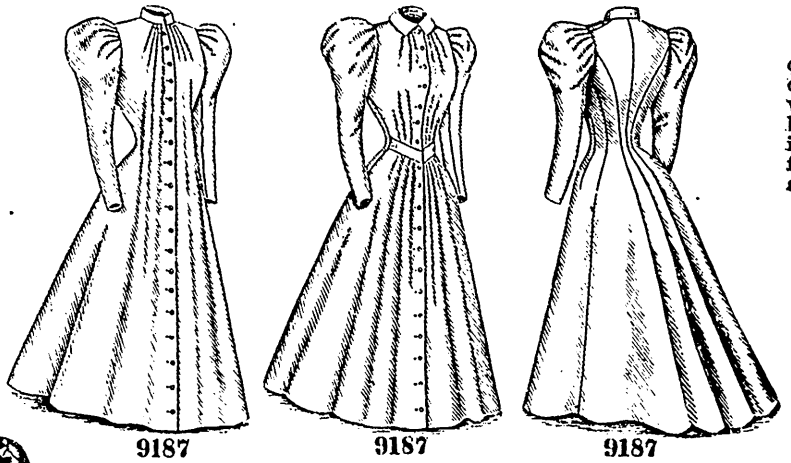
No. 9222.—This cape-wrap is shown again at figure No. 92 B in this number of THE DELINEATOR.

This attractive cape-wrap is here portrayed made of taffeta silk. It is shaped by shoulder seams and a center seam which terminates at the waist, below which the backs fall in two square tabs over a plaiting of chiffon. The fronts taper toward the waist-line and fall square below and the circular sides fall in deep flutes and are decorated at their lower edges with a ribbon ruching above two knife-plaitings of chiffon. A belt tacked underneath at the waist-line to the front and back holds the wrap well in to the figure. Two rows of chiffon plaiting cover the high standing collar, one row being carried down the fronts in jabot effect over the closing. The arrangement

LADIES' MILITARY JACKET.

(For Illustrations see Page 33.)

No. 9193.—This jacket of green cloth is distinct in style, its



9187
Front View.



9187
Back View.

LADIES' PRINCESS WRAPPER OR GOWN, WITH LOOSE FRONT AND SHORT, FITTED LINING-FRONT. (TO BE MADE WITH A STANDING OR BYRON COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Description see Page 25.)

military air being very pronounced and the arrangement of soutache and half-inch Hercules braid unusually elegant. Single bust darts, under-arm and side-back gores and a center seam effect the close adjustment, and the shaping produces the effect of a box-plait in the skirt at the center of the back. The closing of the jacket and of the high collar is made at the center of the front with hooks and eyes. Two broad box-plaits between two upturning plaits collect the fulness in the two-seam sleeves.

Cloth, serge, cheviot and whipcord are all available for a jacket of this kind, and the braiding design here illustrated, which is very effective, can be easily followed if a decorative

of ribbon in the decoration is exceedingly effective.

A cape-wrap of this style may be made of grenadine over taffeta silk or of satin, moiré, brocade and plain or fancy velvet, with handsome lace, ribbon and passementerie for trimming. Black moiré velours was used for a cape of this kind. Large jet motifs were applied at back and front and doubled frills of accordion-plaited chiffon and black moiré ribbon were also used for decoration.

We have pattern No. 9222 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size the cape-wrap requires two yards and five-eighths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

effect is desired, or a simple finish of machine-stitching may be adopted.

We have pattern No. 9193 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a

lady of medium size, will require four yards of goods twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

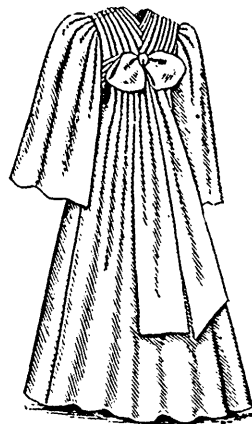
LADIES' ETON JACKET. (TO BE MADE WITH POINTED OR ROUNDING LOWER FRONT CORNERS AND WITH OR WITHOUT THE VEST FRONT.) KNOWN AS THE MESS JACKET.

(For Illustrations see Page 33.)

No. 9181.—This jacket is known as the mess jacket and is one of the most popular of the many Eton modes. Blue cheviot, with red cloth affording a gay contrast in the vest, was chosen for it, black braid in two widths and bone buttons supplying the military decoration. The vest, which is fitted by single bust darts and closed at the center of the front, is included in the under-arm and shoulder seams and pointed at the lower edge. Its use is optional. Single

for this *chic* Eton jacket, with cream cloth for facing the collar. The jacket reaches just to the waist. The fronts are shaped to form a shawl collar that may roll to the bust or to the lower edge of the fronts, as preferred, the roll being soft so that the collar stands out in a stylish way. When the roll ends at the bust the fronts are closed at the end of the roll with a hook and loop or a button and button-hole. The back is seamless at the center, and wide side-back gores render it close fitting. Three broad box-plaits collect the fulness at the top of the two-seam sleeve. The jacket is simply finished with machine-stitching.

New and attractive designs for the Eton jacket are constantly appearing, the popularity of this jaunty mode not seeming to be in the least on the wane. Velvet and fine cloth, cheviot,



1363



1363

Front View.



1363

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) KNOWN AS THE JAPANESE TEA-GOWN.

(For Description see Page 25.)

bust darts, under-arm gores and a center seam render the jacket close-fitting, and the lower outline is straight at the hem while the fronts may have round or pointed lower front corners, as illustrated, and the upper corners of the standing collar may be rounding or square to match. The jacket fronts meet at the throat and separate below with a plait. The two-seam sleeves are box-plaited at the top.

The jacket is specially pleasing and will be made of fine cloth, whipcord, serge, etc., with cloth of a contrasting color for the vest.

We have pattern No. 9181 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket will need three yards and seven-eighths of material twenty-two inches wide, while the vest front calls for seven-eighths of a yard twenty-two inches wide. Price of pattern, 1s. 3d. or 25 cents.

LADIES' ETON JACKET, WITH SHAWL COLLAR.

(For Illustrations see Page 34.)

No. 9223.—Cloth in one of the new green shades was used

serge, etc., are the materials most often selected, and braid ornamentation is frequently added.

We have pattern No. 9223 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size,

seam enter into the handsome adjustment, and extra width below the waist at the center seam is underfolded in a box-
 plait, at each side of which ripples result from the shaping. The
 basque may be made with or without a seam at the center of the
 front and is lapped and closed in double-breasted style with button-
 holes and bone buttons. Above the closing the fronts are reversed
 in lapels by a rolling collar and in the open neck is revealed a remov-
 able chemisette that is closed at the center and made with a short
 cape-back and a standing collar. The one-seam sleeves are mounted
 on coat-shaped linings and are gathered at the top to stand out
 in puff effect.

Basques of this kind may be selected for all occasions on which
 tailor-made suits are permissible and the accompanying skirt may
 be any of the fashionable shapes. Cheviot, firmly-woven canvas and
 serge are appropriate and so is fine cloth in gray, blue and the
 darkest shades of red.

We have pattern No. 9196 in nine sizes for ladies from thirty-four to forty-six inches, bust measure. For a lady of medium size, the basque needs four yards of goods twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BOX-PLAITED BASQUE.

(TO BE MADE WITH OR WITHOUT A FITTED BODY-LINING AND WITH A HIGH NECK AND STANDING COLLAR, OR WITH AN OPEN NECK AND NOTCHED COLLAR.) (KNOWN AS THE NORFOLK JACKET.)

(For Illustrations see Page 36.)

No. 9212.—This is a popular style of box-plaited basque, and is known as the Norfolk jacket. It is here shown made of cheviot and finished with machine-stitching. The basque may be made with or without a lining that is fitted by single bust darts and the usual seams. The closing is made at the center of the front with button-holes and bone buttons. The neck may be finished high with a standing collar or it may be slightly low in front and finished with a notched collar, both effects being shown in the illustrations. A box-plait is formed in the back at each side of the center seam and a similar box-plait is formed in each front, and under-arm gores and a dart taken up under the plait in each front effect a close adjustment. All the plaits are sewed along their underfolds to the waist and then fall free to stand out prettily in the skirt. A belt of the material with pointed ends is closed in front. The two-seam sleeves are gathered at the top and stand out stylishly.

The Norfolk jacket is adopted very generally for outing uses. It is usually made of durable woollen weaves in dark colors and finished with machine-stitching or decorated very simply with braid. We have pattern No. 9212 in nine sizes for ladies from thirty

to forty-six inches, bust measure. For a lady of medium size, the basque will require three yards and five-eighths of material



FIGURE No 95 B.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Basque-Waist No. 9198, price 1s. 3d. or 30 cents; and Skirt No. 9077, price 1s. 3d. or 30 cents.

(For Description see Page 26.)

twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST, WITH SEAMLESS BACK AND FRONT AND FITTED LINING.

(For Illustrations see Page 37.)

No. 9188.—By referring to figure No. 95 B in this number of *THE DELINEATOR*, this basque-waist may be seen differently made up.

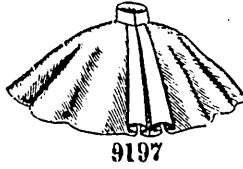
The admirably fitted basque-waist is here pictured made of plaid wool canvas, with frills of lace edging at the wrists and at the top of the standing collar, a ribbon stock and belt giving a stylish, decorative finish. The seamless, bias front and back are pulled smoothly over the lining, which is fitted with the greatest precision by double bust darts and the usual seams and closed at the center of the front; and the closing of the waist is made along the left shoulder and under-arm seams. Under-arm gores give a perfectly smooth adjustment at the sides. The one-seam sleeves have coat-shaped linings and are gathered at the top and draped in butterfly effect by gathers at the center; the wrists may be plain or shaped in points, as illustrated.

This basque-waist is only appropriate for wool goods that

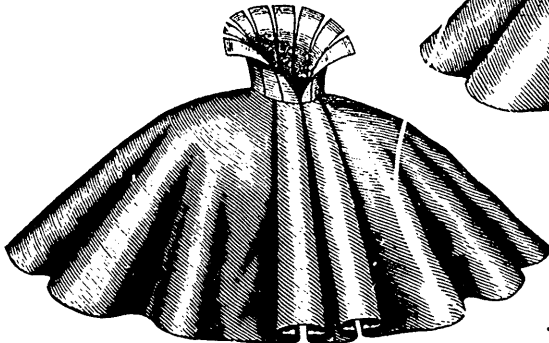
LADIES' BASQUE-WAIST, WITH FANCY JACKET CLOSE AT THE LEFT SIDE.

(For Illustrations see Page 37.)

No. 9185.—Another view of this stylish basque-waist is



9197

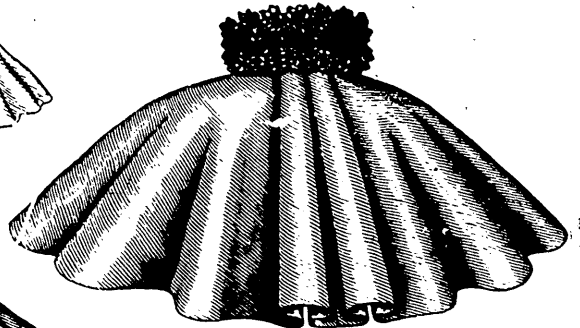


9197

Front View.

LADIES' EMPIRE CAPE. (TO BE MADE WITH STANDING OR TAB COLLAR.)

(For Description see Page 27.)



9197

Back View.

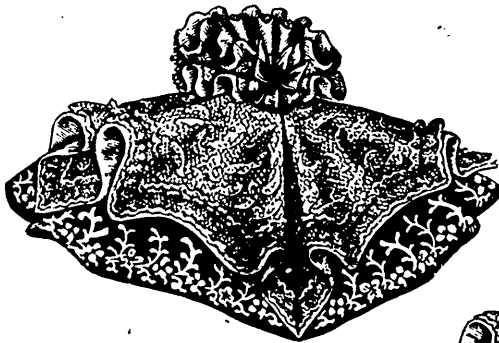
given at figure D 49 in this magazine

The picturesque basque-waist is here shown made of silk and novelty wool good and decorated with ribbon plaitings and belt and a fancy arrangement of braid; and a frill of lace edging inside a ribbon plaiting at the top of the standing collar at the back gives a stylish neck completion. A perfect fitting lining supports the waist. The full fronts and full back reach to within deep square yoke depth of the top on the lining, and are gathered at the top and bottom the fulness puffing out slightly in front.

novel jacket having a seamless front and back, that join in shoulder and under-arm seams at the right side and fasten with hooks and loops at the left side, is a picturesque accessory; it is shaped to form rounding tabs over the sleeves and is prettily curved out at the center of the back and shaped to have the effect of a yoke with bolero extensions in front. A short puff effect is produced at the top of the two-seam sleeves by gathers at the upper edge and a downward-turning plait in the back edge of the upper portion. At the wrists the sleeves may be shaped in scolops or they may be plain, as preferred.

A combination will best bring out the dressy features of the mode, which is charmingly youthful and at the same time thoroughly practical. Challis and silk, two kinds or colors of silk, cloth and silk, etc., will be attractive in association

We have pattern No. 9185 in seven sizes for ladies from thirty to forty-two inches bust measure. For a lady of medium size the basque-waist requires a yard and five eighths of dress good forty inches wide with a yard and a half of silk twenty inches wide. Price of pattern 1s. 3d. or 30 cents.



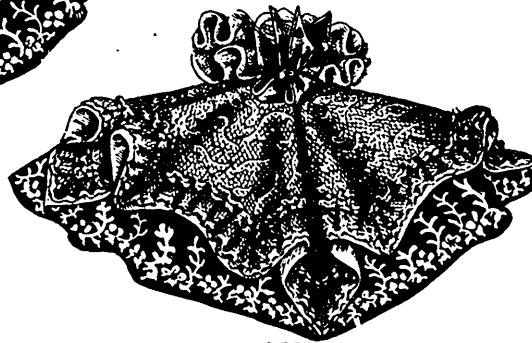
9200

Front View.

LADIES' DOUBLE CAPE. (For Description see Page 27.)

are soft and yielding and will stretch well over the fitted lining. Cashmere, serge, cheviot, poplin, etc., will be most effective and a trifling amount of ribbon and lace edging will give a dressy completion. Several rows of narrow accordion-plaited chiffon, taffeta or Liberty gauze may be applied to yoke depth on the front with very pretty effect.

We have pattern No. 9188 in nine sizes for ladies from thirty to forty inches, bust measure. To make the basque-waist for a lady of medium size, needs three yards and three-eighths of goods twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.



9200

Back View.

LADIES' RUSSIAN BASQUE-WAIST.

(For Illustrations see Page 38.)

No. 9213.—At figure

No. 91 B in this magazine, this basque-waist is again portrayed. The Russian basque-waist in one of its most charming shapes is here shown in a combination of glacé taffeta and plain velvet, velvet ribbon and lace edging uniting admirably in the novel decoration. The waist has a well fitted lining

closed at the center of the front. The fronts and back have gathered fulness in the lower part and are shaped in Pompadour outline at the top to reveal a full yoke that is gathered at its upper edge; and the closing is made at the left side of the front in Russian style, the front puffing out stylishly. The collar is covered by a stock having frilled ends closed at the back. Frill caps stand

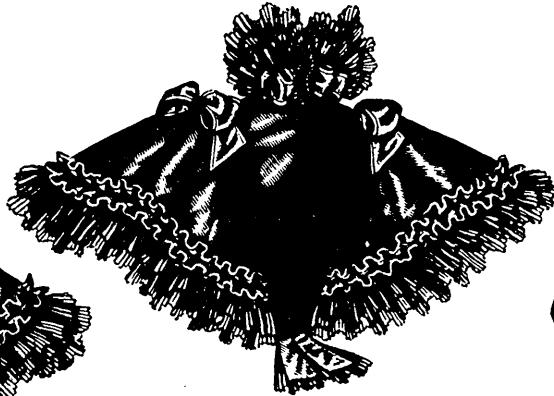
five yards and a fourth of silk twenty inches wide, with a yard and a fourth of velvet twenty inches wide. Price of pattern, 1s. 8d. or 30 cents.

LADIES' RUSSIAN BLOUSE-WAIST, WITH FITTED LINING.

(For Illustrations see Page 33.)
No. 9207.—At



9222
Front View.



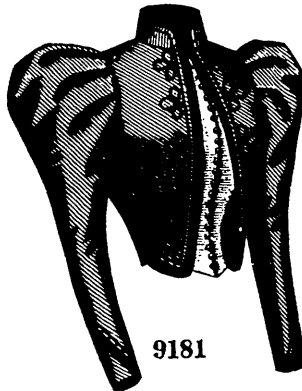
9222
Back View.
LADIES' CAPE-WRAP.
(For Description see Page 28.)



9181

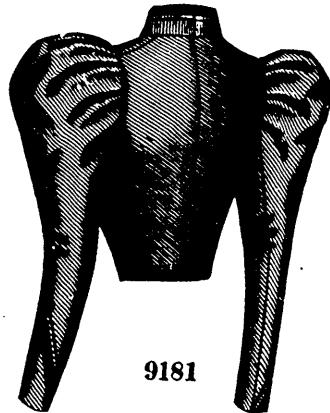
out upon short flaring puffs on the one-seam sleeves, which are wrinkled in mousquetaire style over coat-shaped linings. The sleeves may be plain or fancy at the wrist. The unique bias girdle is pointed both top and bottom at the back, where it shows a center seam, and the ends are gathered up closely and secured at the closing of the fronts, one end being tied in a soft knot.

With all its fancifulness, the waist has an air of simplicity that makes it appropriate for both youthful and matronly figures. Silk and velvet may be combined with any dress fabric and



9181

Front View.

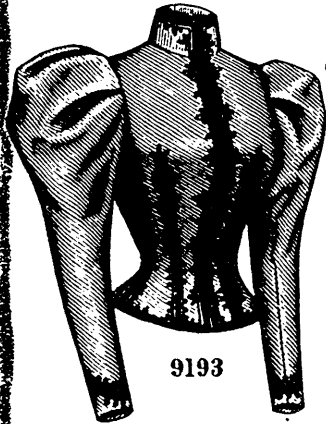


9181

Back View.

LADIES' ETON JACKET. (TO BE MADE WITH POINTED OR ROUNDING LOWER FRONT CORNERS AND WITH OR WITHOUT THE VEST FRONT.) KNOWN AS THE MESS JACKET.

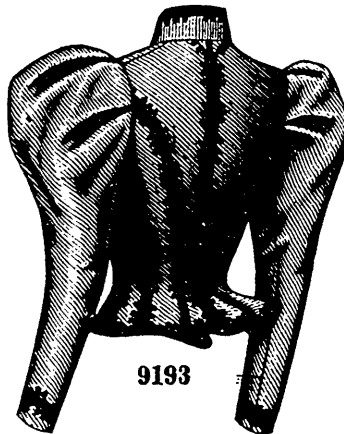
(For Description see Page 29.)



9193

Front View.

LADIES' MILITARY JACKET.
(For Description see Page 28.)



9193

Back View.

amitable decoration may be arranged with ribbon, fancy bands, lace, etc. A yoke of white chiffon or silk mull will look well in a waist of green taffeta silk.

We have pattern No. 9213 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the basque-waist for a lady of medium size, requires

which may be plain at the wrists or have deep circular ruffles with rounding ends flaring at the inside of the arm.

figure No. D48 in this number of THE DELINEATOR this waist is shown differently developed.

A most graceful Russian waist is here shown made of figured organdy over a fitted lining of tinted lawn, and the decoration is arranged with lace edging and insertion and a fancy stock and belt of ribbon. Both the back and fronts, which are separated by under-arm gores, are smooth at the top but have fulness in the lower part drawn to the center in gathers at the lower edge. The fronts puff out in the approved way and the right front is wide, while the left front is narrow so as to have the closing come at the left side in Russian style. The lining is closed at the center of the front. A circular frill joined to the right front falls of its own accord in a graceful jabot over the closing and a gathered graduated frill rises from the top of the standing collar at the back and sides. Circular caps stand out in flutes over short puffs arranged on the coat-shaped sleeves, which may be plain at the wrists or have deep circular ruffles with rounding ends flaring at the inside of the arm.

All fabrics are selected for the popular Russian waist, from the sheerest lawns, dimities, etc., to velvet in black and rich reds, greens and purples. Embroidered bands enhance the beauty of velvet waists and on other materials Maltese, point Venise and other varieties of lace bands, iridescent trimmings, velvet ribbon, in groups of graduated rows, lace or embroidered caging, etc., will be effective.

We have pattern No. 9207 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the blouse-waist for a lady of medium size, requires five yards and a half of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST.

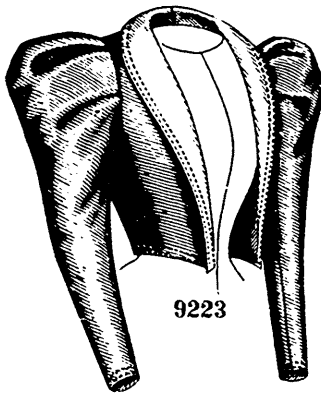
(For Illustrations see Page 39.)

No. 9210.—At figure No. 94 B in this number of THE DELINEATOR this basque-waist is again shown.

Silk was here selected for the basque-waist, which is fanciful in effect, but is made trim-looking by a fitted lining. The back is smooth at the top, but has fullness in the lower part collected in closely lapped plaits, and is separated from the fronts by under-arm gores. The fronts, which are closed at the center, are each formed in a rather wide box-plait from the shoulder to the lower edge, and in front of the box-plaits they are shaped low and their upper edges gathered and joined to a deep pointed yoke that is closed under the left box-plait. The fullness is taken up in gathers at the lower edge and the fronts puff out prettily between the plaits. A narrow fitted girdle that is laid in upturning folds is effective about the bottom of the waist; and the crush collar is laid in folds to match, its ends being finished in frills and secured at the back. A graduated frill of lace edging rises from the collar at the back and sides. The two-seam sleeves, which are mounted on coat-shaped linings, are gathered at the top and for a short distance along each side edge of the upper portion and stand out in stylish puffs upon which rest deep frill caps that give the fashionable broad effect at the shoulders. Wrist frills of lace edging and a pretty decoration of lace insertion increases the dressiness of the mode.

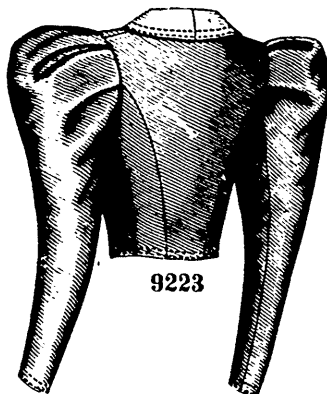


9223



9223

Front View.



9223

Back View.

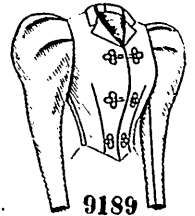
LADIES' ETON JACKET WITH SHAWL COLLAR.

(For Description see Page 29.)

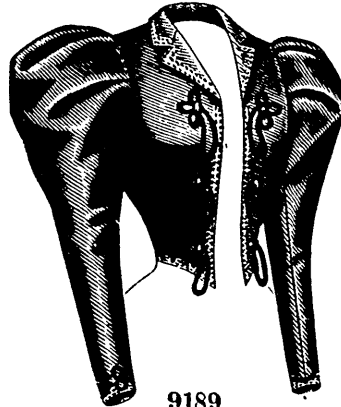
Grenadine over silk and also organdy, lawn or Swiss over tinted linings will be charming made up in this style, and

challis, nun's-vailling and other soft woollens will also be effective in the waist. Lace bands and edging, together with ribbon, will provide sufficient decoration.

We have pattern No. 9210 in seven sizes for ladies from thirty to forty two inches, bust measure. For a lady of medium size, the waist needs six yards and an eighth of goods twenty-

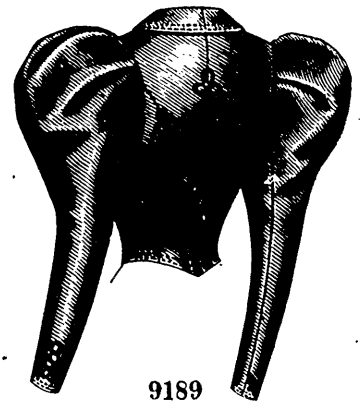


9189



9189

Front View.



9189

Back View.

LADIES' ETON JACKET.

(For Description see Page 30.)

two inches wide, and two yards and five-eighths of edging three inches and a half wide for the frills. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SHIRT-WAIST, WITH BACK-YOKE FACING AND REMOVABLE COLLAR.

(For Illustrations see Page 39.)

No. 9179.—This unusually pretty shirt-waist is up-to-date in every detail and is pictured made of striped gingham, with a white linen collar. A bias, pointed yoke-facing with a center seam is applied on the back, which has fullness at the waist drawn up closely on tapes that are inserted in a casing and tied over the fronts. Gathers at the neck and shirrings at the waist collect becoming fullness in the fronts, which puff out prettily and droop slightly over a belt with pointed ends. The closing is made with studs or buttons and button-holes through a box-plait formed in the right front. The shapely sleeves are gathered at the top and bottom and completed with straight cuffs that close with link buttons below slashes finished with underlaps and pointed overlaps and closed with a button and button-hole. The neck is finished with a fitted band closed with a stud. The stylish linen collar is made with a shallow turn down portion and is removable.

With the collar provided in this pattern a stock will be worn, but with plain high collars band-bows are the choice and plaid silk bows in clan colors being very fashionable. Shirt-waist materials this season are for the most part sheer though Madras, cotton cheviot and gingham are in order. Black satin, glacé taffeta and China and taffeta wash silks are also made up in shirt-waists of this style, and the finish is usually stitching.

We have pattern No. 9179 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist, except the collar, for a lady of medium size, requires four yards and

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three-eighths of material twenty-two inches wide. The collar will require half a yard of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

blouse requires three yards and an eighth of dark flannel with three-fourths of a yard of light flannel, each forty inches wide. Price of pattern, 1s. or 25 cents.

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

(For Illustrations see Page 40.)

No. 9203.—

This simple blouse is shown made of dark and light flannel, and a coiled row of white soutache braid on the collar and cuffs affords pretty decoration. The blouse has only shoulder and under-arm seams and is closed at the center of the front with buttons and button-holes. The lower edge is drawn in about the waist by a tape inserted in the hem, and the blouse droops in regular sailor blouse fashion. The large sailor-collar falls square at the back and its ends meet at the throat and then flare sharply. The bishop sleeves, which may be made with or without coat-shaped linings, are completed with round cuffs.

Blouses are now made not only of serge and cloth in blue and red, but also in crash, linen and duck, these materials being durable and cool both in appearance and reality. Machine-stitching and washable braids set some fanciful design are the most appropriate trimmings.

We have pattern No. 9203 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the

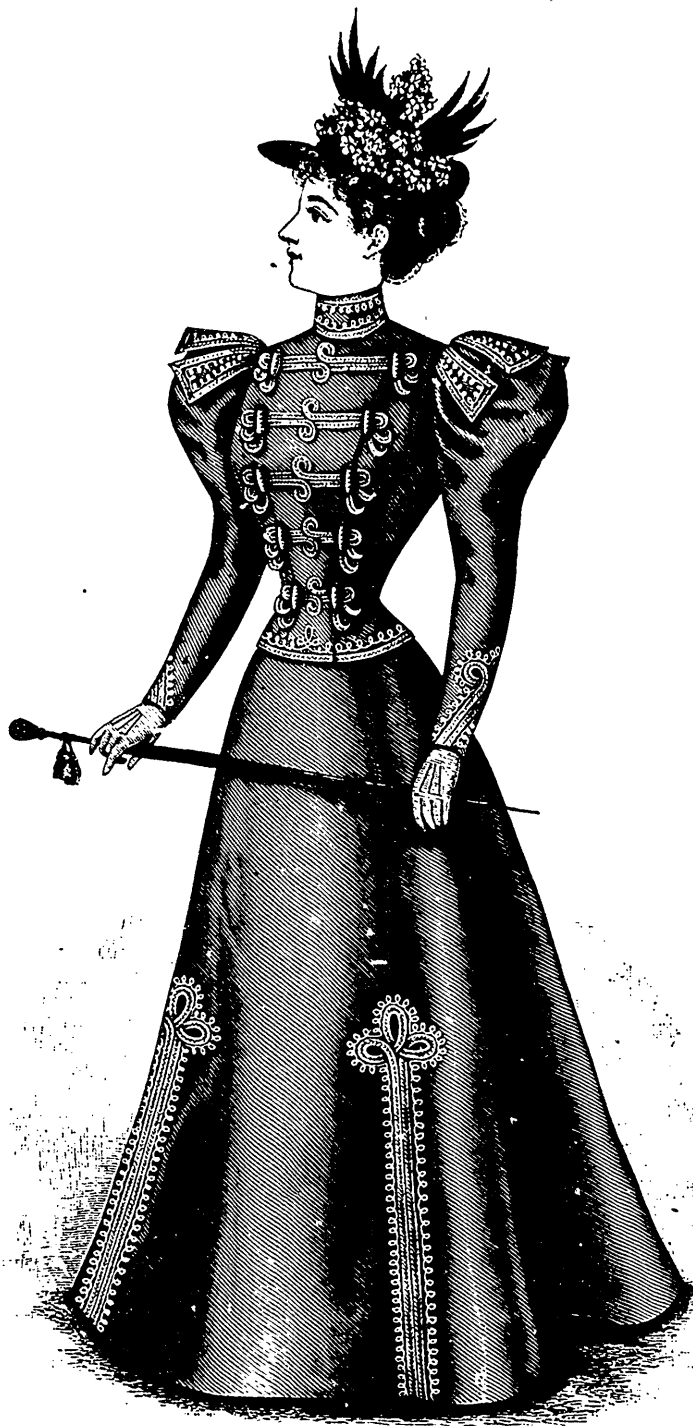


FIGURE No. 96 B.—This illustrates LADIES' Cuirassier Costume.—The pattern is No. 9194, price 1s. 3d or 40 cents.

(For Description see Page 30.)

LADIES' SAILOR BLOUSE, WITH SHIELD.
(TO BE MADE WITH OR WITHOUT FITTED SLEEVE-LINING.)

(For Illustrations see Page 40.)

No. 9204.—

This jaunty sailor blouse is shown made of navy-blue and white flannel trimmed with soutache braid. It is shaped with only shoulder and under-arm seams and is made to slip on over the head. The lower edge is turned under for a hem, through which an elastic or tape is passed to draw it closely about the waist, the customary sailor blouse droop being thus attained. The front is shaped in low V outline at the top and a removable shield, finished with a standing collar closed at the left side, is buttoned in. The deep sailor-collar falls broad and square at the back and its long tapering ends meet at the center of the front. The full sleeves, each shaped by one seam, may be made with or without coat-shaped linings; they are gathered at the top and bottom and straight round cuffs finish them.

This comfortable blouse is appropriate to all outdoor sports, tennis, golf, bicycling and boating.

also for the gymnasium. Flannel, serge, Galatea, duck, piqué and wash silk are the materials most in use for it, with braid

applied plainly in same or fanciful pattern for decoration. We have pattern No. 9204 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the blouse needs two yards and seven-eighths of white with one yard of red flannel each forty inches wide. Price of pattern, 1s. or 25 cents.

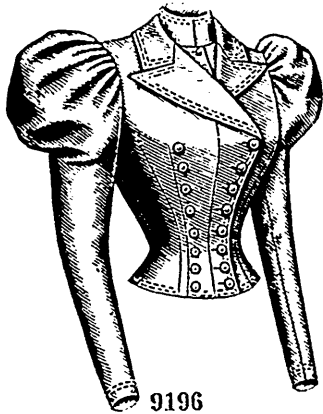


9196

LADIES' DRESSING-SACK.

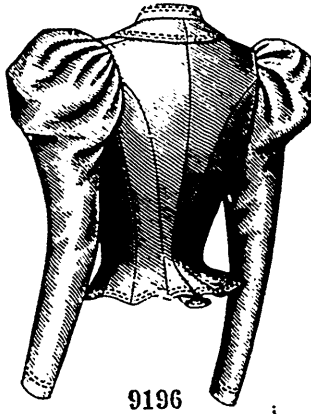
(For Illustrations see Page 41.)

No. 9195.—Fine French flannel was used for this pretty dressing-sack,



9196

Front View.



9196

Back View.

LADIES' DOUBLE-BREADED BASQUE, WITH TWO UNDER-ARM GORES AND A REMOVABLE CHEMISSETTE. (TO BE MADE WITH OR WITHOUT A SEAM AT THE CENTER OF THE FRONT.) PARTICULARLY DESIRABLE FOR STOUT LADIES.

(For Description see Page 50.)

fancy-stitching providing a neat decoration. The sack is easily fitted at the sides and back by under-arm gores and a center seam, and graceful ripples appear in the skirt. The fronts are gathered at the neck at each side of the closing, which is made at the center with button-holes and buttons, and the fulness is held in at the waist by prettily-bowed ribbon ties that are included in the under-arm seams. A deep yoke of lining is added under the fronts to hold the fulness in place. The ends of the rolling collar flare becomingly. The two-seam sleeves, which have coat-shaped linings, are gathered at the top and fit comfortably.

Merino, cashmere, and among the sheer fabrics lawn, nainsook, dimity, etc., are used for dressing-sacks, and in the decoration lace edging and insertion, ribbon and fancy stitching may be liberally used.

We have pattern No. 9195 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires four yards and five-eighths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DRESSING-SACK. (TO BE MADE

WITH BYRON OR SAILOR COLLAR.)

(For Illustrations see Page 41.)

No. 9178.—This dressing-sack is simple and also very dainty and comfortable. It is pictured made of white lawn, with a decoration of lace edging and insertion. A center seam, side seams and under-arm darts render the back and sides close-fitting, ripples resulting in the skirt from the shaping; and the loose fronts are closed at the center with button-holes and buttons. The neck

may be high and finished with a Byron collar or it may be cut slightly low in front and completed with a sailor collar having this pointed ends. The two-seam sleeves are gathered at the top.

Dressing-sacks are fashioned from soft woollens, India or China silk, cambric, nainsook, etc., with lace trimming.

We have pattern No. 9178 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires five yards and an eighth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 97 B.—LADIES' TAILOR-MADE TOILETTE.

(For Illustration see Page 42.)

FIGURE No. 97 B.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9196 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 36. The skirt pattern, which is No. 9080 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Nickel-gray French serge is here represented in the toilette and buttons and fanciful disposal of black and gray braid provide elaborate decoration. The close-fitting double-breasted basque is of uniform lower outline and is highly commended for stout ladies, as it is made with two under-arm gores at each side; it is here made without a seam at the center of the front, but the pattern is so arranged that the front may have a center seam, if preferred. The skirt stands out in slight ripples at each side of an underfolded box-pleat at the center. Above the double-breasted closing the fronts are reversed in lapels that extend in points beyond the ends of the coat collar. A removable chemisette of white linen and a satin bandbow are visible in the open neck. The one-seam sleeves fit the arm closely to well above the elbow and flare in puff effect at the top. The five-gored skirt may be plaited or gathered at the back; it flares mod-

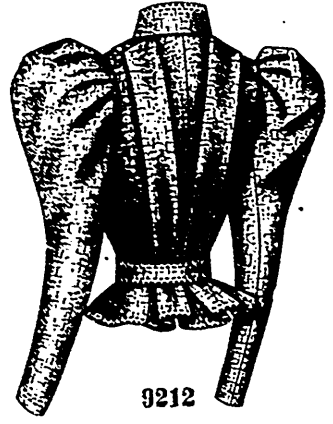


9212



9212

Front View.



9212

Back View.

LADIES' BOX-PLAITED BASQUE. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING AND WITH A HIGH NECK AND STANDING COLLAR OR WITH AN OPEN NECK AND NOTCHED COLLAR.) KNOWN AS THE NORFOLK JACKET.

(For Description see Page 31.)

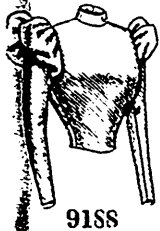
erately at the bottom, ripples slightly at the sides and falls in deep flutes at the back, favoring the present style of trimming.

Promenade, travelling and outing suits may be copied from this toilette and severe simplicity, coupled with precision of fit, may be its distinguishing features, or it may be ornamented with braid or separate ornaments of passementerie disposed to give an elaborate air. Such materials as homespun in large plaids, small checks or narrow stripes are suggested, as are also cheviot, canvas weaves and novelty wool fabrics. The fancy straw turban is novel in shape and is simply trimmed with ribbon, straw braid and an ornament.

LADIES' BOLERO COLLARETTE.

(For Illustrations see Page 43.)

No. 1368.—An exceedingly stylish accessory is here illustrated made of lace net and trimmed with frills of lace and a ribbon stock. The collarette has the effect of a deep, pointed collar, with flaring ends, at the back and deep boleros at the front. Stylish miniature caps are joined to the collarette and put jauntily over the dress sleeves. A full frill of lace follows the edges of the collarette and a lace frill rises from the top of the standing collar, which is bordered with a ribbon stock that is prettily bowed at the back, the frill being brought down over the center of the bow. An effective collarette in this style was made of black lace net and finished with a stock of heliotrope moiré taffeta ribbon. Another handsome collarette for wear with a black silk grenadine bodice was made of black net strewn with jet, scale and side angles. A frill to match followed all the lines and also trimmed a stock of old-rose moiré taffeta ribbon. Lace net in cream or black over any pretty shawl of satin or silk, velvet, etc., will be pretty for these popular adjuncts to a lady's dress, and lace, velvet and moiré taffeta ribbon or Louisine will trim them attractively.



9188

fourths of a yard of lace net twenty-seven inches wide, with a yard and three-eighths of lace edging three inches and a half wide. Price of pattern, 5d. or 10 cents.

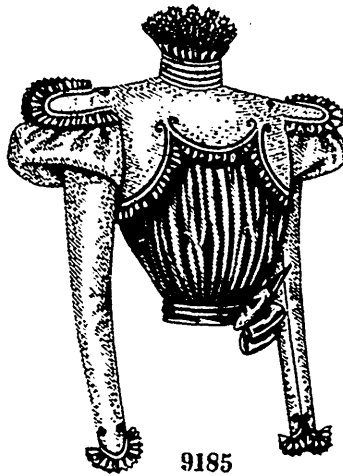
LADIES' TWO-SEAM SLEEVE. (FOR COATS, JACKETS, ETC.)

(For Illustrations see Page 43.)

No. 1364.—This handsome sleeve is a new shape for coats, jackets, etc. Cloth was selected for making the sleeve, which has two seams and fits the arm closely to above the elbow and then puffs out, the fulness being

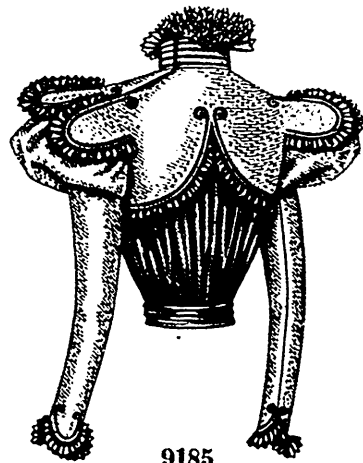


9185



9185

Front View.

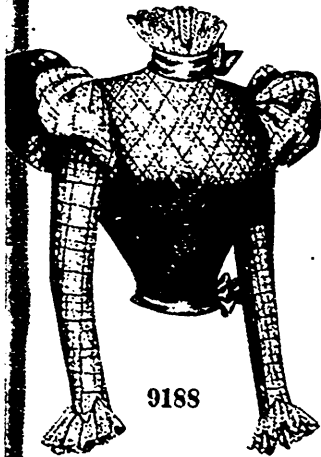


9185

Back View.

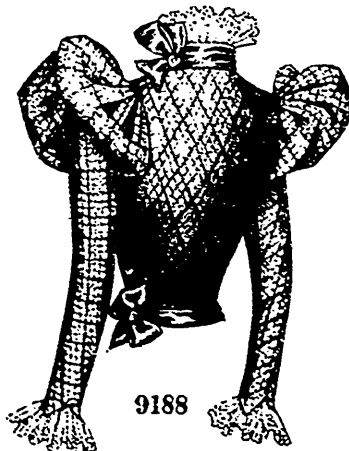
LADIES' BASQUE-WAIST, WITH FANCY JACKET CLOSED AT THE LEFT SIDE.

(For Description see Page 32.)



9188

Front View.



9188

Back View.

LADIES' BASQUE-WAIST, WITH SEAMLESS BACK AND FRONT AND FITTED LINING.

(For Description see Page 32.)

collected in an upturning plait at each side of two wide box-plaits. A double row of machine-stitching finishes the sleeve at shallow cuff depth.

The sleeve is appropriate for all styles of jackets, which for Spring and Autumn will be made of whipcord, serge, diagonal, etc., stitching or braid providing the completion.

We have pattern No. 1364 in seven sizes for ladies from ten to sixteen inches arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires two yards and a fourth of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM LEG-O'-MUTTON DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.)

(For Illustrations see Page 43.)

No. 1371.—The newest style of leg-o'-mutton dress sleeve is here shown made of dark-blue serge. It is shaped with one seam and may be made with or without a fitted lining. The fulness is gathered and the sleeve stands out stylishly at the top and follows the arm closely below. The finish at the wrist is plain.

Serge, canvas, drap d'été, mohair, cheviot and all other fashionable fabrics will develop this sleeve stylishly and machine-stitching may finish it at the wrist.

We have pattern No. 1368 in three sizes, small, medium and large. In the medium size, the collarette will require three-

We have pattern No. 1371 in seven sizes for ladies from ten to sixteen inches arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs a yard and three-fourths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

We have pattern No. 1365 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an

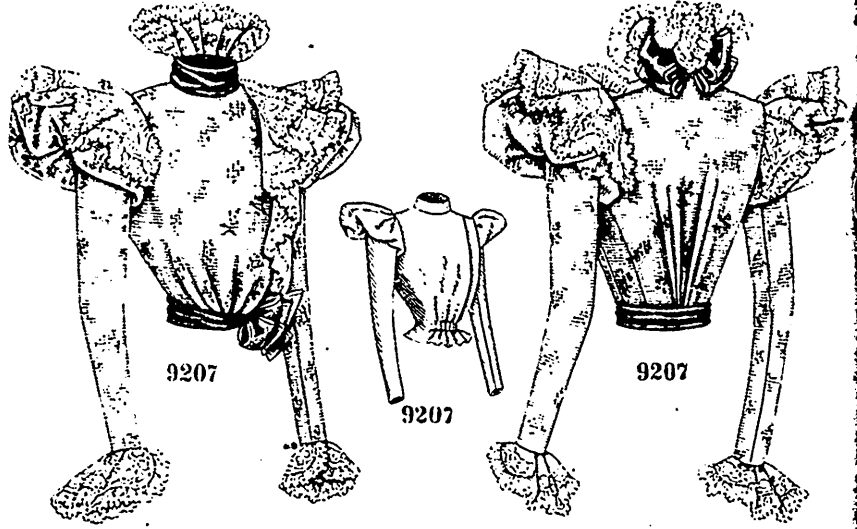
LADIES' ONE-SEAM MOUSQUETAIRE DRESS SLEEVE, WITH TRIPLE FRILL CAP. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH.)

(For Illustrations see Page 43.)

No. 1365.—This charmingly fluffy sleeve is pictured made of white organdy, which derives a pink tint from the coat-shaped lining of pink taffeta. The sleeve is a fanciful mousquetaire style, being wrinkled all about the arm by gathers along both side edges, which meet in a seam at the inside of the arm, and a group of three tuck-shirrings its entire length at the outside of the arm. Over the top flares a triple frill-cap that narrows under the arm, each cap being decorated with two-rows of velvet baby ribbon. The sleeve may be in full length, with a plain or pointed wrist or it may be in elbow length, as preferred, a frill of lace edging being a favorite completion in any case.

This sleeve may be chosen for Swiss, lawn, dimity, silk mull and linen batiste, as well as for mouseline de soie and chiffon and the softest wools and silks, and no

inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of full-length sleeves calls for four yards and five-eighths of material, twenty-two inches wide. A pair of elbow sleeves requires three yards and seven-eighths twenty-two inches wide. Price of pattern, 5d. or 10 cents.

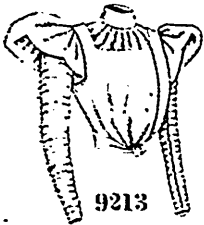


Front View.

Back View.

LADIES' RUSSIAN BLOUSE-WAIST, WITH FITTED LINING.

(For Description see Page 32.)



9213

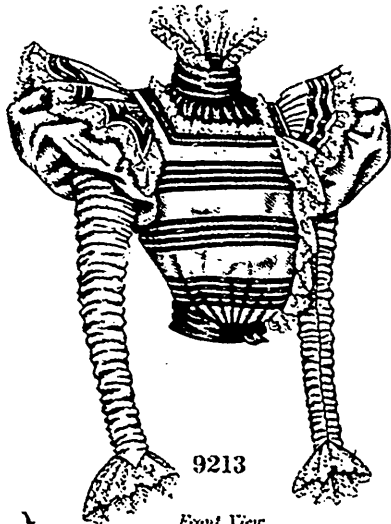
LADIES' DRAPED ONE-SEAM MOUSQUETAIRE LEG-O'-MUTTON DRESS SLEEVE.

(For Illustrations see Page 43.)

No. 1373.—Liberty silk was used for this stylish dress sleeve

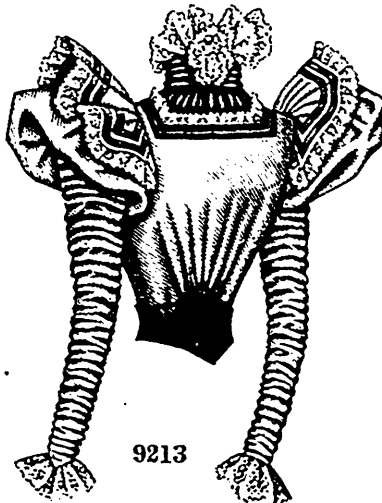
which is in draped one-seam leg-o'-mutton style and arranged over a coat-shaped lining. The upper part of the sleeve is quite full and is gathered at the top and along both side edges from the elbow nearly to the wrist to stand out in a puff and form wrinkles above the elbow, below which it is smooth. The cuff is draped in butterfly effect by a shirrow of shirring over which twisted ribbon is arranged. At the wrist the sleeve may be plain or prettily curved and finished with a frill of lace.

Silk, etamine, nun's-veiling, challis and all other fashionable wool and cotton fabrics will develop this style prettily and lace, embroidery and ribbon will be suitable decoration. Into sleeve of dimity, lawn or similar goods vertical or circling rows of Valenciennes or Mechlin lace insertions may be let in and a frill match may fall over the hat



9213

Front View.



9213

Back View.

LADIES' RUSSIAN BASQUE-WAIST.

(For Description see Page 32.)

other garniture than lace, fine embroidered insertion or narrow ribbon on the caps and wrist frills of soft lace is necessary.

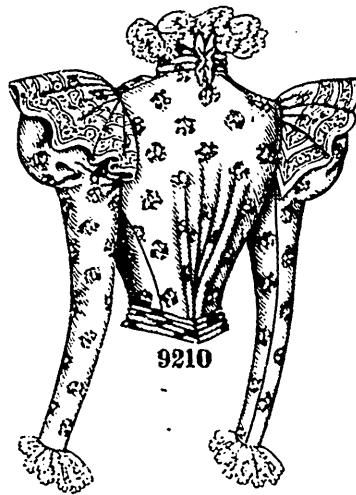
We have pattern No. 1373 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about

inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves

shirt-waist showing printed red pin dots may accompany the jacket. Either a red or white band-box may be worn. The hat is profusely decorated with flowers and foliage.



Front View.



Back View.

LADIES' BASQUE-WAIST.

(For Description see Page 34.)

needs two yards and five-eighths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

FIGURE No. 98 B.—LADIES' TOILETTE.

(For Illustration see Page 34.)

FIGURE No. 98 B.—This illustrates the shirt-waist and jacket of a Ladies' toilette. The jacket pattern, which is No. 9189 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 34. The shirt-waist pattern, which is No. 9014 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure.

This stylish Eton jacket is here shown made of brown cloth; it is decorated in a novel way with black braid and is worn over a shirt-waist of pink organdy, although it may be used, if desired. The shirt-waist has becoming fulness in front drawn well to the center and shows a cluster of four downward-turning tucks at the lower part of the square yoke at front and back. The closing is made with studs through a box-plait. The reversible white linen collar, silk tie and other belt with fancy buckle are stylish adjuncts.

The Eton jacket extends to the waist, and the fronts, which are fitted by simple bust darts, have pointed lower front corners. Under-arm and side-back gorges and a curving center seam complete the close adjustment. The fronts are recessed in small lapels by a rolling collar, with which they form wide notches and the two-seam sleeves are boxed at the top.

The fashion of wearing Eton jackets with becoming shirt-waists grows constantly in favor and the variety of Eton jackets offered makes it an easy matter to select a becoming style. Cloth, serge, velvet, silk and novelty suitings are chosen for the jacket and lawn, organdy and various sheer materials for the shirt-waist. A red sergio or canvas Eton jacket of this kind may be worn with skirt of white piqué. The jacket may be trimmed simply or elaborately with black soutache braid. A white dimity

fitting by a center seam and is crossed at the bottom by the crush girdle which passes into the under-arm seams, and is attractively revealed by short jackets.

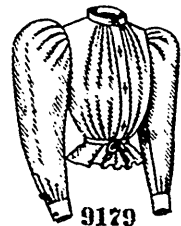
Cloth or washable vesting, piqué being prominent among the latter, will be satisfactory for a vest of this kind.

We have pattern No. 1376 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the vest needs a yard and five-eighths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

LADIES' VEST, WITH CRUSH GIRDLER AT THE BACK. (To be MADE WITH A SHAWL-NOTCHED OR STANDING COLLAR OR WITHOUT A COLLAR.) FOR WEAR WITH ETON AND BOLERO JACKETS, ETC.

(For Illustrations see Page 45.)

No. 1376.—Red fancy vesting is pictured in this stylish vest, which is finished in tailor style with stitching. The vest is an attractive manly style for wear with Eton or bolero jackets, etc. It may be made with a close neck finished with a standing collar, or with a slightly open neck finished without a collar or with a notched or shawl collar, as illustrated. The fronts are closely fitted by single bust darts, and at the lower end of the closing, which is made at the center with buttons and button-holes, it may be notched or pointed. Pocket-welts are stitched on the fronts. The back is made smooth-

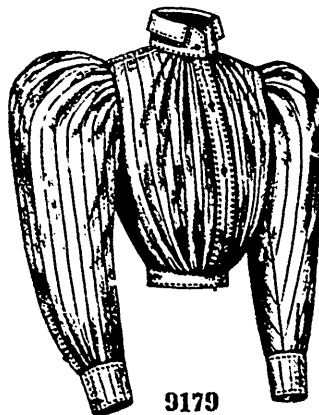


9179

LADIES' DRESS COLLARS, WITH POINTS.

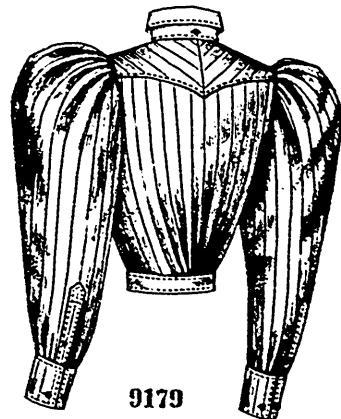
(For Illustrations see Page 45.)

No. 1358.—Each of these white linen



9179

Front View.



9179

Back View.

LADIES' SHIRT-WAIST, WITH BACK-YOKE FACING AND REMOVABLE COLLAR.

(For Description see Page 34.)

collars is distinguished by points turning down from its upper edge. One collar shows three broad points, while the other

displays six small points. All the points are stitched a little in from their outer edges, and the collars are nicely rounded at their upper corners. The regular button-holes are made in the ends, but at the back a button-hole may be made either in the collar or in a small tab joined to the lower edge of the collar, the tab being specially liked if the collars are to be worn without ties or stocks.

Plain or fancy linen in white or colors and also chambray or Madras, when it is desired to match a special shirt-waist, can be used for the collars, plain white being preferred, however, when the waist is of silk or woollen goods.

We have pattern No. 1358 in five sizes for ladies from twelve inches and a half to fourteen inches and a half, collar sizes. To make either style for a lady wearing a thirteen-inch collar, requires three-eighths of a yard of goods twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' COLLAR (CLOSED AT THE BACK) AND CUFF WITH TABS THAT MAY BE SQUARE OR ROUNDED. (FOR WEAR WITH RIBBONS, STOCKS, TIES, ETC.)

(For Illustrations see Page 45.)

No. 1360.—There is a large demand for linen collars and cuffs and many novelties are shown. The style here pictured is especially favored. The collar consists of a high standing collar closed with two studs at the center of the back, and four tabs joined to its upper edge. The tabs may be square or round, as illustrated. A small tab with a button-hole worked in it may be sewed to the lower edge of the collar at the center of the front, for attachment to the collar-button in the neck-band of the waist, or the tab may be omitted and a button-hole worked in the collar instead.

The cuff matches the collar in style, two tabs, that may be square or round, being sewed to its lower edge. It is closed with two studs.

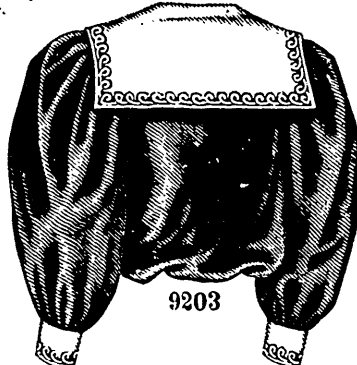
Linen is preferred for these adjuncts.

We have pattern No. 1360 in five sizes for ladies from twelve inches and a half to fourteen inches and a half, collar sizes. A collar and a pair of cuffs for a lady who wears a fourteen inch collar, requires half a yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.



9203

Front View.



9203

Back View.

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

(For Description see Page 35.)

LADIES' COLLAR AND CUFF, IN "SAUCER" STYLE.

(For Illustrations see Page 45.)

No. 1362.—The collar and cuff here shown made of linen

are in saucer style. The two shallow circular sections joined to the top of the collar stand out all round in saucer style and two similar sections flare from the bottom of the cuff. The collar is rather high and is closed at the back with a stud, and a button-hole may be worked in it at the center of the front or a tab with a button-hole in it may be joined to the lower edge, as preferred. The cuff is closed at the back of the arm with two studs.

This style of collar and cuff made in plain or fancy linen or Madras will constitute a neat completion for tailor busque as well as shirt-waists. When on a shirt-waist the collar is encircled by a stock.

We have pattern No. 1362 in five sizes for ladies from twelve inches and a half to fourteen inches and a half, collar sizes. To make a collar and a pair of cuffs for a lady wearing a fourteen inch collar requires five-eighths of a yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.

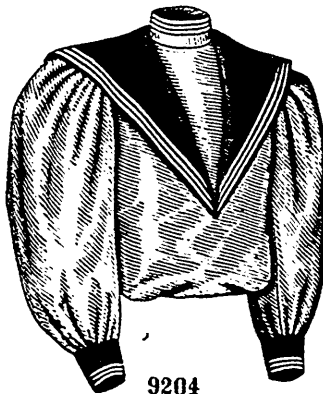
LADIES' COLLAR AND CUFF, WITH SQUARE TABS.

(For Illustrations see Page 45.)

No. 1359.—Plain white linen is pictured in this stylish collar and cuff. The collar is rounded nicely at its upper corners and the regular button-hole is made in each end, while at the back a button-hole is made in the collar or in a tab, the tab being specially liked when the collar is worn with ties or stocks and is not worn. Eight square tabs flare from the top of the collar. The cuff has four similar tabs joined to its lower edge and its ends closed with studs, the lower corners being rounded to match the collar.

This set is suitable for wear with tailor-made suits or with pretty cotton flannel or serge waists that are now so popular. It will be made of plain white or blue or pink and white hair-striped linen, or of check or small plaided gingham. When accompanying a washed shirt-waist, it may be cut from the same goods.

We have pattern No. 1359 in five sizes for ladies from



9204

Front View.



9204

Back View.

LADIES' SAILOR BLOUSE, WITH SHIELD. (TO BE MADE WITH OR WITHOUT FITTED SLEEVE-LINING.)

(For Description see Page 35.)

elve inches and a half to fourteen inches and a half, collar sizes. To make a collar and a pair of cuffs for a lady who wears a fourteen inch collar, will require three-eighths of a yard of goods thirty-six inches wide. Price of pattern, 5d. worth 10 cents.

LADIES' COLLAR AND CUFF, WITH TABS THAT MAY BE OF SQUARE OR ROUND.

(For Illustrations see Page 45.)

No. 1361.—When was selected for this collar and cuff. The tabs that may be round or square turn in from the neck of the collar and two collar tabs roll over the edge of the cuff. The collar is closed

with a stud, and, to complete the means of attachment to the neck-band of the waist, a tab in which a button is made may be joined to it at the back or a button-hole may be worked at the center in the usual way. The cuff is secured with two studs at the inner edge of the arm.

any linen is quite as appropriate as the variety for accessories of this style. A stock or one of ribbon is usually worn in the collar.

We have pattern No. 1361 in five sizes for collars from twelve inches and a half to fourteen inches and a half, collar sizes. To make a collar and a pair of cuffs for a lady whose collar size is thirteen and a half, will need three-eighths of a yard of goods thirty-six inches wide. Price of pattern, 5d. worth 10 cents.

LADIES' BANDKERCHIEF GIRDLER AND WINDSOR TIE.

(For Illustrations see Page 46.)

No. 1370.—This shirt collar, and also almost any variety of waist which may be made, the handkerchief girder is very stylish. The one pictured is of plaid

and may be closed at the front or back with a fancy button. The girder consists of a large square of silk, which is so that two corners lap widely at the center; it is held on a whalebone at the center, and on two whalebones

at each side, the bones being graduated in lengths so as to give a pointed effect to the girder at the center, both top and bottom, and render the girder narrowest toward the ends, which fall in pretty cascade style over the skirt below the buckle.

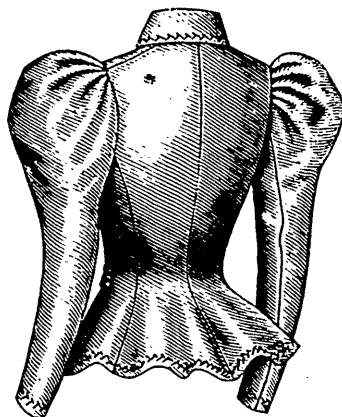
The Windsor tie is bias and made of plaid silk; it is arranged about the neck and bowed in front.

Plain, checked, plain and fancy striped, figured or plaided silk of soft quality, preferably of the surah variety, is used for the girder and similar silk is commended for the Windsor tie. Liberty silk and satin and soft taffeta silk are also available for these fashionable adjuncts. Shirt-waists of black silk or satin will be brightened

by a girder and tie of plaid silk in plain or fancy colors. Pattern No. 1370 is in one size and to make a girder and tie like it will require two yards and an eighth of goods twenty inches wide. Price of pattern, 5d. or 10 cents.

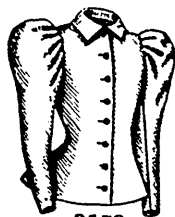


9195
Front View.



9195
Back View.

LADIES' DRESSING-SACK.
(For Description see Page 36.)

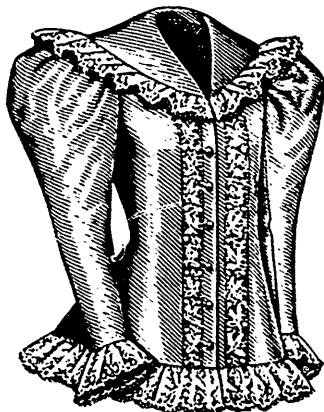


9178

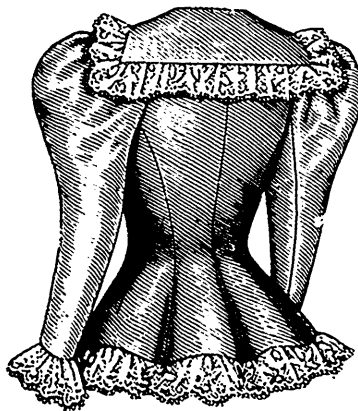
LADIES' SOLEIL OR SUN-BURST SKIRT,
WITH SEVEN-GORED FOUNDATION SKIRT.

(For Illustrations see Page 46.)

No. 1357.—The soleil or sun-burst skirt is a most graceful new mode for sheer and thin goods and is here illustrated made of accordion-plaited black net with the foundation-skirt of black taffeta. The skirt is in gores, the number of which varies according to the width of the material used, and is accordion-plaited, the plaits graduating to be narrowest at the belt and widest at the bottom, thus giving the radiating or sun's-rays effect suggested by the title. The advantage of a skirt in gores of this style is that the unsightly piecings necessary in a circular skirt is avoided while the effect when made up is the same. In this skirt the seams are not visible,



9178
Front View.



9178
Back View.

LADIES' DRESSING-SACK. (TO BE MADE WITH BYRON OR SAILOR COLLAR.)
(For Description see Page 36.)

and the effect is, consequently, the best obtainable. The plaiting should be done by a professional plaiter to be entirely satisfactory. George Bruce, 16 West 14th Street, New York City, makes a specialty of plaiting skirts of this style. The seven-

gored foundation skirt is smooth fitting at the front and sides, gathered at the back and flares stylishly. It measures about three yards and five-eighths at the bottom in the medium sizes. A small bustle, or any style of shirt-extender may be worn, if desired.

Among the delicate sheer fabrics specially charming for this style of skirt are chiffon, *mousseline de soie*, organdy, Liberty and China silk, gaze, gaze de char-bray and silk or wool grenadine. The foundation may be of silk, percaline or any preferred material. A fanciful bodice is the most suitable companion for such a skirt. A dancing toilette of white chiffonette may consist of a low-necked bodice trimmed with deep cream *point d'Alençon* insertion and edging. In the accordion-plaited skirt three or five rows of insertion may be let in horizontally, of course before the plaiting is done. The contrast of tones is delicate and charming. Silk, satin and velvet baby ribbon is also an admired trimming for such skirts, especially if made of La Tosea or Brussels net.

We have pattern No. 1357 in four sizes for ladies from twenty to thirty-two inches, waist measure. To make the skirt for a lady of medium size, calls for twenty-one yards and a half of material twenty inches and a half wide. Price of pattern, 1s. 6d. or 35 cents.

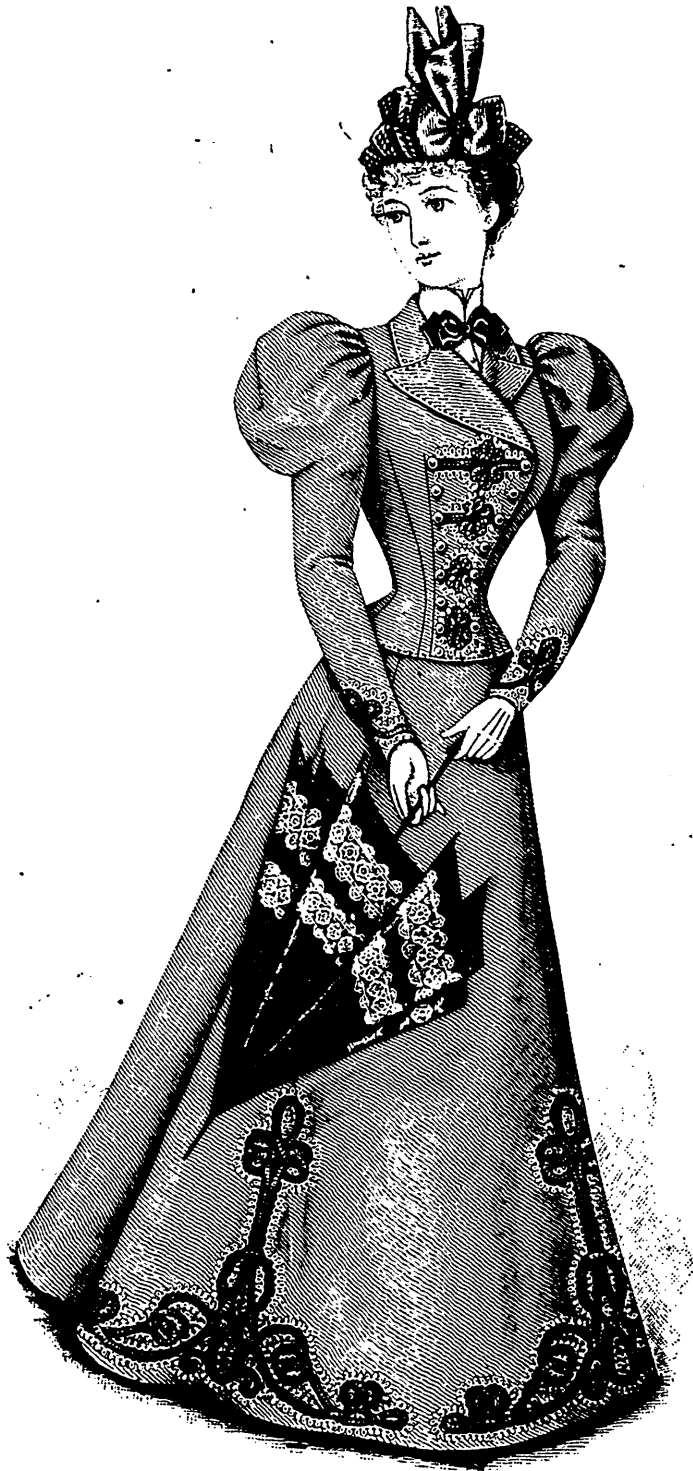


FIGURE No. 97 B.—This illustrates LADIES' TAILOR-MADE TOILETTE.—The patterns are Ladies' Basque No. 9196, price 1s. 3d. or 30 cents; and Skirt No. 9080, price 1s. 3d. or 30 cents.

(For Description see Page 26.)

LADIES' GORED DIVIDED CYCLING SKIRT, HAVING AN ACCORDED GORE AND PLAITS AT THE BACK TO GIVE THE EFFECT OF A ROUND SKIRT WHEN STANDING. EXTEND NEARLY TO THE ANKLE OR ONLY TO THE SHOE TOP (For Illustration Page 47.)

No. 1367 This admirable shaped cycling skirt may stand nearly to the ankles only to shoe tops, but lengths be illustrated. is here shown made of cloth and finished with stitching. The divided portions are joined by center seams; each portion consists of wide and narrow gore falls in ripples below the hem. The side-folds seams end in low plackets and an underlap is allowed on the lower edge of the placket. The drawing of the skirt is gathered at the front and sides and at the back two closely pressed, backward turning plackets are laid at the side of the center seam. A front-gathered slightly at the top, the side-folds seams and the front edge of the plackets sealing the vision in front and the plackets falling close together at the back so that the effect of a round skirt is given when the wearer is standing. The plackets are closed with buttons.

ton-holes. The belt is closed at the center of the front the band finishing the skirt between the plackets is but-

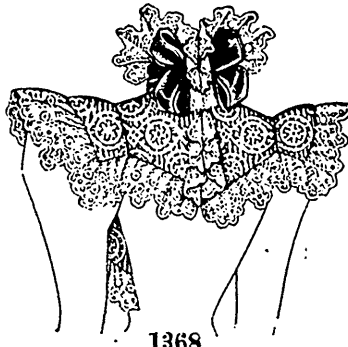
leg seams, and are drawn in about the knees to droop in the regular way by elastics inserted in hems at the lower edges.

At the front the knickerbockers may be gathered or dart-fitted, as preferred. The upper part of the back is a deep, smooth yoke that is closed with buttons and button-holes at the center, and the back of the drawers is gathered at the top and joined to the yoke in front of side openings and to a band between the openings, the band being buttoned over the lower edge of the yoke. A belt finishes the top.



1368

Front View.

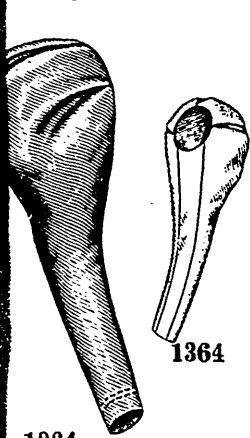


1368

Back View.

LADIES' BOLERO COLLARETTE.
(For Description see Page 37.)

ed to it. Each divided portion measures nearly two yards five-eighths at the lower edge in the medium sizes.



1364

LADIES' TWO-SEAM SLEEVE
(FOR COATS, JACKETS, ETC.)
(For Description see Page 37.)

in nine sizes for waists from twenty to twenty-six inches waist measure. For a lady of medium size the skirt is made for seven yards and three-eighths of material. Price of pattern, 1s. 3d. or 30 cents.

LADIES' KNICKERBOCKERS, BUTTONED AT THE BACK. TO BE DART-FITTED (GATHERED IN FRONT)
(For Description see Page 47.)

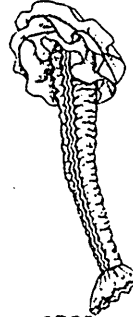
No. 1366.—Serge was used for these knickerbockers, which are designed after a highly practical fashion. They are shaped with a center seam and inside and outside

The divided cycling skirt finds many admirers. It is made of all materials used for wheeling attire, linen being used for Summer wear, as well as covert cloth, serge, cheviot, etc. With a mixed-brown homespun linen skirt of this kind may be worn a shirt-waist of green, blue or red and white striped gingham, red spotted dimity or red or blue China silk. Stitching is the preferred finish.

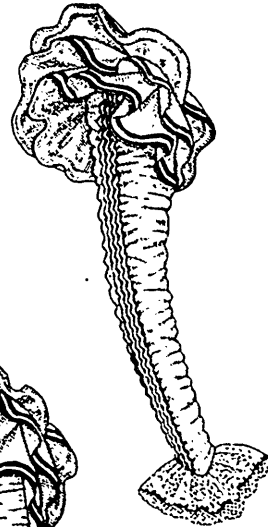
We have pattern No.

of the knickerbockers and is closed at the center of the back with a button and button-hole.

These knickerbockers are excellently planned with a view to comfort. They will usually match the skirt in material but for

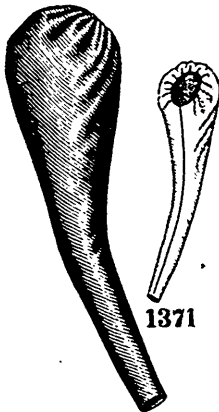


1365



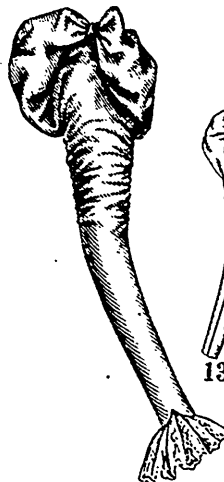
1365

LADIES' ONE-SEAM MOUSQUETAIRE DRESS SLEEVE, WITH TRIPLE FRILL CAP. (TO BE MADE IN FULL LENGTH OR ELBOW LENGTH.)
(For Description see Page 38.)



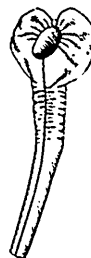
1371

LADIES' ONE-SEAM LEG-O'-MUTTON DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.)
(For Description see Page 37.)



1373

LADIES' DRAPED ONE-SEAM MOUSQUETAIRE LEG-O'-MUTTON DRESS SLEEVE.
(For Description see Page 38.)



1373

the sake of coolness may be made of Russian crash, homespun linen or plain linen or percale, even when worn with a cloth skirt. For stout figures darts are preferred to gathered fulness at the belt. Brilliantine and alpaca being light-weight materials are liked for Knickerbockers, and may be worn under skirts of covert cloth, cheviot, serge, vigoureux or any other wool fabric. With linen skirts, knickerbockers to match will be worn. India and China silk are also liked for these knickerbockers and they may be lined with albatim or any other suitable material. Pongee is liked for knickerbockers. The shoes or leggings will usually meet the drawers.

We have pattern No. 1366 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, calls for three yards and seven-eighths of goods twenty-two inches wide. Price of pattern, 7d. or 15 cents.

FASHIONABLE SHIRT-WAISTS.

(For Illustrations see Page 6.)

The shirt-waist is an indispensable garment in the Summer wardrobe and a most attractive display of sheer fabrics is this season offered for its development. The lines of the new shirt-waists are so simple that they are adapted to women of all ages and the selection of either showy or inconspicuous materials is a matter of individual taste. The continued favor accorded these waists is sufficient reason for the fresh adaptations that are constantly offered, some of the new modes being extremely dressy, others quite simple.

A novel style of shirt waist, having a pointed back-yoke extending over the shoulder to the front and a removable linen collar, is made of checked gingham by pattern No. 9019, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. The fronts are gathered where they join the yoke and the shirt sleeves are made fanciful by tucks extending from the wrist half-way to the elbow on the upper side of the arm. Grass linen, batiste, organdy, etc., will be pretty for this shirt-waist.

Lavender organdy is pictured in the shirt-waist shaped by pattern No. 9037, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. The shirt-waist is decorated with a ruffle of embroidered edging at each side of the closing, made at the center with studs through a box-plait. A leather belt and a white linen collar and cuffs give the dressy completion.

Figured lawn is represented in the shirt-waist shaped by pattern No. 9013, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. The waist is decorated with insertion and a plaiting of the material. The style is delightfully simple and cool and any of the seasonable goods used for shirt-waists will be appropriate.

Dotted Swiss is pictured in the shirt-waist shaped by pattern No. 9021, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. A removable white linen collar and a belt are dressy accessories. The shirt-waist has a round back-yoke extending over the shoulders to the front where the pretty fulness is drawn in gathers and joined to the yoke.

A practical style of waist, suitable for either woollen or cotton fabrics, is shaped by pattern No. 9105, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. Plain silk is pictured in the waist, which

is completed with a removable turn-down collar and a belt of the goods. Under-arm gores separate the fronts from the back and three box-plaits are formed in front and back alike, the middle plait in front concealing the closing. The upper part of the back is a bias, pointed yoke.

The shirt-waist shaped by pattern No. 9140 is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. It is represented made of fancy percale and has a gracefully arched back-yoke, straight link cuffs and removable collar. A fancy metal belt is worn. The style is simple and becoming and is adaptable to all sorts of materials.

A becoming shirt-waist is shown in pattern No. 9129, which costs 1s. or 25 cents, and is in nine sizes for ladies from thirty-

forty-six inches, bust measure. It represents the shirt-waist made of plain and plaid organdy all-over flowered, machine-stitched providing the finish. The yoke style of shirt-waist is more generally becoming and under-arm gores insure a smooth adjustment at the sides. Turn-down collar white linen is worn, and the cuffs correspond.

Plain and figured organdy is pictured in the shirt-waist shaped by pattern No. 9007, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. A white linen collar and a black satin bow give a stylish completion. The upper part of the front is yoke that is deepest at the sides and shows downward-turning tucks and the back is a fancy yoke. A white leather belt surrounds the waist.

An attractive shirt-waist made of organdy is shaped by pattern No. 9014, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. A white linen collar and cuffs of the material give a neat completion. The upper part of the shirt-waist is a square yoke laid in downward-turning tucks, the bottom both back and front. An applied box-plait extends

the throat at the center of the front and through it the closing is made with studs.

STYLISH JACKETS AND VESTS FOR SUMMER WEAR.

(For Illustrations see Page 7.)

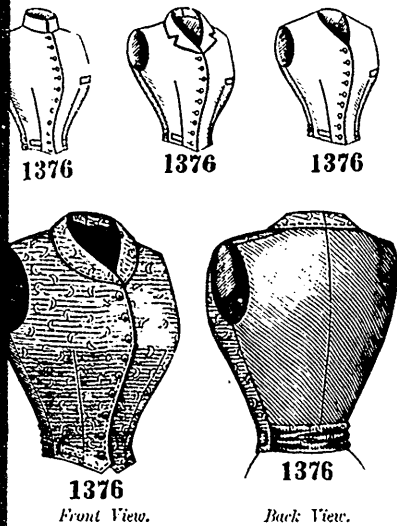
The fancy for short jackets in Eton and bolero style brought out some smart modes noticeable for precision of fit. Vests for Summer wear may be tight-fitting or loose, as preferred, but either white or bright-colored materials are invariably selected to make them, and if they are full, ribbed



FIGURE No. 98 B.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Eton Jacket No. 9189, price 1s. or 25 cents; and Shirt-Waist No. 9014, price 1s. or 25 cents.

(For Description see Page 39.)

tion and lace edging enter largely into their decoration. Dark-blue cloth, with velvet for the collar, white silk for the



1376
 DIES' VEST, WITH CRUSH GIRDLE AT THE BACK. TO BE MADE WITH A SHAWL, NOTCHED OR STANDING COLLAR OR WITHOUT A COLLAR.) FOR WEAR WITH ETON AND BOLERO JACKETS, ETC.
 (For Description see Page 39.)

will be the bolero jacket shaped by pattern No. 1338, which in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. It is fashioned from moiré and velvet and elaborately trimmed with jet and chiffon. The bell sleeves are an attractive feature, and the shaping of the bolero is jaunty and youthful and invites lavish decoration.

A dressy outside garment is shaped by pattern No. 1336, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. It is made of silk: the sleeves are covered with flounces of lace edging, and elaborate jet ornamentation renders the garment appropriate for carriage wear and also for the promenade when worn with grenadine, silk or canvas dresses. The fronts may be Eton or bolero style and the back may be plain or fancy at the lower edge.

A stylish vest to wear with Eton or bolero jackets is made of white piqué and shaped by pattern No. 1376, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 10d. or 20 cents. The vest is susceptible of variations, as the pattern provides for shawl, notched and standing collars.

The bolero jacket with notched lapels shaped by pattern No. 1333, in eight sizes for ladies from thirty to forty-four inches, bust measure, and costing 1s. or 25 cents, is pictured made of plain and fancy white cloth and trimmed with velvet. To accompany a fancy vest of soft mousseline de soie or chiffon it is a dressy accessory. A pretty vest with a full front is made of plain cloth, with ribbon for the stock and girdle and a full of lace edging at the neck. The vest is shaped by pattern No. 1342, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

Another dressy Eton jacket with bell sleeves shaped by pattern No. 1339, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Garnet cloth was chosen to make it and braid supplies the decoration. Silk in black or any preferred color may be used for the jacket and lace edging may trim it. A stylish box Eton jacket with bell sleeves is shaped by pat-

tern No. 1335, which is in six sizes for ladies from thirty to forty inches, bust measure, and costs 1s. or 25 cents. Biscuit cloth was selected to make it, white silk was used for the collar and lapels and braid provides attractive decoration.

A becoming bolero jacket that may be made with or without sleeves is shaped by pattern No. 8947, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Green cloth, with écaré silk for the lapels and inside of collar, is the combination here pictured, elaborate braiding giving the decorative completion.

A dressy Eton jacket with sailor collar is shaped by pattern No. 9170, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. The jacket is made of cloth and handsomely braided; it may extend to the waist or nearly to the waist. To wear with loose vests of chiffon, soft silk, mousseline de soie, etc., the style is becoming and strictly appropriate.

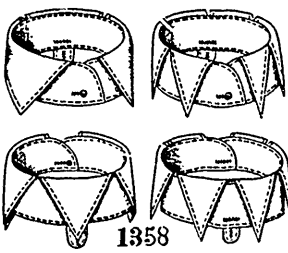
The jaunty single-breasted Eton jacket shaped by pattern No. 9084, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents, is made of cloth and decorated with handsome frog ornaments.

NOVELTIES IN FANCY WAISTS.

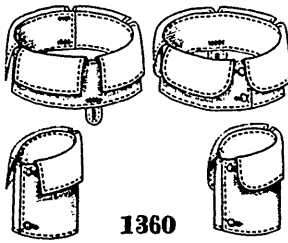
(For Illustrations see Page 9.)

The dressy fancy waists of silk, grenadine or other transparent fabrics, with their perceptibly smaller sleeves, are so lavishly decorated with ribbon and lace that an air of great elaboration distinguishes them, but in reality the styles are simple. Reference to the illustrations will convince one that Fashion favors variety of shape and permits such disposals of trimming as are best suited to the figure. Silk is used for fancy waists, but soft, clinging materials, like barège, vailing, cashmere, etc., are also in vogue, and lace and ribbon are decoratively used.

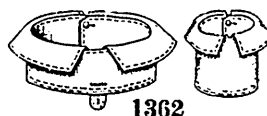
A basque-waist that may be made with a high or round neck and with full-length or short puff sleeves is shaped by pattern No. 9133, which is in ten sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. The material is pink lawn, and insertion overlaying ribbon and lace edging contribute the trimming.



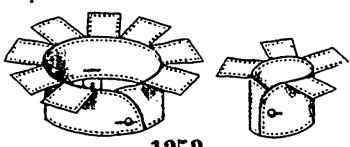
1358
 LADIES' DRESS COLLARS, WITH POINTS.
 (For Description see Page 39.)



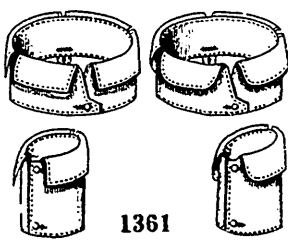
1360
 LADIES' COLLAR (CLOSED AT THE BACK) AND CUFF, WITH TABS THAT MAY BE SQUARE OR ROUNDED. (FOR WEAR WITH RIBBONS, STOCKS, TIES, ETC.)
 (For Description see Page 40.)



1362
 LADIES' COLLAR AND CUFF IN "SAUCEUR" STYLE.
 (For Description see Page 40.)

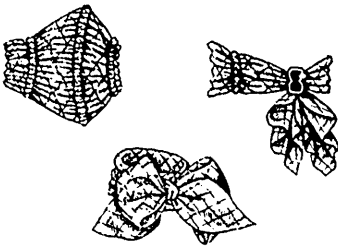


1359
 LADIES' COLLAR AND CUFF, WITH SQUARE TABS.
 (For Description see Page 40.)



1361
 LADIES' COLLAR AND CUFF, WITH TABS THAT MAY BE SQUARE OR ROUND.
 (For Description see Page 41.)

A yoke waist that is extremely becoming is shaped by pattern No. 9098, which is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents. Heliotrope



1370

LADIES' HANDKERCHIEF, GIRDLE AND WINDSOR TIE.

(For Description see Page 41.)

with bolero jacket is shaped by pattern No. 9088, which is in nine sizes for ladies from thirty to forty inches, bust measure, and costs 1s. 3d. or 30 cents. The jacket is of velvet and the waist of figured silk and lace edging provides rich decoration. The waist is made over a lining so that precision of fit is assured.

A stylish surplice basque-waist is shaped by pattern No. 9026, which is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. Figured silk was in this instance selected for its development and lace edging and ribbon supply the decoration. The pattern makes provision for variation so that a dressy evening waist may be fashioned from the mode, which is youthful and becoming.

The blouse-waist fashioned by pattern No. 9168 is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents. It shows pale-lavender lawn decorated with lace insertion, edging and a ribbon stock.

A pretty Russian style is pictured in the waist shaped by pattern No. 9101, which is in ten sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents. Figured and plain silk are the materials represented and silk-ribbon and lace edging provide the decoration, which imparts a dressy air sure to be becoming.

Another dressy Russian blouse-waist is shaped by pattern No. 9207, which is in eight sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents. Pure white organdy is pictured in the waist, which is effectively decorated with velvet and satin ribbon and lace edging and insertion. The closing is made in Russian style at the left side and a fitted lining insures a trim adjustment. For Summer wear such materials as silk, grenadine and barège will be appropriate for the mode, with a decoration in harmony with the goods.

A becoming waist is shaped by pattern No. 9142, which is in eight sizes for ladies from thirty to forty-four inches, bust meas-

ure, and costs 1s. or 25 cents. Plain blue lawn is pictured the waist, which is trimmed tastefully with velvet and ribbon and lace edging. The waist may be made with the quarter or full-length sleeves and with or without a fitted lining. Figured silk is pictured in the basque-waist shaped by pattern No. 9116, which is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents. Lace insertion and lace edging provide the decoration. The fronts of the waist close at the center and the yoke closes at the left side. Doublefrill-caps stand out over the sleeve-tops.

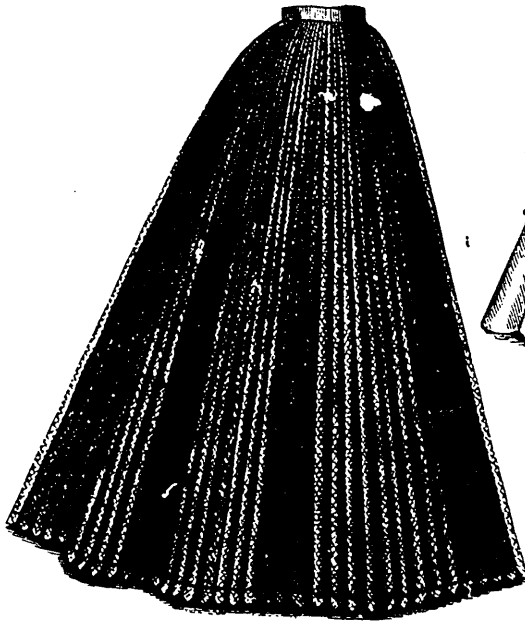
A dressy basque-waist

ure, and costs 1s. or 25 cents. Plain blue lawn is pictured the waist, which is trimmed tastefully with velvet and ribbon and lace edging. The waist may be made with the quarter or full-length sleeves and with or without a fitted lining. Figured silk is pictured in the basque-waist shaped by pattern No. 9116, which is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents. Lace insertion and lace edging provide the decoration. The fronts of the waist close at the center and the yoke closes at the left side. Doublefrill-caps stand out over the sleeve-tops.

NECK AND WAIST DECORATIONS.

(For Illustrations see Page 11.)

The page illustrating simple neck completions and elaborate decorations for waists as well conveys an excellent idea of the variety of effects possible in a limited wardrobe if several styles of linen and fancy collars be included among one's possessions. White linen is usually chosen for shirt-waist collars, but Madras and linen ornamented in striped, figured and checked patterns are also used. Lace and ribbon applied

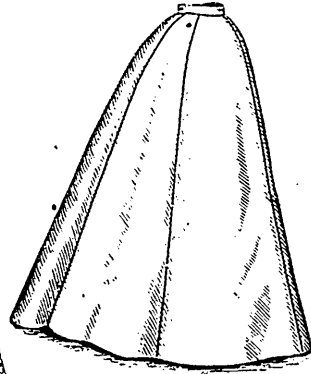


1357

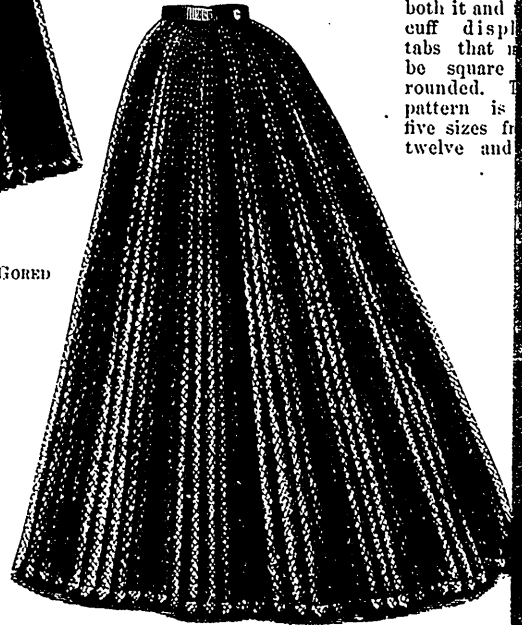
Side-Front View.

LADIES' SOLEIL OR SUN-BURST SKIRT, WITH SEVEN-GORED FOUNDATION SKIRT.

(For Description see Page 41.)



1357



1357

Side-Back View.

half to fourteen and a half, collar sizes, and costs 5d. or 10 cents. Pattern No. 1358, in five sizes, from twelve and a half to fourteen and a half, collar sizes, and costing 5d. or 10 cents.

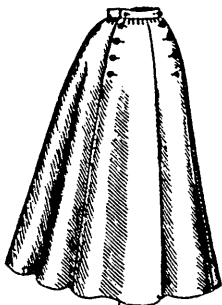
lace over s...
or on velv...
fancy silk, e...
are required...
the fluffy, c...
coming...
ceits that m...
be worn with...
number of b...
ices, impart...
to them a fre...
dressy look.
The collar...
cuff represen...
ing pattern...
1360 are of li...
and the b...
fastened at...
throat is of pl...
silk. The co...
is fastened...
the back s...
both it and...
cuff displa...
tabs that...
be square...
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pattern is...
five sizes...
twelve and

contains two dress collars, with points. The collars are shown made of silk and with each is worn a crush stock of

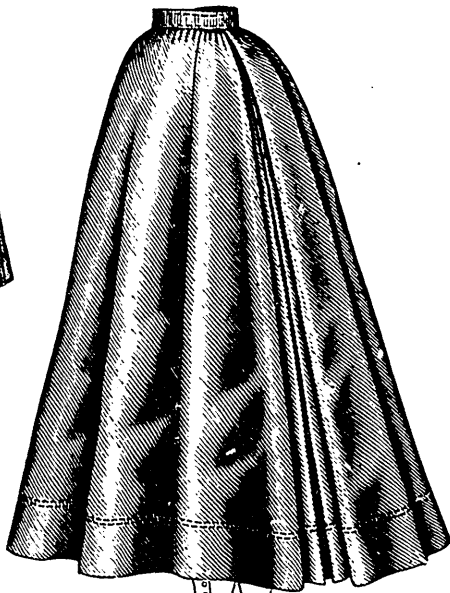
illustrated developed in light silk and the other in dark silk. A simple but very charming fancy collar was made by pattern No. 1289, in three sizes, small, medium and large, and costing 5d. or 10 cents. The collar is shaped in deep, square tabs all round. It is very effective as here made of white silk, with a tasteful decoration of black insertion and edging, and a black ribbon stock. The pattern also contains a collar shaped in rounding scolops.

One collar has three points turning down from the pattern, the points being decorated with edging and insertion. Edging alone trims the six points that fall over the other collar. Linen might be used for these collars.

The bolero jacket made of silk was copied after pattern No. 1368, in three sizes, small, medium and large, costing 5d. or 10 cents. The color of the bolero is in

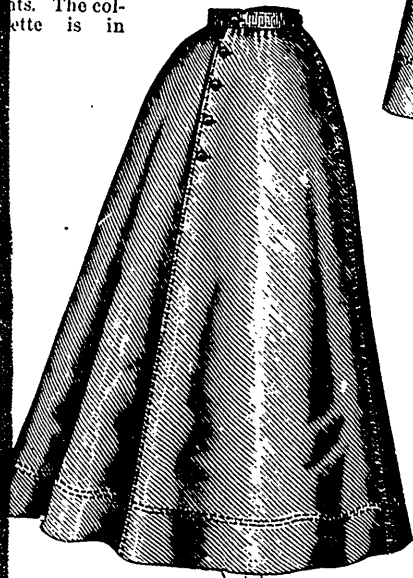


1367



1367

Side-Back View.



1367

Side-Front View.

LADIES' GORED DIVIDED CYCLING SKIRT, HAVING AN ADDED FRONT-GORE AND PLAITS AT THE BACK TO GIVE THE EFFECT OF A ROUND SKIRT WHEN STANDING. (TO EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE-TOPS.)

(For Description see Page 42.)

lined yoke outline at the back and presents the usual rounding bolero outline at the front. The plaquettes cross the shoulders and the collar is bordered by a stock above which rises a lace frill. The edging, edging and ribbon bows are skillfully disposed for further ornamentation. The tabs that may be square or round are prominent features of the linen collars and cuffs made by pattern No. 1361, in five sizes, from twelve and a half to fourteen and a half, collar sizes, costing 5d. or 10 cents. A smart-looking band-bow is worn with each collar, one style being



1366

Front View.



1366

LADIES' KNICKERBOCKERS, BUTTONED TO A DEEP, SMOOTH YOKE AT THE BACK. (TO BE DART-FITTED OR GATHERED IN FRONT.)

(For Description see Page 43.)



1366

Back View.

Light-green silk overlaid with black lace net was chosen for the tab collar made by pattern No. 1194, in three sizes, small, medium and large, costing 5d. or 10 cents. It also contains a cuff to match this collar and a ripple collar and cuff. White appliqué lace and silk knife-plaitings form the decoration.

A collar with square tabs flaring from its upper edge may be made of linen by pattern No. 1359, the four-in-hand worn with it being cut from India silk by pattern No. 1093. The cuff matching the collar is also contained in pattern No. 1359, which is in five sizes, from twelve and a half to fourteen and a half, collar sizes, and costs 5d. or 10 cents. The tie pattern, No. 1093, is in three sizes, small, medium and large, and costs 5d. or 10 cents. It also includes the puff stock-tie shown with the collar made by pattern No. 1362. The latter pattern is in five sizes from twelve

and a half to fourteen and a half, collar sizes, and costs 5d. or 10 cents. The collar has a flaring section in "saucer" style and the cuff shows a similar flaring section from its lower edge.

Styles for Misses and Girls.

FIGURE No. 99 B.—MISSSES' AFTERNOON TOILETTE.

(For Illustration see this Page.)

FIGURE No. 99 B.—This consists of a Misses' basque-waist and skirt. The basque-waist pattern, which is No. 9190 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is shown again on page 54. The skirt pattern, which is No. 9216 and costs 1s. or 25 cents, is in seven sizes for misses, from ten to sixteen years old, and may be seen again on page 58.

This toilette is in good taste for a variety of dressy occasions. It is made of Summer silk in a light and in a dark shade of green, the dark silk being covered with lace net. The trimming of lace edging and narrow green velvet ribbon is exquisitely dainty. The skirt, comprising seven gores, falls in slutes at the sides and may be gathered or plaited at the back.

The pretty waist is closed at the left side and is made over a lining that is fastened in front. A full yoke appears above the full front and full back, which are turned under and shirred near the top to form a frill heading, the fulness being drawn well toward the center at the bottom. The puff section forming the outside of the standing collar is of lace net and a frill of lace rises from the top of the collar. The close-fitting sleeves display mushroom puffs and ribbon bows, folded bands of lace net and lace frills afford a dainty finish for the wrists. A deep, plaited girdle gives additional dressiness.

Challis, organdy, lawn, Swiss, grass linen and grenadine over a tinted lining are exceedingly dainty made up in this way and lace and ribbon are always tasteful.

Malines and flowers decorate the straw hat.

MISSSES' COSTUME WITH FOUR-GORED SKIRT.

(For Illustrations see Page 40.)

No. 9182.—This graceful costume is illustrated made of figured challis combined with plain taffeta silk. The waist is made over a lining that is fitted by single bust darts, under-arm and side-back gores and a center seam and closed in front. A full vest arranged over a smooth lining is sewed to position at one side and secured with hooks and loops at the other side; it is gathered at the neck

and triple-shirred at the bottom and puffs out stylishly between the fronts, which are smooth at the top but have fulness at bottom collected in three rows of shirring. Under-arm gores give a smooth effect at the sides and the back fits smoothly

the top, but has fulness the bottom drawn well the center by three short rows of shirring. The broad edges of the triple-pointed collar are joined to the fringes of the fronts and edges of the collar are loved by a row of handsome lace insertion. Taffeta bon arranged in outstand loops at the back covers high standing collar. Style puffs are arranged on coat-shaped sleeves, which are ornamented at the wrist with a row of lace insertion.

The four-gored skirt gathered at the back and smooth-fitting at the across the front and side it ripples below the hips, flares moderately toward bottom, where it measures two yards and three-fourths in the middle sizes. It is completed with a belt and removable belt of the material overlaid with a row of insertion is closed at the side of the front under a small bow of ribbon.

Light-weight cashmere, nun's-veiling, canvas, green and challis in combination with moiré or taffeta will make a charming costume of this style and be ribbon and lace insertion trim it satisfactorily.

We have pattern No. 91 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, require five yards and three-eighths of figured challis thirty inches wide, with half a yard plain silk twenty inches wide. Price of pattern, 1s. 6d. or 25 cents.

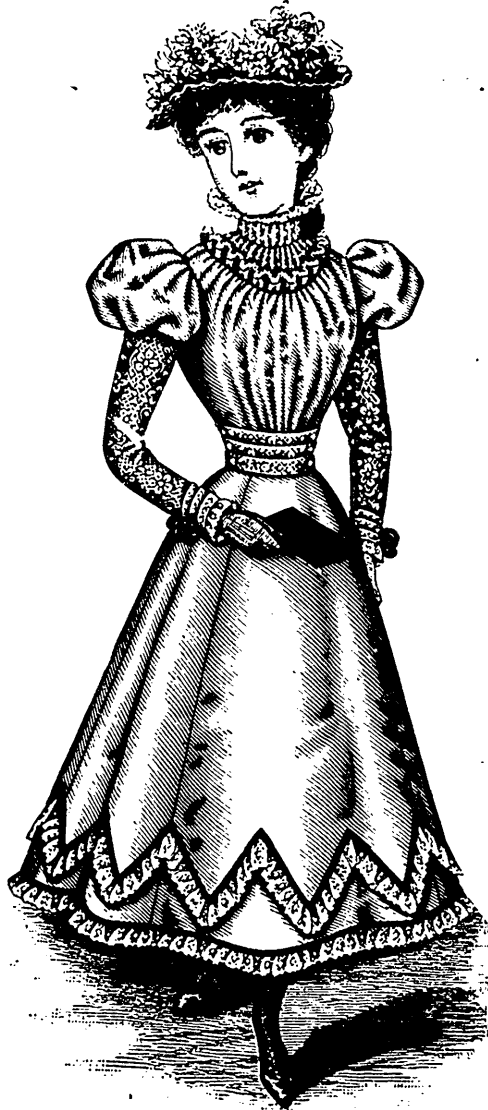


FIGURE No. 99 B.—This illustrates MISSSES' AFTERNOON TOILETTE.—The patterns are Misses' Basque-Waist No. 9190, price 10d. or 20 cents; and skirt No. 9216, price 1s. or 25 cents.

(For Description see this Page.)

FIGURE No. 100 B.—MISSSES' NORFOLK JACKET.

(For Illustration see Page 49.)

FIGURE No. 100 B.—This illustrates a Misses' box-plaited basque. The pattern which is No. 9215 and costs 1s. or 25 cents, is in five sizes for misses from twelve to sixteen years of age, and is pictured again on page

This box-plaited basque or Norfolk jacket, a mode very practical for bicycling, golfing and general wear, is here pictured made of brown cheviot and finished with stitching, may be made with or without a fitted lining and is closed with button-holes and buttons at the center of the front. A box-plait is formed in each side of the front and back, the p

falling free below the belt, which is of the material. The standing collar closes at the throat. Gathers collect the fulness of the two-seam sleeves, which stand out stylishly at the top.

Popular materials for Norfolk jackets are serge, cheviot, tweed, covert suiting and cloth, and if the severity of a machine-stitched finish is not pleasing, braid may be used for decoration.

The straw sailor-hat is trimmed with ribbon.

FIGURE No. 101 B.—MISSSES' SHIRRED WAIST.

(For Illustration see Page 50.)

FIGURE No. 101 B.—This illustrates a Misses' shirred waist. The pattern, which is No. 9220 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 54.

This prettily shirred waist is made of figured heliotrope silk, with a stock and belt of darker heliotrope ribbon, lace edging at the wrists giving it a dainty finishing touch. It is closed at the back. The shirrings are made to round-yoke depth, and the fulness below is drawn to the center at the waist. The full sleeves are shirred to form frills at the wrists.

The waist is a pleasing mode for cashmere, French flannel, challis, India or China silk, lawn, organdy or any of the fine wash fabrics. Beading or baby ribbon laid over the shirrings would be effective as decoration in conjunction with lace edging.

GIRLS' SAILOR COSTUME.

(For Illustrations see Page 50.)

No. 9202.—Another view of this costume is given at figure No. 105 B in this magazine.

This popular style of sailor costume is here pictured made of blue and white flannel. The skirt is in two pieces—a front-gore and a wide, straight section that is gathered at the top. It is deeply hemmed at the bottom and sewed to a sleeveless, high-

with an embroidered emblem; and the neck is finished with a cording of the white flannel.

The blouse has a seamless front and back, being simply shaped by shoulder and under-arm seams and made to slip on over the head. The front is cut out to disclose the shield facing on the under-waist, and the lower edge of the blouse is turned under for a hem in which an elastic is run to draw it snugly about the waist and permit the blouse to droop in the

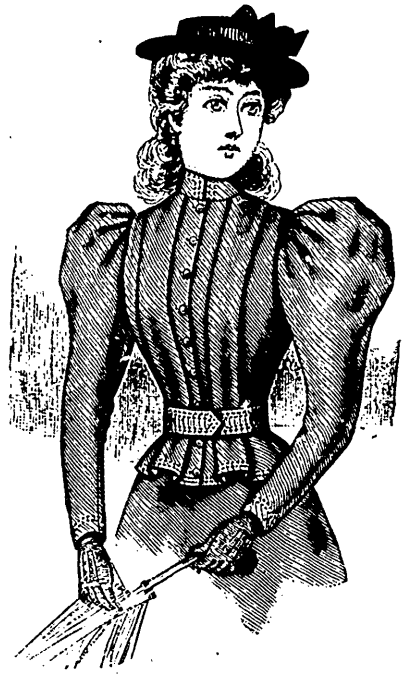


FIGURE No. 100 B.—This illustrates MISSSES' NORFOLK JACKET.—The pattern is No. 9215, price 1s. or 25 cents.

(For Description see Page 48.)



9182

Front View.



9182

Back View.

MISSSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Description see Page 48.)

usual style. The large sailor-collar falls deep and square at the back and its tapering ends meet at the bottom of the V opening in the front. The bishop sleeves are gathered at the top and bottom and arranged over coat-shaped linings, which are faced in round cuff style with the white flannel.

Flannel, serge, cheviot and washable materials like linen or piqué will be made up in this style and decorated with braid or made in a pretty combination, as illustrated.

We have pattern No. 9202 in nine sizes for girls from four to twelve years old. For a girl of eight years, the costume requires five-eighths of a yard of light with three yards and three-eighths of dark dress goods, each forty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' SAILOR COSTUME.

(For Illustrations see Page 50.)

No. 9208.—This sailor costume is commended for general outing wear and is pictured made of blue and white flannel and decorated with an embroidered anchor and blue and white braid in two widths. The full skirt is deeply hemmed at the bottom, gathered at the top and joined to a sleeveless under-waist that is fitted by single bust darts and shoulder and under-arm seams and closed at the back. A standing collar finishes the under-waist and the front is faced in shield effect.

The blouse is shaped by shoulder and under-arm seams and

necked waist of lining that is fitted by single bust darts and shoulder and under-arm seams and closed at the back. The waist is faced with white flannel in shield effect and ornamented



FIGURE No. 101 B.—This illustrates MISSES' SHIRRED WAIST.—The pattern is No. 9220, price 10d. or 20 cents.

(For Description see Page 49.)

its lower edge is drawn in about the waist by an elastic in the hem; it droops in the usual way and is closed at the center of the front with button-holes and buttons. The fronts open in V shape, showing the facing on the under-waist; and a sailor collar, that is prettily curved at the lower edge at the back,

sash of ribbon is worn about the waist and tied in a bow with long ends at the back.

Lawn, dimity, India silk, nainsook, batiste, challis and cashmere are appropriate materials for this dress and lace and embroidered insertion and edging, with either moiré, taffeta or velvet ribbon, will trim it daintily. The mode will develop charmingly in white dotted Swiss, which may be trimmed with fine Swiss embroidery or lace.

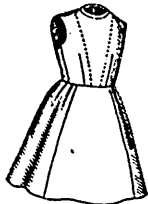
We have pattern No. 9199 in eight sizes for girls from five to twelve years old. For a girl of eight years, the dress will require four yards of goods twenty-two inches wide, with a fourth of a yard of lace net twenty-seven inches wide to cover the body yoke. Price of pattern, 1s. or 25 cents.

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

(For Illustrations see Page 51.)

No. 9206.—At figure No. 103 B in this number of THE DELINEATOR this dress may be seen differently made up.

A becoming little frock is here illustrated made of pink organdy and trimmed



9202

has broad, curved ends meeting at the top of the closing. The full sleeves are gathered at the top and bottom and finished with wristbands.

Flannel, serge, tweed, soft, light-weight cheviot and sometimes such washable fabrics as linen, piqué, etc., are made up in this style and trimmed with braid arranged simply or elaborately. A stylish sailor suit may be made of striped blue-and-white and plain blue Galatea, and trimmed with blue and white wash braid. The plain material may be used for collar, wristbands and shield facing.

We have pattern No. 9208 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the costume needs three yards and three-eighths of light, with one yard of dark flannel, each forty inches wide. Price of pattern, 1s. or 25 cents



9202

Front View.



9202

Back View.

GIRLS' SAILOR COSTUME.

(For Description see Page 49.)

GIRLS' DRESS WITH SKIRT, CONSISTING OF A SPANISH FLOUNCE JOINED TO A CIRCULAR YOKE.

(For Illustrations see Page 51.)

No. 9199.—At figure No. 104 B in this number of THE DELINEATOR this dress is again represented.

The attractive little dress is here illustrated made of silk and lace net and trimmed with ribbon and lace edging and insertion. The waist is made over a lining that is fitted by single bust darts and shoulder and under-arm seams, and the closing is made at the back with buttons and button-holes. The waist has a slightly low round neck and is made with a shallow round yoke, to which the full front and full backs are joined. The fulness in the front and back is arranged in clusters of vertical tucks at the top and in gathers at the bottom and the front droops with graceful blouse effect. The short puff sleeves are made over smooth linings and finished with bands. The skirt,



9208

Front View.



9208



9208

Back View.

GIRLS' SAILOR COSTUME.

(For Description see Page 49.)

which is joined to the waist, consists of a smooth circular yoke and a Spanish flounce that is deeply hemmed at the bottom and turned under and shirred at the top to form a frill heading. A

with edging, insertion and ribbon. The waist is provided with a lining that is fitted by single bust darts and shoulder and under-arm seams and the closing is made invisibly at the

back. The full front and full backs extend to within round yoke depth on the lining and are gathered at the top and bottom, the front puffing out prettily; and the lining above the all portions is faced to have the effect of a round yoke. The dress may be made with a high or low neck, a standing collar covered with a wrinkled ribbon that is prettily bowed at the neck completing the high neck. A fancy Bertha in two sections, that are apart at the front but meet and flare at the back, falls square at the front and back and ripples prettily below the shoulders, where it shapes deep points over mushroom puffs on the coat-shaped sleeves. The sleeves may be made in elbow or full length, as preferred. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the skirt. Ribbon bows with long ends tacked to the bottom of the waist at each side of the fulness in the front give a dressy touch.

This dress may be developed in silk, challis, cashmere, lawn, batiste, organdy, chambray and gingham and may be daintily trimmed with lace, embroidery, ribbon, braid and gimp. Navy-blue foulard silk polka-dotted with white was made up in a dress of this style, and fine cream Valenciennes lace insertion was used for trimming.

We have pattern No. 9206 in eight sizes for girls from five to

FIGURE No. 102 B.— MISSES' BOX-PLAITED SHIRT-WAIST.

(For Illustration see this Page.)

FIGURE No. 102 B.—This illustrates a Misses' shirt-waist. The pattern, which is No. 9209 and costs 10d. or 20 cents, is in five sizes for misses from twelve



FIGURE No. 102 B.—This illustrates MISSES' BOX-PLAITED SHIRT-WAIST.—The pattern is No. 9209, price 10d. or 20 cents.

(For Description see this Page.)



9199

Front View.



9199

Back View.

GIRLS' DRESS, WITH SKIRT CONSISTING OF A SPANISH FLOUNCE JOINED TO A CIRCULAR YOKE.

(For Description see Page 50.)

to sixteen years of age, and may be seen in four views on page 57 of this number of THE DELINEATOR.

Cotton chevot is pictured in this shirt-waist, which has a removable turn-down collar of white linen. A plaid silk tie is prettily bowed. Under-arm gores separate the fronts from the back and three box-plaits are laid in the back and three in the front, the closing being made through the center plait in the front with studs. The upper part of the back is a bias pointed yoke shaped by a center seam. The cuffs of the stylish shirt sleeves are closed with link buttons. A fancy belt fastened with a silver buckle is worn.

The variety of materials appropriate for shirt-waists is almost perplexing, but the use of organdy, dimity, silk, batiste and linen is so universal and satisfactory that an adherence to these fabrics is advised for the stylish development of waists of this kind.

The hat is of light fancy straw trimmed with Liberty silk and flowers.

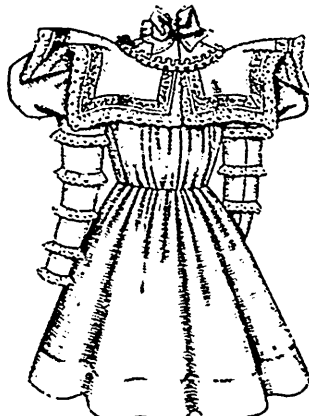


9206

Front View.



9206



9206

Back View.

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

(For Description see Page 50.)

FIGURE No. 103 B.—GIRLS' AFTERNOON DRESS.

(For Illustration see Page 52.)

FIGURE No. 103 B.—This illustrates a Girls' dress. The pattern, which is No. 9206 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on this page.

twelve years of age. To make the dress for a girl of eight years, calls for six yards of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

tern, which is No. 9206 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on this page.



FIGURE No. 103 B.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No. 9206, price 1s. or 25 cents. (For Description see Page 51.)

Figured and plain lavender lawn and all-over embroidery are united in this pretty frock and ribbon and lace edging are effectively arranged as decoration. The full front and full back are low and round at the top and are arranged on a smooth lining that is faced above them, in yoke effect, with all-over embroidery. The neck is completed with a standing collar that is decorated at the top with a frill of lace edging, and the coat sleeves have short puffs at the top. Stylish Bertha sections, that come near-together at the back and are wide apart at the front, fall in handsome points and ripples over the puffs. The straight, full skirt, which is deeply hemmed at the bottom and gathered at the top, is sewed to the waist, and ribbon bows are tacked over the joining at each side of the fullness in the front. The dress may be made with a low neck and elbow puff sleeves, if desired.

Simplicity is desirable in dresses for girls, but the colors and materials are so varied that no difficulty will be found in choosing something becoming for either blonde or brunette. Dimity, organdy, challis, Swiss and batiste are some of the materials commended and simple or pretentious decoration may be used. The sailor hat is trimmed with ribbon and flowers.

GIRLS' DRESS. (TO BE MADE WITH FULL-LENGTH PUFF SLEEVES OR WITH ELBOW PUFF-SLEEVES WITH A BAND.) (For Illustrations see this Page.)

No. 9191.—Yellow China silk was used for making this dress and the caps and jacket portions may be covered with or made of alternating cross-rows of white insertion and yellow satin ribbon. The dress is closed at the back and is provided with a smooth body-lining fitted, like the dress, with shoulder and under-arm seams. The front and back of the dress extend only to the lower edge of the lining at the sides, where they are lengthened by skirt sections that are gathered across the top and sewed on with a cording of the silk. A double box-plait is arranged at the center of the front and back, the plaits appearing in Watteau effect between short square-cornered jacket portions that are fitted by shoulder and under-arm seams. Pointed sleeve caps that are gathered at the top, are sewed to the arms'-eyes of the jacket and stand out stylishly over the dress sleeves, which may be made in full length or in elbow length and finished with bands. The puffs are gathered at the top and bottom and double shirred midway between to form double puffs. The neck of the dress is in rounding outline and completed with a ruching of lace. The arrangement of lace insertion and ribbon as decoration is very effective. A charming little dress was made up in this style of delicate buff silk: the jacket and sleeve caps were of cream point Venise lace insertion alternating with rows of black velvet ribbon. Narrow cream lace edging to match and black velvet ribbon rosettes and a loop-bow with long ends, also of the black velvet.



9191
Front View.



9191
Back View.

GIRLS' DRESS. (TO BE MADE WITH FULL-LENGTH PUFF-SLEEVES OR WITH ELBOW PUFF-SLEEVES WITH A BAND.) (For Description see this Page.)



9214



9214
Front View.



9214
Back View.

MISSSES' EMPIRE JACKET. (For Description see Page 53.)

ribbon in a much wider width, contributed the decoration. We have pattern No. 9191 in eight sizes for girls from two to nine years old. For a girl of four years, the dress needs four yards

and three-fourths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

MISSES' EMPIRE JACKET.

(For Illustrations see Page 52.)

No. 9214.—A charming jacket in the popular Empire style is here depicted made of brown broadcloth and trimmed with écru lace insertion. The upper part of the jacket is a square yoke, which closes at the front with buttons and button-holes, and the full fronts and full back are joined together in under-arm seams and laid in a box-plait at each side of the closing and at each side of the center of the back, the plaits rolling and flaring stylishly toward the bottom. The one-seam sleeves are gathered at the top to puff out in accordance with the present style. A fancy pointed collar with slightly flaring ends is a becoming adjunct of the jacket and the neck is completed with a turn-down collar the ends of which also flare.

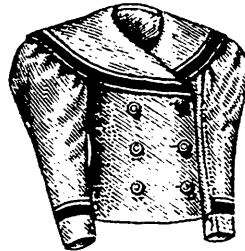
This style of jacket is in high favor and may be satisfactorily developed in broadcloth, cheviot, lady's-cloth, dingoal, etc., with gimp, fancy braid and narrow ribbon for trimming.

We have pattern No. 9214 in seven sizes for misses from ten 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.

lining fitted by single bust darts and the usual seams gives a trim appearance to the basque, but the use of the lining is optional. Under-arm gores separate the fronts from the back and a box-plait is laid in the back at each side of the center seam and in the fronts at each side of the closing, which is made with buttons and button-holes at the center. The plaits are sewed along their underfolds to the waist, below which they flare to give a pretty effect in the skirt and under the plait in each front is a bust

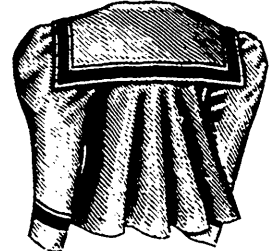


9211



9211

Front View.



9211

Back View.

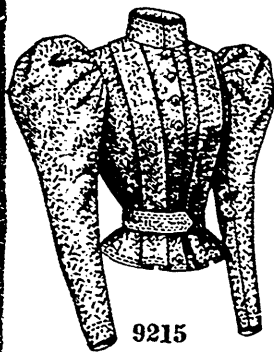
GIRLS' EMPIRE JACKET.
(For Description see this Page.)

MISSES' BOX-PLAITED BASQUE. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING AND WITH A HIGH NECK AND STANDING COLLAR OR WITH AN OPEN NECK AND NOTCHED COLLAR.) KNOWN AS THE NORFOLK JACKET.

(For Illustrations see this Page.)

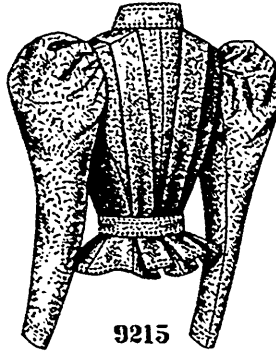
No. 9215.—Another view of this basque may be obtained by

dart that gives a desirable shapeliness to the waist. The gathered two-seam sleeves stand out stylishly at the top and fit the arm closely below. The neck may be high and completed with a standing collar or it may be cut slightly low in front and finished with a notched collar for wear with a chemisette. A belt of the material is worn.



9215

Front View.



9215

Back View.



9215

MISSES' BOX-PLAITED BASQUE. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING AND WITH A HIGH NECK AND STANDING COLLAR OR WITH AN OPEN NECK AND NOTCHED COLLAR.) KNOWN AS THE NORFOLK JACKET.

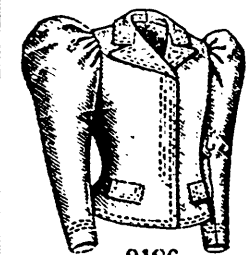
(For Description see this Page.)

Serge, cheviot, covert cloth, faced cloth or mixed suitings will develop this basque satisfactorily and machine-stitching will give a neat finish.

We have pattern No. 9215 in five sizes for misses from twelve to sixteen years of age. To make the basque for a miss of twelve years, will require three yards and a fourth of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

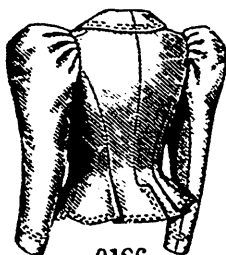
GIRLS' JACKET, WITH FLY FRONT. (KNOWN AS THE COVERT COAT.)

(For Illustrations see this Page.)



9186

Front View.



9186

Back View.

No. 9186.—This jaunty jacket is also known as the covert coat. It is pictured made of white serge with a tailor finish of machine-stitching. The loose fronts lap widely and close with buttons and button-holes in a fly and above the closing they are reversed in lapels that form narrow notches with a rolling coat-collar. A center seam and side-back gores render the back and sides close fitting and coat-laps and coat-plaits add to the coat-like appearance. The two-seam sleeves are gathered at the top and stand out moderately; pocket-laps conceal openings to inserted side-pockets.

Serviceable jackets for the Summer may be copied from this in whipcord, covert cloth, serge, in such popular colors as dark-red, various shades of blue, brown, tan, medium tints of green and gray; braid is sometimes used for decoration, although the tailor finish is in high vogue.

We have pattern No. 9186 in eight sizes for girls from five to twelve years old. To make the jacket for a girl of eight years, calls for two yards and a fourth of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

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

GIRLS' EMPIRE JACKET.

(For Illustrations see this Page.)

referring to figure No. 100 B in this issue of THE DELINEATOR. The box-plaited basque or Norfolk jacket is here illustrated made of mixed cheviot and finished with machine-stitching. A

No. 9211.—Cloth in a handsome shade of wood brown was used for this pretty jacket, which is in Empire style, and wide and narrow braid is effective at the wrists and on the collar. The jacket is fitted by shoulder and under-arm seams and the

back, which is made with a square yoke, is shaped in circular style to hang in deep flutes at the center. The fronts lap and close in double-breasted style with buttons and button-holes and the neck is shaped low at the front to accommodate the rounding ends of the broad sailor collar which laps with the fronts and falls square at the back. The one-seam sleeves are gathered at the top and puff out stylishly.

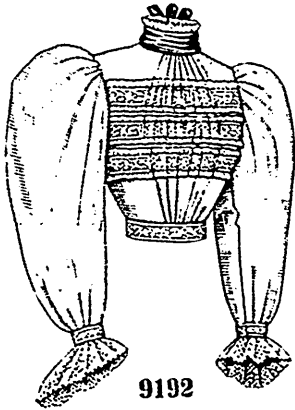
Diagonal, chevrot, kersey, brondcloth, lady's-cloth and flannel are suitable materials for jackets of this style, which may be trimmed with fancy or plain braid or given a more simple finish of machine-stitching.

We have pattern No. 9211 in eight sizes for girls from five to twelve years of age. For a girl of eight years the jacket needs three yards of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

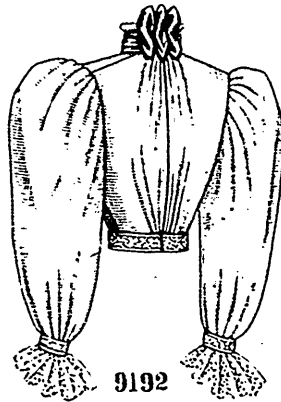
MISSSES' SPENCER WAIST. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH OR WITHOUT FITTED BODY-LINING.)

(For Illustrations see this Page.)

No. 9192.—This Spencer waist, which may be made with full-length or three-quarter length



9192
Front View.



9192
Back View.

MISSSES' SPENCER WAIST. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH OR WITHOUT FITTED BODY-LINING.)

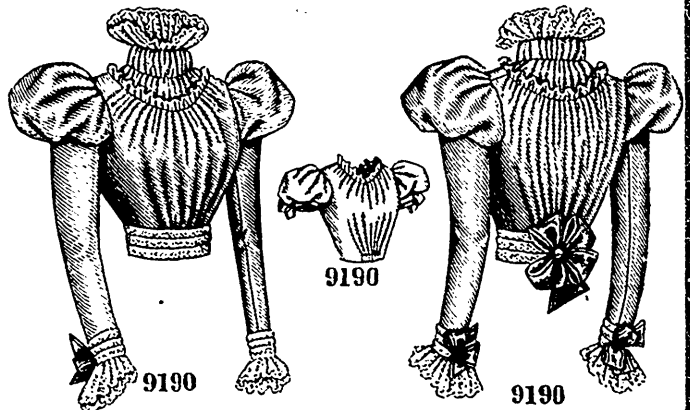
(For Description see this Page.)

sleeves, and with or without the fitted lining, is pictured made of challis, with lace for the wrist frills, and insertion and ribbon for decoration. The full front joins the full backs in shoulder and under-arm seams and the fulness is drawn to the center by gathers at the neck and lower edges. The lining is fitted by single bust darts and the usual seams and the closing is made at the center of the front. A full pointed yoke, gathered at the top and bottom appears above a full front and full back, which are turned under at the top and gathered

The youthful effect and practical construction of the Spencer waist make it a popular mode for a wide range of thin fabrics, particularly such materials as lawn, dimity, Swiss, organdy, and heavier weaves like canvas, serge and chevrot. The decoration should accord with the dress goods, insertion, lace edging and ribbon being most appropriate for the thin goods.

We have pattern No. 9192 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years calls for two yards and seven-eighths

of material twenty-two inches wide with a yard and a fourth of edging three inches and three-fourths wide for the sleeve frills.



9190
Front View.

9190
Back View.

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

(For Description see this Page.)

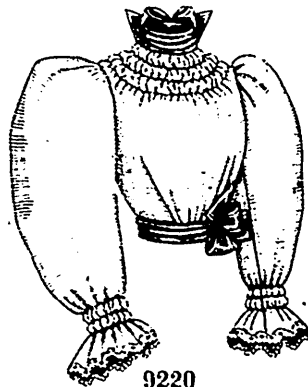
Price of pattern, 10d. or 20 cents.

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

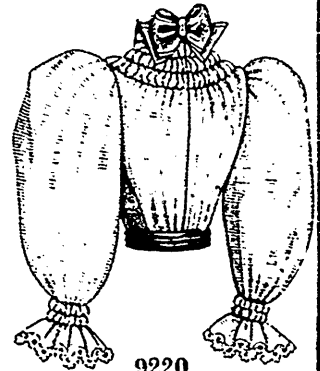
(For Illustrations see this Page.)

No. 9190.—At figure No. 99 B in this magazine this basque-waist is shown again.

The dressy basque-waist is here represented made of soft woollen dress goods, combined with satin overlaid with lace net. The waist is made over a lining that is fitted by single 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 a full front and full back, which are turned under at the top and gathered



9220
Front View.



9220
Back View.

MISSSES' SHIRRED WAIST. (TO BE MADE WITH OR WITHOUT FITTED LINING.)

(For Description see Page 55.)

to form a frill heading, the fulness being drawn to the center by two rows of shirring at the bottom. The full front is arranged

a lining front fitted by single bust darts and the closing is made along the left shoulder and under-arm seams. The waist is encircled by a folded girdle of satin covered with lace net and closed at the back under a stylish ribbon bow. The outside of the standing collar is gathered at the top and bottom to have the effect of a puff and the collar is closed at the left side, a graduated frill of lace rising above it. The coat-shaped sleeves have mushroom puffs arranged over them at the top; they may be cut at the bottom of the puffs and finished with bands, if short sleeves are desired, or they may be in full length and decorated as illustrated. For evening wear the waist may be made with a low neck.

Organdy, Swiss and sheer fabrics may be made up in this style of silk or percaline and decorated with lace or ribbon. The mode is also suitable for challis, grenadine, summer silks, etc.

We have pattern No. 9190 in five sizes for misses from twelve to sixteen years of age. To make the high-necked waist with girdle for a miss of twelve years, requires four yards and a fourth of goods twenty-two inches wide. The low-necked waist without the girdle needs two yards twenty-two inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' SHIRRED WAIST. (TO BE MADE WITH OR WITHOUT FITTED LINING.)

(For Illustrations see Page 54.)

No. 9220.—Another view of this waist is given at figure No. 101 B of this number of THE DELINEATOR. White lawn was here used for the waist, and a stock and belt of berry-colored ribbon enhance the pretty effect. The full front and back, which are separated by the arm gores, are shirred all round at the top to round-yoke both and the fulness is drawn to center at the waist by shirring. The waist may be made with or without fitted lining, preferred. The collar is in standing style. With a stock of bright ribbon. The sleeves may be made with or without coat-shaped linings, and they are gathered at the top and shirred at the wrists, where they may be finished to form a complete cuff effect, as illustrated.

There is unlimited variety in the materials suitable for waists in this style. Soft woollens such as challis and cashmere, as well as silk and Swiss, dimity, organdy and linen batiste, are all suitable to the mode and for decoration lace bands may be

used, with edging to match and ribbon of a becoming color.

We have pattern No. 9220 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist needs three yards and five-eighths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 104 B.—This illustrates GIRLS' PARTY DRESS.—The pattern is No. 9199, price 1s. or 25 cents.

(For Description see this Page.)

FIGURE No. 104 B.—GIRLS' PARTY DRESS.

(For Illustration see this Page.)

FIGURE No. 104 B.—This illustrates a Girls' dress. The pattern, which is No. 9199 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 51.

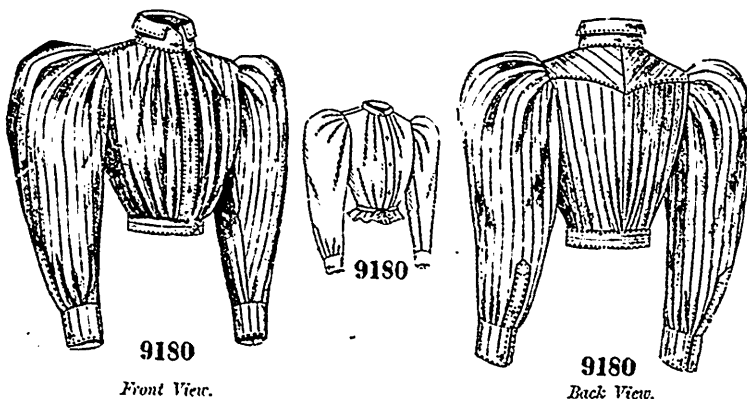
White lawn, with a decoration of lace insertion and edging and pink ribbons, is represented in this graceful dress. The skirt, which is sewed to the waist, consists of a deep Spanish flounce joined to a circular yoke, the flounce being finished to form a frill heading. The round-necked waist displays a shallow round yoke above a full front and full backs that have their fulness taken up in groups of small tucks at the top and in gathers at the bottom, the front drooping in blouse style. The short puff sleeves are finished with bands and the waist is closed at the back.

A fanciful style like this will be chosen for best wear and will be made up in figured or plain India silk, Swiss, organdy or very fine cashmere. Ribbon and lace are the prettiest trimmings and the ribbon will often furnish the only bit of color.

MISSSES' SHIRT-WAIST, WITH BACK YOKE-FACING AND REMOVABLE COLLAR.

(For Illustrations see this Page.)

No. 9180.—This stylish shirt-waist is pictured made of striped gingham. The fronts are closed at the center with button-holes and buttons or studs through a box-plait formed at the front edge of the right front; and pretty fulness at each side of the plait is disposed in gathers at the neck and at the waist, the gathers at the waist being tacked to a stay, while the fronts puff out in a stylish way. The seamless back is smooth at the top, where it is overlaid with a bias, pointed yoke-facing that is shaped with a center seam, and the fulness at the waist-line is drawn in by



MISSSES' SHIRT-WAIST, WITH BACK YOKE-FACING AND REMOVABLE COLLAR.

(For Description see this Page.)

tapes that are inserted in a casing and tied about the waist over the fronts. The neck is finished with a fitted band and the stylish removable collar of white linen is made with a high band and a shallow turned-down portion that flares in front. The one-seam



FIGURE No. 105 B.—This illustrates GIRLS' SAILOR COSTUME.—The pattern is No. 9202, price 1s. or 25 cents.
(For Description see this Page.)

shirt sleeves, which are gathered at the top and bottom, are made with openings that are finished with underlaps and pointed overlaps in regular shirt-sleeve style, and are completed with straight cuffs that have square ends closed with link buttons. The laps are closed above the cuffs with a button and button-hole. The belt of the material has pointed ends.

Cheviot, Madras, linen and crash, also sheer materials, such as batiste, lawn, organdy, dimity, Swiss, etc., are used for shirt-waists this season.

We have pattern No. 9180 in five sizes for misses from twelve to sixteen years old. To make the shirt-waist, except the collar, for a miss of twelve years, will require three yards and three-fourths of goods twenty-two inches wide. The collar needs half a yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 105 B.—GIRLS' SAILOR COSTUME.
(For Illustration see this Page.)

FIGURE No. 105 B.—This illustrates a Girls' costume. The pattern, which is No. 9202 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years old, and is shown again on page 50.

This is a very attractive sailor costume for which a combination of navy-blue and white serge was here chosen. The costume has a becomingly full skirt made with a front-gore and joined to a plain sleeveless waist that is finished with a cording at the neck, faced in shield effect and decorated with an anchor where it appears in the open neck of the blouse. A large sailor-collar with tapering ends

that meet at the bottom of the open neck under a ribbon bow is handsome accessory of the blouse, which slips on over the head and droops in the regular way, an elastic in a hem drawing the edge closely about the waist. The bishop sleeves have coat-shaped linings that are faced in cuff effect. White braid on the blue serge and blue braid on the white afford attractive completion.

Sailor costumes are frequently chosen for general wear, well as for special outing purposes. A single material can be used if braid is added to brighten the effect.

The straw sailor-hat is banded with ribbon that flows in streamers at the back.

MISSES' BLOUSE SHIRT-WAIST.

(For Illustrations see this Page.)

No. 9201.—This youthful and simple style of blouse shirt-waist is pictured made of minksok and decorated with embroidered edging. Shoulder and under-arm seams connect the fronts with the back. The back is smooth at the top but the fronts have fullness gathered at the top at each side of the closing, which is made with studs or buttons through a box-plait formed in the front edge of the right front. The fullness at the waist is drawn in gathers under a permanent belt that is covered with a removable belt of the material having pointed ends closed in front. The large sailor-collar falls deep and square at the back and broad ends separate and flare from the throat with stylish effect. Roll-up cuffs complete the one-seam shirt sleeves, which have openings finished with underlaps and pointed overlaps in regular shirt-sleeve style. The laps are closed with a button and button-hole and the cuffs with studs.

White materials and colored dimity, lawn, organdy and even heavier fabrics will be made up in this style.

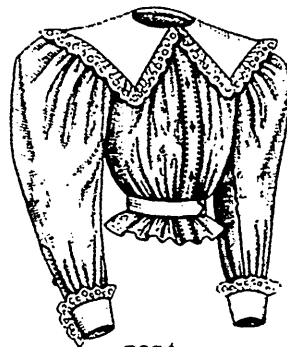
We have pattern No. 9201 in seven sizes for misses from twelve to sixteen years old. For a miss of twelve years, the shirt-waist calls for three yards and three-fourths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

MISSES' 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 Page 57.)

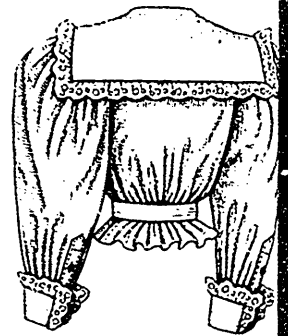
No. 9209.—By referring to figure No. 102 B in this magazine this shirt-waist may be seen differently made up.

A trim-appearing shirt-waist is here shown made of grass linen. The fronts are closed at the center with studs through a box-plait formed at the front edge of the right front and a similar box-plait is made at each side from the shoulder to the lower edge. Under-arm gores give a smooth adjustment at the sides. The upper part



9201

Front View.



9201

Back View.

MISSES' BLOUSE SHIRT-WAIST.

(For Description see this Page.)

of the back is a pointed yoke and three box-plaits are formed on the back, the plaits, like those in the fronts, being stitched along their underfolds to the waist. The shirt sleeves are gathered

the top and bottom and are made with openings that are finished with underlaps and pointed overlaps, the laps being closed with a button-hole and button or stud; they are finished with straight link cuffs. The neck is finished with a band and the turn-down collar of white linen is made removable. The belt is of the material.

This shirt-waist would be equally effective if made of coarse linen or duck. Very pretty shirt-waists for wear in cooler weather are of cashmere, *drap d'été* and fine flannel.

We have pattern No. 9209 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the shirt-waist with white linen collar requires two yards and three-fourths of duck with half a yard of white linen, each thirty-six inches wide; the shirt-waist with the collar of the shirt-waist goods requires three yards and a half of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' AND GIRLS' SAILOR BLOUSE. (TO BE MADE WITH OR WITHOUT FITTED SLEEVE-LINING.)
(For Illustrations see this Page.)

No. 9205.—An up-to-date sailor blouse is here illustrated made of blue and white flannel and trimmed with narrow blue braid. It is shaped with shoulder and under-arm seams and the lower edge is drawn closely about the waist on a tape or elastic inserted in a hem, the customary droop resulting. The closing is made with buttons and button-holes below a collarless shield that is sewed to position at the right side and fastened with hooks and loops at the left side. The broad sailor-collar has tapering ends that meet at the top of the closing. The stylish bishop sleeves may be made with or without coat-shaped linings; they are completed with round cuffs.

Red will combine prettily with either blue or gray flannel in a blouse like this, the bright color contributing the parts here made of white. A single color may be relieved by decorations of braid.

We have pattern No. 9205 in seven sizes, from four to sixteen years old. For a miss of twelve years, the blouse will require two yards and a half of blue with five-eighths of a yard of white flannel, each forty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' BLOUSE SHIRT-WAIST.
(For Illustrations see this Page.)

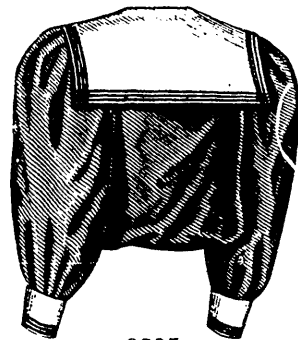
No. 9184.—A simple yet pretty blouse shirt-waist is here depicted made of white nainsook and trimmed with embroidered

center of the front with button-holes and buttons or studs through a box-pleat that is made at the front edge of the right



9205

Front View.



9205

Back View.

MISSSES' AND GIRLS' SAILOR BLOUSE. (TO BE MADE WITH OR WITHOUT FITTED SLEEVE-LINING.)
(For Description see this Page.)

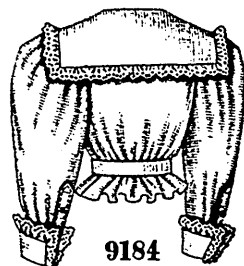


9184

Front View.



9184



9184

Back View.

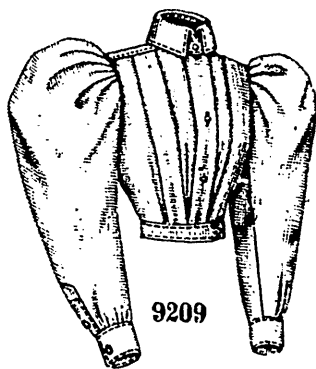
GIRLS' BLOUSE SHIRT-WAIST.
(For Description see this Page.)

front. The fulness at the waist, both back and front, is adjusted in gathers under an applied belt, and the blouse puffs out very slightly. A sailor collar falls deep and square at the back and has broad ends that meet at the throat and then flare widely. The full sleeves are gathered at the top and bottom, slashed at the back of the arm and finished with underlaps and pointed overlaps in regular shirt-sleeve style; they are completed with roll-up cuffs, the ends of which flare prettily. A

belt of the material with pointed ends surrounds the waist and closes at the left side of the front.

Linen, nainsook, dimity, lawn, fine cambric and plain or figured grass linen are appropriate for a shirt-waist of this kind, and the decoration may be contributed by lace or embroidered edging and insertion or fancy bands.

We have pattern No. 9184 in seven sizes for girls from three to nine years old. For a girl of eight years, the shirt-waist will need three yards of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

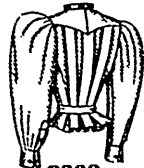


9209

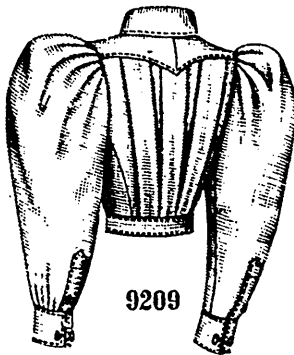
Front View.



9209



9209



9209

Back View.

MISSSES' 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 Page 56.)

edging. The back is smooth at the top and the fronts have becoming fulness gathered at the neck; they are joined in shoulder and under-arm seams and the closing is made at the

in circular style and one is shaped to form square tabs that lie smoothly on the waist, while the other is in two sections that separate slightly at the center of the front and is shaped in

MISSSES' AND GIRLS' CIRCULAR BERTHA COLLARETTES.

(For Illustrations see Page 56.)

No. 1974.—These pretty Bertha collarettes are pictured made of Swiss and decorated with insertion and lace edging. They are both

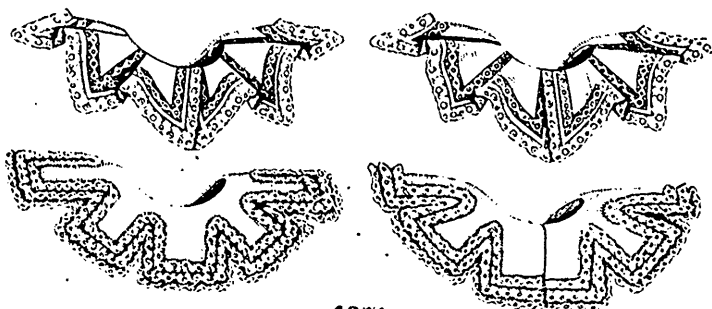
one is shaped to form square tabs that lie smoothly on the waist, while the other is in two sections that separate slightly at the center of the front and is shaped in

a series of points that fall in soft, shallow ripples, the ripples being most pronounced over the shoulders. They are to be sewed to a waist.

These dainty accessories may be made of lawn, Swiss, linen, very fine nainsook, etc., and will usually be trimmed as illustrated with insertion and lace edging.

We have pattern No. 1374 in five sizes from three to fifteen years old.

To make the tab collarette for a girl of nine years, needs half a yard of goods twenty or more inches wide;



1374 Front Views. Back Views.

MISSSES' AND GIRLS' CIRCULAR BERTHA COLLARETTES.

(For Description see Page 67.)

MISSSES' SEVEN-GORED SKIRT.

(TO BE GATHERED OR PLAITED AT THE BACK.)

(For Illustrations see this Page.)

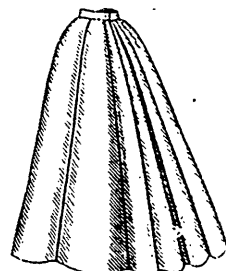
No. 9216. — At figure No. 99 B in this magazine this skirt is again represented.

This graceful skirt is here represented made of fancy mohair. It comprises seven gores—a front-gore, two gores at each side and two back-gores. The

front-gore and side-gores fit smoothly at the top and the back-gores may be plaited or gathered, as preferred. The skirt breaks into shallow ripples below the hips and into deep rolling flute folds at the back. The flare toward the lower edge is moderate in accord with the present prevailing taste, the lower edge measuring about three yards and three-eighths round in the middle sizes.

The skirt may be trimmed with bands of velvet ribbon, embroidery or insertion, and on such materials as dimity, organdy and goods of like weave the effect will be extremely pleasing. Heavier goods like serge, mohair, cheviot, camel's hair, canvas, cashmere, suiting, etc., need not necessarily be decorated unless a very dressy appearance is sought. A skirt forming part of a trim promenade suit of garnet lady's-cloth was decorated attractively with black braid, which also ornamented the basque. The braid was carried all round in a coiled row above a straight one, and at each side-front seam the upper row was carried several inches up in a fancy pointed device.

We have pattern No. 9216 in seven sizes for misses from ten



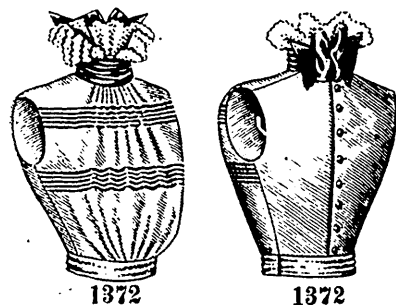
9216

MISSSES' VEST, WITH FULL FRONT.

(For Illustrations see this Page.)

No. 1372. — To wear with open-front jackets this style of full vest is exceedingly becoming. Taffeta silk was chosen for the vest,

which is prettily decorated with clustered cross-rows of baby ribbon; and a ribbon stock covers the standing collar, from



1372

1372

Front View.

Back View.

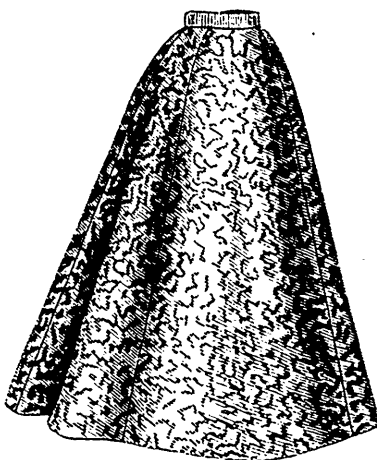
MISSSES' VEST, WITH FULL FRONT.

(For Description see this Page.)

which is prettily decorated with clustered cross-rows of baby ribbon; and a ribbon stock covers the standing collar, from which a graduated frill of lace edging rises with dainty effect. The front has pretty fullness at the center collected in gathers at the top and bottom; it puffs out in a stylish way and is arranged on a lining fitted by single bust darts. The vest is closed at the center of the back with button-holes and buttons, and about its lower edge is arranged a crush girdle of silk that is closed at the left side, the girdle being very effective when the vest is worn with short jackets.

Pretty silk, mousseline de soie, chiffon or any soft, yielding fabric of becoming color effectively decorated will answer for a vest of this style. Any becoming color may be selected and decoration may be contributed by bands of insertion, ruchings of ribbon or insertion or frills of narrow lace edging grouped in twos, threes or fives. If baby ribbon is used, it will also be grouped in the same manner.

We have pattern No. 1372 in five sizes for misses from twelve to sixteen years of age. To make the vest for a miss of twelve years, requires a yard and three-eighths of goods twenty-two inches wide and seven-eighths of a yard of lace edging three inches and three-fourths wide for the collar frill. Price of pattern, 7d. or 15 cents.



9216

Side-Front View.



9216

Side-Back View.

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

(For Description see this Page.)

to sixteen years of age. For a miss of twelve years, the skirt needs four yards and an eighth of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

Styles for Little Folks.



FIGURE No. 106 B.—
LITTLE GIRLS'
SAILOR COSTUME.

(For Illustration see
this Page.)

FIGURE No. 106 B.



FIGURE No. 107 B.—This illustrates LITTLE
GIRLS' DRESS.—The pattern is No.
9217, price 10d. or 20 cents.

(For Description see this Page.)

lines the yoke. A frill of narrow edging stands about the neck and falls from bands finishing the short puff sleeves; and a full bow of wide ribbon is set on the dress at the left side of the front under the frill bordering the yoke.

The daintiest modes for little girls have, like this, short puff sleeves and generous fulness. They are made of fine lawn, Swiss, dimity, organdy and soft silk, with trimmings of soft lace.

Flowers and ribbon are skillfully mingled on the straw hat.

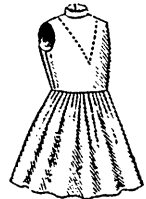
LITTLE GIRLS' SAILOR COSTUME.

(For Illustrations see this Page.)

No. 9221.—This natty costume is shown differently developed at figure No. 106 B.

Dark and light flannel are here combined in the costume, which is stylish and comfortable for school, mountain, sea-shore, travelling and general wear. The straight, full skirt is deeply hemmed at the bottom and the top is gathered and joined to a high-necked, sleeveless under-waist that is fitted by shoulder and under-arm seams and closed at the back. A shield-shaped facing is applied on the front of the under-waist and decorated with evenly spaced cross-rows of narrow red braid. A braid-trimmed standing collar is at the neck.

The blouse is fitted by shoulder and under-arm seams and is closed at the front with buttons and button-holes, above which the fronts flare toward the shoulders, revealing the facing on the under-waist in shield effect. The lower edge of the blouse is drawn closely about the waist by an elastic inserted in the hem and the blouse droops in the customary sailor-blouse style. The sailor collar falls deep and square at the back and has broad ends meeting at the closing. The full sleeves are gathered and finished with deep, round cuffs that are trimmed to match the shield facing. Rows of



9221

FIGURE No. 106 B.—This illustrates LITTLE GIRLS' SAILOR COSTUME.—The pattern is No. 9221, price 10d. or 20 cents.

(For Description see this Page.)

—This illustrates a Little Girls' costume. The pattern, which is No. 9221 and costs 10d. or 20 cents, is in six sizes for little girls from two to seven years of age, and may be seen again on this page.

Brown and white linen are tastefully united in this jaunty sailor costume and brown and white braid provide the decoration. The blouse is shaped by the usual shoulder and under-arm seams and an elastic is inserted in a hem at the lower edge to draw the edge close to the waist, the blouse drooping in the customary sailor-blouse style. The fronts of the blouse separate with a flare toward the shoulders above the closing, revealing a shield-shaped, braid-trimmed facing on the under-waist, to which the gathered skirt is joined. The neck of the blouse is finished with a sailor collar that has broad ends. The full sleeves are finished with braid-trimmed round cuffs. The skirt is deeply hemmed at the bottom and the under-waist is sleeveless and finished with a standing collar.

A costume of this style is almost indispensable in the Summer wardrobe when made of piqué, linen, batiste or percale, but for hard service at the seashore or for general wear in city or country, serge, flannel or cheviot will be more practical.

The brim of the sailor hat flares becomingly off the face.

FIGURE No. 107 B.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 107 B.—This illustrates a Little Girls' dress. The pattern, which is No. 9217 and costs 10d. or 20 cents, is in seven sizes for little girls from one-half to six years of age, and may be seen again on page 60 of this issue of THE DELINEATOR.

This simply-fashioned dress is here shown prettily made of figured lawn, lace net and lace edging. The lace net is used for a fancy yoke that closes at the back and from which the dress hangs in full folds, and the edging forms a shaped frill that out-



9221

Front View.



9221

Back View.

LITTLE GIRLS' SAILOR COSTUME.

(For Description see this Page.)

braid follow the edges of the sailor collar and encircle the skirt, and anchors are embroidered in the corners of the collar.

We have pattern No. 9221 in six sizes for little girls from two to seven years old. To make the costume for a girl of four years, calls for two yards and an eighth of dark with five-eighths of a yard of light flannel, each forty inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS. (TO BE MADE WITH BISHOP SLEEVES OR SHORT PUFF SLEEVES)

(For Illustrations see this Page.)

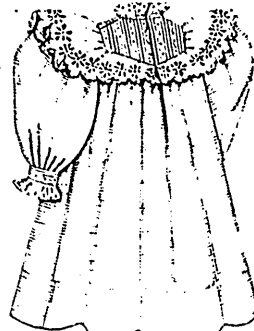
No. 9217.—This dress is shown again at figure No. 107 B in this magazine.

A very dainty dress is here pictured made of mainsook, fancy tucking and embroidered edging. The upper part of the dress is a pointed Pompadour yoke, to which the full skirt is joined after being gathered across the top. The skirt is prettily finished at the bottom with a deep,



9217

Front View.



9217

Back View.

LITTLE GIRLS' DRESS. (TO BE MADE WITH BISHOP SLEEVES OR SHORT PUFF SLEEVES.)

(For Description see this Page.)

hemstitched hem. A frill of embroidered edging that is deepest over the shoulders to have the effect of caps follows the lower edge of the yoke, giving quite a dre-sy touch. The neck is completed with a standing frill of narrow edging set on under a feather-stitched band. The dress may be made with bishop sleeves or with short puff sleeves. Both styles of sleeves are gathered at the top and bottom and finished with bands of fancy tucking edged with a frill of edging.

We have pattern No. 9217 in seven sizes for little girls from one-half to six years of age. For a girl of four years, the dress will require two yards and seven-eighths of mainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide, and two yards and an eighth of edging five inches and three-fourths wide. Price of pattern, 10d. or 20 cents.

Styles for Boys.

LITTLE BOYS' SUIT (WITHOUT A FLY).

(For Illustrations see this Page.)

No. 9176.—This stylish suit is represented made of mixed cheviot combined with plain blue cloth. It consists of short trousers without a fly, a sleeveless under-waist, a middy vest, and a jaunty little jacket having a sailor collar. The trousers, which are shaped by the usual seams and hip darts, are decorated at the outside seam with buttons and are closed at the sides; they are finished with under waistbands, and buttoned to the under-waist, which is fitted by shoulder and under-arm seams and buttoned at the back.

The vest, also, is fitted by shoulder and under-arm seams and closed at the back, and a box-plait is laid at the center of the front. An embroidered emblem ornaments the box-plait, and the neck of the vest is completed with a band. Straps buckled together over the closing are adjusted on the back.

The jacket is nicely shaped by a center seam and curved side seams and is gracefully rounded at its lower front corners. The fronts are reversed at the top in pointed lapels that extend a little beyond the ends of the sailor collar, which falls deep and square at the back.

three along the fronts of the jacket and on the lapels, adding to the dressy appearance of the suit. Five rows of narrow braid follow the lower edge of the sailor collar and are crossed in basket fashion in the corners. The fronts of the jacket are connected by link buttons just below the lapels.

Broadcloth, diagonal, cheviot and mixed suiting, combined with cloth of a contrasting color, will make attractive suits of this kind. Braid and machine-stitching will give an appropriate finish.

We have pattern No. 9176 in seven sizes for little boys from four to ten years of age. To make the suit for a boy of seven years, requires two yards and three-fourths of mixed cheviot with a yard and a fourth of plain blue cloth, each twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



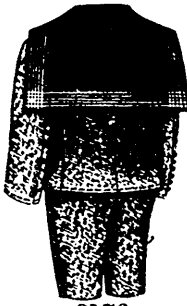
9176

9176



9176

Front View.



9176

Back View.

LITTLE BOYS' SUIT (WITHOUT A FLY).

(For Description see this Page.)

The comfortable coat sleeves have buttons arranged along the outside seam at the wrist. Buttons are arranged in groups of



FIGURE NO. 108 B.—This illustrates LITTLE BOYS' DRESS.—The pattern is No. 9172, price 10d. or 20 cents.

(For Description see this Page.)

FIGURE NO. 108 B.—LITTLE BOYS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 108 B.—This illustrates a Little Boys' dress. The pattern, which is No. 9172 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years old, and is shown

in two views on page 62 of this number of THE Delineator. Blue and white serge are united in this dress and braid decorates it simply but effectively. The front is laid in a box-plait at each side of the center and the closing is made at the back. The double collar is exceedingly stylish and the full sleeves are finished with roll-up cuffs. The skirt is hemmed at the bottom and laid in kilt plaits that are turned toward the back, producing the effect of a broad box-plait at the center of the front. The skirt is joined to the lower edge of the body. The belt has a pointed overlapping end and is closed in front.

The little dress will make up in cool fabrics, like gingham, linen and Russian crash, for warm weather, while for cool weather, serge, flannel and cheviot are always durable and neat.

The straw hat has a ribbon binding on its wide brim and a band of ribbon about its crown.

FIGURE No. 109 B.—LITTLE BOYS' DRESS.

(For Illustration see this Page.)

FIGURE No. 109 B.—This represents a Little Boys' dress. The pattern, which is No. 9173 and costs 10d. or 20 cents, boys from two and may be seen of this number

Red-striped linen and plain white lawn are united in this natty dress, and the pretty decoration is arranged with embroidered edging, white washable braid and pearl buttons. The skirt is laid in a very wide box-plait at the center of the front and in moderately wide box-plaits the rest of the way; it is joined to the body, which shows three box-plaits at both the front and back, the middle plait at the back concealing the closing. The fancy collar flares at the closing and extends in revers-fashion down each side of the front, and a plaid silk bow is seen between the ends of the turn-down collar. Pointed cuffs turn up from the wrists of the sleeves, and the belt, being of fancy outline, is quite an ornamental adjunct.

Piqué, crash, duck and cotton cheviot will give satisfaction made up like this and lawn would combine prettily with any of these. Wash braids and embroidered edging and insertion are the best decorations. Pippings of white are effective on dresses in tan or bright colors. The hat is a straw sailor.



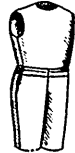
FIGURE No. 109 B.—This illustrates LITTLE BOYS' DRESS.—The pattern is No. 9173, price 10d. or 20 cents.

(For Description see this Page.)

LITTLE BOYS' SAILOR SUIT, WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9177.—This natty sailor suit is pictured made of blue and white flannel and trimmed with narrow braid. 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 blouse drooping in the customary sailor-b blouse style. The neck is shaped low in front, revealing a shield that is buttoned to the blouse and closed at the back. The shield is decorated with an embroidered emblem and finished at the neck with a band. The blouse is finished with a large sailor collar that falls deep and square at the back. The one-seam sleeve has fullness at the bottom disposed in three forward-turning plaits that are stitched along their folds to cuff depth; it is closed at the back of the wrist with buttons and button-holes. Stitching finishes the opening to a breast pocket inserted in the left front. A black satin Windsor tie is knotted just below the ends of the collar.

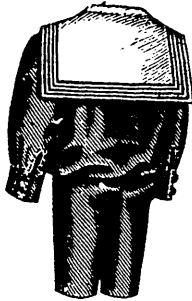


9177



9177

Front View.



9177

Back View.

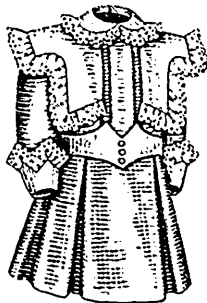
LITTLE BOYS' SAILOR SUIT (WITHOUT A FLY). (For Description see this Page.)

The short trousers are shaped by the usual seams, and hip darts. They are closed at the sides and are buttoned to a sleeveless under-waist that is fitted by shoulder and under-arm seams and closed at the back.

Serge, cloth, flannel and cheviot will be made up in this style and the collar and shield will usually contrast with the remainder of the suit. Braid and machine-stitching will contribute the decoration.

We have pattern No. 9177 in eight sizes for little boys from three to ten years old. For a boy of seven years, the suit will require a yard and seven-eighths of blue with three-fourths of a yard of white flannel, each forty inches wide. Price of pattern, 1s. or 25 cents.

to its lower edge is joined the skirt, which is arranged in moderately wide box-plaits at the back and sides and in a very wide

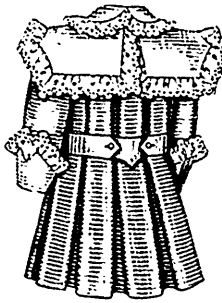


9173

Front View.



9173



9173

Back View.

LITTLE BOYS' DRESS. (For Description see this Page.)

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 9173.—This attractive dress may be seen differently developed at figure No. 109 B in this magazine.

Piqué, with embroidered edging for the decoration, was here used for the dress. Three box-plaits are laid in the back and front of the waist, and the closing is made under the middle box-plait at the back. The waist is fitted by shoulder and under-arm seams, and

box-plait at the front. A fancy belt in two sections covers the joining of the skirt and waist; the long section shapes one point at the bottom and two points at the top in front and its pointed ends are buttoned at the back to the short section, which is pointed at the lower edge. Three buttons decorate the belt at the center of the front. The large fancy collar is in two sections that flare at the back and extend in revers fashion nearly to the waist in front. A turn-down collar in two sections that are prettily rounded at the ends completes the neck. The coat sleeves are finished with pointed roll-up cuffs.

Piqué in different shades, linen, wash chevot, duck, gingham, etc., with embroidery for decoration, are appropriate materials for a dress of this style; and, if for wear in cool weather, tricot, serge and fine flannel, with braid or machine-stitching for a finish, will develop the dress satisfactorily.

We have pattern No. 9173 in four sizes for little boys from two to five years old. To make the dress for a boy of five years, calls for four yards of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS DRESS.

(For Illustrations see this Page.)

No. 9172.—At figure No. 108 B in this number of THE DELINEATOR this dress is again represented.

This boyish dress is here illustrated made of white piqué and trimmed with embroidered edging and insertion. The body is fitted by shoulder and under-arm seams and closed at the back with buttons and button-holes. A plait is formed in the front at each side of the center and the space between the box-plaits is covered with a row of insertion. The skirt is hemmed at the bottom and laid in kilt-plaits that turn toward the center of the back so as to produce the effect of a broad box-plait at the front; it is joined to the body and a belt of the material with pointed ends is closed in front. The full sleeves are gathered at the top and bottom and finished with roll-up cuffs. The double collar is deep and round and is a most attractive accessory; its back ends meet over the closing, while the front ends flare.

Linen, piqué, duck and crash may all be used for the construction of this dress, with braid and embroidery for trimming, or it may be given a simple finish of machine-stitching.

We have pattern No. 9172 in four sizes for little boys from two to five years of age. For a boy of four years, the dress needs three yards and three-fourths of goods twenty-seven inches wide. Price of pattern, 10 or 20 cents.

OF INTEREST TO YOUNG MOTHERS.—We have lately published another edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority and contains instructions for the inex-

LITTLE BOYS' BOX COAT. (TO BE WORN OVER SAILOR BLOUSES, ETC.)

(For Illustrations see this Page.)

No. 9175.—Dark-blue cloth was selected for the box coat here illustrated and machine-stitching provides the finish. The broad, seamless back is joined to the double-breasted fronts by shoulder and side seams. The fronts are rolled in pointed lapels and are closed in double-breasted style with buttons and button holes just below the lapels and in a fly below. The lapels form narrow notches with the rolling coat collar. The comfortable coat sleeves are shaped by the usual seams, and square-cornered pocket-laps cover openings to side pockets inserted in the fronts.

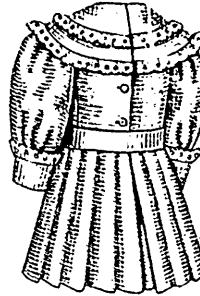
This box coat is appropriate for wear over sailor blouses, etc., and may be developed satisfactorily in kersey, melton, broadcloth, etc.

We have pattern No. 9175 in six sizes for little boys from three to eight years old. For a boy of seven years, the coat needs two yards of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



9172

Front View.



9172

Back View.

LITTLE BOYS' DRESS.
(For Description see this Page.)

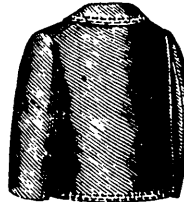


9175

Front View.



9175



9175

Back View.

LITTLE BOYS' BOX COAT. (TO BE WORN OVER SAILOR BLOUSES, ETC.)
(For Description see this Page.)

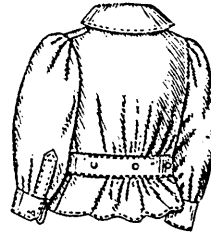


9174

Front View.



9174



9174

Back View.

BOYS' SHIRT-WAIST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)
(For Description see this Page.)

BOYS' SHIRT-WAIST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see this Page.)

No. 9174.—This simple and comfortable shirt-waist is pictured made of white cambric. The fronts and seamless back, which are joined in shoulder and under-arm seams, are smooth at the top, but have fulness below collected in two rows of gatherings at the waist both back and front, the gatherings being concealed beneath an applied belt. The closing is made with button-holes and buttons through a box-plait applied on the left front. Buttons are sewed on the belt for the attachment of the skirt or trousers. The neck may be finished with a turn-down collar that is mounted on a fitted band, or with a standing collar having bent corners. A Windsor tie is invariably worn with the turn-down collar. The shirt sleeves are gathered at the top and bottom and finished with wristbands that are closed below slashes finished in the regular way with underlaps and pointed overlaps.

Percale, linen, cambric and gingham are favored for shirt-waists of this kind.

We have pattern No. 9174 in eleven sizes for boys from four to fourteen years of age. To make the shirt-waist for a boy of eleven years, requires two yards and three-eighths of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

perienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, with full information regarding layettes and their making. Price, 6d. (by post, 7½d.) or 15 cents.



ILLUSTRATED MISCELLANY.

DRESSMAKING AT HOME.

(For Illustrations see Pages 63, 64 and 65.)

The washable gown is preëminently important at this season, when such textiles as lawn and Swiss are everywhere admired for their delightful airiness and fresh, cool appearance. The modes by which these Summer goods are made up partake of the

liked for general wear in the morning. Dressy waists, when of sheer fabrics, are usually made in a fluffy style; fine cloth is used for tailor-made basques, while an unlimited variety of materials, ranging from the sheerest textiles to velvet, may be used for the smart Russian waists that are meeting with marked favor.

In this connection instructions as to the specific methods of finishing washable gowns will doubtless be found useful.

Though organdy is embraced in the list of washable fabrics, it is seldom laundered; instead, it is chemically cleansed by a professional scourer. The organdy gown is usually such a fan-

these suits, and a jacket should be provided for wear when a fresh breeze makes cold-taking imminent unless some such protective accessory is at hand.

These trim waists are also

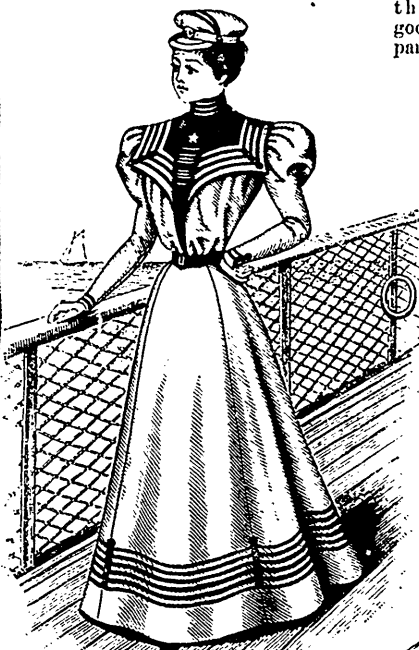


FIGURE NO. 1 Y.—LADIES YACHTING COSTUME.—(Cut by Pattern No. 9145; 7 sizes; 30 to 42 inches, bust measure; price, 1s. 8d. or 40 cents.)

grace and lightness of the fabrics themselves, and when a lavish allowance of fine laces and beautifully tinted ribbons is added by a skilful hand, the result is very attractive.

Necessarily at this season thoughts of the outing suit, by which is meant the suit for tennis, boating, wheeling and all kindred sports, also occupy a prominent place in the minds of fair women, and modistes have produced for all such purposes perfect models that meet every requirement of appearance and comfort. The washable shirt-waist is desirable as a part of



FIGURE NO. 2 Y.—LADIES' COSTUME.—(Cut by Pattern No. 9219; 7 sizes; 30 to 42 inches, bust measure; price, 1s. 8d. or 40 cents.)



FIGURE NO. 3 Y.—LADIES' TOILETTE.—(Cut by Skirt Pattern No. 8960; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque-Waist Pattern No. 9210; 7 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1 Y, 2 Y and 3 Y, see "Dressmaking at Home," on Pages 63 and 64.)

ciful creation that ordinary laundering is quite out of the question. Taffeta, lustering, percaline, sateen and lawn are used for lining organdy and similarly sheer materials,

all the seams of which are made in French style. The skirts and linings may be made separately and joined only at the belt, or both the outside and slip skirts may have belts—the latter when several colored slips are made for wear with one skirt. The slip skirt should be chosen in some hue which will bring out the design in the material with distinctness. This is mainly the reason for using a contrasting lining.

For a gored skirt it is well to select a pattern in which a straight and a gored edge join in the seam, thus preventing the seams from stretching. For other than organdy and kindred fabrics, a closely twisted cotton cord provides a finish for the bottom of the skirt, the cord being first shrunken. Gathered fulness at the back is advised instead of plaits and a few gathers should

the line of bastings; then cut the edges close and sew with run stitches to the insertion. For gingham and other washable fabrics the edges must be turned under for a hem and sewed with back stitches. When insertion with a margin is used, mark the width of the insertion on the goods by means of lines of bastings. Then cut the goods midway between these lines of bastings and stitch the edges of the insertion to the goods at a line of bastings, the right side of both goods and trimming facing each other, the edge of the insertion and the line of bastings coming together. Stitch along the basting line, cut off the superfluous edge of the goods to the width of the margin and finish the raw edges with over-and-over stitches, turn them in and stitch them together. When insertions are put in above a hem, join the upper edge to the goods as described. If the lower edge is to be joined with visible stitches to the hem, sew the insertion and one edge of the hem together, the right sides of the trimming and material facing each other; then turn under the other long edge of the hem and stitch it over the joining. When the sewing is to be invisible, join the insertion to the goods of the hem, turn under the other long edge and blind-stitch to position.

To make tuck-shirrings, fold the goods and run a tuck of the desired width with a strong thread and then shirr on the thread. Rope shirrings are made in the same way, the tuck or casing being made the width of the cord inserted, and the tuck shirred both on the thread and cord. In washable skirts rope shirrings may be opened when it becomes necessary to launder the skirt.

For flounces, use one and a half times the width of the skirt or whatever garment the flounce is destined for. Divide the flounce in four equal parts and gather each part separately. Then, if for a skirt, divide it similarly and arrange one quarter of the flounce on one quarter of the skirt, pinning the flounce at each division. Now draw each thread at one end to the width of the divided portion and fasten the thread around the pin. Distribute the fulness of the flounce evenly and sew on by hand. A wide flounce is preferably shirred twice. The



FIGURE No. 4.—LADIES' TENNIS SUIT.—(Cut by Skirt Pattern No. 9034; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; Shirt-Waist Pattern No. 9014; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents; and Bolero Jacket Pattern No. 1333, 8 sizes, 30 to 44 inches, bust measure; price 1s. or 25 cents.)

also be made at the front and sides to allow for the shrinkage.

Since the organdy gown is not to be laundered, it must be made up somewhat differently from the washable gown. The sewing need not be done so firmly, though the stitches must hold. The first essential is to produce a light and airy effect. Lace and embroidered insertions, highly popular for trimming organdy dresses, are added after the gown is fitted. Baste the insertions on when the edges are straight, cut the material underneath through the center, and turn back the edges along

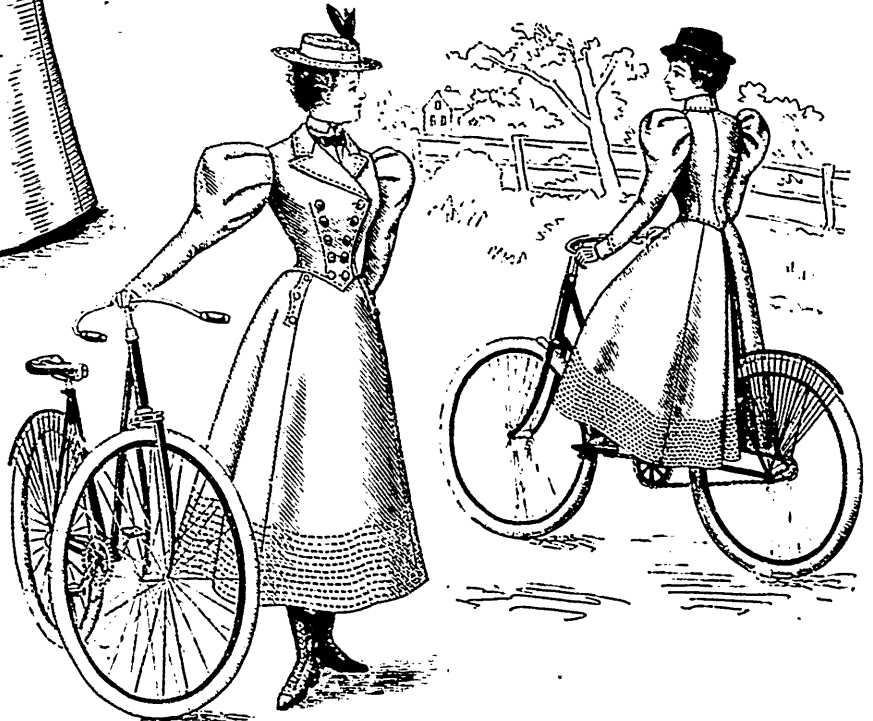


FIGURE No. 5Y.
FIGURES Nos. 5Y AND 6Y.—LADIES' CYCLING COSTUME.—(Cut by Pattern No. 1375; 9 sizes; 30 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 4Y, 5Y and 6Y see "Dressmaking at Home," on Page 66.)

heading may be narrowly hemmed or turned under the width of the heading and caught in with the shirring. When a puff effect is desired, make the heading very wide, shape into puffs

and tack them here and there. In flounces with a cord finish the upper edge is turned under and a slender cord is inserted

Circular ruffles are put on straight at the top without a heading. Measure the depth of the ruffle from the bottom, if on a skirt; sew the top to position, the right sides of the goods and ruffle facing each other; then turn the ruffle down. Flounces fall with more grace when cut on the bias, but when a gown is to be laundered the flounces are preferably cut straight to prevent stretching. When cut bias, however, all the joinings should be made parallel with the selv-edges. Instead of gathering face edgings with run stitches, make over-and-over stitches in the straight edge and sew on with run stitches.

Mousquetaire sleeves are not often chosen for washable fabrics, because they are difficult to launder. This difficulty may be easily surmounted if they are made thus: Omit the lining, and instead of gathering the sleeve in the usual way, insert a cord in place of a thread. Sew the side edges of the sleeve together, making a casing for the cord upon which to shirr the sleeve. The cord should be the length of the sleeve, and when drawn and tied the ends are concealed by the puff, if the pattern provides for one, or they are fastened inside the sleeve. For a puff, a casing is made at the bottom and a cord is inserted, a line of bastings being made in the sleeve to locate the puff, which may be tacked here and there to position. All sleeves with full effects in which gathers are made may be treated similarly. Should the sleeve become disarranged, sew the ends of a tape or ribbon on the inside respectively at the top or bottom.

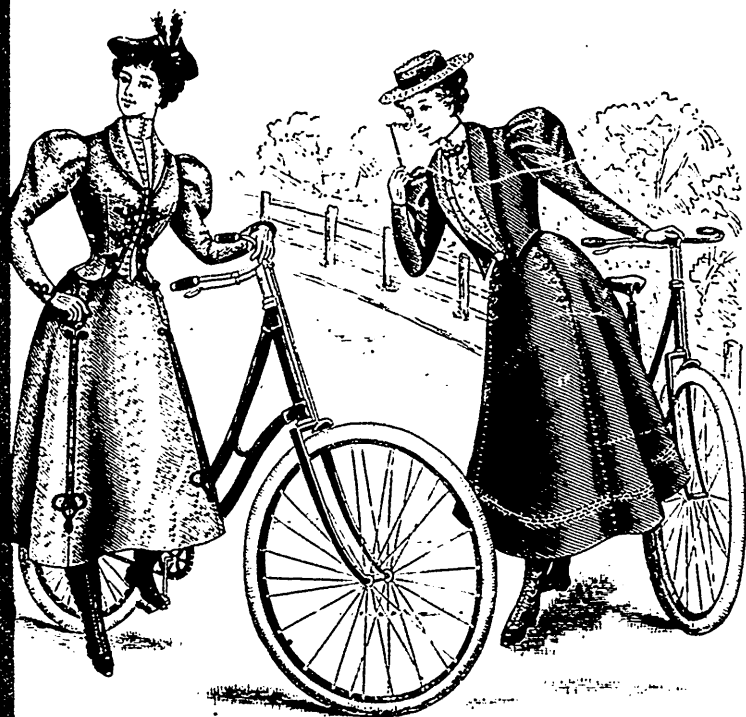


FIGURE No. 7Y.

FIGURE No. 8Y:

FIGURES Nos. 7Y AND 8Y.—LADIES' BICYCLE SUITS.

FIGURE No. 7Y.—(Cut by Pattern No. 1369; 7 sizes; 30 to 42 inches, bust measure; price 1s. 8d. or 40 cents.) FIGURE No. 8Y.—(Cut by Skirt Pattern No. 1367; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; Blon Jacket Pattern No. 9223; 9 sizes; 30 to 46 inches, bust measure; price, 1s. or 25 cents; and Shirt-Waist Pattern No. 9129; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURE No. 1Y.—LADIES' YACHTING COSTUME.—White and navy-blue flannel, with decorations in gold and black contributed by braid and buttons, together with a black belt having a gilt buckle, make up this natty suit. It is fashionably known as the Newport costume in



FIGURE No. 9Y.

FIGURE No. 10Y.

FIGURE No. 11Y.

FIGURE No. 12Y.

LADIES' DRESSY BODICES.

FIGURE No. 9Y.—(Cut by Pattern No. 9188; 9 sizes; 30 to 40 inches, bust measure; price 1s. 3d. or 30 cents.) FIGURE No. 10Y.—(Cut by Pattern No. 9196; 9 sizes; 34 to 46 inches, bust measure; price 1s. 3d. or 30 cents.) FIGURE No. 11Y.—(Cut by Pattern No. 9267; 8 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 12Y.—(Cut by Pattern No. 9213; 7 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 7Y, 8Y, 9Y, 10Y, 11Y and 12Y, see "Dressmaking at Home," on Pages 66 and 67.)

sewed in closely. The flounce is divided as before and tacked on both cord and thread.

recognition of its especial adaptability for all sorts of boating excursions. At the front is a narrow shield framed more than

half-way by the broad, shapely ends of a sailor collar that is triple-pointed at the back. At each side of the shield the fronts droop in blouse fashion and there is becoming fullness in the lower part of the back. Gathered sleeves complete the blouse.

The skirt is five-gored and is shaped on up-to-date lines.

A commodore cap gives the finishing touch to the costume, which is made according to pattern No. 9145, price 1s. 8d. or 40 cents.

FIGURE NO. 2 Y.—LADIES' COSTUME.—A charming black and white costume is here shown, the material being white lawn and the trimming consisting of narrow black velvet ribbon and wide black silk ribbon, the latter forming a stock and belt.

The skirt is seven-gored and is tucked across the sides, while the front-gore is smooth and the back is compactly gathered. Tuck-shirrings in the drooping fronts and in the full back of the basque-waist accord with those in the skirt, and a group of tuck-shirrings appears in the mousquetaire sleeve at the outside of the arm, a butterfly effect at the top and flaring frill caps, together with wrist frills drooping below the lower edge, increasing the fanciful air. A frill of the lawn trimmed with ribbon is effectively placed just below the tuck-shirrings in the fronts, which close at the center. The pattern is No. 9219, price 1s. 8d. or 40 cents.

top supporting frill caps complete the waist. The eight-gore skirt has a narrow front-gore and may be gathered or plaited at the back; its pretty decoration of lace-edged ruffles at insertion harmonizes with that on the waist.

FIGURE NO. 4 Y.—LADIES' TENNIS SUIT.—A dotted Swiss shirt-waist, six-piece skirt of piqué and a bolero jacket of blue cloth with lap facings of white silk compose the suit for tennis and like uses. The graceful lines of the skirt, which has a straight back-breadth and may be chosen for washable or other goods and the stylish sleeves, shapely collar and well rounded fronts of the bolero give a most pleasing effect. The shirt-waist has a yoke tucked above a box-plaited back and full fronts that close through a box-plait all the way at the center. A removable collar of white linen, with which a natty bow is worn and tucked sleeves finished with turn-up cuffs complete the shirt-waist which was made by pattern No. 9011, price 1s. or 25 cents. The remaining patterns are bolero jacket No. 1332, price 1s. or 25 cents, and skirt No. 9034, costing 1s. 3d. or 30 cents.

FIGURES NOS. 5 Y AND 6 Y.—LADIES' CYCLING COSTUME.—Two views of pattern No. 1375, price 1s. 6d. or 35 cents are given at these figures. In the front view, shown at figure No. 5, the material is tan covert cloth and stitching gives the finish. The double



FIGURE NO. 1.—CARD CASE.

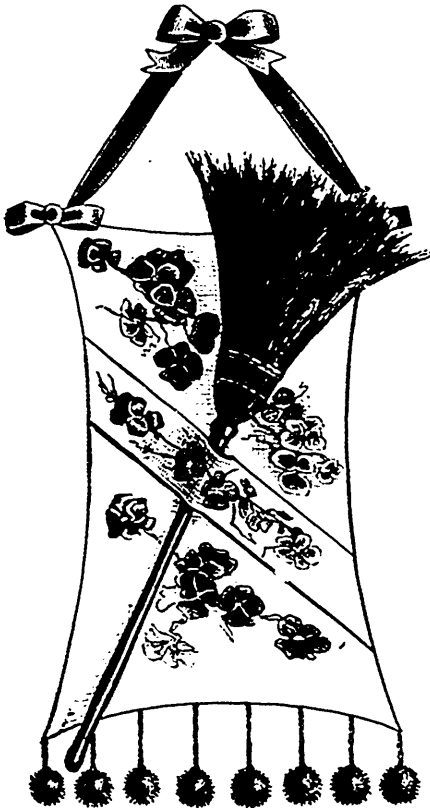


FIGURE NO. 2.—HOLDER FOR FEATHER DUSTER.

pointed yoke. The back has only slight fullness closely plaited to the center at the bottom. The girdle and stocks are laid in small, upturning plaits, and close sleeves with fullness at the



FIGURE NO. 3.—FANCY SHELL CASE.

(For Descriptions of Figures Nos. 1, 2 and 3 see "The Work-Table," on Pages 67 and 68.)

FIGURE NO. 3 Y.—LADIES' TOILETTE.—This dressy toilette was made of dark-blue foulard boldly figured in white and plain white surah by skirt pattern No. 8960, and basque-waist No. 9210, each costing 1s. 3d. or 30 cents. The waist displays fronts laid in a box-plait at each side of drooping fullness above which is a smooth,

breasted Eton jacket is closed with bone buttons and may not have a center-front seam. Above the closing the fronts are reversed in lapels by a rolling collar, and the lower edge is pointed, front and back. The sleeves are box-plaited.

The skirt is six-gored, and the plackets, made in the usual way at the front, are closed with buttons through triple-pointed lapels. The many rows of stitching at the bottom form a practical well as attractive finish, giving added body and tending to prevent the skirt from being blown about by the wind. The stitching is made only through the outside and the interlining which is arranged between the lining and the outside. The back view, figure No. 6 Y, illustrates the graceful lines of those of a divided skirt, produced when the wearer is mounted.

FIGURES NOS. 7 Y AND 8 Y.—LADIES' BICYCLE SUITS.—The cycling costume pictured at figure No. 7 Y is decidedly jaunty; it is cut by pattern No. 1369, costing 1s. 8d. or 40 cents, and consists of a skirt and blazer of brown vigoureux and a close-fitted vest that closes at the center of the front with small buttons; it may be made low at the neck so that a chemisette may be worn. The blazer has coat laps and plaits at the back and its fronts are rounded at their lower corners and rolled back at the top; they may be closed on the bust. The braid ornamentation on the fronts and sleeves is effective and a harmonizing arrangement is seen on the skirt, which is in three-piece style plaited at the back and may reach to the ankles.

Gray cloth was used for the suit shown at figure No. 8 Y with white wash-silk for the shirt-waist. The Eton jacket seamless at the center of the back and the fronts are revers-

forming a shawl collar. The sleeves are box-plaited and braid gives the finish.

The skirt is a new and practical shape, gored and in divided



FIGURE NO. 4.—PHOTOGRAPH FRAME.

(For Description see "The Work-Table," on Page 63.)

a linen collar and cuffs may be worn, as in this instance. The Eton jacket pattern is No. 9223, and the shirt-waist No.

929, each costing 1s. or 25 cents; and the skirt is No. 927, price 1s. 3d. or 30 cents.

FIGURES NOS. 9 Y, 10 Y, 11 Y AND 12 Y.—LADIES' DRESSY DRESSES.—A novel basque-waist is pictured at figure No. 9 Y; it is made of plaid cheviot, plaid effects being most appropriate to the style. A ribbon belt and neck, with braid decorations

and a neck frill, give a complexion in faultless taste. The skirt is bias and seamless at the back and front, but is stretched smoothly over the well-fitted lining that the figure appears as though moulded into it. The sleeves show butterfly details at the top. The pattern No. 9188, price 1s. 3d. or 30 cents.

The basque shown at figure 10 Y is particularly well suited to stout figures, being made with two under-arm gores at each side, besides the usual bust darts, side-back darts and center-back seam; the basque may or may not have center-front seam. The fronts are reversed in lapels by a roll collar above a double-lined closing made with horn buttons, and a strictly tailor-made air characterizes the mode,

material being a firm smooth cloth and stitching giving

the finish. A linen chemisette with neat band-bow takes the place of the removable chemisette of the pattern. Pattern No. 9196 provided the design; it costs 1s. 3d. or 30 cents.

A Russian blouse-waist made of organdy by pattern No. 9207, price 1s. or 25 cents, is shown at figure No. 11 Y. Pink taffeta underlies the organdy and the charming decoration is arranged with black lace and pink taffeta ribbon. There is becoming fullness at the bottom of the waist, while the top is smooth, both back and front. The front puffs stylishly and a jabot conceals the closing, which is made at the left side in Russian style. Frill caps and puffs, as well as ruffles at the wrists, make the sleeves fanciful.

Figure No. 12 Y shows another Russian basque-waist made of dark-green silk and elaborately decorated with knife-plaited green-and-yellow taffeta ribbon and all-over Irish point lace. A full Pompadour yoke is an attractive feature and the front shows fullness in the lower part puffing prettily, while the fullness in the back is drawn down tightly. The girdle is pointed in bodice style at the back and gathered up closely at the ends, which are secured at the left side of the front, where the waist closes. The sleeves are in mousquetaire style, pointed at the wrist and having puffs and frill caps at the top. Pattern No. 9213, which costs 1s. 3d. or 30 cents, was used

in the making. Pink flowered white organdy and plain white organdy may be associated in a waist of this kind and made over a pale-green taffeta lining. The white organdy may be used for the yoke and also for the sleeves below the puffs. A narrow knife plait-

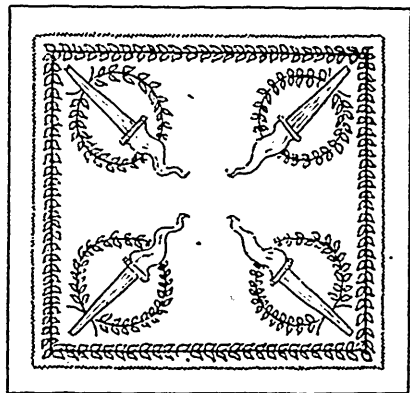


FIGURE NO. 1.—COVER FOR SOFA-PILLOW.

ings of white organdy may be used for decoration.

THE WORK-TABLE.

(For Illustrations see Pages 66 and 67.)

FIGURE NO. 1.—CARD-CASE.—The lettering "What's Trump?" above the quaint little Brownie figure forming the decoration on this case make it most appropriate to receive playing cards. The case is of white linen and the decoration may be in colors or in gilt. The front and back of the case are connected by strips of suitable width on three sides, the top being left open. The large bow at the back could be used as a means of suspension, and thus the case could be converted into a wall ornament when its contents are not in use.

FIGURE NO. 2.—HOLDER FOR FEATHER DUSTER.—This holder is made of cream-white cloth and the pansy design is silk embroidered in natural colors. The oblong of cloth is prettily in-curved at its edges and a band is stitched on diagonally,

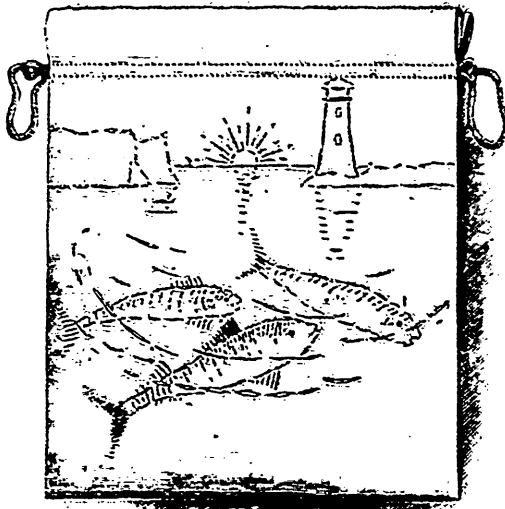


FIGURE NO. 2.—SPONGE BAG.

(For Descriptions of Figures Nos. 1 and 2 see "Artistic Needlework," on Page 63.)

being left free in a loop at the center to hold the handle of the duster. Pansy-purple silk balls at the bottom and a sus-

ARTISTIC NEEDLEWORK.

(For Illustrations see Page, 67 and 68.)

FIGURE NO. 1.—COVER FOR SOFA-PILLOW.—This cover is formed of a large hemstitched linen handkerchief, with button-holes at each edge, to correspond with buttons on another handkerchief forming the back of the cover. Inside the hem the upper side of the cover is decorated with a row of fancy stitching that forms a border for the Empire design in each corner. The design consists of a flaming torch tied with bow of ribbon and surrounded by a floral wreath. The coloring may be realistic or the entire design may be worked in white or in several tones of a color, such as blue, green, red or purple—all subdued in character. The cover may be removed and laundered, a fact to be borne in mind when materials are selected.

FIGURE NO. 2.—SPONGE-BAG.—This bag is of Delft-linen, with a lining of waterproof cloth or thin rubber. The outside and lining are made separately and then placed together, with the seams inside. The tops are finished neatly and

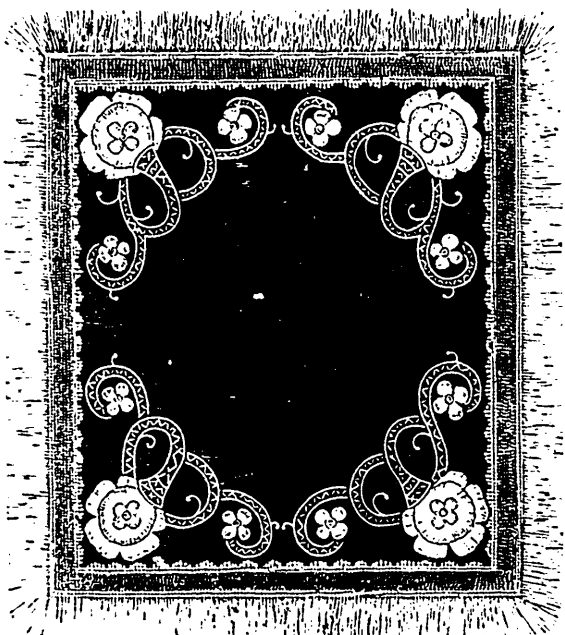


FIGURE NO. 3.—COVER FOR SMALL TABLE.

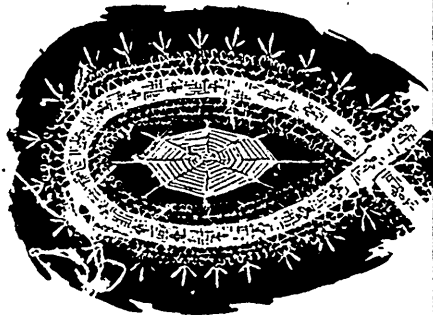


FIGURE NO. 4.

pension ribbon of the same hue complete a practical and ornamental device that may be hung in the sewing or sitting room.

FIGURE NO. 3.—FANCY SHELL CASE.—Two large scallop-shells are required in making this pretty case, which may contain small hobbons or trinkets. The shells are tied together by means of ribbon passed through holes bored in the shell and tied in a pretty bow. Inexpensive lace edging or paper lace is fastened inside the edges of the shells with mucilage and a pretty floral decoration is painted in oil on the upper shell.

FIGURE NO. 4.—PHOTOGRAPH FRAME.—This unique frame is a faithful reproduction, in effect, of a life-buoy. A foundation is cut of the required shape and suitable size from cardboard or thin wood, and a back of corresponding outline is also provided. The foundation is padded in rounding form with cotton wadding and over it is stretched white linen canvas, sail cloth or denim ornamented daintily with marine views in needlework or painting, which may be done in Delft colors on the white ground with fine effect. White silk cable-cord is then caught about it as pictured and the back is glued on only at the two sides, being left free at the top and bottom to permit the introduction of the picture.



FIGURE NO. 5.

FIGURES NOS. 4 AND 5.—TABLE-COVER AND SECTION OF DESIGN. (For Descriptions of Figures Nos. 3, 4 and 5 see "Artistic Needlework," on this Page.)

a casing is formed through which tapes are run. The ornamentation is done with white linen thread.

FIGURE NO. 3.—COVER FOR SMALL TABLE.—This cover may be utilized for a small table, either round or square. The material is green denim and the design is worked in outline and filling-in stitched with white linen floss, the heavy portions being appliques of white linen secured with button-hemstitches. The white linen fringe is of a fancy sort with green woven in the heading. Narrow braid could be used in outlining the design. A rich silk cover gold thread and velvet appliques would unite handsomely.

FIGURES NOS. 4 AND 5.—TABLE-COVER AND SECTION OF DESIGN.—A table cover of blue-gray cloth is presented at figure No. 4. The design, which can easily followed, is outlined in Battenburg lace braid, the openings being filled in with a spider web, and fancy stitches being made along all the edges of the braid as shown at figure No. 5. The braid is white and couched down with gold-colored silk, the spider webs and fancy stitches being of the same silk. The silk tassel fringe uniting white and gold, but, if preferred, may be in a solid hue, either white or gold. Green may be introduced in the decoration of a green satin table cover.

FOR THE CHILDREN.

THE TUMBLING BROWNIE.

Every little lad and lassie in the land knows what queer folk Brownies are. Ever, ever so long ago in Scotland the Brownies were supposed by the simple peasant folk to perform all sorts of domestic duties at night when everybody else in the house was fast asleep.

Of course, you recognize a Brownie at figure No. 4. He is as cheerfully ugly as the rest of his kind and as laughable, when he wildly kicks and throws out his arms, as he will.

Take an old linen cuff that has been rendered quite stiff; sew its ends together and paint a face upon it, as shown in figure No. 1. The peaked cap which owns this funny gentleman may be made of black or red velvet or cloth and is cut like the outline pictured in figure No. 2. On its side edges fasten it to the cuff. The back of the cap should be sewn down over the cuff to within an inch and a half of the bottom. If the cap measures five inches at the

bottom, it will fit a medium-sized cuff. A row bias band of the same goods or of some other may then be fastened over the top of the cap to hide the stitching. A one-inch-wide band of material matching the cap is sewn around the bottom of the cuff, below which it projects, the ends being joined at the back. Then the coat, which a pattern is first traced and then cut from paper according to the outline shown in figure No. 3, can be put on. The fronts of the coat are two inches and a half long and the back is five inches and a half long. Sew the coat with the fronts to the straight band and make the ends about an inch. Next sew an old linen cuff to the top of the coat, making the ends flare over a black satin neck-tie. To make the arms, take two pieces of material four inches long and two inches wide and roll them lengthwise, sewing down the outside edges with a few invisible stitches. The legs are cut one inch longer than the arms and are simply made. Put a glass marble two inches in diameter inside Brownie's body to gather the lower edge of the bottom and to keep it there. Then sew on the legs and arms, as shown in the picture. Hands and feet may be cut from an old kid glove. Now make an inclined plane of an iron-board by resting one end on a chair or stool. Place your little man at the top and slightest touch will send him tumbling rolling down this wooden mountain in a very comical way.

words. It really seemed to you, little Daphne, that there was a voice in the woods besides your own, and your eyes grow big with wonder even yet at the recollection. The Greeks actually gave personality to this phenomenon and, of course, they had to have a story about it. I see you are all anxiety to hear it, though it is long past the twilight hour and time that curly locks were abed.

Echo was a beautiful nymph, a fairy creature if you will, who dwelt in the mountains—a gay, talkative maiden, whose greatest failing was an unruly tongue. With it she wrought much mischief, perhaps innocently. What is more, she always insisted upon having the last word in every argument. One day, in her rambles she met the youth Narcissus, to whom she took a great fancy. Now, Narcissus was a great hunter and cared for little else than this sport. All day long he roamed over hills and mountains or through forests in quest of game. You know, Daphne, in that long ago, hunting and fishing were pretty nearly all there was for fathers and brothers to

do. Echo pursued Narcissus, but in spite of her gay chatter he ignored her completely. This was more than the vain little creature could patiently endure. Her disappointment made her fretful at first and then sorrowful. She found no more joy in her companions and often hid from them in caves or among the mountains to weep and grieve alone.

So much brooding soon reduced the once sprightly and beautiful Echo to a mere shadow. She pined and faded away day by day, until her flesh shriveled and shrank away from the bones, which were changed into stones, and only her voice remained—as it does to this day and ever will in lonely places in the woods or among the hills. Though Echo's voice was left her, she has not the power to speak first. She may only answer back the last word uttered by some one else. Should you call in the woods, "Come here!" Echo's reply would be "here."

Thus was Echo punished for her lack of pride. "But what became of Narcissus?" you ask. One day, while on the chase, he came upon a stream of clear water. Bending over it for a drink, he caught sight of his own image reflected in the water. He foolishly believed it to be that of some fair water nymph. He grasped at the image in the stream, but this only disturbed the water and the picture disappeared. When once more the water became quiet, the face reappeared. Narcissus spoke to it and pleaded with it to come forth. His every gesture and expression was accurately repeated in the water, but no answering words came to his ear. Narcissus lingered and watched beside the stream until he, too, drooped and died, never knowing the reflection was his own. Like Hyacinth, Narcissus became a flower, which to this day bears his name and grows always on the margins of streams, wherein the blossoms ever see their own faces.



FIGURE No. 1.

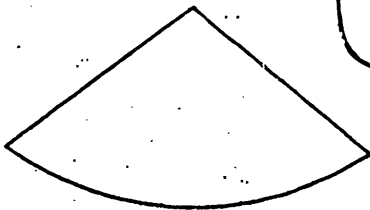


FIGURE No. 2.

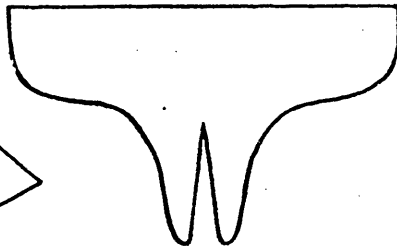


FIGURE No. 3.

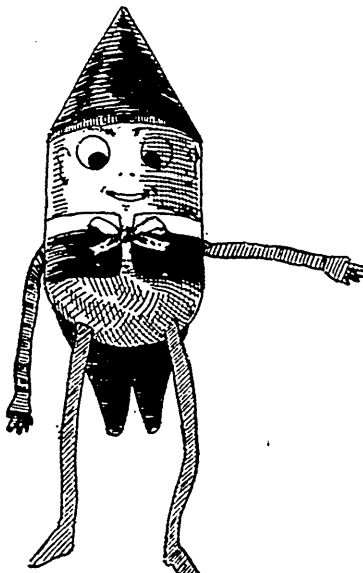


FIGURE No. 4.

FIGURES NOS. 1, 2, 3 AND 4.—THE TUMBLING BROWNIE.

BED-TIME STORIES FROM GREEK MYTHOLOGY.

ECHO AND NARCISSUS.

those taunting, mocking sounds which answered your merry shouts in the woods to-day were but the echoes of your own

MILLINERY.

DESCRIPTION OF MILLINERY PLATE.

FIGURE NO. 1.—YOUNG LADIES' HAT.—This shape in fancy rough straw is very becoming to youthful faces; it is heavily trimmed with full-blown roses, buds, foliage, violets and ribbon.

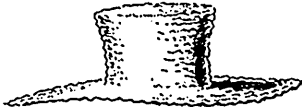


FIGURE NO. 2.—LADIES' BONNET.—A becoming shape in black straw is tastefully trimmed with plaited lace, gauze ribbon and the brilliant red geranium with its green foliage.

Ribbon tie-strings are provided; they may be bowed beneath the chin a little to the left or knotted on the bust.

FIGURE NO. 3.—LADIES' BONNET.—This pretty bonnet of green straw is a fancy braid that is novel and artistic; it is ornamented with a soft puffed arrangement of silk, violets and foliage disposed to give becoming height.



FIGURE NO. 4.—YOUNG LADIES' HAT.—This fancy braid is beautifully trimmed with white and purple violets prettily intermingled, and foliage rises high above the crown.



Yellow tulle formed in a full ruche about the crown contributes the remainder of the decoration and violets are placed becomingly under the brim.

FIGURE NO. 5.—LADIES' VIOLET HAT.—The rich violet braid that forms the foundation for the stylish decoration of this hat is a small but becoming shape and violet ribbon, bunches of English violets and two large pink roses combine with it to form an artistic whole. The hat could be reproduced in red or in mingled colors. It will be becoming to most faces, particularly if the hair is fluffy.



FIGURE NO. 6.—LADIES' FLOWER HAT.—A small shape in fancy straw supports a lovely decoration of violets with a full-blown rose, buds and foliage. The foliage gives character and height, rising well above the crown.



FIGURE NO. 7.—YOUNG LADIES' HAT.—Red is the dominant hue in this hat, which is eminently well suited to a brunette. Tulle is softly puffed over the brim and the artistic arrangement of ribbon is noticeably stylish. Violets and foliage form the remainder of the decoration.

LEADING STYLES IN HATS AND BONNETS.

(For Illustrations see Page 75.)

FIGURE A.—LADIES' WALKING HAT.—The hat is a rough violet straw, the brim rolled high on one side and the crown banded with ribbon. A ruche of tulle edges the brim and pom-poms and tulle are disposed becomingly.

FIGURE B.—YOUNG LADIES' HAT.—The hat is a fine cream-white chip in modified poke style and pink roses, leaves and black wings almost conceal the low crown.

FIGURE C.—YOUNG LADIES' HAT.—The trimming on this hat of fine butter-colored chip is disposed to give a high effect.

A brilliant touch of color is due to cerise straw ribbon, which forms a striking contrast with white flowers and ostrich feathers.

FIGURE D.—FLOWER HAT.—Pansies and small white field flowers adorn this hat of straw, cerise ribbon formed in a stylish bow and clasped by fancy buckle supplementing the flowers with fine effect.



FIGURE E.—LADIES' PAN HAT.—Ribbon mingles harmoniously with the pansies on this hat of fine chip. The shape is severe in outline and requires to be worn with the hair arranged fluffily the sides. A hat in the violet or red tones so fashionable this year could be copied from this model, the appropriate flowers being silk poppies for the red hat and violets for the other one.

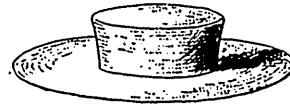


FIGURE F.—LADIES' TOQUE.—The toque is of light-green straw and white tulle and green wings form the decoration. The style is unpretentious but genteel and becoming; the color scheme may be varied to suit individual types. Malines or chiffon could be substituted for the tulle and ribbon or flowers could displace or be added to the wings. Feathers could also be used on a hat like this.



FIGURE G.—LADIES' BONNET.—This becoming bonnet of jet is stylishly trimmed with plaited chiffon, a handsome ornament and feathers. The style is a modified Marie Stuart.

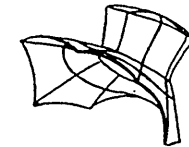


FIGURE H.—LADIES' TURBAN.—This stylish turban is one of the low fancy braids trimmed with fancy straw, net, and feathers. The crown is high and the brim rolls deeply against the crown, a coil of ribbon being placed between.

FIGURE I.—LADIES' BONNET.—This is a dressy bonnet, showing a beautiful mingling of bright colors. The straw is in shades of the new violet shades and roses and leaves, field flowers and ribbon form the decoration. Velvet or satin ribbon tie-strings may be used.

MILLINERY ORNAMENTS.—The suggestions for bows and other millinery decorations are timely and practical, and helpful hints are given for combining flowers and feathers or arranging ribbon with flowers and feathers. The use of tulle, chiffon and various delicate diaphanous textures is highly commended and the lightness of weight permits the use of two or three gay colors in pleasing combination. The bird-of-Paradise aigrette continues to droop over wide and narrow-brimmed hats and is associated with both ribbon and flowers. Stiff wings are used on hats and are adorned with a profusion of foliage and flowers and quail rosettes and tall loops of ribbon give character and distinction to the fancy braids, far more popular this season than plain smooth straws. Among the illustrations will be found a wide like decoration suggestive of the new butterfly bow, formed of chiffon and edged with a ruching of silk. The various arrangements of ribbon illustrated cannot fail to interest and assist the home milliner in adorning a new hat or in re-trimming an old one. Bright colors are the rule in bows and the quality of ribbon are now so diversified that no exorbitant outlay is necessary to produce attractive results. Pretty combinations are achieved with ribbon bows, tulle ruchings, feathers and flowers, but the disposing hand must be skillful and have a sense of color harmony and proportion. Simplicity dominates the arrangements for misses and very young ladies, but their elders may indulge in high color and grotesque conceits.



Delineator.

Midsummer Millinery.

July, 1897.



NOTES ON SUMMER HATS.

more and more interesting grow the color studies in millinery. Seemingly impossible hues and tones are associated upon to create a harmonious whole, but these daring color combinations sound worse than they look. An instance is furnished in the union of bluet and purple, the former showing a splash tinge which makes accord possible. Reds in the soft glowing of tones are reconciled to purple, but there is a suspicion of red in the latter. Truly the milliner has turned over a new leaf. Fashion has again veered around to laces, which for some time were supplanted by tissues. Tulle and chiffon now take favor with *lierre* and *point d'Alençon*.

Cream lace decorates a large Panama Leghorn hat, which may be worn in a carriage or at an outdoor *fête* with a gauzy-tulle gown. The straw is new in weave and looks very like a coarse Leghorn. The broad brim is tacked against the crown at the back and massed with white and purple lilacs and a large rosette of peacock-blue Louise ribbon. Ribbon is twisted around the crown and disposed in another large rosette at the right side. The lace is arranged over the twisted ribbon in a standing and a drooping frill, the latter extending quite to the edge of the brim. White and purple lilacs are clustered at the left side, the hues in ribbon and flowers coming happily.

The red hat has been relegated to sea-shore and country wear, where it may supplement either a red or a white gown. Black relieves the glare of red in an Empire hat of fancy pink straw, the shape belonging to the large family of walking hats. Red taffeta is filled over the crown and veiled with red chiffon. The trimming is confined to the left side and consists of two standing black plumes, a third being laid out at the crown and a tiny tip falling over the brim upon the left.

Several shades of purple are associated in another walking hat of dark-purple fancy straw braid. The crown is banded with heliotrope satin ribbon and the brim is concealed under an accordion-plaited frill of chiffon matching the ribbon. At the left side are two birds' breasts and wings shading from heliotrope to dark purple, two long curled aigrettes in the darkest hue and a bow of the ribbon. There is another bow at the back and under the brim at each side is a large bunch of violets.

A realistic-looking butterfly bow is a charming and novel feature of a large Panama hat. The crown is wreathed with geranium blossoms shading from light to dark and leaves checked at the edges with white. At the left side is posed the bow, which consists of four wired wings of rose-colored chiffon edged with narrow ruchings of taffeta to match, a large rhinestone pin simulating the body. The brim is turned up at the back under white roses and geraniums. It is a captivating Summer hat.

A bunch of gauzy wings appears on a yellow straw braid hat. Bluets and their foliage are disposed about the brim and among them at the left side are thrust several white check-dotted wired wings. Under the brim at the back are veils without flowers. The effect produced is unusually pretty.

Cerise and gray form a delightful combination in a very fancy-looking hat. The brim is of light-gray straw braid and the crown of gray moiré antique draped most artistically and surrounded by a twist of cerise velvet. At the left side a large *chou* of cerise velvet upholds a trio of gray plumes. A single red rose is fastened under the brim at the left side toward the back.

Dainty purple-shaded peas blossoms bloom in profusion upon a miller of black straw, a simple hat that may be worn with almost any sort of gown. Peacock-blue ribbon is twisted about the crown and above it are arranged the flowers in a wreath to which are added a bunch of green palm leaves at the left side and a ribbon rosette at the right. Under the brim at the back are two more rosettes.

Another stylish sailor-hat in white straw has a black straw lining. At the left side a fan of accordion-plaited rose chiffon comes from a rosette and back of the arrangement are pink and white carnations and leaves, the grass-like foliage being laid out upon the brim. The floral trimming is duplicated at the

right side. Under the brim at the back are more flowers in addition to a black velvet bow.

Severe, untrimmed sailors of fine Milan straw are worn with outing suits. The new sailors are high-crowned and broad-brimmed and the ribbon band surrounding the crown is tied at the left side in a flat bow with ends. The ends are novel and jaunty, but are, of course, not imperative.

Rather a picturesque-looking hat is a large shape in white chip with a very high crown. White moiré ribbon is arranged about the crown and formed at the left side in a bow, from which spring five white tips. Under the brim at the left side of the front a bunch of pink roses nestles against the hair.

Simple and dainty is a white straw sailor that may be appropriately worn with a bluet canvas blazer or Eton suit. Bluet tulle rosettes set with a Rhinestone pin encircle the crown and in front at each side rises a pair of white wings. Small rosettes are tacked under the brim at the back.

In a large dressy hat a white Milan straw brim is united with a high black crown. Cream lace is arranged to stand in a frill about the crown and to fall softly over the brim, a bow of it being formed at the back. A *chou* of peacock-blue taffeta is overshadowed, at the left side, by a bunch of white plumes, and a bunch of violets is fixed at the opposite side. Pink roses are embedded in a soft arrangement of lace at the back under the brim.

The bluet-and-purple combination above mentioned is seen upon a white Neapolitan straw sailor. A fancy bow of twisted loops of taffeta ribbon of both colors is arranged at the right side, while at the left side are clustered white roses and bluets. Under the brim at the back are more flowers and plentiful foliage.

Groups of black-hearted yellow silk poppies are disposed about the crown of a yellow fancy straw sailor, leaves being mingled with the flowers. At the left side, well towards the front, tower loops of wide black moiré ribbon. Near the back the brim is rolled enough to show a bunch of poppies at one side and at the other side a rosette of black accordion-plaited chiffon is set on a black velvet bandeau.

Unusually good in style is an Amazon shape in mode straw. The brim is veiled with cream lace and about the crown are arranged shaded mode-and-green ribbon-*coq* feathers, those at the left side being bunched to stand erect. The brim facing is of black straw, which well sets off two bunches of red poppies at the back.

Of exceedingly good form is an all-black hat in walking shape made of shirred tulle. A *ruche* of spangled trimming edges the entire brim and gives life to the hat. At the left side are two rosettes of accordion-plaited chiffon and five three-quarter plumes. The brim is cut off square across the back, the hat resting directly on the coiffure, which may be a knot or a series of puffs, and at each side is placed a rosette of chiffon. If color were desired, roses or any other favored blossoms could be arranged at the back instead of the rosettes. A plain black silk net veil or one bearing small chenille dots applied far apart could be worn with such a hat.

Large dots are no longer fashionable in veils. A new scarf veil has appeared. It is long, as its name implies, chenille-dotted and finished at the ends with lace braid set on in scallops. It is adjusted about the hat in the usual way and the ends are then brought forward and tied under the chin. The fashion is more becoming than comfortable at this season. Chiffon veils are still worn.

A tasteful color scheme is carried out in a medium large hat. The brim is of bluet straw and the crown of stem-green taffeta covered with black chiffon spotted with tiny black velvet discs. A large black aigrette curls backward at the left side, and a bunch of violets is placed at each side of the back. Yellow fancy straw furnishes a charming background for a trimming of bluets, greatly favored this season. The flowers with their foliage are disposed all about the crown. At the back the brim is bent forward to meet the crown and held in place at each side by twisted straps of taffeta ribbon reflecting the hue of the flowers, the ribbon being arranged to fall on the hair in a bow. This hat is worn well forward on the head.

Subdued in effect but nevertheless stylish is a large hat of

fancy brown straw. At the edge of the brim is set a frill of black accordion-plaited chiffon. The crown is wreathed with violets veiled with black dotted net. At the back rise four black wings and an aigrette and back of them in a recess made in the brim are two broad, short white wings, which set on the coiffure when the hat is properly adjusted.

White plumes are massed with rich effect upon a gray straw braid Amazon hat, the left side of the hat, as usual, bearing

around the crown and above them rise the wings. Under the brim at the back are white roses, which look uncommon well against black or brown locks.

An odd commingling of colors is seen in a light-green fancy straw hat. Taffeta ribbon in a darker shade bands the crown and provides a background for masses of green and white roses. At the back rises a large fancy bow of blue taffeta ribbon, while under the brim is disposed another bow of green ribbon.



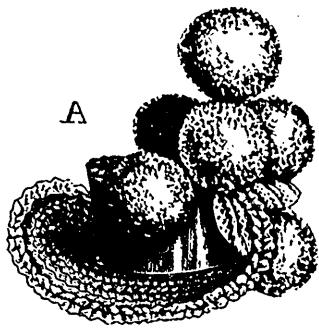
ORNAMENTS FOR SUMMER HATS.

the burden of trimming. White silk is tastefully draped over the crown and in front is placed a soft *chou* of gray chiffon, a second one being arranged at the back. Some of the feathers stand erect and one droops over the brim, lying upon the hair in graceful fashion.

White wings are grouped in three pairs at the left side of a hat of blue straw, with novel effect. The brim is slightly fluted. White and yellow roses are bunched with bluets all

Green tulle is shirred and applied as a brim facing. Either black or white ribbon could be used in place of the blue, though the combination described is entirely harmonious.

Fancy gilt, silver and jewelled hat-pins are worn as much as ever. There is no rule for placing them, but when once thrust into the straw they should not be removed. If the precaution is observed, the hat will retain its shape and the straw remain intact.



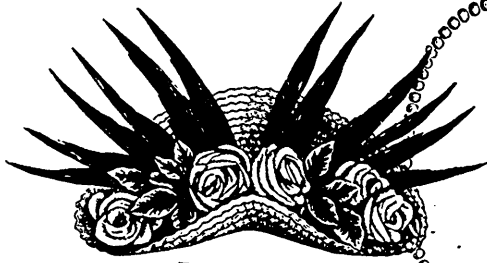
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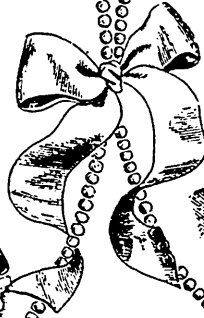
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I

LEADING STYLES IN HATS AND BONNETS.—(For Description see Page 70.)

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

DESIGNS FOR A COT-QUILT, PHOTOGRAPH FRAME AND DECORATIVE BORDER.

The designs illustrated this month include a dainty conception intended especially for a cot-quilt, though it would serve equally well for a lady-carriage robe, or—with suitable treat-



ILLUSTRATION No. 1.—DESIGN FOR COT-QUILT.

ment—for a table-cover. The design is original in character and very effective. The method of treatment does not call for an extraordinary amount of work. There is quite a choice as to the material foundation. If expense be no object, a rich cream brocade will give the best results. The pattern should be small and not too prominent, some simple flower, such as the wild-rose, rosebuds, small lilies, daisies or violets, being chosen. If brocade be too expensive, Roman satin might be substituted. For a Summer quilt or carriage robe, white or éceru linen may be used. If a colored linen be preferred, the embroidery can be executed all in white or in two or three shades of a contrasting color.

The best way to carry out this design is to work the solid forms in a frame on linen and afterwards transfer them to the brocade, just as in ecclesiastical embroidery, the open forms being worked directly upon the silk. It must be remembered, however, that to keep these conventional forms perfect in shape it will be necessary, after they are worked and while still in the frame, that they be stiffened with starch paste and allowed to dry thoroughly before being cut out. Many inquiries are made as to the kind of paste suitable for stiffening embroideries and often recipes absurdly elaborate are given, recipes the use of which entails serious risk of staining the embroidery, the material to be applied and the fabric on which it is eventually pasted. So let it be clearly understood that starch paste pure and simple is entirely efficacious and will never stain the most delicate color or fabric. To make it, first mix a little common white laundry starch with enough cold water to moisten it smoothly; then add boiling water, more or less according to whether the paste is wanted thick or thin, and boil for a minute or two, stirring all the while; when cool it is ready for use. For most uses, the proper consistency is that of soft jelly. Take a little of this paste on the finger and rub it well upon the back of the work; then spread a piece of tissue paper over it and press until dry. The tissue paper prevents the linen from fraying at the edges when the form is cut out. Only enough margin should be left to allow of its being sewn down before being outlined with a couching cord, filling silk, gold cord or whatever else may be selected for the purpose.

The roses may likewise be worked in a frame, but the garlands of forget-me-nots must be embroidered directly upon

the silk, being too small and intricate to transfer neatly. The same material selected for couching around the solid forms must also be carried around the scrolls with open fillings. The best outline color is a pure burnt sienna. While sufficiently dark to serve its purpose, it does not look heavy. The open filling stitches may be varied at pleasure. To those who do not understand how to execute them it may be suggested that those illustrated and many more will be found, with full instructions for working, in "Modern Lace-Making," published by The Butterick Publishing Co. [L't'd], at 2s. (by post 2s. 3d.) or 50 cents.

A good color scheme for this design is to work the blossoms and leaves in natural but delicate coloring, filling the scrolls with gold color as near the shade of gold thread as possible, using two or three shades of the same for the solid forms.

For a table-cloth, a fine broadcloth will make the best foundation; the entire design will, in this case, be worked directly upon the cloth. No outline will be needed, except around the open work and this should be put in with rope stitch instead of a couched line. When finished the cloth should be pressed on the back with a hot iron, first spreading a dampened piece of old muslin or linen all over it.

In working the design for a simple style of photograph frame, just now quite popular, no mounting is required, the outer edge and the opening being button-holed all around and afterwards cut out. The material must be something with considerable firmness, such as duck, strong linen or ticking. The last-named material is now obtainable in several art shades besides white, cream

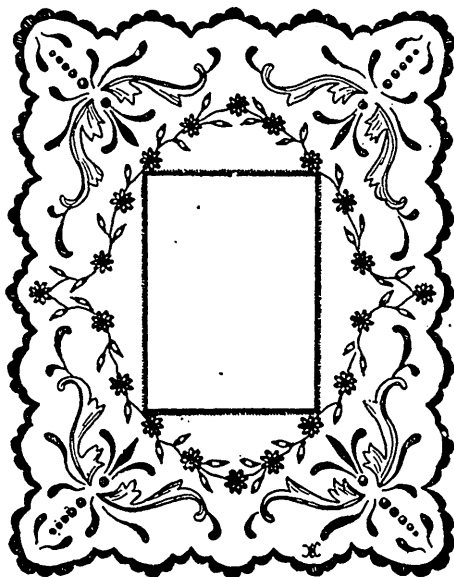


ILLUSTRATION No. 2.—DESIGN FOR PHOTOGRAPH FRAME.

and éceru. No stripes or checks appear on it except in the variety made for the work hitherto done on checked linen employed for glass cloths. This ticking is a novelty manufactured especially for fancy work. It has a very smooth finish and is preferable to denim.

There are various ways of affixing the photograph. Sometimes two holes are pierced in the top of the card and two more in the bottom, corresponding holes being made in the same; then baby ribbon is passed through and tied in bows at the front. Another plan is to sew bands of half-inch ribbon or tape across

to back of the photo, top and bottom. These bands are sewn at the ends and outer edges only. Then the photograph is slightly bent in the fingers and slipped to place under the bands. Yet another method is to sew three or four strips of elastic on side to side

and across the corners. Such frames are usually left unlined, but they have a much neater effect when lined with silk or cotton, turning in the edges against the button-holing on both sides and leaving the opening free. Sometimes the frames are hung up by means of small loops concealed at the back or by

a loop of ribbon finished with a bow, and again they are laid flat on the table. The coloring is largely a matter for individual choice; it may be varied, rich or delicate, according to its surroundings. This particular design would look well in Delft colors—either white on a blue ground or three or four

shades of blue on white or cream. The edge should be put in with the darkest shade. The illustration indicates the method of working.

The charming little border of forget-me-nots illustrated will be found useful for all sorts of decorative trifles, as well as for dress trimmings,

either for children or girls. A band of this design on front plaits and around the neck and sleeves would make a handsome finish for a shirt-waist. Embroideries more or less rich are now largely used on morning, walking and evening dresses by the leading dressmakers.



ILLUSTRATION NO. 3.—DESIGN FOR DECORATIVE BORDER.

SEASONABLE DRESS GOODS.

The season of sports has come. In all save the most violent, mankind is a participant and in skill frequently proves a formidable rival to her brother. In the tennis court and upon the golf links her gowns flutter and strike a charming color. On the yacht she frequently takes the helm and looks smart and trig as any sailor in his dress uniform. As a debutante she is, for the most part, clad in white and when she appears in her gown it is usually in the form of a decoration. There are white stuffs galore suited to this use, as there are also innumerable textiles especially adapted to the use of the golf or tennis player and cyclist.

White mohair serge and mohair diagonal are two new luxurious wool fabrics of admirable quality and perfectly suited to tennis and golf gowns. The diagonal has a wide wale and the cords are of fancy weave. In the mohair serge the cords are raised; the twill, however, is like that of a wool serge. A cream-white cotton fish-net also figures among the novelties for yachting costumes. The cords from which it is woven are twisted like twine and in appearance the fabric justifies its name. Charming gowns may be fashioned in it. Still another novelty, a white étamine, is woven with hemstitched border at both edges and a ribbed silk border Scotch coloring above the hemstitching at one edge. The border may be used for trimming or as an accessory.

There are various white canvas weaves available for yachting clothes, notably one in which the meshes are picturesquely regular. This fabric is very soft and would prove especially adaptable to a yachting costume having a five-gored skirt and sailor blouse. The back of the skirt is gathered. A bias band Scotch plaid silk grenadine is applied at the bottom of the skirt, and at each edge is sewed a row of narrow point Venise insertion. In the blouse the plaid fabric is used for a shield, which is disclosed between the fronts, the latter drooping a little over a plaid silk belt. The back is drawn in to fit the waist by plaits folded at the center. A standing collar of the same goods is the neck finish. There is also a sailor collar, double-pointed at the back and having broad ends, the skirt opening being duplicated upon the collar and also upon the cuffs of leg-of-mutton sleeves.

A white straw sailor-hat trimmed with white ribbon and white supplements the costume.

Of course, the use of the white fabrics mentioned is not limited to the specific purposes suggested. For sea-shore or country wear these materials are most desirable, as white always goes well against Nature's colors.

An unusually soft English cheviot woven in broad and nar-

row réséda, heliotrope or blue and white stripes is well suited for tennis costumes. Frequently plain goods matching either the white or colored stripes are associated with the striped material.

Vigoureux is a variety of English cheviot with a very fine twill. It is shown in browns and grays expressly for bicycle and golf suits, the material being of very light weight and, therefore, well suited to Summer wear. Fine diagonals and satin-finished covert cloths in dust colors are also recommended for bicycle and golf gowns.

The airiest of textiles are chosen for gowns destined for the Summer evening dance at hotels or country houses. A mixed silk-and-cotton barège is very dainty and sheer enough to necessitate a silken lining. Satin-striped and checked barèges are also among the list of gauzy fabrics, the satin lines markedly enhancing their beauty.

A checked silk-and-wool grenadine is new and appropriate for evening wear. Some varieties are all of one color, while others mingle green, pink, heliotrope, blue or yellow and white or black. Very youthful-looking gowns may be developed from any of these goods. Rather more pretentious are the printed tissues, white or black grounds bearing arabesque and other conventional designs in two tones of blue, heliotrope, green or some other color. Organdy and silk-and-linen tissues with delicate silk embroideries are frequently chosen for dancing gowns. Among the silk-and-linen tissues is a new variety embroidered in silk scrolls to simulate braiding in shaded pink and green, white and emerald, or black and red. Another sort has short scrolled figures embroidered in colored silks, one color being used in the embroidery.

An especially fine cotton batiste closely resembling mull is offered in pale tones of pink, blue, yellow and heliotrope embroidered with small white flowers. A yellow batiste of this kind was made up for an outdoor fête with trimmings of white point Venise lace insertion and edging and white moiré tafeta ribbon. The gored skirt is full at the back and is trimmed with three self-headed ruffles edged with lace, insertion being let in between the ruffles. The bodice is plaited at the center of the back but is full and slightly pouched in front, the closing being made at the left side in Russian style. Several rows of insertion are put in across the front and two frills fall over the closing. A full stock of ribbon with a frill of lace rising at the back and a bow fastened coquettishly at the left side at the top of the closing is the neck finish. Instead of the sleeve originally provided, a mousquetaire is used. Four very narrow frills appear along the outside of the sleeve;

the wrist is pointed and a frill of the lace flares from it over the hand. A sash of ribbon is arranged about the waist. A large hat of shirred yellow *mousseline de soie* trimmed with white roses and violets is worn.

For afternoon wear there is a stylish linen in the natural tone with black embroidered dots and a floral border, also in black, below several rows of drawn-work.

Tailor-made suits are developed in linen canvas suitings that give no hint of belonging to the vast family of washable fabrics. These materials are shown in both plain and plaided varieties. Thus, a *réséda*-green is plaided with white and may be made either in a blazer or an Eton suit, entirely plain or with washable braid trimming. A cotton-and-linen mixed *étamine* may also be developed by a severe mode. In dark-red with white vertical lines this material is very attractive. Other colors are shown.

Mohair Swiss is a new cotton fabric. One charming specimen in navy-blue bears appliqué floral sprays in white suggesting Honiton lace. The regular Swisses appear in plaids, dots, stripes and with floral printings or embroideries. One pretty plaid in French-gray and navy-blue is powdered with minute black and white dots and striped with white and blue lines. A dotted Swiss with a white ground has printed black lines separating stripes showing yellow chrysanthemums. Red printed flowers and large white embroidered dots decorate another white Swiss. A cool-looking batiste from which could be fashioned a dainty afternoon gown has a light-green ground figured with white pin-head dots and embroidered leaves. The same design is seen on a heliotrope batiste ground.

Smart morning gowns for country wear may be made of linen ginghams in checks and stripes, the checks being of various sizes in navy and light-blue, green, pink or red and white. Trimmed with Hamburg embroidery a linen gingham will prove a very acceptable gown, which may be sent to the laundry without fear of the result, since the colors are fadeless and the gloss permanent. These ginghams are frequently employed for shirt-waists, as are also Madras and cotton chevots, which are obtainable in neat patterns and pleasing colors.

Exceptionally stylish shirt-waists are made of bright-red foulards sprinkled with wee white dots. These waists usually

have loose fronts, yoke backs, shirt sleeves and linen collars with which may be worn a stock of finely-dotted white Swiss with a cravat formed of accordion-plaited Swiss simply hemmed at the ends and finished at the center, like a bow, with a cross-piece. This is a new and dainty style of neck dressing for a bright-colored shirt-waist.

Black China silks embroidered with white, blue, red, green, heliotrope and other colored dots are favored for shirt-waists though adaptable to Russian blouses and other styles of waist. Made up in Russian style, the closing edge may be trimmed with a frill of gauze ribbon corresponding with the colored dot.

Foulard and China silks are most satisfactory for Midsummer wear because of their light texture, and at present they are much sought. The ground of one very dressy foulard is pale green and the printed arabesques in black and a darker shade of green stand out as if in relief from the tinted ground. The same effect is produced in heliotrope, the ground being several tones lighter than the design. In another class of foulards the surface is white with short black printed wave marks and a large, indefinite foulard design in two shades of green, brown or heliotrope. Yet another type of foulard shows printed Nile-green arabesques on a dark-green ground, old-rose or purple on black and white on corn-flower blue.

Broché China silks in Directoire-green, navy-blue and plum have white floral printings in addition to the self-colored broché flowers. Printed Liberty satins are as cool as the foulards and China silks and equally stylish, having similar designs. Any of these silks may be made up as fancifully as personal taste suggests.

Among woollens gauzy poplins, canvases and grenadines still obtain. A canvas woven in squares is very popular at present so is the fish-net variety through which the colored transparencies can be distinctly seen. Wool *barège* or *eidelweiss* by which name it is also known, and nun's-veilings are taking the place of the novelties exhibited earlier in the season. Yet another Summery woollen textile is a rice grenadine. This is a transparent fabric in plain colors seeded with tiny raised irregular dots. These thin, open-meshed goods are best liked in gray, cadet-blue and *réséda*, though other colors are shown. Fancy determines the choice of color for the lining.

SUMMER DRESS TRIMMINGS.

Wave lines, points, scrolls and bow-knots are seen in all sorts of trimmings. Modistes take their cue from these designs and frequently dispose of bands in these outlines upon Midsummer gowns. Extravagance is still the rule in decoration and the trimmings are as light as the textiles they adorn. Jets are applicable to grenadines, silks and various dressy woollen fabrics.

A graceful trimming for a black silk grenadine gown is a fancy net band in scroll outline embroidered with black silk cords and encrusted with jet beads and large facets. An unusually light and decorative trimming is offered in wide and narrow mohair galloons supporting several rows of black chenille coiled with steel beads, which also glitter among the web-like threads of the galloon visible between the ropes of chenille. There are charming possibilities in this trimming.

A tracery of silver or green concave spangles on a band of jet spangles, lapped scale-wise, produces a novel effect. The same idea is carried out in a net band with jet sequins and colored cup spangles set in a sinuous line among the black paillettes. A note of color is often contributed to a black grenadine gown by such trimming, though it is applicable as well to colored fabrics.

Realistic bunches of flowers are represented in *motifs* with fancifully-cut jet cabochons and steel and gray beads. Present styles favor the application of *motifs*, which may be adjusted so cleverly as to seem part of the goods. Many modistes cut away the material beneath these decorations, thereby emphasizing their effectiveness. Long floral sprays are shown in these conceits in white chiffon elaborated with pink and green silk embroideries and steel beads with a sprinkling of Rhinestones. A Vandyke of black chiffon is enriched with fancy jet stones and steel beads.

A band trimming is composed of medallions of gold-and-linen lace separated by short straps of lace. These medallions may be used continuously or they may be detached. Yokes, bodices and other accessories there are wide bands of gold lace and white silk cord having an effect of unusual elegance. Dancing gowns of white *crêpe de Chine* or chiffon may be adorned with such trimming.

Belts of white or black satin embroidered with jewel beads, metallic cord and spangles are supplied for Russian blouses and other bodices requiring girdles. One such belt of white satin supports a scroll embroidery of steel cord or heliotrope spangles, large amethysts being set here and there on the band. Another in black satin is illuminated with coral, silver beads and cord and spangles matching the jewels. The belts are four inches wide and wrinkled about the waist.

Unusually effective is a blouse front of black *mousseline de soie* bearing an appliqué of Renaissance lace, gold and silver beads and spangles, a few Rhinestones being introduced upon the gauzy decoration. Another blouse of white *mousseline* embroidered with green cup spangles and silver beads, the latter wrought in a floral design and having an emerald set the heart of each flower. A novel waist garniture of white chiffon worked with steel and pearl beads and amethysts consists of jacket backs and long stole fronts.

Trimming for skirts may be obtained to correspond with these garnitures. Lace-like designs in flat white mohair braid and silk cord are displayed in wide bands for panels, skirt borders and a variety of bodice decorations. An admirable trimming for a yachting suit of white canvas or serge may be arranged with red-and-gold soutache braided and scrolled to suit individual taste.

There is a fancy for Swiss embroidery in an open white

tern as a trimming for piqué or linen duck gowns. Insertion edging of this kind are employed with ribbon on a dainty sermoon toilette of white piqué having small flowers embroidered in self. The skirt is a three-piece bell, shaped without darts and laid in two box-plaits at the back. Insertion is disposed in two undulating rows round the bottom of the skirt. The blouse is closed in Russian style at the left side. The back is laid down to the figure by plaits laid at the center and the bust is full at the bottom, where it droops slightly. Three rows of insertion are set in the front as in the skirt and a frill edging is jabbed down the closing edge. Frills of the material trimmed with edging and insertion ripple over the cuffs mounted on close-fitting sleeves and again from the wrists over the hands. In addition to the edging three rows of insertion are used in each sleeve. Yellow Louise ribbon is wrinkled about the collar and arranged in a bow at the neck. The fashionable neck frill rises at the back of the neck. A belt corresponding with the stock completes the decoration.

Brussels net is combined with one class of Swiss embroidery in both edging and insertion. Some of the new embroideries are fair copies of point Venise lace. One delicate specimen is woven in suggestion of the finest tatting and is dainty enough to adorn silk. Double-edged beadings fancifully embroidered are lavishly used on gingham and other washable fabrics, either velver, silk or cord-edge ribbon being drawn through them.

Black Chantilly laces are fashionable in various widths, and many of the new patterns present the effect of hand-run embroideries. Gowns of white or colored silk, cotton mull and sheer plain and figured textiles are adorned with deep insertions of black Chantilly lace applied in fanciful outline. Of the same kind of goods bold floral patterns in black Chantilly lace are set in both the skirts and bodices of gowns, in the motifs. The conceit is novel and attractive. Innumerable rows of half and three-quarter inch insertions are used on all sorts of gowns. A jacket may in this way be simulated on a plain bodice of foulard or China silk with deep Chantilly lace. The lace starts from each under-arm seam, is gathered around the arms' eyes and carried to the neck.

Heavy point Venise laces in floral patterns are fashionable and elegant. Many of these laces are woven in patterns that may be cut and applied like medallions, though the medallions themselves are obtainable in various kinds of laces. Maltese lace proves a very desirable trimming for Summer silks, crepes and wool grenadines. Maltese insertions in waved or pointed outline are particularly favored. Russian laces are available for canvas and other fabrics, the linen hue natural to them harmonizing with all shades and colors. Belts and other accessories are obtainable in these laces.

Too much cannot be said in favor of the narrow Meuchlin laces, which are adaptable to almost every material in vogue. Silk; they are newer than Valenciennes laces, the latter are nevertheless extensively used because of their daintiness. Either Valenciennes or Meuchlin lace insertion may be disposed on a gown of organdy in a series of bow-knots framed with black velvet baby ribbon. The bow-knots may either be separated or joined by lace in imitation of ribbon. The effect of such a decoration is at once unique and pleasing. Deep points could also be arranged with one or several rows of the insertion. Another admirable method of disposal is to place it between three very narrow frills of the dress material—presumably of sheer texture—the frills being edged with velvet silk baby ribbon and applied in serpentine lines. The first frill could fall over one of lace edging. Skirt and bodice should be correspondingly trimmed. Arabesques may also be arranged with lace insertion.

London and *point d'Alençon* lace edgings are largely chosen for sleeve and neck frills and these decorations are considered essential to the finish of every dressy gown. A novelty skirting in a heavy eoru lace like point Venise comprises a deep border and a succession of upright rows, like panels. Another is a panel in bow-knot design in black lace, with

fluffy frills of white lace framing the bow-knots. A similar panel is shown without side frills.

A toilette of gauzy gray wool grenadine, black velvet and cream-white chiffon owes much of its good style to a trimming of cream-white point Venise lace bow-knots and *point d'Alençon* edging. The full skirt is hung over a foundation of old-rose taffeta, the back being gathered and the front and sides stitched in upright tucks to extend a little below the hips. Three rows of trimming are set vertically in the skirt, the material being cut from beneath it. The waist is very fanciful. It is cut square at the neck and is full back and front, the front drooping somewhat, after the manner of a blouse, and closing at the left side. Above the bodice is arranged a full yoke of chiffon that suggests a guimpe. Three rows of trimming are inserted in the front and a row is let into each puff which forms part of the mousquetaire sleeve, shoulder frills provided in the pattern being omitted. A ruffle of *point d'Alençon* lace flows from the pointed wrist, and another rises above a chiffon stock, being arranged to form shells and extending only to the sides of the stock. A girle of black velvet, pointed at the back and wrinkled in front, finishes the bodice. A large white clip hat trimmed with pink roses and white chiffon rosettes, a white moiré parasol and white Suede gloves complete the toilette.

A dainty trimming for Summer silks is formed of narrow ribbon embroidered in delicate colors and edged at both sides with lace. Then there is a batiste edging for challis with appliqués of blue or red batiste cut out in floral devices and neatly embroidered. Both edgings and insertions of linen embroidery are shown threaded with gold or silver. This trimming is obtainable in narrow and wide widths and is very attractive. Liren embroideries are shown in exquisite devices without metal threads and no fabric is considered too rich for their application. Medallions of white chiffon enriched with Renaissance lace are introduced in a band of la Tosca net, the meshes of which are of white linen and gold threads.

For the Russian blouse, so frequently adorned at the closing edge with a frill, are shown doubled accordion-plated frills of chiffon in all hues and tones, shaped at the folded edge in suggestion of shells. Of course, this dainty trimming may be applied elsewhere upon bodices and likewise upon skirts. Single frills are also favored. Tiny plaitings of black, white or colored chiffon are disposed across or down bodices that show a drooping tendency. The little plaitings may, in fact, be used in manifold ways and always look well, save upon ample figures, for which fluffy trimmings are never advised. Narrow jet or lace outlinings or scrolls of silk cord may be applied as headings for the wee frills.

It would be impossible in a limited space to enumerate the uses to which black velvet baby ribbon may be put. That its ornamental possibilities are vast becomes more and more evident as the season advances. It is more especially adapted to use upon light-colored gauzy materials than upon dark-hued, closely woven ones. Thus, organdies, linen batistes, mulls and kindred fabrics are all improved by it. It is set upon the flounces which burden so many of the Summer gowns, or put on in flat rows in straight, waved or zigzag lines, in groups or in single rows. An admirable disposition may be made of it upon a white nainsook gown. It may edge the flounces on the skirt and be applied as well between in two or three rows. Then on the bodice the arrangement may be duplicated, the frills being set across the front. The sleeves may also be treated to an arrangement of rills and pencil lines of the ribbon. This may also be successfully effected in a black-and-white union. White chiffon or mousseline fronts that are to be worn with open-front jackets may be effectively trimmed with black velvet baby ribbon. One recently seen made of white mousseline was trimmed with three clusters of narrow tucks between three narrow frills followed at both edges with the ribbon. The collar was striped with several rows of it and so were the two short fronts, which were arranged to fall over the back of the collar.

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THE DIAMOND JUBILEE OF QUEEN VICTORIA

BY MRS. ALEC TWEEDIE, AUTHOR OF "A GIRL'S RIDE IN ICELAND," "A WINTER JAUNT TO NORWAY," "THROUGH FINLAND IN CARTS," ETC., ETC.

THE one topic of conversation from end to end of Britain, aye and of her colonies, is the Queen's Jubilee—her Diamond Jubilee, for it is now sixty years since the charming young girl Victoria was roused from her couch one night in June to learn that her uncle, William IV., was dead, and to Dean Stanley of this event

she was the Queen. Speaking many years later, she said: "It was about six o'clock in the morning that mama (the Duchess of Kent) came and called me, and said I must go and see Lord Conyngham directly—alone. I got up, put on my dressing gown, and went into a room, where I found Lord Conyngham, who knelt and kissed my hand, and gave me the certificate of the king's death. * * * * * At 2 p. m. that same day I went to the Council, led by my two uncles, the King of Hanover and the Duke of Cambridge." Her behavior on that occasion has been highly praised by many, and it is well known that after the grave ordeal was over she went to her mother's room and asked not to be disturbed for a couple of hours, as she wished to think over the recent events, and ponder alone on the responsibilities of the future.

Sixty years have rolled by since then—a long period, a life-time to most. What have these sixty years not meant to our Queen, the mother of her people! No other cycle of history has wrought such changes as has the last half-century. Trains, steamboats, electricity—with its unfathomable scope—have each in turn entered our everyday lives, and the whole routine has been altered by their advent. Everything has changed. Existence to-day is utterly unlike existence when Queen Victoria first placed her foot upon the throne. Messages fly from country to country; swift steamers carry goods from other lands to our very doors. Travel—that greatest school of all learning—has taught men more of the world's history in a few years than the roll of former centuries could make them grasp. Newspapers are no longer a rarity; those funny old leaflets in vogue in the days of the paper tax are relegated to museums, and the daily news is served up for all who can read, from a half-penny upwards in price. Woman's rights are recognized; her property is her own and she is now treated as a human being and not as an idiot or an infant. Reformation in all social relations is the outcome of the Queen's reign. The young people of to-day cannot picture the difference between life, manners, customs and thoughts as they are and as they were when our girl Queen had the crown placed upon her pretty head. Even the 25,000 policemen delegated to guard London streets on June 22, 1897, are a new institution. When

she came to the throne night watchmen and oil lamps were the primitive order of the day.

In etiquette and dress there has been a revolution. The dandy of the past wore high Wellington boots, dove-colored trousers, a quaint heaver hat, brass buttons on his coat and a high collar with a huge stock. He took snuff, a habit which has almost entirely disappeared since smoking was made fashionable by the Prince of Wales. Smoking not only away with snuff but also with after-dinner drinking, and two-bottle-port gentlemen were relegated to the past with snuff boxes and the stocks.

The Queen has seen all these changes; she has herself worn poke bonnets, crinolines, mushroom hats and carried small parasols that doubt up at the handle. She has ridden in a flowing turban and plumed hat—although she has not mounted a horse in low-necked boots as did some of her ancestors.

Another improvement of world-wide scope accomplished during this period was one to which an Englishman can proudly claim—the penny post. What possibilities that penny post unfolded and how much all owe to the man who invented it! I well remember dear old Sir Rowland T. Many a time as a child I sat upon his knee at his charming home at Hampstead and listened to his entertaining stories of the Post Office, peeped into his museum of curiosities. He was very interesting, too, on the subject of the telegraph, and once retailed with pride the fact that almost the first telegram ever sent was the one from Windsor to London which conveyed the news of the birth of a baby son—now Duke of Saxe-Coburg—to the royal pair.

It is, perhaps, as regards the position of women in the last sixty years that we have made the greatest difference—not because the Queen personally taken an active part in their emancipation but because, unlike many men, she has never opposed it. By her own clear-headed actions and her power of grasping difficult situations she has imbued her Ministers and about her with the conviction that women are not necessarily incapable. Her shrewdness and ability, coupled with domesticity, have done more to bring about the present position of English women than many of us realize, and although the Queen has taken no active part, two of her daughters, Princess Alice, mother of the Tzarina of Russia, and the princess Frederick, mother of the present Emperor of Germany have done much for the advancement of women, especially among the working classes. It was no longer ago than that women drew up the first important petition for higher education and that more remunerative employment should be open to the sex. Women are gradually entering the field with men; they have their professions and will soon have their vote, for did they not have a majority 71 at the last reading of the woman's suffrage bill? But



QUEEN VICTORIA IN 1837, WHEN SHE ASCENDED THE THRONE.

main advantage of this generous enlargement of their interests is that matrimony is now no longer looked upon as the only profession open to them. Our daughters are being educated with our sons and taught to earn their own livelihood should occasion demand. It is a grand move in the right direction, but let us hope woman will not meanwhile forget her sex and abandon the gentleness and sweet domesticity that are the greatest among her many lovable charms.

A well-known American was once asked to propose to the Queen's health at a large public banquet in London. He complied in these words: "To the Queen of England, the Empress of India, the Woman of the World." This is the woman who for sixty years has held the most exalted position ever occupied by one of her sex, and at the same time has shown herself a devoted wife, a devoted mother, a staunch friend and a wise counsellor. A charming account of her home life is to be found in the recently-issued volume, *The Personal Life of Queen Victoria*, by Mr. Sarah Tooley. No wonder Americans, Australians and Anglo-Indians are thronging to our shores. Our Empress-Queen represents history—the most progressive history of centuries—and all her loyal subjects naturally wish to behold the kindly old lady who has weathered many storms, known happiness and suffering at her own door, and always played the rôle of Queen with dignity and honor.

"Where are you going to see the Diamond Jubilee procession?" is the current question. The members of clubs along the route are eagerly balloting for tickets, and having won the seats are asked to pay from

two to eleven guineas apiece for them. The clubs, therefore, ought to reap a harvest. People cheerfully pay the most exorbitant prices, remembering that £250 invested in seats for the jubilee ten years ago yielded over £2,000 in clear profit. Syndicates are buying up windows along the route; columns of advertisements appear in our daily papers, offering seats from a guinea to—well, one might almost say a hundred

pounds apiece, for a window to accommodate six people and facing St. Paul's churchyard, where the actual religious ceremony is to take place in the open air, has just been sold for five hundred sovereigns. What a change! We read that the sum of one farthing was paid to witness the coronation procession of Edward I., and one penny to witness the pageant of Richard II. Even in the days of Henry VIII. a groat (value, four pence) was considered a proper sum for viewing the coronation procession.

True, money was of more value in those days and a groat probably took the place of half a crown, but even half a crown would be scoffed at to-day and seats at a guinea are so rare there are practically none of them left even now. It promises to be a grand pageant, for crowned heads, princes and princesses, ministers of state and representatives of every land will take part. Two hours is the time allotted for the procession to complete its transit from Buckingham Palace to St. Paul's and back, allowing ten minutes for the open-air service and prayer by the Archbishop of Canterbury on the steps of St. Paul's Cathedral.

All the ceremonies have been planned to save Her Majesty fatigue, for although mentally as strong as ever, she is much crippled by rheumatism, and for some years has walked with a stick, so that alighting from a carriage is a difficulty and entering a church would necessitate a bath chair, as she walks slowly and with pain. Even as it is, the drive before millions of people, along gaily-decorated streets, is no small ordeal for an old lady of seventy-eight.

So anxious are the authorities at the Royal Mews that all shall go well, that as early

as March they were rehearsing the route with carriages and horses. Those eight world-renowned, cream-colored steeds that drag Her Majesty on these great occasions have been prancing through the streets early every morning, with their old trappings upon their backs, so that they may become accustomed to the noise. Flags have been waved over their heads, guns fired, and men have shouted and cheered beside



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THE LATEST PORTRAIT OF THE QUEEN, APPROVED BY HERSELF.

Victoria R. G.
1837-1897.

them, so that no unwonted sound may disturb them on Jubilee day. I well remember how splendidly they went at the last public event, the Duke of York's wedding, or, to go back ten years, at the first jubilee, when they created a marked sensation. The red-and-blue trappings, brass mounted, of these royal steeds are among the sights of London, while the marvellous plaiting of their manes requires several hours work. They looked very lovely trotting around Hyde Park the other morning, the postillions in blue upon their backs having them well in hand.

Wonderful schemes of decoration are being discussed. Each street through which the procession passes is to be ornamented according to some general plan, instead of the happy-go-lucky principle of every house for itself. Indeed, if all the elaborate schemes now suggested are really carried out, London will be transformed into a garden of flowers, festoons and gaily-waving flags, though it is hardly likely that any particular street can surpass the beauty of St. James on the occasion of the last jubilee, when from Piccadilly to St. James Palace it was a veritable dream of beauty. London is making every effort to surpass itself, feeling that one of the greatest celebrations in history should be marked indelibly in the remembrance of all who are fortunate enough to witness this gay pageant.

The route has been cleverly chosen so that the procession may pass the homes of the rich, the clubs of the great, the offices of merchants, shops of every kind. It finally crosses the river to the Surrey side and traverses some of the poorer streets so that all classes may have a chance of seeing the Queen on the day of her Diamond Jubilee. Some crafty landlords tried to evict their tenants in the poorer streets so as to reap a harvest by letting their windows to the rich, but a bill hurriedly suggested in Parliament seemed at once to check these doings and we have heard no further reports of such unfair dealings. Have not the poor an equal right to see with the rich? Jubilee cups, mostly hideous and inartistic, fill our shops; brooches displaying portraits of the Queen and flags bearing the Royal arms are everywhere. Indeed the word "jubilee" rings through the air from morn till night, and anyone who wants anything, seems to proffer his claims in the name of the Diamond Jubilee.

Charity is the watchword of the celebration. Almost every town and every village has some movement on foot to commemorate this great event. Public subscriptions and private gifts are endowing hospitals, building public libraries, convalescent homes, museums, etc. Indeed, almost every society, whether religious, scientific, political or charitable, is collecting subscriptions for some permanent memorial of the Queen's reign. One of the greatest of these movements is the attempt to collect a hundred thousand pounds to permanently endow the Queen's Nurses, instituted by her own desire at the jubilee ten years ago. Among the prominent movers is the Prince of Wales, who with tact and kindness suggested a permanent fund for the endowment of the London hospitals. The idea has been eagerly seized upon and it seems likely that these great public institutions will be much eased of the burdens at present lying so heavily upon their shoulders.

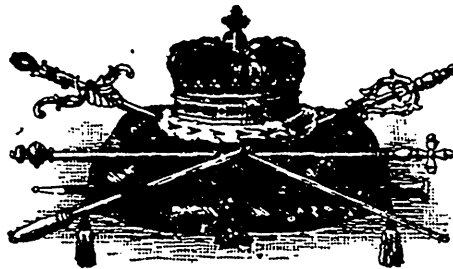
Queen Victoria is seventy-eight years of age. Most women of seventy-eight can do little more than sit by their own fire-sides and knit. They rarely write a letter, seldom read and

placidity settle down to old age. Not so our gracious Queen. She carries steadfastly the burden of reigning over some 400,000,000 souls, working as hard to-day as in her younger years. She personally superintends the details of her household. She supervises her correspondence. She studies, and more than that, she masters every political situation, and her clear judgment and mature experience often prove of the greatest value to her ministers. She is always striving for national aims in preference to party ends. No court function is given, no Drawing Room held, without the Queen personally scanning the names and putting a mark against all those she wishes to have omitted from the list. She is a woman of untiring energy, of great capacity for work. But, above all, her sympathy with those in joy or sorrow is what endears her to the hearts of her people.

The capabilities of the Queen were well summed up in a message sent by Lord Melbourne, her adviser and minister of many years, to Sir Robert Peel when he first came into office. "I think there are one or two things Peel ought to be told," he said, turning to Greville, of *Memoir* fame. "I wish you would tell him. Don't let him suffer any appointment he is going to make to be talked about, and don't let the Queen hear it through anybody but himself; and whenever he does anything, or has anything to propose, let him explain to her clearly his reasons. The Queen is not conceited; she is always aware there are many things she cannot understand, and she likes to have them explained to her elementarily, not at length and in detail, but shortly and clearly; neither does she like long audiences; and I never stayed with her a long time. Sir Robert Peel apparently accepted these hints, for he became a great favorite with Her Majesty.

Queen Victoria has a strong sense of honor. Her father died in debt, and one of her very first acts upon ascending the throne was to pay off those debts, although most of them had been contracted before she was born. No extravagances have ever been allowed at her court, and never during her long reign has an extra grant been required from Parliament to deRAY the expenses of the Sovereign. She is simple in her tastes—too simple, some say, as regards her own dress. She forbids all waste, even the scraps of bread from the Royal kitchens being distributed to the poor. Above all, she abhors to see people idle. "Working for others," she once wrote, "is the happiest life. Pining for what one cannot have, and trying to run after what is pleasantest, invariably ends in disappointment." These simple words justly represent the Queen's character. "Working for others" is her motto, and she is living up to it in arranging to undergo fatigue and excitement in store for her at her Diamond Jubilee. But then, she has never let personal considerations stand in the way of great public duties and we can only hope that everything will be made as easy for her as possible on this great day, and that the sun will shine brightly upon what will likely be her last public appearance. She has earned the right to rest and repose, having done her life work nobly and well, and if she never again undertakes the fatigue of a Drawing Room or a wedding, she can hardly be blamed at her great age.

May she be long spared to enjoy a peaceful and happy old age!



THE JULY TEA-TABLE.

PREPARING FOR A TRIP TO THE SEA-SHORE.

She who is planning a visit to the sea-shore should ponder all what she shall put into her trunk before leaving home. It is wise to appreciate at the outset that the resort druggist and doctor make most of their income during the Summer season. Simple and accustomed remedies for ordinary illnesses could be provided for the sea-side sojourn. A hot-water bag, a bottle of Pond's extract or witch hazel, some mustard leaves, alcohol, the five-o'clock tea-kettle and lamp, vaseline and cold cream will prove irridens in time of need. She who could always look neat and trim at the sea-side should put into her trunk a flat-iron and a tiny oil-stove with which to heat it. The damp air plays havoc with her pretty frocks, the tiny hotel closet completing the ruin by rumpling and creasing them. If her servants are commissioned to repeatedly iron out frocks, the expense is not small. Besides, the oil-stove will prove a blessing in other ways. A first visit to a sea-side or country hotel is a revelation as to what the guest is expected to do in the way of storing pretty frocks into an impossible space. If her stay is to be of any duration, it is well that she should arrange at the outset for the hanging away of her frocks. To this end she might have her provide beforehand two or three wooden strips with hooks. These cost but little and are blessed factors in keeping the wardrobe presentable. They may be suspended by cords on the outside of the closet door, in a space on the wall or even behind the head-board of the bed, if there is no better place. To effect this last arrangement, the bed should occupy a corner of the room, the gowns hanging quite unseen behind it. A curtain made of calico will keep the frocks it covers free from dust. A cretonne cover and two or three pillows for the trunk will transform its plainness into the semblance of a window seat or a small couch, adding cosiness to the room. In the bottom of the trunk should be kept the pretty bodices. Inside the handbag will be carried the night-robe, brush, comb and toilet soap. The soap is not always remembered, but it is a necessity that will not be found in the room upon arriving, unless left there by a former occupant.

WISDOM FOR THE WATERING PLACE.

A first experience at a sea-side hotel may be productive of embarrassing blunders if the novice lacks tact and prudence. It is natural that she should wish to be considered not unused to hotel life, but this conclusion is not likely to be the first one reached if she boldly rushes into unknown paths. Let her know those more accustomed to the surroundings to take the lead. Ease of manner and apparent experience are but the outward and visible signs of observing what others do. The proprietor's trunk may not have arrived in time to allow her to change her travelling gown before the first meal is announced, but if the dust and grime of travel are thoroughly removed, the travelling gown is quite excusable, even at the evening meal. In most sea-side hotels, however, a pretty, light-colored gown, more or less elaborate, is worn for this repast. The gown may be *à la collette* and is often very handsome. For the woman of modest means, a simple white dress, made round or square at the throat, may be worn with the comforting confidence that it is in good taste. Inexpensive white frocks help to a scanty wardrobe wonderfully, and, with plenty of ribbon changes for the belt, are always *chic*. For breakfast or luncheon the usual street dress is worn. A tea-gown or wrapper is never seen outside the bedroom. Hats are worn at these meals if an outing is to immediately follow and each liberty in the matter of costuming prevails.

THINGS TO AVOID.

A mademoiselle wishes to be popular with her fellow sojourners, but she has gone the wrong way about it if she is noisy or ostentatious in dining-room or elsewhere. She is young, full of life and spirits and, naturally, sees no harm in "having a good time." But Mrs. Grundy will say she is ill-bred if the "good time" disturbs her. Laughter may be heartily sincere without ringing through the room and startling the other occupants to stares. A voice that rises above the din and clatter of the

ordinary hotel dining-room proclaims its owner unaccustomed to hotel life or contact with the refined or cultivated. Then, too, the novice should be reserved in her demeanor in meeting strangers. The most agreeable friends are not those made in an hour, and a charm always invests the dignified yet gracious woman. If our guest wishes to be considered *au fait*, she will not say "Yes, ma'am," and "No, ma'am," "Yes, sir," and "No, sir," but "Yes, Mrs. Brown," "No, Mr. Smith," "Sir" and "ma'am" are now left for the use of servants. In addressing parents the old-time "mama" and "papa," if used at all, receive accent on the last syllable, but good form to-day approves of the always beautiful "mother" and "father."

The chambermaid should be conciliated, but pretty gloves, ribbons, handkerchiefs and such belongings should not be left where she might be tempted to take them, but kept under lock and key. Jewelry, if costly, should be placed in the hotel safe, but ordinary jewelry may safely be carried, when not worn, in a small bag made of drilling and squared from the waist. The novice will show that she is accustomed to gentle people if she graciously thanks those waiting upon her. While paying well for her comfort, a polite "thank you" makes Bridget's day bright and earns for its bestower the title of "a perfect lady."

A WORD ABOUT THE CHAPERON.

Of all the mistakes that mademoiselle may make, the disparagement of chaperonage should not be one. The usual sea-side hotel is, unfortunately, a hot-bed of gossip, and late boating or fishing parties or late bicycle riding without a chaperon often causes cruel remarks by guests in the house. Social convention is inexorable upon this subject, and if madame cannot form one of the party with her daughters she insists that some other matron shall do so. At no place is a chaperon so necessary as at one of these Summer outing places. It is no sign of bravery to ignore custom in this matter. The woman who is "odd" and will have nothing to do with a convention upon which the years have placed the seal of their approval is voted a fool in the play of life, laughed at by those about her and branded as eccentric. Solomon never said a wiser thing than that a good name is rather to be chosen than great riches.

GRATUITIES TO SERVANTS.

When quite ready to leave her Summer quarters, mademoiselle will give a small fee to the maid who has cared for her room, also to the waiter or the waitress who has attended her at the table, while the faithful bell-boy should not be forgotten. Indiscriminate tipping is not necessary, but those immediately serving a guest expect a parting acknowledgment. This, however, is not expected to cover extra tasks performed for the guest during the stay. Whatever duty is asked of a servant that is not part of the usual routine is always paid for on the spot, whether it be the heating of her curling tongs or the brushing of her bedraggled frock. By attention to these details a lady shows that she is accustomed to the world and recognizes the justice of things as they are.

HANDKERCHIEFS.

The handkerchief is an important article of feminine attire, changing its fashion according to the occasion or the time of day. For evening use there are dainty squares of lace or silk gauze. Real point or duchesse with centers of fine linen are for the bride to carry or to finish an elaborate toilette. A beautiful handkerchief of this style has a border of duchesse lace with squares of lace let in at the corners. For afternoon wear the sheer linen-lawn handkerchief, with an edge of narrow lace or embroidery, is carried. A narrow finish of openwork is favored for such handkerchiefs. For morning shopping or bicycling, the plain, strong, linen handkerchief is *de rigueur*; it has a narrow, homstitched border and is strictly serviceable. A small initial may be embroidered in the corner. It is not a refined custom to carry the handkerchief in the belt or protruding from the bodice. It is no longer for show but for use, and the less it is in evidence the better.

EDNA S. WITHERSPOON.

PUNTO UNGARO, OR HUNGARIAN STITCH.

By FRANCIS LEEDS.

(MISS LEEDS WILL WILLINGLY FURNISH ANY FURTHER INFORMATION DESIRED IF STAMPS ARE ENCLOSED FOR REPLY. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

What might be termed the psychological side of fancy work would make an interesting study. The history of ecclesiastical embroideries alone, for example, would epitomize the reverent love of women through the ages; and each new sampler would indicate a step in æsthetic development. Mrs. Browning tells us in *Aurora Leigh* that,

The works of women are symbolical.
We sew, sew, prick our fingers, dull our sight,
Producing what?

* * * * *
Then I sate and teased
The patient needle till it split the thread,
Which oozed off from it in meandering lace
From hour to hour. I was not, therefore, sad;
My soul was singing at a work apart.

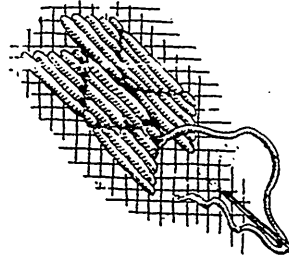
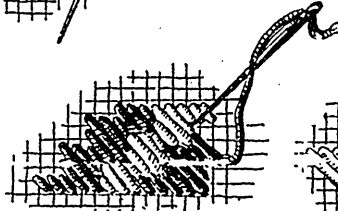
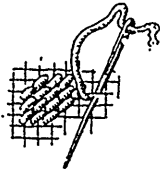
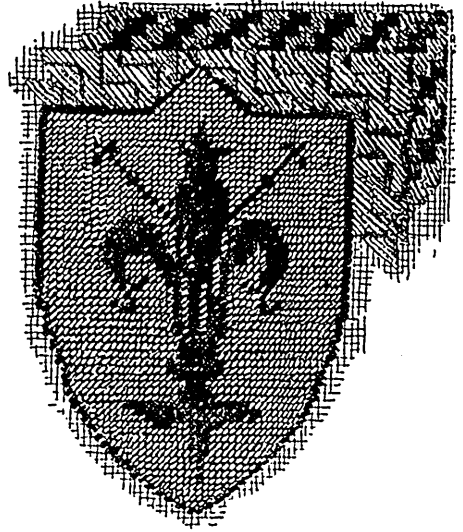
One of the most curious pieces of needlework in existence, showing great patience on the part of the worker, is the Bayeux tapestry. On this tapestry, a piece of linen two hundred and fourteen feet long and nineteen inches broad, Queen Matilda depicted the history of William the Conqueror's expedition to England, including the Battle of Hastings. It dates from the latter part of the eleventh century.

Hungarian stitch is also of mediæval origin, having been invented by Queen Elizabeth of Hungary—known as St. Elizabeth. Tradition says that she employed much of her time in developing variations of this stitch, while her husband was carrying his lance through the Crusades.

In recent years this stitch has been revived by needleworkers in Florence, Italy, so that it is now often spoken of as Florentine work. Point de Flamme is another name for it, but in Italy, where most attention has been given it, it is always known as *punto Ungaro*.

There are preserved in the Bargello, Florence, some exquisite specimens of this work, dating from the Middle Ages, and in Perugia there is a notable example of it in an old church carpet made entirely with Hungarian stitch.

Its infinite variety is the charm of *punto Ungaro*. It is the work *par excellence* which lends itself to brilliant schemes of



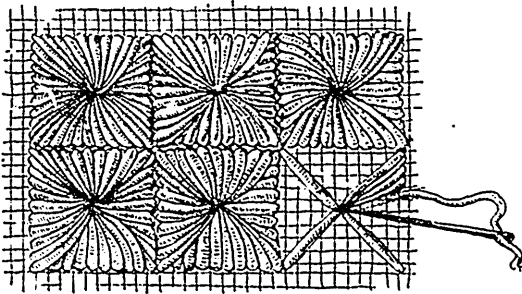
embroidery silk—or even crewel, when coarse canvas is used—is all that is required. The canvas, however, must be woven of single threads and is not like that used for cross stitch.

Punto Ungaro is very effective for many small articles. Photograph frames are charming with a monogram or crest on a shield in the corner, like that showing the lily of Florence in the accompanying illustration of a camera case. For photograph cases, covers for writing books, book-covers, card-cases and for borders of curtains or elsewhere, nothing can be more easily and artistically employed than this work. Opera bags, work bags, handkerchief cases and many other articles are made to *punto Ungaro*.

The work itself is easy since only one stitch is used, merely varying its length, and the stitches all follow one direction. Different patterns sometimes require variations in the number of threads of the canvas taken up by the needle to give the effect of fine and large lines.

For the design of wavy lines shown in the illustration silk in five different shades of a single kind are used. For the filling in—the fine lines between each group of wider lines—gold thread makes a harmonious contrast to whatever color may be selected for the embroidery silk.

In laying out the pattern great care must be observed in counting the threads of the canvas, for a miscount would ruin the whole piece. Begin at the left-hand corner of the canvas and take up vertically four of the horizontal threads of the canvas, threading the needle with three strands of finest embroidery silk, using for the top line the darkest shade of the silk. Then for the next stitch place the needle two threads above the lowest end of the first stitch and take in two threads of the canvas at the side of the first stitch, moving always from left to right. As soon as this second stitch is taken it will be seen that the pattern has mounted two threads of the canvas above the first stitch. Make eight stitches in exactly the same way, mounting two threads with each stitch, then begin to descend in like manner. Make seven descending stitches by taking each stitch two threads below its predecessor until seven have been made; then take two stitches exactly alike for the next descent; then three stitches exactly alike, descending two threads; then four stitches exactly alike, descending two threads; then five stitches exactly alike, descending two threads. One half of the pattern will now be revealed and it will be an easy matter to continue it by mere reproduction of what has already been accomplished.



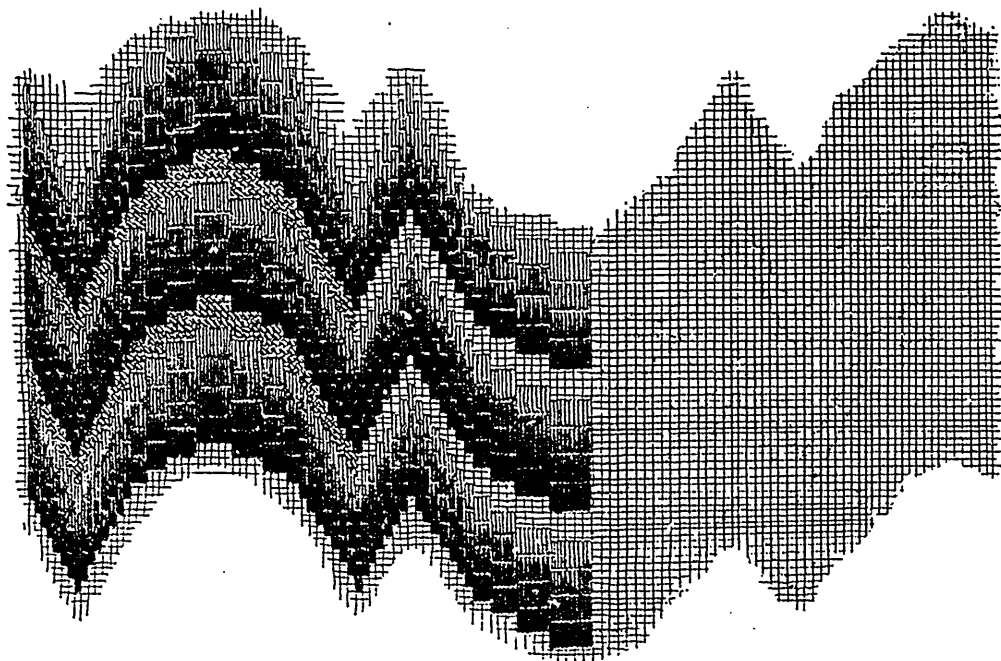
color. The designs consist usually of Vandykes or wavy lines. When used for chair coverings it is customary to introduce a crest or coat of arms.

Canvas that is either fine or coarse can be used, according to the purpose for which the work is intended. Ordinary

until four of these groups of stitches have been combined, using the shaded silks, a different shade for each line. Then count four threads of the canvas below the last waved line before beginning the reproduction of the work. These spaces

stitches. Work always from left to right and be careful to make the stitches perfectly even.

The illustration of squares shows a mere blocking out into squares of ten threads each way, working them from the



of four threads between each group of waved lines are for the filling in with gold thread or some contrasting color. For the filling in one thread of the canvas alone is picked up by the needle, making thereby four exceedingly fine lines of

center outwards. In this case also one must work from left to right. These squares in coarse canvas are very effective when worked with crewels in contrasting colors and make most charming combinations in color tones for chair covers.

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.]

PALMS.

There is little to be done in the garden this month, except to enjoy the fruits of our labors as the plants and flowers come into perfection. Do not allow the garden to suffer for water and have no mercy on weeds that rob your plants of the nourishment they require. If any plants are growing too tall or spindly, pick off the tops; this will cause them to become more vigorous and bushy. The more the flowers are plucked the more the plants will bloom. Allowing plants to seed weakens them. To induce continuous blooming, all flowers should be removed as soon as they fade.

Several readers have asked for information in regard to the culture of palms. Palms are by no means difficult to keep, but there are a few points in regard to their management which require attention. They should be cultivated in pots or tubs quite small in proportion to the size of the plants. Palms withstand confinement and indifferent treatment remarkably well, and for grouping in the garden they are invaluable, particularly in shaded positions. All palms require good drainage and an abundant and continuous supply of water, particularly during the Summer. Never should the soil be allowed to become dry, though water without good drainage to carry off the surplus will surely cause decay and death. If the pot con-

taining the palm is kept in a jardinière, it should be set upon a block, an upturned saucer or something to keep the pot above the water which settles in the jardinière, and this outer vessel should be emptied often enough to prevent the water from touching the bottom of the pot. Never plant a palm in a jardinière or pot unless there is a hole in the bottom; it is well to cover the bottom of the pot with pieces of broken crocks or stones about the size of hickory nuts. As palms always succeed better when somewhat restricted at the root, avoid too large pots. Repotting, when necessary, should be done in the early Spring. To ascertain whether repotting is needed, carefully raise the pot, spreading the hand over the soil, turn it upside down and knock its edge on a table. This will allow the ball of earth with the plant to be withdrawn on the hand. If the roots are found matted near the base, the old pot should be replaced with one about four inches wider, replacing the ball of earth intact in the large pot and adding fresh soil around it. Repotting will be required usually only every second year. If repotting does not seem necessary, a light top dressing may be given instead. In Summer syringe the plant morning and evening; sprinkling with a hose answers the same purpose. For potting soil, be careful to select only such as is free from decaying matter. Excellent for the purpose is good, rich, mellow garden soil well mixed with one-third the quan-

tity of sand, to which add a small quantity of pulverized charcoal. Manure water may be applied freely during the Summer, when it is possible to make it with little trouble; that from cow manure is best.

The favorite varieties of palms are: *Areca lutescens*, bright, glossy-green foliage with rich, golden-yellow stems; *cocos weddelliana*, small, graceful, and elegant, excellent for the center of fern dishes, being of slow growth; *kentia*, hardy and not affected by dust and dry atmosphere. Where but one variety can be raised, select the *kentia*. *Kentia behnooreana* is somewhat dwarf and spreading. *Kentia fosteriana* is of stronger growth, with broader, heavier foliage. *Latania borbonica* is the Chinese fan-palm, known everywhere. *Latania borbonica aurea* is a golden-leaved variety of the same palm, quite rare and expensive. *Livistonia rotundifolia* is very pretty and desirable for table decoration. The foliage is similar to *latania*, but smaller and very gracefully curved. *Phoenix reclinata* is a strong-growing date-palm with dark-green, glossy foliage. *Scaforthia elegans* is one of the best for ordinary purposes. Where but two palms can be grown, select a *scaforthia* and a *kentia*. *Caryota urens*, or fish-tail palm, is one of the best for sub-tropical gardens. *Raphis flabelliformis* succeeds almost anywhere. The foliage is a rich dark-green and the plant throws up suckers or young plants about the base of the parent, giving it a handsome, bushy appearance. *Ceroxylon niveum* is very beautiful, having broad foliage, silvery-white on the under side. These last two and the golden *latania* are rather rare and costly, but all the others are inexpensive.

MIGNONETTE.

Many correspondents have asked about the special culture of mignonette. The most successful grower of mignonette for the New York market says that the preparation of the bed is of great importance. Enrich the soil thoroughly with plenty of well-rotted cow manure to a depth of not less than eighteen inches, deeper if possible; mix thoroughly and pulverize the soil well. The seed may be sown directly in the bed or in boxes to be subsequently transplanted. Do not allow the plants to crowd each other; eighteen inches apart each way is about the right distance for the large-growing varieties, while the old variety will do well four inches apart in rows eight inches apart. Keep the soil loose by going over it frequently and keep the beds only moderately moist.

An Illinois subscriber wishes to try growing ornamental grasses and everlasting flowers for the market. Everlasting flowers are used by florists quite liberally in making up designs and might be employed to a still greater extent if well-grown, well-preserved specimens could be obtained at a low price. The seeds may be sown in boxes and transplanted, though most kinds may be planted where they are to grow, if the soil is well prepared. The best varieties are: *Acroclium*, *ammobium* and *gomprena*. The last-named variety should not be picked until the flowers are well matured, but all the others should be picked a little before they expand and hung up in small bunches so the stems will dry straight. Other desirable varieties are: *Helichrysum*, *helipterium*, *rhodantha*, *waitza* (should be picked very early or the center will become discolored), *xeranthemum*, *gypsophila* and *statice*. With these a few grasses should be grown.

ANSWERS TO CORRESPONDENTS.

Owing to the necessity of preparing in advance all matter for magazine publication letters cannot be answered in the next number, but appear in the first number possible. Every letter receives careful attention and urgent questions will be answered by mail, if a stamp is enclosed.—[E. C. V.]

In the answer to "Mrs. S. E. M." in THE DELINEATOR for April the word "palm" should read "pandanus."

M. L. II.—See THE DELINEATOR for October, 1896, for information in regard to the umbrella plant, *cyperus alternifolius*. Easter lilies should be planted in pots or boxes in August and placed in the garden border covered with earth. Bring them into the house about the first of October and keep in a temperature of seventy to seventy-five degrees during the day and about sixty at night. They will flower about Christmas. For later flowers the bulbs should not be brought into the house so soon.

S. B.—With warm weather, good soil and plenty of water your begonias should thrive. During the season of rest when kept too cool begonias drop their leaves. The brown spots on palm leaves may be

caused by scale insects. Examine the leaves closely, particularly on the under side and on the stems, and you will doubtless find small brown specks which will drop off when scraped gently with the point of a knife. After clearing the plant of scales in this way apply kerosene oil emulsion made as directed in THE DELINEATOR for November.

E. V.—Your narcissus plants have become so matted that it will be necessary to take them up and divide the bulbs so as to allow each proper space before they will flower well. It is advisable to take up tulips every Spring when the foliage begins to fade and plant again in the Autumn.

Gipsy Hill.—There are several varieties of oxalis that flower only in Summer and these cannot be made to bloom in the house and Spring. The Winter-blooming varieties are: *Oxalis lutea*, free-blooming fragrant, yellow margins; *oxalis bowii*, rose-colored flowers. Plant in September in light, sandy soil and keep the plants growing where they will receive full sunlight. The floribunda varieties flower constantly and are called perpetual bloomers. There are two colors, alba, white, and rosea, pink. *Oxalis ortgiesi* is prized for its foliage. It grows about eighteen inches high; the upper side of the leaf is a rich olive-green while the underside is bright violet-purple. The flowers are yellow, and quite small. Place your calla in a shady place in the garden, laying the pot upon its side. Give no water until October 1st. Repot in good soil and water abundantly after October 1st, occasionally washing the leaves. The best hardy-flowering shrubs for the banks of a salt river are: *Clethra alifolia*, white, fragrant, flowers in August, three to four feet high; *cornus paniculata*, pointed leaves, light-green above, whitish beneath, flowers greenish-white with white fruit, four to eight feet high; *pyrus*, or double-flowering crab; *azalea pontica*, blooming in May and June, of all colors; *berberis vulgaris*, yellow, flowers in May or June followed by orange-scarlet fruit; *daphne cneorum*, dwarf, evergreen, rose-lilac, flowers in May; *deutzia*; *eleagnus longipes*; *hydrangea hortensia*, requires protection in the North but in the South is hardy; *philadelphus coronarius*, white, sweet-scented, flowering very early.

CORRESPONDENT.—Peanuts require a light, clayey soil; if it is sandy or mixed with pebbles, so much the better. Take the kernels out of the shells carefully and plant as soon as all danger from frost is past in ridges two feet apart, one kernel every two inches in the ridge. Use only fine soil in covering. Keep the soil mellow and the weeds down. The Georgia improved is the best variety.

WEST SIDE.—Green caterpillars on roses may be checked by spraying the plants with Paris green before the buds are set, but the most effectual remedy is to shake the plants, catching the insects on papers or sheets of cloth and destroying them. The *hydrangea* and *rhododendron* are probably established in their present localities by this time and will flower this year.

S. R. G.—Do not replace the glass roof of your conservatory with any other material. For shading purposes, use naphtha mixed with white-lead, of about the consistency of milk or a little thicker. Apply this to the roof, either with a syringe or a brush. Primroses may be white, crimson, red, spotted, striped or blue. *Cyclamens* are white, rose or red. *Crimmums* with pot-culture flower in the Spring or during Summer, if planted in the garden.

Mrs. E. L. A.—Repot your rubber plant, give it plenty of light and water, but do not keep the soil soggy. Water with liquid manure once a week, sprinkle the leaves occasionally and the plant will grow vigorously. Severe cold will cause rubber plants to drop their leaves and yours may have been chilled during the Winter. For a window-box in a shady location, use *fuchsias*, *begonias*, *vinca*, *tradescantia*, *ferns*, *pansies*, *hydrangeas*, *geraniums*, *ageratum*, *centaureas*, *coleus* and *caladiums*.

Mrs. H. F.—As there are a number of stalks in each pot of your *chrysanthemums*, the easiest way to increase the plants is to separate these stalks, potting each one by itself. It will make a flowering plant by Autumn. The shape of the plants may be modified to suit the taste. If their tops are nipped off when a few inches high, they will throw out branches from the bottom and make a shrubby growth. Larger flowers may be obtained by allowing the stems to grow two feet high before nipping off the top and rubbing off all branches appearing below the middle of the stem, above which point half a dozen branches are allowed to grow and pinched back as soon as they have made a few inches growth. This will give the plant a tree-like appearance and it will be necessary to support it with a slender stake.

L. M.—Make cuttings from the growing shoots of roses. Put the cuttings in common garden soil, kept wet in a shady place until the roots are formed, which will be indicated by the commencement of growth in the plants.

Mrs. W. C. E.—In the latitude of New York violets for Winter flowering may be planted in the open ground. Make the beds deep and wide, and late in the Autumn cover them with common hot-bed frames, with dirt thrown around the bottoms of the frames outside to keep out frost. When the nights become cold, put on the sash, giving the plants as much air as possible until cold weather.

AMY MORRIS.—Leaves of geraniums come out dwarfed and with long, thin stems when the plants have insufficient sunlight and air and, perhaps, also for want of water or fresh soil.

"MAMMY'S CHILE."—A SOUTHERN STORY.

By JESSIE BEENE WINSTON.

"Da'k eyes runnin' ober wid mischief; sof', shiny hair dat apple ober a white forehead an' jest tech de dimple cheeks; leetle fohm dat dahted heah an' dah, weavin' in and out lak sunshine, wid a smile fuh dis un, an' a sassy wud fuh dat an—dat wuz my young Misstis; and brack and white 'most 'ushiped de groun' sho walk on. Sho wuz de only chile, an' 'ose Marster an' ole Mis' set monst'ous sto' by huh. Marster in partic'lar, ca'so he say she wuz huh ole faddah ober uh'gin, and dat wuz de truff, too.

"Marster wuz a pow'ful smaht man in his day, an' de mos' not in his notions ob any body I eber sec. You jest as well try to pull de house down as make him change his min' when he once made up, an' he'd say what he fought, spite o' de world; least-ways he wuz dat way wid eber body 'cept young Mis', an' she rule him an' eber yuther pusson on de place, ca'se she neber had been cross in anyting.

"Ole Mis' wuz one o' dese leetle lank-lack folks what neber my nuffin to contrary no-body, an' it fret huh when young Mis' flash huh eye, while de colah mount up to huh crinkly hair an' down huh white th'roat an' she speak huh min', not 'an' who it wuz to. Marster jest laugh an' say, 'Let huh show huh mettle. She dat much lack huh faddah.'

"Bout de time young Mis' wuz growed up, de wah broke out. Onet some of de Confederate sojers went into camp neah us, waiten' fuh ma'chin' o'dahs, an' ef dah warn't big games on dis plantation, I lack to know de reason. De house wuz full ob company; frien's ob young Mis' fum Orleans an' Mobile, an' fum j'inin' plantations.

"Some ob de sojers wuz heal most ob de time; de buttons an' braid jest shinin' an' s'ohds jinglin' at der sides.

"My young Mis'," said Aunt Chloe, throwing back her head with an air of pardonable pride, "My young Mis' wuz de pick ob de young ladies. Ef she much as drap huh han'k'cher, deah wuz haf a dozen men bumpin' g'in one nuddah to pick it up. She rule dem lack she do eber body else, an' dey laugh huh leetle 'pendent ways, an' allers listen when she speak.

"Dah wuz one young fellah what neber 'peared to notice young Mis' lack t'others did. But I see his eyes follah huh when she warn't lookin', and dey had a look in em I didn't lack. By de time Misstis tuh'n 'roun', he talkin' to some other ladies.

"I allers notice 'bout young Mis' dat she neber set much 'go' by anyting dat wuz too easy fuh huh to git. Ef it tuck a guttin' 'mount ob seramblin' 'roun' an' botheration, it wuz wuth lots moh to huh. Sho ustah walk ober flewuhs at huh feet, an' pull up a high bank fuh some dat mobby warn't as pretty. I see it wuz jest dat way now. Sho wuz walkin' ober dese good hahts at huh feet an' reachin' out fuh one dat wuz beapantly beyon' huh. I see huh eyes grow wishful, an' dough she laugh as much, it haint de same ring to it.

"Cap'n Sellers see it, too, honey; an' his eyes has a glad, cruel look, jest lack a subpent might look when it know it has sha'med de bud so it cayn't git uh-way. Den he change his way an' by leetle an' leetle pays moh 'tention to young Mis', an' huh face is lack de sun frough a mist, ca'so she don' want eberbody to know how glad she is.

"I didn't feel lack it wuz my place to pester wid white folks' business, but I didn't lack de way t'ings wuz goin', an' one day I tell young Mis' dat I don't lack dat owdacious-lookin' Cap'n Sellers, an' I don't want him to lack any o' mine.

"Wid dat she toss up huh head, an' tell me to keep my opinions till dey ir' wanted. Nex' minute she is sorry she spoke so quick, an' she puts huh white, baby han's on my face an' say, 'But, Mammy, you mustn't say one wud 'g'in dat man. I lubs him wid all my soul, an' 'speets to mah'y him.'

"While t'ings wuz comin' to dis pass, ole Marster foun' out sumpin' 'bout Cap'n Sellers he didn't lack. Marster felt lack de warn't de gemman he lack to entultain undah his roof, an' de gwine 'ny him de priv'lege ob his house in de future. Bout de time he come to dis 'clusion, an' him not knowin' what gwine ob in his daughtah's haht, I ups an' tells him, ca'se I feel lack it is my mou'nfal duty. He look moh 'sprised an' huht dan I can eber tell you, an' say, 'Sen' Miss Annie to me.'

"I cayn' heah dey voices at fust, but dey rises atter while. It seem dat Marster is tryin' to reason wid huh, an' is tellin' huh ob some dat has propoged to him fuh his consent to win huh haht an' han'. Young Mis' stamp huh foot an' say she won't listen. 'Faddah,' says she, 'you allers let me hab my way an' laughed at me fuh it. It is too late to teach me diffunt, an' I will hab it now.'

"Marster say, 'Annie, chile, dat man isn't fit to entah good sassiety. It is hahd fuh one ob my pride to 'knowledge a mistake, but I made one in my 'pinion ob him. He shall not come heah any moah; an' my deah chile, let dis mattah drop.'

"Time rocked on, an' de sojers ma'ched uhway. Dough young Mis' is not de same, Marster t'inks de affah is ober, but it aint. One maw'nin' I go to little Mistis' room to fix her baf an' he'p her dress, lack I does eber maw'nin', but when I knocks on de do' dah warn't no answer. Den I goes in an' sees de smooove white baid what haint been slep' on, an' a piece ob papah pinned to de pillah. I stays uhway till I knows Marster an' ole Mis' is wonderin' why young Mis' don't come to breakfus', den I goes down stahs shakin' lack I had a chill.

"I opens de do' an' looks all roun' saying good-bye to t'ings dat look bright an' happy, ca'se I know I neber, neber, gwine see 'em look dat way no moh. I 'membahs to dis day how de roses peep in at de windah lack dey want a las' look, too. Dah sot Marster readin' fum de papah an' talkin' to ole Mis' 'bout de wah, an' she 'greedin' wid him, eber ting he say; den she look up an' see me an' know sumpin is wrong. 'What is it, Mammy?' she say, in dat voice what neber git no higher, ner no lower, allers de same sof' voice. Wid a in'ard groan, I lays de note befoh huh. She reads, an' den wid de pitifullest moan, falls ober in my arms. Marster take it and read, 'When you finds dis, I will be mahied to Cap'n Sellers. I hopes you will forgib me fuh habin' my own way.'

"Honey, I hopes I'll neber see a face uh'gin lack Marster's wuz den, as long as I lib. He broke young Mistis' plate in leetle pieces; he tuck down a large pictah ob huh hangin' on de wall an' smashed it. He ranted 'roun' 'stroyin' eber ting he could lay han's on dat 'longed to young Mis', an' it look lack he break his haht to pieces wid de res'. He call up de dahkeys fum de quahtahs, an' de house suhvants, an' tells dem dat fum dat day dey hab no young Mistis; dat she is daid to dem all, an' to neber mention huh name in his hearin' no moh.

"Honey, he 'minded me ob a deer dat has been run down by de houn's. You can see deaf in its eyes, an' deaf in de blood streamin' fum its side, but it tosses its hohns dis way an' dat, an' is game to de las'.

"T'inks I to mysef, 'Marster, you might 'stroy eber ting ob huls on de place; you might 'stroy de place itse'f ef you could; you might go all yo' days an' neber heah dat name called, but deep down in yo' haht dat sweet image rests, an' nuffin can take it 'way.'

"Dah wuz sorrerful times atter dat; young Misstis writ a few letters, but dey went back jest lack dey come, an' one day Marster writ huh one, an' we neber heah fum huh no moh; atter dat he look lack he had put a nail in his own cawfin.

"In one yeah de plantation went to ruin; all de dahkeys, 'cept me an' my ole man, lef'. De hosses, an' most eber ting dat wuz wuth habin', wuz packed off. Ole Marster had allers been straight as a boad, but he stoop so, an' his head tuh'n so white I hahdly knows him. In co'se he knows we see de change, an' some time he make 'scuse dat his fohtune is gone, dat he is a po' man, an' dat de ole Souf is passin' 'way. He neber hint at de rale huht dat gnaw at his haht day an' night, fuh what is loss o' property long side o' de anguish we kin feel fuh ouh own flesh and blood?

"Marster uster lub to ride fas' hosses when he git res'less, but dah is none lof 'cep a ole plough hoss, an' Marster sco'ns to ride him. When he git so res'less he cayn't stay in de house, he go out fuh long walks, an' come laek clean tucuhed out.

"One day, when it wuz sleeting' an' blowin' lack fury, Marster tuck a notion he mus' go out, an' ole Mis' see it no use to try to 'suade him diffunt. He went to de closet undah

de back steps to get his heaby boots. It wuz da'k dah, an' as I pass 'long Marster fail to see me. While he prowl 'roun' huntin' his boots, sumfin' fell on his shouldah, an' 'den drap on de flo'. It wuz a leetle satin slippah wid a bow on de toe. Young Mis' woh dem jest 'foh she went uhway. I s'pects Marster to fling it fum him lack pizen, but he look at it a minute lack he 'membah seem' it somewha'. sometime, den he pick it up easy lack an' rub it ober his face an' kiss it. I heah him say, 'My leetle Annie,' an' den I runs off so I won't cry out.

"Marster come back fum dat walk fiahed out, soul and body; 'sposin' hisse'f to de yelements, wid all dat wuz on his min', wuz too much fuh him, an' he tuck his baid dat night, to rise no moh. A high fevuh set in, an' inflammation ob de lungs. He got outen his haid an' den we know how much leetle Misstis is on his min'. He call fuh huh constant. Sometime he wanduh 'way back, an' he t'ink she is a chile. 'Wha' my leetle Annie? Heah she come wid huh alms full ob Cherokee roses, an' she de sweetes' rose ob all.' He laugh an' say, 'Step on my toes, you sly puss, jest so you keep off my haht!' Den his face, what had been so smilin', 'gun to twis', an' juck, lack his mis'ry is moh dan he can stan'; an' he 'gins in a low, wailin' voice, 'Oh, Annie, how could you leab yo' ole faddah so? You wuz de light ob my eyes, an' what is de worl' to a man when his light has gone out? Why did you take me at my wud an' neber come back? Didn't I s'pect you to come an' put yo' alms roun' my neck, an' laugh in my face lack you uster? An' I neber could 'fuse you anyting.' Oh, Annie, my leetle one, come back to mel' an' de las' wud he spoke wuz huh name.

"Atter he died 'peared lack ole Mis' had nuffin to live fuh. She writ an' tried to fin' young Mis', but 'twarnt no use. Ole Mis' did jest lack she gwine on a juhny, an' gwine leab me in cha'ge. She say to me, 'Mammy, Annie is gwine come home some day; an', Mammy, I feels lack she is comin' to die. We is fas' goin' de way ob all flesh. I may not lib to see her, but you will take care ob huh lack she wuz yo' own, precious chile.' So ole Mis' gib me 'structions how to fix up de bes' room in de house; to keep lavender in de sheets, an' not fulgit all huh leetle, dainty ways, an' I wuz to humah dem well as I could, wid what wuz lef' to do it wid. 'Foh de Spring fahly come, ole Mis' jest natchelly pine way an' die, widout 'plainin' ob a hult anywha'. Young Misstis didn't come frough de Summer, she didn't come frough de Autumn, an' when de Wintah set in I wuz still lookin'. Sometime I leab a crack in de do' at night, so she could see de fiah-light, an' know I wuz lookin' fuh huh.

"One night I set dah lookin' into de fiah, t'inkin' ob ole times, an' I mus' hab fell in a doze. I fulgot dat de big house wuz standin' out dah so lonesome, lack it wwaitin' fuh somebody to come an' claim it. Eber windah in it seem blazin' wid light; all kinds ob goodies wuz cookin' in de kitchen, an' a look in de pantry fahly made my mouf dribble.

"Dahkeys wuz swa'min' eberwha'. Dar wuz Marster in de pallah in his velvet weskit, jest home fum de capitol. Dah wuz ole Mis' in huh bes' silk, movin' in an' out 'mong huh guests. My eyes stop on young Mis'; huh glowin' face, huh innocent d'ak eyes. Den I heah huh say, 'Mammy,' I comes to myse'f, an' a leetle fohm falls ober in my lub. I takes huh on my knees, t'ankin' de good Lawd dat my chile is come at las'; I tuhns huh face to de light, an', honey, you may not

t'ink much ob what a ole, brack 'oman tells you, but ef I could hab seen de vilyun den what wuz 'sponsible fuh all dat I could wring his neck same as ef he had been a chicken, a moh so. De sof' cheeks wuz sunk in, an' dah wuz lines in 'em an' in de forehead dat had no business dah, an' sorer a tribulation wuz in ober line. My teahs fall on huh face, an' she open huh eyes, de pleadin'est, speakin'est eyes I eber heah into. Dey say plainer dan any wuds, 'Mammy, dis is 'mains ob de chile you uster lub. Ise had truel treatment, but dat is not what broke my haht. I brung sorrow on my faddah an' muddah, an' dat is killin' me, lack it did dem.'

"She see I can read what dey say, an' she close 'em on mo' an' lie still as a baby, only coughin' a holler, rack cough now an den. Days atter dat, when sho is lyin' in her own baid, she tell me all dat happen to huh sence sho lef' de mahied Cap'n Sellers. She say sho fought her faddah wuz soon forbig huh, an' dey could come home when Cap'n Sellers git a fuhloogh; an' dough huh faddah key' sendin' huh letta back, she diden gib up till he write one an' tole huh dat neber forbig any one dat proved unworthy lack she had. Dat she wuz as daid to him as ef she wuz in huh grave. In all de sperit went out ob huh, an' she los' huh puffy, brig ways, an' fell to grieven'. No sooner she do dat dan Cap'n Sellers 'gun to tiah ob huh, an' fin' fault wid huh. He foug young Mis' wuz gwine to come into big propputy, but he know Marster is ruind 'foh de wah is ober, an' den he wish he w free uhg'in'. One day in a drunken spree he struck you, Misstis, he struck huh—hit makes my blood bile now to t'ink ob it. She say atter dat she caynt lib wid him no moh, an' she go uhway. 'An' Mammy,' says she, 'dough I uster hab much 'pendence in de ole days, I felt he 'pless as a chile when I had to go out in de worl' to make my livin'.

"She done fine needlewuck at a sear'ous low price, an' wuz hongry ha'f ob de time. She heal ob huh faddah's de an' huh muddah's; an' when dis cough set in, she foug when she could hol' out no longah she come home to de 'case she know Mammy wuz dah. I tole huh how Marster tuck on 'bout huh at de las', an' what wuz huh muddah's le wuds. Atter dat she seem happier an' say she is at peace wid God, an' all de worl'. One ebenin' she ax me to take huh an' let huh see de sun set. I know she wuz dyin', an' I take huh up. She look at it sinkin' lower an' say smppin' 'bout yearth's hopes failin' and leabin' de worl' in darkness, but de it wuz bright on t'other side. I ben's lover an' heah he muhmuh 'bout him givin' His lubed ones sleep, an' she w gone.

"An, honey, many an' many is de time I sets heal at tuhns some t'ings ober in my min'. De good Book tell dat Heaben is a shinin' place, wid nuffin to make us sorry, but I has wondahed ef Marster could be happy dah, when I chile, dat wuz moh to him dan his own life, wuz a wanderer someweh on de face ob de yearth. It 'peared to me dat I mattach how bright his crown wuz, no mattach how sweet ring ob his harp, it all couldn't make him fulgit; an' I all fought o' him standin' at de gate lookin' out fuh huh, long an' wishful, an' I 'maged when he see huh how he mus' hab run an' put his alms 'round huh, knowin' she neber gwine leab him no moh. I see huh da'k eyes lookin' into me, so lubin', an' I see de gladness in his eyes an' heah it in his voice, while he hol' huh close an' jest say, 'My leetle Annie'

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D 52.—This consists of a Ladies' blouse and skirt. The blouse pattern, which is No. 9204 and costs 1s. or 25 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and is differently depicted on page 40. The skirt pattern, which is No. 9034 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

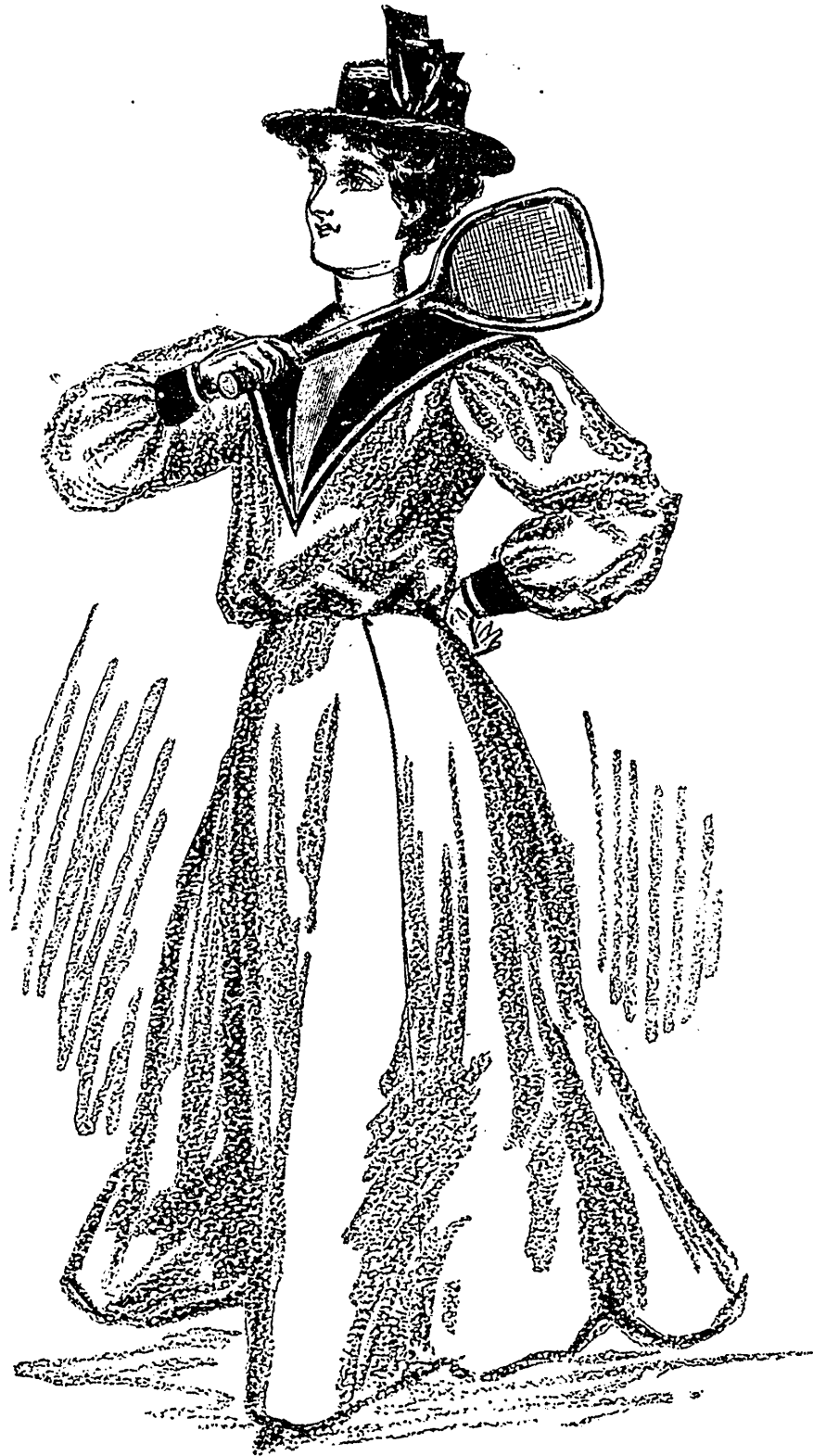
This *chic* toilette, for yachting, tennis and general outing wear is pictured developed in white and blue flannel, with gold braid for decoration. The blouse is made to slip on over the head and is shaped by shoulder and under-arm seams; its lower edge is drawn in about the waist by an elastic passed through the hem, and the blouse droops in regular sailor blouse style. A shield is adjusted in the V neck and is completed

with a high standing collar. The large sailor-collar is attractive adjunct and has long tapering ends. The blouse sleeves are finished with straight, round cuffs.

The six-gored skirt has a straight back-breath and breaks into stylish ripples below the hips and falls in deep rolling folds at the back.

There is no probability of blouses going out of fashion. They are comfortable, stylish and altogether satisfactory for yachting and outdoor sports, as they permit the free use of the arms. They are worn with a gored or full skirt. Flannel, serge and soft cashmere weaves in a wide range of colors and the materials most frequently selected for a toilette of this kind and braid will provide suitable decoration.

The sailor hat is prettily decorated with ribbon.



D 52.



THE ART OF KNITTING.—No. 72

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; 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.

SUGGESTIONS CONCERNING THE MAKING OF SWEATERS.

To make sweaters larger or smaller than the ones described in this article, add or decrease 8 stitches for every inch increase or decrease beyond or under the breast measures given.

The quantities here given are for the yarns used in the

They may also, in most instances, be knitted onto the sweater by taking up the required number of stitches around the neck edge and then knitting down to their lower edge and binding off there.

The shoulders of the sweaters may be bound together instead of sewed, if preferred; or, if the worker is accustomed to

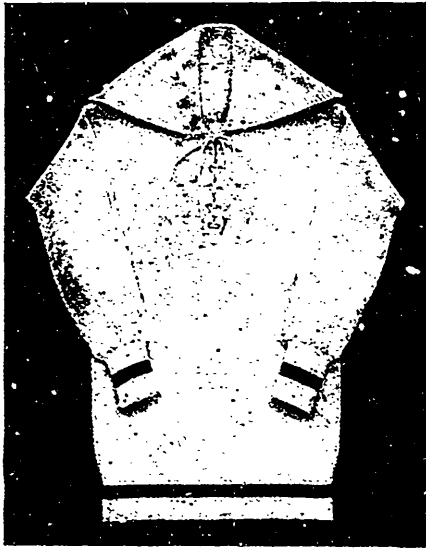


FIGURE No. 1.



FIGURE No. 2.

FIGURES NOS. 1 AND 2.—YOUTH'S SWEATER, WITH DEEP SAILOR-COLLAR. (TO BE WORN WITH OR WITHOUT "TURTLE-NECK" CHEST PROTECTOR SHOWN IN JUNE DELINEATOR.)

sweaters illustrated. Finer or coarser yarns may be used, but in this event the knitter must use her own judgment as to the quantity of yarn she will require and the number of stitches to be cast on.

The "fancy pattern" used in making these sweaters is the ordinary block pattern, made thus:

First row.—K 2, p 2.

Second row.—Work back, knitting the purled stitches and purling the knitted ones.

Third row.—Same as first row except that you purl the two knitted stitches and knit the two purled ones to form the block.

Fourth row.—Like second.

Any fancy stitch preferred to the one described may be used, but care must be taken to keep the ribs as we have directed.

"Rib" means: K 1, p 1 across; work back on wrong side knitting the purled stitches and purling the knitted ones to keep the pattern.

The sailor collars may be ribbed throughout if preferred.

knitting garments, she may knit the fronts and backs in one piece, beginning either the front or back at the lower edge and finishing the other half at the corresponding lower edge.

All of the sweaters here described are begun at the lower edge.

YOUTH'S SWEATER, WITH DEEP SAILOR-COLLAR.
(BREAST MEASURE, 30 INCHES.)

FIGURES NOS. 1 AND 2.—This sweater was made of white and blue knitting worsted, the stripes being made of the blue. Thirteen ounces of white and about one ounce of blue will be needed. Fine knitting needles were used for the wrists and medium-sized needles for the rest of the sweater.

To Make the Front Body Portion.—Cast on 160 stitches and work in fancy pattern for $1\frac{1}{2}$ inch with white, 6 rows blue, 1 inch white. Now rib for $12\frac{1}{2}$ inches. Then divide the stitches so that one half of them will be on one needle; this is to form the opening in the front. Now work only with 80 stitches. Rib for $\frac{3}{4}$ inch, then narrow thus: Rib to within 6 stitches of end of needle nearest the arm's-eye edge, k 3 to.

rib the other 3 stitches, turn, rib back; repeat the last 2 rows twice more, then rib for $4\frac{1}{2}$ inches more. Now the narrowing along the neck edge is made as follows: Rib for 3 $\frac{1}{2}$ inches and narrow in every row thus: rib 4 stitches, k 2 to., rib across, turn, rib back to within 6 stitches, narrow, rib 4 stitches, repeat last 2 rows till 22 stitches are narrowed off, then bind off. Knit the other side of the front the same way.

To Make the Back Body Portion.—Cast on 160 stitches and knit the stripes same as in front portion. Then rib for 18 inches. Now rib for 4 inches more, narrowing 2 stitches at each side thus: Rib 4 stitches, k 3 to., rib across to within 7 stitches, k 3 to., rib 4 stitches, turn, rib back without narrowing; repeat these last 2 rows till there are 58 stitches on each side narrowed off. When the four inches are finished measure the front and back, and if the back is not long enough add a few rows, then bind off. Sew the front and back portions together from the lower edge for 16 $\frac{1}{2}$ inches at each side. Join the shoulder edges with over-and-over stitches; the arm's-eyes will now be formed.

To Make the Sleeve.—Take up 125 stitches around the arm's-eye on three medium-size steel knitting needles and rib the sleeve like a stocking, making the seam-stitch in line with the under-arm seam, purling it in one round and knitting it in the next one. Rib for 2 $\frac{1}{2}$ inches then narrow thus: k 3 to., when within 3 stitches of the seam-stitch at each side of it every sixth round for five times. Rib for 4 $\frac{1}{2}$ inches, narrow as before at each side of the seam-stitch every sixth round for five times; rib for 1 $\frac{1}{2}$ inch. Now with the fine needles rib for 1 $\frac{1}{2}$ inch with white, $\frac{3}{4}$ inch red, 1 $\frac{1}{2}$ inch white, and bind off.

To Make the Sailor-Collar.—Cast on 170 stitches, work in fancy pattern $1\frac{1}{2}$ inch white, $\frac{3}{4}$ inch blue, $1\frac{1}{2}$ inch white, $\frac{3}{4}$ inch blue, 8 inches white. Bind off and sew the collar to the neck; the ends must be even with the ends of the opening of front portion. If preferred, the collar may be made in rib stitch on the sweater by taking up the stitches around the neck edge and then knitting downward, reversing the order of the measurements and stripes as given above. Underface the edges of the opening from the neck edge to a little below the opening with strong braid and have eyelets put in; also have two eyelets put in each side of the collar about three-quarters of an inch apart to be used if the collar is desired close around the neck. Rib an underlap about 5 $\frac{1}{2}$ inches long and 1 $\frac{1}{2}$ inches



FIGURE No. 3.—YOUTH'S SWEATER, WITH "TURTLE-NECK" COLLAR

wide, and sew one long edge a little back of the opening and the lower edge to position. Close the sweater with a lacing cord, as seen in the picture.

YOUTH'S SWEATER WITH "TURTLE-NECK" COLLAR.
(BEST MEASURE 32 INCHES.)

FIGURE No. 3.—Thirteen ounces of fine white knitting worsted will be needed in making this sweater. Fine steel knitting needles are used for the wrists and neck and medium-

sized steel knitting needles for the rest of the sweater.
To Make the Front Body Portion.—Cast on 170 stitches and work in fancy pattern for 3 $\frac{1}{2}$ inches. Rib for 20 $\frac{1}{2}$ inches; then make six rows of the fancy pattern or, if preferred, the six rows may be ribbed like the previous portion. Now bind off 35 stitches, rib 100 and bind off the other 35 stitches.
To Make the Back Body Portion.—Work exactly as front por-



FIGURE No. 4.—LADIES' SWEATER, WITH CLOSE SLEEVES AND HIP GORES. (ALSO SUITABLE FOR AN UNDERVEST)

tion. Then sew the corresponding bound-off stitches, which form the shoulder edges, together on the wrong side.

For the Collar.—Use the fine needles and rib with the remaining stitches from the front and back portion all round like a stocking for 5 $\frac{1}{2}$ inches; then work six rounds of fancy pattern and bind off. Turn the collar over on the outside, as illustrated.

To Make the Sleeves.—Count from the shoulder seam 60 stitches down each side of the front and back body portions for the arm's-eyes, and sew the portions below these 120 stitches together on the wrong side. Then take up the 120 stitches around each arm's-eye on three medium-sized steel needles and knit the sleeve like a stocking, making the seam stitch in line with the under-arm seam, purling it in one round and knitting it in the next one. Rib for 2 inches; then, to narrow, work thus: knit 3 together at each side of the seam stitch when within two stitches of it every sixth round for five times. Rib 4 $\frac{1}{2}$ inches more, narrow as before at each side of the seam stitch every sixth round for five times; then rib for 1 $\frac{1}{2}$ inch. Now use the fine needles and rib for 3 $\frac{1}{2}$ inches, to form the wrist, and bind off.

LADIES' SWEATER, WITH CLOSE SLEEVES AND HIP GORES.
(32 INCHES BEST MEASURE.)

FIGURE No. 4.—One pound and a quarter of brown German knitting worsted, seven buttons, fine steel needles for the wrists and neck, and medium sized steel needles for the rest of the garment are required in making this sweater. Made in fine yarn and without the collar this sweater is also suitable for an under-vest. The hip gores may be enlarged or altogether omitted, according to the requirements of the figure.

To Make the Front Body Portion.—Cast on 140 stitches: work 3 inches fancy pattern: rib for 2 $\frac{1}{2}$ inches. * Rib 6 stitches, knit 3 together to narrow: rib across to within 9 stitches, knit 3 together, rib 6 stitches, * repeat between the stars in every 6th row until 11 narrowings in all have been made. Then rib for 3 inches more. * Rib 6 stitches, widen 2 stitches, rib across to within 6 stitches, widen 2 stitches, rib 6 stitches, * repeat between stars every 5th row until 12 widenings in all have been made. Rib for 6 $\frac{1}{2}$ inches. Now rib 8 stitches at the right side of work and right-hand side of needle and then, to make 3 button-holes, continue to work as follows: sl and bind 2, rib 8, sl and bind 2, rib 8, sl and bind 2,

rib rest of stitches, turn: rib back and put thread over twice wherever 2 stitches were bound off in previous row. Rib for 4 more rows; then at the right-hand side bind off 33 stitches; rib to within 33 stitches, on left side and bind latter off.

To Make the Back Body Portion.—Cast on 140 stitches. Knit exactly as front body portion with exception of the button-holes, and sew the right shoulder edges neatly together on wrong side.

To Make the Collar.—Using the stitches remaining and fine needles, begin at the right hand side of front portion; rib across to the corresponding edge of the back; turn, and rib back.

Next row.—Rib 4 stitches, make a button-hole in the front edge of the collar portion as before, rib for one inch, make another button-hole in this edge. Rib for $1\frac{1}{2}$ inches; rib across to within 6 stitches and make another button-hole in the opposite edge. Rib for one-fourth of an inch more, make another button-hole in the same edge. Make 6 rows fancy pattern. Bind off.

To Make the Gores.—Cast on 41 stitches. Knit 3 inches fancy pattern, rib $2\frac{1}{2}$ inches. Rib 4 stitches, knit 3 together, to narrow, rib across to within 7 stitches, knit 3 together, rib 4 stitches. Narrow this way every 6th row at each side till all the stitches are narrowed off. Then sew the gores in neatly at wrong side with over-and-over stitches. Count from each shoulder edge of the front and back, down, 53 stitches and sew the parts together below these stitches with lower edges even. The arms'-eyes are thus formed.

To Make the Sleeves.—Take up the 106 stitches around each arms'-eye on three medium-sized steel knitting needles, and knit the sleeve like a stocking. Make the seam stitch in line with the under-arm seam; it is purled in one round and knitted in the next one. Rib for 4 inches, then rib to within 7 stitches of seam stitch. Knit 3 to., rib 4 stitches, make seam stitch, rib 4, knit 3 to.; this forms the first narrowing. Make 3 more similar narrowings 5 rounds apart. Rib for 7 inches, make 5 more narrowings as before, 5 rounds apart. Then rib for $1\frac{1}{2}$ inch. Now use the fine steel needles and rib for $2\frac{1}{2}$ inches; work 6 rows of fancy pattern. Bind off loosely. Finish the edges of the button-holes with over-and-over stitches to make them strong. Knit an underlap about an inch and a half wide and 5 inches long, and sew it to the back portion under left shoulder-edge. Sew on buttons to correspond with the button-holes.

BOYS' SWEATER, WITH REMOVABLE SHIELD. (SUITABLE FOR A BOY OF 8 YEARS.)

FIGURE No. 5.—The sweater here illustrated was made of red German knitting worsted, with white wool for the stripes and shield. Of the red $9\frac{1}{2}$ ounces will be needed; of the white about one ounce. Fine steel needles were used for the wrist, and medium-sized steel needles for the rest of the sweater.

To Make the Front Body Portion.—With the red, cast on 140 stitches; work the fancy pattern for 6 rows; then, 4 rows white, 6 rows red, 4 rows white, 4 rows red. Now with the red rib 13 inches. Divide the stitches in two parts so that there will be 70 stitches on each needle. This is to form the opening. Rib back and forth on one of the needles having 70 stitches for 7 inches, and narrow every other row at the end of the needle where the division was made, till there are 32 stitches left; bind off when the required length is reached. Work the other side the same way.

To Make the Back Body Portion.—Cast on 140 stitches, work same as front, omitting opening, until it is 6 rows shorter than the front portion. Then rib 32 stitches and cast off 76. Next knit 6 rows with each of the needles having 32 stitches, and bind off. Sew the shoulder edges neatly together on the wrong side.

Count from this seam 45 stitches each down the front and back body portions for the arms'-eyes and sew the portions together below those 90 stitches, with the lower edges evenly together.

To Make the Sleeves.—Take up the 90 stitches around each arm's-eye on three medium-sized steel needles, and knit the sleeve like a stocking. Make the seam stitch in line with the under-arm seam; this stitch is purled in one round and knitted in the next one. Knit for $4\frac{1}{2}$ inches, then narrow one stitch at each side of the seam stitch two stitches from it for three times. Then knit for $4\frac{1}{2}$ inches; narrow again as before for three times. Then work for 4 inches. Now use the fine steel needles. Rib 8 rounds red, 8 white, 8 red, 8 white, 6 red, and then 6 of fancy pattern, also in red.

To Make the Sailor Collar.—Cast on 130 stitches; and knit, fancy pattern, 8 rows red, 4 rows white, 6 red, 4 white. Then work for 6 inches. Work 40 stitches, cast off 56. Work on one of the needles with the 40 stitches back and forth, narrowing 1 stitch at the end of the needle nearest the cast-off stitches every row for six times. Then work for 4 inches. Then narrow at the side you narrowed before every other row till there are but 10 stitches left. Now measure the collar from the center of the back to the center of the front with its center at that of the back, and if it is not long enough add sufficient rows. Knit the other side the same way, and sew on the collar with over-and-over stitches.

To Make the Shield.—Cast on 40 stitches with the white worsted and work in fancy pattern for 44 rows, narrowing every fourth row at each end of the needle. Bind off the rest of stitches and secure the shield to the sweater with hooks and loops.

To Make the Pocket.—Cast on 20 stitches; work 4 rows fancy; rib 14 rows. Then * k 1, n, rib across the needle to within 3 stitches, n, k 1.

Next row.—Plain. Repeat from * till there is but one stitch left and sew the pocket to the left side as seen in the picture. Arrange a lanyard around the neck beneath the collar and slip the whistle in the pocket.

FANCY CYCLING OR GOLF STOCKING FOR LADIES' OR GENTLEMEN.

In stockings having fancy tops worked with two or more colors, care must be taken to always have the thread you are working with above the one previously used, and also to leave the threads, which are carried along the wrong side of the work quite loose in order to keep the work from drawing. Any top preferred may be used with any of the stockings described, but the stitches of the tops and legs must be the same in number.

FIGURE No. 6.—Spanish yarn in Havana brown and éceru are used for this stocking.

With the brown yarn cast 90 stitches on 4 medium-sized needles. P 1, k 1 for 3 inches. 10 stitches must be gained or "made" in the last row so that there are 100 stitches on the four needles. P 1, k 1, for 9 rounds. K 7 rounds plain. P 1, k 1 for 9 rounds. Now begin knitting with the two colors. With the éceru k 1 round, n 2 rounds. Next knit * 6 brown rounds; k 1 éceru round. * P 8 stitches with éceru.

Now knit the fancy stitches which are made the same way throughout the stocking. The stitches which pull up other stitches to form the fancy pattern (see following directions) must be very loose so the work will not appear drawn. Work as follows: the thread must be in front of needle; slip next stitch from left to right-hand needle with needle inserted same as for purling. Then pick up in the last row of the éceru stripe below, the stitch which is below the stitch just slipped from left-hand needle. Now slip the stitch just picked up and the



FIGURE No. 5.—BOYS' SWEATER, WITH REMOVABLE SHIELD.

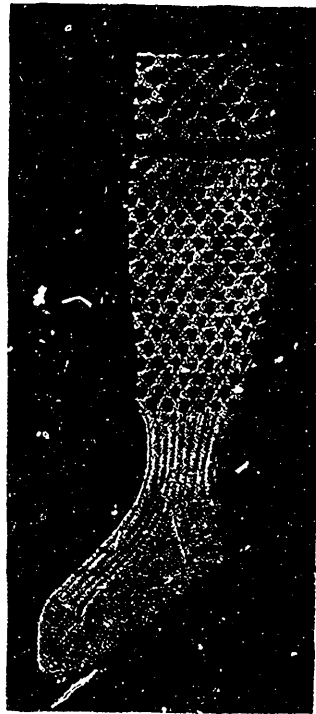


FIGURE No. 6.—FANCY CYCLING OR GOLF STOCKING FOR LADIES OR GENTLEMEN.

next stitch which was slipped from needle onto the left hand needle, and purl those two stitches very loosely together; make out of next écu stitch another fancy stitch the same way; repeat from second * all around; p 1 round écu; repeat 4 times more from first *. In the following rows work the fancy stitches in the 4th and 5th stitch of the 8 écu purled stitches below. (See illustration.)

Then knit 1 round brown; in this round two stitches must be gained; there will now be 102 stitches on the needles. With the brown p 1, k 1 for 8 rounds. This finishes the top.

With the écu k 1 round and purl 2 rounds. With the brown, ** k 5 rounds; with the écu k 1 round, * p 4 stitches, make the 2 fancy stitches as before; repeat from single * all around; p 1 round. With the brown, k 5 rounds; with the écu k 1 round; p 2 stitches, make the fancy stitches in the second and third of the four écu purled stitches below, * purl 4 stitches, make the fancy stitches and repeat from last * all around; purl 1 round and repeat from ** for the rest of the leg portion, always making the fancy stitches in the second and third of the four écu purled stitches below. After the fourth écu stripe is finished begin to narrow 6 stitches in the five brown rounds as follows: The stitches above the second and third of the four purled écu stitches below indicate or form the center of the stocking. In the first, third and fifth following brown rounds narrow at each side of these two center stitches. The next time the fancy stitch is made, skip the 4 écu purled stitches below the narrows and work the fancy stitches in the next four écu purled stitches below. Narrow 6 stitches the same way at the tenth, fifteenth and nineteenth brown stripes one narrowing must be exactly above the other. Knit rest of stocking with écu. When the last narrowing is made, p 2, k 2 for 3½ inches. Or, if preferred the fancy stitches may be continued to the heel. Divide the stitches so that 36 stitches will be on one needle for the heel and keep the center of the stocking in the middle of that needle. Knit across, turn, * sl 1, k 1, purl across to within 2 stitches, k 1, p 1, turn, sl 1, knit across and repeat from * till there are 16 loops on each side. Knit across 21 stitches, n, k 1, turn, sl 1, purl back on wrong side 7 stitches, n, p 1, turn, * knit across to the stitch succeeding the last narrowing, n, k 1, turn, purl back to stitch succeeding the last narrowing, n, p 1, turn, repeat from * till the remaining stitches on each side of needle are all used. Pick up the loops on left hand side, p 2, k 2 across the instep; knit in this way on instep till the narrowing for the toe begins. The sole is to be knitted plain; then pick up the loops on the right-hand side and narrow one stitch every other round for seven times just where the heel begins. Then work for 3½ inches. Divide the stitches so that the stitches for the instep are on two needles and the stitches for the sole are on two. Then narrow every other round at the beginning of the first and at the end of the second needle for the instep, and at the beginning of the first and end of the second needle for the sole; always have two plain stitches between the narrows. Narrow this way till there are 6 stitches left. Bind off and secure thread on wrong side.

MEN'S GOLF OR BICYCLE STOCKING.

*FIGURE No. 7.—Coarse mixed yarn and fine brown yarn were used for the foundation of this stocking, while plain black and red were used for the decoration of the top. The foot is made of the fine brown wool.

To Make the Top.—Cast 100 stitches on 4 medium-sized knitting needles. P 2, k 2 for 6 rounds.



FIGURE NO. 7.—MEN'S GOLF OR BICYCLE STOCKING.

Seventh round.—Plain.
Eighth and Ninth rounds.—K 1 stitch with the black yarn, 7 with the brown, 3 with the red, 7 with the brown, 2 with the black.

Tenth and Eleventh rounds.—K 2 black, 5 brown, 5 red, 5 brown, 3 black.

Twelfth and Thirteenth rounds.—K 3 black, 2 brown, 2 red, 1 brown, 3 red, 1 brown, 2 red, 2 brown, 4 black.

Fourteenth and Fifteenth rounds.—K 3 black, 1 brown, 11 red, 1 brown, 4 black.

Sixteenth and Seventeenth rounds.—K 3 black, 2 brown, 2 red, 1 brown, 3 red, 1 brown, 2 red, 2 brown, 3 black, 1 brown.

Eighteenth and Nineteenth rounds.—K 3 black, 5 brown, 3 red, 5 brown, 3 black, 1 brown.

Twentieth and Twenty-first rounds.—K 1 brown, 3 black, 3 brown, 5 red, 3 brown, 3 black, 2 brown.

Twenty-second, Twenty-third and Twenty-fourth rounds.—K 2 brown, 3 black, 1 brown, 2 red, 3 brown, 2 red, 1 brown, 3 black, 3 brown.

Twenty-fifth and Twenty-sixth rounds.—K 3 brown, 3 black, 1 red, 5 brown, 1 red, 3 black, 4 brown.

Twenty-seventh and Twenty-eighth rounds.—K 4 brown, 2 red, 1 black, 5 brown, 1 black, 2 red, 5 brown.

Twenty-ninth and Thirtieth rounds.—K 2 brown, 3 red, 1 brown, 2 black, 8 brown, 2 black, 1 brown, 3 red, 3 brown.

Thirty-first and Thirty-second rounds.—K 1 brown, 3 red, 8 brown, 2 black, 1 brown, 2 black, 3 brown, 3 red, 2 brown.

Thirty-third and Thirty-fourth rounds.—K 3 red, 5 brown, 3 black, 5 brown, 3 red, 1 brown.

Thirty-fifth round.—K 2 red, 7 brown, 1 black, 7 brown, 3 red.

Thirty-sixth and Thirty-seventh rounds.—K 1 red, 6 brown, 1 black, 8 brown, 2 red. This ends the decoration.

Now begin with the mixed brown. Knit 10 rounds plain, but in the tenth round narrow 24 stitches, so that there will be 76 stitches on the four needles.

Now, turn the work inside out and proceed to knit the leg portion in the manner described below. The part just knitted forms the turnover shown at the top of the stocking. It will be wrong side out while the leg portion is being knitted, but turns over right side out when the work is completed, as seen in the picture.

To Make the Leg.—K 4 (these 4 stitches form the seam and center of the stocking); * p 2, k 6: repeat all around from *.

When 2½ inches are knitted, make 1 stitch between the 2nd and 3rd of the 4 stitches which formed the seam, to widen the leg; after this make 1 more stitch every 8th round till there are 4 stitches gained; there will now be 8 stitches for the center instead of 4. Then work 8 rounds. Now the narrowing begins at the center of the seam and all the other narrows must be kept in the center, one above the other. K 3 stitches, n, k 2, narrow in this way every other round till the 8 stitches are used. There will now be 4 purled stitches; narrow them the same way till they are used. There will now be 12 plain stitches; narrow them off in the same way till there are 3 stitches left; these will now form the center rib; this ends the narrowing. Work for 5½ inches, to where the heel begins. Divide the stitches so that 25 will be on one needle for the heel. Keep the three seam stitches in the middle of needle, and knit plain on the right side and purl on the wrong side until there are seven loops at each side. The rest of the heel and foot beyond the ribbing are to be knitted of the finer yarn. Fasten the thread and knit across and purl back as before till there are in all 17 loops on each side. Then



FIGURE NO. 8.—LADIES' FOOTLESS GOLF OR BICYCLE STOCKING.

Knit across 18 stitches, n, k 1, turn, sl 1, purl back 9 stitches, n, p 1, turn, * sl 1, k across, knitting the stitch following the last narrowing together with the next of the stitches left on needle; k 1, turn, sl 1, purl back and knit the stitch following the last narrowing together with the next stitch purl 1; repeat from * until all the stitches on each side of the needle are used; break off the thread. Fasten the thread at the first loop at the right side in the heel, and pick up the loops on the right-hand side; knit across the gusset and pick up the loops on the left hand side; * purl back on the wrong side, turn, sl 1, n, knit across the two sole needles to within 3 stitches, n, k 1; * turn, and repeat these two rows six times. Purl back and knit across on the two sole needles until 50 rows are knitted. Now, with the brown mixed yarn begin the knitting on the two instep needles; work back and forth, keeping the ribs as before until you have exactly the same length as the sole part of the foot; break off the mixed yarn and knit plain all around with the plain brown yarn on the 4 needles for 3½ inches more. Now, the narrowing begins at the first of the two instep needles. K 1, n, knit across to within 3 stitches of the second instep needle, n, k 1. First sole needle, k 1, n, knit across; also knit across second sole needle to within 3 st. of the end, n, k 1. Narrow this way every other round until 6 stitches are left. Bind off with a crochet needle by taking 2 stitches (one from each needle) catch thread and pull through the 2 stitches. Secure the thread on wrong side.

LADIES' FOOTLESS GOLF OR BICYCLE STOCKING.

FIGURE No. 8.—This stocking is made of brown knitting yarn, with a top of gray bordered with brown and with the decoration in green and red.

Any fancy stocking may be changed to the "footless" style by following or applying the principle of the directions given below the **. The ribs at the instep may be knitted plain.

Cast 120 stitches on 4 needles with the brown, knit one round plain, p 1, k 1 for 22 rounds. For the next (24th) round knit each stitch on the needles together with the corresponding stitches originally cast on thus: Put needle in stitch on needle then in the loop cast on and knit them together; then knit 3 rounds plain. Then, with the gray, knit 3 rounds. Now begin the decoration.

First round.—K 10 stitches with the gray yarn, 1 stitch with the red, 3 stitches with the gray, 1 stitch with the green, 9 stitches with the gray. Repeat all round.

Second round.—9 gray, 3 red, 1 gray, 3 green, 8 gray. Repeat.

Third round.—8 gray, 5 red, 4 green, 7 gray.

Fourth round.—7 gray, 7 red, 4 green, 6 gray.

Fifth round.—8 gray, 7 red, 2 green, 7 gray.

Sixth round.—9 gray, 7 red, 8 gray.

Seventh round.—4 gray, 1 red, 3 gray, 2 green, 7 red, 3 gray, 1 green, 3 gray.

Eighth round.—3 gray, 3 red, 1 gray, 4 green, 7 red, 1 gray, 3 green, 2 gray.

Ninth round.—2 gray, 4 red, 6 green, 6 red, 5 green, 1 gray.

Tenth round.—1 gray, 4 red, 7 green, 1 gray, 4 red, 7 green.

Eleventh round.—2 gray, 2 red, 7 green, 3 gray, 2 red, 7 green, 1 gray.

Twelfth round.—3 gray, 7 green, 5 gray, 7 green, 2 gray.

Thirteenth round.—2 gray, 7 green, 2 red, 3 gray, 7 green, 2 red, 1 gray.

Fourteenth round.—1 gray, 7 green, 4 red, 1 gray, 7 green, 4 red, 1 gray.

Fifteenth round.—2 gray, 5 green, 6 red, 6 green, 4 red, 1 gray, 3 red, 2 gray.

Sixteenth round.—3 gray, 3 green, 1 gray, 7 red, 4 green, 1 gray, 1 red, 3 gray.

Seventeenth round.—4 gray, 1 green, 3 gray, 7 red, 2 green, 3 gray, 1 red, 3 gray.

Eighteenth round.—9 gray, 7 red, 8 gray.

Nineteenth round.—8 gray, 2 green, 7 red, 7 gray.

Twentieth round.—7 gray, 4 green, 7 red, 6 gray.

Twenty-first round.—8 gray, 4 green, 5 red, 7 gray.

Twenty-second round.—9 gray, 3 green, 1 gray, 3 red, 8 gray.

Twenty-third round.—10 gray, 1 green, 3 gray, 1 red, 9 gray. Knit 3 rounds plain with the gray. This finishes the decoration.

The rest of the stocking is knitted with the brown yarn. Knit 3 rounds plain. Purl 1, k 1 for two inches. Now turn the stocking inside out and proceed to knit the leg portion in the manner described below. The part just knitted forms the turn-over shown at the top of the stocking and it will be wrong side out while the leg portion is being knitted, but turns over right side out when the work is completed, as seen in the picture.

Purl for three rounds, knit 15 rounds plain; then p 1, k 4 all around; knit this way for 7½ inches. The narrowings begin at the center rib of the back of the stocking and end at the center rib in the front of the stocking. Make the first or center back narrowing as follows: On one of the needles which begins, p 1, k 4, purl the purl stitch, k 1, sl 1, k 1, pass slipped stitch over and k 1. This completes the first narrowing and the rib now consists of 1 purl stitch and 3 plain ones only.

All the narrowings are made the same way. * Knit 5 rounds. In the sixth round knit to the rib preceding the narrowed center rib and narrow that rib as before; then knit to the rib following the narrowed center rib and narrow it; also repeat from *, always narrowing in every 6th round at each side of the previous narrowing until all the ribs, including the front center one, are narrowed. Then knit for four inches.

** Divide the stitches so that one half will be on one needle for the heel part; keep the center-back rib, (or center stitch in other stockings,) in the middle of that needle and knit only on this needle same as for a heel; knit across on right side and purl back on wrong side till there are nine loops on each side. Stop working on this needle but do not break off the thread. Fasten a new thread at the top loop on left hand side and with another needle pick up the 9 loops on left hand side, then p 1, k 3, across the two instep needles; with the second front needle pick up the nine loops on right hand side. (The nine stitches just picked up on each side must be kept on the two instep needles.) Proceed with the work now only on the two instep needles; knit across and purl back thus: * Knit the nine picked up stitches plain; p 1, k 3; across to the 9 picked up stitches which are to be knitted plain; turn, slip 1 stitch, p 8; k 1, p 3; across to the 9 picked up stitches which must be purl; repeat from *; until 12 loops on each side are knitted. Then narrow in working across at the beginning of the first instep needle and at the end of the second instep needle, thus: * n, knit 7, then; p 1, k 3; across to the 9 plain stitches, knit 7, n; turn.

Next row.—Work back on wrong side keeping the pattern and repeat from * till there are only 4 ribs left and bind off *very loosely*. Two stitches will be short after each narrowing, so care must be taken to keep the ribs as all through the preceding portion of the stocking. Now divide the stitches from the heel part on two needles, and pick up with the thread left before, the 12 loops on left hand side below the narrowing of part for the front of foot; then purl across on wrong side of work and pick up the 12 loops on right hand side. Knit across and purl back till there are five loops on each side. Now divide the stitches you are working with in three parts; knit the first part, bind off the second part and knit the third part. Sl 1, purl back on the part where the thread is left (or to the side where the stitches have been bound off), turn, * n, knit across, turn; sl 1, purl back and repeat from * till there are 12 stitches left. Now knit the corresponding part. * K across, narrow at the end of needle, turn; sl 1, purl back and repeat from * till there are 12 stitches left. Now fold the right sides of the two parts just knitted together; k 1, then knit two stitches (one from each needle) together and bind the stitch previously knitted over them; continue till all the stitches are bound off. Work very loosely in single crochet twice around the lower edges to give extra strength.

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THE ADVENTURES OF CLIVE RAYNER.*

BY MARTIN ORDE.

ADVENTURE No. 1.—THE EYE OF BUDDHA.

The foremost mule paused at the first tier of the descent and cocked his long ears forward. He had been up and down many a bad place during the march, but here the slope dropped sheer to the valley like the side of a house, the loose shale and stones crumbled under his hesitating forefoot, and his little Thibetan driver gave over beating and urging and yelled instead to his companions who were coming slowly round the curve of the pass. Six mules, even more heavily burdened than the first, stopped the slow pace willingly and stood like flies clinging to the mountain side, while the half dozen drivers ran ahead talking and gesticulating. The noise of all this roused the leader, who rode some paces behind upon the only horse, and he raised his head inquiringly from his note-book.

For six months Clive Rayner's eyes had rested day and night upon the same endless palisade of peaks, barricading the southern horizon, while valley after valley, plateau after plateau, glacier after glacier, and pass upon pass had swept steadily on his gaze, until the whole other world—the world beyond the Himalayas, the world where there were hotels and electric cars and telegraphs, seemed to be blotted out. Yet even familiarity with such scenes as the one before him could not chill him to the wonder of it, and he straightened gladly in the saddle, putting away the diary with which he had been occupied. Right in front of him, filling a whole segment of the horizon and rising first in great sweeps, then in keen, vivid, imperial outlines to the zenith, stood the towering peak of Kinchinjunga, twenty-eight thousand feet high.

At his back the mountain which he had been skirting showed a brown and ragged head, beaten by the winds, and bowed before the glittering peak opposite like a mendicant's before the throne. Between the two, in the hollow of Kinchinjunga's very knees, lay the tiny oval valley, ground out of the spurs by the glacier, which wound its way like a gray ribbon to the north. From where the explorer stood, high up, overlooking the peak that cut the sky, the slopes and stretches of sand and rock and the cup-like valley, he could mark plainly also the course of a rapid torrent which raced away from the glacier down the gorge and leaped into a pool thunderous with echoes. There was very little color to all these things, no Alpine blues and greens and purple mist—only the snows, the gray boulders and a few patches of withered shrubbery.

Clive Rayner was on his homeward way from Lhasa, the last quarter of a three years' journey through the heart of Asia. He was a fine-looking man, a few years over thirty, with an alert and vigorous presence and a keen eye. He had not seen or spoken to an Anglo-Saxon for nearly a year, yet as he looked out from his vantage on the pass he was not conscious of any loneliness, only of a deep and still content. Then, having taken his fill of it and jotted a hasty sketch on the page of his note-book, practical thoughts rose, he craned his neck to see what progress the mules were making.

What he saw made him jump from the saddle with an exclamation of impatience and hurry down the slope after the chattering natives. Now and again he shouted a peremptory order, but his attention was chiefly taken up in trying to determine whether the thread which spanned the stream below was indeed a native bridge, for if not, they would have to build one or go up the glacier, a two-days' tramp at least. Foot by foot Rayner descended, inch by inch Kinchinjunga's head crept higher up the sky, till the valley broadened and one could see a hut or two, some sheep grazing and even a stumpy, native figure standing astounded at this party of men and mules dropped from the snows. The shouts of the men urging their tired beasts came up the height to Rayner's ears, and he laughed a little to see each mule crawl reluctantly downward, pulling back and kicking at every step. His own horse, which he led, stumbled about a good deal and kept him back.

By and by came a halt, more excited shouting, a violent

* The first of a series of five remarkable adventures which will appear in THE DELINEATOR during the current year.

interchange of invective in dialect, and then the "Sahib" was called for and begged to be honorably pleased to descend and deliver his servants.

Rayner left his horse—no fear of his straying far on such ground—and charged down upon the group of drivers, firing some pretty sharp words among them as to their laziness and delay. A trembling Thibetan herdsman cowered in their midst, who, at their leader's approach, prostrated himself in a posture of extreme humility.

"What does the man want?" inquired Rayner of his guide, for although possessed of a working knowledge of Hindustani and even a little Chinese, the mountain dialect was beyond him. The Thibetan to whom this question was addressed replied stolidly that the man was spokesman for his village, and was astounded at the greatness of the strangers and the honor done him by their arrival. Therefore he begged the great lord (if he would listen to his unworthiness) before proceeding further to go to their holy man and shrine, where he might be made welcome according to his mightiness.

This interchange of compliment took some time and in the interval Rayner looked about him. The village lay a hundred yards beyond, veiled in the spray of the cataract that smoked between. To his right, cliffs rose majestically steep about the stream and were honeycombed with holes and caves. The camping ground was good, and the place had some features of interest—the shrine he was told of not the least of them, perhaps. At all events, it would be well to see, so, after an order or two, he set off briskly in the wake of his shambling guide. Their way led directly toward the cliffs by means of a well-trodden path. Once under this shadow, Rayner observed the formation with interest, for the stream that dashed between had carved and chased the porous rock into strange shapes and figures. Along the bank where they walked grew some scanty herbage and a few small trees, but the swollen torrent, varying evidently from season to season, had flooded the patches of river grass, and Rayner was more than ever thankful for the unsubstantial swinging bridge, noted by him from the height.

Presently his guide turned into a crack in the cliff, of a size to admit a man's body, and Rayner following found himself in an irregular rock chamber containing no feature of interest whatever. The Thibetan, however, did not pause here but stepped rapidly across the floor toward a hole leading apparently to an inner cave and there paused, pointing to it with what he intended for a reassuring smile. This opening was somewhat smaller than the first, and Rayner had a little difficulty in squeezing his big frame through it. It was in the act of doing this that a sense of his own foolhardiness came over him—trusting himself alone on such an adventure, but the thought did not trouble him long—his pistols were ready at hand.

He stood upright in the place, and when his eyes were a little more accustomed to the gloom, peered about him with curiosity. The shape of this cave was of great regularity and it had plainly served by-gone tribes as a shrine of importance. Traces of gold and colors remained upon the wall and the mark of tools could still be observed on the stone of the roof. In the center of the place stood a rough stone pedestal supporting a foot-high statue of Buddha seated on the lotus leaf,—a figure which Rayner might have taken for brass if he had not known better. The carving was fine and pointed to antiquity, but the oddest feature of the statue was its eyes—two large diamonds which glittered at him with an expression of almost human malevolence. They seemed to concentrate all the light in that dusky place, and Rayner at the sight could not forbear an exclamation and a step forward.

Something stirred beside the pedestal and a voice croaked out of the gloom a denunciatory remark in Hindustani. Then it choked and broke off strangely with a gasp. The bowed figure of a human being was indistinctly visible. Peering at it Rayner made out a matted head and then a pair of eyes fixed on his face. The usual greeting was on his tongue when the voice gasped again, "Good God! It's an Englishman!"

There was tragedy in the utterance, and astonishment held Rayner silent. After a moment's pause, a struggle began on the floor by the pedestal under his straining gaze. An emaciated hand stretched out, parted the hair about the face so that he saw it—saw the bleared eyes, the hair that had been yellow, the worn features unmistakably Anglo-Saxon.

"Who is it?" he said, very quietly and standing still.

"Jim Raines—James Raines, of Calcutta, I suppose," said the voice. "You are English, aren't you?"

"American," said Rayner, "but it's all the same."

"Oh, yes," answered the rag heap, "it's all the same."

Then Rayner said, quite indifferently, as if they had just met at a club: "How long have you been here?"

"Eleven years," replied the other, and struggled painfully to his feet. He had been a tall man once and powerful; the rags hung now on wasted limbs, one leg dragged uselessly on the floor. Nevertheless, by the aid of a long staff, he faced the visitor. "Which way did you come?" he asked at length.

"Down from Lhasa—mule-back," replied Rayner.

The man nodded. "I know," he said, "tried to do it myself once. Lhasa! Did you really get there? Some men have luck!"

"Oh, yes. I was there six months. We're on our way home now."

"Home!" repeated the other, and swayed forward a little. Rayner caught and held him; he was almost too weak to stand. The horror of the thing, to one unknown, to the other searched to the core, kept both men silent for a moment, a silence which might have been painful but for a diversion in the way of pattering feet outside, and a shower of sticks and stones in at the door of the cave. This noise roused the hermit and he stood upright once more.

"I'm a sort of joss here, you see," he explained, moving slowly to the door; "they think you're hurting me." He gave a commanding call and the annoyance ceased. By the time the two appeared at the cave-mouth the villagers stood in a huddled group, evidently reassured to see their holy man emerge safely and on such good terms with the stranger who had come from over the passes. As they ran off to the village again, Raines turned to Rayner and smiled with a twitching mouth. Rayner, the tender-hearted, smiled in return, and slipped a strong hand under the thin arm as the man lowered himself awkwardly to a sitting position.

"The sun is good," said Raines, and both watched the river for a moment without speaking.

Finally Rayner said, "Do you mind telling me?"

"No, of course not. I was a bit upset at first. But there's very little to tell. Did you come up from Darjheeling?"

"I set out two years ago from Persia," said Rayner. "We hope to make Darjheeling in three months. It's a book, you see."

"Well, we set out from Darjheeling," Raines went on slowly, as if the act of speech hurt him,—"Dick Raines and myself and a lot of coolies, to go over the mountains to Lhasa. Dick and I were cousins, both as poor as rats; but I was engaged to a rich woman, and you know how these things are. You've never happened to hear—? Of course not. I was offered a good sum for the trip by one of the newspapers, and I didn't want Mary to support me if I could help it. So we started and as we came down the glacier to this place I slipped on the ice and broke my leg. Dick did the best he could, but I think there must have been some other injury as well, for I got weaker. Dick waited for two months, and three times I tried to make the journey and had to give up—couldn't stand the pain. So finally we decided Dick was to go on, and if he got out of the mountains alive, he was to come back for me. And that's all!"

"He never came?"

"Died, probably, on the way, or fell down a crevasse somewhere. You know those passes, and Dick was foolhardy. It must have been that or he would certainly have sent. For the first two years I think I must have gone mad. Then that passed over and I understood that there was nothing to do but wait for death. Luckily, it doesn't seem so far off now."

"What did you say his name was?" Rayner asked.

"Richard Raines—but he's dead. I'm sure he's dead."

"And hers?"

Raines proudded the stones with his stick before speaking. "Mary Whitworth. Her father made it in copper. I wonder if she is still alive?" he murmured under his breath.

A curious sensation swept over Rayner at the words. He looked at the brown water racing past, and suddenly it was

Paris, the courtyard of the Grand Hotel. He was dining there with a man who had just introduced him to a very pretty Englishwoman and her husband. He saw them both vividly, the man had uneasy eyes and a loose mouth. He heard again the voice of his friend in his ear as they walked away. "Whitworth her name was—her father made it in copper. Dick Raines was lucky to get such a rich wife, after the failure of that expedition of his in the Himalayas."

And then Rayner knew that Chance had put Fate into his hands in this strange manner, and that he held the destinies of that man and woman dining together in the Grand Hotel under his finger. The question was, should he touch or forbear?

For an hour the two men sat side by side watching the water and talking fitfully together—idly, as if they were passing a lazy moment of no importance to either. Rayner pondered on the broken creature beside him, and thought of the man and woman at the Grand Hotel in Paris; his mind swayed back and forth between them with an odd impartiality that took no account of his feelings. He encouraged Raines to talk, and as the man poured out his agony of waiting and suffering and loneliness, and then the dumb agony of despair, he became conscious that his own face flushed, and one hand clenched the other with almost painful strength.

"The impulse to knock someone down on hearing all this," he said apologetically as the narrator paused in surprise, "is almost insupportable. But it's done with and over now, old man—don't think about it! When you start with us to-morrow you leave it behind."

To his amazement Raines smiled gently and shook his head. "You are right in one particular," he replied, "the next rainy season will not find me here, thank God! But I'd rather die here, I think, after all."

"Nonsense!" cried Rayner energetically, "you don't suppose we are going to leave you here, do you?"

"You couldn't take me," was the quiet answer, "no, my dear man, I know it. And I'm not sure that I care to go, even if you could. It would not lighten my last hours to know that I was hampering you so dangerously. The people here know and respect me—they've fed me from the first. I'd rather die among them, when all is told."

"Think it over!" said Rayner diplomatically, and went back to his camp. He was strangely stirred, and that night could not get his usual healthy sleep because of his perplexity. Was it worth while, he reflected, watching through his tent door the dawn creep up over the snows, to embitter with hard truths the last thoughts of a dying man? On returning the next morning he found no change in Raines' determination. Rayner stayed over the day in camp, although every hour was valuable, and spent it arguing and urging. But Raines, though simple and grateful, was unshakable. He had come, indeed, to think of his place of exile with a nervous, shrinking dread of the world beyond it. His tendrils had grown firm in the soil; a prisoner in darkness, he dreaded the light. He repeated over and over again to Rayner's vehement charge, that he knew he had to die, that he might as well die where he was; that as his people already thought him dead it was cruel to inflict such a shock upon them merely that they might undergo the grief a second time. Moreover, he reiterated his solemn conviction that the first day's journey would kill him, and of this assertion, after carefully noting his weakness, Rayner was forced to acknowledge the probability. Knowing what he knew awaited the journey's end, with a vivid remembrance of passes crossed and passes yet to cross, the younger man became almost half-hearted in his appeals. Still he made one final effort on the morning of departure.

All the mules had safely crossed the swinging bridge and awaited their master on the other side, while he and Raines stood in the inner cave before the little gold image with the diamond eyes. They had talked of anything rather than the imminent separation, and Raines told Rayner what tradition said of the Buddha, and of the very holy man who had brought it with him from China, over the mountains, to imitate its silence in worship for the rest of his days.

"I wonder if it is solid gold?" said Rayner, thinking of the journey before him, and of the journey before Raines.

The Englishman tapped the figure with his stick, and must have struck a little harder than he intended, for one of the diamond eyes dropped out, flashing to the rocky floor. He stooped painfully to pick it up, and then laid it in Rayner's hand.

"There," he said, closing the diamond into Rayner's palm with his thin fingers. "Do this for me, old fellow! Find out

if Mary Whitworth lives and give it to her. If she's married and happy, make some excuse for the gift. If she is dead, keep it yourself."

"I will," said Rayner. He caught the other by the shoulders, for he was much moved. "For the last time, Raines, you won't come?"

"I'll come soon enough," said Raines gently, "no use hurrying."

But few more words passed between them. Rayner hastened away, anxious to take advantage of the morning. He turned on his horse when he had crossed the bridge and waved a

farewell; and Raines, leaning heavily on a stick at the door of his cave, saw mule after mule pass up the slope out of sight.

Mrs. Dick Raines is privately of the opinion that her charms made a very serious impression on the noted author of *Inner Tibet*. How else to account for the valuable token which she wears in a lace-pin, and which was accompanied by such a vivid description of the place where it was found? And could anything but jealousy make her husband's brow so gloomy when any reference is made to the valley in the knees of Kinchinjunga?

WITH SUGAR AND SPICE.

HOW TO PRESERVE CAN, JELLY AND SPICE FRUITS AND MAKE JAMS AND MARMALADES.

Among the treasures found in excavating Pompeii none have so touched an answering chord in the housewife's heart as those few bottles of preserved fruit, mutely testifying to some old Roman housekeeper's thought for the morrow. Until the unearthing of these evidences of ancient preserving, the modern housewife had credited herself with the discovery that fruit could be so prepared as to lose but little of its flavor and to keep almost indefinitely. But she may safely felicitate herself upon knowing much about the subject that those old Roman housekeepers had to worry along in ignorance of. Her clientelage has grown fastidious and canned or preserved fruit is no longer sufficient if it but tempts the palate—it must likewise satisfy the eye. Fruit that is cooked to a broken condition when it should be quite whole attests that she who prepared it did not understand her business.

PRESERVES.

All kinds of preserving are done in practically the same way and palatable and attractive products are not the result of luck but the reward of proper methods rigidly adhered to. Even the novice knows the formula for preserving—a pound of sugar for each pound of fruit—but something more is required for success. To illustrate the proper preserving of fruit, let us take the plum, than which there is none more delicious. Either the small tart blue plum or the white plum may be chosen, but the latter does not make as tart a preserve as the former. Stem and wash the fruit, drying it on a towel; then pierce each plum with a fork; weigh the fruit and allow sugar as above. Place the sugar in a porcelain-lined kettle and for every four pounds add one pint of boiling water. Stir and heat until the sugar is dissolved and the syrup is clear. Finely-granulated sugar will more quickly dissolve than that of a coarse variety. If all the sugar is not quite melted, cooking the fruit in it will soon accomplish this result. To the syrup add the plums, a few at a time, just enough to partly cover the top of the syrup. Let them cook very gently, so that the fruit will not break. Rapid cooking will not only burst the plums but will make the syrup pungent. When soft enough to be easily pierced with a fork, which will take but a short time, lift the fruit out with a skimmer, drain well and gently place it in the glass jars. Add more fruit to the syrup, cook and drain as before, add this to the fruit in the jars until each jar is two-thirds full. When all the plums have been cooked, boil the syrup rather briskly for five minutes, removing any scum that is thrown up, then pour it over the fruit and tightly seal each jar. The jars should be heated and left for use in a warm place out of a current of air. The top of the ordinary range is a good place for them. When ready for the syrup, heat the tops of the jars, place the rubber sealing rings in position, heat a plate very hot, set one of the jars on the plate, add the syrup by the cupful until it is running out at the top of the jar, then quickly screw on the metal top. Invert the jar to make sure it is tight, wash it off with hot water and set it aside, bottom up, and proceed with the others in like manner. By this method of preserving the fruit remains perfect in shape and the deep-red syrup as clear as possible, never too thick and never pungent.

Peaches to be preserved are peeled and cut into halves,

fruit that is still firm and possibly a little under-ripe being chosen. Peaches soft-ripe are broken in the peeling and are even more unsightly when cooked. The peach stones are saved, half of them cracked, the kernels extracted, cut small and gently steeped for ten minutes to extract the almond flavor. This water is strained and added to that used for the syrup. When ready to place in jars, four of the uncracked peach stones are allowed to each pint. This adds a delicious flavoring to the preserve.

Pineapples admit of less careful handling. This juicy fruit requires less water than other kinds, one pint for each five pounds of sugar sufficing. Peel the fruit, removing all the eyes, then strip it from the core with a silver fork. Place the water in the kettle, add a layer of the fruit, then one of sugar, another of fruit, and so on. Let it slowly come to a boil and then cook but three minutes. This fruit quickly hardens if cooked long in sugar. Lift it out with a skimmer, lay it on a platter and boil the syrup until of the desired thickness, testing a spoonful by cooking it. Return the pineapple to the syrup, and when at the boiling point place it carefully in the jars and tightly seal.

CANNED FRUIT.

The true secret of the artistic canning of fruit lies in doing the work with as little handling as possible. Fruit as usually canned is tasteless and few care for it. When properly canned, however, it is delicious. Failure in fruit canning is usually due to a lack of sugar. All fruits are canned in the same way. The fruit is first placed in the jars, syrup then being added, the jar set in water, its contents cooked without further manipulation and then sealed up.

The following quantities of sugar for each *pint* jar of fruit are correct:

Peaches, 5 ounces.	Strawberries, 7 ounces.
Cherries, 6 ounces.	Quinces, 9 ounces.
Raspberries, 5 ounces.	Pears, 6 ounces.

Place the fruit in the jars, filling them quite full, but not shaking or packing it down, unless the variety is large and the pieces have to be fitted into place. From the above table find the amount of sugar required and place it in a porcelain-lined saucepan. Add sufficient boiling water to dissolve the sugar, and divide this syrup among the several jars to be canned, pouring it by the half cupful into each until all have received their portion. If the syrup does not fill the jars—and it seldom does—add sufficient hot water to quite fill them, fix the rubbers and tops in position and set the jars in a flat-bottomed receptacle on the range. An ordinary wash-boiler is most convenient for this work. Pour in warm water until it reaches nearly to the tops of the jars and set in a moderate heat. Cook gently until the fruit is soft. The tops of the jars should be loosened after placing them in the boiler, but when ready to lift out they should be quickly screwed tight enough to admit of the jars being lifted by them. Wrap the hand in a dry towel, lift out one jar, place it on a hot plate, unscrew the top and add boiling water until it is running over the top of the jar, then quickly screw the top to place and invert the jar to make sure it is perfectly tight. If any of the syrup escapes, the jar is not air-tight and its contents will not keep. A defective jar can often be made air-tight by the

substitution of another top or the use of a second rubber on top of the first. A little extra effort on the part of the person tightening the tops will often prove effective. In making these changes, however, the jar should each time be filled to running over with the hot water.

The time allowed for cooking depends upon the fruit used. Small fruits, such as berries, will cook in much less time than will be required for peaches, pears or plums. As soon as a steel fork will freely enter the fruit it is cooked enough. In canning peaches four or five peach-stones should be placed in each jar to add flavor. Quinces and pears when peeled should at once be thrown into cold water to prevent their changing color. Canned fruit should be opened an hour or two before using, as fresh air restores its flavor.

JELLIES.

Jelly making requires less skill than any other method of preparing fruit, yet it is not possible to find clear and sparkling jelly in every home. The choice of the fruit is the difficult part of this work, for if a mistake is made in selection the result will be disappointing. Currants should be full and not over ripe. If too ripe, the jelly will not stiffen. It is unwise to use fruit that has been subjected to a heavy rainfall, as too much water will have been absorbed. Crab-apples to be at all desirable should never be mealy or lacking in natural juice. In the desirable crab-apple the juice will plentifully follow the knife in cutting. Quinces likewise should be juicy to be depended upon. This fruit if not used until late in the Autumn is likely to be chilled or even frosted, and half frozen fruit will yield a stringy, thin jelly that will baffle the most experienced cook to correct. It is best to use quinces as soon as they are offered at a reasonable price, and if there are a few partly green ones among the yellow beauties, so much the better.

All fruit jellies are made in the same way, the quantity of sugar alone varying. The fruit is stewed, then hung up in a bag to drip, the liquid thus obtained being measured and, with most varieties, a pound of sugar allowed for every pint of juice. The juice is then gently boiled alone for twenty minutes, uncovered, the sugar previously heated is added, the syrup is brought to a boil and then strained into heated glasses.

When currants are used, they should be quickly washed, drained, tossed in a cloth to further dry them, then stemmed into the kettle. Mash the fruit and add sufficient water to keep from burning. Currants require less water than any other fruit, some skilled cooks often adding none at all.

Quinces, crab-apples and apples—the usual fruits used in jelly making—are wiped carefully, the blossom, stem and any decayed part being removed and the fruit cut into small pieces. The seeds and skin are not removed, all being cut up together. Shake the fruit to settle it well into the preserving kettle and add water, not enough to cover the fruit but just so it can be seen all through the heap.

As the fruit is cooking stir and mash it, cooking slowly and gently. For the dripping have ready a strong bag made of double cheese-cloth. When the stewed fruit is poured into the bag, tie the top firmly and attach the tying cord to a piece of strong twine hung across the work-table and out of a draught. Manipulate the bag gently, but do not squeeze it, else the jelly will be cloudy. When this juice is measured and the sugar is weighed, place the former in the kettle and the latter in a pan in the oven to gently heat. Stir the sugar often and do not let it melt. If making quince or currant jelly, three-quarters of a pound of sugar will suffice for each pint of juice. When the twenty minutes' boiling is completed, the sugar is added, the whole mass is again brought to a boil, and the jelly is ready to finish. It is long boiling in sugar that makes stringy, tough and pungent jelly. Take the kettle off the fire, dip out the jelly with a heated dipper, strain through single cheese-cloth, and turn it into the glasses. This second straining gives it sparkle and clearness. All the implements used should be as hot as boiling water will make them, else the jelly will harden before it should and there will be much waste. Jelly is covered with rounds of thin paper dipped in brandy. This paper should be pressed to the top of the jelly and against the inside of the glass. A second and larger circle of paper is then cut, dipped in the beaten white of egg and used as a cover to the glass, pressing it closely around the outside.

Jelly should never be stored in a damp place. A cellar is much too damp. If a dry and cool place is possible, the conditions are perfect, but a warm place is much to be preferred

to a damp, cold one, the latter causing a mould to form on the top of the jelly. If, however, the place is too warm, the jelly will evaporate and shrink in the glass, the sugar granulating on the paper cover.

MARMALADES AND JAMS.

These are delicious products of the housekeeper's art and are not difficult to make. Jams are made usually from the small fruits, strawberries and raspberries, both red and white, affording the most satisfactory results. First weigh the fruit, then mash it and add a pint of water to every four pounds of fruit. Three-quarters of a pound of sugar is allowed for every pound of fruit. The fruit is gently boiled for twenty minutes, stirring almost continuously to prevent burning. The sugar is heated in the oven and after the boiling it is added just as in jelly making, the mass being then boiled for thirty minutes. The juice is then placed in fruit jars, filled to overflowing and tightly sealed.

Marmalade is a most economical sweet, peaches too ripe for preserving or canning being frequently used for it. A basket of fruit that has commenced to speck may often be purchased very cheaply and delicious marmalade is the outcome. Indeed, very ripe fruit is necessary for this work. The fruit is pared, stoned and weighed, then placed on the fire, slowly heated and cooked for forty minutes. It should be mashed as it cooks and constantly stirred or it will burn, no water being added to it. Cut in pieces the kernels from half the pits; steep them for five minutes in water, more than covering them, and then strain. Add three-quarters of a pound of sugar for each pound of fruit, heating the sugar as before directed. Cook for three minutes, add the kernel juice and the juice of one lemon for every two pounds of fruit. Boil up once more, remove the scum and place the marmalade in glasses. Seal with the brandy-and-egg coverings and store the same as jelly.

SPICED FRUIT.

This sweet is served with meats and is a most welcome addition. Currants and peaches are the fruits usually spiced. For peaches, allow to every six pounds of the fruit one table-spoonful each of ground mace, allspice, cinnamon and cloves, with one tea-spoonful of celery seed and two ounces of stick cinnamon. Place the ground spice in thin bags made of double cheese-cloth, and break the cinnamon into small pieces. For the six pounds of fruit add one quart of vinegar, one cupful of water and three pounds of sugar. Cook gently for twenty minutes with the kettle covered, heating very slowly to extract the strength of the spice. Wipe but do not peel the peaches and insert several cloves into each. Cook a few at a time in the spiced syrup, cooking gently so that the fruit will not break. When pink and somewhat puffed the peaches have cooked enough. Lift them out with a skimmer, add more peaches to the syrup and cook until all are done. Place in a stone jar, turn in the spiced syrup, not removing the spice, and set away. Each morning for three days draw off the syrup, boil it gently for half an hour, and pour it back on the fruit, replacing the bags of spice in the syrup for each boiling. After the third boiling, place a plate over the peaches, tie a clean white cloth over the jar, put on the cover and set it aside in a cool place.

For currants, after washing, drying and stemming them, add sugar as above, and to every four pounds allow two pounds of sugar, one table-spoonful each of cinnamon, cloves, allspice and nutmeg, with two cupfuls of vinegar. Mix the loose spice, sugar and vinegar together, cook slowly for five minutes, then add the currants and cook for thirty minutes and put away in glasses the same as jelly.

DATA.

The young housekeeper venturing on her first work in this line may like to know that:

- 1 peck of quinces will yield 22 glasses of jelly.
- 4 quarts of crab-apples, measured after cutting small, will yield 11 glasses of jelly.
- 4 lbs. of plums will yield 5 pint jars of preserves.
- 6 boxes of strawberries will yield 5 pint jars of jam.
- 5 boxes of currants will yield 9 glasses of jelly.
- 6 lbs. of peaches will yield 8 pint jars of preserves.
- 7 lbs. of peaches will yield 15 glasses of marmalade.

BLAIR.

TWO SUMMER ENTERTAINMENTS.

A BLUE-STOCKING PARTY.

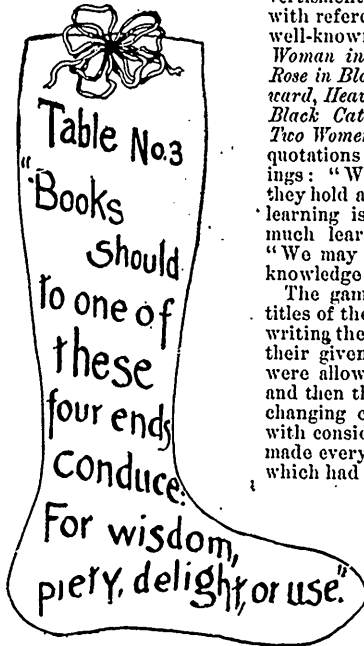
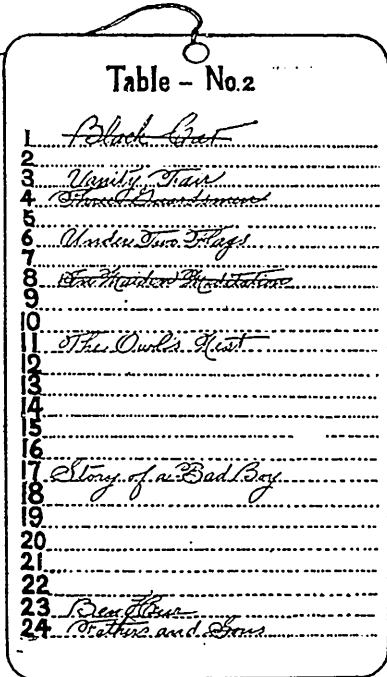
An entertainment admirably calculated to test literary training and skill at guessing was given to a girls' club by one

lines numbered from 1 to 24, a little white pencil being attached to the card by narrow blue ribbon. The hostess dealt eight cards at each table from a deck of twenty-four. Each card bore a number (from 1 to 24) and had a picture pasted on it. These pictures were cut from old newspapers, magazines and advertisements and were cleverly selected with reference to suggesting the titles of well-known books, for instance, *The Woman in White*, *The Man in Black*, *Rose in Bloom*, *Owl's Nest*, *Looking Backward*, *Heavenly Twins*, *Fathers and Sons*, *Black Cat*, *Point Lace and Diamonds*, *Two Women and a Fool*. Here are a few quotations from some of the blue stockings: "Wise books for half the truths they hold are honored toms," "A little learning is a dangerous thing," "Too much learning hath made thee mad," "We may live without books—what is knowledge but grieving?"

The game consisted in guessing the titles of the books from the pictures and writing them on the score cards opposite their given numbers. A few minutes were allowed for the first set of guesses and then the hostess gave the signal for changing cards by closing a large book with considerable noise—a signal which made everybody jump. Taking the cards which had been dealt to table No. 1 she gave them to table No. 3; those on table No. 2 were dealt to table No. 1, and those on table No. 3 to table No. 2. The cards were twice exchanged in this way, allowing ten minutes for guessing between each deal, so that at the end of the game

the players at each table had seen all of the cards. At the close of the last ten minutes the hostess collected the deck, asking the players to correct their score cards by drawing a line through the titles they had guessed correctly as she read the

of its well-read members. As she welcomed her guests each one was requested to take a leaf from a small book which she



held in her hand. The book was made of thin cardboard neatly folded like a programme, and on the cover were dashes of gilding and in blue letters the words: "Of making many books there is no end." The leaves were little blue stockings cut from heavy note-paper, with a loop and bow of narrow white ribbon at the top. On one side of each blue stocking was an appropriate quotation and the number of the table at which the recipient was to play. The entertainment took place in the library, and there were several tables scattered around the room. Four players were assigned to each table and each player was given a score card on which were blank

real titles from the inner cover of the little blue-stocking book. In this way the count was made to see who were the prize winners. The first prize was a copy of *In Maiden Meditation*, bound in blue and gold, the second, a dainty basket filled with violets and white hyacinths, the booby, a copy of *Mother Goose*.
C. M. W.

A KINDERGARTEN PARTY.

The following programme of a Kindergarten entertainment can be carried out by children under ten years of age and may be given in connection

with a baby party or a Little Light Bearers' reception:

1.—Piano duet (by two little girls).
2.—Bread and milk drill. A number of small children in white dresses and baby bonnets sit in high chairs at a table and go through the motions of eating bread and milk, clinking their spoons against the mugs or cups in time to the music of a simple march played on the piano.

3.—Recitation, "Little Boy Blue," by Eugene Field. This is spoken by a small boy, who stands beside a child's chair upon which are a little toy dog and a little tin soldier like those mentioned in the poem.

4.—Any kindergarten exercise, such as building a barrel of roly-poly children, representing the blacksmith, the weaver, the miller, etc.

5.—"I don't want to play in your yard." This is sung by one child and illustrated by several others, who stand in a row at the right of the singer and make motions in harmony with the sentiments of the song. When the singer says, "I don't want to play in your yard," the little dumb chorus shake their hands emphatically; at, "I don't like you any more," they turn their heads away; at, "You can't holler down our rain barrel, you can't climb our apple tree," they first open their mouths very wide, then raise their hands as if climbing. This is something new and very funny, if well carried out.

6.—Recitation, "The Dead Doll," or any other doll piece, by a little girl with a doll.

7.—Song, "Won't you come to my tea party?" To be sung by a little girl, who stands beside a toy tea-table.

8.—Recitation, "The Barefoot Boy," "Jerry the News-boy," or any other similar selection, by a small boy dressed in character.

9.—Motion song by nine children, "The Shaking Quakers." This is a very pretty exercise song in Quaker costume, by Frank L. Bristow.

10.—Topsy-turvy chorus. Ten or twelve children stand behind a curtain, with only their heads showing above it. They sing the well known college song, "Rig-a-jig-jig and away we go," and as they come to the chorus, all duck their heads, and throw up their hands on which shoes and stockings have been placed. The effect is very funny. As these stubby little shoes wave in the air in time to the music the spectator would naturally think that the children were singing while standing on their heads.

This completes an entertainment which will be voted to be well worth a generous admission fee. The following pieces of music will be found appropriate for this or any other children's entertainment:

"Won't you come to my tea party?"—Fitz.

"I don't want to play in your yard,"—Petrie.

"Little Shaking Quakers,"—Bristow.

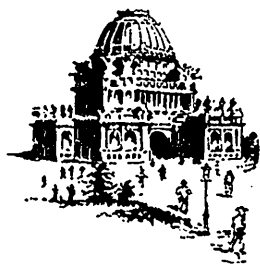
"Little Babies gone to sleep,"—Rudersdorf.

"Rock-a-bye Baby,"—Canning.

"The Rock-a-bye Lady,"—Eugene Field.

SOCIAL LIFE IN AMERICAN CITIES.—No. 5.

CHICAGO.—By MRS. REGINALD DE KOVEN.



THERE are many misconceptions in regard to Chicago. In the opinion of the general public wealth and a crass materialism represent the known quantities in the equation of this city's character and qualities.

Everything about Chicago is positive—more than that, aggressive, superlative. If we may credit report, it is the wickedest city since Sodom and

Gomorrha; it has had the most miraculous growth, the biggest fire, the most magnificent of world's fairs. It has been the theme of the blasphemous improvisations of Stead, who saw in it the mouth of the pit itself, and it has earned the applause of the civilized world by the erection for the Columbian Exposition of a city of dream-like beauty by the side of a sapphire lake.

All these concepts are definite enough, but in the consideration of Chicago society terms of negation must be used, and the paradox will prove an inevitable necessity. Chicago society exists only in its elements; as an organization, since the city was a village, it has never presented to the observer a recognizable entity. The explanation of this is not far to seek. The race for material wealth exhausts the vitality of the city to such an extent that the masculine half of its population are, for the most part, entirely unfitted for social distractions. The women, left to themselves, gravitate naturally into feminine associations, clubs, etc., and luncheons become the favorite social functions.

Dash, originality and a very remarkable public spirit characterize business Chicago; conventionality and timidity retard the progress of its social development. The city is a very stronghold of materialism; the inky banners of its army of smoking chimneys shut out the sky. From morning to night its streets are filled with rushing crowds of careworn people, in a nervous and exhausting race for wealth. At the juncture of the important down-town streets the crush is appalling; grocery trucks and wagons, cable cars with their terrifying gongs and a congested crowd of people, citizens and strangers from the country bent on shopping, all mingle in an astonishing and distressing confusion. Hurry, hurry, hurry!—man, woman and child all feel this necessity in Chicago. It is almost impossible to keep the brain clear and the nerves

composed in an atmosphere so distracting. There are beautiful parks by the lake shore on both sides of the city, cool shade and the ample reach of broad and beautiful boulevards, but for the most part they remain unvisited; the maelstrom at the corner of Washington and State Streets draws the entire population, it would seem, into its ceaseless swirl. The topography of the city is responsible for this. The business section of Chicago—and, most unfortunately, this is used for both wholesale and retail trade—is in the middle of the city; the residence districts are situated on the outskirts—on the North side, across the river and on the lake shore; on the South side, again on the lake shore and stretching far out toward the South-west; and at the West, again across the river into a tract so large and remote that it almost forms a separate city. Hence, it is readily seen why the life of Chicago converges towards its center, and business, with its too-manifest activities, commands the situation and controls the spiritual temperature.

This is one reason for the lack of electricity in Chicago's social atmosphere. Another is the prevalence of the new England element among the colonists who originally made up Chicago society. Although disguised under the liveries and appurtenances of wealth, Puritan New England lives again in the small but representative element which rules Chicago society. Thus it happens that the tone of society in the upper circles of this great rushing Western city is severe and more rigidly moral than that of any other city of equal size known to modern civilization. Soon after its wigwam and early-settler days, a number of intelligent New England people recognized in Chicago possibilities of unusual promise and came there and built themselves homes on what is now called the North Side, from its location on that side of the river. The names of Peabody, King, Ogden, Jones, Whitehouse and Sheldon will indicate to those familiar with Chicago history as well as with the names which occur frequently in New England and New York genealogies, the elements out of which early Chicago society was formed.

In the course of a very few years, as the city developed with what seems almost miraculous rapidity, these families and others associated with them amassed large fortunes, but maintained, isolated as they were from the more Europeanized cities of the East, a remarkably simple and attractive home life, in which the excellent principles of the early New Englanders were altered only by the desirable accessions of comfort and beauty in living.

The old lines of duty to domestic relations are still inflexibly adhered to, less countenance being given to an easier interpretation of such obligations than in any other city in America. It is a humorous tradition that divorce is easy in Chicago, but the fact is that only three divorcees among people well known in society have ever been granted there.

Wealth is so evenly distributed that there is a singular and refreshing absence of that form of effort called social ambition. For this reason, also, marriages are contracted for the old-fashioned reasons of personal preference and propinquity, instead of the more conventional cause of suitability in fortune or social position. The results of these marriages are, as would naturally be expected, continued domesticity and a further survival of the old ideas under the limited social opportunities and with the limited fortunes which such alliances compel.

So, during the three generations of Chicago's existence, for its history spans no more than three, Puritanism has held sway; and, as is natural and inevitable, its excellent qualities have been balanced by its limitations. It determines for good the moral tone of society, but it must be said that it distinctly discourages originality of thought or action. Unconventionality, freedom of speech and brilliant originality of character are regarded somewhat sternly and do not, in many cases, receive the welcome they deserve. A very clear notion as to what may not be done remains with the leaders of this society; what may be done is shrouded still in mists of doubt. To be original in Chicago brings about as inconvenient results as elsewhere attend infringements of the Decalogue and he who is wary will hesitate long before he speaks his mind.

The effect of this Puritan influence, however, is seen rather in the character of the women of Chicago than in that of its men. Women measurably escape the tremendous developing forces which Chicago as a business center brings to bear upon men. From whatever section of the country they come or from whatever foreign nations, men in Chicago are soon transformed into the well-known and easily recognizable type of active, sharp-sighted men of affairs. Not so the women, who remain individual and consistently carry out, as far as may be, the ideas which are properly theirs by birth, training and environment. Chicago, although ruled in the higher circle of its society by the conventional New England element, includes colonists from many other sections, and although the New England element is important—most important at present—it is by no means certain that it will long remain so. There are many half-formed circles and associations which this element does not control. Chicago early developed a wonderfully positive character as a business center, but socially it is largely unassimilated and changing every hour. It should be obvious that a city whose existence extends over scarcely more than fifty years should neither have adopted the customs of the aboriginal Indians nor have radically departed from those which its varied population, born for the most part outside its borders, brought from their respective original homes.

The social history of Chicago divides itself naturally into two periods—that of the first generation, who began life when the city was a village and who are just now passing off the stage, and the present generation, who are now, in early middle life, occupied in developing the great metropolis growing up around them. The topographical divisions of the city have much to do in determining its social organization. The North Side, the home of the early New Englanders and New Yorkers, has always remained exclusive, its residents being distinguished for intelligence, conventionality and refinement in living. The South Side was for a long time under the leadership of such fortunes as those Mrs. Field and Mrs. Pullman had to dispense and became the center of a very lavish and luxurious hospitality. The West Side, spreading out over the prairie in an almost illimitable expanse of comfortable houses, the homes of families of moderate means, is, for the most part, socially as well as topographically, contained within its own borders. The South Side has extended out in long avenues, such as Michigan, Prairie and Calumet, remarkable for their extent and the number of their beautiful houses, and is further beautified and extended by its boulevards, which are broad, well-kept and diversified by green turf and flowers. On the North Side, beginning at the St. Gaudens statue of Lincoln, Lincoln Park stretches up the lake shore, and of late years on the drive which has been built along the lake from the business section to Lincoln Park there has arisen another avenue of beautiful houses facing the water in a position of incomparable charm. Most of these houses are excellent examples of

the modern varieties of French and Italian Renaissance and Colonial architecture. Richardson has built several houses showing his characteristic adaptation of the Romanesque arches and use of rustic stone. The ambition of the Chicago man has been to build a house, and since he has had plenty of land and plenty of money his house has often turned out a very good one. The Chicago woman has taken to interior decoration very seriously, and there are many beautiful rooms in these imposing houses, correctly carrying out Indian, Japanese, French and other well-defined schemes of decoration. The standard of dress is very nearly up to that of New York, the women buying their gowns in Paris or New York and following the fashions invented on the Rue de la Paix.

In the line of music and art a beginning was made before the great fire, and the movement has of late been continued with enthusiasm. Theodore Thomas' superb orchestra furnishes music of a super-excellent order. Opera during a season of several weeks' duration is given by the singers of the Metropolitan Opera House, New York. Amateur musical societies of long standing cultivate the tastes and gifts of the people. The Art Institute is in a flourishing condition and has a growing collection of well-selected pictures. There are many clubs, including two important literary and debating clubs for women, viz.: The Fortnightly, for older women, founded some twenty years ago by Mrs. Kate M. Daggett, and the Friday Club, for the younger set. There is a Woman's Club, organized more particularly for workers. There is also an important literary club for men. Some of the papers prepared for these clubs are of great literary value, and the attendant discussions are often remarkable for thoughtfulness and freedom of speech. Within the last few years, in harmony with the rapid development of outdoor sports in the country at large, there have been started in Chicago three golf clubs of considerable importance and a Saddle and Cycle Club which has its home by the lake shore. Society has of late experimented with varied forms of amusement. Tobogganing was taken up one Winter, skating, another; vaudeville entertainments have invaded lake-side palaces, alternating with magnificent fetes for royal guests and World's Fair hospitalities. Racing at Washington Park, once a very much patronized sport, has now been abandoned, but the coaches which ran to the club house, with their gay loads of pretty ladies in Paris frocks, are still seen upon the boulevards.

Society in Chicago—that circle which calls itself society—is very small—too small and too exclusive. It admits very few new comers, and hence when mourning or absence thins its numbers the absentees are very seriously missed. The young girl is too prominent in Chicago society, which thereby not infrequently produces the effect of being conducted as if it were a matrimonial bureau. Young married women do not claim the positions to which they are by right entitled. Young and old people are not as often brought together as would seem desirable—which is a loss to both. One hears very little scandal but a great deal of small and irritating gossip and criticism of unimportant matters.

The type of young girl which Chicago develops is fine rather than brilliant. She is unassuming, conventional, intelligent, but rather lacking in aplomb and distinctly deficient in imagination. She has admirable qualities, but rarely the tastes or possibilities of the *femme du monde*. The married women, after they emerge from the first few years of domesticity, are more developed, and in this connection too much cannot be said in commendation of the literary societies above referred to, for this movement towards a higher intellectual culture has been the determining factor in the development of the unusual and interesting type of woman Chicago has been evolving from material which all America has provided.

Charles Dudley Warner expressed a genuine and generous surprise at the degree of literary appreciation which he found among Chicago women, giving it as his opinion that what the city most needed was an organized society where these influences would be more broadly felt. At present, excellent as is the individual membership in the small circle of people who represent society, there is yet lacking a leader to extend its borders and make of it an organization commensurate with the size and importance of the city. Public spirit has been manifested in every other direction—education, as evidenced in a great University, business, art, music—and the claims of society will doubtless soon receive proper attention.

CROCHETING.—No. 72.

ABBREVIATIONS USED IN CROCHETING.

- | | |
|-----------------------|-------------------------------|
| l.—Loop. | h. d. c.—Half-double crochet. |
| ch. st.—Chain stitch. | tr. c.—Treble crochet. |
| s. c.—Single crochet. | p.—Picot. |
| d. c.—Double crochet. | sl. st.—Slip stitch. |

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED DOILY.

FIGURE No. 1.—*First round.*—Make 11 ch., * skip 2 st. of ch., 1 s. c. in the next, 1 d. c. in each of the next 7 st.,

Tenth round.—1 sl. st. in 2nd st. of shell, * 1 ch., s. c. in next st., 1 ch., s. c. in next st., 1 ch., s. c. in next st., 1 ch., s. c. in next st., sl. st. in next 2 sts., sl. st. over in next 2nd st. of shell, sl. st. in next st.; repeat from * for round.

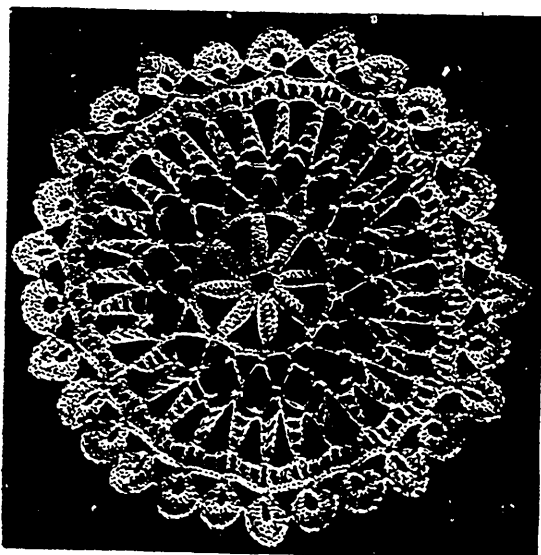


FIGURE No. 1.—CROCHETED DOILY.

1 s. c. in the last st. of the ch.; repeat from * to * 7 times more.

Second round.—2 s. c. in st. of ch. at tip of daisy petal, * 5 ch., 2 s. c. in same st. of ch. of next petal; repeat from * all round.

Third round.—1 s. c. in every st.

Fourth round.—1 s. c. in a stitch, * 7 ch., skip 2 st., 1 s. c. in next st., 1 ch., a knot st., a s. c., a knot st.; 1 ch., skip 2 st., 2 s. c. in next st. *; repeat from * to * all round.

Fifth round.—1 s. c. over s. c. of knot st., * 2 knot sts., a s. c. over next knot st., 2 knot st., a s. c. in middle st. of 7 ch.; repeat from * for the round.

Sixth round.—* 10 ch., skip 4 st. of ch., 1 d. c. in the next st., 1 ch., skip 1 st., 1 d. c. in the next st., 1 ch., skip 1 st., 1 d. c. in the next st., 1 ch., 1 s. c. over s. c. of knot st.; repeat from * for the round.

Seventh round.—2 s. c. in 4 ch., * 5 ch., 2 s. c. in next 4 ch., and repeat from *.

Eighth round.—* D. c. in a st., skip 1 st., 1 ch., and repeat from *.

Ninth round.—* 1 s. c. in each of 7 sts., 8 ch., sl. st. in first st. of the ch.; turn; 1 s. c., 13 d. c., and 1 s. c. all in loop of 7-ch., *; repeat from * to *.

CROCHETED HANDKERCHIEF CORNER.

FIGURE No. 2.—Use No. 70 or 80 thread and a fine steel hook. Begin with chain of 80 stitches.

First row.—1 d. c. in 6th st. of the ch., * 3 ch., skip 3 ch., 1 d. c. in next stitch, and repeat from * 18 times more.

Second row.—6 ch.; turn; d. c. over d. c., * 3 ch., d. c. over next d. c.; repeat from * twice more; 2 d. c. in ch. of 3, d. c. over d. c., 2 d. c. in 3 ch., d. c. over d. c., * 3 ch., d. c. over d. c.; repeat from * 6 times, 2 d. c. in ch. 3, d. c. over d. c., 2 d. c. in ch. 3, d. c. over d. c., * 3 ch., d. c. over d. c.; repeat from * 4 times.

The remaining 18 rows are made of 3 ch. and double crochets forming open spaces and solid squares to form the letter. Any one who crochets can finish the letter by counting the open spaces (see picture).

By using a cross-stitch alphabet as a guide any initial can be formed by making double crochets wherever a cross-stitch occurs.

After finishing the square baste it into the corner

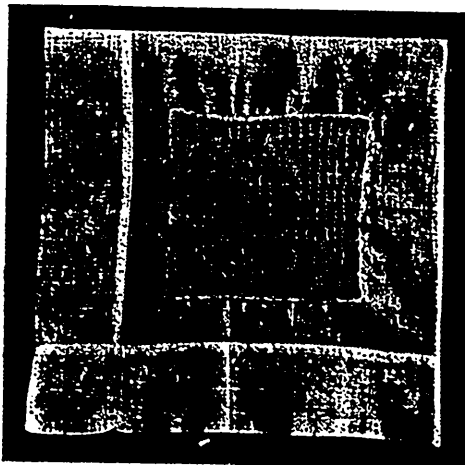


FIGURE No. 2.—CROCHETED HANDKERCHIEF CORNER.

of a hemstitched handkerchief, button-hole around it with silk and cut the linen from beneath, as illustrated.

TALKS ON HEALTH AND BEAUTY.—No. 7.

By GRACE PECKHAM MURRAY, M.D.—CARE OF THE DIGESTION.

Let us suppose that human beings did not have to eat. The kitchen fires would be extinguished, the vast army of cooks would lay aside their caps and aprons, the herds feeding on "the thousand hills" would no longer be held for the milk they give or for their meat; the fields and gardens would not be tilled by the patient husbandman; the laborer would no longer earn his bread by the sweat of his brow. What a time of leisure would exist for the human race, with only clothing and shelter to be looked after! All the thousand devices for arraying the table and beautifying and rendering aesthetic the method of satisfying the needs of the body for food, all table linen, glassware and china would no longer be required. Canning, jellifying and preserving would be done away with. Man would no longer seem a factory for changing a number of incongruous substances by means of mastication, saliva, gastric action and pancreatic emulsifying into conditions which make food satisfy his daily wants—those imperious, never-ceasing demands renewed twice, thrice or more times every twenty-four hours by the Moloch of Hunger, who destroys the very life if not satisfied. Is it any wonder that man garlands the chains which bind him, hugs his fetters, delights his eye, renders the table a picture of beauty, tickles his palate with a thousand unnecessary things? To conceal from himself that he must eat to live, he pretends that he lives to eat.

THE CHEMISTRY OF EATING.

While the butcher, the baker, the grocer, the dairyman and the other purveyors of food and drink are going their busy rounds the chemist is in his laboratory. He has reduced all the complex substances which compose man's food to a certain number of original elements. He is juggling with his albumens, fats and starches, and he will one day succeed in making substitutes for meat and eggs, for butter and suet, for rice and potatoes, and he will put them up in such small packages that all one will have to do will be to swallow a bolus or a capsule at intervals and his life will be sustained without this endless round of toil and bother only for the sake of eating. This is not a flight of the imagination. I truly believe that the time is not far distant when this will occur, and then will come an approach to millenium, for man will not overeat, nor eat that which is not good for him, but, according to his weight and age, he will be supplied with that which is exactly the right thing for him to have.

THE HABIT OF EATING.

Habit, that great tyrant, reigns over eating as well as over everything else. This is true not only in the matter of how food is served—for instance, the Swedish custom of placing soup in the middle of a dinner instead of at the beginning as we do—but also as to the viands themselves. The cannibal South Sea Islander relishes his morsel of human flesh, the Esquimaux his greasy chunk of blubber, the Chinaman his dried earth worms, rats, kittens, puppies and birds' nests. The peasant and laborer thrive on food that would be loathsome and intolerable to the epicure. Not only do these differences of taste as to food obtain between nation and nation and between class and class, but also between families and even between individual members of families, that which is appetizing and delightful to one being disagreeable to another. It is only in a siege, a famine or some season of extraordinary deprivation that one realizes the true relation of the daily routine of eating. The education of the palate is a singular procedure, largely a matter of imitation. Children eat certain things because their parents do. Recipes for cookery are handed down from one generation to another and their enjoyment forms a gastronomic inheritance entered into and passed on unconsciously. The effect of neighbor upon neighbor and of community upon community in this matter is most interesting and curious. In a certain Connecticut river town the number of kinds of cake offered to guests marks the opulence and hospitality of the hostess. I have seen a dozen kinds gracing one table. A certain provincial city of New York is noted for the various kinds of preserves set before those invited to tea.

These facts, though of vital moment in relation to health, are seldom dwelt upon. Before you educate your children

after the manner in which you were brought up, consider if it were not better to turn over a new leaf. Accustom them to plain, simple food—not to eat to gratify the palate, but to satisfy the demands of Nature. Benjamin Franklin said he was brought up by his father to eat the plainest food, and that in after life it was the greatest benefit to him, for he was satisfied with what he could get wherever he happened to be, and found that appetizing and satisfying which others complained of and could not eat.

UNDER-EATING AND OVER-EATING.

The relation of appetite to eating should be considered. How important is it to have an appetite? "I have no appetite, therefore I cannot eat." is often said by a person who does not take food enough. It has been thought indispensable to have a liking and a relish for food in order to gain benefit from it. This is not so. It is, of course, well to have an appetite. The saliva runs more readily, the gastric juice is more freely secreted, but if the proper quantity of food containing the necessary elements is swallowed, it does not make any difference whether the eating of it has been a matter of pleasure or not. It is very important to realize this, you who eat little and excuse yourselves on the ground of lack of appetite.

People, especially women, may be divided into two classes, those who eat too little and those who eat too much. Many women who are thin, pale and wretched, afflicted with headaches and generally miserable, are so because they do not eat enough to supply the needs of the body. They eat very little, and while eating that little they are, perhaps, thinking that the food is not of the kind or quality it should be. Their attitude towards eating is one of rebellion. I have come to know them by their pinched faces, and they always remind me of the Irishman who was making encouraging progress in teaching his horse to live without eating when the horse died. These women drag along a martyred existence. Good looks have departed, they are thin, sallow and without red blood enough to supply an infant.

If you have a suspicion that you belong to this class, begin at once to drink milk, two quart, or more at intervals through the twenty four hours. Take also four to six eggs a day, soft-boiled or raw, and the juice of a pound of the round of beef pressed out with a meat squeezer after the meat has been sufficiently broiled to make the juice run. Do not believe the stories about milk and eggs making you bilious. There is scarcely any food eaten or any medicine given but among the vast array of the human kind some one will be found with whom it will not agree. Such cases are few and rare, however—indeed, they are the exceptions that prove the rule. If you experience trouble in digesting the milk, add a fourth of a tea-spoonful of soda to each glassful or foam the milk with vichy, adding it after the glass has been filled two-thirds full of milk. Besides the milk, eggs and beef juice, eat your regular three meals a day, add plenty of outdoor exercise and bathing with vigorous friction, and in two months you will improve so much in health and looks that your friends will not recognize you. You may have persisted in your course of semi-starvation until your stomach has become contracted, in which case you must take your nourishment in smaller quantities and at more frequent intervals.

The other class, those who over-eat, by one of the perversities so frequently encountered in this world of ours, are those who do not need a great amount of food. They have excellent appetites. I have never been able to account for the fact that as women get along towards the fatness of forty they desire more food, enjoy what they eat and think more about it. As one advances in life there is less need of food. As people grow older they should eat less, and their food should be such as to tax the digestion as little as possible.

THE NECESSITIES OF EATING.

What to eat, how much to eat, when to eat it, and how the food should be cooked, are questions upon which experts on diet have spent much thought. These problems have been considered in regard to armies, hospitals and prisons, as well as

with reference to private needs. That man requires a mixed diet is shown by his teeth, which are adapted to all kinds of food. There are, however, strong advocates of an exclusively vegetable diet. Of late years it has been proven that man can live well and do good work on this diet, but oils, nuts and butter should be taken freely with it. But meat will, doubtless, for a long time continue to form part of the diet of most of us. A person loses, according to activity, from ten to twelve or fourteen ounces of solids daily. It has been estimated that an individual in full health and taking free exercise should have a pound of meat a day, a pound and a quarter of bread, three ounces and a half of butter and three pints and a half of fluid. Habit, as I have already said, is a great factor in regulating the amount and kind of food taken. An instance is recorded of a man who for fifty-eight years lived on a daily allowance of thirteen ounces of solid food, chiefly vegetable, and fourteen ounces of light wine. Another man, a miller, sustained a remarkable degree of vigor on sixteen ounces of flour made into a kind of pudding with water. As most of us do not have at table scales for weighing our food, as did an eccentric character in one of Black's novels, we must fall back on the general rule—which, after all, the authorities tell us is the correct guide—of following our feeling. When a comfortable sense of repletion is felt, then the appetite and bodily wants are satisfied and there is no need of eating more.

The frequency of meals is also a matter of habit and varies with different individuals, according to their powers of digestion and the amount they take at a meal. The process of digestion requires about four hours. The usual three meals a day would seem about right. In colder countries, where a greater amount of food is required, more meals are taken. It may be interesting to know that a man can live from five to eight days without food before dying of starvation.

More food is spoiled and rendered unwholesome by cooking than would feed all the armies of the earth. The importance of the cook transcends that of kings and emperors. Avoid, as you would poison, soggy bread, water-logged potatoes, fat-soaked cakes. The stomach revolts at them and on such a diet indigestion will soon claim you for its own. Then follow a train of evils at once destructive of moral, mental and physical well-being. The ample pages of this number of THE DELINEATOR would hardly suffice to describe the ordinary ways and means by which a cook can destroy the powers of digestion, but they have often been discussed and most persons are only too familiar with them by practical experience.

There should be regularity of eating and an avoidance of rich and complicated dishes and a multiplicity of kinds of food. Be sparing in the use of sweets and pastries. Heavily spiced and highly seasoned foods should be regarded askance. There are certain condiments that are healthful, such as red pepper (not black) and horseradish, which should not be too strong. It is next to impossible to prescribe an exact diet without knowing the individual. From my own experience I have evolved this aphorism, "Every stomach maketh its own digestion." When you have found by experience that you have indigestion from eating certain things, avoid them in the future. Oatmeal, an almost universal article of diet, has been responsible for a great many dyspepsias, though most people in eating it think that they are doing a very hygienic thing. Strawberries, so universally liked, give rise to dyspepsias in more than half the people who eat them. The acid which they contain acts unfavorably upon the system. Salads are a source of dyspepsia. It is difficult to digest the green coloring matter of the leaves, chlorophyll.

DIET FOR THE LEAN AND FOR THE CORPULENT.

A menu has been suggested for those who are thin from not eating enough. Other causes for thinness are failure to take proper food and to assimilate that which is taken. A forced diet - eating large quantities at frequent intervals and not exercising much will sometimes have a good effect. How much this may increase weight is shown by the method of fattening animals. The starches - bread, potatoes, rice and vegetables - together with milk, plenty of butter and eggs, will certainly increase the flesh. If the digestion is unequal to the demands made upon it, some of the malt extracts or pancreatic emulsions will help. Cod-liver oil, too, has its uses. Plenty of water should be taken, as it promotes the assimilation of food.

It is much more difficult to reduce flesh than to attain it, for the reason that any considerable increase of flesh is due not so much to the food taken as to certain conditions within the body which prevent its proper transformation into blood and

muscle, the surplus being deposited as the degenerative tissue of fat. A sudden and considerable increase of flesh should be looked upon with distrust and measures should at once be taken to prevent it, for it is very difficult to get rid of an accumulation of flesh once acquired without detriment to the health. This is the result of my experience after much observation and experimenting. As a rule, fleshy people are not great eaters, and they put themselves on dieting systems and reduce themselves to such a point that their health may suffer.

There are more than half a dozen systems now in use for reducing flesh, Banting's, perhaps, being the oldest. All of these reduce the amount of food allowed from one-half to three-quarters that ordinarily taken. Such patients are restricted to meats without fat, to vegetables that grow above ground, to the sparing use of all sugary and starchy substances. There is a difference of opinion in regard to the amount of water permissible. German physicians restrict this so much that the proper action of the kidneys is sometimes interfered with. Other authorities give the patients all the water they wish to drink, on the principle that it not only helps to digest the food but also institutes processes by which the fat is carried off. Of late years certain drugs have been recommended—obesity pills, phytolacca, the extract of the thyroid gland of the sheep.

Fat people should avoid extreme dieting and extreme exercise. They can do much to reduce flesh if they persist in eating sparingly of simple foods without too much butter or fat. They should avoid sweets of all kinds. Most people are better off without sweets. But they should be sure that the food is sufficiently nourishing. I repeat this, for many corpulent people have suffered through life from ill-judged dieting. Exercise, plenty of it, in the open air will do as much as dieting. Turkish baths and massage are other aids.

RELATION OF DRINKABLES TO DIGESTION.

As has been said, man requires a certain amount of fluid, between two and three pints daily. Sometimes this is furnished by the food. All food contains some water, and many of the vegetables are little besides water. Most people do not drink enough water. Much has been said about the ill effects of taking too much water with meals. The danger has been exaggerated. Water promotes the tissue changes in the human body, men are like plants in needing a great deal of water to carry on the functions of the body and to make up for the waste which constantly goes on, specially in working or in hot weather inducing perspiration. The complexion and the whole skin is improved by drinking water. Lately much has been written and said about the free use of distilled water in promoting the health and preventing the swelling of the joints from gout and rheumatism, both of which are due to improper assimilation. We are constantly criticised by Europeans for our habit of drinking ice water. It is a habit, for the water would taste as well if we were to accustom ourselves to using it without the ice. I do not think it is as unhealthy as our friends across the ocean would have us believe, for the water is reduced while in the mouth and passing down the throat to very nearly the temperature of the body, but when it is taken in large quantities and very rapidly I have no doubt that it hinders digestion and causes dyspepsia.

That there was ever a time when tea and coffee were unknown seems well nigh incredible. But such is the case, and I doubt not it would be just as well for the human race if they had remained unknown. Both retard digestion, so the experimenters say. Coffee acts upon the heart, tea on the digestion and the nerves. Do not let your children use tea or coffee until they are grown. Alcoholic drinks in moderate quantities aid digestion and in some respects are not as pernicious as tea and coffee, but it is a great mistake to have them on the table for daily use. If there is an inherited tendency to alcoholism, constant use will develop it to the sorrow and shame of those concerned. Even if this is not to be dreaded, there is another powerful reason. In times of great stress and danger from disease, such as pneumonia, fevers or recovery from severe operations, the only hope of saving life often lies in the power of the patient to take and retain sufficient stimulants to strengthen the failing heart, and if the person has been accustomed to use alcoholic preparations, enough cannot be given to effect the purpose, as such a person will naturally require more than one not accustomed to it. Drink plentifully of water not too much iced, all the milk you care for and more if you are thin, and likewise chocolate and cocoa. There remains lemonade, a most beneficial beverage for those inclined to be too stout.

NEW YORK TYPES.*

BY JEANIE DRAKE, AUTHOR OF "THE METROPOLITANS."—No. 3.—THE ART STUDENT.

"Man's first need," chants a modern singer, "is merely to live—his next to make mere life divine." And in the strenuous effort merely to live nations in their infancy find themselves fully employed. So, while the pioneer American man divided his time between hewing down the forest, erecting log cabins, farming and fighting Indians, his wife and daughters were even more busily occupied cooking, spinning, weaving and sewing, with multifarious other labors necessary in a time when the simplest machinery was not yet invented. As the years rolled on and with peace and plenty innumerable towns and cities sprang up in the former wilderness, there came great national prosperity and with it leisure, which invokes the aid of art to make mere life divine. A few of the greater cities thus became art centers where wealth and culture have collected in galleries, private and public, treasures of artistic expression and founded admirable lyceums and conservatories for the use of students.

New York, for many reasons, still remains the chief of these, not yet entirely equalling such cities as Rome or Paris, with their centuries of Egyptian, Greek and Roman examples and traditions, but yearly more fully comprehending the highest original art as the best medium for expressing Nature, which is universal. To this city, as to a yearned-for Mecca, come Passionate Pilgrims from all over the continent, so that in considering the woman art student of New York we cannot regard her as indigenous. Occasionally a Gothamite by birth, she is also here in numbers, to use a nursery rhyme, "come from the East, some from the West, some from over the eagle's nest," which last may be understood to mean from beyond even the distant Rockies.

Once she is fairly here she adapts herself with womanly facility to altered conditions. She may be from some dreary little New England village, where straitlaced relatives have disapproved of her emotional rendering of "The Maiden's Prayer" but reluctantly consented to let her visit the modern Babylon, or from some crude Western town, where her "Psyche" modelled in butter has won a prize at the state fair, or from some reminiscent Southern city, where her copy of Raphael's cherubs in pastel is much admired by elderly kinswomen, who smile to hide the fast-beating hearts they carry, picturing for her detestingly the rumored terrors of a place where she must stand in street cars and be roughly elbowed in crowds. There is a temporary confusion of ideas to each one of these in her first arrival here—a homesick depression, as of being transported to some unknown planet full of sound and fury signifying nothing. "We have changed all that," she hears multitudinous voices about her crying, and has a great disposition to weep. But her initiate girl comrades cheer and aid her, her own courage asserts itself and, holding only to essential principle, she speedily readjusts her views and habits of life, and even with hard work—or because of that, it being of congenial kind—begins to enjoy herself.

In this she is helped, usually, by being quite young. Because of youthful elasticity she suffers less from the ruthless destruction of her belief in herself as an amazing genius, generally her first lesson. "I am unlearning all I knew," wrote such a one to the people at home, "and hope soon to stand firmly on a foundation, at least." Her horizon broadens every day, her earnest eyes discerning more and more clearly the height and breadth and catholicity of art. Echoes penetrate the studio from foreign schools and exhibits make strong her desire to explore that world too, some day. Art gossip circulates freely. In her class they speak of their teacher reverently as "the Master," and have a little art jargon of their own, pleasing to her ear, in which foreign words are more excusable than in ordinary talk, being more necessary, as "impasto," "chiaroscuro," and their like are not readily anglicized. She soon speaks of "foreshortening," "atmosphere," "tone," "feeling," with a confidence awesome to the uninitiated, and shrugs her graceful shoulders at the Philistine who insists upon the literary quality in his picture. "If he wants a story," she says with calm disdain, "he can buy a sensational novel." "Or

get somebody to play him 'The Battle of Prague,' supplements her musical friend. 'The Cries of the Wounded' are just in his line."

Not that either one can afford to scorn concessions with a view to future potboiling. The actual as well as the traditional art student has small means, the few exceptions proving the rule. Her limited allowance necessitates toilettes less expensive than elaborately careless. She is very seldom tailor-made, but may be known by a striking individuality in attire which some artist has called "picturesque" or "harmonious with her style," but which the aforementioned Philistine unhesitatingly designates as "untidy." No one need agree with him in this, for if an odd or unconventional way of doing her hair helps the student in painting, music or any art to inspiration, why should it be denied her? She inclines—also from necessity—to the fearsome hall-bedroom, where, seated on her trunk, she may with outstretched arm touch all her belongings, and where small privileges are sternly denied her by the inflexible landlady. Or—which is better—to the little apartment, with congenial companions and rotation in housekeeping. The latter has a flavor of Bohemianism dear to the art student's soul and innocently intensified by midnight revels over the chafing-dish. Here the dramatic student, weary from a long fencing lesson, or the pupil of the great sculptor, who has stood all day modelling, may rest prone on the floor with some pillows, while a curly-haired boy vocalist, who economizes ordinarily on brown bread and apples, twangs a guitar and warbles melodiously at intervals of their mad carouse over a Welsh rarebit and a few bottles of beer. "What would your dear grandmother say if she saw you?" they ask the Southern student, in allusion to her second small glass of this intoxicating beverage. She laughs with the rest, the rather prim reserve of early training having given place to a relish for good comradeship. She has been through a little illness in which these joyous companions proved themselves tender and helpful, as well as light-hearted. Her home people send them messages of sincerest gratitude in consequence, but she knows they would be shocked at her tolerance of young men who light cigarettes in her room as a matter of course. She knows better than the home people how necessary is relaxation to these busy workers, and can appreciate the frank kindness replacing the courteous deference accorded her sex in earlier days. She even begins to prefer an honest criticism, however unsparring, to any mere hollow concession to her womanly vanity.

These bright and gay little meetings are above all a refreshment after the studious day. The hours are long, and with all the quip and jest of the classes the work is serious and steady.

The tritlers drop out early in the season, under this strain, together with the caustic comments of their mates and the plain speaking of the masters. "Art will have nothing to do with you if you are not in earnest," they are told. They realize that it must be so, especially with woman, who has not yet made a great name in creative art. "Rosa Bonheurs are rare in any country," says the teacher, "One has not yet appeared in ours, but she is not impossible." His words fill many of his young hearers with lofty aspiration and fine imagining. Their souls are like cathedrals, full of soft color and dim religious light into whose still exaltation they can withdraw from the hurry and noise, the glare and petty distractions of the outer world.

But all are not equally intense devotees of Art or susceptible to her higher spiritual promptings. "My dear," said a member of the art class to her chum, "you may aspire to be the female Raphael or Titian of our age. You have it in you—perhaps. As for me, I am content to draw with some little facility, and shall hope simply to make a sufficient and pleasant living." Her technique was remarkably good, though both in choice and handling of subject she was entirely realistic. "Between ourselves," she placidly resumed, "I have not perseverance enough to catch a flea." This astonishing illustration—for an art student—would not be repeated by the eavesdropper were it not for the amusement afforded by the contrast between it and her fresh and piquant face, with its expression of entire and contented conviction. This eternal contrast of *Il Penseroso* and *L'Allegro* may be often seen when two of them journey together in the cars or ferry-boats, on the avenues, to the Metropolitan or the Spring exhibitions. One is often grave and soulful, thin

* The third of a series of articles by the Author of "The Metropolitans," one of the most brilliant novels of the season. No. 1, THE WOMAN OF SOCIETY, appeared in THE DELINEATOR for May. No. 2, THE CLUM WOMAN, appeared in THE DELINEATOR for June.

of cheek and large of eye, taking herself and Art quite seriously; the other is joyous and alert, quickly responsive to outward impressions and with evidently that sense of humor which more than aught else tends to balance matters in this vale of tears. These two, in variant degrees, form part of the little groups of girl-artists loitering on holiday afternoons through the galleries, where they train mind and eye with the contemplation of masterpieces ancient and modern. And sometimes they may be observed singly—though less often than are students abroad—perched on ladders—a pleasant picture—absorbed in copying.

It is the future artist in color or form who has been mainly considered so far. Her musical sister is always more or less intense, and during intervals between lessons, practice hours and concerts she talks of her favorite composers in a rapt, devotional way. She is capable of sitting through two hours of Johann Sebastian Bach at a "Symphony" with her eyes upturned most of the time, her rapture expressed at the end in one long-drawn, eloquent sigh, ignoring the barbarian in front who has been gently snoring through the last *adagio*. She speaks of a modern master as "dear old Wagner," and describes a *scherzo* to her friends as "delightfully Griegy"—which they appear to understand. The music student's entirely grave conception of her art is supposed—by triflers—to have been occasioned by the difficulties in her way of study. Crude coloring or modelling of impossible anatomy may be hidden away without causing widespread suffering. But with the musical worker outsiders are necessarily though reluctantly interested in her first painful endeavors. Landladies and fellow boarders frequently unite in emphatic protest against the scales and exercises, vocal or instrumental, to which the neophyte is bound. Their ungenerous objections are urged with equal feeling against the resonant piano notes, the penetrating tones of violin or the steady tinkle of guitar and mandolin. Even in an apartment she is likely to find disagreeable people above and below her, who oppose her utilizing the quiet hours of the dewy dawn or the stilly midnight for a little earnest practice. As for any attempt to master the blatant cornet, the shrill clarinet or the rhythmic drum, it comes perilously near causing an onslaught by the frenzied rabble. She has heard an ominous whisper concerning a projected law, similar to that enforced in Berlin, limiting the allowable practice hours, for the relief of the many who have occasion to wish themselves stone deaf as well as tone deaf. Still, music having been described as "a not disagreeable noise," it might be well to make some better provision for the needs of the great musicians of the future. An island in the harbor could be given up to the use of students, with the right to practise day and night. Special attention would be paid to the acoustic qualities of the halls erected there in which pianos and organs were placed; the professional boats which daily carried to and fro the fair devotees with their little green bags would be a pleasing sight; and if there arose skyward a chorus of such dissonant "quiring" as the young-eyed cherubim are not accustomed to—what do you wish? There should be some isolated place for the practice of music. You cannot have your Pader-

ewski or Carreño without first enduring the Musical Apprentice.

The girl who from her initial visit to the theatre has only thought and dreamed of a future career behind the footlights also finds in New York every facility for acquiring the technique which she needs. In this school of art, perhaps even more than in the others, is she hardworked. Instead of being permitted to spring upon the stage and electrify the world offhand, as in her fond imaginings, she is compelled to content herself with something like drudgery, beginning at the beginning and settling into harness as soon as possible. In this art, personal gifts count for as much as mental, or even more, except in the case of genius, which is a century plant. So, physical grace and flexibility being prerequisites, she may be seen hurrying from the dramatic school, where she has been drilled in the proper intonation of, "Ha, villain!" and the knack of fainting gracefully, to her gymnastic or fencing class, thence to her teacher of vocal music or dancing—accomplishments incidentally necessary, with half a dozen others—to rest her body, at least, in the evening while she memorizes a new part. Of this student there are many varieties, from the girl who has clear and orderly traditions behind her and aims at heights trodden by Siddons or Charlotte Cushman to the one whose ambition is opera bouffe and vaudeville and whose taste leads her to showy toilettes and noisy chatter in public. From the latter to the student of the chorographic art it is an easy step, though it is doubtful whether her sister students of the higher arts will admit her claim to be included in the list of art workers. It is not likely that she will plead for herself the antiquity of this mode of artistic expression, as described in classic and biblical records. But she might say that the charming bohemianism on which they pride themselves is of spurious sort, if, other things being equal, they disdain to hold out to her a helping hand. However, she probably concerns herself about this not at all, but industriously practices her, "One, two, three." "One, two, three." on the waxed floor of her private school of dancing under the exacting eye of the famous Madame Petipas, retired Parisian danseuse. She understands that without more than ordinary grace and elasticity her avocation will pay her less in future than would a clerkship in a retail dry-goods shop, but she prefers dancing, and even in this may, if she chooses, ignoring possible champagne suppers and trinkets, lead an industrious life, helpful to her own people, on even the modest pay accruing.

The women students of the noble and ancient art of architecture are too few as yet to be considered as a class. Even among these, however, are names already distinguished. Women journalists are many, but journalism is hardly an art. For that great art which was Shakspeare's, and, in another branch, Thackeray's, there is no school, for a mere class in rhetoric cannot take the place of Nature's gifts strengthened by endeavor; the technique of this craft especially being its least part. Perhaps, if there were such a school, and Dr. Johnson's Imlac its teacher, woman students would refrain from joining its classes, remembering Prince Rasselas' reply to him. "Enough, you have convinced me that it is impossible to be a poet."

AMONG THE NEWEST BOOKS.

From Dodd, Mead & Co., New York:
Christine of the Hills, by Max Pemberton.
Hilda Strafford, by Beatrice Harraden.
Charity Chance, by Walter Raymond.

A romance of classic lands is *Christine of the Hills*. Its author has allowed a man of the people, and a rare sinner, to tell the tale, and it is made quaint with remembrances of every detail that glorifies himself or adds charm to his heroine. It is a story which stirs natural human emotions, exceptional, perhaps, even on the shores of the Adriatic, but not an event or an emotion depicted, from the thrill of gladness to the sharp agony which follows the stiletto thrust, seems outside one's every-day experiences, so potent is the spell of the narrator. Heroics of speech the story has, but they seem inseparable from the region and its social usages.

In *Hilda Strafford* Beatrice Harraden, with a wide-awake use of all her faculties of observation, has told us more of what it really means to be a pioneer in a country with unturned

turf and uncivilized natural forces than have the scientists with their statistics of climate and analyses of soil. It is a story of California, and in it she shows what a frontier life means to a woman unfamiliar with practical things and too familiar with conventional pleasures. Her hero has many of the finest qualities of a woman as well as a rare, sweet manliness. Her heroine is a natural and very human sort of woman who will scarcely be forgiven by exacting men. Not that Hilda would not have been forgiven for homesickness and discouragements in her drudgery, but she was not. Her vitality refused to let her die, but it did not restrain her from an outburst of words not merciful in the ears of a husband who had unwittingly brought her into this dreary life. The story will give unwholesome information to young men to whom the possession of broad lands is an allurements that misleads them into a narrow life in which prosperity yields to sloth.

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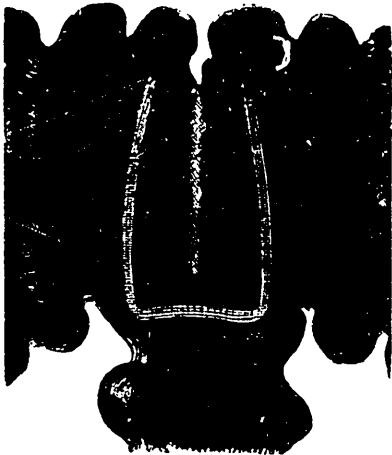
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A plain wrapper is suitable for the bedroom, but a pretty tea-gown may be worn during afternoons at home.

MRS. C. H. B.,—Faust is pronounced "Fowst."

MANY:—Pie is eaten with a fork. The hostess may shake hands with her guests.

SUBSCRIBER:—Fancy jewelry is not worn during the mourning period.

BRUNETTE:—We have never heard of vinegar being used for the complexion. You may wear your black skirt with a summer silk waist and a black hat trimmed with bluets and bluet ribbon.

A God-Sent Blessing.

Mr. B. F. Wood, of Easton, Pa., was a great sufferer from organic heart disease. He never expected to be well again, but Dr. Agnew's Cure for the Heart was his good angel, and he lives to-day to tell it to others. Hear him: "I was for fifteen years a great sufferer from heart disease, had smothering spells, palpitation, pain in left side and swelled ankles. Twenty physicians treated me, but I got no relief. I used Dr. Agnew's Cure for the Heart. One dose relieved me inside of 30 minutes. Several bottles cured me."

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"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

HARTSHORN'S SELF-ACTING SHADE ROLLERS

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ON LABEL,
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THE GENUINE

HARTSHORN

ON THIS and the two succeeding pages is illustrated a series of

SHIRT-WAISTS And SKIRTS

For Ladies', Misses' and Girls' Wear,

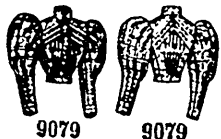
which our patrons will no doubt be pleased to inspect. The Patterns can be had from Ourselves or from Agents for the Sale of our Goods.

In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Butterick Publishing Co.
(LIMITED),



Ladies' Shirt-Waist, with Under-Arm Gore and Removable Turn-Down Collars and with a Fitted Body-Lining, that may be Omitted (For Wool, Silk or Cotton Fabrics): 9 sizes. Bust measures, 20 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Yoke Shirt-Waist, with Under-Arm Gore, and with Standing Collar that may be Made Removable: 9 sizes. Bust measures, 20 to 46 inches. Any size, 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: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



Ladies' Shirt-Waist, with Under-Arm Gore (To be Made with Removable, Standing or Turn-Down Collar and with Permanent Plain or Turn-Over Cuffs): 14 sizes. Bust measures, 23 to 48 inches. Any size, 1s. or 25 cents.



Ladies' Shirt-Waist, with Paquin Shirt-Sleeves (To be Made with Standing or Turn-Down Collar): 13 sizes. Bust measures, 23 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Shirt-Waist, with Back-Yoke (To be Made with Permanent Collar and Cuffs or with Bands for Adjustable Collar and Cuffs): 9 sizes. Bust measures, 20 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Box-Plated Blouse, Closed Under the Plait in the Left Front (To be Made With or Without Fitted Lining) Known as the Norfolk Jacket: 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



Ladies' Shirt-Waist, with Arched Back-Yoke, Straight Link Cuffs and a Removable Collar: 9 sizes. Bust measures, 20 to 46 inches. Any size, 1s. or 25 cents.



Misses' Shirt-Waist, with Under-Arm Gore, a Pointed Back-Yoke Extending Over the Shoulders to the Front and with a Removable Collar: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



HAIR TREATMENT.

Ladies or gentlemen troubled with weak, faded hair or baldness, skin diseases, such as dandruff, scurf, eczema, tetter, acne, scalp-itching, or burning up sensation, if so, consult **F. BARNES**, Specialist in treatment of Hair and Scalp. Get a bottle of Hair Grower or box of Hair Balm, guaranteed to cure and promote the worst case to a healthy and strong condition.

Hair Grower	.....	\$1.00
Hair Balm	.....	1.00
Hair Dye	.....	from 1.00 up
Hair Restorers	.....	1.00
Skin Food	.....	50c and 1.00

Treatment by the month. No improvement, no pay. Write for circular.

F. BARNES,

Hair Dresser and Manufacturer.

413 Spadina Ave, TORONTO, ONTARIO.

Baby's Own



Is a pure, unadulterated Toilet Soap for the nursery, toilet and bath. It is made from the very best materials and contains no ingredients injurious to the finest complexions. Be sure you get **BABY'S OWN**, those recommending a substitute have an interest—a monetary one—in doing so.

THE ALBERT TOILET SOAP CO., MONTREAL.

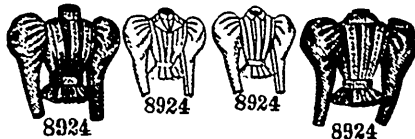


Baby's Own Tablets

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A Mild and Effective Purgative—Regulates the Stomach and Bowels—Reduce Fever—Break Colds—Expel Worms—Check Diarrhoea—Good While Teething—Cure Colic—Produce Sleep—As Pleasant as Candy and as Easy to Take—Harmless as Sugar—Absolutely Pure—Mother's Help and Baby's Friend—Sample Box and Paper Doll if you send us Baby's Name. **USE BABY'S OWN POWDER** in the Nursery.

THE DR. HOWARD MEDICINE COMPANY, BROCKVILLE, ONT.



Ladies' Box-Plated Blouse (To be Made With or Without a Fitted Lining and with a High Neck and a Turn-Down or Standing Collar or with an Open Neck, a Notched Collar and a Removable Chemisette) Known as the Norfolk Jacket: 11 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



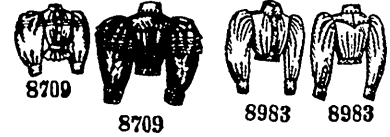
8455 8455 7275 7275
Girls' Yoke Blouse-Waist, with Sailor Collar (To be Used as an Independent Waist or as a Glimpe); 9 sizes. Ages, 4 to 12 years. Any size, 10d. or 20 cents.

Girls' Blouse. 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.



9150 9150
Misses' Russian Blouse, with Fitted Lining; 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

8996 8996
Girls' Blouse, with a Round Collar that may be Made with Square or Rounding Lower Front Corners; 5 sizes. Ages, 4 to 12 years. Any size, 10d. or 20 cents.



8709 8709
Misses' Blouse or Shirt-Waist, with Removable Turn Down Collar; 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.

8983 8983
Girls' Shirt-Waist, with Back Yoke-Facing; 5 sizes. Ages, 6 to 9 years. Any size, 10d. or 20 cents.



9040 9040
Misses' Shirt-Waist, with Under-Arm Gore and Back Yoke-Facing and with Turn-Down Collar and Turn-Up Cuffs that may be Made Removable; 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

8525 8525
Misses' Sailor Blouse, with Removable Shield (To be Worn Beneath or Outside the Skirt, with a Belt or to Droop Over the Skirt); 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cts.



ALL HAVE PROTECTED CORK CLASPS.



WELL BEGUN IS HALF DONE

Start wash day with good soap, pure soap; that's half the battle won.

SURPRISE SOAP is made especially for washing clothes, makes them clean and fresh and sweet, with little rubbing.

It's best for this and every use.

Don't forget the name, **SURPRISE.**



8900 8900 8900
Misses' Shirt-Waist, with Under-Arm Gore and Removable Turn-Down Collars, and with a Fitted Body Lining that may be Omitted (For Wool, Silk or Cotton Fabrics); 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.

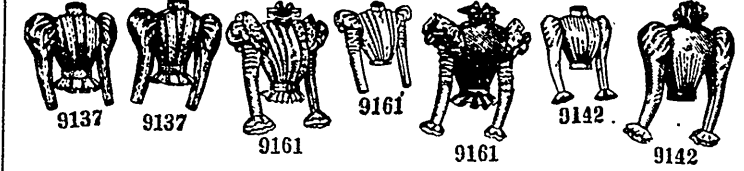
8973 8973
Misses' Shirt-Waist, with Back Yoke (To be Made with Permanent Collar and Cuffs or with Bands for Adjustable Collar and Cuffs); 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

8235 8235
Misses' Shirt-Waist, with Paquin Shirt Sleeves (To be Made with Standing or Turn-Down Collars); 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



8648 8648
Ladies' Yoke Waist (To be Made with a High or Square Neck and with Full Length or Short Puff Sleeves) Known as the Baby Waist; 18 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

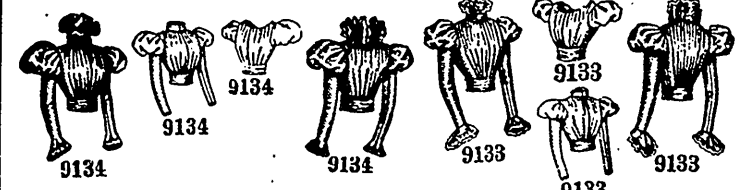
8982 8982
Ladies' Basque-Waist, with Shirred Tucks (To be Made with Full-Length or Three-Quarter Length Sleeves); 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



9137 9137 9161 9161 9142 9142
Misses' Box-Plaited Blouse, Closed Under the Plait in the Left Front (To be Made With or Without Fitted Lining) Known as the Norfolk Jacket; 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

Ladies' Russian Basque-Waist (To be Made With or Without the Peplum) Known as the Romanoff Waist; 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Waist (To be Made with Three-Quarter or Full-Length Sleeves and With or Without Fitted Lining); 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



9134 9134 9134 9133 9133
Misses' Basque-Waist (To be Made with a High or Round Neck and with Full-Length or Short Puff Sleeves); 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.

Ladies' Basque-Waist (To be Made with a High or Round Neck and with Full-Length or Short Puff Sleeves); 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



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Adapted to every change of style.
 Taught by mail. Warranted perfect.

WANTED AT ONCE
 Good Live Lady Agents to handle
"CANADA'S TRIBUTE,"

a High Class Souvenir
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Big money-making right at home. Easy work for Ladies. Select your own territory. Send 50 cents at once for outfit and secure particulars.

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 37 Richmond St. W., Toronto.



9128 Ladies' Surplice Waist (To be Made with a High Neck or with a Neck Low in Front): 12 sizes. Bust measures, 30 to 40 inches. Any size, 1s. or 25 cents.



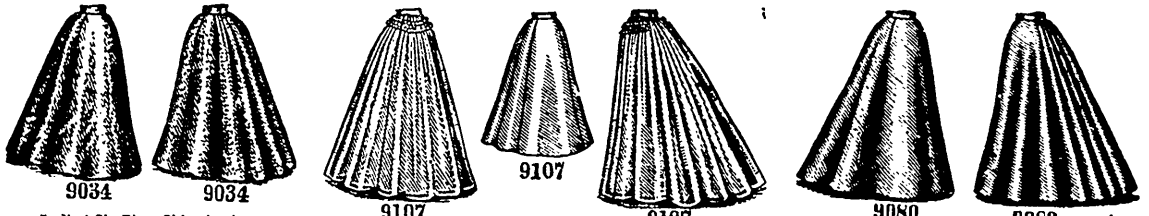
9098 Ladies' Yoke-Waist, having the Fronts Closed at the Center and the Yoke at the Left Side (To be Made With or Without the Fitted Body-Lining): 11 sizes. Bust meas., 30 to 44 inches. Any size, 1s. or 25 cents.



8807 Ladies' Seven-Gored Skirt (To be Plaited or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

8877 Ladies' Eight-Gored Skirt (Known as the Octagon Skirt): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

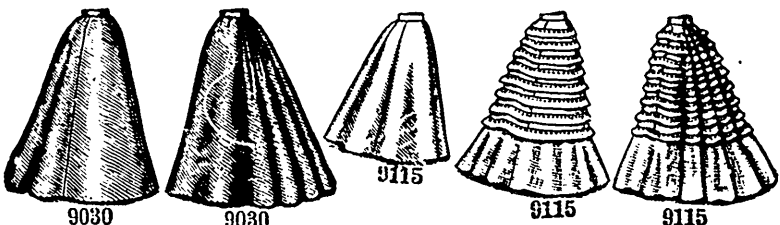
9164 Ladies' Skirt, Consisting of a Graduated Spanish Flounce Joined to a Four-Gored Upper Part, and a Five-Gored Foundation-Skirt which may be Omitted: 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 6d. or 35 cents.



9034 Ladies' Six-Piece Skirt, having a Straight Back-Breadth (As Desirable for Washable as for Other Fabrics): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

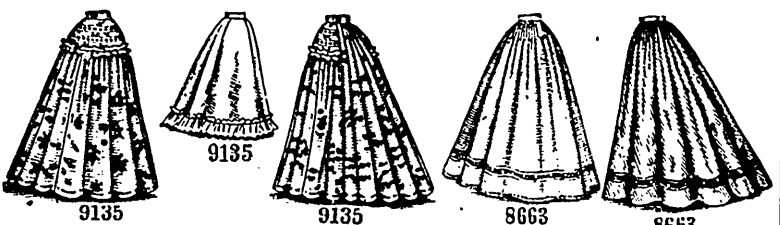
9107 Ladies' Seven-Gored Skirt, Shirred on Cords Across the Front and Sides and having a Plain Seven-Gored Foundation-Skirt: 5 sizes. Waist measures, 20 to 28 inches. Any size, 1s. 3d. or 30 cents.

9080 Ladies' Five-Gored Skirt, without Darts (To be Side-Plaited or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



9030 Ladies' Four Piece Skirt, having a Straight Back-Breadth (To be Fitted With or Without Darts): 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. or 25 cents.

9115 Ladies' Seven-Gored Skirt, with Circular Flounce Above which Folds are Applied to Simulate Tucks: 6 sizes. Waist measures, 20 to 28 inches. Any size, 1s. 3d. or 30 cents.



9135 Ladies' Skirt, having a Circular Yoke and Gored Flounce at the Front and Sides and a Straight Breadth at the Back, and a Four-Gored Foundation-Skirt that may be Omitted: 9 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.

8663 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): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 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.

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.

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.

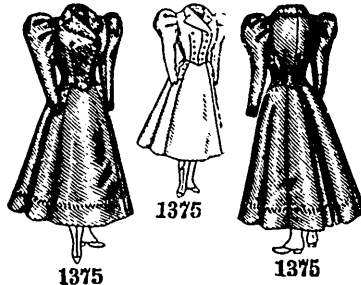
UPON this and the succeeding two pages we have illustrated an assortment of

Bicycle Garments.

Some of these Styles were prepared for the August 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' Cycling Costume, Consisting of a Double-Breasted Eton Jacket (That may be Made With or Without a Center-Front Seam) and a Six-Gored Skirt that Gives the Effect of a Divided Skirt at the Back when Mounted: 9 sizes. Bust measures, 30 to 48 inches. Any size, 1s. 6d. or 35 cents.



Boys' Full Knickerbocker or Bloomer Trousers, with a Fly (Desirable for Bicycling or Other Outdoor Sports): 14 sizes. Ages, 3 to 10 years. Any size, 7d. or 15 cents.

Little Boys' Full Knickerbocker or Bloomer Trousers, without a Fly (For Cycling and Other Outdoor Sports): 7 sizes. Ages, 2 to 8 years. Any size, 7d. or 15 cents.



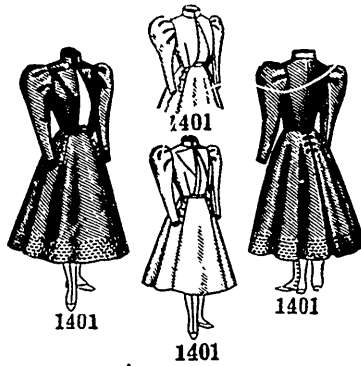
English Outing Cap: 7 sizes. Cap sizes, 6 to 7 1/2; or, Head measures, 19 1/4 to 23 1/4 inches. Any size, 5d. or 10 cents.

Scotch Outing Cap: 7 sizes. Cap sizes, 6 to 7 1/2; or, Head measures, 19 1/4 to 23 1/4 inches. Any size, 6d. or 10 cents.

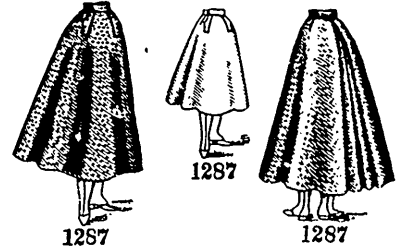
Golf Cap: 7 sizes. Cap sizes, 6 to 7 1/2; or, Head measures, 19 1/4 to 23 1/4 inches. Any size, 8d. or 10 cents.



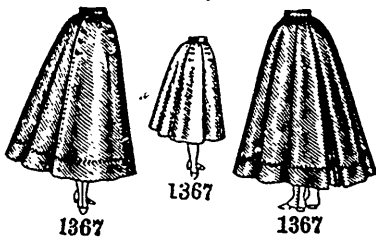
Ladies' Cycling Costume, Consisting of a Blazer, a Vest (That may be Made with a High or Slightly Low Neck) and a Three-Piece Skirt (That may Extend Nearly to the Ankle or Only to the Shoe Tops): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



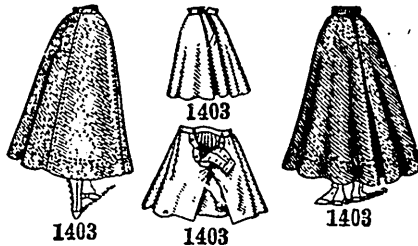
Ladies' Two-Piece Cycling Costume, Consisting of an Eton Jacket (That may have Square or Rounding Lower Front Corners) and a Three-Piece Skirt (That may Extend Nearly to the Ankle or Only to the Shoe Tops) and with Saddle-Gore (For Wear with Shirt-Waists, etc.): 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



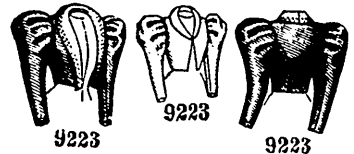
Ladies' Circular Cycling Skirt, with Platts at the Back (Perforated for Shorter Length) 9 sizes. Waist measures, 30 to 36 inches. Any size, 1s. or 25 cents.



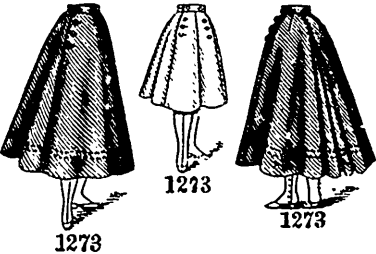
Ladies' Gored Divided Cycling Skirt, having an Added Front-Gore and Platts at the Back to Give the Effect of a Round Skirt when Standing (To Extend Nearly to the Ankle or Only to the Shoe Tops): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 8d. or 30 cents.



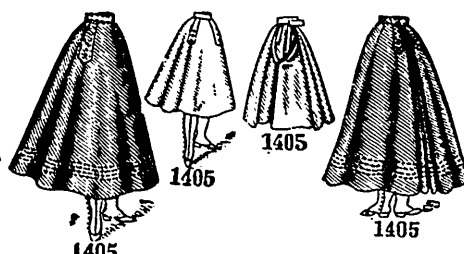
Ladies' Three-Piece Cycling Skirt, having its Back Edges Divided and Inserted in the Leg Seams of Knickerbockers, and Made with a Saddle Seat having Full Fall Openings (To Extend Nearly to the Ankle or Only to the Shoe Tops): 7 sizes. Waist measures, 20 to 32 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Eton Jacket, with Shawl Collar: 9 sizes. Bust measure, 30 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Divided Cycling Skirt, having an Added Front-Gore and Platts at the Back to Give the Effect of a Round Skirt when Standing (Perforated for Shorter Length): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Five-Gored Cycling Skirt, with Saddle Seat having Full Fall Openings (To Extend Nearly to the Ankle or Only to the Shoe Tops): 9 sizes. Waist measures, 20 to 30 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Eton Jacket: 9 sizes. Bust measure, 30 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Eton Jacket (To be made with Pointed or Rounding Lower Front Corners and With or Without the Vest Front) Known as the Mess Jacket: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



8978 8978

Misses' Jacket (To be Worn Open and Rolled to the Waist or Closed at the Bust) Known as the English Blazer: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



9063 9063

Misses' Single-Breasted Blouse 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.



9137 9137

Misses' Box-Plaited Blouse, Closed Under the Plait in the Left Front (To be Made With or Without Fitted Lining) Known as the Norfolk Jacket: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



9095 9095

Misses' Jacket (To be Worn Open and Rolled to the Waist or Closed at the Bust) For Cycling and Other Outdoor Wear: 5 sizes. Ages, 12 to 16 yrs. Any size, 1s. or 25 cents.



7422

7422

Misses' and Girls' Legging and Overgaiter. 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



1411

Men's Uniform or Cycling Jacket: 8 sizes. Breast measures, 34 to 48 inches. Any size, 1s. 3d. or 30 cents.

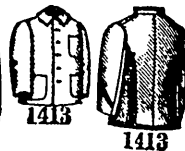


1411



1413

Boys' Cycling Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents.



1413

1413



8993

Men's Sack Coat (Suitable for Office and Outing Wear): 9 sizes. Breast measures, 34 to 50 inches. Any size, 1s. 3d. or 20 cents.



8993

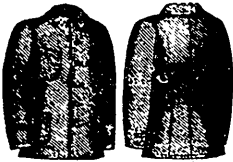


8127

Boys' Box-Plaited Jacket, with the Plaits Laid in the Front and Back (Known as the Golf or Norfolk Jacket): 14 sizes. Ages, 3 to 16 years. Any size, 10d. or 20 cents.



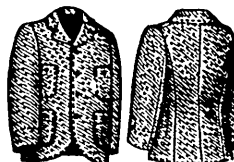
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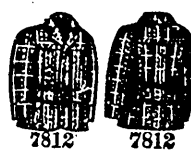
Men's Bicycle Coat: 13 sizes. Breast measures, 32 to 44 inches. Any size, 1s. 3d. or 50 cents.



8540

8540

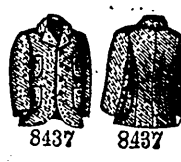
Men's Bicycle Jacket: 10 sizes. Breast measures, 32 to 50 inches. Any size, 1s. 3d. or 20 cents.



7812

7812

Boys' Yoko Norfolk Jacket, with Box-Plaits Laid on (Comfortable for Cycling, Golf and General Wear): 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents.



8437

8437

Boys' Bicycle Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents.



942

942

Men's Knickerbockers, with Cuffs or Calf-Bands (For Cycling, Golf and General Outing Wear): 10 sizes. Waist measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Dr. Chase's
Kidney-Liver Pills

DR. CHASE'S

Greatest hit, the stroke of his career, the supreme triumph of his genius in medicine, was the dual or co-treatment of the two greatest cleansing organs of the body—the Kidneys and Liver. Suffering as those organs do from sympathy, the one having to do with the flow, the other with the ebb of the life-stream, he wisely decided to treat them jointly.

That Dr. Chase's Kidney-Liver Pills were the acme of

KIDNEY-LIVER

medicine, is proved by the following:—

KINMOUNT, April 8th, 1897.

MESSRS. EDMANSON BATES & CO.,

GENTLEMEN,—In the Spring of 1890 I had a severe illness, and was left in a greatly weakened condition, so that in the following year I suffered much from pain across the back, not being able to go out all winter. I doctored on for three years, the doctors all telling me that it was my lungs. At last I had to be helped from my bed, and when up was unable to walk, and had to be lifted to a chair. For three weeks in November, 1895, it was a question of life or death at any moment, and no one thought I should ever recover.

It was at this critical time that reading one day of Dr. Chase's Pills, after consulting with the Rev. Mr. Mund, that the first box

PILLS

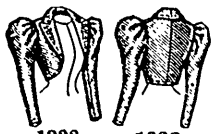
of these pills was procured. After four doses I had no more smothered feeling and sinking spells, after a few nights I could sleep the sleep of a child, as I had not before been able to do for five years. From that time to this I have taken in all just four boxes of Dr. Chase's Kidney-Liver Pills. Until this winter I had not done a day's work for six years, and I tell my neighbors that OLD DR. CHASE has saved my life. For proof that this statement is true, no matter how hard of belief, I refer you to the Rev. Mr. Mund, Baptist Minister; Mrs. M. A. Hopkins, Mr. Wm. Duncan, Mr. John Austin, all of this village.

Yours sincerely and gratefully,

JOSEPH HORTON.

Sold by all dealers at 25 cents per box, or from

EDMANSON, BATES & CO., Toronto, SOLE AGENTS.



1333 1333
Ladies' Bolero Jacket, with Notched Lapels: 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



9170 9170
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.



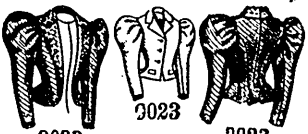
9076 9076
Ladies' Double-Breasted Eton Jacket, which may Extend to the Waist or Nearly to the Waist: 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. or 25 cents.



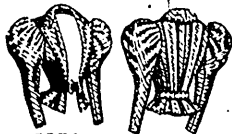
1412 1412
Men's Outing Breeches: 9 sizes. Waist measures, 30 to 44 inches. Any size, 1s. or 25 cents.



9084 9084
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.



9023 9023 9023
Ladies' Jacket (To be Worn Open or Closed). Known as the English Blazer: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



8954 8954
Ladies' Jacket (To be Worn Open and Buttoned to the Waist or Closed at the Bust) For Cycling and Other Outdoor Wear: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



7813 7813
Boys' Knickerbockers, with Cuffs or Calf-Bands (For Cycling, Golf and General Outing Wear): 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



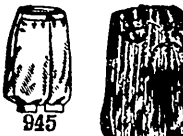
9136 9136
Ladies' Box-Plaited Blouse, Closed Under the Plait in the Left Front (To be Made With or Without Fitted Lining) Known as the Norfolk Jacket: 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. or 25 cents.



8891 8891
Ladies' Basque-Fitted Jacket, with Plaits Laid On, the Fronts Closed at the Center and Yoke at the Left Side: 12 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



9212 9212 9212
Ladies' Box-Plaited Blouse (To be Made With or Without Fitted Body-Lining and with a High Neck and Standing Collar or with an Open Neck and Notched Collar) Known as the Norfolk Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



945 945
Men's Knickerbockers or Bloomers, with Cuffs or Calf-Bands (To be Made with a Broad or a Narrow Ap on Front): 10 sizes. Waist measures, 23 to 46 inches. Any size, 1s. or 25 cents.



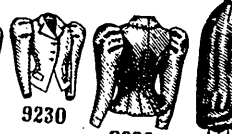
3034 3034
Men's Legging and Over-Gaiter: 3 sizes. Calf meas., 12, 15 and 17 inches; or, Shoe Nos. 5, 7 and 9. Any size, 7d. or 15 cents.



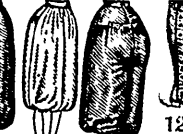
8935 8935
Ladies' Jacket, with Darts (To be Worn Open or Closed) Known as the French Blazer: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



8967 8967
Ladies' Basque, with Yoke and Plaits Laid On, and a Removable Chicnissette (Known as the Norfolk Basque): 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 3d. or 30 cents.



9230 9230
Ladies' Jacket or Blazer (To be Made with Round or Square Lower Front Corners and Worn Open or Closed) Known as the Derby Jacket: 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 3d. or 30 cents.



1366 1366
Ladies' Knickerbockers, Buttoned to a Smooth Yoke at the Back (To be Dart-Fitted or Gathered in Front and Finished With or Without a Belt): 9 sizes. Waist meas., 30 to 36 inches. Any size, 7d. or 15 cents.



1286 1286
Ladies' Legging and Over-gaiter: 5 sizes. Shoe Nos., 2 to 6; or Calf meas., 13 to 17 inches. Any size, 7d. or 15 cents.



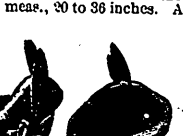
723 723
Misses' and Girls' Syrian Divided Skirt, with Fitted Drawers (Turkish Trousers) For Bicycling or Other Athletic Exercises: 6 sizes. Ages, 6 to 16 years. Any size, 10d. or 20 cts.



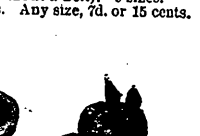
1180 1180
Ladies' Yoke Knickerbockers for Wear Under Skirts: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10d. or 20 cents.



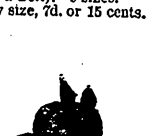
4794 4794
Ladies' Legging and Over-Gaiter: 5 sizes. Shoe Nos., 2 to 6; or Calf measures, 13 to 17 inches. Any size, 7d. or 15 cents.



1255 1255
Tam O'Shanter Cap, with Crown Extending in a Point: 5 sizes. Cap sizes, 6 to 7; or, head measures, 19 1/4 to 22 3/4 inches. Any size, 5d. or 10 cents.



1183 1183
Plaited Tam O'Shanter Cap (Known as the Douglas Cap): 7 sizes. Cap sizes, 6 to 7 1/2; or head measures, 19 1/4 to 23 1/4 inches. Any size, 5d. or 10 cents.



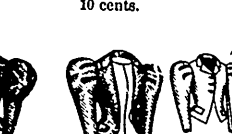
1188 1188
Outing Hat, in Alpine Style: 7 sizes. Hat sizes, 6 to 7 3/4; or, head measures, 19 1/4 to 23 1/4 inches. Any size, 5d. or 15 cents.



1117 1117
Misses' Circular Cycling Skirt (Perforated for Shorter Length): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



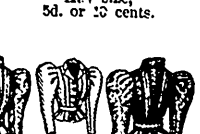
1181 1181
Misses' Knickerbockers, for Wear Under Skirts: 4 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.



8892 8892
Misses' Basque-Fitted Jacket, with Plaits Laid On, the Fronts Closed at the Center and the Yoke at the Left Side: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

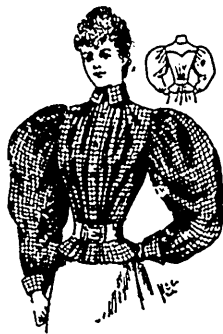


9231 9231
Misses' Jacket or Blazer (To be Made with Round or Square Lower Front Corners and Worn Open or Closed) Known as the Derby Jacket: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



9215 9215
Misses' Box-Plaited Blouse (To be Made With or Without Fitted Body-Lining and with a High Neck and Standing Collar or with an Open Neck and Notched Collar) Known as the Norfolk Jacket: 5 sizes. Ages, 12 to 16 years. Any size, 1s. or 25 cents.

For - - Summer Wear -



Ladies' Percales Shirt Waists, fancy colors, stripes and checks, detachable collar, sizes 32 to 42 **.50**



Ladies' American Percales Shirt waists, in fancy colors, detachable collars, sizes 32 to 42 ... **.75**



Ladies' Shirt Waists, made of percales and fancy muslins, good assortment of colors, detachable collars, sizes 32 to 42 **1.00**



Ladies' Black Worsted Twill Cloth Capes, satin faced ..

5.00



Ladies' Stylish Circular Capes, in black silk plush, satin lined ..

5.00



Ladies' Black Worsted Twill Cloth Capes, satin faced ..

6.50



Ladies' Shirt Waists, of printed fancy muslin, white detachable collar, sizes 32 to 42, from \$1.00 to **2.50**



Ladies' Print Wrappers, fancy patterns, waist lined, sizes 32 to 42 **1.00**



Ladies' Print Wrappers, full assortment of colors, waist lined, sizes, 32 to 42 **1.25**



Ladies' Cashmere Tea Gown, colors, cardinal, black, navy, garnet peacock blue, plum, and heliotrope, trimmed with gimp and lace, silk ribbon ties, lined throughout..... **6.00**

THE **T. EATON CO.** LIMITED

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PEARS' SOAP.

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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.

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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.*"

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PEARS' SOAP.

PEARS' SOAP.

PEARS' SOAP IS SPECIALLY RECOMMENDED for infants and children, because it is perfectly pure and does not irritate their delicate, sensitive skin, nor make their little eyes smart. It lasts so long that it is certainly the CHEAPEST as well as the BEST Toilet Soap. It makes children feel comfortable, and hence happy, after their bath, and by its use the natural softness and brightness of their complexions are improved and preserved.

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PEARS' SOAP.

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A large assortment of the Latest Novelties in colored and black Dress Trimmings.

Black Beaded Galoons (French manufacture) in all widths and designs.

Black Silk Passementerie in all widths.

Black Silk Crochet Gimps. Suitable for mourning.

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A fine assortment of Colored Fancy Jewelled Passementerie in the latest novelties, in all the new shades.

Colored and White Pearl Passementeries. Suitable for evening dresses. A full assortment.

Special Importations.

A FINE ASSORTMENT OF BOLEROS.

Fancy Jeweled Boleros.

Black Beaded Boleros.

Black Silk Boleros in all styles.

Also a full assortment of

BLACK AND COLORED MOHAIR BRAIDS.

Black and Colored Military Braids in all widths.

Black and Colored Tubular in all sizes.

Black Soutache Braid in all sizes.

Colored Soutache, suitable for braiding.

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JUBILEE NOVELTIES.

White Metal Buckles from 50c. up.

Brooches, Stick Pins, Cuff Links, etc., etc.

White Leather Belts from 25c. to \$1 each.

Special line of Seal Leather Belts, with harness buckle, covered or nickle, in black, tan, red, purple, green, 75c., worth \$1.00.

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