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CULTURE

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FINE ARTS.



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When Patterns are desired for Ladies, the Number and Size of each Pattern should be stated; when Patterns for Misses, Girls, Boys or Little Folks are needed, the Number, Size and Age should be given in each instance.

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4854

LADIES' SHIRRED WAIST (WITH FITTED LINING) (Copyright), price 25 cents.



4854



4810

GIRLS' DRESS (Copyright), price 25 cents.



4810

As purveyors of modes, we find that many styles take a strong hold on public taste and frequently outlast two or three seasons in popularity. Again, in our position as designers of Fashions, it occasionally happens that we introduce a style which does not at once attract public favor—which, in fact, requires time to grow into general



4831

LADIES' BASQUE, WITH ATTACHED FULL SKIRT (Copyright), price 30 cents.



4831

esteem. Some there are which leap at one bound into public admiration; but these are indeed as erratic as comets—to-day a wonderful attraction, to-morrow gone and forgotten. All these and other similar circumstances are duly considered in the preparation of the work under discussion; the end kept permanently in view being to have it contain every fashion in vogue for ladies, misses and children, as issued up to the date of its publication.

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Single Copies of the METROPOLITAN CATALOGUE, in the Popular Edition, will be sold at this Office for 25 cents, or will be mailed, post-paid, to any address in Canada on receipt of order and this amount.

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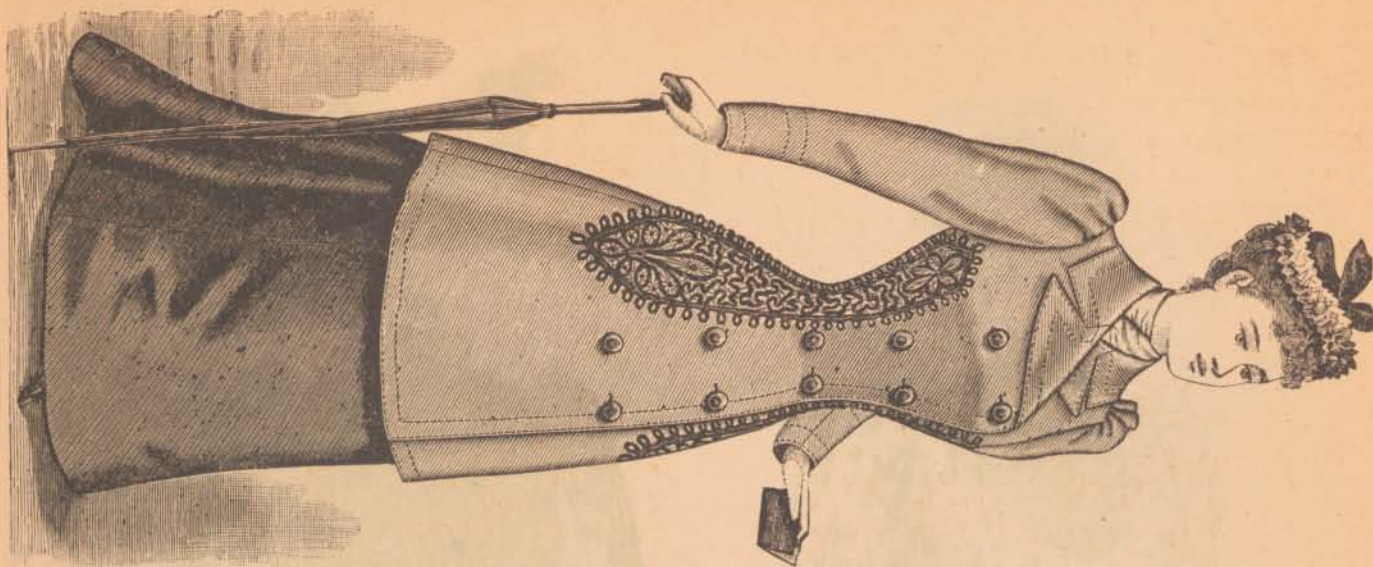


FIGURE NO. 456 A.

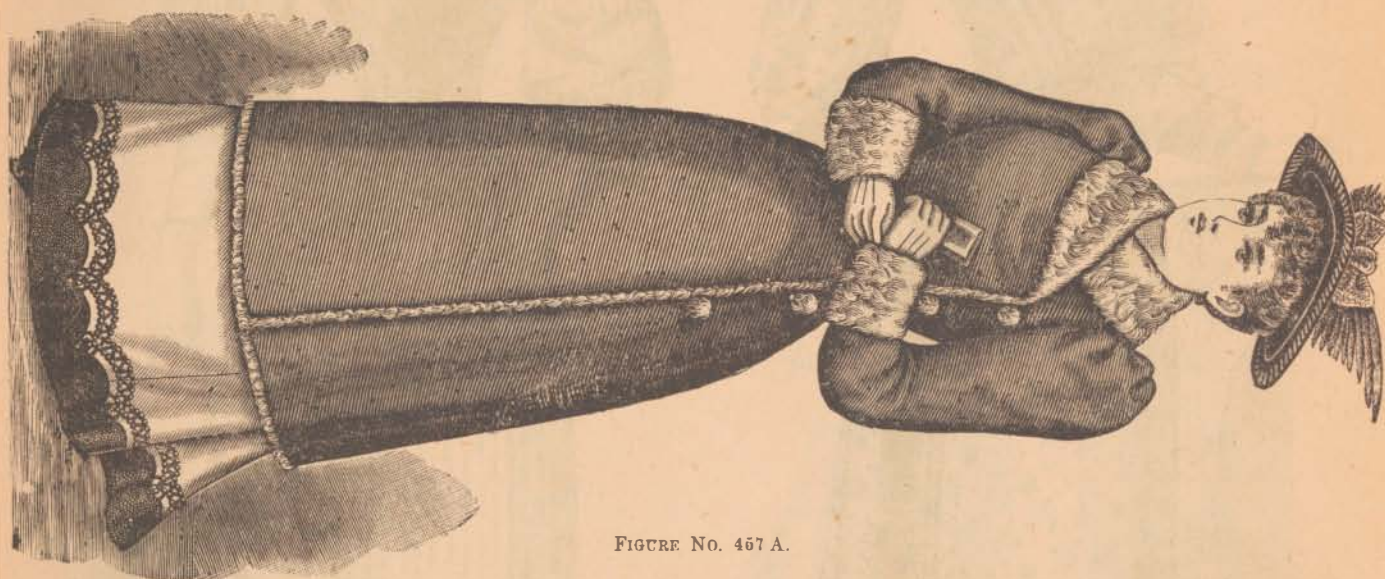


FIGURE NO. 457 A.

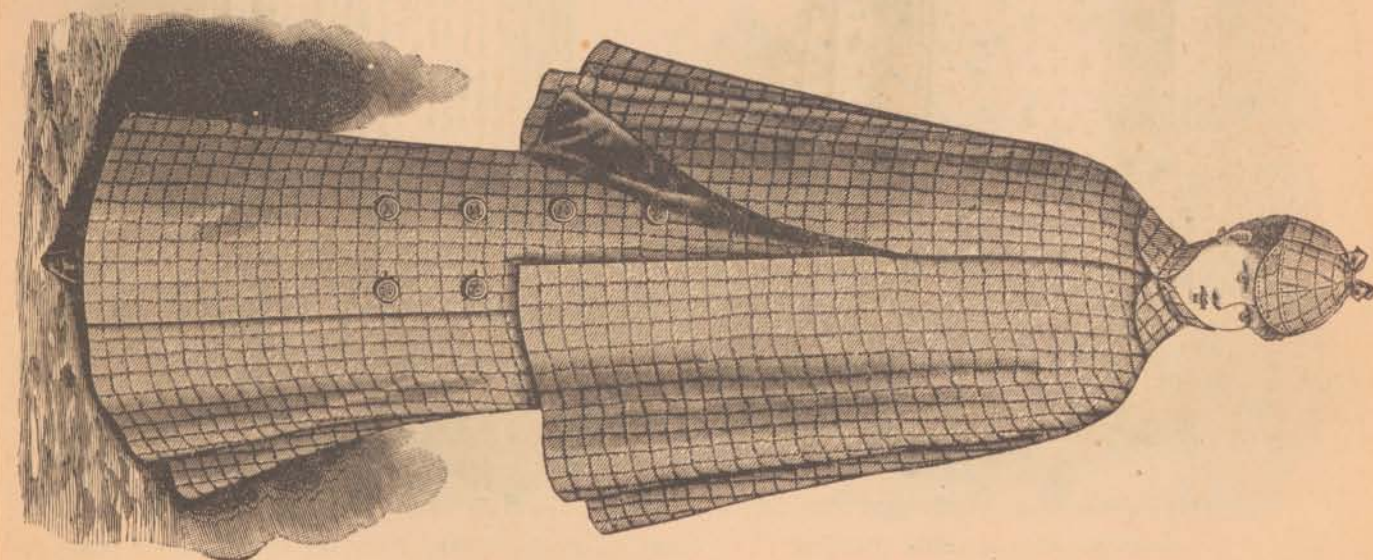


FIGURE NO. 458 A.

FIGURES NOS. 456 A TO 458 A.—LADIES' OUTDOOR TOILETTES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 420 and 422.)





FIGURE NO. 459 A.—LADIES' COSTUME.



FIGURE NO. 460 A.—LADIES' PRINCESS CORSELET COSTUME.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 422 and 423.)





FIGURE NO. 461 A.—LADIES' SHIRRED WAIST.



FIGURE NO. 462 A.—LADIES' FULL-DRESS COSTUME.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 424 to 426.)





FIGURE NO. 463 A.

FIGURE NO. 464 A.

FIGURES NOS. 463 A AND 464 A.—LADIES' OUTDOOR TOILETTES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 426 to 428.)



# The DELINEATOR.

VOL. XL.

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No. 5.

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## Remarks on Current Fashions.



FIGURES NOS. 465 A AND 466 A.—LADIES' OUTDOOR TOILETTES.—(Other Views of these Toilettes are given on Page 418.)

Protective top-garments are now the order of the day, and numerous sensible and artistic designs are offered for their shaping.

All coats are cut long enough to deserve the name. To be strictly fashionable a coat should cover more than half the skirt of the costume worn beneath.

The Watteau-plaited back is a leading feature of many of the new coats.

There are several styles of Watteau in vogue. One shows a single plait that is much broader at the bottom than at the top, and another consists of two plaits of uniform width that flare widely toward the lower edge of the garment.

While a close adjustment is observed in none of the modish top-garments, a clinging effect is produced in all save those designed especially for development in seal-plush or fur.

Skirts with Watteau and cornet backs are as fashionable as the bell skirt with a fan back.

In both the Watteau and the cornet skirt the plaits spread out widely toward the bottom; but in the former the folds lie flat, while in the latter they are rolled in the pipe-like fashion that gives the style its name.

A skirt may have either one or three cornet-plaits, according to the wearer's preference.

A welcome departure from the conventional is noted in one of the dressiest of the new Princess modes. This consists in the insertion of a single cornet-plait that shapes a decided point at the top and widens and swells as it reaches the train. The front of this gown is saved from severity by the peculiar closing, which is made from bust to lower edge at the left side, although below the waist-line the edges are permitted to flare and reveal a contrasting petticoat.

A charming style for the development of a tailor-made gown in a Scotch or English mixture unites any of the lately designed skirts with a basque that has a postilion back and a short, pointed, double-breasted front.

The chemisette and high choker collar are especially effective with a basque in which the fronts are rolled back from the neck in lapels by a turn-down collar.

Any bright-colored fabric may be used for these adjuncts, particularly when the basque is of sober hue.

A smart vest fits closely and buttons to the throat like a clerical waistcoat.

Eton jackets, also known as Harrow or garçon jackets, are deservedly popular. A most pleasing toilette consists of a bell skirt, an Eton jacket, and the close vest just mentioned.

Coat sleeves with round or pointed cuffs flaring from the arm are admired for heavy fabrics.

Stripes should always meet in points at the center seam of a basque, no matter how the goods are used in the remainder of the garment.

A severely plain coat of the Newmarket or ulster type may be greatly improved by the addition of a prettily lined hood, and so may a plain circular cape of three-quarter depth.

A novel sleeve has a deep cuff that is reversed at the top, and a long puff, at the lower edge of which is a group of throws the fulness toward the front of the arm.

Shawl and storm collars are equally popular for coats.





FIGURE NO. 467 A.

FIGURES NOS. 456 A, 457 A  
AND 458 A.—LADIES'  
OUTDOOR TOILETTES.

(For Illustrations see Page 415.)

FIGURE No. 456 A.—This consists of a Ladies' double-breasted coat and four-gored skirt. The coat pattern, which is No. 4855 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured in three views on page 448 of this magazine. The skirt pattern, which is No. 4816 and costs 1s. 6d. or 35 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and may be seen in three views on page 453.

As here represented the skirt is made of Bengaline and the coat of light kersey. The skirt is fashioned in the graceful four-gored style and will be found particularly becoming to stout figures. The front and sides fall with the smooth effect characteristic of the bell modes over a foundation skirt that consists of five bell-gores and is made without a train. If the foundation skirt is not desired, it may be omitted. The back of the skirt is disposed with gracefulness by gathers at the top, below which the fulness falls with the effect of plaits that spread gradually to the edge of



FIGURE NO. 468 A.

FIGURES NOS. 467 A AND 468 A.—LADIES' PRINCESS COSTUME.—These two figures illustrate the same Pattern—Ladies' Costume No. 4829 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 428.)

the short train, which may be shortened to round length, the pattern providing for both styles.

The coat extends to the fashionable three-quarter depth and has closely adjusted fronts, which are widened to lap in double-breasted style, and are reversed at the top in broad lapels that meet the rolling collar in notches. The back and sides are curved to the figure with becoming closeness by long under-arm darts and the usual seams, the center seam terminating below the waist-line above long coat-laps. The fronts are closed at the left side with button-holes and buttons, a corresponding row of buttons is applied to the overlapping front and an elaborate braid ornament decorates each front back of the buttons. The shapely coat-sleeves are fashionably full at the top. Two rows of machine-stitching ornament each wrist edge, two rows are applied to the sleeve at cuff depth, and a similar arrangement of stitching completes all the free edges of the coat.

A toilette of this kind developed in cloth, serge or camel's-hair may be appropriately worn at church, on the promenade or for visiting. Tan, mode, beige or gray kersey, melton or smooth or rough surfaced coating may be chosen for the coat, and any fashionable variety of silk or wool goods will be suitable for the skirt. A tailor finish is always in good taste, but, if preferred, mink, otter, beaver, lynx or any other fur may be added for garniture.

The hat is a becoming turban, handsomely trimmed with ribbon and feathers.

FIGURE No. 457 A.—This consists of a Ladies' Watteau coat and four-gored skirt. The coat pattern, which is No. 4849 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 447 of this magazine. The skirt pattern, which is No. 4816 and costs 1s. 6d. or 35 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is shown in three views on page 453.

Light-weight cloth in a fashionable shade of tan was here selected for the skirt, which is shown in a





FIGURE No. 469 A.

FIGURES NOS. 469 A AND 470 A.—LADIES' COSTUME.—These two figures illustrate the same Pattern—Ladies' Costume No. 4852 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 429.)



FIGURE No. 470 A.

edge of which is cut in scollops and followed by narrow passementerie.

Cinnamon-brown beaver is illustrated in the coat, which is in the admired Watteau style and reaches to a becoming depth. Its loose fronts lap in double-breasted fashion, are closed to a desirable depth at the left side with cord loops passed over olive buttons, and are reversed at the top by a shawl collar covered with fur. The back is shaped to the figure by the usual gores and a curving center seam. The edges of the Watteau are included in the center seam from the top to below the waist-line, and below this the side edges of the Watteau and the back edges of the backs are joined separately, the Watteau widening gradually all the way down. The coat is lined throughout with fur, and broad bands of fur decorate the wrists of the coat sleeves, which rise with fashionable fullness at the top and are comfortably close-fitting below the elbow.

All sorts of fashionable silks and seasonable woollens are appropriate for a skirt of this kind, and, if preferred, garniture may be omitted in favor of a plain tailor finish. Smooth and rough surfaced novelty cloakings, melton, kersey, fine or wide wale diagonal, beaver, etc., may be chosen for the coat, and handsome fur, braid ornaments or stitching may comprise the decoration.

The hat is a stylish shape in fine felt, garnitured with velvet and stiff wings.

FIGURE No. 458 A.—This consists of a Ladies' coat and cap. The coat pattern, which is No. 4836 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight inches, bust measure, and may be seen in three views

different development and fully described at figure No. 456 A. The lower edge is decorated with a band of Havane velvet, the upper to forty-six





FIGURE NO. 471A.

FIGURES NOS. 471 A AND 472 A.—LADIES' WATTEAU COSTUME.—These two figures illustrate the same Pattern—Ladies' Costume No. 4804 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 430.)

on page 446 of this DELINEATOR. The cap pattern, which is No. 2175 and costs 5d. or 10 cents, is in seven sizes from six to seven and a-half, cap sizes, or from nineteen inches and a-quarter to twenty-three inches and three-quarters, head measures, and is otherwise depicted on its accompanying label.

The coat, which may be made up with or without the long military cape, is here shown developed in plaid cheviot of medium weight. It completely covers the costume over which it is worn, and has loose fronts that are buttoned to the throat in double-breasted style. The customary gores and a curving center seam perform the shaping of the back, the center seam terminates below the waist-line above coat-laps, and well pressed coat-plaits appear below the side-back seams. The coat sleeves have desirable fullness at the top; and a moderately high modified Medici collar is at the neck. Pocket-laps cover the openings to side pockets in the fronts and to a change pocket higher up in the right front.

The removable military cape is of stylish length. It is rendered smooth across the shoulders by a single dart at each side, and falls with natural fullness below. A rolling collar is at the neck. The cape is lined with changeable silk.

The cap matches the coat. The crown is composed of six triangular sections that meet in a point at the top; and to its lower edge are joined ear-laps, which may be tied above the head with ribbon, or secured beneath the chin when the weather demands such protection. A peak or visor joins the crown both back and front, the edges of the cap are finished with machine-stitching, and a lining of silk is added.

Coats of this kind, being wholly protective, are often made of waterproof cloth. Travelling coats may be developed in tweed, serge, homespun and camel's-hair, and no decoration, save a neat finish of machine-stitching, is needed. The cap may be made of any preferred variety of cloth, and it may match or contrast with the coat, as preferred.



FIGURE NO. 472 A.

FIGURES NOS. 459 A AND 460 A.—LADIES' COSTUMES.

(For Illustrations see Page 416.)

FIGURE NO. 459 A.—This illustrates a Ladies' costume. The pattern, which is No. 4830 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 439 of this magazine.

Cream India silk figured with pale-blue, and velvet in a darker shade of blue are here associated in the costume, and velvet, jet passementerie and a jet collar are combined to produce effective garniture. The skirt has a front-gore that extends to the right side-back seam, a left side-gore, and a Watteau back that is gathered at the top. Below the gathers the back is arranged in a double box-plait that gradually widens to the lower edge of the slight train; and the skirt is dart-fitted at the front and sides. The left side edge of the front-gore is hemmed, lapped over the left side-gore, and sewed to the five-gored bell foundation-skirt, which is also made with a slight train. Both the skirt and the foundation skirt may be shortened to round length, the pattern making provision for both styles of shaping. A band of velvet headed by a row of passementerie is carried down the left side edge

of the front-gore and continued around the lower edge of the skirt. The basque is made over a fitted lining that is closed at the center of the front with hooks and loops. The front of the basque fits smoothly above the bust, and the fullness below is laid at each side in three forward-turning, overlapping plaits that flare prettily up-





FIGURE NO. 473 A.

ward from the waist line. The closing is made invisibly along the left shoulder and under-arm seams. The back fits smoothly across the shoulders and is plaited to correspond with the front; and under-arm gores complete the adjustment. A fitted girdle that follows the lower outline of the front is included in the right under-arm seam and closed at the corresponding seam at the left side. The full puff sleeves are made over coat-shaped linings; they are gathered at the top, and the fulness at the lower edge of each is disposed in three forward-turning, overlapping plaits at the back of the arm. To the lower part of the lining is applied a cuff of silk that is turned back at the top in a pretty revers; the revers is faced with velvet, and two rows

of passementerie encircle the cuff. The standing collar is of velvet and closes at the left shoulder. The upper edge of the collar, the left under-arm edge of the front, and the upper and lower edges of the girdle are followed by a row of passementerie. Velvet is applied in V shape on the upper part of the front and is edged with passementerie and a jet collar that lies flatly below the standing collar at the back.

The mode will develop as attractively in heavy materials as in soft, pliable textures. Trimming may be supplied by gimp, galloon, braid, ribbon or lace; or, if desired, a perfectly plain finish may be adopted. A dainty gown was made up according to this style in pearl-gray cashmere, with velvet, steel trimming and lace for a completion.

FIGURE NO. 460 A.—This illustrates a Ladies' Princess corselet costume. The pattern, which is No. 4805 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 436 of this *DELINEATOR*.

Striped shadow silk, Chantilly lace flouncing and plain dark velvet were united in the present construction of the costume, with flouncing, velvet, and iridescent passementerie showing the colors in the silk for decoration. The lace and passementerie, and also the jet decorations shown at the preceding figure were selected from the stock of the Kursheedt Manufacturing Company. The costume has fitted lining-fronts of basque depth that are closed at the center, and full fronts of flouncing that are shirred on the shoulders and at the lower edges. Between the flaring edges of the full fronts is revealed a plastron of velvet that is sewed permanently at the right side and closed invisibly at the left. The corselet front is cut in low V outline at the top and is fitted by under-arm and side-front darts and a dart at the center, and the back edges of the full fronts and lining fronts are included in the under-arm darts. The closing is made at the left under-arm dart. The Princess back is fitted by side-back seams which end in dart style at the lower ends, and by a curving center seam that terminates above fan-plaits, which flare with characteristic effect into the demi-train. The back of the skirt is in bell style, and the train may be cut off to round length if desired, the pattern indicating the proper mode of shaping. The standing collar is of velvet, and its edges are decorated with iridescent passementerie, which is continued in a fanciful design upon the plastron. Passementerie follows the upper edge of the corselet, is arranged in a design over the center dart and is continued upon the back to simulate a corselet. The bottom of the skirt is ornamented with a flounce of lace headed by a band of velvet outlined with passementerie. The full sleeves



FIGURE NO. 474 A.

FIGURES NOS. 473 A AND 474 A.—LADIES' ETON COSTUME.—These two figures illustrate the same Pattern—Ladies' Eton Costume No. 4806 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 431.)

are made over coat-shaped linings; they are turned under deeply and shirred at the bottom to form frills, below which the linings are





FIGURE No. 475 A.

FIGURES NOS. 475 A AND 476 A.—LADIES' WRAPPER.—These two figures illustrate the same Pattern—Ladies' Wrapper No. 4851 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 431 and 432.)

faced with silk. Lace flouncing arranged to form a cap decorates the top of each sleeve.

A gown of this kind is equally desirable for the house and prom-

enade, and its trimming may be elaborate or simple, as preferred. Cheviot, serge, camel's-hair, vigogne and all seasonable woollens will develop nicely by the mode, in conjunction with faille, Bengaline, Surah or velvet. Lace, gimp or ribbon will provide appropriate garniture, and fur will be very effective on heavy materials.

The jaunty little bonnet is made of silk and trimmed with velvet, jet and feathers, and ribbon strings are fastened at the left side beneath a rosette-bow.

FIGURE No. 461 A.—  
LADIES' SHIRRED  
WAIST.

(For Illustration see  
Page 417.)

FIGURE No. 461 A.—This illustrates a Ladies' waist. The pattern, which is No. 4854 and costs 1s. or 25 cents, is in eleven

sizes for ladies from twenty-eight to forty-two inches, bust measure, and is again portrayed on page 450 of this magazine.

Rose-pink India silk was here chosen for the development of the waist, and white lace and black velvet baby ribbon were used for trimming. The waist is made over a fitted lining and is shaped by shoulder and under-arm seams. It is gathered at the shoulder and neck edges, and the resulting fullness is arranged with corselet effect in four widely spaced rows of shirring, below which a deep frill is formed. The shirrings are tacked to the lining, and each row is overlaid with velvet baby ribbon, the ends of which are fastened under a bow at the invisible closing at the center of the front. The standing collar included in the pattern is here omitted in favor of a standing frill of the material. Sections of ribbon are carried diagonally up from the arms'-eyes to the front and neck edges and end under tiny ribbon bows. The sleeves are of the mousquetaire order and are made with but one seam. They are gathered at the shoulder and inner edges, and tackings are made at intervals to the fitted linings over which they are made. The sleeves are close-fitting below the elbow, and in this instance are cut away in curved outline a short distance below the elbow, being deepest at the back of the arm. The lower edge of each sleeve is finished with a frill of lace edging headed by a row of ribbon, the lace being caught up under a bow at the seam.

The waist is especially becoming to slight figures, and may be worn with any style of skirt, although it seems best adapted to the bell varieties. India or China silks, Surah, faille, Bengaline or any pretty silken texture may be developed by the mode, and lace edging, doubled frills of the material, ribbon or any simple garniture may be added.

FIGURE No. 462 A.—LADIES' FULL-DRESS COSTUME.

(For Illustration see Page 417.)

FIGURE No. 462 A.—This illustrates a Ladies' costume. The pattern, which is No. 4848 and costs 2s. or 50 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 433 of this DELINEATOR.

A handsome combination of light brocade and black velvet is here shown in the costume, with white lace, dark ostrich-feather band and jet passementerie and ornaments for decoration. The costume is in Princess style and in this instance is made with a low Pompadour neck and short drapery sleeves, although it may be fashioned with a high neck and long sleeves, if desired, the



FIGURE No. 476 A.





FIGURE NO. 477 A.

FIGURES NOS. 477 A AND 478 A.—LADIES' WRAPPER.—These two figures illustrate the same Pattern—Ladies' Wrapper No. 4822 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 432.)

pattern providing for both styles. The Princess fronts are made over a Princess front of lining that is open to a convenient depth at the center for a closing. The Princess fronts are fitted by double

bust and single under-arm darts taken up with those in the lining, and between the first bust darts they are cut away to basque depth. The pointed front corners of the fronts meet at the center and flare gradually to the shoulders, and between their flaring edges is revealed a V-shaped ornament that is decorated with passementerie, sewed to the right Princess front and closed at the left side. Between the cutaway edges of the fronts is revealed a panel of brocade that is decorated at the lower edge with ostrich-feather band, and the band is continued along the lower edge of the lining front. The back is fitted by side-back gores that extend to the lower edge of the gown, and by a curving center seam. The center-back is arranged upon a smooth lining, and both it and the lower edges shaping a deep V outline at the



FIGURE NO. 478 A.

lining extend only to short basque depth, the top, and between the flaring edges is revealed a small, V-shaped ornament of velvet. The upper edges of the front and back ornaments are decorated with feather band. The point of the center-back overlaps the top of the rounding train, which is sewed to the side-back gores and has the fashionable bell effect, being made with the customary bias seam, and fan-plaits that flare gracefully toward the lower edge. The train may be cut in pointed outline if preferred, the pattern providing for the proper shaping. The side-back gores are turned back from a little below the waist-line to the lower edge in revers that widen gradually toward the lower edge and are faced with the brocade. The fanciful sleeves are very shallow under the arms and are each arranged in an underfolded double box-plait at the top, at which point they are deepest. Lace frills are placed inside the sleeves and fall softly over the arms. The pattern also provides leg-o'-mutton sleeves, which have but one seam and are gathered on the shoulders and also along the side edges; they are mounted upon smooth linings and are comfortably smooth-fitting below the elbows. The edge of the train is decorated with a feather band, and three jet ornaments are applied to each Princess front, which is cut out in scallops at the bottom to show the feather band effectively. Graduated frills of lace are arranged along the flaring edges of the fronts and back and complete the handsome decoration of the costume. When a high-necked gown is desired, the exposed part of the lining front and back should be faced with the material or some prettily contrasting fabric, and the neck finished with a high standing collar.

A rich toilette for a matron was developed by the mode in wine-colored velvet and figured Bengaline, jet trimming and ornaments supplying elaborate decoration. Faille, Bengaline or velvet or any similar material may be made up in this way in conjunction with plain or brocaded silk, *crêpe*, heavy cloth, etc.; and applied trimming of some kind may be added. The graduated frills may be omitted and the edges fol-



lowed by outlining gimp, and the front and lower edges of the Princess fronts and the front edges of the revers may show a similar decoration.

FIGURES NOS. 463 A, 464 A, 465 A AND 466 A.—LADIES' OUTDOOR TOILETTES.

(For Illustrations see Pages 418 and 419.)

FIGURES NOS. 463 A AND 466 A.—These two figures illustrate the same patterns—a Ladies' wrap and skirt. The wrap pattern, which is No. 4825 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 444 of this magazine. The skirt pattern, which is No. 4833 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 452.

At figure No. 463 A the skirt is pictured developed in black faille. The shapely back is arranged in three cornet-plaits, which are held in place by short elastic straps tacked underneath, a lining of crinoline being added to supply the required stiffness. The plaits flare gradually into the slight train, which may be cut off to round length, the pattern indicating the mode of shaping. The front and sides are dart-fitted and hang smoothly over the five-gored bell foundation-skirt, which is also made with a slight train that may be shortened to round length. The foundation skirt may be omitted, if deemed undesirable. The lower edge of the skirt is neatly trimmed with threefolds of the material.

The stylish wrap is made of light cloth, lace flouncing and dark velvet, and jet ornaments and ribbon trim it richly.

The loose center-fronts fall with tab effect from the lower edge of the front-yoke, which is cut from velvet and is pointed at the lower



FIGURE NO. 479 A.

FIGURES NOS. 479 A AND 480 A.—LADIES' TOILETTE.—These two figures illustrate the same Patterns—Ladies' Basque No. 4827 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 4833 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 432 and 433.)



FIGURE NO. 480 A.

edge. The back edges of the center-fronts are overlapped, the front edges of the wrap sections which are shaped by short shoulder seams and by cross-seams the shoulders, the lower edges the latter seams being gathered to produce pronounced curves over the shoulders. The less center-back extends to a little below the waist-line, where it shapes a sharp point; and below the center-back the sections are joined in a seam, the top of which extra fullness allowed and underfolded in a shallow box-plait. In the joining of the wrap sections to the other parts is included a deep frill lace that falls over the shoulder like caps. The bolero collar made of velvet and flares prettily at the throat. Three long jet ornaments reaching nearly to the lower edge of the wrap are applied to each wrap section, one on each shoulder. A ribbon belt holds the wrap in nicely to the figure at the back, and sections of wide, satin-edged grosgrain ribbon are included in the joining of the wrap sections and center-back and are bowed over the center-fronts, drawing the fullness well in to the figure in front.

The felt hat is of the sailor order and is daintily trimmed with lace, ribbon and feathers.

A back view of the toilette is presented at figure No. 466 A, where the cheviot being employed for the skirt and fancy cloth and velvet for the wrap. Jet ornaments the edge of the velvet collar and outlines the center-back, which is also of velvet. In this instance the flounce is omitted. Handsome toilettes may be developed by the mode in a large

variety and the wrap will be made of material camel's-hair or light material for the jet or sashment or braiding. A reasonable will make in the simple foot-trim be added.

FIGURE NO. 480 A. AND 481 A. These two figures illustrate the same patterns—Ladies' Basque No. 4827 and Skirt No. 4833. The wrap is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 444 of this magazine. The skirt is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 452.



variety of fabrics; and the skirt and wrap will very often be made of the same material. Faced cloth, camel's-hair, cheviot or light-weight cloaking may be chosen for the wrap, with jet or silk-cord passementerie, lace, ribbon or braid for decoration. All sorts of seasonable dress goods will make up nicely in the skirt, and a simple or elaborate foot-trimming may be added, if liked.

FIGURES NOS. 464 A AND 465 A. — These two figures illustrate the same Ladies' wrap pattern, but different skirts. The wrap pattern, which is No. 4847 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 445 of this *DELINEATOR*. The skirt pattern shown at figure No. 464 A is No. 4826 and costs 1s. 6d. or 35 cents; it is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and receives further portrayal on page 454 of this magazine. The skirt pattern displayed at figure No. 465 A is No. 4734 and costs 1s. 8d. or 40 cents; it is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again shown on its accompanying label.

Figured cloth and plain velvet are combined in the wrap at figure No. 464 A, and imitation lynx fur supplies rich decoration. The wrap almost wholly conceals the costume over which it is worn. It has a slight train, but is shortened to round length. At the top there is a shallow yoke, which is shaped by two seams at each side and one at the center of the back, and is extended to form the collar, which flares in Medici style. The collar and yoke are of velvet, and the closing is made at the center of the front.

The long wrap-sections are arranged in a deep, forward-turning plait near each front edge, and a slash is made along each underfold at a



FIGURE NO. 481 A.

FIGURES NOS. 481 A AND 482 A.—LADIES' TOILETTE.—These two figures illustrate the same Patterns—Ladies' Russian Blouse Over-Dress No. 4809 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 4816 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 433 and 434.)



FIGURE NO. 482 A.

convenient depth to allow the hand to pass through. The wrap sections are gathered over the shoulders and are joined to the waist-line in a seam at the center of the back. On the back is arranged a Watteau that is laid in a double box-plait and included in the center seam, below which its loose edges are seamed to the corresponding edges of the wrap sections. In the joining of the yoke and wrap sections are included full cape-sections that are deepest at the center of the back and are included in the center seam. These sections are here omitted. A ribbon belt-tie is tacked underneath to the center seam and draws the wrap nicely to the figure at the back. Lynx fur decorates the lower edge of the yoke and the front edges of the wrap sections and is continued along the lower edge, with very handsome effect.

The skirt is made of Bengaline. It consists of five bell-gores and is dart-fitted at the front and sides and is gathered across the top at the back, the fulness falling gracefully into the slight train, which may be cut off. The skirt is made over a five-gored bell foundation-skirt, but this may be omitted if deemed undesirable, in which case the skirt will be lined throughout.

The fine felt hat is faced with velvet and trimmed with *crêpe* and feathers.

Figure No. 465 A represents a back view of the toilette. Light-colored cloaking was selected for the wrap. Sable-hair fur bands trim the collar and the lower edges



of the cape sections; and a bow consisting of short loops, and long ends that fall upon the train of the skirt is tacked to the lower edge of the yoke.

The skirt is in circular bell style and is fashioned with a long, pointed train; it is made over a five-gored bell foundation-skirt, is smooth fitting at the front and sides and has the regulation bias seam and fan-plaits at the back. The skirt may have a full, round train or a three-quarter train, the pattern providing for the different styles. Beneath the train of the skirt is applied a silk balayouse. The trimmings illustrated at this and the preceding three figures were selected from the stock of the Kursheedt Manufacturing Co.

Wraps of this description are especially desirable for wear over opera and other evening toilettes and will be made up for such uses in handsome light fabrics. No garniture is thought too elaborate for the adornment of evening wraps, lavish applications of jewelled passementerie, pearl trimming or light fur being very generally favored. For travelling wear the mode will be developed in brilliantine, silk and similar materials, and a plain finish will usually be adopted. The skirt will make up well in all sorts of plain materials and may be finished with one or more rows of machine-stitching or trimmed with braid, ribbon, fancy bands, silk or jet gimp or passementeries or folds of the material.

FIGURES NO. 467 A AND 468 A.—LADIES' PRINCESS COSTUME.  
(For Illustrations see Page 420.)

FIGURES NOS. 467 A AND 468 A.—These two figures illustrate the same pattern—a Ladies' Princess costume. The pattern, which is No. 4829 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 437 of this DELINEATOR.

At figure No. 467 A is shown a back view of the costume developed in cashmere and polka-spotted Surah, with ribbon and narrow jet gimp for garniture. The full puff sleeves extend to the elbows, and a Watteau bow is applied to the back above the point. A row of ribbon headed by jet follows the lower edge of the skirt, and jet outlines the upper edge of the corselet.

The materials represented at figure No. 468 A, which displays a front view of the costume, are fancy cloth, and navy Surah polka-

dotted with white; and navy satin-edged grosgrain ribbon sup-  
plies stylish garniture. The silk and ribbon were selected from that is the stock of the Kursheedt Manufacturing Company. The mode introduces the guimpe and corselet effects, and the back of the skirt is in lac-  
cornet style. On a Princess front of lining are arranged two Prin-  
cess fronts, which are adjusted by single bust affected  
under-arm darts taken up through the linings, and the left Princess front extending to a little beyond the left bust dart's hair-  
The right Princess front overlaps the left to the bust dart, along which the closing is made; and below the dart the fronts flare out gradually to reveal in the cost-  
verted V shape a facing of the cloth applied to the lining, the facing being ornamented with crosswise rows of ribbon. The Princess back is made over a closely adjusted lining of basque depth, and fitted by a curving center seam, and side-back seam that are terminated in dart style at their lower ends. Below the center seam the edges of a corset section are sewed to the back edges of the back, and the section flares gracefully into a slight train, which may, however, be cut off to round length, the pattern indicating the proper outline. The front and back are deepest at the center, where they shape a sharp point; and the slope away gradually under the arms. Above the Princess fronts and back are revealed with guimpe effect full portions of silk that are arranged on the lining portions and shaped by shoulder seams. Fullness is collected at the center of the back and along each side of the closing. The which is made to a convenient depth at the center of the front; and the neck is a standing collar of silk. The full puff sleeves are arranged over the coat-shaped linings and are each turned under the bottom and shirred to form a deep frill. A second row of shirring is made a short distance above the first, and between the shirrings a ribbon is passed about the arm and bow at the back. Below the sleeve the lining is faced with cloth, and a pointed cuff-facing of ribbon and the silk is applied. When the bow sleeves are desired the linings may be cut off below the frills. Sections of ribbon are fastened beneath the Princess front and back and are bowed at the shoulders in the pender fashion; and three rows of ribbon are applied diagonally to the right Princess front. Ribbon follows the lower edge of the costume, is continued up the edge of the Princess fronts, and ends under a bow just below the closing



FIGURE NO. 483 A.—LADIES' EVENING COSTUME.—This illustrates Pattern No. 4840 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 434.)

rows of ribbon are applied diagonally to the right Princess front. Ribbon follows the lower edge of the costume, is continued up the edge of the Princess fronts, and ends under a bow just below the closing



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COSTUME.

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Rib point at the center of the front and back. The basque has under-  
dges fronts of lining that close at the center, and a full front disposed  
sing in soft cross folds and wrinkles over the bust by upturning plaits in



FIGURE NO. 484 A.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 4831 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 4826 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 434.)

the shoulder edges. The full front is arranged upon a dart-fitted front of lining, is included in the right shoulder and under-arm seams, and is closed invisibly along the corresponding seams at the left side. The full front is cut away below the bust to form a point at the center, the point being disclosed with unique effect between the flaring edges of smooth bodice-sections, which extend nearly to the bust and are prettily curved at the top. The usual gores and seams complete the admirable adjustment. A sharply pointed bodice effect is simulated at the back with ribbon and fringe, the lower section of trimming being arranged to follow the outline of the basque; and a *suivez-moi* bow of similar ribbon edged at one side with braid-headed fur falls low upon the skirt from the point at the center of the back. The full puff sleeves droop softly over deep cuff-facings applied to their smooth, coat-shaped linings. At the neck is a stylishly high standing collar, which closes at the left shoulder seam and is decorated at the lower edge with braid-headed fur fringe.

The rather large hat is trimmed at the side with loops of ribbon.

Figure No. 470 A shows a partial front view of the costume developed in a rich combination of silk and velvet. The deep velvet cuff-facings are trimmed at the wrists with jet passementerie, the bodice fronts are decorated with crosswise rows of similar passementerie, and from the lower edge of the basque a *tablier* ornament falls over the skirt, with handsome effect. The collar is overlaid with passementerie. The trimmings illustrated at this and the preceding figure were selected from the stock of the Kursheedt Manufacturing Co.

The hat is a picturesque shape having a pointed brim. It is tastefully trimmed with ostrich feathers.

A rich costume for afternoon receptions, theatre parties or driv-



ing may be developed by the mode in a combination of Bengaline and velvet, *crêpe de Chine* and faille, or camel's-hair and Surah rougeant, with rare lace or handsonie passementerie for trimming. A less elaborate costume may be made up in serge, vicuna, vigogne, Henrietta cloth, etc., either alone or in conjunction with some other material. A foot trimming of plaitings, puffings or narrow frills of the material may adorn the skirt.

FIGURES NOS. 471 A AND 472 A.—LADIES' WATTEAU COSTUME.

(For Illustrations see Page 422.)

FIGURES NOS. 471 A AND 472 A.—These two figures illustrate the same pattern—a Ladies' Watteau costume. The pattern, which is No. 4804 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also portrayed on page 434 of this magazine.

India silk showing heliotrope dots is the material used in the development of the gown presented at figure No. 471 A, and heliotrope ribbon trim it daintily. The stylish skirt hangs smoothly at the front and sides over a five-gored bell foundation-skirt, and has a Watteau back. The Watteau is extended to fasten upon the center of the waist above the waist-line, and is arranged in a double box-plait that flares gradually into the short train. The Watteau may be cut off at the top of the skirt, if desired. The foundation skirt is also made with a slight train, but both it and the skirt may be shortened to round length, the pattern making provision for the shaping. The foundation skirt may, if undesirable, be omitted and the skirt lined throughout.

The waist is worn beneath the skirt. It is closely adjusted at the back and sides, and over the fitted lining-fronts are arranged surplice fronts that cross in regulation fashion below the bust, the closing of the waist being made invisibly at the center of the front. The surplice fronts are gathered on the shoulders, and at the lower edge the fulness is collected at each

side in four forward-turning, overlapping plaits that flare prettily toward the bust. Between the flaring edges of the surplice fronts the lining is cut away; but when a high-necked waist is desired, the

edging may be used instead. Gowns of this style are very becoming to slight figures and will make up nicely in all sorts of soft, pliable materials.



FIGURE NO. 485 A.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 4856 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 4816 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 435.)

lining fronts will be faced with the material and the neck finished with a standing collar. The back cut in shallow V outline at the top, and a soft, drooping frill of silk finishes the neck. The sleeves have each but one seam and are very full above the elbows, the fulness being gathered on the shoulder and along the side edge, and for some distance from the top. Below the elbow the sleeves lie smoothly over their coat-shaped linings, but in this instance they are cut off just below the elbow, and the lower edge of each is ornamented with a frill of silk, headed by a section of ribbon that encircles the arm and bowed at the back. A butterfly bow of ribbon is tacked to the top of the Watteau, and from beneath it start sections of ribbon that are brought forward and fastened over the edge of the right surplice-front; a section of ribbon is passed about the waist, and a round bow to match is tacked over all the ribbons. The front and sides of the skirt are decorated with a ruffle of silk, which is cut in deep points at the top and headed by ribbon that is turned where the ruffle is shortened and disposed in butterfly bows at the points, the arrangement producing a festooned effect.

At figure No. 472 A figured Surah was employed in making the costume with a charming decoration of ribbon. A ribbon frill shirred through the center follows the lower edge of the skirt at the front and sides, and a butterfly bow of ribbon is tacked to the top of the Watteau; from beneath the bow, sections of ribbon pass under the arms to the front, similar ribbon encircles the waist, and an end under a butterfly bow of ribbon at the front. The sleeves are cut off pointed outline a little above the wrist, and the lower edge of each is followed by a section of ribbon.

A pretty costume may be developed by the mode of in *réséda* Surah, with the fr black velvet ribbon around the black silk lace for trimmings. A ruffle of velvet may be applied to the lower edge of the skirt either all round or only at the front and side, or a dainty ruffle of lace and a



## FIGURES NOS. 473 A AND 474 A.—LADIES' ETON COSTUME.

(For Illustrations see Page 423.)

FIGURES NOS. 473 A AND 474 A.—These two figures illustrate the same pattern—a Ladies' Eton costume. The pattern, which is No. 4806 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives further portrayal on page 440 of this DELINEATOR.

Dark serge is the material represented in the costume at figure No. 473 A, where a back view is given, and black braid decorates the sleeves and jacket and the lower edge of the skirt.

At figure No. 474 A the costume is shown made of dark-blue chevrons, and machine-stitching neatly finishes the edges. The skirt is in the popular bell style. The front and sides are joined in side seams, and the back is arranged in two backward-turning plaits at each

The vest is prettily revealed between the flaring fronts of the Eton jacket, the back and sides of which are closely adjusted. The fronts are square at their lower front corners and are reversed at the top in lapels that meet the rolling collar in notches. The lapels are faced with the material, which is extended beneath the fronts to form underfacings. The coat sleeves are sufficiently full to curve fashionably over the shoulders, and the lower edge of each is finished with two rows of machine-stitching. Two rows of stitching finish all the loose edges of the jacket and vest, except those of the pocket-welts, which are followed by one row.

The fine felt hat is trimmed with feathers and velvet ribbon.

The Eton modes are very fashionable at present, and they invite the development of many striking combinations. A very pretty costume of cream-white storm serge has a vest of navy-blue vesting, and blue cord binds the edges of the Eton jacket, with jaunty effect.



FIGURE NO. 486 A.—LADIES' THEATRE TOILETTE.—This consists of Ladies' Princess Corselet Costume No. 4805 (copyright), price 1s. 8d. or 40 cents; and Cape No. 4850 (copyright), price 1s. or 25 cents.

(For Description see Page 435.)

FIGURE NO. 487 A.—LADIES' BASQUE.—This illustrates Pattern No. 4802 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 436.)

ne may the modside of the center, the resulting fulness flaring into the slight train. The front is dart-fitted and hangs smoothly over a five-gored bell on a foundation-skirt, which is also made with a slight train. If the r trimtrain be not liked, both the skirt and foundation skirt may be shortened to round length; and if undesirable, the foundation skirt may be omitted and the skirt lined throughout. The lower edge of the skirt is finished with three rows of stitching.

only The vest front is fitted by single bust darts and is closed at the side-center with button-holes and buttons. The back is cut from silk of laand is adjusted by a dart at each side of the center seam and tiny very berosswise darts at the waist-line; and the customary straps are omitted. Pocket-welts cover the openings to pockets in the fronts, and a standing collar is at the neck.

Flannel, cheviot, serge, camel's-hair, Bedford cord, faced cloth and many other seasonable woollens will make up nicely by the mode. A finish of machine-stitching will usually be adopted.

## FIGURES NOS. 475 A AND 476 A.—LADIES' WRAPPER.

(For Illustrations see Page 424.)

FIGURES NOS. 475 A AND 476 A.—These two figures illustrate the same pattern—a Ladies' wrapper. The pattern, which is No. 4851 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again pictured on page 443 of this magazine.



The mode is at once comfortable and dressy and may be selected for a *négligé* gown or for shaping a tea-gown in which the wearer may receive her women friends. At figure No. 475 A the wrapper is shown made of light-blue *crêpon* and black *moiré*, *moiré* ribbon being used for trimming. The back and fronts are made over close-fitting linings, and the sides are fitted by under-arm darts. The fronts are gathered at the neck for a short distance at each side of the closing, which is made at the center; and the fulness below is confined by girdle sections that start from the darts, are widened toward the front and flare in points at the center. A short center seam at the back disappears above plaited fulness, which flares toward the bottom; and ends of *moiré* ribbon start from the under-arm darts below the arms'-eyes and are tied in a bow at the top of the plaits, a corselet effect being produced by the arrangement. A *moiré* rolling collar is at the neck. The sleeves fall with the effect of shirt sleeves over fitted linings, which are faced with silk at the wrists. A shaving trimming of *moiré* ribbon contributes a pretty foot-garmenture.

Figure No. 476 A represents a front view of the wrapper as developed in cashmere. Light ribbon follows the free edges of the collar and the front and lower edges of the girdle sections, and also edges the cuff facings; and two rows of ribbon are passed about the lower part of the skirt and tied in bows in front.

Nun's-vailing, camel's-hair, challis, China silk and Surah will be most frequently selected for wrappers of this style, and lace, ribbon or embroidery may provide the trimming. A contrasting ruffle of silk overlaid with *point de Paris* lace may be jabotted round the neck and down the front, and two similar ruffles may trim the bottom.

FIGURES NOS. 477 A AND 478 A.—LADIES' WRAPPER.

(For Illustrations see Page 425.)

FIGURES NOS. 477 A AND 478 A.—These two figures illustrate the same pattern—a Ladies' wrapper. The pattern, which is No. 4822 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 442 of this issue.

Figure No. 477 A depicts a back view of the wrapper made up in challis, with Kursheedt's Standard velvet ribbon and deep black lace edging for garniture. The garment is made over a fitted lining of basque depth that is closed at the center of the front with cords laced through eyelets. The front and back are full, and the sides are gracefully inclined to the figure by means of under-arm darts and side-back gores. The fulness at the back is collected in five rows of shirring at the neck, below which it falls unrestrained into a slight train. The train may be cut off, if not admired, the pattern also providing for a garment of round length. The fulness at the front is drawn toward the center by two short rows of shirring at the neck, and is confined at the waist-line by shirr-strings, while below the waist-line the fulness is arranged in two forward-turning plaits at each side. The fronts are closed invisibly to a convenient depth, and at the neck is a standing collar overlaid with

velvet ribbon. The coat sleeves have deep puffs, over the tops which frills of lace are arranged to form caps; lace is also applied flat loops of ribbon ornaments. A back lower edge of each sleeve. Lace is cascaded for some distance the side seams and is frilled about the lower edge of the train, with a bow of ribbon is tacked at the top of each cascade. Straps of velvet ribbon with pointed ends are passed over the shoulders, and similar ribbon is applied at each side of the wrapper to form a point up below the hip.

At figure No. 478 A a front view of the wrapper is presented, the material being figured silk, with Milan drops and black braid for trimming. The standing collar is overlaid with braid, and braid encircles each wrist and decorates the lower edge of the wrapper. Sections of braid start from the side seams and are crossed at the center of the front, and their ends are decorated with Milan drops also for the

Dainty wrappers may be made up by the material in silk, cashmere, light weight flannel or a pretty woollen, and Valenciennes or oriental lace embroidered edging, ribbon or any simple garniture may be added. If a garment for ordinary wear be desired, a perfect plain finish will be in good taste.

FIGURES NOS. 479 A AND 480 A.—LADIES' TOILETTE.

(For Illustrations see Page 425.)

FIGURES 479 A AND 480 A.—These two figures illustrate the same pattern—a Ladies' skirt and basque. The skirt pattern which is No. 4833 and costs 1s. 6d. or 35 cents is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 452 of this magazine. The basque pattern which is No. 4827 and costs 1s. 3d. or 30 cents is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also shown on page 449.

Castor cloth and dark brown velvet were united in the toilette at figure No. 479 A, with tan cord gimp for trimming. The skirt has a smooth fitting front and sides and a back that is disposed in three cornet-plaits, which are lined with crinoline to produce the correct position. The skirt is mounted on foundation skirt consisting of five bell-gores and made with a short train and both the skirt and

foundation may be shortened to round length, if a train be undesirable. Three rows of gimp provide an effective all-round foot trimming. The foundation skirt may be omitted.

The basque is close-fitting and has a postilion back, with coat-lap cut below the center seam. Each front is widened by a gore, and the right front overlaps the left and is closed with buttons and button-holes in double-breasted style. At the bottom in front the basque shapes a blunt point, and the fronts are rolled back at the top in revers by a rolling collar of velvet. Between the revers are revealed a chemisette and standing collar trimmed with gimp. The sleeves are in coat-sleeve shape and rise slightly above the shoulders, and each wrist is decorated with a cuff facing of velvet mounted by a row of gimp. The chemisette provided by the pattern may be omitted in favor of a linen chemisette.



FIGURE NO. 488 A.—LADIES' SMOCKED BLOUSE.—This illustrates Pattern No. 4820 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 437.)



Velvet is folded about the crown of the felt hat and is formed in flat loops and pointed upright ends in front. A back view of the toilette is pictured at figure No. 480 A, the materials combined being light camel's-hair and dark velvet, with velvet buttons for trimming. The skirt is bordered with velvet, and the sleeves and rolling collar are cut from the same rich fabric. A row of velvet buttons decorates each side-back seam below the waist-line.

A typical tailor-made suit may be developed by the fashion in cloth, serge or any of the Scotch or English mixtures, and one or two rows of machine-stitching may be added to all the free edges of the garment. The basque particularly favors combinations. In a toilette of navy-blue serge the chemisette may be cut from tan cloth. Silk may be used for the chemisette in a wool toilette, and also for the sleeves; and the skirt may be decorated at the bottom

At figure No. 481 A the toilette is pictured developed in smoke-colored velvet, with a trimming of natural rat fur bands. The skirt is of the four-gored variety and is mounted on a five-gored bell foundation, the mode being especially adapted to stout figures. The back is gathered at the top and falls in graceful folds into a short train. Two bands of fur are applied to the skirt, one at the lower edge and the other a short distance above. The foundation skirt may be used or not, as desired.

The blouse is a Russian mode and falls long upon the skirt in suggestion of a tunic. The right front overlaps the left and closes at the left side in characteristic fashion, and above the bust the garment is perfectly smooth. A Watteau-plait is arranged at each side of the center seam, the plaits flaring from the neck to the lower edge; and from beneath the plaits appears a belt that is brought forward. The belt, which is trimmed at the edges with fur and is



4848

Side-Front View.



Side-Back View.



4848

View Showing Costume with High Neck, Long Sleeves and Slightly Pointed Train.

LADIES' FULL-DRESS COSTUME, WITH ROUND TRAIN (PERFORATED FOR SLIGHTLY POINTED TRAIN). (COPYRIGHT.)

(For Description see Page 437.)

4848

with several bands or ruffles of silk or a flouncing or puffing of silk. Any fashionable garniture may be applied.

FIGURES NOS. 481 A AND 482 A.—LADIES' TOILETTE.

(For Illustrations see Page 427.)

FIGURES NOS. 481 A AND 482 A.—These two figures illustrate the same patterns—a Ladies' Russian blouse over-dress and four-gored skirt. The over-dress pattern, which is No. 4809 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 451 of this DELINEATOR. The skirt pattern, which is No. 4816 and costs 1s. 6d. or 35 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is also shown on page 453.

pointed at the ends, is crossed in front and confines the fulness at the waist-line; and below it the skirt falls naturally in graceful folds. Fur bands are applied on the front and lower edges of the blouse, and also on the upper and lower edges of the standing collar. The sleeves fall in puffs upon coat-shaped linings to a little below the elbow, and cuff facings applied to the linings below are each trimmed with three rows of fur.

The velvet-covered hat is trimmed with feathers and quills.

Figure No. 482 A represents a back view of the toilette, the material illustrated being mixed cheviot, with silk gimp for trimming. A row of gimp is applied to the skirt a short distance above the lower edge, and another decorates the skirt of the blouse in the same way. Gimp also trims the cuff facings and the standing collar. The garniture used at this figure and both the garniture and material



illustrated at the preceding figure are products of the Kursheedt Manufacturing Company.

Repped and velours fabrics of all kinds, camel's-hair, Bengaline and silk are available for the mode, and Astrakhan, jet and silk passementeries, Russian galloon, etc., will furnish handsome trimming. The blouse may be used as a top garment if fashioned from a heavy fabric, and it may contrast with the skirt, if desired. Myrtle-green faille for the skirt and velvet in the same shade for the blouse, with jet galloon for trimming both garments, will produce a very handsome toilette.

FIGURE NO. 483 A.—LADIES' EVENING COSTUME.

(For Illustration see Page 428.)

FIGURE NO. 483 A.—This illustrates a Ladies' costume. The pattern, which is No. 4840 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 435 of this publication.

The gown, which is suggestive of the Empire modes, is here shown developed in figured heliotrope *chiffon* over glacé taffeta, in which the tints united are heliotrope and gold; and purple and yellow velvet pansies and foliage, heliotrope satin-edged grosgrain ribbon and heliotrope *chiffon* lace contribute superb decoration. The skirt is a circular bell showing slight gathered fulness at the back, the folds spreading out into a train of convenient length for dancing. It is mounted on a five-gored bell foundation-skirt, which, however, may be dispensed with, if undesirable. The left side of the skirt is decorated with a cascade of lace that reaches some distance above the knee; the lace is continued in a frill along the bottom of the skirt at the right side and narrowed to a point. A garland of pansies is disposed in front of the cascade and heads the frill.

The bodice, the bottom of which is worn beneath the skirt to produce the effect of a short, round waist, is made over a close-fitting lining that is cut out in rounding outline to expose the neck. The upper edge of the bodice is gathered, and the fulness is brought to the center of the front and back by a double row of shirring. A ribbon sash encircles the waist twice, the under portion being tacked to the bodice and formed in a point at the center of the front, and the outer portion being arranged at the right side of the center in a bow that has long ends which fall to unequal depths upon the skirt. A floral garniture is wreathed about the neck in front, with very dainty results. The sleeves are formed in Empire puffs, and a frill of lace falls from each and is caught up at the center under a single pansy. The waist may be made up with a high neck and long sleeves.

The costume is youthful and stylish, and any of the evening fabrics may be used in its development. India silk, *crêpe de Chine*, Surah, embroidered *mousseline de soie*, Bengaline, and such woollens as nun's-veiling, *crêpon* and cashmere will make up daintily by the

mode. Ribbon, Genoese or imitation point lace, or iridescent, pearl or tinsel passementerie will provide suitable trimming. Sueded gloves and slippers matching the costume or in pure white should be worn.

FIGURE NO. 484 A.—LADIES' TOILETTE.

(For Illustration see Page 429.)

FIGURE NO. 484 A.—This consists of a Ladies' basque and five-gored bell skirt. The basque pattern, which is No. 4831 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on page 448 of this magazine. The skirt pattern, which is No. 4826 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 454.

*Crêpon* and Surah were selected for the toilette in the present mode.



4804

Side-Front View.



4804

Side-Back View.

LADIES' WATTEAU COSTUME, WITH A SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 438.)



4804  
Front View Showing  
Waist with High Neck.



4804  
Back View, Showing  
Costume with High  
Neck. Long Sleeves.  
Watteau  
cut off at  
Waist-Line  
and Skirt  
in Round  
Length.

instance, with iridescent gimp for garniture. The skirt consists of five bell-gores. It is dart-fitted at the front and sides, and the fulness at the back is gathered at the top and flares stylishly into a slight train, which may be shortened to round length, the pattern providing for both styles of shaping. The skirt is made over a five-gored bell foundation-skirt, that may be omitted if deemed undesirable, in which case the skirt should be lined throughout. The lower edge of the skirt is trimmed with short sections of gimp that are coiled at their upper ends.

The fanciful basque, which introduces features of the Russian and corselet modes, is made over a lining adjusted by the usual darts and seams. The corselet is fitted by under-arm gores and by single bust darts taken up with the corresponding darts in the lining fronts; and its fulness is plaited to a point at the center of the front and back, the plaits flaring prettily upward. The upper edge of the corselet is pointed at the center of the front and back, and



bove it appears a full yoke of Surah that is gathered at the shoulder, neck and lower edges. To the lower edge of the basque are joined full skirt-portion that flare prettily at their front and back edges, and the joining is concealed by narrow, pointed belt-sections, which are crossed at the center of the front and back. The closing is made invisibly at the center of the front, and the silk collar is in standing style. The fanciful sleeves are made over coat-shaped linings; they are comfortably close-fitting below the elbow, and the fulness at the top of each is collected in gathers and in three upturning, overlapping plaits. The corselet front is decorated with graduated sections of gimp coiled to correspond with those on the skirt; gimp is festooned on the upper part of the sleeves; three rows of gimp encircle each wrist; and the loose edges of the belt sections, the upper edge of the corselet and the edges of the collar are followed by one row.

All seasonable varieties of dress goods will develop nicely by the mode and combinations are highly favored. Gimp, galloon, passe-

to forty-six inches, bust measure, and is also shown on page 449.

Réséda Henrietta and black velvet are united in the development of the toilette in the present instance, and velvet and festoon jet passementerie provide the decoration. The velvet and passementerie were selected from the stock of the Kursheedt Manufacturing Company. The toilette is suggestive of the Russian modes. The four-gored skirt, which is especially desirable for stout ladies, has the popular bell effect at the front and sides. It is made over a five-gored bell foundation-skirt, and the fulness at the back is collected in gathers at the top that spread into the short train, which may, if preferred, be cut off to round length. The foundation skirt may be omitted, if not liked. The lower edge of the skirt is decorated with a band of velvet cut out in curves and headed by a row of passementerie.

The basque is extended to Russian blouse depth by skirt portions that flare at the center of the front and back, and is made over a fitted lining. The full fronts and back are cut away at the top in

deep V outline, and the fulness is regulated at the upper edge by gathers and at the lower edge by overlapping plaits that flare upward. The lining above the full fronts and back is faced with velvet cut out in curves at the bottom, and the standing collar is closed with a fancy pin. The full puff sleeves are mounted on coat-shaped linings and are deepest at the back of the arm; they are gathered at the top and bottom, and the lower edges are sewed diagonally to the linings, which are exposed to cuff depth and faced with Henrietta. The skirt portions are joined to the lower edge of the basque and are smooth at the sides; two forward-turning, overlapping plaits are arranged at the front edge of each, and the back edges are overlapped by backward-turning plaits, all the plaits flaring prettily to the bottom. Belt sections that conceal the joining of the basque and skirt portions are crossed at the center of the back and closed at the center of the front over the closing of the basque. Jet passementerie outlines the upper edges of the full portions and

heads a band of velvet applied to the lower part of each cuff facing.

The mode will be a favorite for developing vicuna, vigogne, serge, camel's-hair and all fashionable silken fabrics. Braid, gimp, galloon, passementerie, Russian bands, etc., may supply the garniture. A handsome toilette may be made up in a combination of mode cashmere and golden-brown velvet, with jet passementerie for trimming the skirt, cuff facings, collar and belt sections.

The small hat is trimmed with lace, stiff loops of ribbon and an aigrette, and velvet ties are bowed underneath the chin.



4840

Front View, Showing the Costume without Drapery Flounce and with High Neck and Long Sleeves.



4840

Side-Front View.



4840

Side-Back View.



4840

Back View, Showing the Costume without Drapery Flounce, with High Neck and Long Sleeves and Skirt in Round Length.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 439.)

menterie, braid, lace or any similar trimming may be chosen to decorate a toilette of this description; and if a more wintry-looking garniture be desired, bindings of Astrakhan cloth, mink, beaver or any other fur may be added.

The jaunty felt toque is trimmed with velvet, ribbon and lace.

FIGURE NO. 485 A.—LADIES' TOILETTE.

(For Illustration see Page 430.)

FIGURE NO. 485 A.—This consists of a Ladies' four-gored skirt and basque. The skirt pattern, which is No. 4816 and costs 1s. 6d. or 35 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is again represented on page 453 of this magazine. The basque pattern, which is No. 4856 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight

FIGURE NO. 486 A.—LADIES' THEATRE TOILETTE.

(For Illustration see Page 431.)

FIGURE NO. 486 A.—This consists of a Ladies' Princess corselet



costume and cape. The costume pattern, which is No. 4805 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also shown on page 436 of this publication. The cape pattern, which is No. 4850 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be observed in three views on page 447.

The costume is only partly displayed in the present instance and is shown developed in a rich combination of silk and velvet. It is fashioned in the becoming Princess corselet style and may be made up with a demi-train or in round length, as preferred, the pattern providing for both styles. Full fronts that extend to the bust and are disposed in soft folds by gathers at the shoulder and lower edges appear with charming effect above the closely adjusted Princess front, which is cut away at the top in low corselet outline; and between the flaring front edges of the full fronts a chemisette

open below the waist-line, as preferred; and gathers at the lower edges of the cross-seams produce the broad-shouldered effect of lining latest modes. The cape is closed at the throat; and a chemisette that may be worn in standing style or softly rolled all round the neck is at the neck. The collar is covered with a braid ornamented with similar ornaments that form a succession of deep points trim, braid front; and a lining of brocade silk is added.

Broadcloth, Bengaline, Bedford cord and fashionable cloaking all kinds may be used for a cape of this kind; and individual taste may decide between the numerous handsome garnitures now offered. Jet, braid and iridescent passementerie, plain or gimp-edged figure bands, braiding, etc., are among the richest trimmings of the season and are all suited to the requirements of the mode. A lining of satin or changeable silk or taffeta may be added. The costume may be developed in a single material or in a combination of cloth, velvet, and silk, camel's-hair and Surah, or Bedford cord and fig-wood-fabric or changeable silk. The hat is a crepe de chine with ribbon and fluid garnitures.



4805

View Showing Costume with Elbow Sleeves and Skirt in Round Length.



4805

Front View.



4805

Side-Back View.

LADIES' PRINCESS CORSELET COSTUME, WITH DEMI-TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 440.)

is disclosed, being permanently sewed to the right lining-front and closed invisibly underneath the left full-front. The back is fitted by side-back seams that terminate in dart style, and by a curving center seam that is discontinued below the waist-line above extra fulness. The back edges of the skirt portion are bias, and the extra fulness is underfolded in fan-plaits that spread gradually to the bottom. The puff sleeve extends to the elbow and is gathered a little above the lower edge to form a frill, which droops prettily over a deep cuff-facing applied to the smooth, coat-shaped lining. If elbow sleeves are desired, the linings should be cut off beneath the frills. A close-fitting standing collar is at the neck.

The cape is represented made of light cloth and garnished with Kursheedt's Standard braid ornaments. It is dressy in appearance and may be easily assumed and laid aside. Its simple adjustment is due to shoulder seams, cross-seams on the shoulders, and a curving center seam, which may be closed all the way down or left

regulated by gathers at the arm's-eye edges. Between the fastenings the lining fronts are revealed with vest effect, a facing of velvet being applied to heighten the effect; and the closing is made invisibly at the center. The back is smooth across the shoulders, and the fulness in the lower part is drawn toward the center by nine spaced rows of shirring. The sides are nicely conformed to the figure by under-arm gores. The full puff sleeves are made over coat-shaped linings; they are gathered at the top and bottom, and below them the linings are exposed with cuff effect and faced with velvet and cashmere, the upper part of each facing being covered with a braid ornament. The standing collar is of velvet, and its ends are closed with a fancy pin. Corsage ornaments are arranged upon the fronts, and to their lower edges is joined Milan drop fringe lace.

All sorts of soft, pliable dress fabrics will make up nicely by this mode, cashmere, India and China silk, Surah, Bengaline and Bedford cord being especially desirable. Bead gimp, baby ribbon or

FIGURE No. 487 A Ladies' Basque (For Illustration see Page 431.)

FIGURE No. 488 A Ladies' Basque (For Illustration see Page 431.)

Tan cashmere azure golden-brown velvet a Rus are united in the development of the basque in this stance, and Keature sheed's Stand the black braid ornament provide depth of decoration. The basque is deep each pointed at the center of the front and back and arches over the hips. It will be made over a close-fitting adjusted lining that has fanciful frills that are fitted to the bust and draped taken up with the lining in the front and back. Above the bust the front edges of the fanciful frills are turned under quimode, deeply and shirred to form frills, and the resulting fulness way.



the lot, or silk fringe may be used in any pretty way for garniture. Jet of outlining may be applied on the darts and seams, and the vest and a corset may be covered with an all-over design in silk or jet passementerie. The uniquely shaped felt hat is prettily trimmed with velvet, ribbon, braid and aigrettes.

FIGURE No. 488 A.—LADIES' SMOCKED BLOUSE.

(For Illustration see Page 432.)

FIGURE No. 488 A.—This illustrates a Ladies' smocked blouse. The pattern, which is No. 4820 and costs 1s. 3d. or 30 cents, is in of fourteen sizes for ladies from twenty-eight to forty-six inches, bust may measure, and receives further portrayal on page 452 of this magazine. The idea expressed in the garment is borrowed from the English figumock-frock, of which it is but a slight modification. Russian-blue

cashmere is the material a clore representend in the ndomouse, and a black silk d floweraid girdle with fancy

pendants furnishes the only trimming, the smocking being decorative

enough to render applied garniture unnecessary. The blouse is made over

short, fitted lining, which holds it close to the figure; 487 but the lining may, if not

ates liked, be omitted without impairing the effect. At is the top the blouse is

1s. smocked in the outline of in the many-pointed yoke, and

lad the resulting fulness is ight held in to the figure by

ts, but the girdle, which is simply diffecrossed over the closing

ted in front, the skirt falling sissun flowing folds about the

re a figure after the manner velvet of a Russian blouse. Over

he d the standing collar is ap-plied a smocked collar, is in which is a very becoming

Ku feature of the garment. undar The sleeves are quite full

ornand are smocked to cuff the depth at the wrists, a frill

being formed at the edge deep of each. Coat-shaped lin-

cerings stay the smocking and t an keep the sleeves in shape.

s we A blouse of this kind It will be found becoming to

loseth both slender and moder-ately full figures, and may

front be fashioned from the same material as its ac-

companying skirt or from a those contrasting fabric. Among

ont woollens only the soft t the varieties, such as camel's-

the hair, crepon and nun's-availing, are suited to the

quit mode; but all kinds of irre silk, save brocade, may be

l the stylishly made up in this s way. A net-work of fancy

full stitching done with colored silk may overlie the smocking with very g of artistic effect. A blouse of garnet camel's-hair and a skirt of black

made silk will form an exquisite afternoon indoor toilette. The small hat is of black silk and is trimmed with fine jet and ribbon and an aigrette.

are combined, with rich effect, and lace, passementerie and feather-trimming contribute handsome garniture. The costume may be made up with a high or a low, square neck, with long or short sleeves, and with a round or a slightly pointed train, the pattern providing for all the different styles. It has Princess fronts arranged upon a high-necked Princess-front of lining, and the close adjustment is performed by double bust and single under-arm darts. The Princess fronts are cut away in a deep V, which extends from the shoulder to below the waist-line, where the fronts meet in a short point; and below the point they are cut away to the first dart at each side and below it to the bottom of the skirt, revealing a panel of brocaded satin arranged upon the front of lining. The panel is decorated at the lower edge with feather-trimming, its side edges are sewed to the lining front, and the Princess fronts are lapped and tacked to the panel. The lining front is opened to a desirable depth at the center, and closed with hooks and loops; and



LADIES' PRINCESS COSTUME, WITH CORNET BACK, AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 440.)

LADIES' FULL-DRESS COSTUME, WITH ROUND TRAIN (PERFORATED FOR SLIGHTLY POINTED TRAIN).

(For Illustrations see Page 433.)

No. 4848.—Black velvet and light brocade are associated in this handsome costume at figure No. 462 A in this DELINEATOR, and white lace, dark ostrich-feather band and jet ornaments furnish the decoration. The costume is also shown at figure No. 1 on the Ladies' Plate for Winter, 1892-'93.

In the present portrayal of the costume faille and brocaded silk

the upper edge of the panel is attached to place with hooks and loops. The lining front is cut away in Pompadour outline at the top, the space between the flaring edges of the Princess fronts being filled in with a V-shaped ornament, which is overlaid with passementerie and is sewed underneath the right front and fastened invisibly at the left side. The admirable adjustment is completed by side-back gores, which extend to the bottom of the costume and are widened below the hips and folded over in revers, and by a short center-back that is shaped by a curving center seam. The center-back is cut away at the top in deep V shape, and is arranged upon a high-necked center-back shaped by a center seam and cut away at the top to correspond with the lining front, the exposed portion being filled in with a short, V-shaped ornament of faille overlaid with passementerie. The center-back extends but little below the waist-line, and its lower edge forms a blunt point that overlaps the full, round train, which is in bell shape and is arranged at the top in



fan-plaits that flare gracefully to the lower edge. If preferred, the train may be shaped in slightly pointed outline, as shown in the small illustration. The train is bordered with feather trimming, and the long revers are faced with faille and decorated with passementerie. Frills of lace trim the free upper edges of the backs and Princess fronts to emphasize the V effect, the frills being becomingly broad upon the shoulders and narrowed to a point at the center of the front and back. The short sleeves are widened at the top, where each is arranged to fall with pretty fullness over the arm by an underfolded double box-plait that flares prettily; and a frill of lace is arranged inside the sleeve, with dainty effect. When the costume is made with a high neck, a close-fitting standing collar will be worn. The collar is included in the pattern, as are also leg-o'-mutton sleeves of ordinary length; the sleeves are disposed in a series of soft folds and wrinkles by gathers at the top and along the side edges for some distance from the top. The sleeves are mounted upon coat-shaped linings and are comfortably close-fitting below the elbows.

An elaborate costume for a ball or state dinner may be developed by the mode in satin, faille, Bengaline or *peau de soie*, combined with velvet, brocade or other suitable contrasting goods. A chate-laine or Cleopatra girdle of pearl, jet or crystal passementerie, rich lace, passementerie, etc., may be applied in any becoming way for garniture, although a less elaborate completion will suffice.

We have pattern No. 4848 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require eight yards and five-eighths of faille twenty inches wide, and five yards and seven-eighths of brocaded silk twenty inches wide. Of one material, it needs thirteen yards and a-half twenty-two inches wide, or seven yards and three-eighths forty-four inches wide, or six yards and a-fourth fifty inches wide. Price of pattern, 2s. or 50 cents.

#### LADIES' WATTEAU COSTUME, WITH A SHORT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 434.)

No. 4804.—A front and a back view of this stylish costume are given at figures Nos. 471 A and 472 A in this magazine. At figure



4852

View Showing Round Length.



4852

Front View.



4852

Side-Back View.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 441.)

No. 2 on the Ladies' Plate for Winter, 1892—fronts and it is differently illustrated.

The costume is a graceful example of the fashionable Watteau modes and is here represented made of India silk. The skirt is in bell shape, the front falls smoothly over a foundation consisting of five bell-gores, and to the back edges of the front are joined the side edges of the Watteau back, which is extended at the top to fasten to the basque about midway between the neck and the waist-line. The Watteau back is disposed in a double box-plait that widens gradually all the way down, its graceful pose being maintained by a short strap tacked underneath. A placket is finished at the center back seam of the foundation skirt and at the left seam of the skirt, and the top of the skirt is completed with a belt. The side edges of the extended portion of the Watteau back are joined together underneath. If a Watteau extending only to the waist-line be preferred, the extended portion may be cut off, as shown in the small back view, the pattern making provision for the style. The skirt, and foundation skirt are made with a short train, but if a skirt of round length be preferred, the train may be cut off and the use of the foundation skirt is optional. The lower edge of the skirt is trimmed with a doubled frill of goods shirred twice through the center. The round waist may be made up with a high or a low neck, and with long or elbow sleeves. It has a smooth, high-necked front. Which lining adjusted by double bus-darts and closely invisibly at the center, and surplice fronts which are lapped in regulation fashion below the bust. The decorative surplice fronts are shirred slightly on the shoulders, and the fulness at the waist-line is collected in a group of forward-turning, overlapping plaits at each side, the plait flaring prettily upward. Under the arm and side are pr-

back gores and a curving center seam complete the adjustment. The waist is worn beneath the skirt, and the Watteau is fastened to the back about midway to the waist-line with hooks and eyes. A butterfly bow of ribbon decorates the body just above the Watteau; from beneath the bow sections of ribbon are carried diagonally to the center of the front and tied in a full bow; and a section of similar ribbon encircles the waist. When a low V neck is desired, the backs and the high-necked fronts are cut away or turned under, and a frill of the material falls quaintly from the neck edge of the back and from the edges of the surplice. The



892—fronts as far as the bust. The pattern includes a standing collar to be worn when the body is made with a high neck. The sleeves are in leg-mutton style with a single seam, and are gathered at the top and along the side edges for some distance from the top; they are mounted upon smooth, coat-shaped linings, and when cut off to elbow length are trimmed with drooping frills of the material.

A charming house or reception costume may be developed by the mode in figured or plain *crêpe de Chine*, China silk, Surah or challis. A variety of seasonable woollens are adaptable to the mode, and net guipure, or *point de Gène* lace, center-embroidered *chiffon*, ribbon, etc., will contribute to becoming garniture.

We have pattern No. 4804 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires nine yards and three-eighths of material twenty-two inches wide, or five yards forty-four inches wide, or four yards for the skirt and an-eighth forty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 435.)

No. 4840.—

By referring to figure No. 483 A in this DELINEATOR, this costume may be seen made up for evening wear in figured *chiffon* over changeable silk and trimmed with lace edging, gros grain ribbon and pansies.

White *crêpon* dotted with yellow, and *point de Gène* lace flouncing are here united in the gown, and *point de Gène* lace and ribbon supply artistic decoration. The skirt is a stylish example of the popular bell modes, and is made over a five-gored bell foundation-skirt; it has bias back edges that are joined in a center seam, at each side of which soft, rolling folds are produced by gathers at the top.

The front and sides of the skirt show slight fullness that results from gathers at the upper edge, and the lower edge is uniquely decorated with a double puff of the material outlined and trimmed at the center with narrow ribbon arranged at intervals in tiny bows. A placket is made above the center seam of the skirt and at the left side-back seam of the foundation skirt; and if the train be undesirable, both the skirt and foundation may be shortened to round length as pictured in the small back view. The foundation skirt may be omitted altogether, if not desired.

The fanciful waist is worn beneath the top of the skirt and may



4830

View Showing Round Length.



4830

Front View.



4830

Back View.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 442.)

be made with a high neck or a low, round neck, and with long or short sleeves, as preferred, all the different styles being shown in the illustrations. The low-necked back and fronts are separated by under-arm gores and are joined on the shoulders in short seams; they are gathered at the top, and the fulness at the waist-line is pulled well toward the center and collected in a double row of shirring placed some distance apart. The waist is made over a high-necked lining, which is adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. When a high-necked waist is desired, the exposed part of the lining is faced with the material, and the neck is finished with a standing collar. Puffs that extend almost to the elbows are arranged upon the coat-shaped sleeves; the exposed portions of the sleeves are trimmed with encircling bands of ribbon, and the lower edges of the puffs are trimmed with deep frills of lace edging headed by bands of ribbon bowed prettily at the inside of the arm. From

the neck droops a drapery flounce of lace that extends almost to the waist-line; it is shirred at the top to form a standing frill and falls over the puffs with the effect of deep caps, which are held in position by a band of ribbon passed around each arm's-eye, carried over the lace and tied in a stiff bow on the shoulder. The waist is encircled by a yellow ribbon sash, which is arranged in folds about the waist and caught up in a point at the center of the front to simulate a pointed girde. At the back the sash is tied in an Empire bow, the long ends of which are prettily fringed and extend almost to the edge of the skirt. When a low-necked waist is desired the lining is cut away above the full portions, and the neck is prettily decorated with a drooping frill of *point de Gène* lace edging.

The sleeves are cut away below the puffs when short sleeves are preferred. The small illustrations represent the gown in round length and without the accessories of ribbon and lace.

A costume of this kind will be charming for ball, dinner, reception and other ceremonious wear. Embroidered *crêpon*, *crêpe de Chine*, tulle, lace, India or China silk, faille and granite silk will make up handsomely by the mode, and silver and gold passementeries, jet, beaded net, ribbons, embroidered bands, etc., will trim handsomely. A novel feature of the season for gowns of this description is to line them with silk of a prettily contrasting shade.



We have pattern No. 4840 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires five yards and an-eighth of dotted crêpon forty inches wide, with two yards and three-fourths of lace flouncing eleven and a-fourth inches wide. Of one material, it needs ten yards and three-fourths twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' PRINCESS CORSELET COSTUME, WITH DEMI-  
TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 436.)

No. 4805.—This costume is shown differently made up at figures Nos. 460 A and 486 A in this DELINEATOR. It is again illustrated at figure No. 5 on the Ladies' Plate for Winter, 1892-'93.

An artistic combination of cashmere and velvet was in this instance

chosen for the costume, and fancy braid contributes effective garniture. The costume has dart-fitted under-fronts of lining that extend to basque depth and close invisibly at the center, and full fronts that are gathered along the shoulder edges, and along the lower edges for a short distance from the front edges. The full fronts extend to the bust and appear with the effect of a guimpe above the Princess front, which is cut away at the top in low corselet outline and is fitted by single bust and under-arm darts and a dart at the center of the front. The back edges of the right full-front and lining-front are included in the right under-arm dart of the Princess front, and the closing of the Princess front is made invisibly along the corresponding dart at the

left side. A chemisette which extends to below the bust is disclosed between the flaring edges of the full fronts, being included in the right shoulder seam, sewed permanently to the right lining-front and closed invisibly along the left shoulder seam and underneath the left full-front. The back is fitted by side-back seams which terminate in dart style a little below the waist-line, and by a curving center seam that is discontinued below the waist-line above extra fullness. The skirt portion of the back has bias back edges that are joined in a center seam, at the top of which the extra fullness is underfolded in fan-plaits that flare gracefully into the demi-train, which, if undesirable, may be shortened to round length, the pattern indicating the proper shaping. The lower edge of the costume is trimmed with a band of velvet surmounted by a row of fancy braid. The Princess front is decorated at the top with similar braid, which is continued around the back of the body to simulate a pointed corselet, above which a facing of velvet applied to the top of the back makes the corselet effect more pronounced. The lower edges of the

full puff sleeves are turned under deeply, and each is drawn by two rows of shirring to form a frill, which droops with pretty effect upon a deep cuff-facing of velvet applied to the smooth, coat-shaped lining. If elbow sleeves be desired, the linings may be cut off below the shirrings. At the neck is a close-fitting standing collar that closes at the center of the front.

A charming costume may be developed by the mode in a combination of dark velvet and light crêpon, faille and cashmere, or plain and fancy China silk or Surah.

We have pattern No. 4805 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To



4806

Front View.



4806

Back View.

LADIES' ETON COSTUME, CONSISTING OF A SKIRT, VEST AND ETON JACKET. (COPYRIGHT.)

(For Description see Page 443.)



4806

View Without Jacket.

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(For Illustration  
see Page 437. eaves

No. 4829 and to t

This costume is shown made of other materials at figures Nos. 467 to 469 and 468 A in this magazine.

The costume unites the fashionable corselet and guimpe efflores with the becoming Princess shape, and is here represented devicing ooped in an effective combination of plain woollen dress goods as are figured silk. The Princess fronts, which are shaped at the topesided, form a deep, pointed corselet, are arranged upon a Princess frontonably lining and are fitted by single bust and under-arm darts taken. The with the corresponding darts in the lining front. The lining from a va is opened to a desirable depth at the center and is closed with hogell ad and loops. The right Princess-front is widened to the bust darthange the left front, the left front is correspondingly narrowed, and amel's closing is made in a prettily curved fashion with buttons as rend button-holes to a little below the waist-line; below the closing t We fronts flare gradually to the bottom of the skirt to reveal wi twenty panel effect an inverted V-shaped facing of the silk applied to time fo lining front; and buttons and button-holes decorate the front edg plain





4503

View Showing Domino in Round Length and with Flowing Sleeves.



4503

Front View.



4503

Back View.

DOMINO AND MASK. (COPYRIGHT.)

(For Description see Page 443.)

of the fronts. Full yoke-portions appear with guimpe effect above the Princess fronts, being disposed in becoming folds at the center by a short row of gathers at the top at each side of the closing, and by gathers at the lower edge. The Princess back, which is shaped at the top to correspond with the front, is arranged upon a short back of lining adjusted by side-back gores and a curving center seam, and is fitted by side-back seams that terminate in dart fashion at the lower ends, and by a center seam which is discontinued a little below the waistline above an inserted gore that is narrowed to a point at the top.

silk twenty inches wide. Of one material, it needs eleven yards and a-half twenty-two inches wide, or six yards and an-eighth forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 438.)

No. 4852.—At figures No. 469 A and 470 A in this DELINEATOR this costume is shown differently made up and trimmed.

A seasonable variety of cloth was in the present instance chosen for the costume, and Astrakhan bands provide effective garniture. The skirt is a stylish bell, with regulation smoothness at the front and sides and backward-turning plaits at each side of the center seam. It overhangs a foundation skirt consisting of five bell-gores, which, however, may be omitted; and is made with a slight train, which,

if undesirable, may be shortened to round length, the pattern providing for both styles. The lower edge of the skirt is stylishly trimmed with two rows of Astrakhan applied at narrow band depth apart.

The shapely basque has fronts of lining adjusted by double bust darts and closed invisibly at the center, and a full front arranged upon a fitted front of lining, and included in the right shoulder and under-arm seams, the closing being made at the corresponding seams at the left side. The full front is disposed in soft cross folds and wrinkles over the bust by three upturning plaits in each shoulder edge and is cut away at the sides to form a point at the center, which is revealed with becoming effect between smooth bodice-sections that reach near-

ly to the bust and flare gradually from the point at the center of the lower edge. The adjustment is completed by under-arm and side-back gores and a curving center seam, and the lower edge of the back is shaped to correspond with the front. The lower edge of the basque is trimmed with Astrakhan, the upper and front edges of the bodice sections are similarly decorated, and the Astrakhan is continued upon the back to simulate a deep, pointed bodice. The full puff sleeves droop softly upon deep cuff-facings applied to the smooth, coat-shaped linings, which are exposed with deep cuff effect, and each wrist is decorated with two encircling rows of Astrakhan applied to match the skirt trimming. The standing collar closes at the left shoulder seam and is trimmed at its upper and lower edges with Astrakhan.

The mode is well adapted to serge, cloth, camel's-hair, Bedford cord, velveteen and velvet. Lynx, sable, Persian lamb or other fur will form fashionable garniture, but braid, galloon, passementerie or gimp may be chosen, if preferred.

the skirt portion of the back is arranged in corner and style, the fashionable effect being preserved by a lining of crinoline, and short straps of elastic tacked underneath. The costume is made with a slight train, which, if undesirable, may be shortened to round length, the pattern providing for both styles. The guimpe effect is carried out at the back by the yoke portion, which is arranged to correspond with the front; and smooth facings of silk appear above the bodice and between the front and back yoke-ports. The sleeves may extend to the wrists or to the elbow length, as preferred; each has a full puff, which extends to the elbow and is turned under at the bottom and drawn by two effects of shirring to form a pretty frill that droops over a deep cuff-facings of silk applied to the smooth, coat-shaped sleeve. The shirrings are concealed beneath a band of the silk. If elbow sleeves be desired, the sleeves should be cut off below the shirrings. A fashionably high standing collar is at the neck. The mode is very graceful in effect and will develop handsomely from a variety of fabrics. Combinations of materials are especially well adapted to the costume, and striped, polka-dotted or figured tart changeable silk will unite beautifully with wool crepon, serge, vicuna, and camel's-hair or cashmere. The mode is sufficiently fanciful in effect as to render added garniture unnecessary. We have pattern No. 4829 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires five yards and five-eighths of plain dress goods forty inches wide, with four yards of figured



We have pattern No. 4852 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume calls for nine yards twenty-two inches wide, or five yards and an-eighth forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 439.)

No. 4830.—At figure No. 459 A in this magazine this costume is shown made of figured India silk and plain velvet, with velvet, passementerie and a jet collar for decoration. At figure No. 3 on the Ladies' Plate for Winter, 1892-'93, the costume is again represented.

Seasonable wool goods and velvet are here united in the costume, and narrow passementerie and small buttons provide the decoration. The skirt furnishes a welcome change from the severity of the bell modes, and consists of a front-gore, a back-gore and a narrow left side-gore arranged upon a five-gored bell foundation-skirt. The left side edge of the front-gore is finished with a broad hem, which overlaps the front edge of the side-gore; and the front-gore and side-gore are joined to the back in seams that come well toward the back. The front and sides of the skirt present the smoothness characteristic of the bell modes; and the back, which is narrowed almost to a point at the top, is gathered along the upper edge, while the fulness below is arranged in a double box-plait that widens all the way to the edge of the slight train, which, if undesirable, may be shortened to round length, the pattern providing for both styles. A short elastic strap tacked near the top holds the plait in position, and a placket is made at the center-back seam of the foundation skirt and at the left side-back seam of the skirt. The skirt is completed with a belt, and the lower edge is trimmed with a band of velvet bordered at each edge with a row of passementerie, the trimming being continued along the hem of the front. The foundation skirt may be used or not, as preferred.

The basque is sharply pointed at the center of the front and back and arches becomingly over the hips. It is made upon lining portions, which are adjusted by double bust darts, under-arm and side-back gores and a curving center seam, and are closed invisibly at the center of the front. The front of the basque passes into the right shoulder and under-arm seams and is closed invisibly along the corresponding seams at the left side, and the fulness below the

bust is collected in forward-turning plaits that are stayed by LADIES' ings. The seamless back is plaited to correspond with the 1 and under-arm gores produce a smooth adjustment at the 1 A V-shaped section of velvet is applied to the top of the front decorated with passementerie applied along the side edges; an No. 48 lower part of the front is concealed by a pointed girdle, w referri is shaped by center and side seams. The girdle is included in the right under-arm seam and closed invisibly at the correspond of the seam at the left side. The upper and lower edges of the girdle are trimmed with passementerie, and the upper edge of the stand four collar, which closes at the left shoulder seam, is decorated to front respond. The fanciful puff sleeves rise picturesquely upon perfect shoulders and extend only to the elbow, where the fulness aid in tw lower edge of each is collected in a group of three forward-traits flar plaits that flare into soft folds above. The sleeves are made with the smooth, coat-shaped linings and are finished with deep, close-fundatio velvet cuffs, which are reversed at the top to form revers thatching



4822

Front View.



4822

Side-Back View.

LADIES' WRAPPER, WITH FITTED BODY-LINING AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 444.)



4822

View Showing Round Length

faced with velvet and trim with passementerie. The seams of the sleeve linings are left open for back short distance. from the collar is and are closed with cord latching passed over these ed tons, and a single row of buttons doing the orates each of the along the seam. The back of the just basque may be faced to correspond with the front, perforations in the pattern showing the proper outline.

All seasonable goods of either silken or woollen texture will make up fashionably in a costume of this kind, and combinations of shades and materials will be in order. Braid, gimp, passementerie, lace, flat bands, etc., may be applied for decoration in any way becoming to the figure, or a simple completion may be chosen. The legs of shaped facings may be covered with lace or all-over embroidery. We have pattern No. 4830 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require four yards of dress goods forty inches wide, with a yard and a fourth of velvet twenty inches wide. Of one material, it needs nine yards and three-fourths twenty-two inches wide, or five yards and an-eighth forty-four inches wide, or four yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



# LADIES' ETON COSTUME, CONSISTING OF A SKIRT, VEST AND ETON JACKET.

(For Illustrations see Page 440.)

and No. 4806.—Other views of this stylish costume may be obtained by referring to figures Nos. 473 A and 474 A in this *DELINEATOR*. In the present instance navy-blue serge was used in the construction of the costume, and a simple decoration of machine-stitching is applied. The skirt, which is in bell style, is made over a five-gored stand foundation of lining, and has a seam at each side which joins to the front and back. Three darts at each side of the front produce upon the perfectly smooth effect peculiar to the mode, and the back is made in two backward-turning plaits at each side of the center, the darts flaring into a train that lightly sweeps the ground. If desired, the skirt and foundation may be cut to round length; and the case-foundation may be omitted, if not liked. Three rows of machine-stitching decorate the lower part of the skirt at deep hem depth.

The fronts of the vest are rendered shapely by single bust darts and are closed from the neck to the lower edge with buttons and button-holes, a blunt point being defined below the closing. A narrow pocket-welt is applied to the lower part of each front and conceals the opening of an inserted pocket; and its upper and side edges are finished with machine-stitching. The fronts are joined to a back of silk by under-arm and shoulder seams, and the back is inclined to the figure by a center seam, in addition to an upright dart at each side of the seam, and a crosswise dart that extends from the upright dart to the under-arm seam at each side a short distance above the lower edge. Straps of silk with that are graduated trim narrowly toward their loose ends start from the lower part of the under-arm seams and are fastened at the fore back with a distance. A standing collar is at the neck, and two rows of machine-stitching finish its outer edges, and a single row is made along the lower edge of the vest.

The Eton jacket is made of single-breasted by single bust darts and under-arm and side-back seams, and a short point is formed at the center of the back,

which is seamless at the center. At the neck is a rolling collar, which reverses the fronts in lapels and meets them in notches, the lapels being faced with the material, which extends to the lower edge of the underfacings. The coat sleeves are gathered to stand moderately high and full above the shoulders, and each is finished with two rows of machine-stitching, which likewise follow all the free edges of the jacket.

The mode favors combinations and is especially well adapted to the costume wear. Camel's-hair, cheviot, homespun and other Scotch and English mixtures, as well as plain poplins and other fashionable fabrics, are available for the fashion. Myrtle-green and light-tan and both will unite admirably in such a costume, and so will plain brown, poplin, and brown Bengaline figured with red dots. The fancy silk-lined, figured repped fabrics that resemble vestings may be made up with the same goods, and the materials may be used as taste directs.

We have pattern No. 4806 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume

for a lady of medium size, will require ten yards of material twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and a-fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

## DOMINO AND MASK.

(For Illustrations see Page 441.)

No. 4803.—In no attire is the person so well disguised as in the domino; its ample, flowing folds conceal every inch of the ball costume worn beneath it, and the hood as effectually hides the head. This domino is a most graceful-looking garment and is shown developed in black Silesia. The mask is made of black silk and is trimmed with lace. The fronts of the domino are closed their entire depth with buttons and button-holes, and at each side gathers are made at the neck, the fulness falling in folds below. The gathers are tacked to narrow stays, the back edges of which pass into the shoulder seam. Under-arm and shoulder seams enter into the adjustment. At the center of the back at the top is laid a

double box-plaited Watteau that flares into a slight train, which, however, may be cut off to round length. At the neck is a rolling collar, which flares in front and falls over a round hood that is gathered at the top and sewed in the same seam with the collar to the neck. The ends of the hood are reversed deeply, and the neck edge is gathered between the reversed portions; a casing is formed near the outer edge, and an elastic is inserted in the casing to draw the hood into shape and form a deep frill. The hood may be worn over the head or not, as desired. The sleeves are very full and have each but one seam, which is at the inside of the arm. Gathers are made at the arm's-eye, and in a casing sewed underneath near the lower edge is inserted a cord or elastic that draws the fulness to the wrist and allows a pretty frill to fall over the hand. If desired, the sleeve may hang loose from the shoulder, as illustrated.

The mask is shaped to cover the nose and forehead, the upper edge being straight

and the lower edge rounding; and a frill of lace falls from the lower edge and serves as a disguise for the lower part of the face. Openings are cut for the eyes, and narrow ribbon ties are tacked to the ends to secure the mask.

The domino is as frequently assumed by men as women. Men invariably wear the hood and close-wristed sleeves, and frequently a rope or cord girdle above the waist, which in this domino will start from each side underneath the Watteau. The handsomest ball costume may be worn beneath a domino without fear of disarrangement, and for this reason the domino is frequently preferred to fancy or character dress. Surah or China silk, black or colored French cambric, sateen or Farmer satin are available for dominoes. A gay lining may be added to the hood and sleeves of a woman's domino; and instead of a mask, she may arrange a lace scarf about the face and secure it at the back of the head under a bunch of flowers. Velvet, silk and satin are the preferred materials for masks.

We have pattern No. 4803 in five sizes from thirty to forty-six



4851

Front View.



4851

Side-Back View.

LADIES' WRAPPER. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 444.)



inches, chest measure. To make the domino for a person of thirty-four inches, chest measure, requires twelve yards and three-eighths of material twenty-two inches wide, or seven yards and three-eighths thirty-six inches wide, or six yards and a-half forty-four inches wide. The mask requires an-eighth of a yard of silk twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.

We have pattern No. 4822 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make garment for a lady of medium size, requires twelve yards of material twenty-two inches wide, or six yards and three-eighths forty-four inches wide, or five yards and an-eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAPPER, WITH FITTED BODY-LINING, AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 442.)

No. 4822.—Other views of this elegant wrapper are given at figures Nos. 477 A and 478 A in this DELINEATOR.

A seasonable variety of woollen dress goods is here illustrated in the wrapper. It is provided with a body lining, which extends to basque depth and is adjusted by double bust and single under-arm darts, side-back gores and a curving center seam; and the front edges of the fronts of lining are closed with cord laced through eyes sewed along the front edges. The wrapper fronts are ren-

LADIES' WRAPPER. (WITH FITTED LINING.)

(For Illustrations see Page 443.)

No. 4851.—This wrapper is again shown at figures Nos. 475 A and 476 A in this DELINEATOR, where a back and a front views are given.

Figured cashmere is here represented in the wrapper, and a simple decoration of narrow velvet ribbon is added. The back is mounted on a short lining that is fitted by side-back gores and a curving center seam. The back is seamed at the center for a short distance at top, and below the seam extra fullness is allowed and arranged in underfolded triple box-plait that flares gracefully toward the bottom. The fronts are inclined to the figure at the sides by long under-



4825

Front View.

LADIES' WRAP. (COPYRIGHT.)

(For Description see Page 445.)



4825

View Showing Wrap Without Flounce.

dered becomingly smooth at the sides by long under-arm darts taken up with the corresponding darts in the fronts of lining, and are disposed with pretty fullness at the center resulting from two short, closely drawn rows of shirring at the top at each side of the closing; and at the waist-line a casing is formed at each side in which tapes are run to draw the fullness to the fig-

darts and are disposed on under fronts of lining that are fitted by double bust darts and closed at the center with buttons and button-holes; and the back edges of the under fronts pass into the under-arm darts in the full fronts. The fronts are closed invisibly their entire depth, and at each side of the closing gathers are made at the neck, the fullness being confined at the

ure as closely as desired. Below the casings the fullness is collected in two deep, forward-turning plaits, which are well pressed in their folds, and tacked at intervals to preserve their graceful pose. Long side-back gores, which extend to the lower edge, connect the back and fronts. The fullness at the center of the back is collected at the neck in five closely drawn rows of shirring, which are stayed by tackings to the back of lining; and below the shirrings it falls unrestrained to the edge of the slight train, which, if undesirable, may be cut off to round length, the pattern indicating the proper shaping. Sections of ribbon are included in the side seams and tied at the center of the front in a pretty bow. Full puffs are arranged over the coat-shaped sleeves; they rise with fashionable effect above the shoulders and extend to the elbows, where their lower edges are sewed to position. A stylishly high standing collar is at the neck.

All sorts of seasonable dress goods will develop handsomely in this way, cashmere, foulé, flannel, Surah, China silk and similar soft fabrics being especially well adapted to the mode. Velvet, silk, or the same materials in a contrasting color may be used in combination, and ribbon, lace, embroidery, etc., contribute the decoration.



4825

Back View.

LADIES' WRAP. (COPYRIGHT.)

(For Description see Page 445.)

waist-line by belt sections that start from the under-arm and gradually widen toward their front ends, which are close to the top and flare in points. Three rows of velvet ribbon trim upper and front edges of the belt sections daintily. The collar rolling style, and its lower and flaring front edges are trimmed to correspond with the belt sections. The sleeves are long puffed on coat-shaped linings; the upper and lower edges of each are gathered, the latter being sewed to the lining a little above the wrist; and the exposed part of the lining is faced with the material and trimmed with three rows of ribbon.

A dressy tea-gown may be developed by the mode if suitable materials are chosen. Turquoise-blue cashmere may be used for the body, wide *point de Paris* lace laid over blue silk bands may be for the collar, in a jabot-frill round the neck and down the front, and the trim may be continued about the lower edge. Plain cashmere, serge, flannel will be suitable for a wrapper that is intended to do service as a *négligé* gown, and braid, ribbon or ruffles of the material may finish the trimming.

We have pattern No. 4851 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure.



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y-eight to forty-six inches, bust measure. To make the wrapper for a lady of medium size, requires eleven yards and an-eighth of material twenty-two inches wide, or eight yards thirty inches wide, or five yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

## LADIES' WRAP.

(For Illustrations see Page 444.)

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No. 4825.—This handsome wrap is shown differently made up at figures Nos. 463 A and 466 A in this *DELINEATOR*. It is also represented at figure No. 10 on the Ladies' Plate for Winter, 1892-'93.

Black Sicilienne and lace flouncing are in the present instance associated in the wrap, and jet and ribbon supply handsome decoration. The wrap is of stylish length, and has a center-back which is shaped to form a deep V and extends to a short distance below the waist-line, at which point the edges of the wrap sections meet in a

woollen fabrics employed for dressy top-garments of this kind; and passementerie, embroidered bands or elaborate braided designs will trim attractively.

We have pattern No. 4825 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap for a lady of medium size, requires three yards and a-fourth of Sicilienne thirty-six inches wide, and four yards and a-half of lace flouncing thirteen inches and a-half wide. Of one material, it needs seven yards and three-fourths twenty-two inches wide, or four yards forty-four inches wide, or three yards and a-half fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

## LADIES' LONG WRAP, PERFORATED FOR ROUND LENGTH.

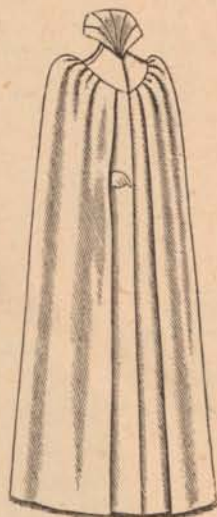
(For Illustrations see this Page.)

No. 4847.—Other illustrations of this wrap may be observed by



4847

Front View.



4847

View Showing Wrap  
Without Cape  
Sections.

4847

View Showing Wrap  
With Train and Cape Sec-  
tions Made of Cloth.

4847

Back View, Showing Round Length.

LADIES' LONG WRAP, PERFORATED FOR ROUND LENGTH. (COPYRIGHT.)

(For Description see this Page.)

LADIES' LONG WRAP, PERFORATED FOR ROUND LENGTH. (COPYRIGHT.)

(For Description see this Page.)

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lower edges of the cross-seams being gathered to produce the stylish dolman curve over the shoulders. A deep flounce of lace is included in the seams joining the center-back to the wrap sections to the shoulders, at which point it passes into the seams joining the yoke sections. The wrap may be made up without the flounce, as shown in the small engraving. Long tabs that reach to the edge of the wrap are joined to the lower edge of the yoke, and ends of ribbon are tacked to the waist-line at the back and brought to the front, where they are tied in a pretty bow at the center over the tabs. A belt-tape is also tacked at the back and passed around the waist to draw the back of the wrap well in to the figure. The center-back and the exposed portions of the yoke are attractively overlaid with jet, and similar trimming decorates the flaring Medici collar.

The mode is very picturesque in effect and will develop stylishly in Bedford cord, serge, camel's-hair and various other soft silken or

center seam, and pretty fullness is produced by an underfolded box-plait made at the top of the seam. At the front is a yoke that has a pointed lower outline and is in two sections at each side of the closing, which is made, invisibly at the center. The wrap is shaped by short shoulder seams and by cross-seams on the shoulders, the

referring to figures Nos. 464 A and 465 A in this *DELINEATOR*. The garment is also shown at figure No. 12 on the Ladies' Plate for Winter, 1892-'93.

The wrap is especially becoming when worn over a ball or opera toilette and is here represented made of tan cloth and *point d'Irlande* lace. The upper part of the wrap is appointed yoke, which is extended to form the collar and is shaped by a curving seam at the center of the back and by two curved seams at each side. The full wrap-portions are shaped by a seam at the center of the back extending from the top to the waist-line; they are disposed with pretty fullness over the shoulders resulting from gathers at the top, and are arranged in a broad, forward-turning plait back of each hemmed front edge. A slash is made along the under fold of each plait at a convenient depth to provide an opening for the hand. The Watteau is arranged in a broad double box-plait that is widened gradually all the way down; its side edges pass into the center seam of the wrap portions, and below the seam the loose edges are joined separately to the corresponding edges of the wrap portions. At each side of the Watteau a deep cape-section of lace falls with quaint effect from the lower edge of the yoke; the gathered upper edges of the cape sections are included in the joining of the yoke and wrap



portions, and their back edges pass into the center seam. The wrap is made with a slight train, which is gracefully rounded and may be cut off if undesirable, the pattern indicating the proper shaping; and if a less elaborate effect be desired, the cape sections may be omitted, as shown in the small front view. The ends of the collar flare widely, and the upper edge is softly rolled. The closing is made invisibly at the center of the front. The front edges of the yoke are decorated with feather trimming, which is continued along the upper edge of the collar; and the collar and yoke are lined with silk and interlined with crinoline.

Wraps of this kind will develop exquisitely in faced cloth, Sicilienne, Bengaline, brocade and in plain and fancy silk or wool cloakings of all kinds. The lace may be marquise, Chantilly, *point de Gène* or any other preferred variety; and ostrich or *coq* feather trimming, marabou bands or a rich variety of fur may constitute the decoration.

We have pattern No. 4847 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap for a lady of medium size, requires four yards and seven-eighths of cloth fifty-four inches wide, with two yards and a-half of lace flouncing fourteen inches and a-half wide, and three-fourths of a yard of silk twenty inches wide. Of one material, it needs twelve yards and a-fourth twenty-two inches wide, or six yards forty-four inches wide, or five yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

#### LADIES' COAT, WITH RE- MOVABLE MIL- ITARY CAPE.

(For Illustrations  
see this Page.)

No. 4836.—  
By referring to  
figure No. 458 A  
in this DELINEA-  
TOR, this coat  
may be seen  
made of plaid  
cheviot.

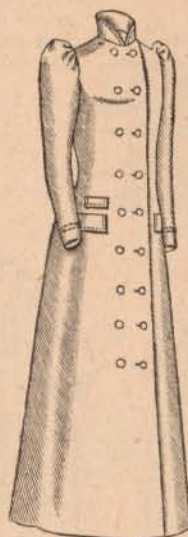
The comfort-  
able top-gar-  
ment is here rep-  
resented made  
of fancy coat-  
ing. Its loose  
fronts are ren-  
dered close-fit-  
ting at the sides  
by long under-  
arm darts and  
are widened to  
lap and close in  
double-breasted  
fashion with  
button-holes and  
buttons. The  
back is becom-  
ingly curved to  
the figure by  
side-back gores,  
and a curving  
center seam that  
terminates be-  
low the waist-  
line above long  
coat-laps; and the  
side-back seams  
disappear above  
well-pressed  
coat-plaits that are each marked at the top by a button. The shapely  
coat-sleeves are stylishly full at the top and comfortably close-  
fitting below the elbow, and each wrist is finished with two en-  
circling rows of machine-stitching applied a little above the edge.

The collar, which is in modified Medici style, is finished with single row of stitching. Pocket-laps cover the openings to pockets inserted in the fronts, and a change pocket in the front a little higher up is provided with a smaller pocket-lap. The loose edges of all the laps being finished with machine-stitching.

The removable cape is of the military order and extends to below the waist-line. It is adjusted smoothly at the top by single darts on the shoulders and is provided with a fashionable rolling collar and closes at the throat with a hook and loop.

The mode will develop with equal satisfaction in plain and fancy coatings, such as cloth, ser-  
cheviot, tweed, melton, kersey, diagonal, chev-  
and Jacquard. A plain tailor finish is in best ta-

We have pattern No. 4836 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires twelve yards and a-half of material twenty-two inches wide, or six yards and a-fourth forty-four inches wide, or five yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



4836

View without Cape.



4836

Front View.



4836

Back View.

LADIES' COAT, WITH REMOVABLE MILITARY CAPE. (COPYRIGHT.)

(For Description see this Page.)

worn standing or rolled, as shown in the illustrations. A belt-  
is tacked underneath to the seam at the back and is tied at the front  
holding the back of the cape well in to the figure. The cape  
attractively lined throughout with silk, and the loose edges of the

#### LADIES' CAPE.

(For Illustrations see Page 447.)

No. 4850.—By referring to figure No. 4850 in this magazine, this cape may be seen made of light cloth and trimmed with braid or hame.

The style of this cape is in the present instance, as pictured made of mixed cheviot and tastefully finished with machine-stitching. It extends to a fashionable depth and presents a uniform lower outline and the bottom edges meet at a seam at the center, which may be closed or discontinued a short distance below the waist line, as illustrated. Should the seams, and cross-seams that cut over the shoulders and terminate in dart shape at the back of the front, complete the shaping of the garment and the lower edge of the cross-seam gathered to produce the fashionable curve above the shoulder. The front edges of the cape are hemmed, and the closing is effected at the throat with a hook and loop. At the neck there is a high collar that may be worn standing or rolled, as shown in the illustrations. A belt-  
is tacked underneath to the seam at the back and is tied at the front  
holding the back of the cape well in to the figure. The cape  
attractively lined throughout with silk, and the loose edges of the



ollar and the lower and loose back edges of the cape are stylishly finished with a row of machine-stitching.

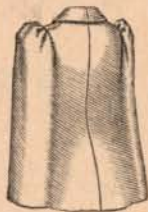
A cape of this description may suitably accompany a promenade gown for early Winter wear. Cloth, serge, camel's-hair, plush, velvet or silk will develop handsomely by the mode, and passementerie, gimp, cord, lace or embroidery may be applied in any preferred manner.

We have pattern No. 4850 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, needs three yards and a fourth of material twenty-two inches wide, or two yards and a half, or two yards and a quarter. Price of pattern, 1s. or 25 cents.



4850

Front View.



4850

View Showing  
Cape with Collar  
Rolled and Center  
Seam Closed to  
the Edge.



4850

Back View.

LADIES' CAPE. (COPYRIGHT.)  
(For Description see Page 446.)



4849

Front View.



4849

Back View.

LADIES' DOUBLE-BREASTED WATTEAU COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)  
(For Description see this Page.)

# LADIES' DOUBLE-BREASTED WATTEAU COAT. (IN THREE-QUARTER LENGTH.)

(For Illustrations see this Page)

No. 4849.—Beaver and fur are united in this coat at figure No. 4849 in this magazine, the fur being used for lining and decoration. At figure No. 13 on the ladies' Plate for winter, 1892-'93, the garment is again represented.

Watteau top-garments will have a large following, and one here pictured will be a general favorite. In this instance cloth and fur were chosen for its development. The fronts are inclined to the figure by a long under-dart at each side, and at the top they are reversed in lapels a shawl collar that overlaid with a facing of fur; the fur is extended over the shoulders and along the sides of the coat to the bottom, being revealed at the outer edges with the effect of binding. The right front overlaps the left, and an invisible closing is made. The side-back seams and a curving center seam complete the adjustment, the center seam being concealed by a Watteau-plait; the edges of the plait are included in the seam at the waist-line, below which point they are joined separately to the loose back edges of the back. The plait is narrow at the top and widens toward the lower edge. The sleeves are moderately high on the shoulders.

Coats of this kind are best adapted to tall figures, and may be developed in rough cloth, Bedford cord, chevot, serge, melton, Ottoman, silk or velvet. Jet or passementerie ornaments or bands are appropriate trimmings, although a perfectly plain finish is in order. If cloth or other heavy-textured fabric is used for the costume, the coat may be cut from the same goods, with very stylish results.

We have pattern No. 4849 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires two yards and three-fourths of cloth fifty-four inches wide, and a piece of fur measuring twenty-two by forty-nine and three-fourths inches. Of one material, it needs eight yards and an eighth twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

# LADIES' DOUBLE-BREASTED COAT. (IN THREE-QUARTER LENGTH.)

(For Illustrations see Page 448.)

No. 4855.—Light kersey is shown in this stylish coat at figure No. 456 A in this DELINEATOR, and machine-stitching and large braid ornaments provide the trimming.

Three-quarter length top-garments are worn almost to the exclusion of jackets this season, and a graceful style is shown in the accompanying engravings. The pretty effect of black Astrakhan as a trimming for a medium shade of smooth cloth is here illustrated in the coat, which is adjusted to show the lines and curves in the figure above the waist-line by means of single bust and under-arm darts, side-back gores, and a curving center seam that ends above coat-laps. The fronts are turned back in revers at the top by a rolling collar which meets them in notches, and below the revers a double-breast-

ed closing is made with buttons and button-holes. The sleeves are fashionably high on the shoulders, and the wrists are bound with Astrakhan, which follows all the loose edges of the coat, save the lower edge. The collar may be worn standing at the back instead of



rolled and will prove very protective in cold and windy weather.

Castor, tan, mode, gray, brown and navy-blue plain cloth, diagonal, melton, corkscrew, etc., will be admired in coats of this description, and fur, braid, passementerie, galloon and similar trimmings may be used for decoration. If liked, a tailor finish of silk or mohair braid may be applied at the edges, and passementerie frogs may be used instead of buttons for closing. The collar may be faced with velvet in the same or a contrasting color, if a more elaborate coat be preferred.

We have pattern No. 4855 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires six yards and a-half of material twenty-two inches

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



4855

Front View.



4855

View Showing Collar Standing.



4855

Back View.

LADIES' DOUBLE-BREADED COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see Page 447.)



4831

Front View.

LADIES' BASQUE, WITH ATTACHED FULL SKIRT. (COPYRIGHT.)

(For Description see this Page.)

#### LADIES' BASQUE, WITH ATTACHED FULL SKIRT.

(For Illustrations see this Page.)

No. 4831. — This basque forms part of the stylish toilette shown at figure No. 484 A in this DELINEATOR. At figure No. 4 on the Ladies' Plate for Winter, 1892-'93, it is again seen.

The basque introduces some of the popular features of the fashionable Russian and corselet modes, and is here shown made up in a stylish combination of green serge, and silk in a delicate écaré shade. The full yoke-portion is shaped by a seam on each shoulder, are disposed in soft folds resulting from gathers at the upper, shoulder and lower edges, and are arranged upon the upper part of a smooth

body-lining, which is adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The lower edge

of the yoke is concealed by the upper edges of the full front and back, which extend to corselet depth, are pointed at the center of the front and back and slope gradually toward their

edges. They are fitted by single bust darts taken up with the second dart in the front lining, and the under-arm gores connect the fronts and backs. The fulness of the fronts is plaited to a point at the center of the lower edge and the fulness of the back is arranged to correspond. The exposed portions of the under-arm gores lining are covered with facings of silk to carry out the corselet effect. The basque is lengthened to Russian blouse depth, skirt portions which fall in pretty fullness from gathers at the top; their front and back edges slightly joining of skirt portions and basque is concealed by narrow, fitted belt-ions, the ends of which are pointed, lapped and tacked at center of the back and fastened invisibly at the center of the front. The sleeves are close-fitting and smooth below the elbow, and are arranged upon plain, coat-shaped linings; they are gathered at the top, and the fulness at the center of each is collected in three upturning plaits that are tacked over the gathers, the fulness at each side of the plaits rising with full puff effect over the shoulder. The wrists, the ends and upper edge of the high standing collar and the upper edge of the corselet are trimmed with a row of passementerie, and the belt sections are decorated to correspond.

The mode will develop with fashionable effect in cloth, serge, Henrietta, cashmere or camela in combination with plain or changeable Surah, Bengaline or faille. The corselet may be outlined with gimp, galloon or passementerie.

We have pattern No. 4831 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure.



4831

Back View.

LADIES' BASQUE, WITH ATTACHED FULL SKIRT. (COPYRIGHT.)

(For Description see this Page.)



eight to forty-six inches, bust measure. For a lady of medium size, the basque requires two yards and seven-eighths of dress goods forty inches wide, with two yards of silk twenty inches wide. Of one material, it needs seven yards twenty-two inches wide, or three yards and a-half forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



1856

Front View.

LADIES' BASQUE, WITH ATTACHED CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see this Page.)

## LADIES' BASQUE, WITH ATTACHED CIRCULAR SKIRT.

(For Illustrations see this Page.)

No. 4856. — This basque forms part of the toilette shown at figure No. 485 A, the materials being Henrietta cloth and velvet, and the trimming festooned jet passementerie.

The basque embodies Russian characteristics and is here portrayed developed in dress goods and velvet, the latter material being introduced for facings, and a fancy buckle furnishing the trimming.

The fronts are cut out in low V outline at the top and are made over high-necked under-fronts of lining, which are fitted by double bust darts and are exposed at the top with pointed yoke effect and faced with velvet. The upper edges of the fronts are sewed to the lining and are gathered to within a short distance of the shoulder seams, and the resulting fulness is plaited to a point at the bottom, our overlapping, forward-turning plaits being arranged at each side; the plaits spread toward the bust in fan fashion, and are tucked at intervals to the lining fronts. Under-arm gores are inserted between the fronts and back, and the latter is made on a lining that is closely fitted by side-back gores and a center seam and exposed to correspond with the fronts. The back agrees with the fronts in the arrangement of the fulness, which, however, is disposed in three backward-turning plaits at each side of the center. The basque is lengthened by skirt portions, which are seamed to the lower edge and flare at the back and front, two overlapping, backward-turning plaits being made at each back edge and two overlapping, forward-turning plaits at each front edge. Shaped belt-sections having pointed ends conceal the joinings of the skirt portions to the basque, the ends being crossed at the back and front under buckles. The sleeves are fashionably high on the shoulders and all in deep puffs over coat-shaped linings to a considerable distance below the elbows; the upper and lower edges are gathered, and the linings are faced below the sleeves with velvet. The standing collar is of velvet and loses like the fronts at the center.

Velvet, Bengaline, silk and all kinds of wool goods are available for the mode, alone or in combination with other fabrics; and tulle or silk passementerie, Russian galloon, gimp, etc., may be used for trimming. The basque may agree with its accompany-

ing skirt or not, as desired. Rows of narrow jet or an all-over embroidery design may be applied to the yoke facing, and also to the cuff facings, and a Russian girdle of jet may be substituted for the girdle included in the pattern.

We have pattern No. 4856 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires three yards of dress goods forty inches wide, with a yard and a-half of velvet twenty inches wide. Of one material, it needs six yards twenty-two inches wide, or three yards and a-fourth forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



1856

Back View.

LADIES' BASQUE, WITH ATTACHED CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see this Page.)

## LADIES' BASQUE.

(TO BE MADE WITH OR WITHOUT A CHEMISETTE.)

(For Illustrations see this Page.)

No. 4827. — At figures Nos. 479 A and 480 A in this magazine this basque is shown differently made up.

Fashionable wool goods of seasonable weight were selected for the basque in this instance, and machine-stitching provides an appropriate finish. The admirable adjustment is accomplished by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above broad coat-laps. The fronts are widened by gores to lap in double-breasted fashion, and are reversed at the top by a rolling collar to form broad lapels that meet the collar in notches. The closing is made in double-breasted fashion with button-holes and buttons, and the lower edge of the basque shapes a becoming point at the center of the front and is deepened at the back to form a stylish postilion. The coat sleeves are comfortably close-fitting below the elbows and are gathered to rise fashionably above the shoulders. The basque may be worn with or without the chemisette, which is shaped by seams on the shoulders and is closed at the center with button-holes and buttons. The chemisette is finished with a high standing collar. The lapels are covered with facings of the material, which is extended down the gores for under-facings; and all the free edges of the basque are finished in true tailor style with two rows of machine-stitching.

Tailor-made basques are developed with the most satisfactory results in vicuna, cloth, serge, camel's-hair, vigogne and other woollens of pliable texture. If liked, the chemisette may be of cloth in a contrasting color, or it may be omitted in favor of a linen chemisette and four-in-hand scarf. A plain tailor finish will be most appropriate.

We have pattern No. 4827 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires four yards and five-eighths of material twenty-two inches wide,



4827

Front View.



4827

View Showing Basque Without Chemisette.



4827

Back View.

LADIES' BASQUE. (TO BE MADE WITH OR WITHOUT A CHEMISETTE.) (COPYRIGHT.)

(For Description see this Page.)



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

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

## LADIES' BASQUE.

(For Illustrations see this Page.)

No. 4802.—Light cashmere and dark velvet are combined in this stylish basque at figure No. 487 A in this DELINEATOR, and black braid corsage and cuff ornaments provide the decoration.

The shapely basque is here illustrated made of woollen dress goods, and a fashionable variety of lace net contributes effective garniture. The basque has smooth fronts that close invisibly at the center and are revealed in a long, slender V between the flaring edges of full fronts, the front edges of which are turned under from the shoulder seams to the bust and gathered to form frills. Gathers at the arms' eyes regulate the fulness in the fronts and produce a puff effect at each side, and a smooth adjustment below the bust is obtained by double bust darts taken up with those in the plain fronts. The seamless back is arranged upon a back of lining fitted by side-back gores and a curving center seam. It is smooth across the shoulders, and the fulness below the waist-line is collected in ten spaced rows of shirring, and under-arm gores complete the adjustment. The lower edge of the basque shapes a decided point at the center of the front and back and arches becomingly over the hips. The full puff sleeves are gathered at the upper and lower edges and droop in characteristic fashion over deep cuff-facings applied to the smooth, coat-shaped linings. The cuff facings are overlaid with lace net, and similar net decorates the exposed portion of the plain fronts and covers the high close-fitting standing collar.

The mode is especially appropriate for combinations of plain and fancy or plain and embroidered fabrics. A single material of either silken, woollen or silken texture may, of course, be chosen, and ribbon, lace, embroidery, Russian bands, velvet, etc., may be added for garniture.

We have pattern No. 4802 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require four yards and an-eighth of



4802

Front View.



4802

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see this Page.)



4817



4817



4817



4817

LADIES' HOODS. (COPYRIGHT.)

(For Description see this Page.)



4854

Front View.



4854



4854

Back View.

LADIES' SHIRRED WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 451.)

No. 4817.—The two styles of hoods included in this pattern are popular shapes for coats, ulsters and storm wraps of all kinds.

The first is portrayed made of plain cloth and reversed with plaid silk. The second is in one section under bears a strong resemblance to the gown Red-Riding Hood. The lining and side are drawn on. The four short rows of shirring at the edge of the top provide a pretty fulness under the hood and are shirred to draw the hood into shape and form a deep A tiny, upturning plait in each edge of the hood reverser edge to show the shirring, and the hood is finished with a cord, the ends of which are tipped with balls and knotted at the throat to hold the hood in position.

The other hood is made of cloth and lined throughout with plain silk. The prettiness is introduced by three short rows of shirring in the edge at the center and to the outer edge. The hoods are joined at the top, which are shaped to a seam at the center. The revers roll with the hood, concealing the joining; and the free ends are secured to the front ends of the hood. The design edge is finished with a binding, and a button-hole made in the end of the hood passes over a corresponding button sewed to the coat. The attachment of the hood. A single row of machine-stitching follows all the free edges of the hood.

Hoods usually match the garment to which they accompany, but a lining of silk in some bright, contrasting color will be most appropriate. Changeable, shot, plaid, or striped silk is especially good for hood linings.

We have pattern No. 4817 in three sizes—small, medium and large. In the medium size, the hood with revers requires three-fourths of a yard of material twenty-two inches wide, or five-eighths of a yard twenty-seven inches or more in width, each with three-fourths of a yard of silk twenty inches wide to line. The hood without revers needs five-eighths of a yard twenty-two inches or more in width, with five-eighths of a yard of silk twenty inches wide for lining. Price of pattern, 7d. or 15 cents.



## LADIES' SHIRRED WAIST. (WITH FITTED LINING.)

(For Illustrations see Page 450.)

No. 4854.—Light India silk is the material illustrated in this waist at figure No. 61 A in this magazine, with white lace pattern and baby ribbon for trim.

The full, fluffy waist and here pictured is particularly becoming to slender figures. In this instance it is developed in dress goods and trimmed with very narrow lawn ribbon. The waist is made over a lining which is closely fitted, proddy double bust darts, a belunder-arm and side-trunk gores and a center curving center seam, and is closed invisibly down the front.

Shirrings are made at the neck and shoulders for edges, and the resulting fullness is regulated to the width of the figure by four rows of shirring, which are made some distance apart and extend from just below the bust to the waist-line, producing the appearance of a outworselet. This desirable effect is emphasized by rows of narrow ribbon applied over the shirrings and tied in small bows over the closing. The

reversion below the shaped shirrings is hemmed at the bottom and falls with the effect of a ruffle upon the skirt, and which, however, may be worn over the lower part of the waist, as desired. The standard wing collar is trimmed with a bit its upper and lower edges with ribbon, which is bowed in a front. The sleeves

are very fancy and are made over coats of shaped linings; they are gathered at the elbow, and also at the side edges to the elbow, and are perfectly smooth below. They are tacked near the top to the linings, and fall in countless folds and wrinkles in suggestion of the mousseline style. Three rows of ribbon are applied to each wrist, and each is tied in a tiny bow at the inside of the arm.

Very flexible fabrics which are best adapted to the mode, since they fall so naturally into graceful folds. Vailing, cashmere, worsted batiste and fine cam-

el's-hair are among the favored woollens. Surah, China and India

silk develop the dressiest waists and narrow braid, velvet ribbon and outline gimps are the most stylish trimmings for them.

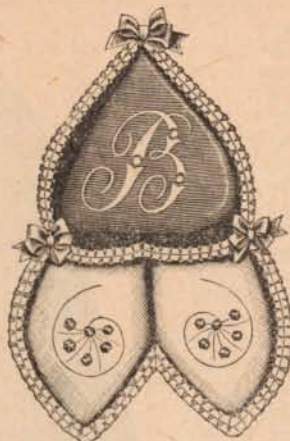
We have pattern No. 4854 in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure. To make the waist for a lady of medium size, calls for four yards and three-fourths of material twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



4799

SOILED-CLOTHES BAG. (COPYRIGHT.)

(For Description see this Page.)



4800

SHOE-AND-SLIPPER POCKET. (COPYRIGHT.)

(For Description see Page 452.)

is square at the top, and its lower corners are cut off. It consists of two sections joined together at the lower edges and along the side edges nearly to the top. The sections are sewed together near the top to form a casing, in which a short rod is inserted, the fulness above forming a pretty double frill at the top. A deep slash made at the center of the front a little below the casing provides an

opening to the bag, and the edges of the opening and all the other edges of the bag are bound with braid. A section of braid is looped across the front of the bag from the ends of the rod, and the ends of the braid are arranged in a pretty rosette-bow at each side. A short loop of braid is attached to the back at the top to suspend the bag from a hook.

Any strong material, such as canvas, linen, denim, ticking, crêtonne, etc., is suitable for bags of this kind, and Silesia or sateen in a prettily contrasting color may be chosen for lining. Ribbon may be used in place of braid, and any pretty decoration in the way of lettering, embroidery or braiding may be added, if desired. A pretty bag for a blue room may be of pale-blue sateen.

Pattern No. 4799 is in one size, and, to make a bag like it, will require three yards and a-half of material twenty-two inches wide, or two yards and a-half twenty-seven inches or more in width, each with two yards

and a-half of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



4809

Front View.



4809

Back View.

LADIES' RUSSIAN BLOUSE OVER-DRESS, WITH WATTEAU BACK. (COPYRIGHT.)

(For Description see Page 452.)



## SHOE-AND-SLIPPER POCKET

(For Illustration see Page 451.)

No. 4800.—This pocket, which is a necessity in every well ordered dressing-room, is illustrated made of duck. It is shaped in fanciful outline to form a single point at the top and two points at the bottom. It consists of three sections—a large section which forms the back, and two smaller sections of uniform size, that are joined in a seam and arranged upon the lower part of the back to form the pockets. All the edges of the pockets are trimmed with a quilling of ribbon, and ribbon bows decorate the point at the top of the back and the corners of the pockets. The back is further decorated with an embroidered initial, and an embroidered design ornaments the center of each pocket.

Shoe-and-slipper pockets are variously made of linen, duck, denim, crêtonne, crash, etc., and any of these materials may be braided or embroidered, if fancy lettering or conventional designs be liked for decoration. The edges may be bound with braid or ribbon, and ribbon or braid bows may be added.

Pattern No. 4800 in in one size, and, to make an article like it, will require three-fourths of a yard of material twenty-two inches wide, or five-eighths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

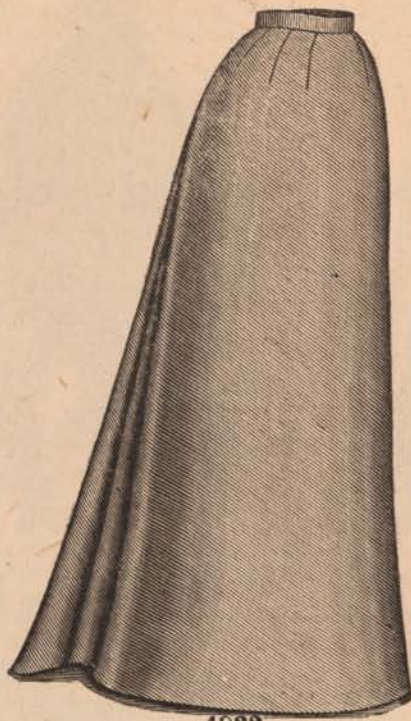
LADIES' RUSSIAN BLOUSE  
OVER-DRESS, WITH WATTEAU  
BACK.

(For Illustrations see Page 451.)

No. 4809.—This over-dress may be again seen by referring to figures Nos. 481 A and 482 A. At figure No. 9 on the Ladies' Plate for Winter, 1892-'93, it may be again observed.

The over-dress, which is the latest novelty among the popular Russian modes, is here portrayed developed in cloth of seasonable texture. The garment extends to the fashionable three-quarter

depth at the left side with button-holes and large buttons. The fronts are loose and join the back in shoulder and under-arm seams. The back is fitted by a center seam that extends from the neck to a little below the waist-line, and is extended to form a Wat-



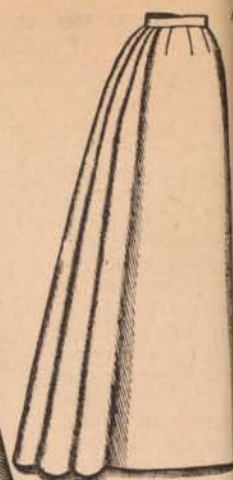
4833

Side-Front View.



4833

Side-Back View.



4833

View Showing  
Round Length.

LADIES' SKIRT, HAVING THREE CORNET-PLAITS AT THE BACK, AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 453.)



4820

Front View.



4820

Back View.

LADIES' SMOCKED BLOUSE. (WITH FITTED LINING, WHICH MAY BE OMITTED.) (COPYRIGHT.)

(For Description see Page 453.)

depth. Its right front is widened to the left shoulder, the left front is correspondingly narrowed, and the closing is made to a desirable

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

teau; the side edges of the Watteau pass into the center seam from the top to a little above the waist-line, and below this point they are joined together to below the waist-line, the Watteau being free from the back to form an opening, through which the belt is passed. The outer edges of the Watteau are bias and are joined in a seam which extends from the neck to the lower edge of the over-dress; and at each side of the seam the Watteau is arranged in a box-plait, which is quite narrow at the top and widens gradually all the way down. A belt encircles the waist and draws the fulness below the bust to the figure, and its pointed ends are crossed in at the center of the front beneath a buckle. The full puff sleeves extend but little below the elbows; they are gathered at the top and bottom and droop over deep cuff-facings. The material applied to the exposed portions of the smooth, coat-shaped linings. The cuffs, wrists are trimmed with fur; the standing collar, which closes at the left side, is decorated to correspond; and a band of fur ornaments the front edge of the right front.

The Russian modes make up attractive of in soft silks and seasonable woollens. Cloth, serge, camela and Bedford cord will develop handsomely in this way, and fur of all fashionable varieties, braid, passementerie, galloon Russian bands, etc., may supply the garniture.

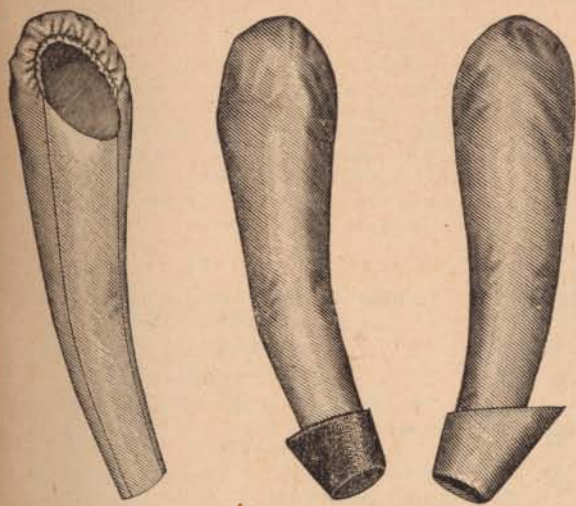
We have pattern No. 4809 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the over-dress for a lady of medium size, requires seven yards and three-fourths of material twenty-two inches wide, or four yards and five



## LADIES' SMOCKED BLOUSE. (WITH FITTED LINING, WHICH MAY BE OMITTED.)

(For Illustrations see Page 452.)

No. 4820.—This blouse is shown again at figure No. 488 A, where it is represented made of cashmere and trimmed with a braid girdle. China silk in a becoming shade of blue was in this instance chosen



4815

4815

4815

## LADIES' SLEEVE (FOR STREET GARMENTS), WITH ROUND OR POINTED CUFF, AND FITTED LINING (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see this Page.)

for the blouse. It is made upon a body lining, which extends but little below the waist-line and is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The blouse is shaped by under-arm seams only, and is smocked at the top to form a fanciful yoke that shapes three points at the front and back. The fulness below the smocking falls free to the lower edge and is confined at the waist-line by a belt, the ends of which are pointed and are crossed at the center of the front. The blouse and lining are closed together at the center of the front with hooks and loops. The full shirt-sleeves are mounted upon smooth, coat-shaped linings; they are gathered at the top, and the fulness at the wrists is collected in rows of smocking, below which the lower edges of the sleeves form pretty frills about the hands. The smocking of this stayed by tackings to the linings. At the neck seam is a close-fitting standing collar covered with a smocked section, the upper edge of which is turned under and forms a dainty frill around the neck. Full directions for smocking are contained in a pamphlet entitled "Smocking and Fancy Stitches," published by us, price 7d. or 15 cents. Smocking has regained the popularity accorded it in past seasons and bids fair to become a prominent feature of Winter modes. This blouse will make up with especially good results in changeable or shadow silk, Surah, China silk, *crêpe de Chine* and the various soft woollens devoted to blouses and house-waists. The smocking is sufficiently fanciful to render further decoration unnecessary.

We have pattern No. 4820 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse for a lady of medium size, requires five yards and five-eighths of material twenty-two inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' SKIRT, HAVING THREE CORNET-PLAITS AT THE BACK, AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 452.)

No. 4833.—This skirt may be again seen by referring to figures Nos. 463 A, 466 A, 479 A and 480 A in this magazine. In this instance the skirt is pictured made of dress goods. It is

hung over a five-gored bell foundation-skirt, which may be omitted if not desired. The front of the skirt extends to the back, which consists of three narrow gores; and four darts at each side of the center produce the characteristic smoothness at the front and sides. The back is laid in three box-plaits at the top, and is stiffened with crinoline to give the plaits the rolled effect peculiar to the corset style, the plaits being held in place by elastic straps adjusted underneath. The plaits flare into a stylish train that just sweeps the floor. The foundation skirt is also made with a short train; but if a skirt of round length be preferred, both the skirt and foundation may be cut off. A belt finishes the top of the skirt.

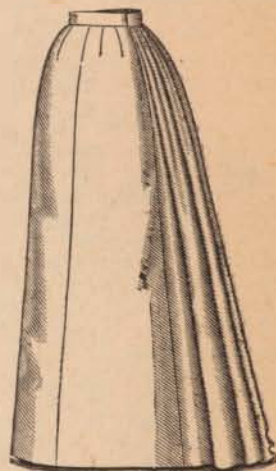
All stylish materials are adaptable to a skirt of this kind, and the accompanying basque may match or contrast with it. Passementerie, galloon, Russian bands, Astrakhan, fur bands and fringe are suitable trimmings. A handsome skirt, which may form part of a dinner toilette, may be fashioned from *réséda* Bengaline and trimmed at the bottom across the front and sides with passementerie.

We have pattern No. 4833 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires seven yards and a-fourth of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and a-fourth fifty inches wide, each with three-eighths of a yard of elastic three-fourths of an inch wide for the straps. Price of pattern, 1s. 6d. or 35 cents.

## LADIES' SLEEVE (FOR STREET GARMENTS), WITH ROUND OR POINTED CUFF, AND FITTED LINING (WHICH MAY BE OMITTED.)

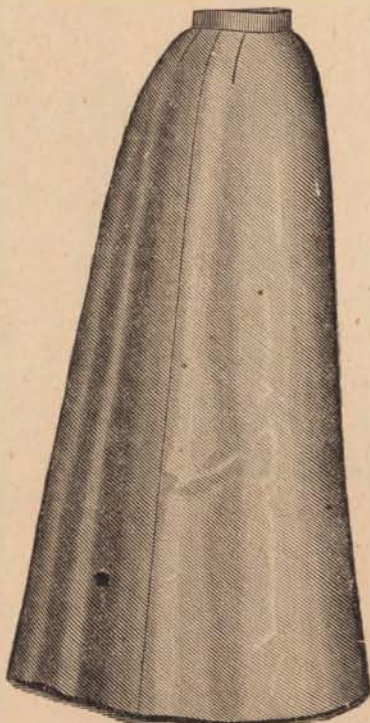
(For Illustrations see this Page.)

No. 4815.—This sleeve is a



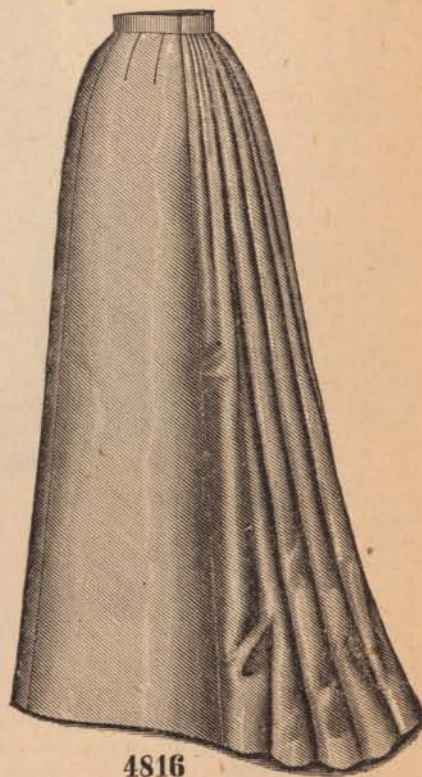
4816

View Showing Round Length.



4816

Side-Front View.



4816

Side-Back View.

## LADIES' FOUR-GORED SKIRT, WITH A BELL-GORED FOUNDATION, AND A SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (DESIRABLE FOR STOUT LADIES.) (COPYRIGHT.)

(For Description see Page 454.)

very popular style for coats, jackets, ulsters and other top garments, and is shown made of cloth. It is shaped by the usual inside and



outside seams and is fitted with comfortable closeness below the elbow. The sleeve is widened and gathered at the top to rise with fashionable fullness above the shoulder, and is arranged upon a smooth, coat-shaped lining, which, however, may be omitted, if undesirable. The wrist may be plainly completed, or finished with a cuff, which may be either pointed or round, as shown in the engravings, both styles of cuff being provided by the pattern. The round cuff is made of velvet and is of stylish depth, and the pointed cuff is of cloth and flares at the back of the arm.

A sleeve of this kind may be added to a coat or jacket of serge, cloth, melton, kersey, Bedford cord, diagonal, chevron or plain or fancy coating of any seasonable variety. Velvet, Bengaline or faille may be used for the cuff, or Astrakhan, otter, beaver, Persian lamb, seal, Alaska sable or cinnamon bear fur may provide the trimming. Rows of metallic, silk or soutache braid may trim either cuff or machine-stitching may follow the edges.

We have pattern No. 4815 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves with round cuffs for a lady whose arm measures eleven inches as described, will require seven-eighths of a yard of cloth fifty-four inches wide, with three-eighths of a yard of velvet twenty inches wide. Of one material, it needs a yard and seven-eighths twenty-two inches wide, or one yard forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. A pair of sleeves with pointed cuffs will require two yards of material twenty-two inches wide, or one yard forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FOUR-GORED SKIRT, WITH A BELL-GORED FOUNDATION, AND A SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (DESIRABLE FOR STOUT LADIES.) (For Illustrations see Page 453.)

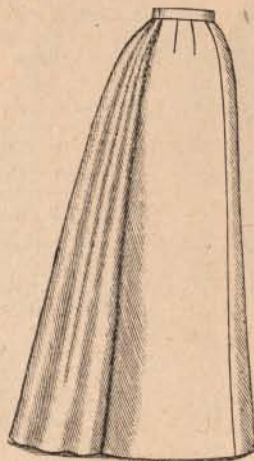
No. 4816.—This skirt is shown again at figures Nos. 456 A, 457 A, 481 A, 482 A and 485 A in this magazine.

In the present instance the skirt is pictured developed in a seasonable variety of woollen dress goods and plainly finished. It consists of a narrow front-gore, a rather wide side-gore at each side, and a back-breadth, the shaping of the gores making the skirt especially desirable for stout ladies. The front and sides fall smoothly over a foundation skirt consisting of five bell-gores, and a smooth adjustment over the hips is obtained by three darts at each side. The back-breadth is gathered at the top to fall in soft folds that spread into a short train, which, if undesirable, may be cut off, the pattern providing also for a skirt of uniform length. A placket is finished at the center-back seam of the foundation skirt and at the left side-back seam of the skirt, and the top is completed

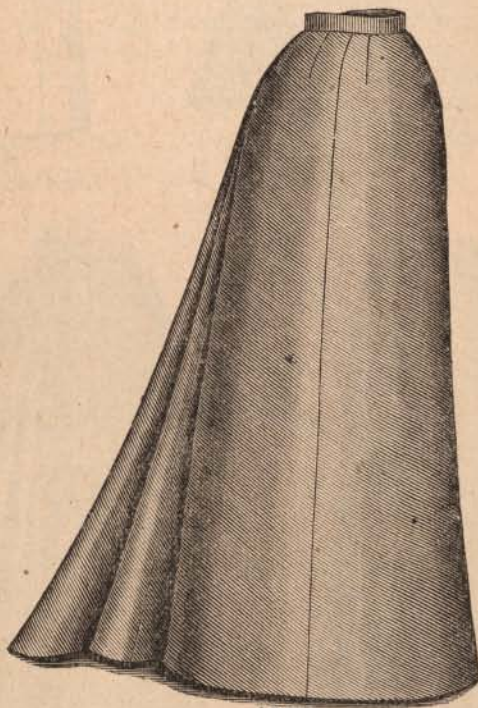
with a belt. The foundation skirt may be used or not, as desired.

All sorts of dress goods, of either silken, woollen or cotton texture, will make up satisfactorily in this way, and figured, striped, checked, plaid and plain goods are equally well adapted to the mode. A foot trimming in the shape of ruffles, puffs or plaitings of the same or a contrasting material may be added, or if preferred, a plain tailor finish may be adopted. A pretty skirt for street wear may be made up by the mode in dark-blue cheviot or serge, and the rows of black Hercules braid may be used for trimming.

We have pattern No. 4816 in eleven sizes! Figures Nos. 456 A and 484 A in this magazine. To make the skirt for a lady of medium size, requires six yards and three-eighths of goods twenty-two inches wide, or three yards and an-eighth forty-four inches wide, or two yards and an-eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

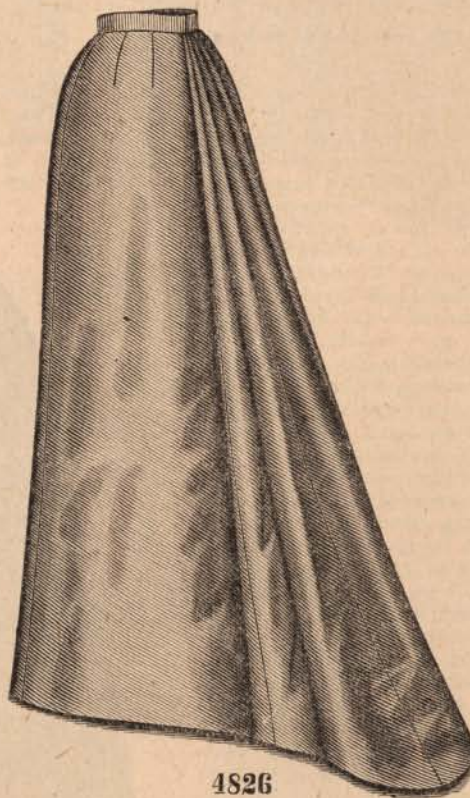


View Showing Round Length.



4826

Side-Front View.



4826

Side-Back View.

LADIES' FIVE-GORED BELL SKIRT, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see this Page.)

LADIES' FIVE-GORED BELL SKIRT, WITH A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (For Illustrations see this Page.)

No. 4826.—This skirt is again illustrated figures Nos. 464 A and 484 A in this magazine.

The skirt is in the popular bell style and is here represented made of woollen dress goods and plainly completed. It consists of a front-gore, two side-gores and two back-gores, and the front and side hang smoothly upon a five-gored bell foundation-skirt which may be omitted, if undesirable. The back is disposed with very slight fullness resulting from gathers at the top, and the skirt is made with a slight train, which may be cut off if the skirt of round length be preferred, the pattern indicating the correct shaping. A placket is finished at the center-back seam of the skirt and at the left side-back seam of the foundation skirt, and the top is completed with a belt.

Bengaline, gogone, faille, Strah, China silk, Bedford cord, camel, cashmere, serge and vicuna, as well as all fashionable varieties of suitings will make up satisfactorily

by the mode. A foot decoration consisting of puffings, frills or plaitings of the same or a contrasting material may be added, or a plain tailor finish may be chosen. A pretty decoration for the bottom of a silk skirt is two ruffles of lace arranged over silk or ribbon ruffle in a pretty contrasting color.

We have pattern No. 4826 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires six yards of goods twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



## Styles for Misses and Girls.

FIGURE No. 489 A.—MISSSES' DRESS.

(For Illustration see this Page.)

FIGURE No. 489 A.—This illustrates a Misses' dress. The pattern,

which is No. 4818 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 464 of this magazine.

In the present portrayal a dainty combination of white India silk



FIGURE No. 489 A.

FIGURE No. 490 A.

FIGURE No. 489 A.—MISSSES' DRESS.—This illustrates Pattern No. 4818 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 490 A.—MISSSES' DRESS.—This illustrates Pattern No. 4845 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 491 A.—MISSSES' BASQUE.—This illustrates Pattern No. 4819 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 455 to 457.)



FIGURE No. 491 A.

and white lace net is shown, and white lace edging and ribbon provide pretty trimming. The full, round skirt falls with natural fullness from gathers at the top, where it is joined to the body; and the lower edge is deeply hemmed and decorated with a unique arrangement of ribbon and bows. The body is arranged upon a fitted lining and is shaped by the usual number of darts and seams, the closing being made invisibly at the center of the back. Its front and backs are cut away in low, round outline to disclose a full yoke arranged upon the smooth front and back of lining; and a frill of lace droops from the upper edge of the front and backs, with quaint effect. The puff sleeves rise with picturesque fullness upon the shoulders and extend only to the elbows; they are mounted upon smooth, coat-shaped linings, which extend to ordinary depth and are faced with the silk. The standing collar, which closes at the back, is overlaid with a folded section of ribbon. A section of ribbon is carried diagonally downward across the front from the right under-arm seam near the top, and another section of ribbon encircles the waist and is tied in a pretty bow at the left of the center of the front.

The mode will make up exquisitely in *crêpe de Chine*, India silk or vailing for a reception, commencement or party dress, and lace, embroidery, ribbon or *chiffon* may be used for decoration. For ordinary wear, cashmere, serge, foulé, gingham, percale, lawn and various other fabrics



of woollen texture will develop attractively in this way, and braid, ribbon, passementerie, gimp, galloon or feather-stitching may be applied for garniture.

FIGURE NO. 490 A.—MISSES' DRESS.

(For Illustration see Page 455.)

FIGURE NO. 490 A.—This illustrates a Misses' dress. The pattern,

It has a full, round skirt that falls in soft folds from gathers at top and overhangs a four-gored foundation-skirt, the use of which is optional. The lower edge of the skirt is decorated with ribbon ruffles, the upper ruffle being finished to form a self-head and the top of the skirt is joined to the body, which has a low-necked front and backs arranged upon plain, high-necked tions of lining that are cut away at the top to expose the neck in the Pompadour fashion. The front and backs are disposed in soft



FIGURE NO. 492 A.

FIGURE NO. 493 A.

FIGURE NO. 494 A.

FIGURE NO. 492 A.—MISSES' COSTUME.—This illustrates Pattern No. 4824 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 493 A.—MISSES' COSTUME.—This illustrates Pattern No. 4801 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 494 A.—MISSES' COSTUME.—This illustrates Pattern No. 4807 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 458 and 459.)

which is No. 4845 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in three views on page 464 of this magazine.

The dress is here represented developed in pink Henrietta cloth.

at the center of the front and at each side of the invisible close by gathers at the top and bottom; and under-arm gores produce a smooth effect at the sides. The waist is encircled by a ribbon which is knotted at the center of the front and tied in a bow of long



and ends at the back; and sections of similar ribbon start upward from the knot at the center of the front and flare widely to the top of the under-arm gores. The sleeves are of the puff variety and extend to the elbows; they are mounted upon coat-shaped linings of ordinary length, that are in this instance cut off below the puffs. A butterfly bow of ribbon decorates each shoulder, and two frills of ribbon trim the neck of the body. The pattern provides a standing collar, to be worn when the dress is made high at the neck.

lace, Irish-point embroidery, ribbon, etc., may be applied for decoration in any way becoming to the figure, or a simple finish may be adopted.

FIGURE No. 491 A.—MISSES' BASQUE.

(For Illustration see Page 455.)

FIGURE No. 491 A.—This illustrates a Misses' basque. The pat-



FIGURE No. 495 A.

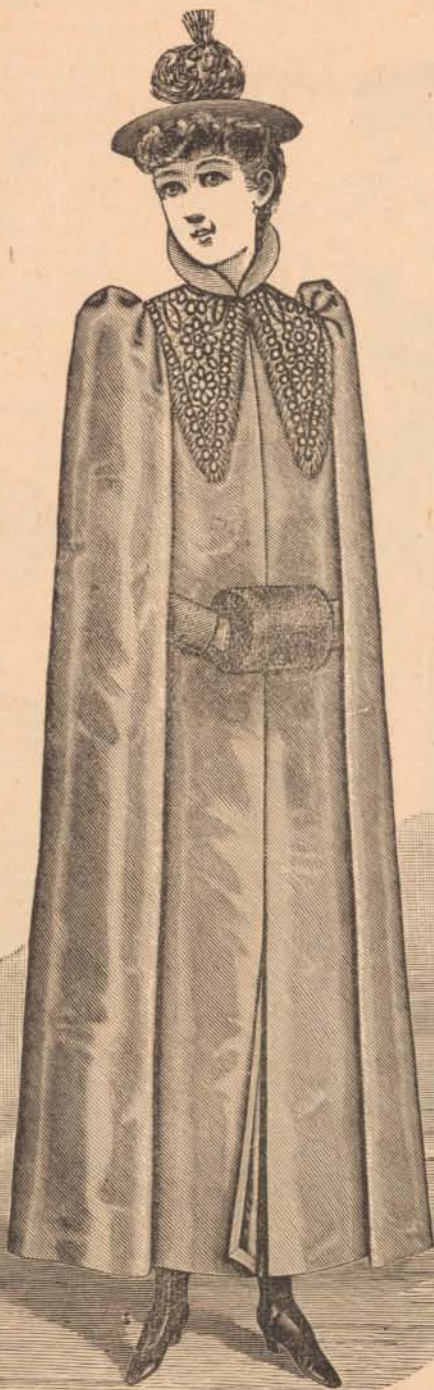


FIGURE No. 496 A.



FIGURE No. 497 A.

FIGURE No. 495 A.—MISSES' COAT.—This illustrates Pattern No. 4835 (copyright), price 1s. 6d. or 35 cents. FIGURE No. 496 A.—MISSES' WRAP AND MUFF.—This consists of Misses' Wrap No. 4834 (copyright), price 1s. 6d. or 35 cents; and Muff No. 1873, price 5d. or 10 cents. FIGURE No. 497 A.—GIRLS' COAT.—This illustrates Pattern No. 4837 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 459 and 460.)

A charming dress may be developed by the mode in plain or figured India or China silk, Surah, foulard, nun's-vailing, albatross, serge, challis or, in fact, any seasonable dress fabric of woollen or silken texture. *Point de Gène, point d'Irlande* or Valenciennes

tern, which is No. 4819 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown developed in different material on page 469 of this publication.

In the present instance the basque unites light-blue Surah and







against is collected in plaits that turn toward the center, and the lower sentage is concealed by a fitted girdle, which is closed invisibly at the side. The fulness at the waist-line of the seamless back is collected in several short rows of shirring, which are tacked to the skirt, fitted back of lining. The fronts and back are separated by deeper arm gores, and the side seams are left open below the waist-line, a deep slash to correspond being made at the center of the back. The full puff sleeves droop with picturesque effect over deep cloth-facings applied to the smooth buttonings; and the collar is in high regulating style and closes at the shirt side. The lower edge of the skirt and the wrist edges are worked with narrow gimp-encased fur, and similar garniture follows the front edges of the skirt at the waist and is continued along the lower edge of the basque.

The mode is especially well adapted to combinations of both shades and textures. Velvet or changeable silk will associate effectively with cloth, camel's-hair, ermine, vicuna, vigogne or Bedouin cord in a costume of this kind, and braid, galloon, ribbon, blousage, passementerie, etc., will be very appropriate decorations. Tassels, plaitings or ruffles of ribbon, silk or the material may trim the bottom of the skirt.

The hat is a sailor shape in felt, and is stylishly trimmed with quills and a ribbon rosette.

FIGURE No. 494 A.—This illustrates a Misses' costume. The pattern, which is No. 4807 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different representation on page 463 of this DELINEATOR. The Cheviot of a seasonable variety is the material pictured in the present instance, and machine-stitching provides a tasteful finish. The front of the skirt divides smoothly over a foundation waist consisting of four gores, which may be omitted; and the back hangs with graceful fulness resulting from gathers at the waist.

The shapely basque has Eton pocket-fronts that are reversed at the top in stylishly broad laps, and between them full fronts are disclosed with blouse effect. The full fronts are gathered at the top and bottom and are arranged upon dart-fitted fronts of blousage, and the closing is made invisibly at the center. Underneath and side-back gores complete the adjustment. The back is extended to deep postilion depth, and below the waist-line has extra fulness that is untroubled to produce the effect of three broad box-plaits. Strap buttonings cross the back from the waist, the seams and are secured at the center; and to correspond with these are two straps that pass over the lower edge of the bodice front and are crossed at the center and secured beneath a button buckle. The coat sleeves rise full and high at the top and open comfortably close-fitting below the elbow. Each wrist is finished with an encircling band of the material finished at the top with a row of machine-stitching. At the neck is a moderately high standing collar. All the edges of the basque are followed by a single row of machine-stitching, and three rows of stitching decorate the skirt a short distance above the lower edge.

A particularly jaunty costume may be developed by the mode in navy-blue serge, with blue-and-white polka-dotted or striped silk for the blouse fronts. Flannel, vicuna or vigogne will also make up nicely in this way, either alone or in combination with Surah, China silk or wash silk. The mode is fanciful in design, and for that reason garniture should be sparingly used, if not dispensed with altogether.

The hat is a felt turban in a pretty shade of dark-brown and is stylishly trimmed at the front with feathers and an aigrette.



FIGURE No. 500 A.—MISSSES' COSTUME.—This illustrates Pattern No. 4823 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 461.)

FIGURE No. 495 A.—MISSSES' COAT.

(For Illustration see Page 457.)

FIGURE No. 495 A.—This illustrates a Misses' coat. The pattern, which is No. 4835 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 471 of this magazine.

The coat is in the present instance shown made of gray striped repellent cloth, with machine-stitching for a finish. The loose fronts are closed to the throat in double-breasted fashion with button-holes and buttons, and are rendered smooth at the sides by long under-arm darts. The back is nicely curved to the figure by the customary gores, and by a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear above well pressed coat-plaits. The coat sleeves are stylishly full at the top and comfortably close-fitting below the elbows, and each wrist is finished with two rows of machine-stitching applied at round cuff depth. A moderately high collar of the Medici order is at the neck. Pocket-laps cover the openings to side pockets inserted in the fronts and to a change pocket located a little higher up at the right side, the edges of all the pocket-laps being finished with machine-stitching.

The coat may be made up with or without the military cape, which is of fashionable length and is adjusted smoothly at the top by a single dart on each shoulder, the fulness below falling with true military effect. The cape is closed at the throat; and at the neck is a stylish collar, which may be rolled all round or worn in standing style, as preferred. The edges of both collars and the front and lower edges of both the coat and cape are followed with two rows of machine-stitching.

The coat is wholly protective to the costume and will, therefore, be a valuable addition to the Winter wardrobe. For walking or driving it may be developed in tweed, serge, diagonal or plain or fancy cloth, while for a storm coat rubber-finished cloth

or silk may be used. Bone buttons and a tailor finish of machine-stitching will be most frequently favored. A lining of changeable or plain or fancy Surah or silk will provide an appropriate finish for a cloth coat made up in this way, and the silk may be the same shade as the cloth or of a contrasting color.

The Alpine hat is made of checked cloth and trimmed with a stiff wing.



## FIGURE No. 496 A.—MISSSES' WRAP AND MUFF.

(For Illustration see Page 457.)

FIGURE No. 496 A.—This consists of a Misses' Russian circular wrap and muff. The wrap pattern, which is No. 4834 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 468 of this publication. The muff pattern, which is No. 1873 and costs 5d. or 10 cents, is in three sizes, children's, girls' and misses'—, and is shown again on its accompanying label.

The wrap is in Russian circular style and is here represented made of faced cloth. The fronts are extended to form the sides,

The muff is pictured made of dark plush and lined with satin interlining is added between the outside and lining to give the necessary firmness, and the muff is regulated to the width of the hand by an elastic cord inserted in a tuck at each end of the lining.

The wrap is equally well adapted to heavy smooth and surfaced cloakings for Winter wear, and to medium-weighted cloths for the intermediate seasons. Striped and checked tweed, cloth, serge, heavy camel's-hair, beaver, kersey, cloth and melton will all wear nicely in this way, and otter, beaver, lynx, monkey, or any other variety of fur may provide the decoration. The muff may be made of the same kind of material as the wrap, or of Astrakhan cloth or fur, Persian lamb, mink, sable or any other fashionable material.



FIGURE No. 501 A.

FIGURE No. 502 A.

FIGURE No. 503 A.

FIGURE No. 501 A.—GIRLS' DRESS.—This illustrates Pattern No. 4821 (copyright), price 1s. or 25 cents. FIGURE No. 502 A.—GIRLS' SMOCKED DRESS.—This illustrates Pattern No. 4828 (copyright), price 1s. or 25 cents. FIGURE No. 503 A.—GIRLS' DRESS.—This illustrates Pattern No. 4810 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 462 to 464.)

and they join the back in seams that curve in dolman style over the shoulders and terminate at the front above a deep, underfolded, backward-turning plait at each side. The shoulders present the becoming high effect seen in all the latest modes, and the artistic pose is maintained by pads filled with hair or cotton batting and tacked underneath. The back is gracefully curved to the figure by a center seam that disappears above an underfolded box-plait, and well pressed coat-plaits appear below the side-back seams. Slashes made in the plaits at the front provide openings for the hands, and the fronts are closed invisibly at the center. A boléro collar is at the neck. The wrap is decorated with handsome fur-edged braid ornaments in a deep, pointed collar design.

The round felt hat is stylishly trimmed at the front with feathers.

## FIGURE No. 497 A.—GIRLS' COAT.

(For Illustration see Page 457.)

FIGURE No. 497 A.—This illustrates a Girls' coat. The pattern which is No. 4837 and costs 1s. or 25 cents, is in seven sizes for girls from three to nine years of age, and is differently portrayed on page 472 of this DELINEATOR.

A seasonable variety of cheviot was chosen for the coat, for instance, and a tailor finish of machine-stitching was adopted.



ment extends to the lower edge of the dress and has loose fronts that are closed to the throat in double-breasted style with button-eyes and buttons. The adjustment is completed by side-back darts, and a curving center seam that terminates below the waist-line above long coat-laps; and extra fullness allowed at the side-coat seams is arranged in well pressed coat-plaits. The coat sleeves are comfortably wide, and each is finished at the wrist with two rows of machine-stitching applied to outline a round cuff. Pocket-flaps cover the openings to side pockets inserted in the fronts and to change pocket arranged higher up at the right side. The free edges of all the laps are followed by two rows of machine-stitching, and the edges of the rolling collar are finished in a similar manner. The removable military cape extends to regulation depth. It is fitted smoothly at the top by shoulder darts, and falls below with the natural fulness peculiar to the military shape. It is attached to the dress at underneath the collar and is closed invisibly at the throat. The cape is lined with silk.

All sorts of coatings and linings are adaptable to the mode. Smooth satins, such as tulle and kersey, will be as frequently seen in coats of this kind as will checked, plaid and striped cheviot, novelty coatings, repellent cloth and flannel-finished silk. A pretty lining of changeable silk may be added to the cape. The stylish felt hat has a silk crown and is trimmed with feathers.

FIGURE No. 499 A.—MISSSES' LONG BASQUE DRESS.

(For Illustration see Page 458.)

FIGURE No. 504 A.—This illustrates a Misses' dress. The pattern, which is No. 4797 and costs 1s. 3d. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen on page 465.

An attractive combination of China silk and velvet is here pictured in the dress, and velvet ribbon trims it effectively. The dress is known as the pinafore on account of its resemblance to that garment, and it may be made up in high or low necked fashion, as preferred. The upper part is a square yoke that is closed at the back; it is cut away to expose the neck in a becoming Pompadour, and from its lower edge the full lower-portion falls in soft folds from the shoulders at the top nearly to the ankles. The lower edge of the dress is deeply underfaced and is trimmed with two rows of velvet ribbon. The pattern provides both long and short sleeves. The long sleeves are of the full shirt-sleeve variety and are finished with ribbons, and the short sleeves are full puffs that rise prettily on the shoulders and are finished with bands of velvet. The fullness over the bust is confined by sections of velvet ribbon that

start from the arms'-eyes just below the yoke, cross the bust at the center, are carried to the back, where they are again crossed at the waist-line, and are then brought forward and tied in a bow at the center of the front a little below the waist-line. The pattern includes a standing collar to be worn when the dress is made high.

All sorts of soft, clinging fabrics, such as India silk, vailing, challis, serge and cashmere, are suitable for dresses of this kind, and velvet, faille or some other contrasting material may be used for the yoke. The decoration may consist of lace, embroidery, braid, feather-stitching or ribbon.

FIGURE No. 499 A.—MISSSES' LONG BASQUE.

(For Illustration see Page 458.)

FIGURE No. 499 A.—This illustrates a Misses' basque. The pattern, which is No. 4841 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 470 of this DE- LINEATOR.

The basque is in this instance shown stylishly developed in cheviot, with ribbon and buttons for garniture. It extends to a fashionable depth and is admirably adjusted by single bust darts, the usual number of gores, and a curving center seam that terminates a little below the waist-line above long coat-laps. The closing is made at the center of the front to a desirable depth below the waist-line with buttons and button-holes, and below it the front edges flare slightly. The coat sleeves rise with fashionable fullness upon the shoulders and are finished at the wrists with pointed cuffs that flare in cavalier style at the back of the arm. The cuffs are trimmed with ribbon and



FIGURE No. 504 A.

FIGURE No. 505 A.

FIGURE No. 504 A.—GIRLS' DRESS.—This illustrates Pattern No. 4844 (copyright), price 1s. or 25 cents.

FIGURE No. 505 A.—GIRLS' DRESS.—This illustrates Pattern No. 4838 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 464 and 465.)

buttons. Similar buttons are sewed along the darts from the top to some distance below the waist-line, and sections of ribbon are arranged between the darts and the under-arm seams, with fanciful effect. An Essex collar trimmed with ribbon is at the neck.

A basque of this kind will prove becoming alike to misses of stout and slender build, and will develop handsomely in cloth, serge, camel's-hair, vicuna, vigogne, foulé or Bedford cord.

The round felt hat has a soft crown and is trimmed with cord and black quills.

FIGURE No. 500 A.—MISSSES' COSTUME.

(For Illustration see Page 459.)

FIGURE No. 500 A.—This illustrates a Misses' costume. The pat-



tern, which is No. 4823 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is displayed in a different development on page 463 of this publication.

An artistic combination of light crape, and dark velvet overlaid with *point de Gène* lace is here pictured in the costume. The back is in Princess style, is cut away at the top to admit a deep, pointed corselet effect, and is closely adjusted by side-back seams that terminate in dart fashion a little below the waist-line, and by a curving center seam that is discontinued above extra fulness. The fulness is underfolded in fan-plaits that spread at each side of the seam joining the bias back edges of the skirt portion. Above the corselet is seen a full yoke-portion arranged upon a fitted plain back of lining, which extends but little below the waist-line; and long under-arm gores separate the back and front. Darts adjust the skirt portion of the front to the figure with the smoothness characteristic of the bell skirt; a placket is finished at the left side of the skirt, and the top is finished with a belt. Upon closely adjusted fronts of lining, that close invisibly at the center, are short full fronts arranged in becoming folds by gathers at the shoulder edges, the fulness at the lower edge being collected in overlapping plaits that flare prettily upward. Between the flaring front edges of the full fronts is disclosed a plastron, which extends to the bust, is permanently sewed upon the right front of lining and is fastened invisibly at the left side; and a broad, wrinkled girder crosses the fronts, being included in the right under-arm seam and fastened invisibly at the corresponding seam at the left side.

The puff sleeves are of elbow length, are turned under at the edges and are gathered to form drooping frills. They are made upon smoothings, which tend to lower the wrists, but here cut underneath the frills. The fitting of velvet laid with *de Gène* lace. The lower of the cost decorated; and two ruffles in upper one finished a self-ha Soft, d fabrics of braid silken or len texture be found t. Th roled t sh is qu ne bac is wid terials, s er edg int at the fr and vicu le is cl at the row cut from w th line of and geant or e, and re is co the rem t sect braid, is of cas sleev resqu challic, Heni dee of a similar n of applie oth, c a foot trimm gs. of the material, t the a sect is ar w ea



4824  
Front View.



4824 4824  
View Showing the Costume with the Cuffs worn Inside. View Showing the Costume without Jacket.



4824  
Back View.

MISSSES' ETON COSTUME. (COPYRIGHT.)  
(For Description see Page 465.)



4801  
Front View.



4801  
Back View.

MISSSES' COSTUME. (COPYRIGHT.)  
(For Description see Page 466.)

FIGURES NOS. 502 A AND 503 GIRLS' DRESS. (For Illustration Page 460.)

FIGURE No. 502 A.—This illustration shows a Girls' dress. The pattern, which is No. 4821 and costs 25 cents, is in sizes for girls five to twelve of age, and is displayed in two views on page 466 of this magazine. A seasonable variety of figured, plush goods is here presented in the form of a novel arrangement of ribbon braid contributing effective garnish. The skirt is fully trimmed from gathers at the top, where it is finished with a deep hem. The front and backs of the body are cut away in low, pointed

to the body; and its lower edge is finished with a deep hem. The front and backs of the body are cut away in low, pointed



at the top, and are arranged upon plain, high-necked portions of lining. The front is disposed at each side of the center in forward-plaits that gradually from lower edge, and backs are arranged in backward-turn-plaits at each side of the closing, which made invisibly at center. The upper edge of the front concealed by ribbon, which is tied at center in a pretty bow; and the lining of the front and backs exposed in pointed outline above covered with facings of the material over decorated with braid applied in horizontal rows the width of the braid. The waist is circled by a girdle, which is quite narrow at the back and sides, is widened at the lower edge to form a point at the center of the front. The skirt is closed invisibly at the left side; the rows of braid follow the pointed line of the lower edge, and the space between is covered with sections of similar braid. The full sleeves droop in picturesque fashion deep cuff-facings of the material applied to their both, coat-shaped facings. Lengthwise of braid ornament the cuff facings, a section of ribbon is arranged just above each puff and posed in a bow at back of the arm.

**DRESS** standing collar, which closes at the center of the back, is plaid with ribbon, a bow of similar ribbon trims it at the center of the front. Plain and figured silk, challis, crepe, serge, vicuna, mohere and other materials of a similar nature may be selected for dresses of this kind. Ribbon, gimp, in or grosgrain ribbon, passementerie, fancy stitching, fancy lace, or any preferred variety of lace may be used for trimming. The round hat has soft crown and is fully trimmed with feathers.

**FIGURE No. 502 A.** This illustrates a Girls' smocked dress. The pattern, which is No. 28 and costs 1s. or 25 cents, is in eight sizes for girls from five to

twelve years of age, and is again shown on page 468 of this magazine. In the present instance white China silk is attractively associated with white lace net.

The dress has a full skirt that falls in pretty folds from gathers at the top. The lower edge is deeply hemmed and is trimmed with a row of ribbon. The front and backs of the body are cut away in Pompadour fashion at the top, and are arranged upon plain, high-necked lining-ports, which are exposed in square-yoke shape and covered with a full yoke that is shaped by seams on the shoulders and gathered at the bottom, and near the top to form a standing frill about the neck. Pretty fullness is produced at the center of the front by several rows of smocking made at the upper and lower edges; and the backs are similarly smocked at each side of the closing, which is made invisibly at the center. Sections of ribbon follow the edge of the front and back over the shoulders and disappear at the ends of the smocking beneath pretty bows; and similar bows decorate the lower part of the front just back of the lower rows of smocking. The full puff sleeves extend a little below the elbows and are smocked a short distance above the lower edges to form narrow frills. They are arranged upon coat-shaped linings, which extend to the wrists, but are here cut off underneath the frills.

The mode is extremely picturesque and will develop with charming effect in plain and figured challis, serge, cashmere, merino or Surrah. Some prettily contrasting fabric may be chosen for the yoke, and ribbon, lace, fancy braid, embroidery, gimp, feather-stitching, or ruffles or puffs of the material may adorn the skirt.

The brim of the rather broad felt hat flares at the front, and is bound with ribbon, and a high trimming of ribbon decorates



4807

Front View.



4807

Back View.

MISSES' COSTUME. (COPYRIGHT.)  
(For Description see Page 466.)



4823

Front View.



4823

Back View.

MISSES' COSTUME. (COPYRIGHT.)  
(For Description see Page 467.)

and is bound with ribbon, and a high trimming of ribbon decorates



FIGURE No. 503 A.—This illustrates a Girls' dress. The pattern, which is No. 4810 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in two views on page 467 of this DELINEATOR.

A charming combination of reseda cashmere and shrimp Surah was here effected in the dress, with narrow ribbon for garniture. The full skirt falls from gathers at the top, where it is joined to the body; and its lower edge is deeply hemmed and pleasingly ornamented with several rows of ribbon. The body has deep, round yoke- portions, which are drawn by shirrings at the top to form a frill about the neck; these portions appear with the effect of a full guimpe



4845

Front View.



4845

View, Showing  
the Dress with Long  
Sleeves and High  
Neck.



4845

Back View.

MISSIES' DRESS. (COPYRIGHT.)

(For Description see Page 467.)



4818

Front View.

MISSIES' DRESS. (COPYRIGHT.)

(For Description see Page 468.)

above the front and backs, which are cut away in very low, rounding outline at the top and are drawn at the lower edge and near the top by several rows of shirring, the shirrings being arranged to follow the upper outline and form a frill. The body has plain fronts and backs of lining and is closed invisibly at the center of the back. To carry out the guimpe effect the full puff sleeves are made of Surah; they are gathered at the top and bottom and droop in regulation style over full cuffs, which are each gathered at the top and drawn by several rows of shirring near the lower edge to form a pretty frill about the hand.

Dresses of this kind are variously made of Henrietta cloth, flannel, serge, challis, etc.; and any of these materials will unite beautifully with Surah. China silk, wash

rated with a band of ribbon, which is carried upward to form an inverted V at the left side, and tied in a graceful bow at the top. The front and backs of the body reach only to the arms' eyes, and gathers at the upper and lower edges produce pretty fullness at the center of the front and at each side of the closing which is made at the center of the back with button-holes and buttons. The body has a plain front and backs of lining, which appear with yoke effect above the full front and backs, the exposed portions being covered with yoke facings of the material. Deep cuff-facings are applied to the smooth sleeve-linings below the full puff sleeves, and a bow of ribbon decorates each cuff facing at the back of the arm. Shoulder straps of ribbon are tied in butterfly bows on the shoulders, and ribbon trims the upper edges of the front and back. A



4818

Back View.

MISSIES' DRESS. (COPYRIGHT.)

(For Description see Page 468.)

silk or a contrasting shade of the same fabric. The body requires no applied decoration, but lace, embroidery, ribbon, feather-stitch-

ing or braid will form an appropriate foot-trimming for the skirt. The low crown of the broad felt hat is banded with ribbon trimmed with ostrich trim-

FIGURES  
504 A AND  
—GIRL  
DRESS

(For Illustration  
see Page 467.)

FIGURE  
504 A.—This  
illustrates a  
dress. The  
tern, which  
No. 4844  
costs 1s.  
cents, is in  
sizes for  
from five  
to twelve  
years of  
age, and is  
differently  
patterned  
on page 467  
of this magazine.

The dress here shown is fully developed, figured and colored. It is full and in graceful proportions from the top, and lower edge finished with hem and

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the center of the front, where it is tied in a bow above the waist-line. A standing collar overlaid with ribbon is at the neck.

The mode admits of many charming combinations of shades and fabrics. It will make up attractively in serge, plissé, camel's-hair, flannel and cashmere, and yoke facings of lace net or edging, velvet, Surah, faille or some other prettily contrasting material may be applied.

FIGURE No. 505 A.—This illustrates a Girls' dress. The pattern, which is No. 4838 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in two views on page 467 of this publication.

An effective combination of white India silk, satin and lace was here chosen for the dress, which may be worn with a guimpe, if preferred. The full skirt is finished at the bottom with a deep hem, and its top is gathered and joined to the body,

dery, ribbon, feather-stitching or braid may be chosen for garniture. Crêpon, figured or plain silk, Lansdowne and vailing will make pretty party dresses, with lace for decoration.

#### MISSES' ETON COSTUME.

(For Illustrations see Page 462.)

No. 4824.—Plain serge and dotted silk are united in this costume at figure No. 492 A in this DELINEATOR, with gimp for the simple garniture.

The jaunty costume, which combines both elegance and comfort, is in the present instance shown made of dark-blue serge and silk. The skirt is in bell style at the back, where the bias edges are joined in a center seam. It is gathered at the top all round and falls with the effect of a full, round skirt at the front and sides. The lower edge is hemmed, and the top is finished with a belt. The skirt overhangs a four-gored foundation-skirt, which may be omit-



4797

Front View.

MISSES' DRESS. (ALSO KNOWN AS THE PINAFORE DRESS.) (COPYRIGHT.)

(For Description see Page 469.)



4797

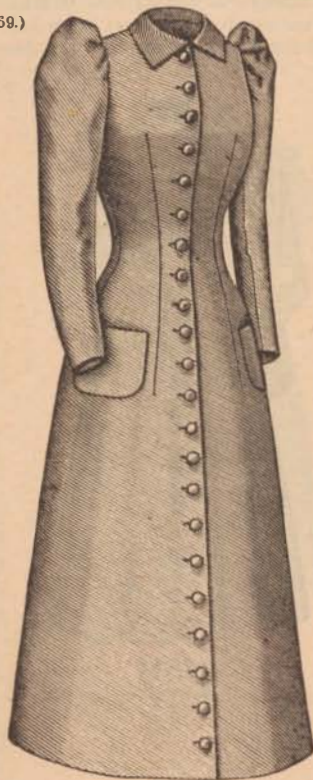
Back View.

MISSES' DRESS. (ALSO KNOWN AS THE PINAFORE DRESS.) (COPYRIGHT.)

(For Description see Page 469.)

which is shaped in low, round outline at the top. The full front of the body is arranged upon a smooth front of lining, the full backs are mounted upon plain lining-ports that are shaped by side-back gores, and under-arm gores complete the simple adjustment. The front shows pretty fulness at the center resulting from gathers at the top and bottom, and the backs are similarly gathered at each side of the center, where the closing is made invisibly. Drooping quaintly from the upper edge of the body is a frill of lace edging, and similar lace is used for the short sleeves, which are caught up on the shoulders with the neck frill by means of ribbons tied in pretty bows. A deep frill of lace falls over the skirt from the lower edge of the girdle, which is deepened at the center of the front to form a point at the lower edge. The girdle is independent of the dress and is closed at the center of the back.

Quaint dresses of this kind are developed in challis, cashmere, serge, flannel and all fashionable silks and suitable woollens. *Point de Gêve* or ragged lace, embroi-



4808

Front View.

MISSES' PRINCESS WRAPPER. (COPYRIGHT.)

(For Description see Page 469.)



4808

Back View.

ted if found undesirable.

The fronts of the blouse are very full and are gathered at the top for a short distance at each side of the closing, which is effected at the center with button-holes and small, fanciful buttons. The seamless back fits smoothly across the shoulders, and at the waist-line a casing is made, through which tapes are drawn to hold the blouse well in to the figure; these tapes are passed around the waist and tied over the loose fronts. The blouse is simply shaped by under-arm and shoulder seams, and at the neck is a turn-over collar having flaring ends. The full sleeves are gathered at their upper and lower edges, and are finished at the bottom with deep, rolling cuffs, which are seamed for a short distance at the back of the arm.

The blouse is worn beneath the top of the skirt, and the waist is encircled by a girdle that presents a pointed upper outline at the center of the front and extends to belt depth at

the sides and back, the closing being made invisibly at the left side. The jacket barely extends to the waist-line at the front and



describes a slight point at the center of the back. The fronts are open all the way down, displaying the blouse effectively between them; they are reversed in small lapels to below the bust by a rolling collar, with which they form notches; and below the lapels they flare jauntily. The jacket is smoothly adjusted at the back and sides by under-arm gores and a well curved center seam. Gathers at the top cause the coat sleeves to rise gracefully over the shoulders, and the cuffs of the blouse are turned over the jacket sleeves with very pretty effect.

The costume will develop stylishly in storm serge, Bedford cord, camel's-hair, tweed, cheviot or plain, mixed or striped suiting, with Bengaline, faille, or Surah for the blouse.

We have pattern No. 4824 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires four yards and an eighth of serge forty inches wide, and four yards of silk twenty inches wide. Of one material, it needs ten yards and three-eighths twenty-two inches wide, or five yards and three-eighths forty-four inches wide, or four yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

#### MISSES' COSTUME.

(For Illustrations see Page 462.)

No. 4801.—This costume is shown made of flannel and velvet at figure No. 493 A in this DELINEATOR, and narrow gimp provides effective garniture.

Dress goods and velvet are here associated in the costume. The skirt is in circular bell style and is made over a four-gored foundation; it is extended to meet in a bias seam at the center of the back, and six darts in the top produce a smooth adjustment at the front and sides. At each side of the placket opening, which is made above the center seam, gathers are made in the top to fall into graceful folds. A belt finishes the top. The skirt may be made up with or without the foundation, as preferred.

Very attractive features are introduced in the basque. Over lining fronts that are fitted by single bust darts and closed down the center are mounted a vest, and long fronts of velvet that flare over the vest with the effect of jacket fronts. The vest has a bluntly pointed yoke of velvet, and a lower portion of dress goods that is gathered scantily to the yoke at the top at each side of the center, the fulness being confined at the bottom in three forward-turning plaits at each side. The vest is closed in Breton fashion at the left side, and crossing it at the bottom is a narrow, pointed girdle of velvet that starts from the right under-arm seam and closes in line with the vest. Long under-arm gores are inserted between the fronts and back, and the seams joining them to the back are discontinued at the waist-line. Upon a short back of lining that is fitted by side-back gores and a curving center seam is mounted a

full, seamless back that falls even with the gores, the fulness of it caught in four rows of shirring made at the center at the wide line, below which the back is cut to form tabs. At the neck is a velvet standing collar that closes at the left shoulder. The fronts are of dress goods and fall in long puffs over coat-shaped blouses which are exposed below the sleeves and faced with velvet. The

The mode will be charming developed in a combination of the closeable Surah and plain camel's-hair, Bengaline and serge, or, as, and

and cheviot. Plaid the m rah will unite pleassy an with poplin, diadapta camela, foulé, vicundress other seasonable wood most with narrow gilt andich at tache braids, passe, popl teries, ribbons or gal chevi for the decoration. ations

We have pattern dress 4801 in seven sizee or misses from ten to sixh trin years of age. To maksemen costume for a mis, etc., twelve years, required two yards and five-eigh be d of dress goods forty in-blue wide, with two yardine y three-eighths of vatching twenty inches wide! str one material, it needs: hair yards and an-eighth material ty-two inches wide, the three yards and a and forty-four inches atume Price of pattern, 1s. 6own o e sil d bro We l

#### MISSES' COSTUME.

(For Illustrations see Page 462.)

No. 4807.—Another cost lustration of this costume, showing it made of cheviot and finelvelv with machine-stitching, may be seen by referring to figure No. 494 in

Dress goods and velvet were here associated in the costume. de. latter material entering into the decoration. The skirt is a bell centy-

is made over a four-gar inc foundation, which rice o be omitted if undesirants.

Three darts are made each side of the front M impart the smootha (For characteristic of the fa ion, and at each sidNo. seam joins the front toited back. Gathers are mint o along the upper edgeme a the back, the fulness DELINE ing in folds to the evoid A band of velvet is app In t in border fashion to n d edge of the skirt. xtur

The basque is a fancith s and pretty mode. O the fronts of lining, which ame. fitted by single bust daway are mounted blouse fro the that are turned underack s hem; at the front edyle t and gathered at the upcurv and lower edges for a shontu distance back of the hen b A strap of velvet strons from the under-arm se cen at each side; the strae e cross the lower part of unde blouse fronts, and the p pointed ends are closay

beneath a pearl slide. Over the blouse fronts open jacket from pon which are reversed at the top in lapels and faced with velvet, and facings extending along the under sides of the fronts to seam lower edge. Under-arm and side-back gores perfect the adjustose ment of the basque, and the back is extended to coat dephe s Extra fulness is allowed at the front edge of each side-back goine and is underfolded in a backward-turning plait, and each side-bacnt seam disappears at the top of an underfolded box-plait, the arrangarra



4821

Front View.



4821

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 469.)



4844

Front View.



4844

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 469.)



ness bent of the fullness producing the effect of three box-plaits on the the outside. A pointed strap starts from each side seam, and the straps neck e crossed over the back under a pearl slide, repeating the idea he sleought out in the front. The standing collar is of velvet and is ed limoderately high; and the coat sleeves rise stylishly above the et. oulders, the slight fullness being due to gathers in the upper edge. of chanie closing is made at the center of the front with hooks and or velops, and a shallow, round cuff-facing of velvet trims each wrist.

Plaid The mode is at once pleasiressy and youthful, and diag adaptable to all varieties cuna l dress goods in vogue, wooloe most popular among t and thich are rep, camel's- passemar, poplin, diagonal, serge r gallond cheviot. Stylish com- ion. inations may be effected ttern ith dressgoods and Ben- sizes aline or soft silk, and to sixtuch trimmings as braid, make assementerie, moss edg- missig, etc., may be used, if required. A pretty costume e-eight may be developed in Rus- rty indian-blue poplin, and Ben- yards aline with a ground f velatching the wool goods wide. nd striped with yellow eds silk hair-lines, the latter bth twmaterial being employed wide, or the blouse fronts, col- d a-lar and sleeves. Another s wostume may be of ls. 6d. brown cloth and change- ble silk showing écru nd brown.

We have pattern No. 807 in seven sizes for misses from ten to sixteen years of age. To make another costume for a miss of twelve years, requires three yards and three-fourths of dress goods 49 1/2 inches wide, and three-eighths of a yard of velvet twenty inches wide. Of one material, it needs seven yards and three-eighths of a yard of velvet twenty inches wide, or three yards and five-eighths forty-four inches wide, or three yards and an-eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

#### MISSSES' COSTUME.

(For Illustrations see Page 463.)

side No. 4823.—Light *crêpe* is nt to nited with velvet overlaid with re *maoint de Gène* lace in this cos- edge tume at figure No. 500 A in this less f *DELINATOR*, and ruffles of *crêpe* ne ed provide the garniture.

sappli In the present instance wool- to ten dress goods of seasonable texture are effectively associated fanci with silk of a contrasting color. Own the development of the cos- which tume. The Princess back is cut st daway in pointed corselet outline e front the top, and is shaped by side- nder back seams that terminate in dart t edge style at their lower ends, and by e up a curving center seam that is dis- a sh continued above extra fullness. e hen The back edges of the skirt por- tations are bias and are joined in n sea center seam, at the top of which strathe extra fullness is collected in an of t underfolded double box-plait, l the the plaits flaring gradually all the close way down. The back is arranged

front upon a high-necked back of lining, which extends to basque depth et, and is shaped by the usual side-back gores and a curving center to the seam; and a full yoke covers the upper part of the lining, being dis- adjusted in soft folds by gathers at the top and bottom and along depth the shoulder edges. The fronts of lining extend only to the waist- k goline and are fitted by single bust darts and closed invisibly at the e-back center. The full fronts reach but little below the bust and are range arranged in soft folds by gathers along the shoulder edges, the ful-

ness below being drawn to the center and collected in a group of forward-turning, overlapping plaits at each side; and between their flaring front edges is disclosed a short chemisette, which is included in the right shoulder seam, permanently sewed to the right front of lining, and fastened invisibly under the left full front. The fronts and back are separated by under-arm gores that extend to the lower edge of the costume, the skirt portion of the front is adjusted smoothly at the top by four darts, and the top is finished

with a belt section. The belt is attached under- neath to the lower part of the right front of lining with hooks and loops, and a placket is finished at the left under-arm seam of the skirt. A broad, wrinkled girdle crosses the lower part of the front; it is gathered at the ends and is included in the right under-arm seam, its free end being fastened invisibly at the corresponding seam at the left side. The full puff sleeves are gath- ered at the top to rise picturesquely above the shoulders, and are each turned under at the lower edge and drawn by two rows of shirring to form a frill that is deepened slightly at the back of the arm; and the frills droop prettily over deep cuff- facings of silk applied to the coat-shaped linings. The shirrings are conceal- ed by narrow bands of the dress goods. If sleeves of elbow length be desired,

the linings may be cut away from beneath the frills. A close-fit- ting standing collar is at the neck.

The mode is simple of construction, although fanciful in effect. It will develop exquisitely in cashmere, serge, vigogne, vicuna, Bedford cloth and other fashionable woollens. Any of the above-mentioned fabrics will associate nicely with silk, faille or velvet; and gimp, galloon, passementerie or braid may trim the skirt.

We have pattern No. 4823 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires three yards and seven-eighths of dress goods forty inches wide, with a yard and three-eighths of silk twenty inches wide. Of one mate- rial, it needs six yards and three-fourths twenty-two inches wide, or three yards and a-half forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

#### MISSSES' DRESS.

(For Illustrations see Page 464.)

No. 4845.—This dress is rep- resented with a low neck and elbow sleeves at figure No. 490 A in this magazine, the material pictured being pink Henrietta and the trimming ribbon.

In the present instance the dress is shown made of rose-pink dress goods. The skirt is full and is finished at the bottom with a deep hem; it is gathered all round at the top and falls with pretty fullness over a four-gored foundation-skirt, which may be omitted. A placket is finished at the center of the back in the skirt and at the left side-back seam of the foundation skirt, and the top is completed with a belt.

The round waist has a full front, which is cut away in low,



4810

Front View.



4810

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 470.)



4838

Front View.



4838

Back View.

GIRLS' DRESS. (TO BE WORN WITH A GUIMPE.) (COPYRIGHT.)

(For Description see Page 470.)



square outline at the top and is arranged upon a smooth, high-necked front of lining adjusted by single bust darts. The full front is disposed in soft folds resulting from gathers at the top of the shallow portion and at the short shoulder edges; and the fulness at the waist-line is drawn to the center and collected in three rows of shirring. The backs are cut away at the top and gathered to correspond with the full front; they are mounted upon smooth, high-necked backs of lining shaped by side-back gores, and a smooth adjustment at the sides is obtained by under-arm gores. The closing is made invisibly at the center of the back. The high-necked linings are cut away to expose the neck in low, square outline, and the neck edge of the body is decorated with a drooping frill of lace. The full puff sleeves extend to the elbows, and are gathered at the top and bottom and arranged upon plain, coat-shaped linings, which may extend to the wrists and be finished below the puffs with deep cuff-facings of the material, or may be cut off below the puffs, as pictured. When the sleeves extend to elbow length, the lower edges are trimmed with drooping frills of lace headed with ribbon, which encircles the arm and is tied in a pretty butterfly bow on the upper side. When the waist is made high-necked, a close-fitting standing collar is worn. The body passes beneath the skirt, and the waist is encircled by a section of ribbon, which is tied in a Directoire bow at the center of the back.

A picturesque dress for party, reception or *fête* wear may be developed by the mode in figured or plain *crêpe de Chine*, India silk, vailing, or gandy, figured or dotted lawn, mull, etc. For ordinary uses, challis, serge, cashmere, vigogne or novelty woollens may be chosen. The garniture may consist of ribbon, gimp, feather-stitching, lace, embroidery, etc. A pretty dress for the house may be of red *crêpon* and black velvet and velvet ribbon.

We have pattern No. 4845 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, requires seven yards and seven-eighths of material twenty-two inches

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

## MISSSES' DRESS.

(For Illustrations see Page 464.)

No. 4818.—White India silk and lace net are combined in

pretty dress at figure 489 A in this DELINEATOR with lace edging and artistic arrangement of ribbon for decoration. Ecru dress goods copper-colored silk here associated in dress, the waist of which closely resembles the guerite modes. The skirt is in bell style and is finished at bottom with a hem; gathered at the top, giving it to fall in free, full folds from the full body, to which it is joined. The waist is in low, round outline at the top and is arranged upon high-necked linings. The adjustment is performed by bust darts and under-arm and side-back gores; the closing is effected invisibly at the center of the back. The waist extends in corselet fashion to the bust, where it prettily overlaps the skirt.



4828

Front View.



4828

Back View.

GIRLS' SMOCKED DRESS. (COPYRIGHT.)

(For Description see Page 470.)

yoke, which is gathered at the top and bottom and simply held by shoulder seams, which pass into those of the lining. Full sleeves, which are revealed below the puffs with deep cuff effect, the exposed portions being attractively faced with silk. At the neck is a high standing collar.

The dress will develop charmingly in India silk, striped Surah, embroidered *crêpon*, vailing, cashmere, serge, camel's hair and similar silken and woollen fabrics, while velvet, faille or Bengaline will make up handsomely in combination. Suitable trimmings for such gowns are Russian, soutache and fancy braids, velvet and moiré ribbon, gimp, passementerie and lace. The yoke will often be outlined with a deep frill of *point de Gène* or *point d'Irlande* lace caught up on the shoulders with butterfly bows of ribbon, and similar ribbon may be passed around the waist and arranged in a bow at the back. A dainty party dress for a young miss may be made up of yellow China silk and trimmed with ribbon and lace edging.

We have pattern No. 4818 in seven sizes for misses from sixteen years of age. To make the dress for a miss of twelve



4834

Front View.

MISSSES' RUSSIAN CIRCULAR WRAP. (COPYRIGHT.)

(For Description see Page 471.)



4834

Back View.

MISSSES' RUSSIAN CIRCULAR WRAP. (COPYRIGHT.)

(For Description see Page 471.)



ears, requires three yards and three-fourths of dress goods forty inches wide, with a yard and three-eighths of silk twenty inches wide. Of one material, it requires six yards and three-fourths twenty-two inches wide, or three yards and a-half forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

with plain or fancy braid, Russian bands, passementerie, lace, ribbons or embroidery. A charming *négligé* is made of pink flannel showing white polka-dots and trimmed with Valenciennes lace and ribbons.

We have pattern No. 4808 in nine sizes for misses from eight to sixteen years of age. To make the wrapper for a miss of twelve years, requires six yards and three-fourths of material twenty-two inches wide, or five yards thirty inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.



Front View.

MISSSES' BASQUE. (COPYRIGHT.)

(For Description see Page 471.)

### MISSSES' DRESS. (ALSO KNOWN AS THE PINAFORE DRESS.)

(For Illustrations see Page 465.)

No. 4797. — By referring to figure No. 498 A in this magazine, this dress may be seen made up with a low, square neck and with shortsleeves, the materials pictured being China silk and velvet, and the trimming velvet ribbon.

The dress, which may be made up with a low neck and short sleeves or with a high neck and long sleeves, is here portrayed developed in a pretty combination of woollen dress goods and velvet.

The full lower-portion of the dress are shaped by under-arm seams and fall in soft folds from gathers at the top. The lower edge is finished with a deep hem-facing stitched to position, and the top is joined to the square yoke, which is shaped by shoulder seams. The closing is made at the center of the back with button-holes and buttons; and when a low square neck is desired, the top of the yoke is cut out, the portion remaining forming a shallow yoke, as illustrated in the front view. The short puff sleeves are gathered at the top and bottom, and the lower edges are finished with bands. The long shirt-sleeves are very full and are gathered at the top and bottom and finished with wristbands. A high standing collar is included in the pattern and is used when the dress is made high-necked.

A quaint dress may be developed by the mode in cashmere, serge, challis, crépon or other material of soft texture, combined with silk, velvet or Surah. A dainty dress for evening to be worn by a blonde maiden may be made up in this way of cream-white China silk, and myrtle-green velvet ribbon and lace provide dainty decoration. Short sleeves are used and the neck is cut low.

We have pattern No. 4797 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, it requires three yards and a-half of dress goods forty inches wide, and three-fourths of a yard of velvet twenty inches wide. Of one material, it needs eight yards and an-eighth twenty-two inches wide, or five yards and an-eighth thirty inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

### MISSSES' PRINCESS WRAPPER.

(For Illustrations see Page 465.)

No. 4808. — Dress goods in a pretty shade of red were chosen for developing this comfortable wrapper. The fronts are closed their entire depth with button-holes and buttons, and are gracefully conformed to the figure by long single bust and under-arm darts. The back is in bell style and is fitted by side-back gores and a well curved center seam, below the waist-line of which extra fullness is allowed and underfolded in a double box-plait. The sleeves fit smoothly below the elbows, while above slight fullness is produced by means of gathers at the top. At the neck is a rolling collar having flaring ends, and a rounding patch-pocket is arranged upon each front.

Very dainty wrappers may be developed by the mode in cashmere, figured or embroidered crépon, serge, plain or striped flannel or eider-down; they may be trimmed

A stylish combination of dress goods and velvet is here achieved in the dress, which is a dainty though simple style. The full skirt is deeply hemmed at the bottom, and is gathered at the top to a short waist, the placket opening being finished at the center of the back. The waist is shaped by under-arm and shoulder seams. Over the plain front is adjusted a full front, which is cut out in a deep V at the top, exposing the plain front with pointed-yoke effect, and is laid in four forward-turning plaits at each side of the center, the plaits flaring from the bottom. Full backs are correspondingly arranged on plain backs, the plaits turning toward the closing, which is made invisibly. Fancy braid follows the upper edge of the full front and backs, and a second row is applied above on the plain portions in similar outline. The standing collar is cut from velvet, and so is the girle, which is pointed at the center of the lower edge in front, and is narrowed in belt fashion at the back and sides, the closing being made at the left side. The long, puff sleeves are gathered at the top to rise above the shoulders, and at the bottom to droop over their coat-shaped linings, which are exposed to cuff depth, faced with the dress goods, and each trimmed with two encircling rows of braid.

Pretty school dresses may be developed by the mode in cashmere, serge, camel's-hair and mixed dress goods. With any of these materials either velvet or silk may be used for the collar and girle, and also for the yoke and sleeve facings. For dressy wear trimmings of ribbon, lace or fancy braid may be used to decorate soft woollen or silken textures.

We have pattern No. 4821 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires two yards and three-fourths of dress goods forty inches wide, and three-eighths of a yard of velvet twenty inches wide. Of one material, it needs five yards and a-half twenty-two inches wide, or four yards and a-fourth thirty inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.



Back View.

MISSSES' BASQUE. (COPYRIGHT.)

(For Description see Page 471.)

### GIRLS' DRESS.

(For Illustrations see Page 466.)

No. 4821. — Figured woollen dress goods are pictured in this dress at figure No. 501 A in this DELINEATOR, with ribbon and braid for decoration.

Pretty school dresses may be developed by the mode in cashmere, serge, camel's-hair and mixed dress goods. With any of these materials either velvet or silk may be used for the collar and girle, and also for the yoke and sleeve facings. For dressy wear trimmings of ribbon, lace or fancy braid may be used to decorate soft woollen or silken textures.

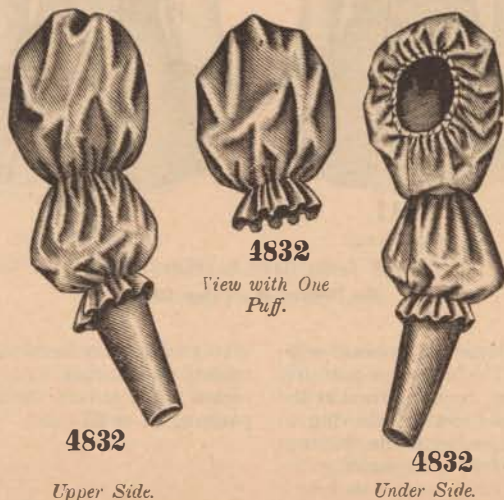
We have pattern No. 4821 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires two yards and three-fourths of dress goods forty inches wide, and three-eighths of a yard of velvet twenty inches wide. Of one material, it needs five yards and a-half twenty-two inches wide, or four yards and a-fourth thirty inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

### GIRLS' DRESS.

(For Illustrations see Page 466.)

No. 4844. — Figured cashmere is represented in this charming dress at figure No. 504 A in this magazine, ribbon in a contrasting color providing the decoration.

The dress is in the present instance pictured made of canary-colored cashmere and trimmed with golden-brown velvet ribbon. The full skirt is finished at the bottom with a deep hem, and the top is gathered and joined to the round body, from which the skirt falls in free, graceful folds. The body has a smooth front and



4832

Upper Side.

4832

View with One Puff.

4832

Under Side.

MISSSES' AND GIRLS' DRESS SLEEVE, WITH FITTED LINING. (TO BE MADE WITH ONE OR TWO PUFFS.) (COPYRIGHT.)

(For Description see Page 472.)



back and is rendered close-fitting by under-arm and side-back gores, the closing being effected with button-holes and buttons at the center of the back. A square-yoke effect is produced by full lower-portions arranged over the body; these portions are joined in a seam at each side and are gathered at the upper edge nearly to the arms'-eyes. The fulness is drawn well to the center of the front and back by two rows of shirring, and a belt prettily overlaid with velvet ribbon is applied between the shirrings. The upper edges of the full portions are sewed to the body and concealed by bands of velvet ribbon, which are continued over the shoulders, where they are tied in pretty bows. The full puff sleeves are mounted upon coat-shaped linings, which are revealed at the wrists with deep cuff effect; the exposed portion of each lining is faced with the material and is attractively trimmed with three encircling rows of ribbon. At the neck is a standing collar overlaid with ribbon.

Many pretty combinations may be effected by the mode, which will develop attractively in crêpon, embroidered vailings, serge, camel's-hair and plaid or striped suitings. Bands of soutache or Russian braid, all-over embroidery, gimp, laces and feather-stitching will trim prettily. A dainty dress is made of pale-pink crêpon, the hem being held in position by a row of feather-stitching, the yoke, cuffs and belt being overlaid with Irish-point embroidery, and bows of pink moiré ribbon decorating each sleeve and shoulder.

We have pattern No. 4844 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, needs five yards and three-eighths of goods twenty-two inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### GIRLS' DRESS.

(For Illustrations see Page 467.)

No. 4810.—Surah and cashmere are combined in this dainty dress at figure No. 503 A, and ribbon provides the decoration. At figure No. 14 on the Ladies' Plate for Winter, 1892-'93, it is again represented.

An effective combination of gray dress goods and gray silk is in this instance pictured in the dress. The full skirt is finished at the bottom with a deep hem, and is gathered at the top and joined to the body, which is shaped by shoulder and under-arm seams and closed invisibly at the center of the back. The body has a plain front and backs of lining, over the upper part of which are arranged full yoke-portions that are unusually deep at the center of the front and back and are rounding at their lower edges. The yoke portions are drawn by four rows of shirring at the top and form a narrow frill about the neck, and the fulness at the lower edge is collected in gathers, which are concealed by the full lower-portions. The lower portions are cut away in very low, round outline at the top and are drawn by several closely arranged rows of shirring to form a deep frill at the upper edge. The fulness below the shirrings is drawn by four rows of shirring arranged to follow the curving outline of the top, and the fulness at the lower edge is regulated by a row of gathers. The full puff sleeves are gathered at the top and bottom and are arranged upon smooth, coat-shaped linings, which are exposed below the puffs and covered with deep, full cuffs of the silk. The cuff is gathered at the top, and the fulness near the lower edge is collected in four rows of shirring, below which it forms a pretty frill about the hand.

A picturesque dress may be developed by the mode in cashmere,

serge, foulé, vicuna, challis or any other seasonable woollen, soft desired, the yoke portions may be of some prettily contrasting color and fabric, and feather-stitching, tucks or ribbon may trim the outline. We have pattern No. 4810 in eight sizes for girls from twelve years of age. To make the dress for a girl of eight years, calls for two yards and five-eighths of dress goods forty inches wide, with a yard and a-half of silk twenty inches wide. Of corresponding material, it requires six yards and an-eighth twenty-two inches or three yards and an-eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### GIRLS' DRESS. (TO BE WORN WITH A GUIMPE.)

(For Illustrations see Page 467.)

No. 4838.—White India silk, satin and lace edging are combined in this pretty dress at figure 505 A, and ribbon and lace edging provide dainty decoration. The dress is shown differently made up at figure No. 16 on the Ladies' Plate for Winter, 1892-'93, in a dainty challis.

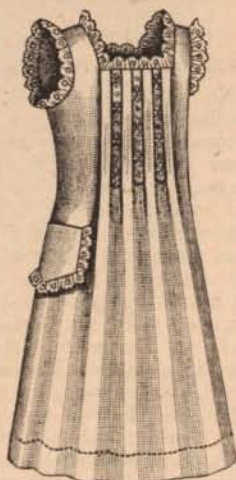
Figured challis and plain velvet were here employed in developing the gown, and velvet ribbon and feather-stitching supplied tasteful decoration. The skirt depends from the round-necked body in graceful folds, and the bottom finished with a deep hem. The full front is mounted upon smooth front of lining, and fulness is drawn well to the center by means of gathers at the top and bottom. The backs are ranged in a similar manner upon backs of lining fitted by back gores; under-arm gores and short shoulder seams effect the joining of the fronts to the backs, and the closing is made visibly at the center of the back. A frill of the material finished its free edges with a hem feather-stitched to position with the broderie silk falls prettily over the neck, and the short, full sleeves are hemmed and feather-stitched in a similar manner. The sleeves and frill are caught up on the shoulders by coarse gathers, which are concealed beneath bows of ribbon. A girdle describing a pointed lower outline at the center of the front encircles the waist and is closed at the back. The dress will develop charmingly in plain or figured India silk, Surah, crêpe de Chine, crêpe cashmere, embroidered vailings, serge and similar silken and woollen fabrics. Gimp, lace, ribbon or fancy bands will afford attractive decorations.

We have pattern No. 4838 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires three yards and a-half of figured challis thirty inches wide, and a-fourth of a yard of plain velvet twenty inches wide. Of one material, it will need five yards and a-fourth of a yard of plain velvet twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a-fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

#### GIRLS' SMOCKED DRESS.

(For Illustrations see Page 468.)

No. 4828.—This dress is shown made of white China silk and lace net at figure No. 502A, ribbon providing the decoration. In the present instance woollen dress goods of seasonable texture are artistically associated with silk of a contrasting color in the development of the dress. It has a full skirt, which is finished at the bottom with a deep hem, and is gathered at the top to fall in



4839

Front View.



4839

Back View.

GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 472.)



4841

Front View.



4841

Back View.

MISS'S LONG BASQUE. (COPYRIGHT.)

(For Description see Page 472.)



full, soft folds from the fanciful body, to which it is joined. The front and backs of the body are cut away in moderately low, square outline at the top, and are arranged upon high-necked linings-ports. The front is smocked at the center of the lower edge and again at the top, the fulness above the upper rows of smocking forming a pretty frill. The backs are smocked at the center to correspond with the front, all the smocking being done with silk of contrasting color. The linings exposed in square outline are covered with square yoke-ports of silk that are joined in short shoulder seams and are gathered at the top to form a standing frill about the neck, the fulness at the lower edge being regulated by gathers. The closing is made invisibly at the center of the back. The full puff sleeves extend to the elbows and are arranged upon coat-shaped linings to rise with picturesque fulness upon the shoulders; and the fulness near the lower edge of each is drawn closely by several rows of smocking, below which the lower edge forms a pretty frill that droops over the deep cuff-facing of silk applied to the linings.

The mode is adaptable to all sorts of soft woolsens, as well as to goods of silken or cotton texture. In a dress of this kind vicuna, serge, cashmere or challis may be associated with velvet, Surah or a contrasting color of the same material, with ribbon, braid, gimp or feather-stitching for decoration.

We have pattern No. 4828 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires two yards and five-eighths of dress goods forty inches wide, and a yard and an-eighth of silk twenty inches wide. Of one material, it needs five yards and a-half twenty-two inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### MISSSES' RUSSIAN CIRCULAR WRAP.

(For Illustrations see Page 468.)

No. 4834.—By referring to figure No. 496 A, this wrap may be seen made of faced cloth and trimmed with braid ornaments edged with fur.

The wrap is especially desirable for travelling and general wear and is here represented made of cloth, the inside of the collar being of Persian lamb fur. The wrap extends to the bottom of the skirt. The fronts are extended to form the sides, and they join the back in seams that curve in dolman fashion over the shoulders and terminate at the front above an underfolded backward-turning plait at each side. The plaits are well pressed in their folds to the lower edge, and in their under-folds slashes are made to provide openings for the hands. The lower edges of the curved seams are gathered across the shoulders to produce the fashionably high effect, which is preserved by pads filled with hair and tacked underneath. The back is becomingly conformed to the figure by a curving center seam that terminates below the waist-line above extra fulness underfolded in a box-plait; and extra fulness allowed at each side-back seam is disposed in a forward-turning plait underneath. A belt ribbon tacked at the waist-line underneath draws the back closely to the figure. The closing is made invisibly at the center of the front. At the neck is a stylishly high bolero collar which rolls and flares in regulation fashion. A binding of Persian lamb fur decorates the front edges of the wrap.

Cloth, cheviot, diagonal, kersey, melton and smooth and rough

surfaced coatings of seasonable texture are adaptable to the mode, with fur of any fashionable variety or feather trimming for a finish.

We have pattern No. 4834 in seven sizes for misses from ten to sixteen years of age. To make the wrap for a miss of twelve years, requires two yards and five-eighths of cloth fifty-four inches wide, and a piece of Persian lamb measuring nine by ten inches. Of one material, it needs six yards twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

#### MISSSES' BASQUE.

(For Illustrations see Page 469.)

No. 4819.—Light-blue Surah and dainty white lace edging are united in this pretty basque at figure No. 491 A in this magazine, and ribbon provides the decoration.

A pretty combination of dress goods, and silk of a lighter shade was in this instance chosen for developing the basque, which describes a decided point at the center of the front and back and arches stylishly over the hips. The fronts are rendered close-fitting by single bust darts and are closed invisibly at the center. Over the fronts is arranged a full plastron that is gathered at the neck and shoulder edges, and at the waist-line the fashionable tapering effect is produced by the fulness being laid in four forward-turning, overlapping plaits at each side of the closing. On a lining fitted by side-back gores and a

curving center seam is arranged a full center-back that is gathered at its neck and shoulder edges and plaited to a point at the waist-line, the effect being identical with that at the front. The center-back is prettily revealed between wide side-backs that reach to the shoulders and join in a center seam below the point of the center-back, and the adjustment of the basque is completed by under-arm gores. Graduated Bertha frills pass over the shoulders, outlining the side edges of the center-back and plastron, and emphasizing the pointed effect at the waist-line. At the neck is a stylish collar that stands very high at the back and is rolled over deeply and rounded away sharply at the throat. The full puff sleeves extend to a trifle below the elbows and are arranged upon coat-shaped linings, which are revealed below them with deep cuff effect.

The basque is very becoming to young girls and may be worn with any style of skirt now in vogue. It will develop attractively in cashmere, serge, crêpon, plissé, camel's-hair and whipcord, and figured silk, faille or goods of a contrasting shade may be used in combination. Passementerie, Russian and soutache braid, gimp, ribbon, fancy bands, and ragged or *point de Gène* lace will be largely used for trimming.

We have pattern No. 4819 in seven sizes for misses from ten to sixteen years of age. To make the basque for a miss of twelve years, requires one yard of dress goods forty inches wide, with two yards and five-eighths of silk twenty inches wide. Of one material, it needs four yards and a-fourth twenty-two inches wide, or two yards and a-fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



4835



4835

Front View.



4835

Back View.

MISSSES' COAT, WITH REMOVABLE MILITARY CAPE. (COPYRIGHT.)

(For Description see Page 472.)



### MISSSES' AND GIRLS' DRESS SLEEVE, WITH FITTED LINING. (TO BE MADE WITH ONE OR TWO PUFFS.)

(For Illustrations see Page 469.)

No. 4832.—A soft variety of woollen dress goods was selected for this picturesque sleeve, which may be made up with one or two puffs, as preferred. It has a smooth, coat-shaped lining shaped by the usual seams along the inside and outside of the arm, and a full puff, which is gathered at the top to rise high and full upon the shoulder and extends but little below the elbow. The puff is gathered a short distance above the lower edge to form a frill, and is secured to the lining by tackings; and the fulness above is divided by a row of gathers at the center to form two full puffs. If a single puff upon a sleeve of ordinary length be desired, the full portion will be cut off a little below the upper row of shirring to form a frill finish at the edge; and for a short puff sleeve the lining will be cut away from beneath the upper frill. A deep cuff-facing will cover the exposed lining-portion of the long sleeve.

The mode will develop with especially attractive results in a combination of fabrics, but, if preferred, a single material may be used throughout. Velvet will unite beautifully with China silk, faille, Bengaline, cashmere, serge or challis.

We have pattern No. 4832 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of sleeves requires a yard and three-fourths of material twenty-two inches wide, or a yard and an-eighth thirty-six inches wide, or seven-eighths of a yard either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

### GIRLS' APRON.

(For Illustrations see Page 470.)

No. 4839.—This apron, which is pictured made of lawn and trimmed with insertion and frills of embroidered edging, will prove an attractive addition to a young girl's house-dress. It is cut in low, square outline at the front and back and is simply shaped by under-arm and short shoulder seams. Two small box-plaits are arranged at each side of the center of the front, and similar plaits are laid at each side of the closing at the back. The plaits are sewed along their under folds to the waist-line, and between them are revealed rows of insertion, the lower ends of which are prettily pointed. The plaited ends of sash-ties of the material are inserted in the under-arm seams, and the ties are bowed at the center of the back; the ends of the ties, as well as the side and lower edges of pointed patch-pockets applied to the front, are tastefully trimmed with frills of embroidered edging. Similar frills decorate the neck and arm's-eye edges.

Batiste, nainsook, sheer muslin and gingham will make up well in this way, and barred muslin is also adaptable to the mode. Torchon lace, embroidered bands or feather-stitching are favored garnitures.

We have pattern No. 4839 in eleven sizes for girls from two to twelve years of age. To make the apron for a girl of eight years, requires two yards and five-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

### MISSSES' LONG BASQUE.

(For Illustrations see Page 470.)

No. 4841.—At figure No. 499 A in this DELINEATOR this basque is shown made of cheviot and trimmed with ribbon and buttons.

In the present instance woollen goods of seasonable texture were chosen for the basque and fancy gimp trims it tastefully. The basque is quite long and is of uniform lower outline; it is admirably adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps. The closing is made at the center of the front to a little below the waist-line with button-holes and buttons, and below

the closing the front edges of the fronts flare slightly. The sleeves are made sufficiently full at the top to curve prettily over the shoulders, and the wrists are finished with pointed cuffs that flare slightly at the back of the arm. The cuffs are trimmed along the upper edges with fancy gimp, which also decorates the Essex shoulders.

The mode is adaptable to all fashionable varieties of watching goods, such as camel's-hair, vigogne, vicuna, serge or Bedford-cloth, and

We have pattern No. 4841 in seven sizes for misses from sixteen years of age. To make the basque for a miss of twelve years, requires three yards and a-fourth of material twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a-half fifty inches wide. Price of pattern, 1s. 25 cents.

### MISSSES' COAT, WITH REMOVABLE MILITARY CAPE.

(For Illustrations see Page 471.)

No. 4835.—Repellant cloth is the material illustrated in this figure No. 495 A, and machine-stitching provides a neat edge.

The stylish coat, which combines both utility and elegance here illustrated made of fancy cloth and stylishly finished with machine-stitching. The loose fronts are fitted smoothly over the hips by under-arm darts, and are widened to lap and close in double-breasted style, the closing being effected with button-holes and buttons. The adjustment is completed by side-back gores and a well curved center seam that terminates below the waist-line



GIRLS' COAT, WITH REMOVABLE MILITARY CAPE. (COPYRIGHT.)

(For Description see this Page.)

ends, and its loose edge is finished with a single row of stitching. Storm serge, melton, tweed, cheviot and plaid, checked or striped, cloakings in the fashionable shades of navy, brown, beige, and mode and London-smoke will develop charmingly by the pretty

We have pattern No. 4835 in seven sizes for misses from sixteen years of age. To make the coat for a miss of twelve years, requires eight yards of material twenty-two inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 35 cents.

### GIRLS' COAT, WITH REMOVABLE MILITARY CAPE.

(For Illustrations see this Page.)

No. 4837.—This coat is shown made of cheviot and finished with machine-stitching at figure No. 497 A. At figure No. 498 A, on the Ladies' Plate for Winter, 1892-'93, it is pictured differently made up.

The coat is very stylish in appearance and is here represented in Havane cloth. The loose fronts are rendered close-fitting at the sides by under-arm darts, and are widened to close in double-breasted fashion with button-holes and buttons. The adjustment is completed by side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear above coat-plaits that are well pressed in the folds and are each marked at the top by a button. Pocket-laps, which cover the openings to side pockets inserted in the fronts, are



The change pocket arranged a little higher up at the right side is provided with a smaller pocket-lap. All the free edges of the laps are finished with machine-stitching. The coat sleeves are made sufficiently full at the top to rise with the fashionable curve over the shoulders, and each wrist is ornamented with two rows of machine-stitching applied a little above the edge. The collar is in rolling style, and its ends flare widely at the throat. Its edges are followed by a single row of machine-stitching.

The removable cape, which extends to a fashionable depth, is adjusted smoothly over the shoulders by a single dart at each side, and falls with pretty fullness below. It is attached underneath the

collar, and its front edges flare gradually. The cape is lined with silk.

An attractive top-garment may be developed by the mode in smooth or rough surfaced coating, melton, cloth or Bedford cord, with soutache braid, galloon or facings of velvet for decoration.

We have pattern No. 4837 in seven sizes for girls from three to nine years of age. To make the coat for a girl of eight years, requires six yards and an-eighth of material twenty-two inches wide, or three yards and an-eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide, each with two yards and five-eighths of silk twenty inches wide to line the cape. Price of pattern, 1s. or 25 cents.

## Styles for Little Folks.

FIGURES NOS. 506 A, 507 A AND 508 A.—INDOOR STYLES FOR LITTLE FOLKS.

(For Illustrations see this Page.)

FIGURE No. 506 A.—CHILD'S TOILETTE.—This consists of a Child's

waistress and h. guimpe. The dress pattern, which is No. 4798 and costs 10d. or 20 cents, being in eight sizes for children from Gathone-half to seven years of age, and is shown differently developed with page 477 of this magazine. The guimpe pattern, which is No. 4478 and costs 5d. or 10 cents, is in eleven sizes for girls from two to twelve years of age, and may also be seen on its accompanying label.

In the present instance the dress, which is well known as the Atinafore dress on account of its resemblance to that quaint garment, is shown made up in a pretty combination of cashmere and velvet. Several rows of baby ribbon are applied around the lower edge of the full skirt. Gathers at the top of the skirt produce a succession of soft

folds, and the skirt is joined to the body, which has a square yoke shaped by shoulder seams and closed at the center of the back with button-holes and buttons. The pattern provides for a dress with a high neck and standing collar, but the yoke is here cut away both front and back, leaving only a shallow yoke, above which the guimpe is attractively revealed. The short puff sleeves finish prettily on the shoulders, and the narrow bands finishing their lower edges are each trimmed with ribbon that is tied in a bow at the back of the arm. The pattern also includes full, long sleeves. The guimpe, which is not cut for girls under two years of age, is here pictured made of spotted Surah. The front and backs are joined in shoulder and under-arm seams, and gathers at the

neck and shoulder edges produce pretty fullness that is drawn closely at the waist-line by a tape inserted in a casing. The full sleeves are gathered at the top and bottom and are finished with wristbands, and a standing frill of the material is at the neck.

A becoming dress may be developed by the mode in any season-

able plain or fancy woollen or in any preferred variety of silk-en goods. The guimpe may be made of China or wash silk when the dress is of serge, cashmere, foulé or merino. Braid, cord, feather-stitching, gimp, lace, ribbon, fancy bands, etc., may supply the garniture.



FIGURE No. 506 A.

FIGURE No. 507 A.

FIGURE No. 508 A.

FIGURE No. 506 A.—CHILD'S TOILETTE.—This consists of Child's Dress No. 4798 (copyright), price 10d. or 20 cents; and Guimpe No. 4478 (copyright), price 5d. or 10 cents. FIGURE No. 507 A.—CHILD'S DRESS.—This illustrates Pattern No. 4843 (copyright), price 10d. or 20 cents. FIGURE No. 508 A.—LITTLE GIRLS' SMOCKED DRESS.—This illustrates Pattern No. 4814 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

FIGURE No. 507 A.—CHILD'S DRESS.—This illustrates a Child's dress. The pattern, which is No. 4843 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and may

be seen in two views on page 476 of this issue.

*Challis de crêpe* is the material chosen for the present development of the dress, and satin ribbon trims it prettily. The dress extends to a fashionable length and has a full skirt that falls in pretty folds from gathers at the top, where it is joined to the body, which is shaped by shoulder and under-arm seams and closed invisibly at the center of the back. A deep frill of the material is arranged upon the body to outline a square yoke, and two sections of ribbon start from beneath a pretty bow placed at the lower right corner of the simulated yoke, the ribbons separating gradually toward the left side. A section of ribbon encircles the waist and is tied in a bow consisting of two uneven loops at the right side, and the lower edge of the skirt is decorated with ribbon tied at intervals in bows with upturning loops. The full puff sleeves rise fashionably on the shoulders and droop in characteristic fashion over round cuff-facings of the material, which are decorated at the wrists with ribbon. A standing collar is at the neck.

All sorts of pretty woollens will develop charmingly in this way, and combinations of colors or fabrics will be especially effective, the contrasting material being used either for a yoke facing or for the frill. Feather-stitching, ribbon, lace, fancy braid, gimp, etc., may be chosen for decoration.

FIGURE No. 508 A.—LITTLE GIRLS' SMOCKED DRESS.—This illus-



trates a Little Girls' dress. The pattern, which is No. 4814 and costs 10d. or 20 cents, is in nine sizes for little girls from one-half to eight years of age, and is presented in two views on page 477 of this publication.

The little dress is here shown charmingly developed in India silk and trimmed with baby ribbon. The full skirt is fashionably long and is smocked at the top in three points at the front and back. The skirt is joined to a square yoke shaped by shoulder seams and closed invisibly at the center of the back. The hemmed lower edge of the skirt is trimmed with two rows of baby ribbon, and two rows of similar ribbon decorate the yoke, the ends of the ribbon being tied in bows on the left shoulder. The full sleeves are drawn up closely at each wrist by several rows of smocking made a little above the lower edge to form a dainty frill about the hand. A standing frill of the material is at the neck.

The mode is very simple in construction and will make up attractively in soft silk, wool challis, cashmere, flannel, serge, etc. Lace, embroidery, feather-stitching or ribbon may be added for garniture in any graceful way preferred. The smocking may be done with silk in a pretty contrasting color.

FIGURES  
Nos. 509 A AND  
510 A.  
LITTLE GIRLS'  
DRESSES.

(For Illustrations  
see this Page.)

FIGURE No. 509 A.—This illustrates a Little Girls' dress. The pattern, which is No. 4812 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and may be seen in two views on page 476 of this magazine.

In the present instance the dress is pictured made of tan lady's-cloth and trimmed with braid passementerie. The full skirt is finished at the bottom with a deep hem machine-stitched to position, and the top is gathered and joined to the body. The front of the body is revealed between the flaring

edges of jacket fronts, which are square at their lower front corners and are included in the shoulder and under-arm seams; and the backs are closed at the center with button-holes and buttons. The jacket fronts are decorated with a pretty variety of braid passementerie, and similar passementerie ornaments the deep cuff-facings applied to the smooth sleeve-linings below full puffs that rise fashionably on the shoulders and droop in regulation style below the elbows. The close-fitting standing collar is trimmed to correspond with the wrists.

A charming dress for best or ordinary wear may be developed by the mode in Bedford cord and velvet or in a combination of plain wool goods with a plaid or striped variety of the same or a contrasting fabric. Feather-stitching may trim the skirt and the loose edges of the jacket fronts, or a simple arrangement of braid, gimp or galloon may be applied.

The hat is a felt sailor trimmed at the left side with a rosette.

FIGURE No. 510 A.—This illustrates a Little Girls' dress. The



FIGURE No. 509 A.

FIGURE No. 510 A.

FIGURE No. 509 A.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 4812 (copyright), price 10d. c. 20 cents. FIGURE No. 510 A.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 4813 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

pattern, which is No. 4813 and costs 10d. or 20 cents, is in sizes for little girls from two to eight years of age, and is in different materials on page 477 of this publication.

In this instance the dress is shown developed in an combination of Henrietta cloth, India silk, and velvet overlaid with ragged lace. The skirt is full and long and falls in natural from gathers at the top; the lower edge is finished with a dainty decorated with a fold of velvet, and the top is joined to the which has smooth lining-ports. Full yoke-ports are upon the body lining are disposed in soft folds by gathers top and bottom and along the shoulder edges. Below the short, smooth front and back sections of velvet overlaid ragged lace appear with unique effect, and the closing is invisibly at the center of the back. The full puff sleeves gathered at the top and bottom and droop prettily over deep facings of velvet, which are decorated to correspond with smooth front and back portions and are applied to the coat-linings. A standing frill of India silk is at the neck.

Other fabrics of contrasting colors may be united in the

effectively, those her- tured, and gle materi be used the out, if pre Checked, ed, stripe Scotch goods an well adap the mod plain man Rows of or ribbon, galloon or er-stitching provide the niture. The hat Tam O'Sh crown of is trimmed t-sha ostrich tip

FIGURES  
511 A AND 1  
—LITTLE

GIRLS' Cloth DOOR TO bon wn i full; ETTE pre (For Illustr see Page sea FIGURE and 511 A.—ly consists nd t Little Girl the a ve which is ning a b 4842 and 10d. or 20 elve tes t he c from one-h six years o

and is shown in two views on page 478 of this DELINEATOR. bonnet pattern, which is No. 4846 and costs 5d. or 10 cents; eight sizes for children from one-half to seven years of age may be seen again on page 478.

The coat is here represented made of fur and Kursheedt's S ar velvet. The fronts close to the throat in double-breasted fa with button-holes and large buttons, and the back, which is sh by a curving center seam, has extra fullness below the waist-line is underfolded to produce the effect of two broad box-plaits. deep cape-collar, which appears below a moderately high stan collar, is cut from fur, and similar fur trims the round cuff-fa applied to the smooth sleeve-linings below full puffs that prettily on the shoulders and droop in characteristic fashion b the elbows.

The bonnet is made of velvet. It is close-fitting and consist a center section and two wide side-sections, which are joine curving seams. The front edge of the bonnet shapes a poin the center and is prettily curved at the sides. The edges



rimmed with fur, and broad ribbon ties are bowed under the chin. The coat will develop attractively in all sorts of plain and fancy platings and heavy-weight dress goods in either figured, plaid, checked or plain varieties. Any simple arrangement of braid, leather trimming, fur, etc., may supply the garniture. The bonnet may match the coat or may be made of velvet, Surah or cloth in a prettily contrasting color. The edge may be trimmed to match the coat, or with lace frills or ruchings.

FIGURE No. 512 A.—This consists of a Little Girls' Watteau coat and bonnet. The coat pattern, which is No. 4811 and costs 10d. or 20 cents, is in eight sizes for little girls from one-half to seven years of age, and is differently pictured on page 478 of this magazine. The bonnet pattern, which is No. 4846 and costs 5d. or 10 cents, is in eight sizes for children from one-half to seven years of age, and receives further representation on page 478.

An effective combination of deep-red cloth and black velvet is shown in the present portrayal of the toilette. The coat, which is one of the most becoming of the fashionable Watteau modes for little folks, is closed to a convenient depth at the center of the front with button-holes and buttons. The back is curved to the figure by a center seam, in which the side edges of the Watteau are included to the waist-line, the Watteau widening gradually to the lower edge. At the neck is a Byron collar, from the lower edge of which a frill of lace droops prettily. The full puff sleeves are gathered at the top and bottom and are arranged upon smooth, coat-shaped linings, which are exposed to deep cuff depth at the wrists, covered with buff facings of velvet and trimmed with lace.

Cloth was used for the bonnet, which is shown in a front view and fully described at the preceding figure. The seams are corded, and white lace is neatly applied all around the front edge of the bonnet, back of a velvet quilling, which forms a pretty framing for the face; and a butterfly bow of velvet ribbon decorates the back.

The coat, which is remarkable for its simplicity of construction, will make up beautifully in Bedford cord, serge, flannel, cloth and all plain and fancy coatings of seasonable texture. Fur of any fashionable variety, lace, braid or gimp may be added for garniture, or a plain finish of machine-stitching may be appropriately chosen. The bonnet may match the coat or be made of some contrasting fabric.

#### LITTLE GIRLS' DRESS.

(For Illustrations see Page 476.)

No. 4812.—Another illustration of this little dress, showing it made of lady's-cloth and trimmed with passementerie, may be observed by referring to figure No. 509 A in this DELINEATOR. The dress is simple in construction and is here portrayed made of cashmere. The full skirt is deeply hemmed at the bottom and falls in soft folds from gathers at the top. It is joined to the bodice, which is shaped by shoulder and under-arm seams and closed the back with button-holes and buttons. Included in the shoul-

der and under-arm seams are jacket fronts that extend nearly to the lower edge of the body; they meet at the throat and separate gradually below, their lower front corners being square. The puff sleeves are gathered at the top and bottom and droop prettily over deep cuff-facings of the material applied to the smooth, coat-shaped linings underneath. Each wrist is trimmed with two encircling rows of fancy braid, two rows of similar braid decorate the moderately high standing collar, and a single row trims the loose edges of the jacket fronts.

The simplicity of the mode will recommend it for developing serge, cashmere, flannel or merino. Lace, Hamburg edging, braid, gimp, galloon or feather-stitching may be applied for decoration in any pretty way preferred. Red cashmere will make up prettily in this way, with the jacket fronts all-over decorated with a pretty design of braid.

We have pattern No. 4812 in seven sizes for little girls from one to seven years of age. To make the dress for a girl of five years, requires four yards and three-fourths of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards fifty inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 511 A.

FIGURE No. 512 A.

FIGURE No. 511 A.—CHILD'S OUTDOOR TOILETTE.—This consists of Child's Coat No. 4842 (copyright), price 10d. or 20 cents; and Bonnet No. 4846 (copyright), price 5d. or 10 cents. FIGURE No. 512 A.—LITTLE GIRLS' OUTDOOR TOILETTE.—This consists of Little Girls' Watteau Coat No. 4811 (copyright), price 10d. or 20 cents; and Bonnet No. 4846 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 474 and 475.)

the closing is made invisibly at the back. The bodice is shaped by side seams, three rows of narrow velvet ribbon follow the upper edge, and wide velvet ribbon straps start from the upper edge of the front and back of the bodice at each side and are arranged in a bow on the shoulder. The sleeves fall in full puffs over coat-shaped linings; they are each gathered at the upper and lower edges, the latter edge being sewed to the lining just above the wrist, where the lining is faced with the cashmere and trimmed with six rows of narrow velvet ribbon.

Camel's-hair, crépon, serge and other soft wool fabrics will combine prettily with changeable Surah, *peau de cygne* and China silk in a little dress of this kind. Braid, ruffles of the material or of silk, and fancy stitching may be used for trimming. A very charming little gown may be developed in old-rose cashmere and old-rose silk shot with forest-green. Several rows of green satin ribbon may encircle the skirt, and straps of the ribbon may cross, the shoulders as in this instance.

We have pattern No. 4833 in seven sizes for little girls from two

#### LITTLE GIRLS' DRESS.

(For Illustrations see Page 476.)

No. 4853.—Cashmere and silk are united in this dainty little dress, and narrow and medium-width velvet ribbon supplies the trimming. The skirt is full and falls in flowing folds from the short waist, to which it is gathered. The lower edge is deeply hemmed, and five rows of narrow ribbon are applied at the top of the hem. The waist, which is fashioned from silk, is very full; it is shaped by under-arm seams only, and is mounted on a smooth lining that is adjusted by under-arm and shoulder seams. Gathers are made at the lower edge of the waist, and the upper edge is turned under and shirred to form a frill about the neck. Upon the waist is disposed a stylish bodice that is pointed at the center of the upper edge at the front and back, and



to eight years of age. To make the dress for a girl of five years, requires two yards and a-fourth of cashmere forty inches wide, with two yards and an-eighth of silk twenty inches wide. Of one material, it needs five yards and a-fourth twenty-two inches wide, or two yards and a-half forty-four inches wide. Price of pattern, 10d. or 20 cents.

## CHILD'S DRESS.

(For Illustrations see this Page.)

No. 4843. — *Crêpe* is the material pictured in this dress at figure No. 507 A in this magazine, and satin ribbon provides the garniture.

The dress is here portrayed daintily developed in tan cashmere and trimmed with black velvet ribbon. The skirt is full and is finished at the bottom with a deep hem, above which three rows of velvet ribbon are applied; and the top is gathered and joined to the rather short-waisted body, which is shaped by shoulder and under-arm seams and closed at the back with buttons and button-holes in a fly. A frill of the material is arranged upon the body in square-yoke outline both front and back; the gathered edge of the frill is concealed by a row of velvet ribbon, and two rows of similar ribbon decorate the body just above the frill, being arranged to follow the same outline. The full sleeves droop in puff fashion over smooth, coat-shaped linings, which are exposed to round-cuff depth at the wrists and



4812

Front View.



4812

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 475.)



4853

Front View.



4853

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 475.)



4843

Front View.

CHILD'S DRESS. (COPYRIGHT.)

(For Description see this Page.)

finished with round cuffs of the material each trimmed with three encircling rows of velvet ribbon. The collar is in standing style and trimmed at the top with a row of velvet ribbon.

Dainty dresses of this kind may be developed in merino, challis, serge, plain or striped flannel or plain or fancy silken fabrics. Combinations of colors and fabrics may be effected in this way, and feather-stitching, lace or embroidered edging or insertion, gimp, fancy bands, ribbon or fancy braid will contribute pretty garniture.

med with three encircling rows of braid. Three rows of similar braid are passed around the bodice, and at the neck is a doubled frill of the material.

The bodice gives a short-waisted effect to the body, which will prove very generally becoming to wee maidens. The dress will develop prettily in figured India silk, embroidered crêpon and vailing, cashmere, challis and fine camel's-hair; and rows of velvet or moiré ribbon, gimp, fancy braid, lace or passementerie will trim it attractively. A dainty gown for a fair-haired, blue-eyed girl is made of white vailing dotted with pale-blue; the bodice

We have pattern No. 4843 in six sizes for children from one to six years of age. To make the dress for a child of five years, re-

quires five yards and an-eighth of material twenty-two inches wide, or four yards thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

## LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 4813. — This dress is shown made of a combination of Hebe cloth, silk and velvet figure No. 510 A in this magazine, the velvet being overlaid with lace.

The dress is here portrayed made of tan blue dress goods attractively trimmed with braid. The full skirt is finished at the bottom with a deep hem, above which three rows of velvet ribbon are applied; and the top is gathered and joined to the rather short-waisted body, which is shaped by shoulder and under-arm seams and closed at the back with buttons and button-holes in a fly. A frill of the material is arranged upon the body in square-yoke outline both front and back; the gathered edge of the frill is concealed by a row of velvet ribbon, and two rows of similar ribbon decorate the body just above the frill, being arranged to follow the same outline. The full sleeves droop in puff fashion over smooth, coat-shaped linings, which are exposed to round-cuff depth at the wrists and



4843

Back View.

CHILD'S DRESS. (COPYRIGHT.)

(For Description see this Page.)



of pale-blue velvet ribbon is saucily placed upon each shoulder. We have pattern No. 4813 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, requires four yards and three-fourths of goods twenty-two inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



4813

Front View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 476.)

### LITTLE GIRLS' SMOCKED DRESS.

(For Illustrations see this Page.)

No. 4814.—India silk is the material pictured in this quaint little dress at figure No. 508 A in this magazine, and baby ribbon supplies the decoration.

The dress is in this instance shown made of *vieux-rose* cashmere and tastefully ornamented with smocking done with

### CHILD'S DRESS. (ALSO KNOWN AS THE PINAFORE DRESS.)

(For Illustrations see this Page.)

No. 4798.—This simple little dress is shown made of cashmere and velvet and worn over a silk guimpe at figure No. 506 A in this *DELINEATOR*, with baby ribbon for decoration. At figure No. 15 on 'the Ladies' Plate for Winter, 1892-'93, it is again illustrated.

The dress is here pictured made of woollen dress goods and velvet. It extends to the fashionable depth and has full lower-ports, which are shaped by under-arm seams and fall in full folds



4813

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 476.)



4814

Front View.

LITTLE GIRLS' SMOCKED DRESS. (COPYRIGHT.)

(For Description see this Page.)



4814

Back View.



4798

Front View.

CHILD'S DRESS. (ALSO KNOWN AS THE PINAFORE DRESS) (COPYRIGHT.)

(For Description see this Page.)



4798

Back View.

from gathers at the top, where they are joined to the yoke; and the lower edge of the dress is finished with a deep hem-facing stitched to position. The yoke is shaped by shoulder seams, and the closing is made at the center of the back with button-holes and buttons. The dress may be made up in Pompadour style, with short puff sleeves, as shown in the front view, or with a high neck and full, long sleeves, as shown in the back view, the pattern providing for the different styles. The short sleeves are gathered at the top and bottom and finished with bands, while the long sleeves are gathered at the top and bottom and finished with wristbands. The pattern includes a high standing collar, which finishes the neck when the dress is made high.

The mode will develop attractively in serge, flannel, cr  pon, vicuna, cashmere and, in fact, all seasonable varieties of goods of woollen or silken texture. Silk, Surah or velvet will unite nicely with any of the above mentioned fabrics.

We have pattern No. 4798 in eight sizes for children from one-half to seven years of age. For a child of five years, the dress requires two yards and an-eighth of dress goods forty inches wide, and half a yard of velvet twenty inches wide. Of three-fourths twenty-two thirty inches wide, or two



RIGHT  
Page.)

dice is  
; and

We have pattern No. 4814 in nine sizes for little girls from one-half to eight years of age. To make the dress for a girl of five

one material, it needs four yards and inches wide, or three yards and a-fourth



yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

### LITTLE GIRLS' WATTEAU COAT.

(For Illustrations see this Page.)

No. 4811.—This stylish coat is shown made of cloth and velvet at figure No. 512 A in this magazine, with white lace for decoration. It is differently pictured at figure No. 8 on the Ladies' Plate for Winter, 1892-'93.

Havane - brown cloth was in this instance chosen for the coat. The garment is of fashionable length, and its loose fronts are closed to a desirable depth at the center with button-holes and buttons. The fronts join the back in shoulder and under-arm seams, and the back is fitted by a curving center seam. The side edges of a Watteau are included in the center seam to the waist-line, below which the loose side edges of the Watteau are joined separately to the corresponding edges of the backs. The Watteau is quite narrow at the top and widens gradually all the way down. The full puff sleeves extend only to the elbows; they are gathered at the top and bottom and are arranged upon smooth, coat-shaped linings, which are finished below the puffs with deep cuff-facings of the material. At the neck is a rolling collar, the ends of which flare widely at the throat.

An attractive garment of this kind may be developed in Surah, Bengaline, Bedford cord, serge, flannel or cloth. Combinations of shades and textures will be particularly pretty, but, if preferred, a single fabric may be used throughout. Soutache or metallic braiding, gimp, galloon, embroidery, etc., will contribute effective garniture, although a plain tailor finish will be appropriate.

We have pattern No. 4811 in eight sizes for little girls from one-half to seven years of age. To make the coat for a girl of five years, requires four yards and three-eighths of goods twenty-two inches wide, or two yards and an-eighth forty-four inches wide, or a yard and three fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

### CHILD'S BONNET.

(For Illustration see this Page.)

No. 4846.—Other views of this little bonnet are given at figures Nos. 511 A and 512 A in this DELINEATOR.

The bonnet is here portrayed made of a seasonable variety of cloth. It has a center section, which extends to the neck between sides that join it in well curved seams. The bonnet is wholly protective to the head, and its front edge forms a slight point at the center that is very becoming to the face. The plaited ends of ribbon tie-strings are sewed to the lower front corners, and the strings are arranged in a bow beneath the chin. The bonnet is lined throughout with silk, and the front and lower edges are trimmed with a pretty variety of fur.

The bonnet may match or contrast with the top garment, and may be of velvet, plush, cloth, silk or faille. Full ruching of silk or lace, or beaver, otter or other fashionable fur will contribute dainty garniture. The seams may be finished with cordings or pipings of silk or the material when the bonnet is made of cloth or silk.

We have pattern No. 4846 in eight sizes for children from

half to seven years of age. To make the bonnet for a child of five years, will require one yard and three-eighths of a yard of goods twenty-two inches wide, or two yards and one-eighth of a yard of goods twenty-four inches wide. Price of pattern, 10d. or 20 cents.



4811

Front View.



4811

Back View.

LITTLE GIRLS' WATTEAU COAT. (COPYRIGHT.)

(For Description see this Page.)



4846

CHILD'S BONNET. (COPYRIGHT.)

(For Description see this Page.)



4842

Front View.



4842

Back View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see this Page.)

one-half to six years of age. For a child of five years, it requires five yards and an-eighth of goods twenty-two inches wide, or two yards and an-eighth forty-four inches wide, or two yards and an-eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

### CHILD'S COAT.

(For Illustrations see this Page.)

No. 4842.—This coat is shown developed in colored velvet and fur at figure No. 511 A in this magazine, the fur being decorated with a decorative wrap.

The picturesque coat is here illustrated made of gray corded velvet and trimmed with lace. It extends to the

edge of the dress, and the loose fronts are widened to close in double-breasted style with button-holes and buttons, a smooth effect at the sides being produced by under-arm darts. The back is smoothly shaped by a seam at the center which terminates at the waist-line above each side. Fullness arranged in an underfolded box-pleat at the waist-line is underfolded in a backwise turning plait, the arrangement of the plaits producing a box-plait at each side of the center on the outside. At the neck is a moderate high standing collar, and a deep cape-coll which extends almost to the waist-line at the front and back and fits smoothly over the shoulders; the front and lower edges of the cape-coll are attractively trimmed with a deep frill of headed by a band of fur, which is continued

around the standing collar. The full sleeves are gathered at the top and bottom and mounted upon coat-shaped linings, which are revealed at the wrists by a deep cuff effect, the exposed portions of the linings being faced with the material and trimmed at each wrist with a band of fur.

The coat will develop attractively in Bengaline, faille, Bedford cord, cloth, serge, camel hair or eider-down, and will be decorated with moss or ermine, silk feather trimming, lambs' ter or any preferred variety of fur, lace or fancy braid. A handsome coat may be made of white broadcloth, lined throughout with silk and trimmed with bands of otter, the buttons being of-pearl.

We have pattern No. 4842 in seven sizes for children from one-half to six years of age. For a child of five years, it requires five yards and an-eighth of goods twenty-two inches wide, or two yards and an-eighth forty-four inches wide, or two yards and an-eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



## Styles for Dolls.

FIGURE No. 513 A.—LADY DOLLS' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 513 A.—This consists of the bell skirt and wrap contained in Lady Dolls' Set No. 153, which also includes a Russian blouse. The Set, which costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches in height, and is pictured in full on this page.

In the present instance the skirt is shown made of navy serge. It is of the fashionable bell order, being close-fitting at the front and sides, while the back is disposed in backward-folding plaits at each side of the center seam. The lower edge is decorated with a band of feather-trimming.

Gray cloth and myrtle-green velvet are charmingly united in the wrap, which reaches to the wrist, and is finished with a Russian collar. The upper part is a seamless yoke of velvet that is pointed at the center of the front and back; and the lower edge of the yoke is joined to the full, seamless cape-let, which falls in graceful folds at the front and sides and is arranged in a Watteau-plait at the center of the back. The wrap is drawn in closely to the figure at the waist-line by a belt-tape tacked underneath, and a frill of lace falls prettily over the cape from the lower edge of the yoke. The closing is made invisibly at the center of the front. The high Russian collar is trimmed on the inside with a frill of lace.

The skirt and wrap may be made of the same variety of material, if liked, though a contrast will be much more effective. Various sorts of dress goods, such as petty silks and woollens, or even dainty cottons may be chosen for the skirt, and cloth, serge, flannel, or faille may be used for the wrap.

The hat is a fashionable shape becomingly trimmed with velvet and feathers.

FIGURE No. 514 A.—LADY DOLLS' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 514 A.—This consists of a Lady Dolls' Eton jacket, corset blouse, and blouse. The set, which is No. 152 and costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-

four inches tall, and is shown again on page 480 of this magazine. The blouse is made of figured crepon and plain India silk are here attractively united in the graceful corset style and is made with a train. The front and sides are dart-fitted, and the back is arranged at the center in a double box-plait that flares into the rounding folds from

which the skirt takes its name. The lower edge is trimmed with a band of velvet.

The fronts of the Eton jacket are reversed in stylishly broad lapels that are faced with velvet; the back is shaped by a curving center seam, and under-arm gores produce a smooth adjustment at the sides. The jacket extends to the waist-line, and the lower edge shapes a well defined point at the center of the back. The coat sleeves rise fashionably on the shoulders and are comfortably close-fitting below the elbows, and the cuffs of the blouse roll prettily over the wrists.

The blouse is attractively revealed between the jacket fronts and is shaped by shoulder and under-arm seams and closed invisibly at the center of the front. The fulness at the waist-line of the fronts and back is regulated by gathers. The waist is encircled by a belt, and the blouse may be worn above or beneath the skirt. A deep sailor-collar is at the neck, and a Windsor scarf of white silk is worn. The shirt sleeves are finished with rolling cuffs that flare prettily at the back of the arm.

Miss Dolly will naturally be proud of this jaunty toilette, for it is in the height of style and will prove a valuable addition to

her wardrobe. The skirt and jacket may be made of any fashionable woollen goods, and the blouse will usually be of India silk, Surah, wash silk, lawn or nainsook. A tailor finish of machine-stitching will be most appropriate for the skirt and jacket.



FIGURE No. 513 A.—LADY DOLLS' OUTDOOR TOILETTE.—This consists of the Wrap and Skirt in Lady Dolls' Set No. 153 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



FIGURE No. 514 A.—LADY DOLLS' TOILETTE.—This illustrates Set No. 152 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



Front View.



Front View.



Back View.



Side-Front View.



Side-Back View.



Back View.

FIGURE No. 515 A.—GIRL DOLLS' TOILETTE.

(For Illustration see Page 480.)

FIGURE No. 515 A.—This consists of the dress and guimpe contained in Girl Dolls' Set No. 151, which also includes a cloak. The Set, which costs 10d. or 20 cents, is in seven sizes for girl dolls from twelve to twenty-four inches in height, and may be seen in full on page 481 of this DELINEATOR.

Spotted challis is here pictured in the dress, and velvet supplies the trimming. The dress has a full, flowing skirt that falls in natural folds from gathers at the top, where it is joined to the sleeveless body. The body is shaped by shoulder and under-arm seams and is closed invisibly at the back. It

is cut away in deep, pointed fashion at the center of the front and back to reveal the guimpe effectively, and the neck edges are decorated with bands of velvet arranged to simulate revers. A band of velvet forms an effective foot-trimming for the skirt.

The guimpe, which is made of Surah, is turned under and shirred to form a standing frill at the neck; and a tape inserted in a casing

LADY DOLLS' SET No. 153.—CONSISTING OF BELL SKIRT, RUSSIAN BLOUSE AND WRAP. (COPYRIGHT.)

(For Description see Page 480.)







The fronts of the stylish Eton jacket, which is made of the same and of material as the skirt, are reversed in lapels that are faced with the goods. The back is shaped by a curving center seam, and the fronts and back are separated by under-arm gores. The back of the jacket is deepened at the center to form a slight point. The coat sleeves rise with fashionable fulness on the shoulders and are each finished a little above the lower edge with an encircling row of machine-stitching, and a row of machine-stitching finishes all the loose edges of the jacket. The mode will make up well in Henrietta cloth, cashmere, flannel, serge, and combinations of the fabrics will be especially effective. Braid, galloon, or ribbon may be used for decoration.

Set No. 152 is in seven sizes for lady dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall, the jacket and skirt require seven-eighths of a yard of dress goods forty inches wide; while the blouse will need a yard and an-eighth of silk twenty inches wide. Price of Set, 10d. or 20 cents.

#### GIRL DOLLS' SET, CONSISTING OF DRESS, GUIMPE AND CLOAK.

(For Illustrations see this Page.)

No. 151.—The dress and guimpe included in this Set are shown differently developed at figure No. 515A in this magazine.

The fashionable little outfit will be just the thing for Miss Dolly's autumn outings. The dress, which is made of cashmere, has a full skirt finished at the bottom with a deep hem and trimmed above the hem with three rows of narrow velvet ribbon. The top of the skirt is gathered and joined to the sleeveless, low-necked bodice, which is shaped by shoulder and under-arm seams and closed at the back with buttons and loops. The body shapes a deep V both back and front, and is trimmed at the upper edge with three rows of velvet ribbon.

The guimpe is made of silk. It is shaped by under-arm seams only, and is turned under at the top and shirred to form a pretty full about the neck; and the fulness at the waist-line is drawn to the figure by a tape inserted in a casing. The closing is made invisibly at the center of the back. The full short-sleeves are turned under and shirred to form frills that droop over the hands, and are desirably full over the shoulders.

The cloak is made of blue cashmere. It is a full skirt, which extends to the edge of the dress and is finished at the bottom with a deep hem and at the front edges with narrower hems. The top of the skirt is gathered and joined to the body, which is shaped by shoulder and under-arm seams and closed at the front with button-holes and buttons. The shapely coat-sleeves are trimmed at the wrists with feather-stitching, and similar machine-stitching decorates the hems of the cloak. The cape of fashionable length is arranged

upon the cloak. The upper part of the cape is a round yoke, from the lower edge of which the full cape-section droops with pretty fulness. The front and lower edges of the cape section are finished with hems held in place by feather-stitching, and a row of similar stitching ornaments the lower edge of the yoke. A moder-

ately high standing collar finishes the neck of the cloak and cape.

The dress will develop prettily in silk, Surah, cashmere or flannel, with ribbon, feather-stitching or braid for garniture. Silk, nainsook, mull, cambric or Swiss may be used for the guimpe, and the cloak may be of cloth, serge, flannel or any fashionable variety of light-weight coating. The cloak may be lined throughout with silk matching or contrasting with the material.

Set No. 151 is in seven sizes for girl dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall, the dress and cloak require a yard and three-fourths of cashmere forty inches wide, while the guimpe needs five-eighths of a yard of silk twenty inches wide. Price of Set, 10d. or 20 cents.



Front View.



Front View.



Back View.



Front View.



Back View.

#### GIRL DOLLS' SET No. 151.—CONSISTING OF DRESS, GUIMPE AND CLOAK.

(COPYRIGHT.)

(For Description see this Page.)

at the back, and the closing is made at the sides with buttons and button-holes.

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



Front View.



Back View.



Front View.



Back View.

#### BOY DOLLS' SET No. 154.—CONSISTING OF SAILOR TROUSERS, BLOUSE AND CAP.

(COPYRIGHT.)

(For Description see this Page.)

fronts are cut away at the top to accommodate the long, tapering ends of the sailor collar, which falls deep and square at the back. The fronts are closed invisibly at the center, and between the ends of the collar is disclosed a shield, which is permanently sewed underneath to the left front and fastened invisibly at the right side. The lower edge of the blouse is hemmed for a casing, in which a tape or elastic is inserted to draw the fulness to the body, the fulness drooping in characteristic fashion. The coat sleeves are trimmed at the wrists with pointed cuff-facings of blue flannel, each decorated with two rows of white braid, and two rows of similar braid trim the edges of the collar. A patch pocket arranged upon the left front is trimmed at the top with two rows of braid, and into it is thrust a whistle, which is attached to a lanyard worn about the neck. The shield is decorated at the center with an embroidered anchor.

The cap is in mortar-board style and consists of a band that fits the head closely, and a square, flat crown shaped by short seams at the center of the front and back and at each side. The band is ornamented with two rows of braid.

Suits for sailor dolls are made of blue and white flannel, serge and duck, with braid or embroidered anchors, wheels, stars, oars, chevrons or other nautical emblems for decoration. The cap will usually match the suit it accompanies.

Set No. 154 is in seven sizes for boy dolls from twelve to twenty-four inches in height. To make the Set for a doll twenty-two inches in height, requires three-fourths of a yard of white flannel forty-four inches wide, with three-eighths of a yard of blue flannel forty-four inches wide. Price of Set, 10d. or 20 cents.



# Illustrated Miscellany.

## HATS AND BONNETS.

(For Illustrations see this Page.)

The revival of bonnets will be especially welcomed by matrons, many of whom consider a hat a less dignified head-covering than a bonnet. A great number of pretty styles are shown, and most delightful effects are achieved in the trimming.

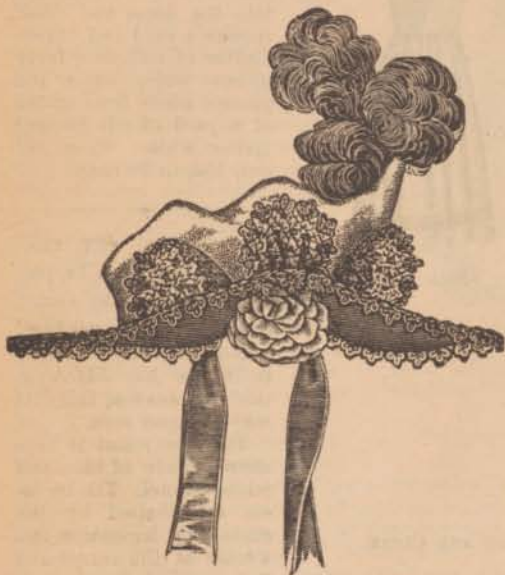


FIGURE NO. 1.—LADIES' HAT.

Feathers, both of the fancy and more substantial ostrich varieties, are used with equal lavishness upon hats and bonnets, and either ribbon or lace accompanies them. The broader widths of ribbon are in most frequent demand, since they conform so well to the popular Alsatian bow.

Black, white and tinted laces are employed in divers ways and have always a softening influence.

Although a protest was entered



FIGURE NO. 2.—LADIES' HAT.

crown is soft, like that of a Tam O'Shanter, and is made of yellow velvet; and at the back it is raised to support a trio of black ostrich



FIGURE NO. 3.—LADIES' HAT.

softly twisted about the crown and arranged in a knot and loop in front, the loop resting edge-wise on the brim. A panache of black feathers, consisting of a large plume with its top curling forward, a bunch of whip feathers, two small tips, is disposed in front, with very handsome effect.

FIGURE NO. 4.—LADIES' BONNET.—A charming feature of the bonnet is the pointed brim, which suggests the Marie Antoinette head-dress. The shape is covered thickly with scales or spangles, a glittering composition in red, white and black. In front an Alsatian bow of green velvet ribbon supports a fancy bird with brilliant plumage. The crown is notched at the top to fit the coiffure, and a green velvet string is tacked to each side.



FIGURE NO. 4.—LADIES' BONNET.



FIGURE NO. 5.—LADIES' BONNET.

in the Summer against strings, they have returned to vogue, and for them a medium width of ribbon is preferred.

FIGURE NO. 1.—LADIES' HAT.—Yellow and black are charmingly combined in this large hat, which is handsome enough to be worn on the drive. The

A bonnet of this kind may be suitably assumed by a matron.

FIGURE NO. 5.—LADIES' BONNET.—A bonnet of this kind will be suitable for church or visiting wear. It is covered with black velvet, the crown is stud-ded with jet, and countless loops of velvet fall upon the brim. In front an arrangement of black silk lace supports jet and coq Mephisto feathers that curl stylishly over the crown.



FIGURE NO. 6.—LADIES' BONNET.



FIGURE NO. 7.—LADIES' TOQUE.  
(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, and 7, see "Hats and Bonnets," on Pages 482 and 483.)



Rhine-stone pin fastens the lace to the brim. A lace fan is arranged at the back, and a black velvet string starts from each corner. The shape is quaint, and very fashionable at present.

FIGURE No. 6.—LADIES' BONNET.

—A stylish bonnet composed of black-and-white felt braid is here shown. The brim is fluted in front, and against the crown is laid an

Almost any style of gown will favor a corselet or a girdle of passementerie, and whether other trimming be used or not, such a garniture may be applied with very gratifying results. A partly worn bodice or one that is a trifle *passé* in style may be converted into a modish garment by a ribbon decoration that will conceal most of the front of the bodice.

FIGURE No. 1.—CORSELET.—Black silk braid is wrought in an elaborate pattern in this stylish corselet, which reaches to the arms'-eyes at the sides and to the bust at the center, and is finished with a deep Milan fringe that serves as a tablier. Either a black or colored gown may be treated to such a garniture.

FIGURE No. 2.—RIBBON PLASTRON.—A novel arrangement of ribbon is here pictured. From a deep collar of net, upon which two rows of inch-wide ribbon are applied, fall nine pointed strips of graduated length, the center strips falling to the waist-line and being finished with a butterfly bow. A similar bow is adjusted over the ends of the collar, which meet at the back. The strips are all sewed on a net foundation, and the net is cut away between, the ends being fastened to the bodice with small pins. A plain bodice may be wonderfully brightened by this adjunct.



FIGURE No. 1.—CORSELET.



FIGURE No. 3.—CHILD'S MUFF AND BOA.



FIGURE No. 4.—CHILD'S STOLE COLLAR.



FIGURE No. 5.—CHILD'S MUFF.

Alsation bow of light-green satin ribbon with gold at the edges. A Rhine-stone buckle holds the bow in place, and two black ostrich tips rise above the bow, the tops nodding forward according to the prevailing fashion. Black satin ribbon ties are added at the back.

FIGURE No.

7.—LADIES' TOQUE.—This charming hat presents a combination of black velvet and felt, the latter being used for the crown and the former for the brim. Light figured silk ribbon is twisted round the crown, and formed in a great bow in front as a support for a bunch of fancy feathers. A pretty plaiting of *lisse* ornaments the front, and a rosette of lace is adjusted at the back. A tab of lace falls on the hair at the back.



FIGURE No. 2.—RIBBON PLASTRON.



FIGURE No. 6.—PARIS BOA.



FIGURE No. 7.—WAIST GARNITURE.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Stylish Lingerie," on Pages 483 and 484.)

## STYLISH LINGERIE.

(For Illustrations see Pages 483 and 484.)

A woman with a true regard for the eternal fitness of things will recognize the fact that her handkerchief, though not exposed to view, should be as dainty as the gown that cloths her. A *mouchoir* of spotless linen or lawn, neatly embroidered, hemstitched or drawn at the edges, is always beyond reproach, while color, whether introduced in the border or in the center, is an evidence of questionable taste.

FIGURE No. 3.—CHILD'S MUFF AND BOA.—These pretty adjuncts are shown made of Thibet, a white fur having long silky hairs, and especially becoming to children. The boa is made with a small head having glistening, natural-looking eyes, and closes at the throat. The muff is large enough to keep the tiny hands thoroughly warm, and may be suspended by a ribbon or silk cord passed round the neck under the boa.

FIGURE No. 4.—CHILD'S STOLE COLLAR.—This stylish collar is shown in ocelot fur, a pretty spotted variety. It falls like a cape-collar at the back and in square tabs in front.

FIGURE No. 5.—CHILD'S MUFF.—A suitable companion to the collar shown at figure No. 4 is here pictured, also in ocelot fur. It is of a convenient size and is prettily lined.

FIGURE No. 6.—PARIS BOA.—A garment of this kind will form a stylish completion for a promenade toilette. It is shown in black coney, and is broad at the top and graduated



narrowly toward the ends, which extend almost to the edge of the gown. A stylish storm collar is at the neck.

FIGURE No. 7.—**WAIST GARNITURE.**—This handsome waist garniture is represented in silk passementerie, and consists of a pointed girdle with Milan fringe, and suspenders that cross the shoulders in the usual manner. The garniture may be applied to either a cloth or a camel's-hair gown, with handsome effect.

FIGURE No. 8.—**WAIST GARNITURE.**—This handsome garniture is made of jet and may elaborate a silk or Bengaline gown. The upper part extends above the bust, where it is quite wide, and tapers narrowly toward the waist-line. A narrow, pointed girdle is added, and from it falls a fringe that is deepest at the center.

FIGURE No. 9.—



FIGURE No. 8.—**WAIST GARNITURE.**

**GROUP OF LINEN HANDKERCHIEFS.**—Neat and pretty effects are produced in these handkerchiefs, which are made of sheer linen. The first handkerchief to the left has a group of fine, lengthwise, hemstitched tucks made in each corner. The second shows elaborate embroidery in a floral design. In the third handkerchief the embroidery is simple and pretty. In the fourth a vine pattern is embroidered above a pointed scalloped edge and minute dots. The fifth handkerchief has a fancy hemstitched and embroidered border; and the last presents a deep border of hemstitching above a neatly scalloped edge.

FIGURE No. 10.—**JET TABLIER.**—The finest of jet beads and facets are used in this charming adjunct. It consists of a girdle that is deeply pointed at the center and narrowed toward the ends, and a long fringe that is deeper at the sides than at the center.

FIGURE No. 11.—**FUR BOA.**—This pretty boa is shown in black coney and is made with a head and tail.

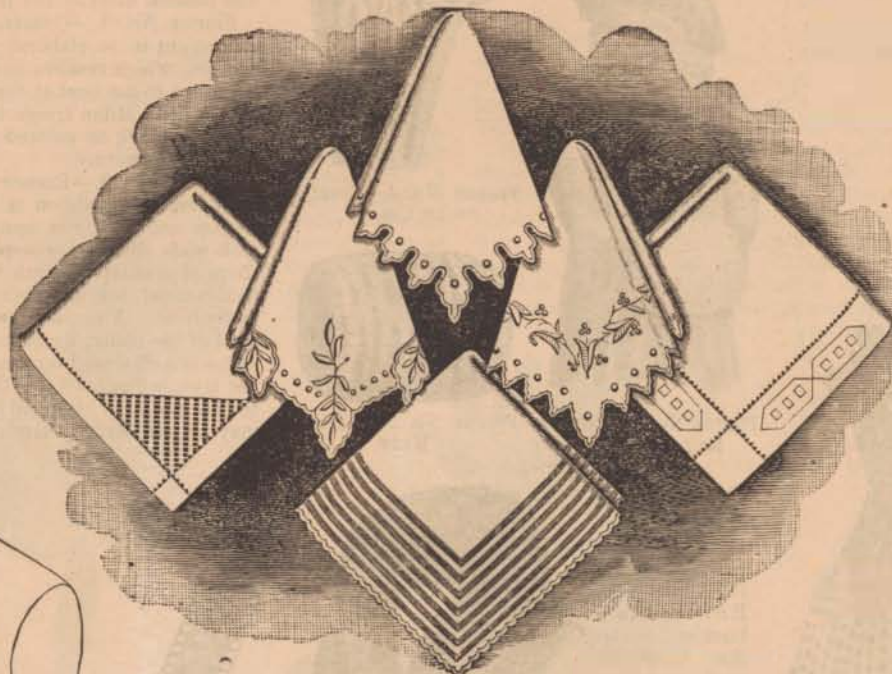


FIGURE No. 9.—**GROUP OF LINEN HANDKERCHIEFS.**

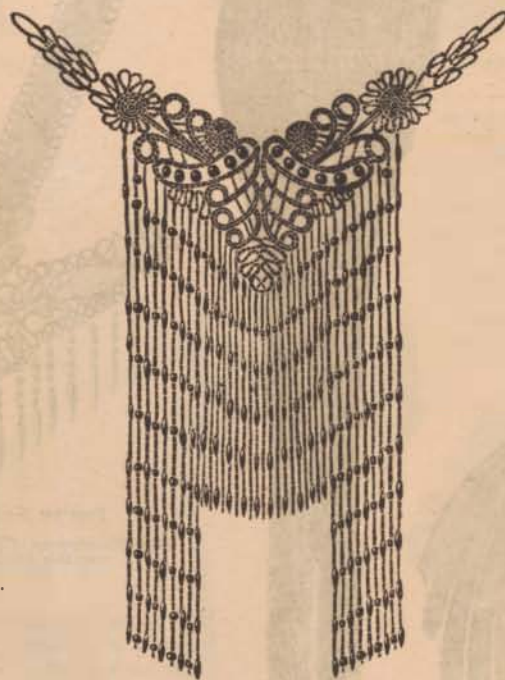


FIGURE No. 10.—**JET TABLIER.**

(For Descriptions of Figures Nos. 8, 9 and 10, see "Stylish Lingerie," on this Page.)

## DRESSMAKING AT HOME.

(For Illustrations see Pages 485 to 488.)

Elaborate in appearance yet simple in form are the evening costumes represented in this department. With the bell or

skirts, which, with the bell or

Fulness is the alterable rule in evening waists; it may be either above or below the bust, but is never absent. necks are for the part cut mode low, and the sleeves are either of full length, or so that they are called sleeves by courtesy.

It seems that the capabilities of ribbon as garniture are never fully realized until now, for they are used in countless ways to adorn or even fancy waists.

A few tasteful and novel dispositions of ribbon here illustrated, and every effect noted may be reproduced, even by the novice who has heretofore been doubtful of her skill in devising pretty results with simple means.

FIGURES Nos. 1 AND 2.—**COMBINATION AND DISPOSITION FOR A LADIES' COSTUME.**—The effect of a stylish costume developed for both evening and street wear is shown in these illustrations.

Figure No. 1 portrays the costume made up for evening wear in cream-white crêpon and broad velvet. The skirt fits with characteristic smoothing at the front and sides, and has a front-gore that extends to the back at the right side under a wavy plait, which is formed at the back and meets the side-gore at the left side. Cream-white pointed

Gene lace falls over a band of velvet that encircles the skirt at its foot. The basque is formed in plaits at each side of the center of the back and front and is cut in a V at the top, a frill of lace framing the neck prettily. A pointed girdle of bronze velvet crosses

the front and is a most effective adjunct. The sleeves are full and extend only to a little below the elbow; and each is trimmed with a fall of lace.

Figure No. 2 shows a back view of the costume developed for street wear in tan serge. The skirt is trimmed along the joining of the front and left side gore with a row of black passementerie, which is continued along the lower edge. The basque is high-necked, and a corselet effect is produced with



FIGURE No. 11.—**FUR BOA.**

(For Description see "Stylish Lingerie," on this Page.)



rows of passementerie. The standing collar is overlaid with the trimming, and the cuff is cut off at the top and trimmed with passementerie, a second row being applied at the wrist edge. The pattern employed in making this costume is No. 4830, price 1s. 8d. or 40 cents.

FIGURE No. 3.—DECORATION FOR A LADIES' COAT.—This stylish coat is developed in mode cloth and black Astrakhan, pattern No. 4252, which costs 1s. 6d. or 35 cents, being used in



FIGURE No. 1.

FIGURES NOS. 1 AND 2.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 4830; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

cutting. The fronts are reversed by a collar showing the fur, though they may be worn closed and the collar turned up to protect the neck. Pocket-laps having machine-stitched edges are applied to the sides, and above the pocket-lap on the right front is placed a smaller lap, which conceals a change pocket. The sleeves are high-shouldered and are each decorated with a cuff facing of Astrakhan.

FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' PRINCESS COSTUME.—Nile-green silk and tan velvet and cashmere are associated in this dressy gown, which is shown made up for evening wear. The garment is fitted with perfect closeness, and at the upper part is disposed a full yoke of silk, which is also used for the standing collar. A row of black point d'Irlande lace galloon is applied to the top of the corselet. The closing is made at the left side, and below the hip the edges flare to the bottom to disclose a panel facing of silk, the front edge showing a graduated revers of velvet.



FIGURE No. 2.



FIGURE No. 3.—DECORATION FOR A LADIES' COAT.—(Cut by Pattern No. 4252; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

A row of galloon trims the bottom of the skirt. The sleeves are of light silk and fall in puffs to the elbows, and a pretty frill falling below a band encircles each sleeve some distance above the edge. Very effective combinations may be developed by the mode. The pattern used in the making is No. 4829, price 1s. 8d. or 40 cents.

FIGURES NOS. 5, 6, 7, 8, 9, 10, 11, 12 and 13.—EFFECTIVE RIBBON GARNITURES.—Figure No. 5 portrays a deep corselet effect formed with three rows of moiré ribbon. A belt encircles the waist and closes at the side. Above this a row curves away toward the back, and a deep point is formed at the center of the upper edge both front and back. A third row curves over the hips, and a deep point is formed at the center of the lower edge both front and back.

A back view of this arrangement is given at



FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' PRINCESS COSTUME.—(Cut by Pattern No. 4829; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dress-making at Home," on Pages 484 and 485.)

figure No. 6. A Directoire bow of wide moiré ribbon is adjusted over the point of the lowest row, the loops of the bow being very short and the ends very long.

At figure No. 7 is shown a very pretty arrangement of black satin-edged grosgrain ribbon for the right side of a bodice. A belt encircles the waist and closes at the left side. A short band extends from under the arm to the closing, and a longer band starts from the shoulder and ends also at the closing, where a bow conceals all the ends. The bow consists of two ends and one falling and two standing loops. The loops are wired to retain the shape illustrated.



At figure No. 8 is pictured satin ribbon. A girdle effect is produced by passing a band of ribbon in belt fashion about the

ment shown at figure No. 11. The lower row of ribbon is formed in a Directoire bow consisting of two short loops and two very

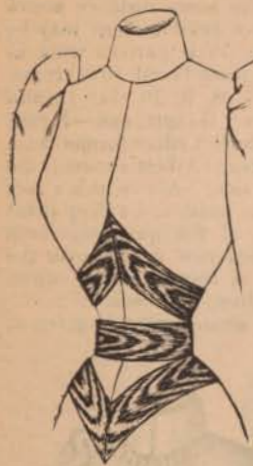


FIGURE No. 5.

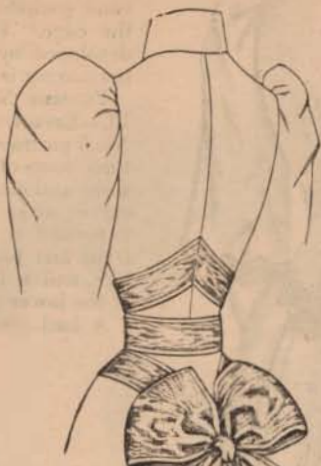


FIGURE No. 6.



FIGURE No. 7.



FIGURE No. 11.



FIGURE No. 8.



FIGURE No. 9.



FIGURE No. 10.

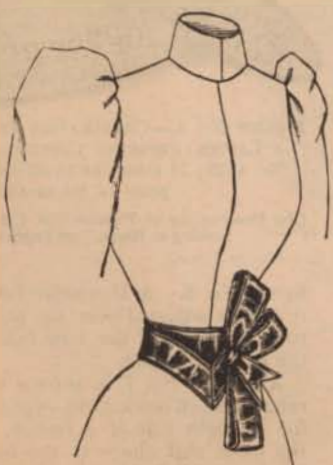


FIGURE No. 12.

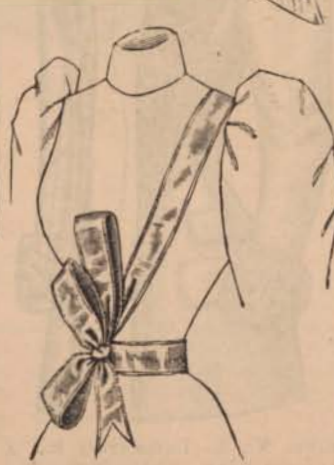


FIGURE No. 13.



waist and a second row just below. A point is formed at the center of the second row, and the sides lap over the belt, a closing being made at the left side under a bow composed of two standing loops, one falling loop and a very short end.

At figure No. 9 the left side of a bodice is seen decorated with white ribbon. Around the waist passes a belt of ribbon, the ends of which close at the center under a bow of three wired loops and a short end, one loop falling and two standing, and one of the latter being longer than its companion. A suspender strap of ribbon starts

at the shoulder, and its lower end is concealed under the bow.

Figure No. 10 illustrates a back view of the ribbon arrange-

ment shown at figure No. 11. The lower row of ribbon is formed in a Directoire bow consisting of two short loops and two very

ends of unequal length, the loops being wired and bent to face each other. The manner of arranging the girdle portion of this garniture is more fully pictured at figures Nos. 18 and 19.

At figure No. 11 black satin-edged grosgrain ribbon is disposed to give the appearance of a corselet. A band of ribbon is formed in a point at the center of its upper edge and is

FIGURES NOS. 5, 6, 7, 8, 9, 10, 11, 12 AND 13.—EFFECTIVE RIBBON GARNITURES.  
(For Descriptions of Figures Nos. 5, 6, 7, 8, 9, 10, 11, 12 and 13, see "Dressmaking at Home," on Pages 425 to 427.)



second row of ribbon is then passed about the waist, lapping over the upper row and also closing at the back.

A simple and pretty decoration is shown at figure No. 12. The ribbon, which is white satin, simply encircles the waist and is tied in a unique bow in front. One of the upper loops stands erect at the center of the front, the other, which is somewhat shorter, falls a little to the side, and the remaining two loops fall on the skirt, one being quite short and the other only a little shorter than the end, which extends to about the center of the skirt.

White ribbon is shown at figure No. 13. A belt of it encircles the waist, and in front is formed a pretty bow comprising a standing loop and end and two falling loops and an end, both ends being a trifle shorter than the loops, which are of equal length.

FIGURE No. 14.—DECORATION FOR A

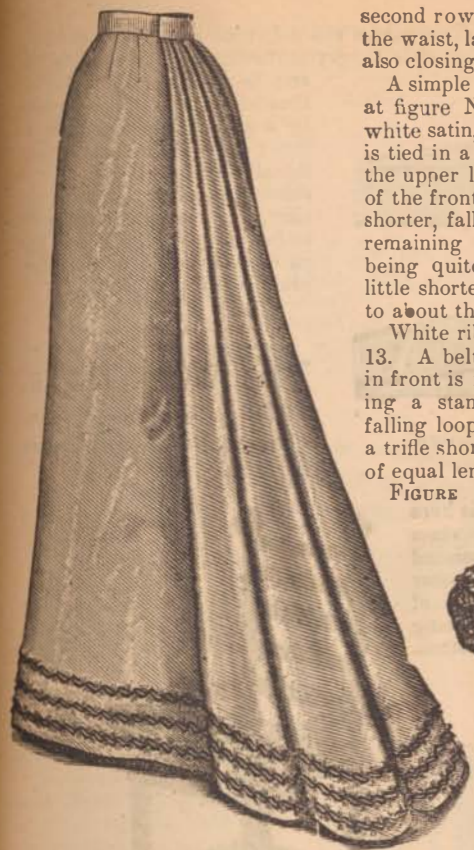


FIGURE No. 14.—DECORATION FOR A LADIES' CORNET SKIRT.—(Cut by Pattern No. 4833; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

LADIES' CORNET SKIRT.—Russian-blue serge is the material represented in this skirt, which was cut by pattern No. 4833, price 1s. 6d. or 35 cents. The front and sides of the skirt are perfectly smooth, and the back is rolled in three cornet-plaits that widen toward the train and are stiffened with a lining of crinoline and an interlining of wadding to retain their pose. Three rows of fancy black silk gimp in a serpentine design provide a stylish foot-garniture. A skirt of this kind may be worn with an Eton basque or a Russian blouse, as desired.

FIGURE No. 15.—COMBINATION AND DECORATION FOR A LADIES' FULL-DRESS COSTUME.—A striking yet harmonious contrast is effected in this handsome costume with white silk, and black lace



FIGURE No. 15.—COMBINATION AND DECORATION FOR A LADIES' FULL-DRESS COSTUME.—(Cut by Pattern No. 4848; 13 sizes; 28 to 46 inches, bust measure; price 2s. or 50 cents.)

(For Descriptions of Figures Nos. 14, 15, 16 and 17, see "Dressmaking at Home," on Pages 487 and 488.)

net presenting a graceful floral design. The Princess fronts are of white silk, and between them is revealed a panel of net over white silk, the fronts being outlined at their loose edges with narrow jet trimming, and the panel decorated at the bottom with three rows of black ribbon sewed to position only along the upper edges. The train corresponds with the panel and sweeps the ground in graceful folds. An elaborate corselet of jet overlies the body portion of the fronts, which, like the backs, are cut very low in the neck. The short sleeves are decorated with jet and fall over puff ruffles of net. Brocaded and plain silk may be combined in the costume, with good results. The pattern used is No. 4848, price 2s. or 50 cents.

FIGURE No. 16.—DECORATION FOR A LADIES' FIVE-GORED BELL SKIRT.—The material used in making this shapely bell skirt is tan faced cloth, and a wide band of cog-feathers provides a handsome

foot-trimming. The back is plaited at the belt, and the front and sides are perfectly *fourreau*. Striped material makes up prettily in this way, and when it is used, the stripes should meet in V's at

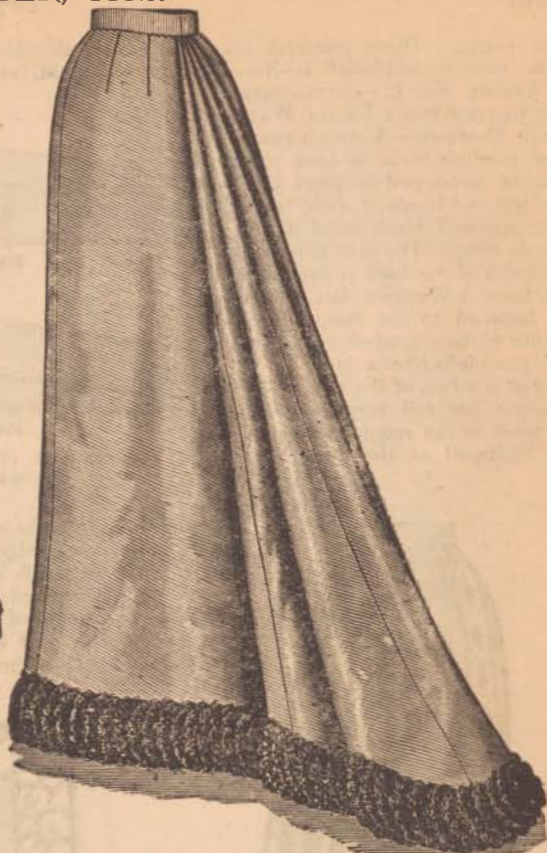


FIGURE No. 16.—DECORATION FOR A LADIES' FIVE-GORED BELL SKIRT.—(Cut by Pattern No. 4826; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)



FIGURE No. 17.—ATTRACTIVE DECORATION FOR A LADIES' WATTEAU COSTUME.—(Cut by Pattern No. 4804; 13 sizes; 28 to 46 ins., bust meas.; price 1s. 8d. or 40 cts.)



the seams. Other materials are equally adaptable to the mode. The pattern employed is No. 4826, price 1s. 6d. or 35 cents.

FIGURE No. 17.—ATTRACTIVE DECORATION FOR A LADIES' WATTEAU COSTUME.—A stylish gown for evening wear is here portrayed developed in pearl-gray vailing and trimmed with black silk lace and black *point d'Irlande* gimp. The skirt is in bell shape, and the back is extended to form a Watteau-plait, which is fastened to the basque. A ruffle of lace headed by a row of gimp falls over a knife-plaiting at the foot of the skirt. The basque has full surplice-fronts crossed in the regular way, and is V-shaped at the neck both

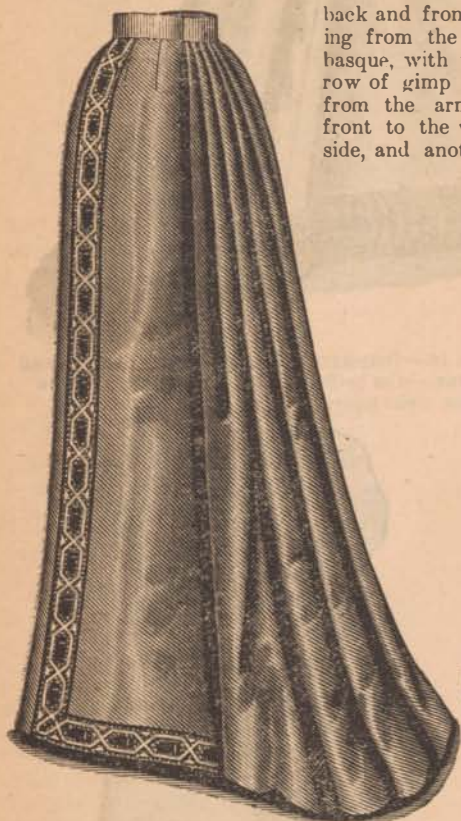


FIGURE No. 20.—DECORATION FOR A LADIES' FOUR-GORED SKIRT.—(Cut by Pattern No. 4816; 11 sizes; 20 to 40 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 18, 19 and 20, see "Dressmaking at Home," on this Page.)

waist. The sleeves extend only to elbow length and are very full. A ruffle of lace headed by gimp falls from the edge of each. *Crêpe de Chine*, China silk, *chiffon* and other fabrics are available for this gown, and imitation *point appliqué*, *point de Gène* and silk laces may be used for trimming. The pattern employed is No. 4804, price 1s. 8d. or 40 cents.

FIGURES Nos. 18 AND 19.—VIEWS OF RIBBON GARNITURE.—These two figures illustrate the simple method of lapping ribbon to form the handsome girdle garniture represented at figures Nos. 10 and 11; figure No. 18 illustrating the effect on the outside, while figure No. 19 pictures the effect on the inside.



FIGURE No. 18.—VIEW OF OUTSIDE.



FIGURE No. 19.—VIEW OF INSIDE.

FIGURES Nos. 18 AND 19.—VIEWS OF RIBBON GARNITURE SHOWN AT FIGURES Nos. 10 AND 11.

back and front, a ruffle of lace falling from the neck edge over the basque, with very soft effect. A row of gimp is applied diagonally from the arm's-eye of the right front to the waist-line at the left side, and another row encircles the

—A pretty screen is here pictured made of vines and branches, painted green and gold. An outer frame is constructed of branches, the top being rounded and the bottom



FIGURE No. 1.—FIRE-SCREEN.

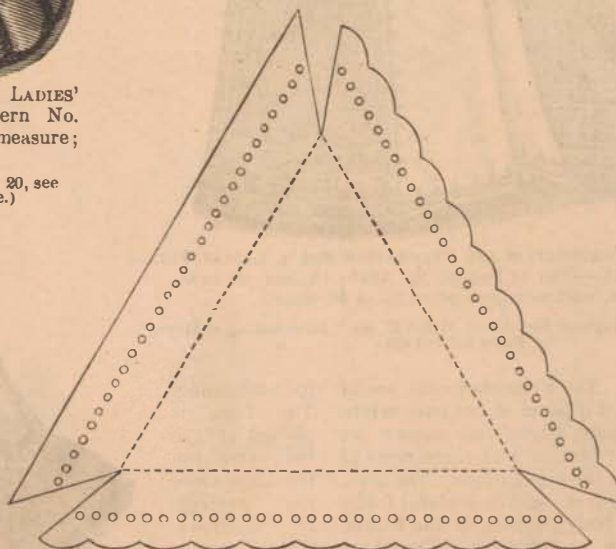


FIGURE No. 4.—SECTION FOR SHAPING JEWEL-TRAY SHOWN AT FIGURE No. 5.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "The Work-Table," on Pages 488 and 489.)

FIGURE No. 20.—DECORATION FOR A LADIES' FOUR-GORED SKIRT.—The skirt here pictured is a very suitable mode for stout ladies and is fashioned from brown broadcloth, which is lightened by a galloon trimming presenting Persian colors in a conventional design. The front and sides are smooth, as in a bell skirt, and the back is gathered to fall in quite full folds. The pattern employed is No. 4816, price 1s. 6d. or 35 cents.

## THE WORK-TABLE.

(For Illustrations see Pages 488 and 489.)

FIGURE No. 1.—FIRE-SCREEN.

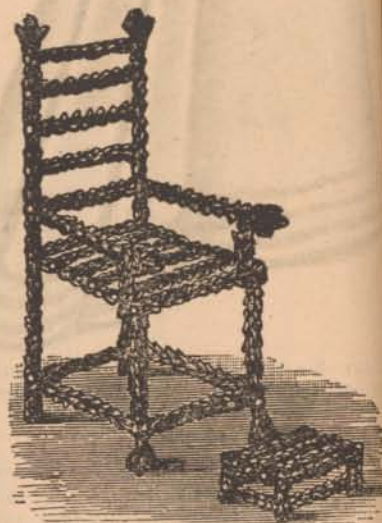


FIGURE No. 2.—CHAIR AND FOOT-STOOL FOR A DOLL'S HOUSE.



FIGURE No. 3.—CHAIR-SCARF.

square, and the sides extending beyond the frame to form a rest. A smaller frame is made within the large one, and between the frames the vines are arranged in the manner illustrated. In the inner frame is adjusted a section of light-yellow silk, upon which is painted a pretty landscape.

FIGURE No. 2.—CHAIR AND FOOT-STOOL FOR A DOLL'S HOUSE.

—Any little maiden will be made happy by such a gift, which is very easily made. Pine twigs were used in the construction of these little



affairs. The chair is of the high, straight-backed kind. Eight short twigs form the seat, seven are used in the back, two very short and two longer ones form the arms, and four twigs are used for the legs and as many for the rungs. In the foot-stool six short twigs are used for the top, four diminutive ones for the legs, and four longer ones for the rungs. Brads or small pins are used in fastening the twigs.

FIGURE No. 3.—CHAIR-SCARF.—This pretty scarf is shown in flowered silkoline and trimmed at the ends with silk tassels.

This scarf and also the scarf and head-rest shown respectively at figures Nos. 6 and 7 are products of the Kursescht Manufacturing Company.

FIGURES Nos. 4 AND 5.—JEWEL-TRAY, AND SECTION FOR SHAPING IT.—At figure No. 4 is pictured the section for shaping the tray. The dotted lines show where the sides



FIGURE No. 5.—JEWEL-TRAY.



FIGURE No. 6.—CHAIR-SCARF.

are turned up, and the tiny rings indicate where the edges are to be bent the second time. Ivory or celluloid may be used instead of cardboard, if desired.

A triangular tray is pictured at figure No. 5 made of cardboard neatly covered with white China silk and scalloped at the edges. Gold cord outlines the scallops, a fancy arrangement of cord is adjusted at each corner, and the slash at the upper left corner is laced together with the cord.

FIGURE No. 6.—CHAIR-SCARF.—A handsome scarf is here shown made of light-green India silk. A section of bolting-cloth is applied at one end, and upon it is painted a graceful cluster of ox-eyed daisies tied with ribbon. Green silk tassels decorate the ends.

FIGURE No. 7.—HEAD-REST.—Figured India drapery-silk is represented in this dainty head-rest. Loops of gold cord are tacked at the upper corners to adjust the cushion to the chair, and five silk tassels, in which are reproduced the colors in the silk, ornament the lower edge. Plain silk may be used for the same purpose, and a design may be worked upon it with gold thread.

FIGURE No. 8.—FIRE-SCREEN.—Pli-

ant young vines that may be bent in any fashion were utilized for this pretty screen. A square frame is made of straight branches, and within this a second frame is constructed in a diamond shape, the lower branches extending beyond the outer frame to act as rests for the screen. Between the inner and outer frames vines are knotted and tangled about each other, to produce the effect pictured. Inside the inner frame is stretched bolting-cloth, upon

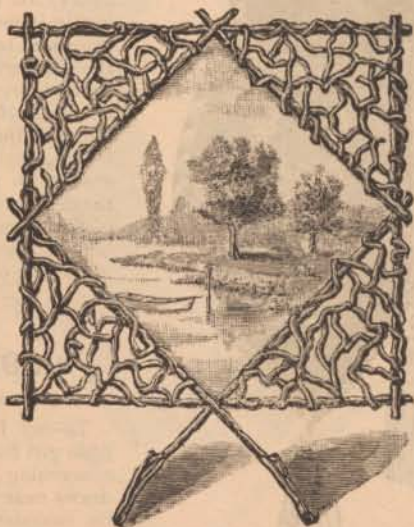


FIGURE No. 8.—FIRE-SCREEN.

which a landscape is painted in delicate colors. The bark is peeled off the vines before they are used.

FIGURE No. 9.—PICTURE-FRAME.—Short pine branches were used



FIGURE No. 10.—FANCY THERMOMETER.

(For Descriptions of Figures Nos. 5, 6, 7, 8, 9 and 10, see "The Work-Table," on this Page.)

for this frame, and the effect is very unique. The branches when old become brittle and should be steamed over a boiling kettle to give them the desired fresh appearance. Three branches of unequal length are used for each side of the frame, and two shorter branches, of unequal length, are employed at the top and bottom. A fancy arrangement is made at the top with four branches, which cross at the center. Small brads or milliners' pins without points may be used to fasten the branches together. A

pretty disposal of Autumn leaves and artificial flowers adorns the bottom and right side of the frame, which may hold a photograph or a fancy picture. Golden-rod and dried grasses and reeds may be twined about the branches very effectively.

FIGURE No. 10.—FANCY THERMOMETER.

—In Autumn the woods abound with twigs and pine-cones, which may be utilized in various ornamental ways. A pine twig having three cones is here pictured colored with liquid gold. A small thermometer is tacked to the center of the twig, and near the top, which is really the bottom of the branch, is tied a great bow of wide

light-green satin ribbon. The thermometer may be hung on the wall or wherever else desired, and the cones may be bronzed or left in their natural state, as preferred.



## ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 490 and 491.)

FIGURE NO. 1.—HEAD-REST.—A pretty, heart-shaped head-rest is here pictured. The center is made of blue silk upon which is adjusted a section of bolting-cloth showing a floral design painted in delicate tints. The bolting-cloth is fastened at the edges with Japanese gold thread arranged in a scroll design. A puffing of blue silk is adjusted about the edges, and a loop of gold cord is fastened at each side of the top, for the purpose of securing the rest to the chair.

FIGURE NO. 2.—SHOE-AND-SLIPPER POCKET.—This practical pocket is sufficiently handsome to occupy a conspicuous place in one's bedroom. It is made of dark-green plush, and a heavy green-and-red

fancy pattern. Crêtonne, silkoline and other figured cotton goods also make pretty bags.

FIGURES NOS. 4, 5 AND 6.—SILK BED-SPREAD, AND SHAPE OF SECTIONS.—The bed-spread pictured at figure No. 4 is made of dark-yellow and cream silk patches, and will be an or-



FIGURE NO. 1.—HEAD-REST.

follows all the edges. The pointed at the top, and upon it is embroidered a graceful spray of red cherries and leaves and a gold butterfly. The lower part of the back is double-pointed, and to it are applied two pockets of the same outline, the upper edges being prettily hollowed out. A branch of cherries is embroidered on each pocket, and near each branch hovers a butterfly. A heavy tassel depends from each point, and a third falls from the center. A suspension cord is tacked to the top at each side, a three-looped ornament being made at each end, and also at the point of suspension. The pocket was cut by pattern No. 4800, which is again shown elsewhere in this magazine and costs 5d. or 10 cents.

FIGURE NO. 3.—LAUNDRY-BAG.—An ornamental bag for holding small pieces of soiled clothing, such as handkerchiefs, collars, cuffs, etc., is here pictured made of China silk in a pretty design. The lower ends of the bag are fringed and the sections joined. The section for the back of the bag is gathered at the top, and the front is cut off at the top to allow for an opening. A circular piece of cardboard covered with figured velvet is cut out at the center and applied flatly over the opening, the word "Wash" being painted at one side. The bag is lined with plain silk, which shows through the opening. A suspension loop of ribbon which ends in a bow is sewed to the top. Such bags may be made of duck or linen and painted in a pretty design or worked with worsted or silk in a

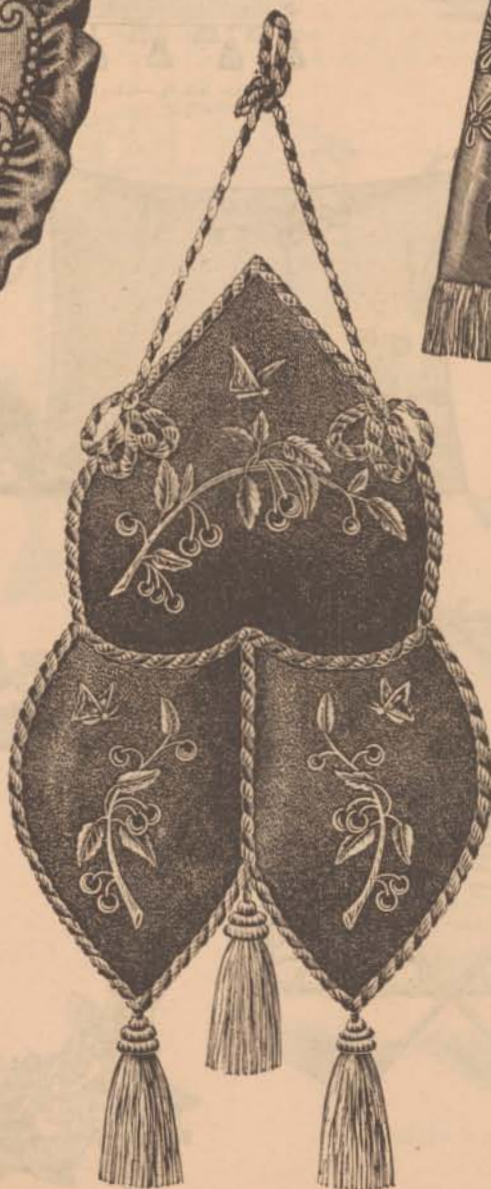


FIGURE NO. 2.—SHOE-AND-SLIPPER POCKET.—(Cut by Pattern No. 4800; one size; price 5d. or 10 cents.)



FIGURE NO. 3.—LAUNDRY-BAG.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needlework," on this Page.)

nament to the room wherein it is used. The large sections are cut the size and shape of figure No. 6, and the four sections forming each disc are cut like figure No. 5. The large sections are neatly joined together; the quarters of the discs are then joined, and when the discs are completed they are sewed to the large sections to produce the effect illustrated. The dotted lines indicate the lines of seaming. Stars in long-and-short stitch are embroidered with cream and yellow silk in the center of the discs and at the points of the large sections. A paper pattern may be traced from the outline, for use in cutting out the silk sections.

## CHILDREN'S CORNER.

(For Illustrations see Pages 491 and 492.)

To-day I shall talk only with my little girl friends, for the subject is one concerning their dollies. The time draws near when Christmas gifts must be considered, and the careful little mothers of large doll families will wish to provide things useful and pretty to make their children happy on Christmas, just as their own mammas do for them. Every little girl has learned how to sew, and, therefore, she will have little trouble in preparing these

things. For dolly's sewing-basket, which, perhaps, needs refitting, there are several articles to be made.

First, there is the needle-book, which dolly must have, though



she may never use it. At figure No. 3 is shown a needle-book that may be very easily made. Use pasteboard for the book cover, and over it paste or sew silk or flannel. Sew two strips of ribbon across the inside of one side of the cover, and tack each at the ends and once at each side of the center, to form three cases for as many papers of needles. Needles having gilt eyes are very nice, being easiest to thread. A piece of flannel a trifle smaller than the cover will then be required for the leaf into which to stick loose needles. Pink the flannel or cut it out in points at the upper, lower and front edges, and sew the back edge to the center of the book. As many leaves as desired may be used. Ends of ribbon sewed to the front edges of the cover will, when tied, hold the book together.

Figure No. 1 shows a little bag wherein Miss Dolly will keep spools of cotton, a thimble and other odds and ends. The bag is made of silk, and a shirring near the top holds it in, and also makes a pretty frill. A silk cord is tied round the bag over the shirring.

Then she will want a reel, upon which to wind her embroidery silk. This is pictured at figure No. 2 and is made of a disc of card-board cut in deep, round scoops at the edge, between which the silk may be wound over and over the reel and kept from tangling and knotting.

You all know the story of the kitten who lost her mitten? Well, Dolly may have lost hers, and her tiny shoe, too, and you may make new ones for her Christmas gift. The shoes are made of red silk, and cut according to the outline of the section pictured at figure No. 4, one section being necessary for the front and another for the back. Sew all the edges, save the top, together neatly with back-stitch-  
-eson

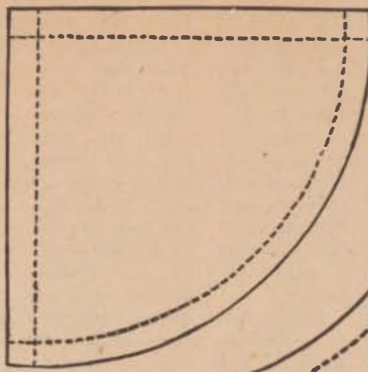


FIGURE No. 5.

edges, save the bottom, and are then turned over, the dotted lines in the outlines showing

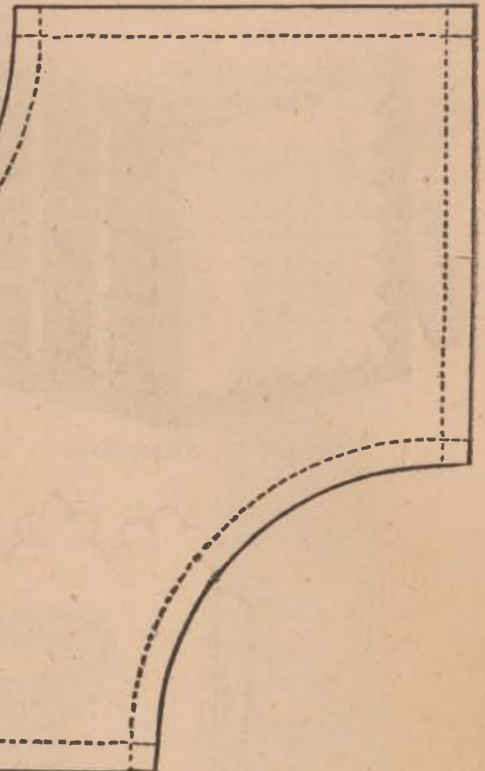


FIGURE No. 6.

where the seams are to be made. Be careful to make the thumb of good shape; but you cannot fail in this if you trace and cut your pattern exactly. I think these things will keep you employed until Christmas. Am I right in thinking so?

## STYLES FOR GENTLEMEN.

(For Illustrations see Pages 492 and 493.)

The illustrations in this department for the current month include one flat, three knot and two puff scarfs.

FIGURE No. 1.—GENTLEMEN'S KNOT SCARF.—Blue satin figured with red in a brilliant shade was used in the manufacture of the



FIGURE No. 1.—BAG.

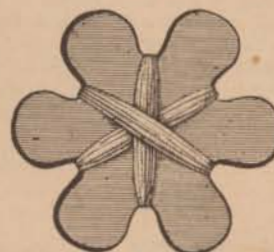


FIGURE No. 2.—REEL.

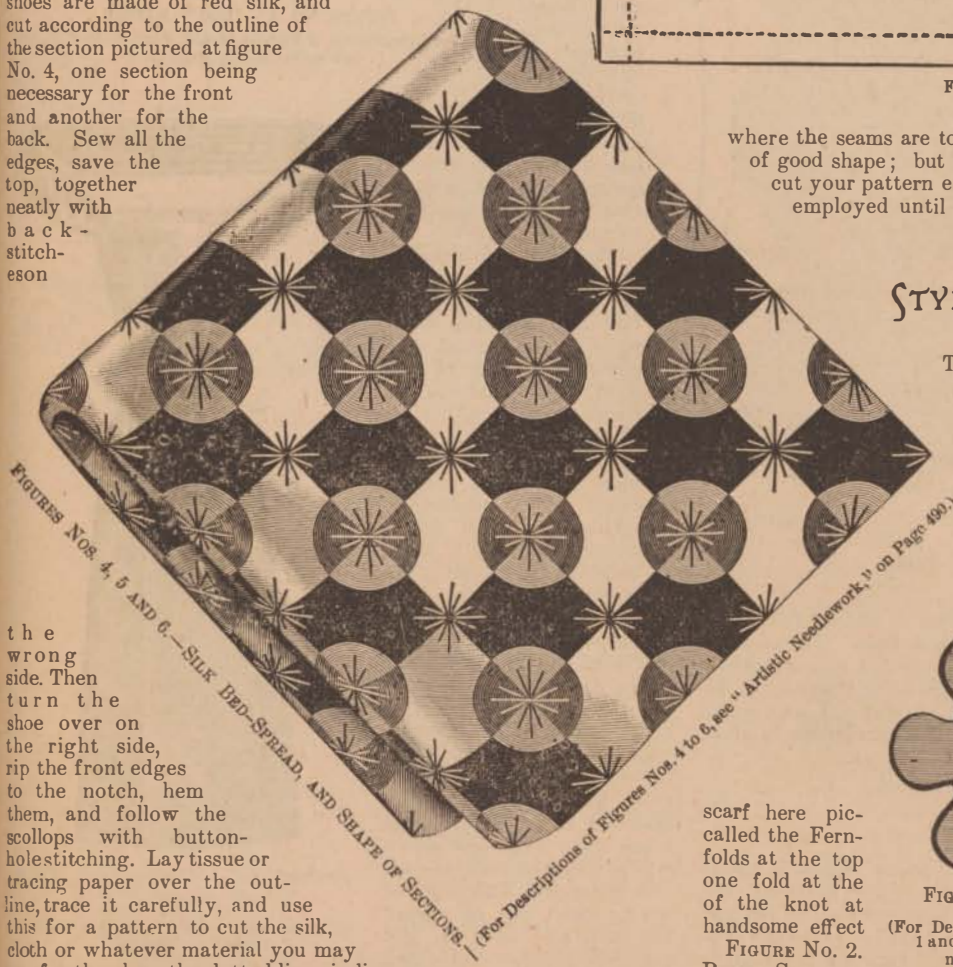
(For Descriptions of Figures Nos. 1 and 2, see "Children's Corner," on this Page.)

scarf here pic-called the Fern-folds at the top one fold at the of the knot at handsome effect

FIGURE No. 2. PUFF SCARF.—named the Oak-

silk was used for making it, the floral figures upon it being in *ciel* and dark blue. Four folds at the top give the scarf a jaunty air.

FIGURE No. 3.—GENTLEMEN'S KNOT SCARF.—This scarf was christened the Kingswood. It has three folds at the top of the apron and three in the knot, and a crease is also made at the upper edge of the knot. White satin showing lavender figures was used for it.



the wrong side. Then turn the shoe over on the right side, rip the front edges to the notch, hem them, and follow the scoops with button-holsestitching. Lay tissue or tracing paper over the outline, trace it carefully, and use this for a pattern to cut the silk, cloth or whatever material you may use for the shoe, the dotted lines indicating where the seam is to be made.

The mitten is made of white cashmere and cut according to the outline of the section given at figure No. 5, two sections being required. The mitten is scooped and button-holed at the bottom, and the back is decorated with vine-stitching done with red silk. The outlines may be traced on paper for patterns. The sections are neatly joined on the wrong side with back-stitches at all the



FIGURE NO. 4.—GENTLEMEN'S PUFF SCARF.—This scarf is named the Northport. The material here pictured has a basket-pattern ground in mixed black-and-blue silk, with figures in black satin and

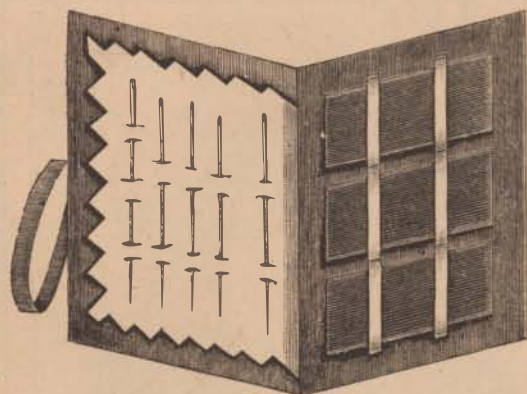


FIGURE NO. 3.—NEEDLE-BOOK.

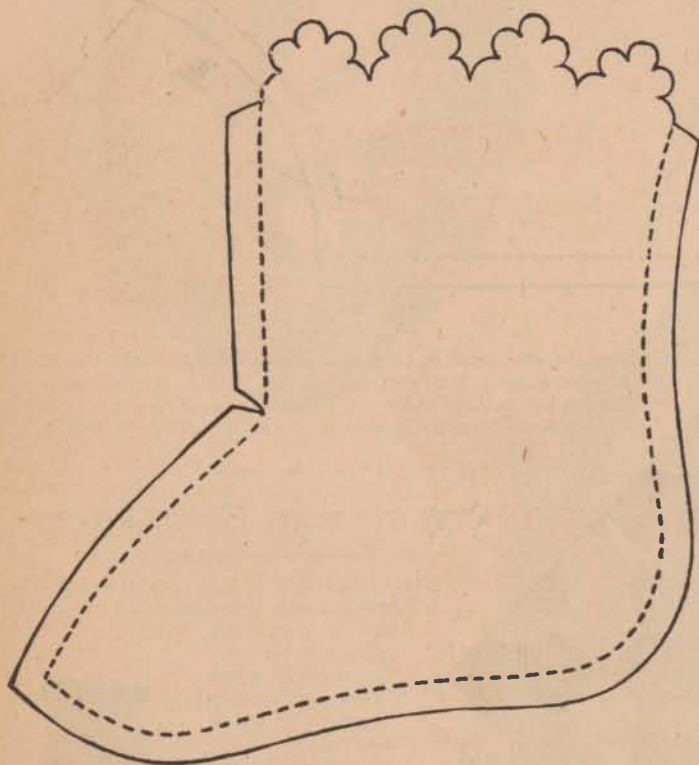


FIGURE NO. 4.—DOLL'S SHOE.

wider than usual, the top of the knot shows a fold of the goods, and two folds are made in each side of the knot. The material, which is silk and satin mixed, is woven in a new and unique pattern.

FIGURE NO. 6.—GENTLEMEN'S FLAT SCARF.—The Newport is the name of this stylish shape, which is an old favorite in a new guise. The material pictured is black satin, and the pattern is done in silver.

## DRIFT.

Nearly all Autumnal gowns unite two or more fabrics in one or in several hues, or else two or more shades of the same material.

There was a time when the use of more than one kind of flat garment upon the same gown or wrap would have been strongly condemned by all tasteful women, but now two varieties of trimming are combined by the most fashionable of *modistes*. Thus, a fur edge may be applied, with a row of velvet just above it, or parallel to it elsewhere on the garment; and in the same way satin and velvet, velvet and lace, ribbon and lace, ribbon and metallic galloon, and passementerie and ribbon, bias velvet or fur, may be associated with perfect propriety.

Neck-ties are larger, softer and more jaunty than ever. They are delightfully illuminating, and they are always *en evidence*, no matter

how many wrappings are disposed about the shoulders and throat. Dragging skirts are no longer worn upon the street by women who place the proper value upon health, tidiness and economy.

A lately designed Watteau coat in sack shape is being largely made up in suitable fabrics for invalid or *négligé* wear. It has bishop sleeves; and for indoor use the high collar of the original mode is superseded by a full, hemmed or pinked triple box-plaited ruche or a ruche of plaitings. Such a garment may be assumed with any petticoat or dress skirt.

Developed in crimson, cream-white, gray or beige wool goods of soft texture, and closed with large pearl buttons, or with hooks and loops under a jabot of the same or a contrasting fabric or of lace, the Watteau coat is a truly coquettish garment that will prove becoming to most figures.

The latest Parisian coiffure is arranged by parting the hair from crown to forehead, allowing it to ripple in a natural way along the sides of the head, and fastening it under a coil, a French twist or a chignon.

Eton or hussar jackets, more or less fanciful in fabric, color or decoration, will be as popular in the house over dainty shirt-waists as they were in the street during the Summer.

The matron who deems a blouse-waist with a belt or girdle too youthful to suit her figure wears in the house a silk Russian blouse, or a Russian jacket with Watteau back developed in black silk, damassé China silk or some soft, thin woollen fabric. Hair-line stripes in gray and black or any two quiet colors will be very frequently chosen in wool goods. The edges of the garment will be deeply hemmed, and may be left perfectly plain or decorated with tiny gimp or passementerie. Gathered lace or a plaiting or ruffle will usually adorn the closing edge from neck to belt, and a similar trimming will fall from the neck edge when the blouse or jacket is made up without a turn-over collar. The lace or plaiting fabric will frequently be of a contrasting color; indeed, black lace is now considered more elegant than white on blouses of light or half-toned materials.

Handsomely lined blazers of pretty indoor textures are stylishly

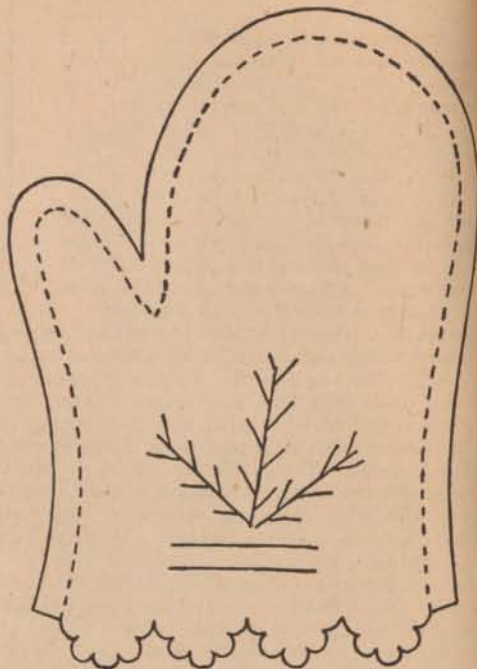


FIGURE NO. 5.—DOLL'S MITTEN.

(For Descriptions of Figures Nos. 3, 4 and 5. see "Children's Corner," on Page 491.)



FIGURE NO. 1.—GENTLEMEN'S KNOT SCARF.

(For Description see "Styles for Gentlemen," on Page 491.)



worn in the house over waists of lace, *crépon*, *crêpe de Chine*, China silk and other fanciful goods. They will be favored by maids and young matrons at five-o'clock teas in alternation with becoming tea-gowns.

Black-bordered stationery is no longer counted strictly correct for those in mourning. Instead, the fashionable woman uses a thick, dead-white paper upon which her address is engraved in rather heavy script, the envelope being closed with black sealing-wax. If the writer has no family seal, she chooses a motto in Latin, Greek, French, German, Italian

jet, which is effectively displayed when the wrap is thrown open. There is a rivalry between the Greek and Empire gowns that promises to be productive of the most attractive attire for wear at afternoon teas, since tasteful hostesses find both styles admirably adapted to these informal hospitalities.

The latest large evening wrap is made of black satin, edged with open gold passementerie and lined with yellow plush. Plush is preferred to velvet for wrap linings, because its nap will endure crushing with impunity.

*Crépon* is even more popular for evening attire than it was last year. Its crinkles are deeper and larger than hitherto, and the material is, therefore, more dressy in appearance.

It is now the proper thing to write one's initials on the lower left corner of the envelope in all social correspondence. Indeed,



FIGURE NO. 2.—GENTLEMEN'S PUFF SCARF.

or Spanish, expressing sorrow or tender remembrance of the departed.

The late fashion of wearing suspenders with street gowns is being extended by means of numerous fanciful crossings of ribbons or bias velvet folds on

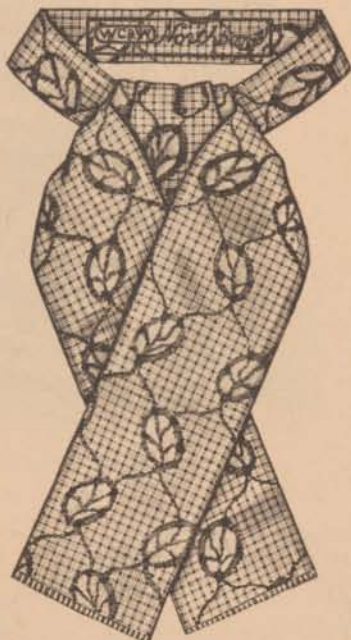


FIGURE NO. 4.—GENTLEMEN'S PUFF SCARF.

the fronts and backs of full or plainly adjusted dress bodices. Originality in the disposal of these adjuncts is counted the height of good style.

The silk petticoat is a prominent feature of strictly fashionable attire.

One of the latest caprices for evening dress is to have a silk petticoat that matches the hose and shoes. Thus, a toilette of black tissue may be worn over a red, primrose or other bright-hued petticoat, and the stockings and slippers may be of the same brilliant color. In the same way a gown of white satin or silk would be stylish with a tan or gray petticoat and foot-gear.

The woman who has a large hat gathers her wide, long veil and hangs it full upon the head before the hat is put on and secured in position. When she wishes to uncover her face, she throws the veil backward or over one side of the hat.

Finely jetted high collars are very generally becoming



FIGURE NO. 3.—GENTLEMEN'S KNOT SCARF.

and are now regarded with unusual favor by dressy women. They are used on wraps of all colors; and even when the collar of a top garment is edged with fur, its inner side is illuminated with



FIGURE NO. 6.—GENTLEMEN'S FLAT SCARF.

(For Descriptions of Figures Nos. 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Pages 491 and 492.)



FIGURE NO. 5.—GENTLEMEN'S KNOT SCARF.

the custom has become so emphatic that many fashionable folk have their initials engraved in *facsimile* upon their envelopes. Good taste, however, suggests that this brief superscription be always written.

She who follows the mode in all things rolls her umbrella closely when it is not in use and grasps it firmly at the middle. A gentlewoman never carries an umbrella as a man does a walking-stick.

Dark straw hats, and dark or black straw bonnets trimmed with velvet or plush will be worn with demi-toilettes during the coming Winter.

One of the most beautiful visiting and reception gowns lately noted is made of pearl-gray Irish poplin and pale-primrose silk. The shapely coat, which reaches to the knee, is of poplin, and is open to the waist-line at the back to allow freedom for the fullness of the skirt. The vest is of silk, which is also used to line the coat. The skirt is trimmed with three inch-wide folds of pearl-gray velvet lined with crinoline and narrowly piped at the top with silk. The bonnet is of pearl-gray velvet, and the yellow tint is used with reserve in its trimming. To wear with this handsome toilette were provided gray *Suède* shoes, gray gaiters, one pair of pearl-gray glacé gloves and one pair of primrose *Suèdes*.

Crumpled muslin (*mousseline chiffon*) was found so satisfactory during the Summer that it will be largely used to make Winter dancing gowns for young women, whether maids or matrons.

One of the most pleasing elegancies of the season is an unlined Watteau of lace fastened in a bunch of narrow plaits or gathers near the top of an evening toilette. It reaches to the edge of the skirt at the back and is at least as wide as the train; and its outer edges are caught to the gown in such a way that the folds spread with most elegant effect. Similar lace may be used anywhere else upon the dress. It may be chosen for a tucker or guimpe and for the sleeves, which will then be unlined; but short or full, half-long velvet sleeves will generally be preferred.



## FANCY STITCHES AND EMBROIDERIES.—No. 11.

A handsome scarf makes a charming accessory for an artistically furnished music or drawing room when arranged in the form of a lambrequin and allowed to droop prettily over the front and ends of an upright piano; and it also adds beauty to the harmony that is evoked from the keys beneath. We illustrate this month an elaborately embroidered scarf for this purpose. The graceful draping of the scarf when adjusted upon the piano is clearly displayed, but any other arrangement may be adopted, if preferred. Two new designs in satin-stitch embroidery for application upon gentlemen's vests are also given.

At figure No. 1 is shown a piano scarf or lambrequin gracefully draped. A width of white India silk the desired length was used for the scarf, and upon the ends are embroidered the pretty jewelled figures pictured in their actual size at figures Nos. 2 and 3. These figures may be applied upon the silk to suit the taste of the worker, a greater or smaller number being used, as preferred. In some instances a few of the petals are omitted, thus imparting a more artistic and less conventional effect. Each flower consists of ten petals; in each petal are three faceted jewels of graduated

sizes, a smooth, opaque jewel covers the center of the flower, and the outlining is done with heavy yellow silk. Full directions for jewel embroidery are given in the December DELINEATOR for

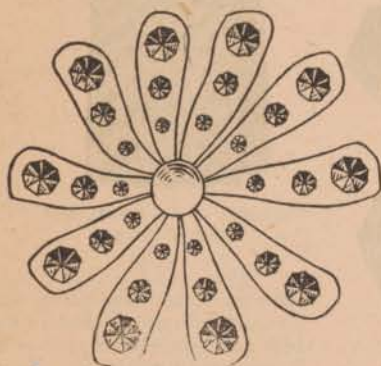


FIGURE NO. 2.

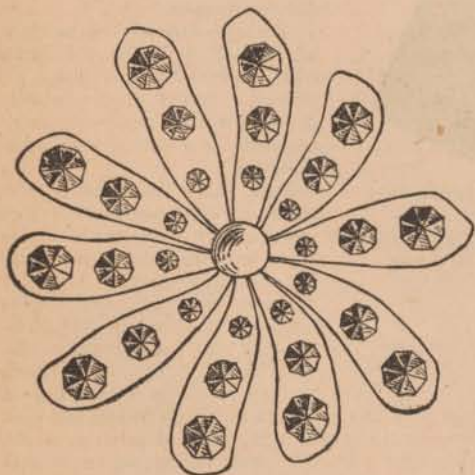


FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—DESIGNS FOR PIANO SCARF OR LAMBREQUIN.

1891. The edges of the scarf are decorated with a handsome fringe matching the outlining.

Figure No. 4 depicts a gentlemen's vest embroidered in satin stitch. The vest is of white piqué, and the embroidered design upon it is done with white embroidery cotton. The vine is worked in satin stitch, which is familiar to all as the over-and-over stitch; and in this case very little filling is needed. A tiny French knot is made at the center of each flower, and the veining and



FIGURE NO. 1.—PIANO SCARF OR LAMBREQUIN.

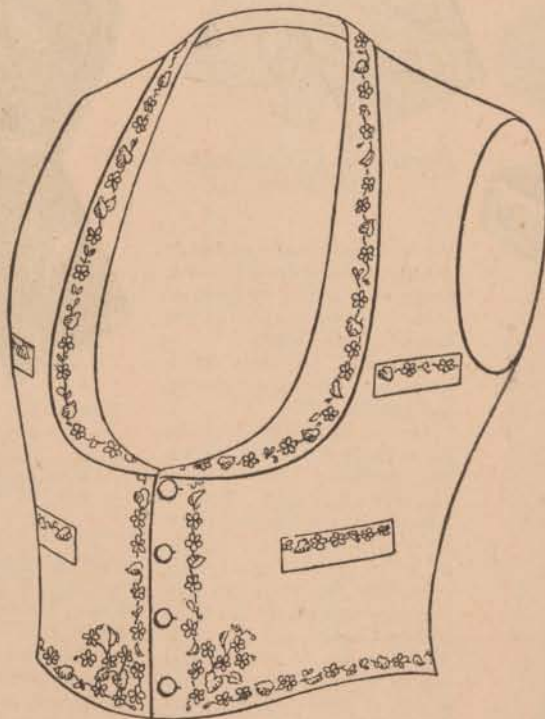


FIGURE NO. 4.—GENTLEMEN'S VEST, EMBROIDERED IN SATIN STITCH.



FIGURE NO. 5.—DESIGN FOR EMBROIDERING VEST.

pistils are done with outlining and short stitches. The design pictured at figure No. 5 decorates the collar and each welt, while that shown at figure No. 6 ornaments the front and lower edges of the vest. A very dainty violet design is given at figure No. 7 and may be used instead of those illustrated at figures Nos. 5 and 6. It is worked in the same stitch and may be applied to the vest in the same manner. Both designs are pictured in actual size and admit of being joined, for which reason they are very easy to copy. Either of these designs will be very pretty for working pillow-shams, toilet-covers, etc., and when wrought upon silk or woollen material in the natural colors the effect will be extremely good. Fine white piqué is the most fashionable fabric used for embroidered evening vests, but occasionally Bengaline, satin and heavy corded silk

are seen; these, however, will be embroidered with silk. To shape a vest of this kind, use pattern No. 59 or 69, both of which cost 2s. or 50 cents and are included among our tailors' patterns.



## HUNTING FOR MUSHROOMS.

In the early part of Autumn, after a few gentle rains have been followed by bright, warm weather, I take a basket and start out to hunt for mushrooms, an article of food which I am not peculiar in considering a great delicacy.

The hunt is not devoid of interest by any means. The mushroom is modest and retiring, like the violet, and has to be sought in quiet, grassy places, for it does not haunt your footsteps or intrude itself upon the public highways.

I have discovered that meadows, woodlands where stock has grazed, and fallow fields that have been liberally fertilized with manure, are the places where this strange fungous growth is likely to be found most plentifully. Mushrooms are a very uncertain quantity, however. Where I have found them in great abundance one season, I have looked in vain for them the next. Even in a day or two they will totally disappear from a certain locality where a large bed of them was to be found a short while previously.

Therefore, a search for mushrooms always has the great charm of uncertainty.

I generally start out a little after sunrise. The world is very beautiful then. The sky is of a clean, clear blue, as if it had been but lately washed; the morning winds are delightfully sweet and fresh from their recent rambles over hill and dale; and the grass is tender and green, with here and there a spider-web stretched over it, as if the fairy queen had spread her delicate lace handkerchiefs to dry overnight.

It is a positive pleasure at this time to go forth into Nature's dewy realms, to stray across the browning fields, to skirt the fences, half hidden by tall grasses and brambles, gay patches of iron-weed and the star-like flowers of the brown-eyed Susans. In contemplating the quiet beauty of such scenery, I sometimes come very near forgetting the object of my quest.

I have read somewhere that the proper way to distinguish the edible mushroom is to eat what you suppose to be it. If you live, it is the right kind; if you die, it is not. This is no doubt a very certain method, but not a pleasant one to the party concerned.

After a person has once carefully examined the edible mushroom, I think it is not an easy matter afterward to make a mistake regarding it; yet one should be very certain he knows mushrooms to be harmless before venturing to eat them, and on no account should he use them until he has had experience in gathering the harmless variety.

There are several sorts that may be eaten, but the one with which I am most familiar is light-brown or white on top, with a

delicate salmon color underneath, which turns darker as the mushroom grows older. When this tint is quite dark, the mushroom is

usually unfit to eat, being full of worms, as one will find on breaking it open. Its age may readily be determined by the color underneath, a clean, light salmon signifying that it is young and fresh, while any darker color suggests age and the necessity for a more careful examination.

One must not confound the mushroom, which may be eaten, with the larger and poisonous frog-stool, which may not, and which is frequently found in the same field and sometimes in the same group with the harmless variety. In the first place, the frog-stool usually grows much larger than the other, and on a taller stem. Then, again, it is not nearly so flat as the mushroom, but is shaped more like an umbrella; and, moreover, it is white underneath, while the mushroom, as I have said, is of a salmon color. Lastly, the mushroom may be easily peeled, which is not the case with the frog-stool.

I have been told that any variety that can be peeled readily is fit to eat; but I have doubts upon this point, since I have met with specimens that could be peeled with little trouble, yet seemed too much like frog-stools for one to risk eating them.

The "puff-ball" or "devil's snuff-box" I have found to be rather palatable when sliced thin and fried in butter or batter. It is only good, though, when fresh, and white inside; and even then it lacks the delicious flavor of the mushroom.

Not long since a friend, who knows my fondness for this delicacy, discovered, while driving in the country, a bed of immense frog-stools, which he gathered under the impression that they were a remarkably fine variety of mushrooms fit for table use; and he left a basket of them at my house. I was not at home at the time, but as soon as I returned the frog-stools were displayed, and I was asked if they were fit for use. They certainly were not, and the cook was sent in haste to my friend to warn him not to eat those

he had reserved for his own table. Fortunately they had not been used, and perhaps a serious accident was thus averted, as some fatal cases of poisoning have occurred from eating mushrooms of the wrong kind.

Mushrooms make a very delicious soup, and they are no less

appetizing when fried in butter and used for dressing steak, chicken or toast. After being gathered, they should not be kept over night, for they rapidly decay and become wormy. They should be peeled at once, washed in clear water, and then allowed to stand in salt water for a short while. When prepared as I have suggested, they make a dish which the wealthiest may not rightfully scorn, and which the humblest can afford.

H. W.

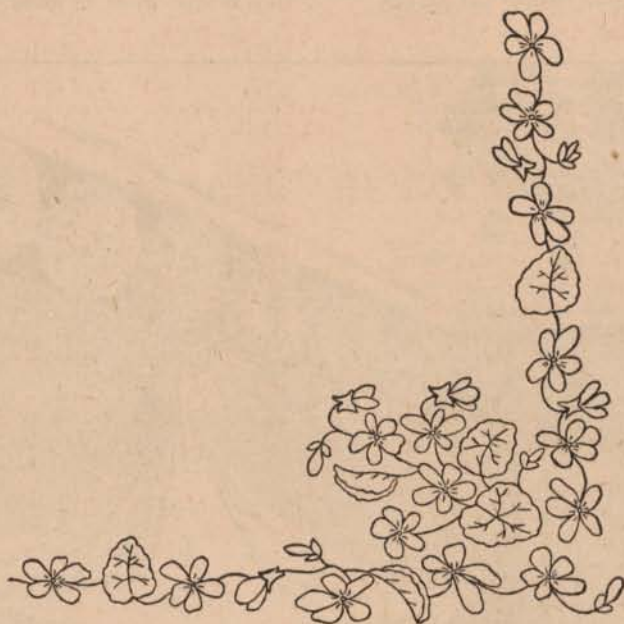


FIGURE NO. 6.—DESIGN FOR EMBROIDERING VEST.



FIGURE NO. 7.—DESIGN FOR EMBROIDERING VEST.

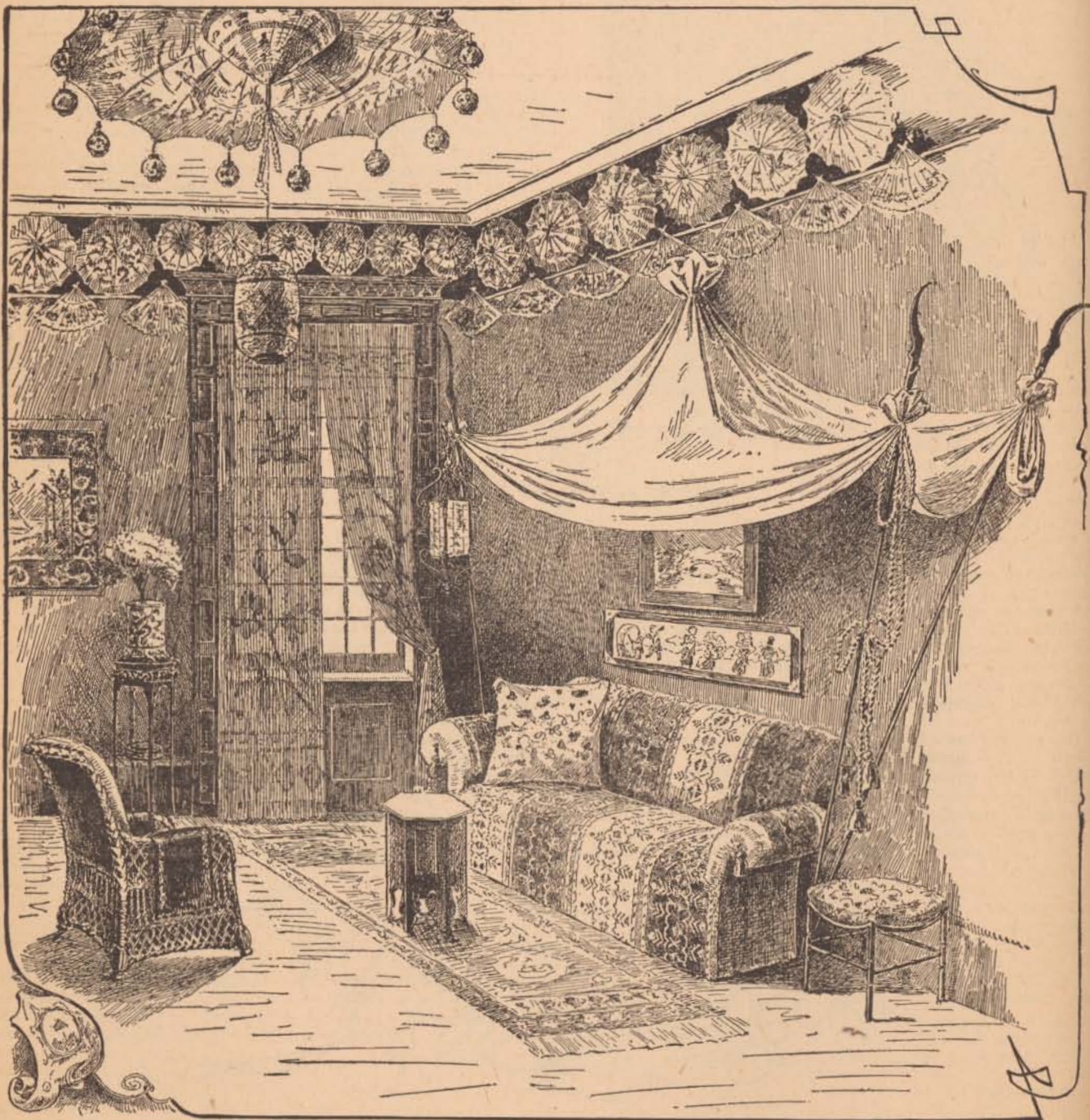


## COSY CORNERS AND ARTISTIC NOOKS.—No. 11.

In Chinese decorations colors are blended that seem incongruous to the occidental taste, yet the *ensemble* is harmonious and pleasing. Even the odd characters and figures distinguishing the Chinese work appeal to the fancy, and, therefore, it is not surprising that Chinese ideas in the matter of furnishings should find such ready acceptance in many homes in which artistic beauty and unique-

the vari-colored appointments. The ceiling is plain cream, and in the center is hung a huge Chinese umbrella. A large Chinese paper lantern swings from the center, and smaller ones hang from the ribs of the umbrella. When the candles within are lighted, a soft, mellow glow pervades the apartment.

A very unique frieze is made with small umbrellas and fans.



ness of effect are aimed at. The accompanying illustration portrays an apartment that is Chinese in character. A small room that is shut off from the drawing-room or library may be similarly furnished for a smoking room, and both comfort and beauty may be achieved in it without an extravagant outlay of money. Chinese fans, umbrellas, lanterns and other essentials of a similar nature are very inexpensive and notably effective.

The walls of the room under consideration are covered with dark-red cartridge-paper, which forms a very fitting background for

Above the oak picture-moulding the walls are painted black, and against them are placed umbrellas, while folding fans hang over the walls between the umbrellas.

Against the wall at the right side stands a very comfortable sofa covered with Bagdad portieres, and above it is arranged a tent-like canopy of white China silk that is held up by Chinese weapons. A heavy red silk cord with tassels is arranged about one of the weapons, and a wrought-iron lamp is suspended from another.



Two pictures are hung against the wall beneath the canopy; the upper one is framed in bamboo, and the lower one, a Chinese painting, by-the-bye, has a dark leather frame tipped at the corners with brass.

A pillow of China silk rests in one corner of the sofa, and in front of it, upon the rug, stands a Turkish tabourette coffee-table of bamboo, upon which a small coffee service or a smoker's set may stand.

To the left of the sofa is an East Indian stool of teak-wood, and upon it is placed a cushion of Chinese cotton *crêpe*.

The window is long, and the light enters the room through portières of bamboo and colored beads that reach from the top of the window to the floor.

At the left of the window a pretty picture, in a frame artistically covered with China silk, is hung upon the wall.

Upon a bamboo stand is placed a jardinière of growing plants, and in the middle of the room stands a willow *fauteuil*, over the arms of which are thrown strips of Bagdad portières.

The general effect of this apartment is attractive and luxurious. Instead of the Bagdad portières, which, however, may be had at a small cost, Bagdad cotton drapery may be used. In the latter fabric there is an Oriental color blending in conventional devices, and the tints are said to be fadeless. This material is very wide and very inexpensive. The canopy may be made of cheese-cloth or of some equally light texture, and may be very easily draped in the manner illustrated.

## SEASONABLE DRESS FABRICS.

Truly as changeable as the chameleon's hues are the colors of the novelty stuffs in which Fashion now delights to array her votaries. My lady's new gown is a continual source of surprise to the beholder. Seen from one point of view it may appear, for example, to be of a deep, rich shade of red; but the slightest movement of either the wearer or the observer is sufficient to transform this glowing tint into a warm brown tone. Nor are the changeable effects confined to the grounds alone. Corded, tufted and finely plaited figures are seen, and in them the tints are as elusive as those in the grounds, different color schemes being invariably carried out in their weaving.

Stripes, both vertical and *en bayadère*, are decidedly in the ascendant. Materials that are striped vertically may be made up either straight or bias, but bayadère stripes must, of course, be arranged to encircle the figure, for which reason they are most becoming to tall women. Many of the novelty fabrics look best when made up alone. They are produced in extra broad widths, so that piecing is unnecessary in fashioning skirts from them. Occasionally a tucker or vest of silk or some kindred fabric is introduced in a bodice, but such adjuncts are regarded as purely decorative.

The chenille-figured goods attract much attention on account of their unique and really artistic weave. The grounds, which are sometimes illuminated and sometimes plain, are effectively displayed between straight, diagonal or broken stripes of the chenille pile. In one specimen black chenille stripes materially soften a heliotrope-and-gold ground; and in another, grass-green and old-rose satin stripes alternate with drab-and-black chenille stripes.

An equally handsome pattern, having a wool ground threaded with gold silk that shimmers and glistens fascinatingly beneath diagonal rows of old-blue chenille, is displayed to advantage in one of the latest promenade toilettes. The skirt is of the popular bell order, but is pleasingly varied by the introduction at the back of three rolled plaits which are stiffened with crinoline to retain their proper pose. The plaits are very narrow at the top and quite wide at the bottom, and their peculiar flare secures for them the appropriate title of cornet-plaits. In other respects the skirt is fashioned in regulation bell shape. The Russian blouse falls like a tunic upon the skirt. It laps in front and closes at the left side in the true Russian style, and all the fullness is drawn to the center and confined by a Russian girdle of jet, which takes the place of the belt provided by the pattern and is the only decoration used upon the toilette. At the center of the back are laid two Watteau-plaits, which widen gradually toward the bottom and flare gracefully, disclosing a portion of the center seam. The standing collar fits the neck comfortably and closes in line with the closing of the blouse. The puff sleeves reach to the elbows and droop over their foundations, which are faced to simulate deep cuffs. With this toilette are worn castor-brown glacé gloves and a hat of old-blue velvet; upon the hat are disposed long black ostrich tips that are bent in loops at the front in suggestion of the fashionable Alsatian bow, and a gold aigrette rises gracefully from the feathers.

Another example of the popular chenille-figured goods has an old-rose ground bearing old-blue chenille stripes, both colors being sufficiently subdued to render the material perfectly appropriate for street costumes. In still another sample chenille in a decidedly neutral shade of gray overspreads like the pile of plush a ground of gleaming gold satin, and elongated ovals are sunk into it at regular intervals. Other colors are united in this way, with equally pleasing effect. Goods of this class will develop most attractively by simple modes that permit the designs to remain practically unbroken.

The arrangement of colors is reversed in a very handsome fabric having a marine-blue woollen ground upon which are woven black

chenille stripes illuminated with gold. The acme of elegance is attained in a variety of the goods that looks very much like tufted zephyr work. This resemblance is very marked in a sample having an old-rose surface upon which are formed high ridges of shaded brown chenille; and fully as pleasing is a pattern in which an iridescent ground is revealed in glimpses between broad wales of green chenille. This material is heavy enough to be used for street costumes that are to be worn without top garments.

Cactus cloth is the name very appropriately conferred upon a fabric having a shaded ground that is prettily visible through a light, even covering of black chenille, which resembles the fuzz seen on certain varieties of the cactus.

Great skill has been displayed in the latest weavings of *velours Russe*. Either the grounds, or the cords or tiny plaitings upon them are of changeable hue. One sample presents a ground of prismatic coloring upon which are formed fine changeable silk cords; and another has a blue-and-black background, with red cords. A third specimen, which exemplifies a numerous class, is quieter than either of the two just mentioned, but is quite as elegant. The ground is black, and upon it are woven minute plaitings that display two and sometimes three "fugitive" colors. Blue and gold, salmon-pink and heliotrope, and cardinal, drab and gold are some of the exquisite combinations that are thus pleasingly emphasized by contrast with a black surface.

Ottoman cord is a stately fabric that will make up satisfactorily by the majority of current fashions. It presents heavy, round cords like those of rep or terry, and often has an admixture of silk that enlivens the duller backgrounds. There is one weaving of Ottoman in which fine silken threads are arranged to appear like finely spun metal. Thus, an invisible-blue Ottoman is mottled with gray silk that looks like silver; gold silk is similarly interwoven in a dark-green fabric, the metallic effect being very realistic; and copper-colored silken threads are skilfully used in a maroon Ottoman to present the appearance of copper drawn into strands as fine as hair. These goods are very stylish and will be especially acceptable to women of conservative tastes.

In another kind of Ottoman the cords are separated by lines of silk. As a type of this class may be mentioned an Ottoman cord in olive-green striped with lines of mauve. Still another variety presents dots and figures of silk. A black Ottoman is brightened with pin-dots of heliotrope silk and small conventionalized flowers of gold silk, the color harmony being exquisitely artistic.

The poplins, to which the Ottomans are closely related, fully satisfy the popular fancy for repped materials. Among the daintiest and most charming members of this family are the small-figured varieties that resemble vestings. Wee dots of bright-colored silk illuminate navy-blue, brown, olive-green and other subdued grounds. These pretty fabrics will be as frequently chosen as chevrons and other goods of that class for the one or more tailor-made gowns which will be included in every fashionable woman's Winter wardrobe.

Ribbon-striped poplins are very odd and make youthful-looking gowns. Narrow pale-blue and golden-yellow satin stripes that look exactly like baby-ribbons are woven at considerable intervals upon a very dark-brown poplin; Nile-green and pink stripes are similarly arranged on a myrtle-green ground; pale-blue and old-rose are seen on invisible-blue; and white stripes lighten a marine-blue surface. When two colors are introduced in these stripes, a corresponding union of tints will frequently be effected in the decoration.

The fondness for rich coloring is so marked this season that almost any extravagance is accepted as good style. This un-



doubted tendency is clearly exemplified by the general favor accorded the fancy and tartan plaids, which were used only as combination fabrics during the Autumn, but are now stylishly chosen for entire gowns. The blocks are very large, so that considerable skill is needed on the part of the *modiste* to make up the goods tastefully; and even then the resulting gown is sure to be conspicuous. Plaids, like stripes, may be made up either straight or diagonally, according to individual fancy.

An Eton suit in any other color than navy-blue will be in the nature of an innovation and will be a perfectly proper departure from the beaten path. There is a novelty fabric of silk and wool that at first glance might be very easily mistaken for cheviot. It is presented in various mixtures, but gold silk is invariably introduced in its weaving, and frequently a second color is added. This material showing a mixture of navy-blue and white illuminated with red and gold silk was employed in conjunction with red Bengaline for a jaunty-looking Eton suit. The front of the bell skirt is smooth, and the full back is plaited at the center and extended to form a very slight train. The jacket reaches to the hips, and the lower edge of the back defines a short point at the center. The back is seamless at the center, but the adjustment is perfectly snug. A rolling collar reverses the fronts for a short distance at the top and meets the reversed portions in notches. The sleeves are elevated on the shoulders and are sufficiently full to give a becoming appearance of breadth to the figure. The jacket flares over a vest of Bengaline, which has narrow pocket-welts near the bottom and a close standing collar, and is closed from the neck to the lower edge with small red crochet buttons. The mode is also suitable for cheviots, of which there are a goodly variety.

For carriage and very dressy promenade wear Bengaline and silk are almost invariably preferred. Among the newest weaves of the former material are Bengaline bourette, two-toned Bengaline and seeded Bengaline. In the first-named variety narrow bourette stripes are woven in Cachemire tints on plain-colored grounds. In the second the cords are of two colors in alternation, favored combinations being drab and gold, drab and old-rose, blue and gold, and tan and old-pink. The seeded Bengalines present tiny, seed-like dots that contrast with the ground colors, and are not unlike the wool goods referred to above as resembling vestings. The *ondulé*,

*cotelé* and crystal weaves are still popular and are offered in the entire range of street and evening shades.

A novelty in antique or watered silk shows a fine wavy cord and is known as *scintillante*, a name that is singularly appropriate, since the fabric shimmers and scintillates in a wonderful manner. It is produced in all colors, but is most beautiful in silver-gray, in which tone it will make a rich dinner toilette, or a handsome wedding gown for a widow.

Glacé amure is a soft-textured silk in which various artistic color combinations are effected. Red-and-blue zigzags are woven on a red ground, and the same design is produced in green and gold on a green background. *Ondulé glacé* differs from the fabric just mentioned only in the introduction of a small leaf design in addition to the zigzag pattern.

Velvet is preferably used in combination with silk or Bengaline in handsome costumes; and the changeable varieties are as popular as the plain. Some of the most pleasing color combinations noted in the changeable velvets are silver-gray shot with rose, heliotrope with gray, écreu with brown, and seal-brown with pink. When silk and changeable velvet are combined in a costume, the former fabric will be used for the skirt and, perhaps, for the sleeves, and will be chosen to match the dark hue in the velvet.

In broché velvets the designs, which may be fancy stripes or flowers, are intagliated, the effect being extremely good. As a matter of course, these velvets are always used in combination with plain materials.

Sleeves have become such important factors in dressy gowns that fancy materials are frequently employed to give them greater prominence. For bouffant sleeves, such as the puff and the La Vallière (a sleeve with two puffs and a frill), one of the numerous silks or Bengalines will prove most appropriate; but velvet, particularly in one of the handsome new weaves, is better suited than a lighter fabric to the coat and leg-o'-mutton shapes.

The sleeves of handsome gowns, whether simply or elaborately designed, should be filled with soft paper when not worn, to preserve their original shape. If they possess numerous folds, this simple precaution will prevent their disarrangement; while if the material is smoothly disposed, the filling will render wrinkles impossible.

## FASHIONABLE TRIMMINGS.

In view of the unusual elegance which characterizes the majority of the season's dress materials, there would seem to be small need or opportunity for decoration; but that the designers have not considered the matter in this light is evinced by the abundant display of trimmings, no less gorgeous than the textiles they are intended to adorn. Of course, some of the extreme novelties in fabrics are trimmed with self or with plain silks matching their prevailing colors, but there are many fabrics of somewhat simpler weaving but fully as distinguished in appearance that favor handsome garnitures as allies necessary to a full display of their own beauties. For these, and also for perfectly plain materials, which play an important rôle in every season's fashions, are created numerous trimmings that harmonize most agreeably both in coloring and design.

The jacket effect is a prominent feature of many of the latest styles, and numerous garnitures embody the same idea. Passementerie jackets are shown in both jet and silk. Some are in Eton shape, others present the zouave or boléro outlines, and others again combine both styles, being square in front and rounding at the back, or the reverse. When two shapes are thus united in a jacket of this kind, the latter is always in two parts. Charming results may be obtained on very plain bodices by the addition of such rich decorations. A passementerie jacket may be arranged to hang loose; or if a costume is made with a jacket, the passementerie portion or portions may be applied to it, the effect in this case being much more ornamental when the underlying jacket fabric contrasts in color with the remainder of the dress.

Corselets and girdles are among the most popular of the "made" pieces or garnitures. They are offered in jet and passementerie, and in combinations of pearl and gold or silver-lined beads for evening costumes. A newly designed corselet flares widely in front, is very deep at the sides, and is produced both with and without suspenders. Another has rounding fronts that reach quite to the bust, and backs that taper almost to nothing at the ends.

The waist is made to appear longer and more slender by the application of a girdle. All-round girdles are disposed about the body just above the hips, while those which only cross the front of

the bodice are placed a considerable distance below the natural waist-line. For Princess gowns there is a straight girdle that falls even with the lower edge of the skirt. It encircles the waist loosely and has tassel-tipped ends that may be simply knotted below the left hip or disposed in some equally graceful fashion. Girdles and corselets of pearls and beads are considered particularly appropriate for the decoration of bridal robes.

Russian trimmings, in which class are included all bands of embroidery or passementerie that display a medley of colors, are in high favor for ornamenting jackets, plain basques and, in fact, garments of all kinds. It is an easy matter to select these bands to correspond exactly with the colors displayed in a material; but as strongly contrasting garnitures are now in order, the Russian bands are preferably applied on plain goods to impart the touch of color now deemed so important. A novel conceit is displayed in a Russian trimming that consists of a band of black velvet showing an all-over printed design in a combination of subdued colors, and enriched with heavy embroidery. In one specimen the embroidery is done with gold in a pattern suggesting hieroglyphics, in another arabesques are wrought with heavy silk thread resembling cord, and in a third fine colored beads are introduced in addition to silk in the embroidery. Close kin to these trimmings is a band in which a strip of silk-embroidered colored cloth is placed between two battlemented edges of printed velvet that are finished with a fine chain-stitching of gold thread.

A gold-embroidered velvet galloon of the variety above mentioned supplies the decoration for a rich visiting costume of black Ottoman cord powdered with tiny yellow silk dots. The skirt is perfectly smooth at the front and sides, and its full back falls in flowing folds into a very slight train. A single row of the trimming is applied all round at the foot. The basque is fancifully designed and will prove very generally becoming. The back is smoothly adjusted and has a pointed lower outline. Over a fitted front is disposed a very pretty full front that is draped in folds over the bust and falls slightly full between the flaring edges of bodice portions, which meet in points at the bottom. All the free edges of



the bodice portions are followed by trimming, which is continued along the lower edge of the back, and also across the back to simulate a corselet having a point at the center seam. The standing collar is overlaid with galloon and, like the front, closes at the left side. The sleeves extend in full puffs to the elbows of their coat-shaped linings, the exposed portions of which are faced with the material; and each facing is crossed diagonally on the upper side by two rows of trimming.

Narrow edge-trimmings matching the various galloons are displayed, and are in order when the galloons are employed to produce jacket, girdle or corselet effects. If rows of galloon are used to overspread a jacket or other adjunct, the corresponding edge-trimming will contribute an appropriate and effective finish. These edgings may also be applied without galloons; and being very narrow, they are certain to provide tasteful decoration.

The moss-edged Russian trimmings are suitable for both gowns and wraps. Their foundations are bands of cotton cloth printed in the Russian colors, and upon them are wrought silk embroideries in palm-leaf, arabesque and other designs, overspread with open-meshed gold net. The embroideries are always done in a single color, which invariably matches that of the narrow, velvety moss which ornaments the edges.

A street toilette of mode cloth is handsomely decorated with a trimming of this kind showing myrtle-green embroidery and moss. The bell skirt is banded twice at the foot with the galloon; a single row outlines a round yoke on the Russian blouse, follows the overlapping front edge and encircles the standing collar; and two rows trim the deep cuffs applied below the full sleeves. With a chamois jacket such a toilette could be worn on the promenade without a wrap in mild weather; and a toque of cloth trimmed with the galloon and stiff white wings, and mode walking gloves would complete a very desirable outfit.

One of the choicest of Russian galloons, also of the embroidered variety, presents in addition to the regulation color harmony, which is done in silken threads, a pyramid design wrought with the minutest of jet beads, and a double row of very fine jet facets at each edge. This dainty trimming may be used on changeable silks and two-toned Bengalines, as well as on woollens.

Another galloon, which is not, however, of the Russian order, is made on a black net foundation and consists of alternating rows of jet beads, and narrow satin ribbon reproducing the coloring of the tartan plaids. Russian blouses of silk or velours plaids will be extensively worn with plain-colored skirts matching one of the tints in the plaid goods, and such toilettes will be most exquisitely decorated with the galloon just described, the jet having a desirably subduing effect on the gorgeous colors displayed. Dinner or reception toilettes of black net or *chiffon* made over changeable silk may also be adorned with this trimming, which is very little heavier than lace.

Moss edgings and galloons are as much used as ever, and handsome new designs are offered in them, particularly in the galloons. Through the center of a black-and-colored moss band runs a tiny plaiting of satin baby ribbon matching the colored moss, which is red in one specimen, *réséda* in another, heliotrope in another, and so on through the entire list of fashionable hues. This garniture is beyond question the handsomest that has yet appeared in this class, and it will be found as well suited to plain as to fancy fabrics.

Silk gimps of narrow width, but not so attenuated as the outline gimps, are presented in all popular colors, and their possibilities are countless. When numerous rows of gimp are applied in a

fanciful pattern on a skirt, an elaborate embroidery effect is produced; and very pretty and original ideas may be expressed with the same narrow trimming on bodices, especially those that are simply designed.

The glitter of mock jewels is observed in none of the passementeries intended for enriching evening gowns. Pearls, either snowy-white or with just a hint of cream in their coloring; iridescent or gold or silver lined beads; and, perhaps, a few metallic cords form the greater part of these garnitures, and their effect is always fascinating, notably upon light-tinted fabrics. Persian color schemes are carried out in bead trimmings, and the conventionalized palm-leaf is the most popular design for them. In one *passementerie*, that will prove a rich decoration for a changeable evening silk, a grape pattern is wrought with crystal and pearl beads, the latter presenting all the prismatic colors. An iridescent effect is produced with small colored beads in another *passementerie* showing a pyramidal design. These trimmings, which are quite narrow, are used to edge tiny ruffles on the skirts of evening toilettes, and they may be applied in all sorts of fanciful outlines on the accompanying bodices.

Matrons may select for their gowns of ceremony a wide band trimming consisting of graduated rows of ribbon in the Roman colors alternating with similar rows of grenadine covered with jet beads. This garniture is expensive, but a comparatively small quantity of it will be sufficient to decorate a gown very handsomely. A single band may form a border or a panel on a skirt, or a corselet or yoke and deep cuffs may be fashioned from the trimming for a bodice.

Lace and ribbons are suited to all seasons. *Point de Gène* lace has reappeared, in different designs, of course; and it is used for ruffles, vests, yokes, jackets, corselets, and even sleeves in the construction of dressy house-gowns. A new white silk *point de Gène* is woven in suggestion of guipure lace, and is handsome enough to trim the choicest ball toilettes.

Black silk *point de Gène* is also in vogue. In some patterns net tops are combined with heavily wrought borders, and in others the net tops are finely worked, while the borders, which present a different sort of mesh, are plain or else are simply edged at both sides with small scallop designs. Insertions can always be found to match the edges. *Bourdon* (drone-fly) lace is a black silk variety showing a spider-web pattern, with a spot in the center of each web suggesting an imprisoned fly. Net to match may be purchased to form sleeves, vests and other decorative parts.

Velvet and grosgrain ribbons are just now the most favored members of this class. The former are satin-faced, and some of the grosgrain ribbons have *mignonne*, round-cord or blocked edges. Ruffles, sashes, suspenders and bows are made of ribbon. In developing the Empire fashions, ribbons are almost indispensable for producing the historic outlines. The characteristic short-waisted effect in front is obtained by means of folds of ribbon, and at the back is formed the Empire bow, consisting of two stiff loops and ends; or else the ribbon is caught at the center of the back at the waist-line under a four-looped bow that suggests the lucky four-leaved clover, and is carried forward and bowed over the bust at the center, the ends falling to the hem of the skirt. Corselet effects are produced with very narrow ribbons, which are also used to edge ruffles on skirts, and in combination with rope coils of the material to form choice foot-garnitures. Any woman who possesses a little skill and ingenuity will find no difficulty in transforming a bolt of ribbon into an original and artistic decoration for her gown.

## EARLY WINTER MILLINERY.

The Alsatian bow or an arrangement of garniture which closely resembles it distinguishes the great majority of the latest millinery. This effect is produced with ostrich and fancy feathers as well as with ribbons; and it is seen both on bonnets and on large and small hats.

All the numerous sorts of ribbon now in vogue look well disposed in this picturesque bow. Among the most popular are the grosgrain and velvet varieties, and a corded ribbon of the Ottoman type, known as cashmere ribbon. In all of these the novelty lies in the edges, which are corded, blocked, scalloped or double-corded, the favored shaded effect being achieved in the last-named style. Then there are Persian ribbons, which present the well known combinations of tints, either with or without an admixture of gold, and which will brighten dark hats most charmingly; Russian corded ribbons, in which colored horizontal cords are woven on

satin grounds of contrasting hue; double-faced, two-toned velvet and satin ribbons; and grosgrain ribbons with Persian borders at one side only. The designs in these borders, and also those in the Persian ribbons, are conventional, floral patterns, in fact, being totally extinct.

Ostrich feathers are as usual considered the richest of plumage, and many new fancies are developed in them. The flues of plumes are curled under so as to entirely conceal the stems, and their tops are curled to fall in the same direction as the flues, this arrangement favoring the back-to-back disposal, which continues decidedly in vogue.

To produce the Alsatian effect two plumes are widely extended, and an aigrette or a third plume rises at the center, towering above the crown of the hat. A lyre-shaped grouping is also popular. An aigrette is placed between two tips, the tops of which curl outward,



the effect noted in the tail of the Australian lyre-bird being exactly copied. Jet Mephisto wings are agreeably introduced in the Alsatian disposal of feathers.

Whip feathers are graceful and effective and are known by the newer name of *antennes* or *antennæ* feathers. They consist of leaf-shaped points of impeyan, ostrich or fancy plumage mounted on long stems or whips upon which there are no flues. The Alsatian trimming is handsomely arranged with quills, which are dyed the colors of burnished metals.

Flowers find their way upon the hats of all seasons. They are sparingly applied at present, it is true, but they are nevertheless quite frequently seen, being used in close union with feathers. The manner of disposing floral decorations on Winter *chapeaux* is fairly illustrated on a medium hat of black velvet, the brim of which is rolled at both sides toward the back and is tacked up against the crown at the back under a tab of white appliqué lace and two Magenta roses. Lace is spread in the Alsatian fashion at the front, and its center is secured to the crown under a single rose, which provides a pretty touch of color. The lace is continued about the crown to the back in draped folds, and at each side is adjusted a black tip that curls inward at the top.

A single rose is placed under the brim of a large hat, where it looks as though designed as an ornament for the hair. The full crown is made of pumpkin-yellow velvet, and the brim is of heavy black silk lace laid over satin wires. At the back two black ostrich tips are adjusted back to back, one curling over the hair and the other over the crown; and from beneath them proceed black velvet tie-strings. The rose, which matches the velvet in color, is placed on the head-band a little to one side of the center in front.

On a combination shape in felt pink roses, though not the principal trimming, very agreeably illuminate the other decorations, which are black. The outside of the hat is made of mode felt and the inside of black felt, and the brim is sufficiently bent to show its under side effectively. In front is a pleasing variation of the Alsatian bow consisting of radiating loops of wide black satin ribbon that rest edgewise upon the crown and brim; and from the center of the bow rise two black Prince's tips that are confined by as many pink roses. This hat is really very charming and will look well with a gown of any color.

*Plateaux* of soft, pliable felt may be easily made to express any fancy of the *modiste*, who will frequently prefer them to shapes when special types are to be suited. A very light-gray *plateau* is shaped most coquettishly for a youthful wearer. At the right side the brim is fluted, and at the left it is turned abruptly upward to stand considerably above the crown. In front is disposed a rosette of white appliqué lace, which affords a support for two upright leaves that resemble in shape and hue the foliage of the lily-of-the-valley, their delicate tinting giving tone to an otherwise colorless hat. Three tiny white tips are adjusted on the reversed side of the brim, and a bunch of equally small tips is upreared at the back. At each side of the center the end of a narrow black velvet string is secured with a small Rhinestone buckle.

A very smart black velvet hat for general wear is brightened by a trimming of cherry-red satin ribbon having a fancy black edge. The ribbon is formed in an Alsace bow comprising several loops, and above the bow stand two stiff black quills. On the other hand, a hat of velvet in a deep shade of yellow known as *Paradis* is rendered sufficiently quiet for dressy street wear by the application of black trimming. The crown is moderately high, and the brim is broad and peaked in front, is rolled at the sides, and is turned up at the back in the regulation way. Black silk *point de Gène* lace partly overlies the brim, its edge falling over that of the brim. About the crown is passed a band of double-faced black satin ribbon, which stands a little above the crown and is formed into a rosette in front. At each side a similar rosette sustains a black tip, which nods forward at the top in a really unique fashion.

For a blonde or rosy-cheeked demi-blonde is provided a very dressy French combination hat in light-green and white felt, the white appearing in the brim facing. The crown is high, and about it is twisted black satin ribbon, which is disposed in a great flat bow in front, the center of the bow being secured to the crown with a large, round Rhinestone buckle. Above the bow rise two white Prince's tips, and a green satin cord edges the brim, which is moderately wide.

Two minute heads of Astrakhan enter into the trimming of a stylish shape in red felt, giving it an appearance of warmth that is very pleasantly in accord with the season. The brim is rolled at the side and tacked up at the back, as in several of the hats mentioned above, and is covered with black *point de Gène* lace. The

brim forms a point at the center of the front, and a black velvet rosette is fastened upon the point at the extreme edge of the brim by a tiny Rhinestone buckle that shows to great advantage among the sombre velvet folds. Against the front of the crown is poised a black velvet Alsatian bow, from the center of which four *antennes* feathers showing a combination of red, green and black rise gracefully and curve backward over the top. An Astrakhan head lies on the crown in front, and another is upheld by the velvet rosette under which the brim and crown meet at the back. The red-and-black combination is exceptionally stylish and always becoming.

The union of black and white, though, perhaps, a trifle suggestive of a checker-board, is a great favorite with French milliners, and is certain to receive general approval. Its artistic effect is displayed in a medium-sized hat of black-and-white felt braid. In front a Rhinestone buckle secures a bow of black piece velvet that sustains four stiff black quills, two of which are thrust through the bow at each side and flare in Alsatian fashion. The brim is faced with white felt and is turned up twice at the back under velvet rosettes.

The gleam of silver pleasingly enlivens a bonnet of white felt braid intended only for evening or carriage wear. The crown is low, and the brim is fluted in front. Upon the front of the crown is secured an Alsatian bow of white satin, and from each side the stem of a silvered quill is thrust through the knot at the center. A band of satin encircles the crown, and white satin strings fall from a rosette at the back. This *chapeau* is very dainty and recalls the bridal bonnets of years ago.

A decidedly English air is imparted by a tailor-made suit of cheviot or cloth, and a turban to match. One of the newest turbans has its low crown and narrow, rolling brim draped with brown cloth. A twist of tan cloth encircles the crown and is disposed in front in a knot that upholds a pair of greenish bronzed quills. A hat of this kind will be both stylish and comfortable for travelling, close-fitting head-gear being most suitable for such uses.

An extremely dressy little all-black toque bonnet was lately made up to accompany a church gown of black *velours Russe* showing a changeable green cord, designed for a matron just verging upon middle age. It is made of black velvet and has a steeple crown encircled by several narrow folds of velvet and ornamented on the top with a disc of jet. The brim is notched at the back to fit the half-high coiffure, and around its edge is sewed drop jet. A rosette of net edged with jet is secured in front, above it curve a group of jet whip-feathers, and black satin strings complete the trimming.

Another pretty bonnet unites golden-brown and mauve most harmoniously. The shape is covered with golden-brown velvet, and a fan of mauve velvet is disposed to lie almost flatly against each side. A small, erect bow of fancy-edged mauve satin ribbon is adjusted in front, and at each side of it a small brown tip is disposed to produce the Alsatian outlines. Mauve satin strings are caught under a Rhinestone buckle above the notch in the back.

A handsome medium hat for evening wear has a brim of Nile-green felt bent in slight curves, and a soft crown of white satin embroidered with gold spangles and colored silks in a Persian combination. A band of black velvet ribbon encircles the crown and is tied in an Alsatian bow in front, a Rhinestone buckle fastening the bow at the center. A *panache* of black feathers, consisting of a standing ostrich plume, an aigrette and two wide-spreading plumes, further decorates the front, and black velvet faces the brim, which is turned up stylishly at the back.

That hunter's-green and a shade of tan as light as chamois may be brought together without conflicting, is proven in a very dressy hat having a moderately high crown of tan felt, and a black felt brim rolled at the sides and half faced with green velvet. An Alsatian bow of green piece velvet is secured in front with a Rhinestone buckle, and at the back are two black ostrich feathers that curl in opposite directions.

Veils are worn as much as ever—in fact, a veil has become essential to the achievement of a really stylish *ensemble*. For turbans, walking hats and other small shapes a round, bordered veil of fine net is displayed. The center is either entirely plain or else is strewn with thread lace dots, and the border is narrow. *Chiffon* veils are also worn with small hats, and are likewise bordered. With large hats are assumed draped veils of closely dotted Tuxedo net. Such a veil, for which not less than a yard and not more than a yard and a-quarter of material is required, is shirred for a short distance down from the top at the center, and again at each end, the entire width being caught up. When loosely adjusted about the hat, with the folds resting softly under the chin, this veil makes not the least attractive part of my lady's promenade toilette.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate-

drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive engravings. Price, 1s. or 25 cents.



## TATTING.—No. 7.

## ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. \*.—Indicates a repetition as directed wherever a \* is seen.

## WHEEL OR MAT IN TATTING.

FIGURE NO. 1.—This beautiful wheel was taken from a tatted shawl made in a European convent. The shawl includes many

or chemise yokes, with small four-leaved figures filled in between. The rosette is worked as follows:

Work the center ring with one thread only, 2 d. s., 1 picot, 3 d. s., then 13 more picots, each separated by 3 d. s.; finally 1 d. s., draw the

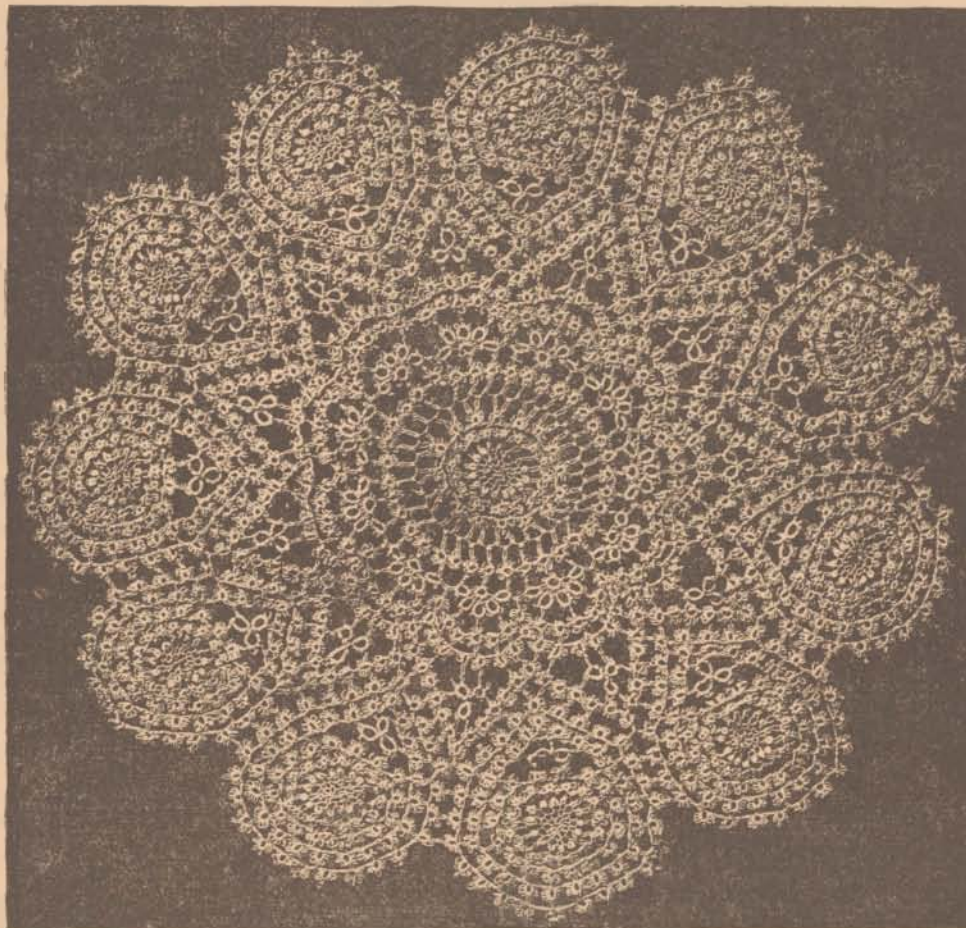


FIGURE NO. 1.—WHEEL OR MAT IN TATTING.

other wheels, squares, rosettes, etc., which will from time to time appear in the *DELINEATOR*. Owing to the fineness of the work accurate counting of the stitches could not be accomplished, and it will be advisable that only expert workers should venture to undertake the mat here illustrated. The method of its construction, however, is very simple as it is composed almost altogether of rows of plain tatting shaped as seen in the picture and fastened together by tying the picots to each other and to the tiny rings. The center portion of each scallop and the middle of the mat is done in rick-rack stitch. Each three-ring ornament is made separately and joined as seen in the picture. The same plan is observed in making the small half-wheels in the middle section of the mat. Each is made and fastened to the adjoining one by the corresponding picots, and is caught to the rows between which it is located by other picots, as will be seen by a close reference to the engraving.

This mat made in silk, with the center left out and fringe attached to the edge would make a charming cover for a lampshade.

## SMALL TATTED ROSETTE.

FIGURE NO. 2.—These small rosettes are pretty for filling in between large rosettes, and are also pretty for children's dress yokes

stitches together in a ring, fasten the thread and cut it off. The next round is worked with two threads as follows: With one thread work a ring of 7 d. s., join to a picot of the ring first worked; 7 d. s., draw up together; turn the work, \* and with both threads work a scallop of 2 d. s., 7 picots, each separated by 2 d. s., finally 2 d. s. Turn the work and with one thread work a ring as before, joining to the same picot the first ring was joined to; without turning work make another similar ring, missing the next picot and joining to the next following. Turn the work and repeat from \* all around. After completing the circle fasten the threads and cut them off.

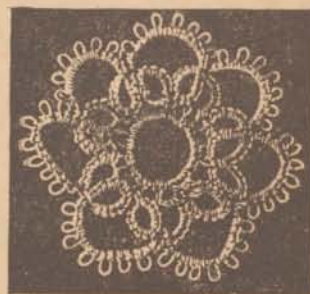


FIGURE NO. 2.—SMALL TATTED ROSETTE.



## MODERN LACE-MAKING.

## SCARF END IN MODERN LACE.

FIGURE No. 1.—This engraving shows a scarf end of Battenburg lace, made up after a design recently given. Its actual dimensions



FIGURE No. 1.—SCARF END IN MODERN LACE.

are seventeen inches wide and thirteen and a-half inches deep. It is made of fancy Battenburg braid, cord and lace thread, the latter, of course, being used to fill in the spaces formed by the braid.

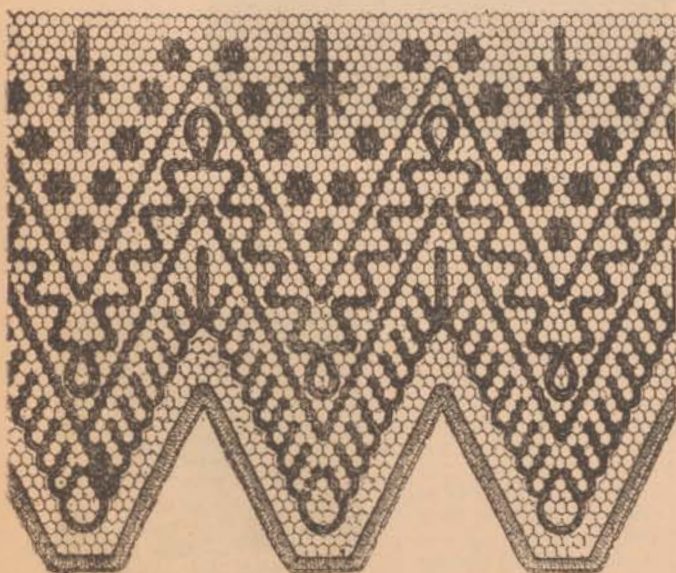


FIGURE No. 2.—EDGING OF DARNED LACE.

The stitches are illustrated in our book on Modern Lace-Making and may be easily recognized by a close inspection and comparison of the engravings. Single and double rings are also used in com-

pleting the work, and the large rings about the centers of the leaf designs are wrought over a cord in button-hole stitch, to correspond with the rings.

Two of these ends are necessary to complete a scarf, which may be of linen, silk, bolting-cloth, pongee, scrim or any desired fabric. Made up in the finer white braids, the design would be pretty for cravat ends; or, it might be extended and used for an edging.

## EDGING OF DARNED LACE.

FIGURE No. 2.—In making this lace it is advisable to do the darning first and then the border or edge, as the latter may be more evenly made at the end of the work than at the beginning. In darning the lace, the worker must decide for herself whether or not to baste the net to a stiff foundation, either over a tracing or without the latter, before beginning to darn. Some prefer to darn from the tracing; others are able to follow the pattern by counting the meshes of the net. Either plan may be adopted. The edge is done in button-hole stitch, and the net is cut away from the points afterwards.

According to the purpose for which it is intended, the pattern may be darned on white or colored net with tinted, white, black or éceru cotton, linen or silk. It is not necessary to draw the whole pattern if one prefers to omit a part of it. The first three or four rows of darning above the edge would produce a pretty edging.

The lace may be used for a variety of purposes, from the ornamentation of personal clothing to the decoration of dainty household accessories of many kinds. Darned in dull-black it forms a very pretty mourning lace. In silver or gilt darning it is pretty for millinery purposes.

## CORNER OF LACE SQUARE.

FIGURE No. 3.—The lace portion of this square, which may be used for a mat, doily or tidy, is dotted with stars made with linen

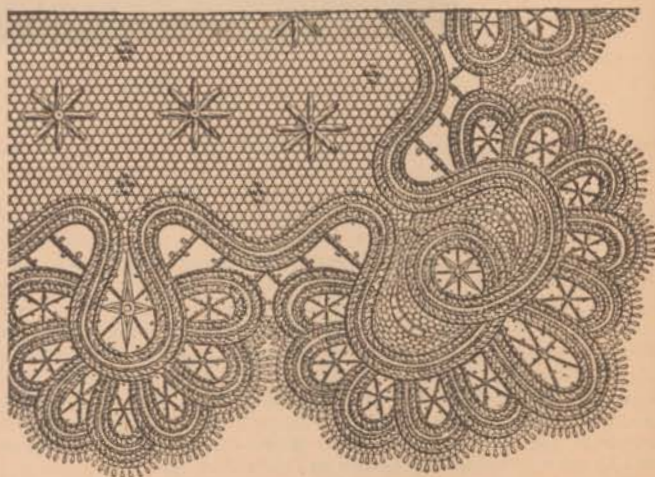


FIGURE No. 3.—CORNER OF LACE SQUARE.

(India) floss and with tiny tufts made with very fine darning lace thread. The border is made with fancy braid and lace thread, the design being filled in with fancy bars and stitches, such as are

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usually employed in modern lace-making. A large variety of such stitches may be found in our book upon the art of Modern Lace-Making, with complete instructions for making. The picot edges are sewed on after all the other work is completed.

This design for a border is pretty for handkerchiefs made of mull

upon the braid selected, as wider braid will, of necessity, compel an increase in the dimensions of the design; but as the latter is very simple, it will be easy to enlarge. Baste the braid upon tracing cloth or artists' linen upon which the design has first been traced. Under this baste a foundation of *toile cirée* or stiff brown paper, and

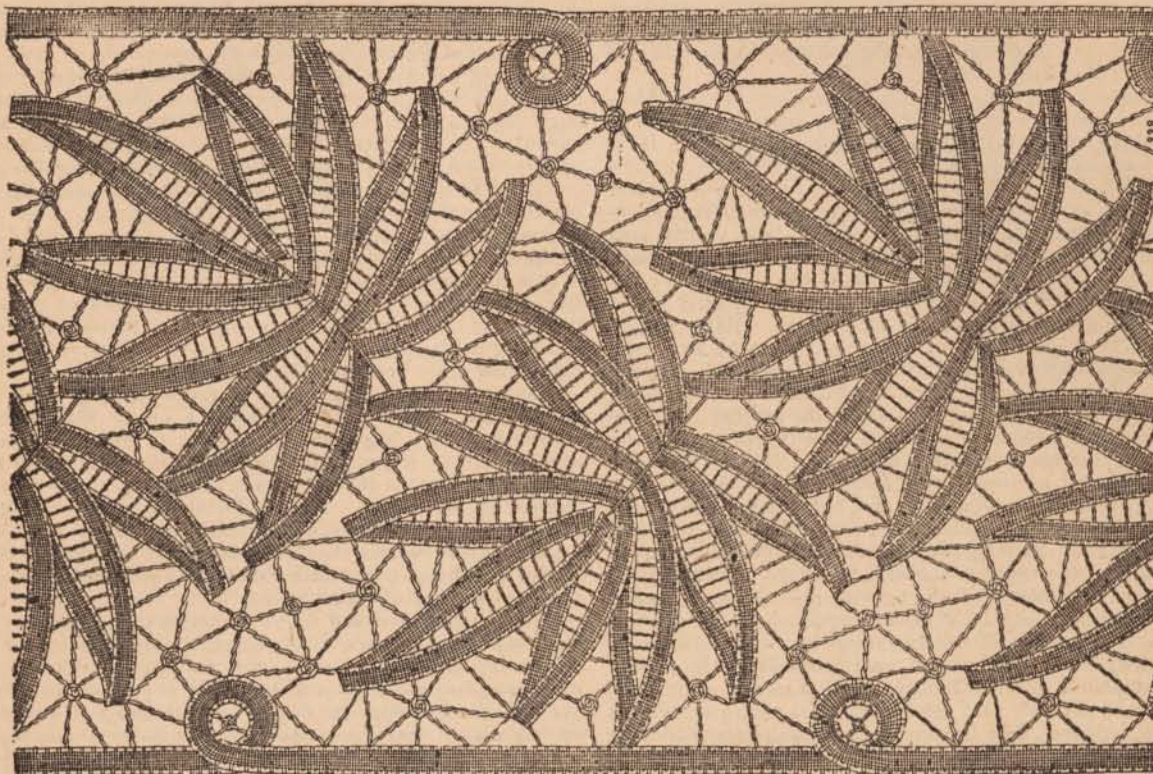


FIGURE NO. 4.—BATTENBURG INSERTION.

or lawn, and may be developed for that purpose in the daintiest of point or Honiton braids.

#### BATTENBURG INSERTION.

FIGURE NO. 4.—As represented, this insertion is about half its actual width and size. The latter are dependent, in making the lace,

then fill in the bar-work and small spiders as seen in the engraving.

White or *écru* plain or fancy braid may be used in making this insertion, and edging to match may be made by omitting one of the straight lines of braid at the edges and the bars attached to it.

The insertion in full width is very handsome for decorating household linen or ornamental belongings. In the narrow widths it is pretty for elaborating gowns, aprons, skirts, etc., etc.

## HOME-MAKING AND HOUSE-KEEPING IN THE FAR WEST.

### SECOND PAPER.

"But I must go back to those first weeks, which some wives of pioneers describe as being full of terrible experiences. Perhaps to women of a certain disposition this time of beginning does seem very disagreeable. Most enterprises are pleasant or otherwise according to the individual's temperament. If one is glad-hearted by nature, well and good; if not, by pretending to be happy or, at least, by seeming to be amused with unfamiliar employment and unexpected necessities, most of the disagreeable qualities in duty may be largely reduced and the possible good brought clearly into view. Happily, Harry and I began our rough life here while we were still young and strong and very much in love with each other, and these conditions seemed to bring all desirable things within easy reach. Moreover, we did not expect to attain prosperity in the first year, or even in the first ten years; so our labor was not increased by fretful impatience. We had learned how to wait, but not how to wait in idleness. My New England education, generous and righteous as it was in the main, did not fetter me after I had once tasted the liberty that a forest life gives to woman's gifts, and I quickly discovered that my hand could be as useful to my husband when wielding a saw, hatchet or hammer as was his to me when helping me to make a garden or level a path to the river from which we obtained our supply of water. I did not need to learn that all necessary work is upon a level with our breeding, and that nothing is below us that needs to be done, unless we lower our sympathies and estimates to do it.

"Our clearing, as you know, is not far from a naturally open and

rather level country, and our first supply of necessities was brought in wagons to the edge of the woods and there deposited. The teamsters assisted Harry and me to carry the goods the distance of less than a quarter of a mile to this spot, and then we were left to our own devices. We had provisions and matches, of course, and soon had our first fire, and our first coffee made in a tin kettle suspended over the blaze upon a forked stick; and we were as happy and as much amused as though we were merely out for a day's sport in the woods. That afternoon we spent in arranging a most primitive camp, making a rough shelter of the few boards we had brought with us and a number of boughs and bushes; and at night we slept deliciously in the open air of Spring. The next morning we commenced in earnest to conquer circumstances.

"Harry at once set to work with his axe upon the huge trunks of fallen fir trees, which split wonderfully straight when well seasoned. Indeed, an axe applied to such timber is called hereabouts a 'Washington saw-mill,' because the slabs split off by its use so closely resemble sawed boards. I was soon able to divide shorter and smaller logs with my large hatchet. At first each of us did such work as was at the moment necessary. After two or three years, of course, our duties began to differ, just as they do under civilized conditions; but at the outset, as you can imagine, a combination of our ingenuity and of our physical strength was necessary to the making of a permanent shelter against sun and storm.

"The stream was shallow at that season, and I brought stones from its bed for our fireplace and chimney, while Harry was split-



ting logs and sawing the slabs to make window-frames and door-posts. I also mixed water with fine earth to fill the chinks between the stones and lumber. Doors and glazed sashes were brought by wagon to the edge of our woods, and we carried them the remainder of the way. Thus we gradually established ourselves or, as the homesteader expressively puts it, 'held down our section' until we could 'prove it up.' We had been told by ranchers that we must 'take our claim up in order to hold it down,' and this seeming paradox sounded very droll until our Eastern ears became familiar with such proper Western terms.

"Our determination to make for ourselves a home in the wilderness has been crowned with success, but the labor involved was much greater than we in our youthful enthusiasm anticipated. How we accomplished this much and how the various neighbors who followed us installed themselves in comfortable homes, I will explain as clearly as I can, since you, a young woman, propose to avail yourself alone of the American squatter's privilege. Harry often says that if we had only postponed our marriage, we might each have claimed a quarter-section; but being now a wife, I have lost my chances. Only men and unmarried women can take up land in this way, as you have doubtless found out for yourself. Many women have acquired allotments of land by living upon them for five years and adding a few improvements, and many others have obtained titles to tracts of surveyed land by paying \$1.25 per acre for them.

"Temperament and purpose unite to render the making of a home in this far-off region a romance in which comedy and tragedy are combined, though neither is ordinarily in excess. My own comedies have been many and I have cried over some of them. My tragedies have been equally numerous, but they did not bring me to tears.

"What comedies had I that I cried over? The one you can, perhaps, most readily picture to yourself occurred when Harry brought home unexpectedly a cockerel and two pullets. How pretty they were, and how sociable they at once became when I threw them bread-crumbs. I had never suspected the fascination of such little creatures until we two came to live in solitude. Although country-bred, I had never regarded poultry with a sympathetic contemplation, but had thought of them merely as uninteresting members of the barn-yard community or as very good articles of food. Now, however, they became companions, cheery additions to our family of three, including Safety, the dog, who was really and truly one of us. So beautiful did my fowls appear to me that I wanted to caress each one; and it was when they very naturally resented such familiarity that I shed tears which were mostly of gladness. Harry laughed at me, as a matter of course, being a man; but there was an uncommonly tender expression in his eyes.

"The next morning, before our new members were let out of the box in which we had placed them for fear of possible foxes and weasels, the cockerel crowed; and the sound seemed so exquisitely home-like that I cried again, and Harry didn't laugh at all, but I think blinked a little himself. My emotion, however, contained neither regret nor homesickness, since I had no memory of close family ties before our marriage. It was principally joy in our more domestic surroundings, together with some concern for the welfare

of the cockerel, who seemed in danger of bursting his throat in his efforts to reach the hearing of a fellow chanticleer in the wilderness. This was in the early Summer, after we had been two months in our new home; and it was not until his own descendants irreverently answered his solo in the early Winter that his ambition was gratified.

"Having so little outside of ourselves and our plans to talk about, we often wondered what the elder bird thought of the queer little cracked responses which he at first received to his morning songs. What else but the chickens had we to gossip about? You will learn for yourself when you have dwelt in solitude, that sights, sounds and possessions which were once regarded as insignificant become of large importance. They then seem to be a real and recognized part of one's existence. Indeed, we had reared several broods of poultry before I could bring myself to eat one of our chicks.

"What were the tragedies of our rude life? One that was repeated several times befel us when my yeast was 'dead' and there was not a cake of 'rising' to be had except at the cost of a journey to the station, ten miles away. On one occasion the tragic element in this dilemma was unspeakably increased when Harry returned from the station to report that the entire stock of groceries had been burnt. That was indeed a tragedy. But even such annoyances are easily survived and are afterwards enjoyed as the funny high lights in the comedy of our experience.

"Once when there was none of the wished-for yeast upon the back of our cayenne pony, I found a pretty little kitten safely stowed away in a bag among the sacks of grain for seeding our small clearing. Harry pretended not to know how the kitten got there, but I insisted that he was trying to 'boom our location' and increase its population. The cat did not respond to our hospitality as promptly as the chickens had done, but after a time she didn't seem to know whom she loved most, me or Safety. She was a welcome addition to our little family, and reconciled me somewhat to the absence of the yeast-cakes.

"We parched corn and found that with the addition of salt and delicious water it made really excellent food. We also browned wheat and used it as coffee; and we vied with each other in striving to discover a flavor of Rio if not of Java in the dingy liquid. We both fancied we could detect a distant Oriental taste, but it was so very distant that it was doubtless merely the aroma produced by smoke and charring aided by a strong imagination. When one is remote from certain luxuries of the table and the appetite is a healthy one, kept at its best by fresh air and interesting occupation, such dainties are seldom even recalled, much less desired. We usually had good bread, butter now and then, canned meats and fruits, and plenty of trout for the catching and birds for the shooting. At certain times, however, work upon the land or in splitting fir logs for our house wholly consumed our time and caused us to forget luxurious eatables in such foods as were most convenient to obtain.

"During the earlier portion of our pioneer existence we slept in home-made canvas hammocks on pleasant nights, and under our 'shack' upon blankets laid over fir boughs when it rained. Yes, we were happy, hopeful, and much diverted by our work and by each other."

A. B. L.

## DRILLS.—SIXTH PAPER.

### THE FAN DRILL.

Sixteen girls were here chosen for this drill, but the number should always be suited to the amount of space at command, since an over-crowded stage would spoil both the march and the drill proper. Twelve maids would make an effective company, but if this number were decided upon, some of the evolutions of the march could not be performed.

The costume consists of the Japanese kimono and obi (sash), which may be made up at very little cost. The pattern of a Ladies' kimono is No. 4237, which is in

4 sizes from 28 to 40 inches, bust measure, and costs 1s. 8d. or 40 cents. The pattern of a Misses' kimono is No. 3536, which is in 6 sizes from 5 to 15 years of age, and costs 1s. 6d. or 35 cents. If

ordinary dress is decided on, a blouse-waist and a plain, full skirt may be worn. All the costumes may be of the same color, although a very pretty effect may be obtained by dressing half the girls in blue and half in pink, or by choosing a different color for each couple, as, for instance, white for the first, pale-blue for the second, red for the third, gray for the fourth, orange for the fifth, pale-green for the sixth, terra-cotta for the seventh and lavender for the eighth. The company would also present a very striking appearance if all the waists were made of white India linen and all the skirts were of one color, with neckscarfs and belts of the skirting fabric. If the costumes are to be of different colors, it is well to select the shortest two maids



4237



3536



4237



3536



for the first couple and grade the others upward according to size, having the tallest two for the eighth couple.

If a fancy Japanese costume is worn for this drill, the hair should be arranged on the top of the head and ornamented with tiny fans thrust through in all directions. These little fans may be obtained at any Japanese shop and are about an inch long, with long black handles.

The fans carried by the company should be at least fifteen inches long. During the march they are closed and held with the left hand against the right shoulder, as at figure No. 1.

**THE MARCH.**—The girls enter the stage at A and B on the following diagram:

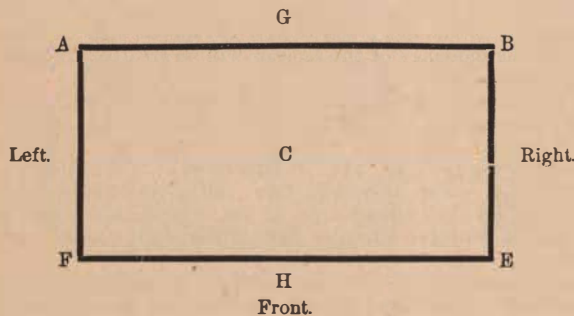


DIAGRAM I.

A lively march should be played as the files are entering the stage.

1.—The files cross the stage from A and B, passing each other at G, and march round the stage to H and thence to B and A.

2.—At these points both files turn and march diagonally to the opposite front corners. Thus, the file at A proceeds to E, and that at B to F, the two files passing each other at the center, C. At E and F the files turn toward the center of the front and pass each other at H; and on reaching F and E they again turn and pass diagonally across the stage, the line at F marching to B and that at E to A.

3.—From these points a triangle is formed as follows: The file at A turns as if to again cross diagonally to E, but No. 1 of this file stops at the center, C, and behind her are Nos. 2, 3, 4, 5 and 6, who stand close together, each keeping time to the music with her left foot. The remaining two maids of this file turn as if to cross the back of the stage, and halt beside No. 6. While this part of the triangle is being formed the file on the other side of the stage performs a similar manœuvre. This file turns from B toward the center, C, and the leader halts diagonally back of No. 1 of the left-hand file, on a line with No. 2 of the same file. The next four maids halt back of No. 1, and the remaining three turn toward G and halt in a line with Nos. 7 and 8 of the left-hand file, thus completing the triangle. The position of the company at this point is shown by the following diagram:

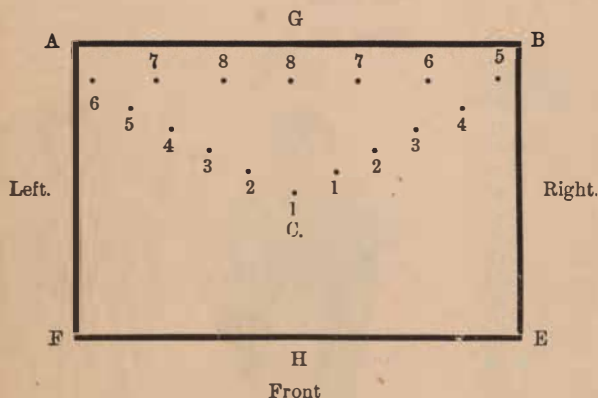


DIAGRAM II.

After the figure is complete the girls mark time during eight counts.

4.—The leader of the left-hand file, now at the center, C, leads her line diagonally across to E, while the right-hand file crosses the other at C and marches to F. At E and F the files turn toward the center, pass each other at H, and continue to F and E and to A and B respectively.

5.—From A and B the lines again proceed to form a triangle, as described in 3.

6.—In breaking the triangle a second time the files pass diagonally to E and F, as in 4, turn toward the center, pass each other at H, and march to F and E, and thence toward the back of the stage. The file on the left halts when it reaches A, and the first four girls station themselves at equal distances apart from A nearly to F, while the second four similarly cover the distance from F to H. In the same manner the file on the right halts when No. 1 reaches B, four girls being distributed from B nearly to E, and four from E to H. The positions at this point are clearly indicated at diagram III.

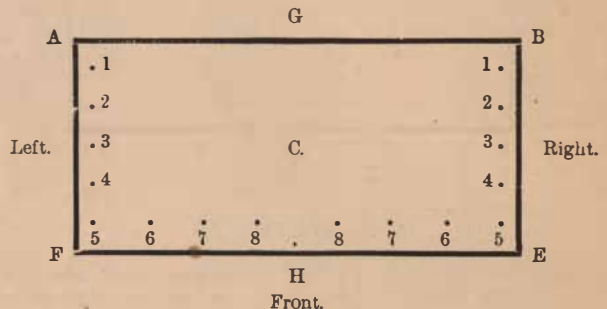


DIAGRAM III.

7.—After the files halt the girls mark time during two measures (eight beats), and then all face toward the center of the stage and mark time for two measures more. Four wheels are now executed toward the center, C, with Nos. 1 and 5 of each file for pivots. Each pivot turns where she stands, while the other three in her line wheel toward the center. Eight beats are allowed for this movement. The positions of the girls in the resulting cross are shown in the following diagram:

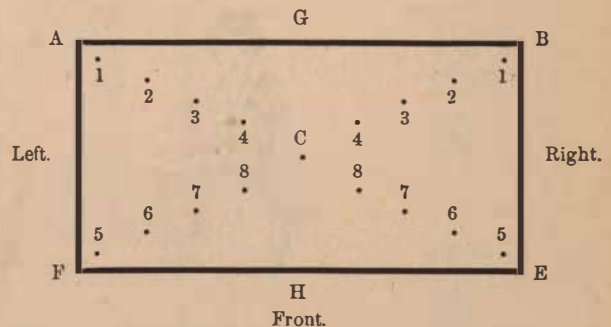


DIAGRAM IV.

Eight beats of the music are allowed after the cross is formed.

8.—Nos. 1, 2, 3 and 4 of the two files are now facing practically toward each other, all looking, as they do, toward G; while the maids numbered 5, 6, 7 and 8 stand facing the backs of those numbered 1, 2, 3 and 4. In order that all may face in the same direction preparatory to the next movement, all the girls in the right-hand file must turn about. The ranks forming the cross then rotate around the central point, C. This movement needs careful practice, so that the girls nearest the center may know exactly the length of step required to keep them in line with those at the ends of the ranks, who, of course, must take much longer strides.

9.—When the ranks have marched once round, thus regaining the positions indicated in diagram IV, the members of the right-hand file face about to their original positions, and the ranks wheel back to form the straight lines shown in diagram III.

10.—The files now march across the back of the stage, passing each other at G, and proceed once around the stage, meeting at G.

11.—At G the girls open their fans, those in the left-hand file holding the fans in their left hands and those in the right-hand file holding them in their right hands. The two leaders unite to form a couple and place their fans parallel between them, with their arms sufficiently raised to hold the fans comfortably. All the rest of the girls unite in pairs in the same way, and the resulting column passes to the front of the stage.

12.—At H the first couple turns to the left, the second to the right, the third to the left, and so on; and the two columns pass down the sides and meet at G.

13.—Here the couples unite to form fours, which pass toward the front of the stage. The first four halt about two feet from the front, the second two feet back of the first, the third two feet back



of the second, and the fourth two feet back of the third; and at a signal from the instructor all fans are shut and lowered to the right side. This brings the girls to the positions shown at diagram V.

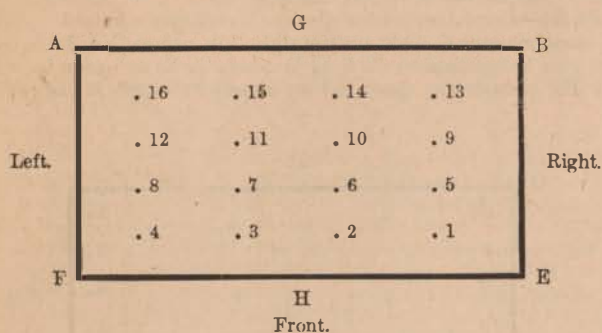


DIAGRAM V.

The company is now in readiness to execute what may be called "The Knights' Move." Eight beats are counted after all are in place, and this move is performed as follows:

14.—No. 1 (on diagram V), closely followed by Nos. 6, 9 and 14, turns to the right and marches half-way round No. 5, half-way round No. 10 and half-way round No. 13; then back of No. 15, half-way round No. 12, half-way round No. 7 and half-way round No. 4: and then back of No. 2 to her original position. As No. 14, following No. 1, reaches the front, Nos. 3, 8, 11 and 16 fall in closely behind her, and all follow the leader in her winding course, each halting in her own place when she reaches it. It will be seen that Nos. 2, 4, 5, 7, 10, 12, 13 and 15 do not leave their positions during this very pretty manœuvre. After No. 16 reaches her place eight beats are counted, the movement is again executed, and eight more beats are counted, after which the company is ready for the drill.

**THE DRILL.**—For this a bright schottische is played, and eight beats are allowed for each manual, except when otherwise stated.

1.—*Salute.*—Raise the closed fan with the right hand, touch the lips with its end, bow the head slight-



FIGURE NO. 1.



FIGURE NO. 2.



FIGURE NO. 3.



FIGURE NO. 4.



FIGURE NO. 5.

ly to the audience, and return the fan to position. (See figure No. 2.)

2.—*Rest.*—Open the fan, and hold it by the top corners in front of the body with both hands, the arms being at full length and the top of the fan toward the feet. (See figure No. 3.)

3.—*Right Shoulder.*—Grasp the fully opened fan with both hands, as in

ners turn half toward each other, raise their closed fans, cross them, and strike them together several times until eight beats are counted. The fans are then lowered (four beats), the movement is repeated (eight beats), and the fans are returned to the right side. (Refer to figure No. 16.)

21.—*Protect.*—The left-hand girl in each couple kneels upon her right knee, and her partner, placing her left hand upon her shoulder, looks down at her in a protecting manner, gently



FIGURE NO. 6.



FIGURE NO. 7.

shades the side of the face, the head being bent forward slightly.

4.—*Rest.*—Same as 2.

5.—*Left Shoulder.*—Holding the top of the fan with both hands, place it on the left shoulder, as at figure No. 5.

6.—*Rest.*—Same as 2.

7.—*Flutter.*—Grasp the handle of the fan with the right hand, and, raising the elbow until the fan is perpendicular to the face, give short, quick, fanning movements during the eight beats. (Refer to figure No. 6.)

8.—*Rest.*—Same as 2.

9.—*Reverse.*—Raise the open fan to the back of the head, and grasp each of the upper corners with one hand. The handle should rest at the nape of the neck, the head being inclined forward. (See figure No. 7.) This is a very pretty position, as the fan forms a background for the face; and if each girl assumes an expression of coyness, the piquancy of the tableau will be greatly increased.

10.—*Rest.*—Same as 2.

11.—*Gossip.*—The right-hand girl in each couple holds her fan in her right hand, and the left-hand girl holds hers in her left. The two then place their heads together as if chatting, the girl on the right fluttering her fan. (This is illustrated at figure No. 8.)

12.—*Anger.*—The two girls face half about away from each other, holding their closed fans in their right hands; and remain standing in scornful attitudes during the eight counts. (See figure No. 9.)

13.—*Reconciliation.*—The partners lean toward each other, as in 11, and flutter their fans, plainly showing that peace has returned. (See figure No. 10.) To be effective, this movement should not be too suddenly executed. Reconciliation should be a trifle slow, hence sixteen beats are allowed for the manual.

14.—*Down.*—Close the fan and carry it in the right hand to the right side, as shown at figure No. 11.

15.—*Charge.*—Raise the closed fan (two beats); open it violently, making as loud a snapping noise as possible (two beats); and return it to the right side (four beats). (See figure No. 12.)

16.—*Wave.*—Open the fan, and wave it slowly at arm's length above the head. (See figure No. 13.)

17.—*Play.*—Lean toward the audience, and coquettishly flutter the fan at the right side of the face, as seen at figure No. 14.

18.—*Invite.*—Still leaning toward the audience, beckon or "invite" by moving the fan with long sweeps toward the body. (See figure No. 15.)

19.—*Down.*—Same as 14.

20.—*Fence.*—Part-

2, and raise it to the right shoulder. (See figure No. 4.) The left hand is held at the side of the head for this manual, and the fan



fanning her meanwhile (eight beats). The kneeling maid raises her eyes gratefully to her partner's face. (Refer to figure No. 17.)

columns march round the stage until they meet each other at G. 24.—Here No. 1 of the left-hand file joins No. 1 of the right-hand



FIGURE NO. 8.



FIGURE NO. 9.



FIGURE NO. 10.

22.—*Rest.*—The kneeling girl then rises, and both the girls place their fans in position, as in 2.

file, and all the others do likewise, thus forming a file of couples, which march to the front of the



FIGURE NO. 11.



FIGURE NO. 12.



FIGURE NO. 13.



FIGURE NO. 14.

23.—*Forward March.*—The maids in the front rank take one step forward, and the couple stage, H. The couples then divide, the maids on the left turning to the left, and those on the



FIGURE NO. 15.



FIGURE NO. 16.



FIGURE NO. 17.

on the left turns to the left, while that on the right turns to the right. The other ranks divide in the same way, and the two

right to the right. The resulting single files pass to F and E, and thence to A and B, where they leave the stage. S. E. W.



## THE ART OF KNITTING.—No. 18.

## 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 pnt-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
To Kn t Crossed.—Insert needle in the back of the stitch and knit as usual.

\* 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 after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

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.

## KNITTED HOLDER.

FIGURE No. 1.—This pretty holder is knit in imitation of an ear of corn. It is made of yellow Germantown yarn and green silk. Use quite coarse steel needles.

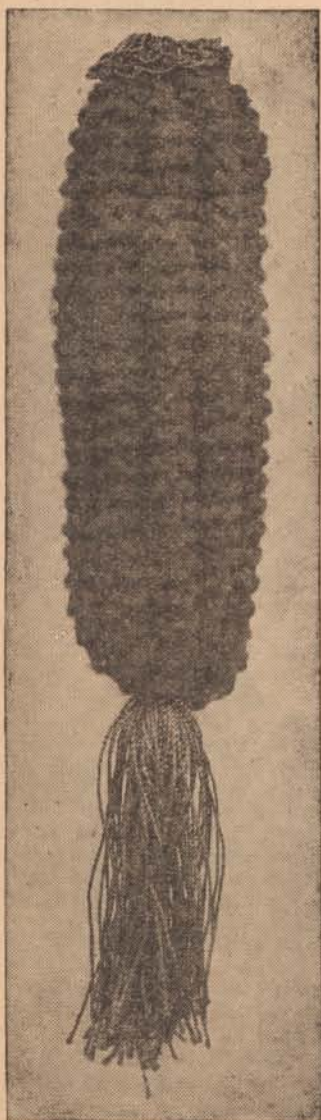


FIGURE No. 1.—KNITTED HOLDER.

Cast on 45 stitches, and then work with 2 threads as follows:

*First row.*—Knit 5 with 1 thread; take the other thread and draw it tightly across the back of the knitted stitches to produce a curved effect, like a kernel of corn. Knit the next 5 with the second thread and draw them up with the first thread. Use these 2 threads alternately, in this way, across the row.

*Second row.*—Knit back, taking first the thread which was used in making the next to the last kernel. Knit as in preceding row, except that you must keep the threads on the wrong side of the work, which in this row is next to you. The secret of success in knitting this holder is the drawing of the threads to form the kernels. They must be drawn tightly and not allowed to slip.

Knit back and forth in this manner until the holder is 25 kernels deep. Then, instead of casting off, take a yarn needle and draw the knitting threads through the stitches, tying them tightly. Draw the other end together to correspond in

ment, crochet as follows: Pick up a loop through the end kernel, make 3 chain and 1 double, very loose, in each of the remaining 8 kernels; 3 chain, 2 doubles between every double underneath, and fasten to the 3-chain.

## KNITTED FOUR-IN-HAND TIE. (KNOTTED.)

FIGURE No. 2.—The tie here seen is knitted in knob-stitch, and is about 42 inches long. The wider end is 17 or 18 inches long and 2½ inches wide, narrowing down to 1½ inch for the band about the neck, which should also be 17 or 18 inches long. This narrow width may be continued to the end of the tie if desired; but if the wider effect seen in silk ties is preferred, the work may be broadened to 2½ inches and knitted in this width for about 6 inches. The tie may be lined or left unlined, as preferred; but a lining assists in holding it in shape when knotted about the neck.

To knit in knob-stitch, work as follows: Cast on any number of stitches divisible by 4 making as many as the width of the tie requires, with 2 added for edge stitches.

*First row.*—K 1, \* make 3 stitches out of the next stitch by purling 1, knitting 1, and purling 1, all out of it. (Do not slip the stitch off until the last purling is made.) Then k 3 together, and repeat from \*, knitting the last stitch.

*Second row.*—Plain.

*Third row.*—K 1, \* k 3 together. Make 3 out of the next stitch as in first row; and repeat from \* across the row, knitting the last stitch plain.

*Fourth row.*—Plain.

These four rows form the design. Repeat until the work is of the required shape and dimensions.



FIGURE No. 2.—KNITTED FOUR-IN-HAND TIE. (KNOTTED.)

## KNITTED LEGGING.

FIGURE No. 3.—Use Nos. 13 and 14 needles and Germantown yarn in making this legging. Cast 20 stitches on each of two needles and 23 on the third; the

shape. Add a tassel of green silk at one end, and a crocheted ornament of the same silk at the other end. To make this orna-



odd stitch is for the seam; this is purled at the end of last needle in one round and knitted in the other; as this stitch is worked the same throughout, we shall not mention it in the following directions.

For the ribbed top, knit 2 and purl 2, for  $2\frac{1}{2}$  inches.

Now purl 2 rounds and knit 1 round; then commence the pattern for the leg as follows:

*First round.*—Knit 1, \* purl 4, knit 1, purl 1, knit 1; repeat from \* all round and end with knit 1 before the seam stitch.

*Second round.*—Knit 1, purl 5, \* knit 1, purl 6; repeat from \* all round and end with knit 1 before the seam.

*Third round.*—Knit 1, \* purl 1, knit 2, purl 1, knit 1, purl 1, knit 1; repeat from \* and end with knit 1.

*Fourth round.*—Knit 1, \* purl 1, knit 2, purl 2, knit 1, purl 1; repeat from \* all round, and knit the last stitch before the seam. Repeat from the first round for  $4\frac{1}{2}$  inches.

Now continue the pattern, but decrease for the ankle by knitting the 2nd and 3rd stitches of the first needle together, and the last two stitches but one of the last

needle together; that is, decreasing on each side of the seam stitch in every third round, until you have only 50 stitches left; then purl 1 round and knit 1 round; now take the needles No. 13 and

knit 1 and purl 1 alternately all round for 2 inches. Now on the 21 stitches at the back of the leg, that is, 10 on each side of the seam, work with 2 needles like the heel of a stocking, knit 1 and purl 1 alternately for  $1\frac{1}{4}$  inch; put the stitches on a piece of cotton, and tie it to prevent their falling off; pick up 12 stitches at the right side of the heel, knit across the front of foot, still preserving the rib; pick up 12 stitches on the other side of heel; continue to work on the side of heel and front stitches backwards and forwards; the side of heel stitches are knitted plain, and the front of foot stitches ribbed; decrease in every 3rd row by knitting the 2 last of side of heel stitches together on the right side of front, and the 2 first on the left side until all the side stitches are taken in; then work on the front stitches for about an inch. Now pick up the stitches down the side of front, take the stitches off the cotton on to a needle and pick up the stitches on the other side of front; purl 4 rounds, then cast off; sew a strap of webbing about 2 inches long to the stitches next the heel.

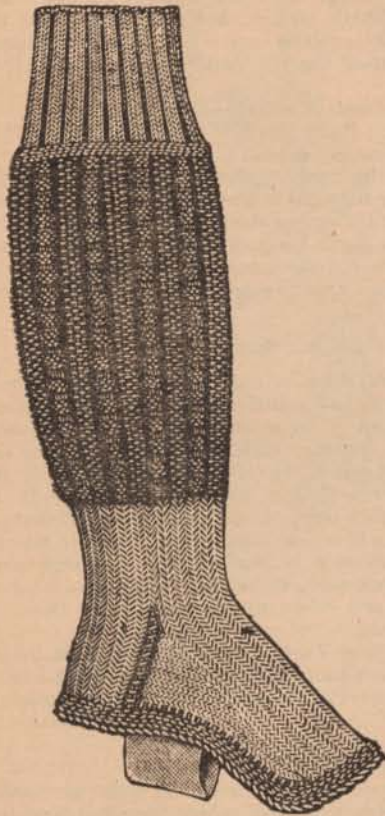


FIGURE NO. 3.—KNITTED LEGGING.



FIGURE NO. 4.—KNITTED PURSE.

#### KNITTED PURSE.

FIGURE No. 4.—Use Belding's silk and No.

18 needles. Cast on to 1 needle 59 stitches and knit across plain.

*Second row.*—P 2 together, th o and repeat until one stitch remains. Knit this. Repeat this row up to the 65th row inclusive. Now make 83 rows of plain knitting; then 65 rows of the fancy knitting. Knit 1 row plain and cast off.

You will now have a long, flat piece, a little narrower at the center than at the ends. Sew up the edges, leaving an opening  $2\frac{1}{2}$  inches long at the middle. Join one end flatly, draw the other together as seen in the picture, and finish with steel trimmings.

## SPORTS AND PASTIMES.

### DANCING.—FIRST LESSON.



THE love of motion, and of rhythm in that motion, is innate in the human breast, and no amount of condemnation by well-meaning but short-sighted people can deprive us of that part of our natures. That the influence of rhythm is irresistible is proven by the readiness of hand or foot to spring involuntarily into motion to keep time with a well-played piece of music, and also by the unmistakable access of confidence which comes to the most timid "raw recruit" in a regiment when the drum beat sends the

men along with a perfect consonance of movement.

Whether her children should or should not be taught dancing is a question that confronts every mother sooner or later. Many people, actuated by the purest and most disinterested of motives, are ceaseless in their censure of this graceful exercise and recreation, because they lose sight of its advantages in their disgust for its frequent abuse by the unrefined. The benefits, both mental and physical, which the young derive from a mastery of the art of dancing are manifold. Children who attend a well conducted dancing-school cannot but be impressed with the gracious politeness exhibited on every side, so that even boys who have previously been rough and careless in their manners are quickly brought to appreciate the beauty of courtesy, and acquire habits of gentle speech and action that exert a salutary influence as long as they

live. Physiologists have for many years regarded dancing as one of the finest of gymnastic exercises, and declare it to be superior to all others in its beneficial effect upon the carriage and manner. Graceful motion is always easy motion and, therefore, causes much less wear and tear upon the physical machinery than angular and awkward actions.

It is a mistake to suppose that personal grace is altogether a natural gift, for there have been numerous instances where unusually awkward and ungainly children have been made graceful men and women by careful training. An eminent surgeon who has devoted the greater part of a long life to the cure and prevention of bodily weakness and deformity in the young, regards dancing as a most necessary branch of physical training, since the preparatory exercise which forms a part of every dancing lesson stimulates the muscular action and thus lays a firm foundation for a large degree of health in after years. Angularity and stooping of the shoulders are more frequently the result of habit than of any natural defect or weakness; and if the attempt to correct these evils is deferred until a child is fourteen or fifteen years of age, the result is rarely successful. Many boys possess a silly notion that it savors of manliness to be rough and awkward, and that it is effeminate to be graceful; and their habits of motion and carriage should, therefore, receive early and effective attention.

A child of five years is not too young to commence dancing lessons, for at that age every faculty has awakened, and this early cultivation of the powers of observation and concentration is sure to be of mental as well as physical benefit. The mere performance



of various dances, however, will not of itself produce gracefulness; in fact, any awkwardness of motion is likely to be emphasized and increased thereby, to the obvious detriment of the growing child. Hence, the pupil should not only be instructed in the movements needed in dancing, but should also be taught what constitutes true gracefulness and should be educated up to an appreciation of the genuine culture that may be expressed by motion. No investment that we can make brings quicker and surer returns than the acquirement of good manners. Even those to whom Nature has been most grudging of her charms can gain friends, position and honest admiration by graciousness of manner; and as motion is one of the outward forms of expressing good manners, it should obviously receive a large share of attention.

Dancing never has a pernicious influence until it is abused. When people dance in hot, crowded rooms, where the atmosphere is unwholesome, where frequent jostlings are unavoidable and where lack of space renders too close personal contact almost a necessity, they degrade the beautiful, graceful art and bring it into ill repute. It is possible to similarly degrade all forms of art; but no right-minded person cries out against music because ribald songs have been set to it, or against painting because unwholesome pictures have been produced.

All dances are made up of positions and motions, the former being the basis of the latter.

### POSITIONS.

**FIRST POSITION.**—Stand with the heels together, and the feet turned outward to form a right angle. The upper part of the body should be inclined slightly forward, and the hips should be held backward, the head erect, the legs straight, and the arms at the sides, with the elbows slightly turned outward rather than pressed against the body, so that the arms describe gently curved lines when viewed from the front. This attitude is one of the most graceful positions of the body and is frequently seen in classic Greek statuary.

**SECOND POSITION.**—Stand on one foot, and extend the other directly to the side as far as the toe will reach, keeping the legs straight and the body perpendicular.

*Second Position of Left.*—In this the left foot is extended.

*Second Position of Right.*—In this the right foot is extended.

**THIRD POSITION.**—Place the feet together, with the heel of one against the middle of the other, at an angle of about sixty degrees.

*Third Position of Right.*—In this the right foot is in front.

*Third Position of Left.*—In this the left foot is in front.

**FOURTH POSITION.**—Stand on one foot, and extend the other in front as far as the toe will reach, keeping the legs straight, and preserving the perpendicular of the body.

*Fourth Position of Right.*—In this the right foot is extended.

*Fourth Position of Left.*—In this the left foot is extended.

**FOURTH POSITION BEHIND.**—Stand on one foot, and extend the other behind as far as the toe will reach, keeping the legs straight and the body perpendicular.

*Fourth Position Behind of Right.*—In this the right foot is extended.

*Fourth Position Behind of Left.*—In this the left foot is extended.

**FIFTH POSITION.**—Stand on both feet with the heel of one touching the toe of the other.

*Fifth Position of Right.*—In this the right foot is in front.

*Fifth Position of Left.*—In this the left foot is in front.

These positions are indispensable and should be faithfully practised so that they may be quickly assumed as soon as referred to. The first position is the key to all correct standing.

### MOTIONS.

There are six motions employed in dancing, according to the simple analysis of the art made by a celebrated dancing-master.

#### No. 1.—THE CHANGE.

*Sideways Change.*—Stand with the left foot in the second position. Strike the left heel against the right heel, and with a slight spring place the right foot in the second position, thus changing from one foot to the other. Then make the change from the left foot to the right.

*Front Change.*—Place the left foot in the fourth position. Bring the left heel backward against the right heel, taking the first position; and then with a slight springing movement extend the right foot to the fourth position. Reverse by changing the left foot back to the fourth position.

*Backward Change.*—Place the left foot in the fourth position behind, and with a slight spring extend the right foot to the fourth

position behind. Then reverse the movement, extending the left foot behind.

*Alternate Change, with Left in Front.*—Place the left foot in the fourth position in front. Bring this foot back to the first position, and with a slight spring change from one foot to the other, and extend the right to the fourth position behind. Then bring the right foot forward to the first position, and with the same springing movement immediately extend the left foot to the fourth position in front.

*Alternate Change, with Right in Front.*—Place the right foot in front in the fourth position. Bring this foot back against the left to the first position, and immediately extend the left to the fourth position behind. Change back by bringing the left foot forward to the first position and extending the right to the fourth position in front.

In making these changes the spring should be gentle and graceful. It should commence with a slight bend of the knee, the spring being made from the knees; but at the moment of making the change the knees should be straight. One or more of these changes occur in every round dance.

#### No. 2.—THE SLIDE.

*Side Slide.*—Place the left foot in the second position; slide it ten inches farther to the side, and transfer the weight of the body upon it, leaving the right foot in the second position. In the same manner slide the right foot, leaving the left in the second position.

*Forward Slides with Left and Right.*—Place the left foot in the fourth position, slide it forward, and place the right foot in the fourth position; slide this foot forward, and repeat the movement a number of times, alternating from one foot to the other. In repeating slides in the same direction it is obvious that a change must occur after each slide. When made to the left the changes are from the left foot to the right, and when made to the right, they are from the right foot to the left.

*Backward Slides with Left or Right.*—Place the left foot in the fourth position behind, slide it backward, and place the right foot in the fourth position behind. Repeat the slide, using the feet in alternation.

#### No. 3.—THE STEP.

This term is used to denote the act of stepping from one foot to the other as in walking, not in the sense which the word is understood to convey in the terms "waltz step," "polka step," etc.

*Forward Steps with Left and Right.*—These steps are identical with those used in ordinary walking, the toes being turned forward.

*Backward Steps with Left and Right.*—This motion is the same as walking backward.

*Side Step.*—One step either to the right or left.

A succession of steps with the same foot cannot be made without a change between each step and the one following it.

#### No. 4.—THE LEAP.

This motion is the crucial test of the dancer's skill, being the most difficult of all to execute properly. It occurs in almost all round dances, and the manner in which it is performed decides whether the dancer's appearance is to be graceful or otherwise. It may be executed with flexibility, lightness and ease, or with stiffness, heaviness and angularity.

*Side Leap.*—Place the left foot in the second position, bend the right knee, and leap ten inches to the left. Then do the same to the right.

*Forward Leap.*—Place the left foot in the fourth position, and leap forward upon it; then hold the right foot in the fourth position, and leap forward upon it. Repeat these motions any number of times.

*Backward Leap.*—Place the left foot in the fourth position behind, and leap from the right foot to the left, backward. Then place the right foot in the fourth position behind, and leap from the left foot to the right, backward. Repeat as often as necessary.

As in the slide and the step, when two or more leaps are required with the same foot, a change must occur between each leap and the one following it.

#### No. 5.—THE HOP.

As the term implies, this is performed by springing with one foot, and alighting upon the same foot.

#### No. 6.—THE HALT.

This is a stopping of the hop, the pupil placing both feet in the first position.

Every dance now in vogue is made up of two or more of these motions; and when they have been thoroughly mastered, the beginner will be able to understand any description without difficulty.

TERPSICHOE.



## CHILD LIFE.—CHAPTER IX.

CHILDREN'S AMUSEMENTS.—No. 2.



The young are fond of personating their elders, and this can be turned to good account by encouraging them to "play doctor." Make little pills of soft bread-crumbs, and have the boy who represents the doctor prescribe them for the imaginary ailments of the others. In this way children will soon learn to swallow pills with ease; and when illness occurs and a real doctor is called in, he will find little

bisque doll with pretty eyes and real hair, and wearing a gorgeous dress fastened with buttons and button-holes, which appear to add greatly to the value of the costume in the eyes of the youthful owner. Great advances have been made of late in the manufacture of dolls, until now Edison's invention has given us figures that can talk. The mother may, therefore, if she wishes to incur the expense, introduce very accomplished dolls into the nursery, although this would seem a useless extravagance, since children cease to care for a doll after the machinery is broken, the eyes cracked, the hair pulled out, or the face marred.

It is much better to buy less expensive dolls oftener, or to make them of cloth and prepare substantial dresses for them. Certain high authorities have thought that the gay costumes provided for dolls have often laid the foundation for vanity and love of dress in girls. The arguments on both sides of this question are too long to be given here, but it may be safely asserted that the charge cannot be well sustained, from the fact that we cannot know what a girl's disposition would have been had she not played with dolls. There may be danger in over-dressed dolls decked out with gaudy jewelry, but the mother can regulate the wardrobes of the dolls in the nursery just as she does her own and those of her daughters; and by providing for them suitable costumes for house, walking and driving wear she may teach her little girls that propriety in dress which is always so charming a trait of all women of refined tastes. Patterns may be procured in suitable sizes for making all sorts of dolls' attire, and girls may be taught to cut and fit by their aid and then neatly sew and finish the garments.

While it cannot be said that dolls are absolutely necessary to instil mother-love into the hearts of girls, they may to a large extent foster that sentiment; and if they produce this result with girls, why should they not render boys more gentle and tender? It is undoubtedly a mistake to limit the use of dolls to girls. The fatherly instinct is less pronounced in boys than the motherly trait in girls, and it should, therefore, be encouraged and stimulated. If playing with dolls will accomplish this end, by all means let little boys have dolls. It is a fact that the majority of young boys are quite as fond of dolls as their sisters are, unless they have been ridiculed for the taste. It is deplorable that any one should endeavor to lessen a boy's respect for the occupations or diversions of his sisters.

Mothers who leave home in the Summer with their children very often choose the sea-shore, under the impression that sea-bathing will remedy all ills and yield the greatest amount of pleasure. This is a grave mistake, since a large percentage of children cannot take sea-baths without injury. The sea is generally rough and quite cold, so that few, if any, children under three years of age can go into it. They have not the endurance or recuperative powers necessary to render such baths beneficial. Mothers should carefully watch the effect of sea-bathing upon their small children, and unless the latter are really benefited, it should be discontinued. Many little people who cannot bathe in the cold or cool surf improve when given baths of warm sea-water, but the mother can only choose intelligently after making a few trials of each kind of bath and carefully noting the results.

Several days should be allowed to elapse after arriving at the beach before any baths are given. Then the child may be placed in the surf for only a minute or two. When the body is first dipped in the cold sea-water the blood leaves the surface and flows back to the internal organs, the lungs feel oppressed, the face is pale, and the breathing becomes a little difficult. In the case of a vigorous child these effects soon pass away, and there is a reaction and a very comfortable sensation as the blood returns to the surface. If the child is delicate or too young, there is no reaction, and the internal organs become congested. Give the baths at first only every other day, and if the child looks blue and is cold, nervous and irritable, discontinue them altogether.

Children who are very robust, or who have scrofulous tendencies, affections of the spine or diseases of the bones, are frequently benefited by cold sea-baths; but to those who are nervous, consumptive or rheumatic, or who have any disease of the heart, both the baths and the sea air are injurious, as they are very stimulating, causing an unusual flow of blood to the brain.

Thus, mothers will see that bathing in the surf cannot be considered a staple amusement for all children. In fact, their constitutional tendencies must be thoroughly understood before they can even be allowed the delightful pastime of wading. In the majority of cases, the sand-pile at home, with water pumped from the well for making miniature lakes, oceans and rivers, will be found safer than the beach with its stimulating salt air and water.

M. C. M.

or no difficulty in administering his medicines to youthful patients.

The kindergarten has given children so many amusements that it would be well for mothers to study enough of the system to instruct their little ones in some of the "gifts." Many things can be imitated at home which will afford the children as much diversion and instruction as they would receive at school. Quite young children can learn to make pretty book-marks by working cross-stitches on perforated cardboard. The writer has in mind a little boy five years old who can outline very nicely wheels, squares or any other simple designs that are drawn for him; and it is singular that while he will draw without assistance and outline a man, a flower or an animal, he disdains the drawing of simple lines and circles.

If the mother wishes to make her children supremely happy, let her have a large wagon-load of clean sand placed in some shady part of the yard, and provide some light spades, hoes and large iron spoons, and a few worn-out tin pans and buckets. The little ones will play contentedly in the sand all day long, building mountains and tunnelling under them, making forts and redoubts, and laying out cities with railroads and fine parks. Small branches of shrubs may be thrust into the sand along the drives and walks to represent trees, and flowers may be placed in the beds formed in the parks. Miniature wells may also be dug, and old tin cans filled with water may be sunk into them.

So many magazines and books are now provided for the especial use of children, that a taste for good literature should be cultivated at an early age; but the mother should always choose reading suited to the years and understanding of her little ones. If small children are just learning to read the simplest stories and the mother reads to them tales that are adapted to a more advanced age, their minds, which are every day expanding, will soon be beyond the scope of the stories of one syllable which they themselves can master, and they will find so little entertainment in their own reading that they will gradually give it up.

Children may be taught in their play many wholesome lessons that will go with them all through life. When they are out for a walk in the fields or woods some older person may instruct them in the rudiments of botany by pulling the wild flowers apart and explaining to them the mysteries of stamens, pistils and corollas. In the same way the principles of geography may be quickly taught by leading the little students along a winding stream and pointing out the tiny islands, capes, bays, peninsulas, etc.; and much natural history may be imparted by calling attention to the peculiarities and habits of the animals and birds with which the children come in daily contact. A small child will also learn the principles of agriculture with surprising rapidity if given a hoe, rake, spade and seeds, and a small space in the garden, with the privilege of tilling the ground at pleasure. Older people should always endeavor to combine instruction with amusement in planning for the entertainment of the young, for in this way many of the rough places on the road to knowledge may be made smooth.

We have as yet said little regarding dolls, yet few toys are as acceptable to the average child as a large wax, *papier-mâché* or



## CROCHETING.—No. 20.

## 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 SAILOR COLLAR.

FIGURE No. 1.—This collar is made of crochet cotton in wheels

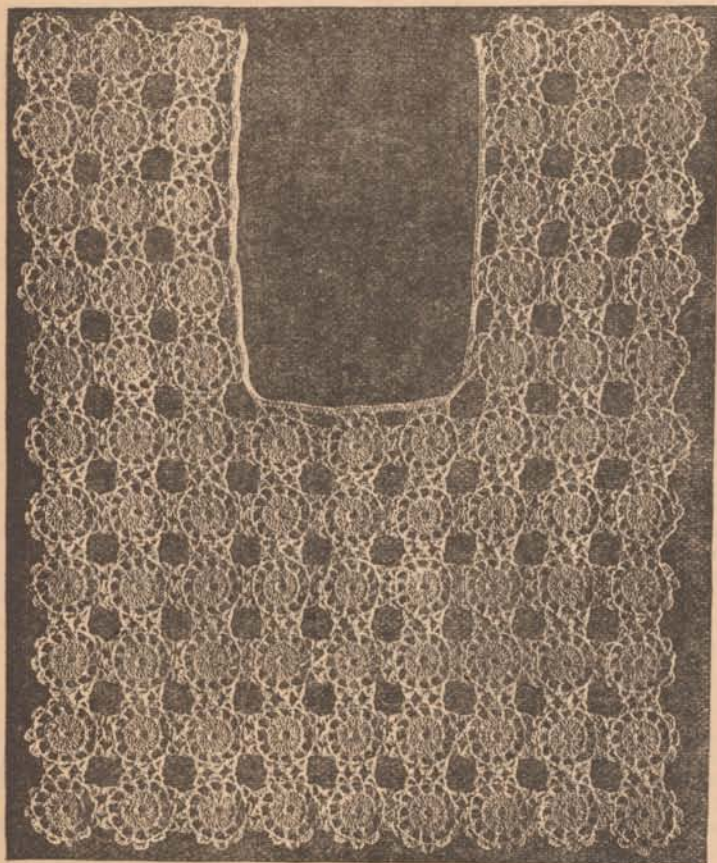


FIGURE No. 1.—CROCHETED SAILOR COLLAR.

that are joined as they are made. To make the wheel: Make 5 ch. Join.

*First round.*—12 single crochets over the ring.

*Second round.*—2 double crochets in each single; close with a slip stitch.

*Third round.*—8 ch., 1 double in the 3rd stitch of chain, skip 1 stitch in the 2nd round, 1 double in the next, \* 5 ch., 1 double in the top of last double, skip 1 stitch in 2nd round, 1 double in the next, repeat from \* 9 times more; 5 ch., 1 double in top of last double, close with a slip stitch in 3rd stitch of 8-ch.

To join the wheels: Join the 3rd stitch of each of 3 loops of 5-ch. to the 3rd stitch of the corresponding 3 loops on next wheel, with 1 single crochet. Make the back of the collar 9 wheels in width, and 6 in length; the straps, 5 in length, and 3 in width. For the edge around the neck: Make 1 single in 3rd stitch of 1st loop of 1st wheel, \* 3 ch., 1 single in the next loop, 3 ch., 1 single in next loop, 7 ch., 1 single in 1st loop of next wheel, repeat from \* all round the neck, except between 5th and 6th,

and 8th and 9th wheels at corners, where you make only 5, instead of 7 ch.

*Second row.*—Make 1 single in each stitch of 1st row. To make cuffs to match, join the wheels in the same manner as in the collar, making the cuffs 8 wheels in width and 5 in depth.

## CROCHETED PURSE.

FIGURE No. 2.—This purse is made of crochet silk as follows: Make a chain of 6, close in a ring and over the ring work 12 single crochets. The whole purse is worked in single crochets.

*Second round.*—Widen in every other stitch.

*Third round.*—Widen in every 3rd stitch.

*Fourth round.*—Widen in every 4th stitch.

*Fifth round.*—Widen in every 5th stitch.

*Sixth round.*—Widen in every 6th stitch.

Widen by the foregoing plan until you reach the 12th round, in which, of course, you will widen in the 12th stitch.

Next work 20 rounds without widening. Then work half-way round with double crochets, turn and work back in doubles. Repeat 7 times more, and then fasten in one of the bars by crocheting the stitches over it. Work the other half in the same way and complete with an ornamental tassel.

## LADIES' CHEMISE, YOKE AND SLEEVES.

FIGURES Nos. 3 AND 4.—The yoke here illustrated is made of crochet-work and fancy braid. The strips of braid at the top and bottom of the yoke are each cut  $14\frac{1}{2}$  inches long. The strip at the outer edge of the sleeve, and which also crosses to the inner edge, is cut  $16\frac{1}{2}$  inches long. The strip at the inner edge, to which the yoke strips are attached, is also  $16\frac{1}{2}$  inches

long. These lengths allow for turning in at the ends when making the yoke.

The crocheted insertion is made first and afterward joined to the braid by chain and slip stitches, as will be described further on. To begin the insertion: Make a chain of 10 stitches. (Make all the chains tight.) Catch in the 1st stitch with a slip stitch to form a loop.

\*\* Make 9 chain, turn the loop first formed to the left and catch in the slip stitch, on the outside, with another slip stitch. Now over the first loop make 3 single crochets and 1 picot formed of 4 chain caught back in the top of the last single crochet with another single.

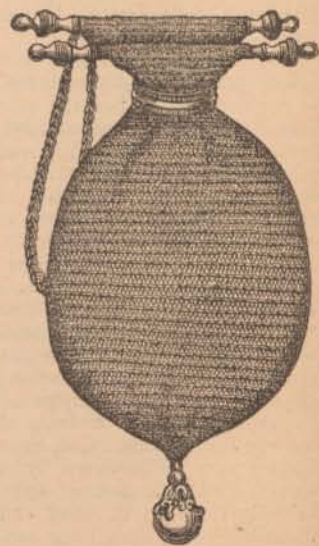


FIGURE No. 2.—CROCHETED PURSE.



\*Make 2 singles, 1 picot, and repeat 3 times more from \*; then make 3 singles. Work around the next loop in the same way. Next make 13 chain stitches, skip 1, and make 1 single in each of the next 7 stitches.

Turn, make 1 chain; 1 single in each of the singles underneath, working in the back part of the stitch; repeat until there are 4 rows or 2 ribs of this work.

Now make 15 chain and catch back into the 10th stitch to form

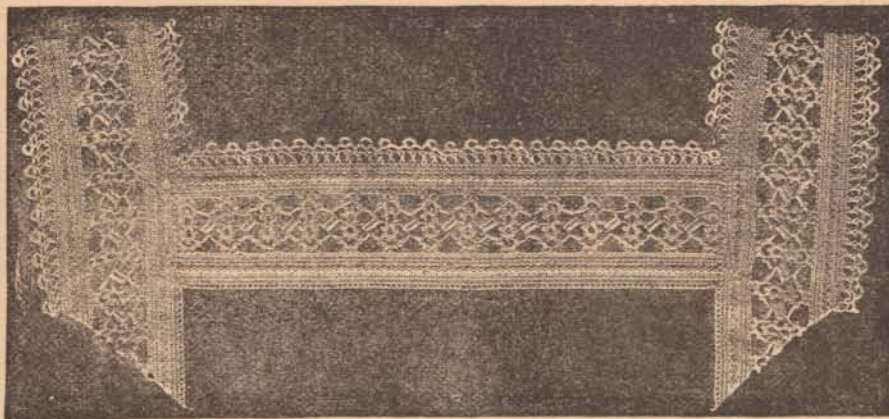


FIGURE NO. 3.—LADIES' CHEMISE YOKE AND SLEEVES.

a third loop. Then repeat from \*\* for the next and other sections of the work until you have a strip long enough to fit the strips of braid for the yoke (front or back), ending with the double loop.

Next make 5 chain, and catch in the first picot of the first loop of the last double loop with a single crochet. Make 5-chain and catch in the next picot; \* 8 chain, skip 1 picot and catch in the next picot; 5 chain and catch in the point of the ribbed section; then 5 chain and catch in the 2nd picot of the next loop; repeat from last \* across the work to the end. After making the last 8-chain, catch the next 5-chain in the next picot; then 5 chain and catch in the first picot of the next loop. Then work chains across this side the same as at the opposite side.

After catching the last 5-chain to the last picot make another 5-chain, and 1 single crochet over the end of the 1st 5-chain made. Make 5 singles over the next chain, \* 1 picot; then over the 8-chain make 4 singles, 1 picot, 3 singles, 1 picot, 3 singles, 1 picot, 4 singles, 1 picot; over the next chain, 8 singles; over the next chain another 8 singles; then repeat from last \* across the work at both sides, working across the end as follows; 5 chain, 1 single over the chain underneath, 5 chain, and then work as above directed.

Make the insertion for the other side of the yoke and for each sleeve in the same manner, and join them to the strips of braid according to the following instructions:

Hold the braid toward you and make 1 single in the 1st loop of the braid, and then 1 single in the 1st picot of the insertion. Make 1 chain and catch in the next picot with a single crochet; 1 slip stitch in the next loop of the braid, 1 chain, 1 slip stitch in the next loop, 1 chain, 1 slip stitch in the next loop, 1 chain, 1 single in the 3rd picot, 1 slip stitch in the next loop of the braid; \* 1 slip stitch in each of the next 4 loops with 1 chain between; 1 single in the 1st picot over the middle of the 8-chain, 1 slip stitch in the next loop, 1 slip stitch in each of the next 2 loops of the braid, with 1 chain between; 1 chain, 1 single into the 3rd picot over the middle of the 8-chain, 1 slip stitch in the next loop. Repeat across the work from the last \*. The insertion for the sleeve section is 16½ inches long and is joined to the strips of the braid just the same as for the yoke. Then one corner is folded down and the opposite end of the section is joined to the upper edge of the strip along the braid as seen in the picture. This forms the gusset of the sleeve.

When the yoke and sleeves are joined, crochet an edge as seen in the engravings, as follows:

*First row.*—Cross trebles with single chain between. To make the cross trebles work as follows: Begin at one corner. Catch in a loop of the braid, make 4 chain, throw the thread over the hook twice, take up a stitch in the same loop (there will now be 4 stitches on the hook); throw the thread over and draw through 2; throw it over again and take up a stitch through the

next loop (there will now be 5 stitches on the hook); throw the thread over, draw through 2, over again and through 2 more, over again and through 2 more, over again and through the last 2; next make 1 chain, and 1 double in the junction of the treble; then 1 chain and repeat cross trebles and chains across the work to the next corner. Work as follows in the corners: Thread over twice and pick up a stitch through the last loop next to the angle; thread over, draw through 2 stitches, thread over, pick up a stitch through the 2 loops at the angle, thread over, draw through 3, thread over, pick up a stitch through the next loop; thread over, draw through 2, thread over, pick up a stitch through the next loop, thread over, draw through 2, thread over, draw through 3, thread over, draw through 2 more; 1 chain, 1 double into the junction. Then proceed as before.

*Second row.*—Catch with a single crochet in the top of one of the cross trebles. Make a chain of 6, catch in top of next cross treble and repeat along all the work, fastening the last chain in the 1st single crochet made.

*Third row.*—\* Make 8 single crochets over the first 6-chain; 4 singles over the next chain; then make 6 chain, catch with a slip stitch in the middle of the first 8 singles; make 11 singles over the last chain made; make

4 more singles in the other half of the 6-chain. Repeat from last \* for rest of edge.

#### MAT IN IRISH CROCHET.

FIGURE NO. 5.—This mat is made of coarse crochet cotton in pure white, although éceru makes up very prettily. Silk may also be used.

Begin at the center by a chain of 6; make 9 single crochets over the chain, catching the last one to the first one with a slip stitch; then 6 chain, 1 single in the single underneath, \* 5 chain, 1 single in the next and repeat from \* 6 times more, catching the last single

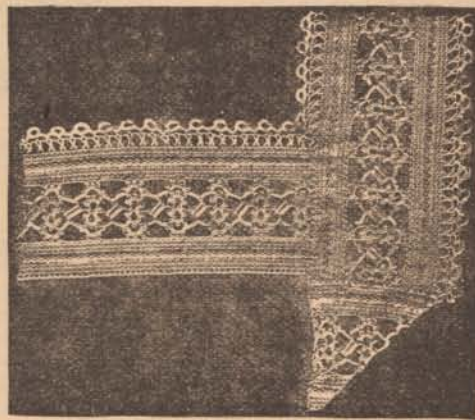


FIGURE NO. 4.—BACK VIEW OF CHEMISE SLEEVE.

crochet underneath instead of in the usual way. This forms the rosette.

Now continue the single crochets under the rosette until there are 12 in the round.

*Next round.*—Single crochets, with 2 in every 3rd single underneath, to widen.

The 4 ribbed sections are each worked separately and begun on 4 stitches. Work as follows: Work back and forth in single crochet in the back parts of the stitches, widening once at the beginning and end of the 2nd row; once at the end of the 3rd row; once at the beginning and end of the 4th row; once at the end of the 5th



row; once at the beginning and end of the 6th row; once at the end of the 7th row; once at the beginning of the 8th row; once at the end of the 9th row; once at the beginning and end of the 10th row; once at the beginning of the 11th row; once at the beginning and end of the 12th row; once at the end of the 13th row; once at the beginning of the 14th row; once at the end of the 15th row.

Now begin at the rosette at an angle of the sections, and work along the edge of a section for 3 ribs in single crochets; now make \* 5 chain for a picot, 1 single between the next 2 ribs, and repeat twice more from \*; 5 chain, skip 1 single at the top, 1 slip stitch in each of the next 5; 5 chain for a picot, skip 1 single, 1 single in the space beyond the single just skipped; 1 slip stitch in each of the next 3 stitches; next, 4 more picots with 2 slip stitches between; then 3 slip stitches and another picot; then slip stitches to the end of the row, and work down this side of the section to correspond with the other side. Complete each section in the same manner.

*To make the fancy sections.*—Work each separately, joining them to each other and to the sections just made, as worked. Begin as follows:

Make a chain of 50. Turn, make 1 half-double in the next stitch; 2 doubles in each of the next 5 stitches, 1 half-double in the next stitch, 1 single in each of the next 4 stitches, 1 half-double in the next stitch, 1 double in the next, 1 treble in each of the next 3 stitches, 1 double in the next, 1 half-double in the next; 1 single in each of the next 10 stitches, 1 half-double in the next stitch, 1 double in the next, 1 treble in each of the next 3, but in making the middle treble, join it to the opposite treble thus: Take the hook out of the loop, put it through the top of the opposite treble, and draw the loop just dropped through it so as to form a continuous chain. Then, after the 3rd treble make 1 double in the next stitch and 1 half-double in the next, 1 single in each of the next 5 stitches, 2 doubles in each of the next 5, 1 half-double in the end. This forms the foundation for one of the fancy sections at each side, and there are 8 of them around the mat.

Now at one end of the ornament on the right side of the work, \* make 3 slip stitches in the tops of the stitches underneath, then 4 chain to form a picot, skip 1, and repeat from \* twice more, joining by the 2nd picot to the picot of a triangular section of the mat as seen in the picture; 1 slip stitch in each of the next 2 stitches which brings you to the half-double crochet; 5 chain, skip 1, 1 slip stitch in each of the next 3 stitches, 5 chain, catch into first stitch of the 5 with 1 single to form a downward picot; join to the opposite side of the section; 1 slip stitch in each of the 3 following stitches, 5 chain, skip 1, 1 slip stitch in each of the next 3 stitches; 2 more picots with 3 slip stitches between; 1 single in each of the next 3 stitches; then join with a slip stitch at the double just before the 3 trebles; continue slip stitches and picots (6 picots) around the remaining edge of the section, joining by the last picot to the first slip stitch made, to correspond with the opposite side.

*Next make the ring between the sections.*—Wind the thread 4 times around a small pencil, and cover this ring with single crochets. Now make 4 chain, 1 slip stitch in the next stitch, \* 8 chain, catch with a slip stitch in the 4th stitch of the chain, 5 chain, catch in the same stitch, 4 chain, catch in the same stitch, 3 chain, 1 slip stitch in the single underneath, 4 chain, 1 slip stitch in the next, 3 chain; now take the hook out of the loop and draw the loop through the first picot at the wide end of one section (see picture), 3 chain, 1 slip stitch in the next stitch of ring, 3 chain, catch to next picot same as last, 3 chain, 1 slip stitch in the next stitch, and

repeat from \*, closing the last picot with a slip stitch, and joining the long picot by its middle loop to the middle of the triangular section between its picots. (See picture.) This completes one side; each of the other 3 are made the same.

*To make the corner rosette.*—Wind the thread 4 times around a small pencil and make 9 or 10 single crochets over it. Then make 5 chain, 1 single in the stitch underneath, \* 3 chain for a picot, 1 single in the top thread of the next stitch and repeat from \* until there are 9 picots in all. Make another row of 15 picots underneath the first row, in the other loops of the same stitches. After the last picot is caught, make 2 chain, 1 single in each of the next 2 stitches under the picots; 6 chain, catch in the middle of the end-loop of the fancy section between the picots (see picture); then 1 single, 1 half-double and 3 doubles along the 6 chain; 1 single in each of the next 2 stitches under the rosette; 8 chain catch in 3rd stitch to form a picot with a single crochet; 9 chain, join in side-picot of fancy section by removing hook from loop as before; 4 chain, catch in 5th stitch from joining to form a picot, leaving 3 stitches between this picot and the last one; 12 chain, and catch in the 8th stitch from the hook to form a ring; 3 chain, 12 doubles over this ring, working so that the doubles will come on the right side of the mat; 2 chain, 1 single in the ring, 1 single in each of the next 3 stitches, 4 chain, catch to the 2nd picot of the fancy ornament to correspond with the opposite side; 4 chain, catch with a slip stitch in the top of the last single, 1 single in each of the next 3 stitches; 5 chain, catch in top of last single, 1 single in each of the next 4 stitches; 1 single in each of the next 2 underneath the rosette; 6 chain, catch in middle of end-loop of fancy section between the picots (see engraving); 1 single, 1 half-double and 3 doubles along the 6-chain, skipping the first stitch of chain; 1 single in each of first 2 stitches under the rosette; 7 chain, 1 single in each of the next 2 stitches under the rosette, and repeat twice more from \*; 7 chain, 1 single in each of the next 2 stitches underneath, 7 chain, 1 single in each of the next 2 underneath, and fasten off. Work the other 3 corners in the same way.

*To make the border.*—Catch in the first picot at a corner, \* 4 chain, 1 single in the next picot, and repeat 4 times more from \*; 6 chain, catch in next picot with a half-double crochet; 5 chain, skip 1 picot, catch in next picot with a single crochet; 5 chain, skip 1 picot and catch with 1 half-double in the next picot; 4 chain, catch with 1 single in the next picot; 4 chain, catch with a half-double in the next picot; 5 chain, skip 1 picot, catch in the next with 1 single crochet; 5 chain, skip 1 picot, catch with a half-double in the next; 6 chain, catch in the next picot with a single crochet; work in this way around the remaining 3 sides.

*Next row.*—Single crochets.

*Next row.*—At a corner, half-way between the 2nd and 3rd picots catch the thread in the edge and make 3 slip stitches in the stitches underneath; 5 chain, skip 2 stitches, 1 slip stitch in each of the next 3 stitches; turn, 6 chain, 1 single over the 5-chain; 5 chain, 1 single over the other 5-chain; 6 chain, catch in the stitch you started from; turn, work back over the chains, making 4 singles, 1 half-double, 2 chain, and 2 more singles all over the first chain; then 1 single, 1 half-double, 3 chain, 1 single, 3 chain, 1 single, 3 chain, and 2 singles over the next chain; then 1 single, 1 half-double, 2 chain and 4 singles over the next chain; 1 slip stitch over each of the next 4 stitches underneath; another scollop, and so on around the work. Such a mat will make a handsome cover for a silk pin cushion.

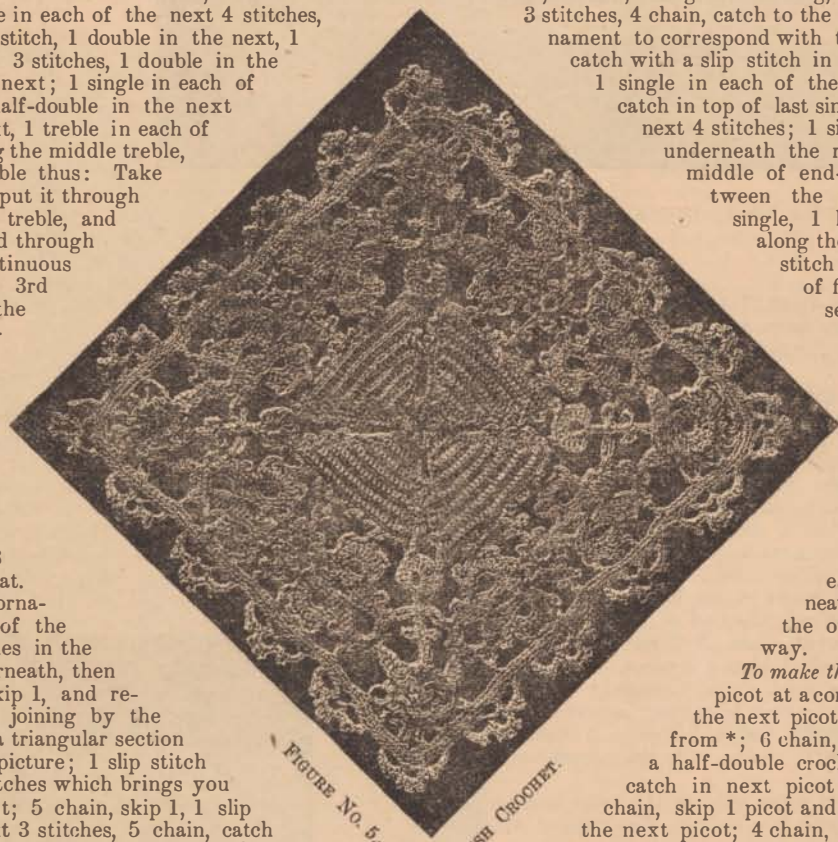


FIGURE No. 5.—MAT IN IRISH CROCHET.

**MAKE YOUR OWN BUTTONS.**—Every woman knows how troublesome it often is to secure buttons that exactly match a certain gown, bodice or jacket. This difficulty is entirely obviated by the Schott Family Button Maker advertised on another page by Hall's Bazar Form Co. By means of this ingenious little machine

buttons may be quickly and easily made of the dress goods, thus insuring a perfect match between buttons and gown. Every woman who makes garments for herself or for others should write to the firm mentioned for full particulars regarding the Button Maker and for a sample button.



## FASHIONABLE FURS.

Any woman whose purse is commensurate with her inborn love of luxurious furs can gratify her taste by choosing from among the genuine masterpieces with which the warerooms of artistic furriers are now filled to overflowing. She may select for her Winter wrap a cloak that is large enough to clothe her entire person, a long coat that will conceal at least three-quarters of her gown, a cape fashioned to hang very gracefully about her shoulders, or a mantle that will recall to her ready fancy the picturesque Spanish mantilla; or, if none of these heavy garments finds favor in her eyes, she may procure a dainty little *cravate*, a high storm-collar or a long boa. A rather large muff to match will invariably be carried, for without it a Winter toilette seems incomplete.

For gowns there are fur trimmings of every kind. They are of the narrowest widths, but are applied lavishly, and always with good effect. Fur garnitures will be seen, not only on stylish promenade toilettes and luxurious tea-gowns, but also on sumptuous ball costumes, where they will be handsomely associated with lace, *chiffon* and other diaphanous fabrics.

A certain trimness, suggestive of the tailor's art, characterized last Winter's fur garments, but this jaunty style of shaping has given place to a loose adjustment that is almost of a *négligé* nature, and a fluffiness that is an entirely new and notably elegant feature in fur wrappings.

A very rich fur that has been but lately introduced is known as silken Persian. It has glossy, wavy hair that lies flat and close against the skin; and although intensely black, it is shaded, and shines with a metallic lustre. This fur is used for all kinds of garments, either alone or in combination with other varieties that exert a more softening influence upon the face. In a three-quarter coat of silken Persian the fronts are rolled back to the bust in very wide revers that fall naturally in jabots; and below the revers a double-breasted closing is made, the fronts hanging quite loosely. The back is fully as loose as the fronts, and fullness introduced below the waist-line falls of its own accord in three plaits that flare broadly toward the bottom and stand out quite formally. The shoulders are high, and the collar is in Henri Deux style. The lining is of black *moiré antique* figured with vertical satin stripes and with a vine of fine leaves crossing the surface in serpentine stripes.

Another three-quarter coat in silken Persian is also loose in adjustment. Its fronts are reversed in huge triangular lapels and are closed below in double-breasted fashion. The back is open below the waist-line, where plaited fullness is let in. The lining is of black figured *moiré antique*. A Henri II. collar is at the neck. This style of collar has, in fact, entirely superseded the Medici shape. In this garment it is wired to retain its pose, and it may be adjusted to fit the neck closely or to flare from it in a very charming manner.

Watteau-plaits are the most noticeable features of a third coat cut from silken Persian. At the back a wide Watteau-plait is formed, and in front a narrower one is laid at each closing edge, the garment hanging very loosely.

The effect of the jabot front in seal is admirably displayed in a handsome long coat. The fronts are reversed from the neck to the bust in lapels, which are permitted to fall in jabots; and below the lapels a double-breasted closing is effected with large, smooth tortoise-shell buttons, that largely enhance the beauty of the garment. The back flares from the waist-line in three plaits, which, as in the coat first described, stand out somewhat like the folds of a cornet skirt. The sleeves rise high over the shoulders, and the collar is a Henri Deux. The coat is lined with brown brocaded silk. Many of the distinguishing features of fashionable costumes, such as the cornet effect, are very successfully reproduced in fur garments.

In another style of coat, measuring about thirty inches in length, Persian lamb is tastefully united with seal. The back is open below the waist-line, the skirt being quite full; and the collar, which is cut from Persian lamb, is very high and has rounding ends. The sleeves are very full and end in deep cuffs of Persian lamb, and two bands matching the cuffs are applied to the fronts. Black satin figured with red flowers provides the lining. Similar coats are made of seal and otter or of seal alone.

The richest of all the fur wraps now displayed is a cloak that falls to the feet of the wearer in front and drags like the dress skirt at the back, being cut in bell shape and made with flaring plaits. The fronts are turned back to fall in jabots to the bust, and are double-breasted below; and the sleeves are widened toward the hands. Such a cloak is really too weighty for walking, but will be found

sufficiently protective for wear in sleigh or carriage in the severest weather. No garment is more easily slipped on and off than the mantle, unless it be the cape, which belongs to the same class of wraps. This desirable quality, together with its charming style, will render the mantle a favorite, especially with theatre goers, to whom a close-fitting wrap with sleeves is far less convenient. The new mantles are from forty to forty-six inches long all round, and are lined with exquisite silks in exclusive designs. A fine example is made of silken Persian. The fronts are inclined to the figure, and the sides hang free from them like cape sections, arch over the shoulders and are plaited at their back edges, which also fall free. The back is loose-fitting, and a Henri II. collar is at the neck.

A seal mantle of a different character falls from a pointed yoke. A forward-turning plait is made in the top of the mantle section at each side of the closing, and an opening is cut in each front for the hand to pass through, exactly as in a circular. At the back a Watteau-plait is formed, and also plaited fullness to correspond with the front. The collar is very high. The lining fabric is figured brown *moiré antique*. This mantle is forty-six inches long and looks particularly well on a tall figure. Mink and sable are made up in the same way.

Capes are as popular as ever. They are short, extending to about the hip line and they have pointed fronts; and are elevated on the shoulders. Henry Deux collars, or high collars with rounding ends like those of the modified Medici, afford a fashionable neck completion. Capes are naturally not as warm as mantles or coats, for which reason they are very desirable for wear on the mild days which are frequent in our variable Winters; and besides, many of the cold-weather dress fabrics are so thick and warm, that a cape will really prove a more comfortable top-garment to assume with them than a long wrap. Silk linings matching the furs as nearly as possible in color are seen in all capes.

Besides the plain capes in seal, mink, krimmer, Astrakhan, fitch, stone-marten, black marten, chinchilla, black fox, black and natural lynx and badger, there are combination ones, in which two kinds of fur are united. Thus, seal is made up in conjunction with Persian lamb, mink-tail, sable-tail or Hudson's Bay sable, and Persian lamb with black marten, black lynx or black fox. When such a combination is effected, the body of the cape is made of one variety of fur and the collar and trimmings of the other. The light furs, such as krimmer and chinchilla, are particularly becoming to youthful faces.

*Cravates* are very dressy and are quite inexpensive. They are made with tails, and tiny stuffed heads showing natural-looking eyes, and are shown in Astrakhan, seal, fitch, mink, stone-marten and all other fashionable furs. Long boas that extend to the bottom of the skirt are likewise seen in all kinds of fur, but the fluffy ones are far more becoming than those made of the sleek, smooth varieties.

Among the most popular trimming furs for cloth and other materials are seal, Persian lamb, silken Persian, Russian lamb (which is another name for Astrakhan), chinchilla, krimmer, mink, mink-tail, sable, sable-tail and black marten. Mandarin lamb is restricted very properly to the decoration of evening wraps. An attempt was made to bring it into use for trimming carriage top-garments, a fashion suggested by the French; but the idea was received with indifference. So the long-haired, silky white fur is only chosen to line and, perhaps, trim opera cloaks of cloth or silk.

These cloaks are the latest substitutes for Russian circulars and, like the latter, entirely cover the accompanying gowns and perfectly protect their wearers. One variety is made of cloth or silk and lined throughout with Mandarin lamb, which falls in a jabot to the waist-line and also lines the pointed hood. An exquisite cloak is made of light-gray silk upon which is woven a network of silver tinsel that illuminates the dainty background most effectively. It is lined and trimmed with Mandarin lamb.

Another style is exquisitely developed in smooth cloths in light, delicate tints, such as heliotrope, pistache-green, rose-pink and Dresden-blue. The cloak is made with a pointed yoke, from which hang a long cloak portion and a short cape; and the yoke is extended to form a high Henri II. collar. A Watteau-plait is arranged at the back, and a raised effect is produced on the shoulders. The garment is lined throughout with Mandarin lamb, which extends to the shapely collar; and the edges of the cape are left unfinished, a stylish feature of handsome cloaks of this kind.

A sumptuous cloak for a matron is made of dark-brown and tan brocaded velvet and is lined with mink. For a *débutante* there is a



wonderfully dainty cloak that will add to her youthful charms and at the same time afford her perfect protection. It is cut from rose-pink faille figured with satin bowknots to match, and lined with Mandarin lamb, the soft fur being only visible at the neck. Heavy white silk cords and tassels provide the means of closing. A plainer cloak to throw over a theatre or opera gown is of light-blue serge, also embossed with bowknots. It has a cape, that reaches to the waist-line and is trimmed at the edges with three narrow rows of silver-fox fur. Blue figured silk is used for lining.

An evening gown cannot be better protected than by a long wrap that falls loosely and lightly over it, without the remotest possibility of crushing any of its folds or ornaments. A fur lining is particularly to be desired, since it is handsome in appearance, of light weight, and very warm and agreeable to the touch.

The furs described above, and many others equally novel and artistic are offered at reasonable prices by Messrs. C. G. Gunther's Sons, at their handsome warerooms, No. 184 Fifth Avenue, New York City.

## SEASONABLE HINTS FOR THE GARDEN.

### BULBS FOR AUTUMN PLANTING.

All Spring-flowering bulbs should be planted in the Autumn to secure the largest and finest blossoms. Bulbs of all kinds prefer a light, sandy soil. If a fertilizer is used, it should be well pulverized and thoroughly mixed with the soil, or else covered with a foot or more of earth, so the bulb roots will not come in contact with it.

Hyacinths and tulips should be planted about four inches below the surface, and crocuses and snowdrops about half as deep. Press them firmly into the soil, and cover lightly. Bulbous plants always look best when blooming in masses or clumps. Rake the surface of the bed nicely after the bulbs are planted; and before the arrival of severe frosts, cover thickly with dry leaves held in place by a few branches or pieces of brush.

Hyacinths may be successfully potted for Winter blooming. Single bulbs may be placed in small pots, or three or four apiece in large ones, the soil being sandy and porous. Press each bulb into the soil until only a small portion of it shows above the surface. Water freely, and set the pots away for several weeks in a cool, dark cellar, where the bulbs will make plenty of roots. Then move the pots, a few at a time, to a warm room, thus arranging a succession of bloom.

The *freesia refracta alba* is the easiest to raise and the most beautiful of all Winter-flowering bulbs. This wonderful plant is a native of Africa, where the seasons are exactly the reverse of ours, Summer occurring there when it is Winter with us; and this fact accounts for the certainty and ease with which the plant flowers in our Winter under all circumstances. Its sprays of chaste white flowers displayed among beautiful green foliage give it the appearance of an immense lily-of-the-valley. The scent is most delicious, being a mixture of mignonette, violet and jessamine; and one plant is sufficient to perfume a large room. The flowers are particularly desirable for cutting, as they will keep in good condition for a week if placed in water. The cultivation is simple. The bulb only requires to be potted in October, placed in a sunny window, and watered sparingly at first, and more copiously as growth progresses.

Another grand bulb for Winter blooming is found in the *allium Neapolitanum*. For bridal bouquets and large floral pieces its blossoms are unsurpassed, having a delicate and peculiar beauty; and it is certain to bloom splendidly in any window. Plant from three to six bulbs in a five-inch pot, and they will soon make a handsome showing that will last for fully a month during the Winter. No variety of the same cost will make such a fine display.

The lily-of-the-valley is one of those sweetly delicate little flowers that easily win our love and keep it forever. Plant four or five of the pips or bulbs in a pot, and in four or five weeks they will present their exquisite little blossoms. They will also flower in dry moss, and can be handled in almost any desired way. In the Spring transfer them to the garden.

The first of all flowers to herald the approach of Spring is the snowdrop. It can frequently be seen in bloom when the ground is white with snow, for it takes every advantage and hastens to display its graceful snow-white bells before Winter has disappeared. A matchless effect can be produced with the snowdrop, *chionodora* and *scilla* used in conjunction. As the bulbs are small they should be planted liberally, in order to produce good results. Banks, grassy slopes, edging or rock-work will suit all these bulbs. They should be seldom disturbed if a fine display is desired.

Of the numerous lilies which we owe to Japan, none can compare with the great golden-banded variety. It is the grandest of all lilies, whether for growing in the open ground or for pot culture. The odor of the splendid white-and-gold flowers is very fascinating, and, as it steals from the spotted petals, suggests the reedy jungle and the stealthily stalking tiger. Plant this Autumn for next Summer's bloom.

### ENEMIES OF THE WINDOW GARDEN.

Numerous methods are recommended for ridding flowers of troublesome insects, but despite the best efforts of the amateur florist, many choice plants are daily killed by these small enemies. We will describe the most destructive insects that infest the conservatory and window garden, and explain the best methods of removing them.

Most prominent, because most rapacious, though almost invisible to the unaided eye, is the so-called red spider (*acaros tellarius*). This insect is very minute, and generally varies in hue from brick-dust red to brown, although it is sometimes gray, or even cream-color, the variation being probably due to differences in food; but it is truly detestable no matter what its tint. It seems particularly fond of roses, carnations, callas, chrysanthemums and fuchsias, although it does not disdain to attack and grow fat upon the tender but odoriferous *mirabilis moschatus*. One or two spiders will locate upon the under side of a leaf, and very soon great numbers may be found sucking the juices of the plant, which they will soon destroy unless speedily exterminated. They spin a fine, almost invisible web, which betrays their presence, even if the drying and curling of the leaves do not. They do not attack foliage that is kept continually in a moist atmosphere, and they may be most easily held at bay by syringing the plants, and particularly the under sides of the leaves, daily with tepid water. If the spiders have already made their appearance, spray and syringe with tepid soap-suds, with which kerosene has been thoroughly mixed in the proportion of a table-spoonful to three quarts of suds; after which wash the plants with clear tepid water.

The mealy bug is about the size of a cabbage seed and is wingless, nearly white, soft, inert and gregarious. It lives on the juices of plants, especially bouvardias, camellias, roses and others of a similar nature, taking up its abode in the axils of the leaves. It may readily be removed from rose-bushes and other hard-stemmed plants by the use of an old tooth-brush; but for more tender-leaved growths better results may be attained by dipping them in tobacco tea.

A branch of a large and varying family (*aphidii*, order *hemiptera*) are better known by their common name of green-flies or plant-lice. They are very small, but sometimes make their appearance in great numbers, doing serious damage. They may be easily removed by fumigation with tobacco smoke, provided the latter can be confined about the plants. This may be done by means of a box that has been made practically air-tight by pasting paper over the cracks and crevices. Place the affected plants in the box, which should be large enough to hold them comfortably; also put in a vessel containing some live coals upon which has been sprinkled enough tobacco to make a dense smoke; and close the box carefully. In a few minutes remove the plants, and dip them into, or syringe them thoroughly with, clean, tepid water. If there are but a few plants to fumigate, it will be less troublesome to make a cone-shaped paper cap large enough to cover easily the largest plant and the top of its pot. Place the cone over a plant and have a smoker insert the bowl of a tobacco-pipe under the edge of the paper and fill the cap with smoke.

For the removal of the black aphides that sometimes infest chrysanthemums, use cold water, throwing it on rather forcibly with a syringe.

A rubber sprinkler or atomizer is an excellent thing to use among plants. In a crusade against the red spider it is invaluable, as with it one can spray the under sides of the leaves without removing the plants from their stands.

After fumigating plants or washing them with suds or tobacco tea, always dip them into clear water—rain-water preferred. One of the secrets of success with window plants is to keep them scrupulously clean.

A. M. S.



# THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

## NINTH PAPER.

Before entering upon the study of attitude and gesture, let us pause for a few moments to consider those small courtesies of everyday life which go so far toward making our domestic and social relations harmonious. Children are too often left totally uninstructed in such matters until many objectionable habits have been strongly formed. They should be taught almost from infancy to be polite, to enter and leave a room properly, to respect their elders, to remove their hats (if they are boys) when they enter a house, to seat themselves quietly instead of throwing themselves boisterously upon chairs or lounges, to close doors gently, and to do many other things naturally and politely which they now do awkwardly and rudely, simply because they have never been instructed otherwise.

If dumb animals can be taught to perform many attractive tricks and trained to understand perfectly what is expected of them, how much easier should it be to teach children, with their superior mental powers, to conform their actions to certain simple rules and to restrain the natural exuberance of their spirits under certain circumstances? A short time ago the writer heard a woman remark that she had too many household cares to find time to teach her children to be polite; and doubtless there are many others who hold the same view. Yet a little time devoted each day to this

gloriously good work will surely bring an ample return in the end—will, in fact, bear good fruit from the very beginning, since a child who is being taught to be polite is at the same time learning consideration for others, and so is cultivating unselfishness of character; and in the same way a child who is encouraged to be orderly—to do little offices for itself, such as folding up its clothes or putting a hat or toy in its proper place, is not only mastering one of the most valuable of lessons, but is also saving the mother or some other older person many weary steps in the present, and heartaches in after years.

And what is the cost of such training? A little watchfulness on the part of the mother, a few



• FIGURE NO. 115.

timely words from day to day from the period of babyhood until maturity is reached. But the gain is out of all proportion to the cost, since this simple attention will produce a generation of polished, graceful-mannered young people who hold their elders in respect and consideration and are a joy to their parents and friends.

The mother who walks after her children, picking up their clothes and toys, hanging up their hats, folding their napkins and performing other little duties for them which they should attend to themselves, does them a grievous wrong; for she is sowing in their breasts the seeds of selfishness which never can be wholly eradicated. Teach a young child to wait upon itself and upon its parents. Let it bring father his slippers, cane, hat or gloves, and mother her work-basket, thimble or book. Encourage it to perform any little offices that come within



FIGURE NO. 116.



FIGURE NO. 113.



FIGURE NO. 114.

its powers as a tiny child. It will be proud to execute these small commissions, and as it grows older it will form a fixed habit of considering the wants and feelings of others. These remarks may at first appear to the reader as a digression from our original subject, but the writer cannot consider them in this light, since Delsarte in his work strove to teach ideal naturalness, and it is very much more difficult to reach an ideal if from childhood the body and mind have been left practically untrained.

Mind and physique are closely allied. Noble impulses, high aspirations and unselfish character are indicated by a high chest, well-poised head, elastic footstep and expansive movements, while the opposite qualities are denoted by a sunken chest, protruding chin, heavy step and general contraction of movement. So, if the body is allowed to grow misshapen, it is apt to deform the mind, while improvement of the character is likely to make the body more beautiful. Let us, therefore, cultivate in our children from infancy beauty both of mind and physique, and there will not be the same great need of physical culture in later years. As we take up the subject of general deportment, we would impress upon the young mother, whose interest in this topic is most keen, that while trying to improve herself by the study of physical culture and deportment, she has no right to forget her children, but *must* study their movements and tendencies even more closely than her own, and take time to teach them to be polite and orderly in their habits while their natures have the pliability of extreme youth. Let her do this, and her reward will be both great and certain.

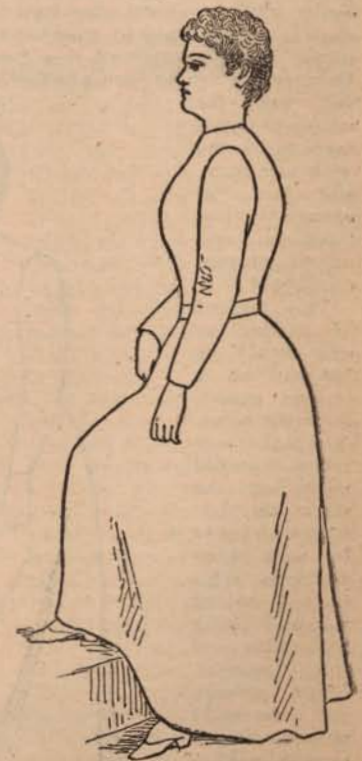


FIGURE NO. 117.

### GENERAL DEPORTMENT.

ENTERING AND LEAVING A ROOM.—Very little can be said with



regard to the correct mode of entering a room, except that the manner should be natural, easy and gracious, and the carriage erect. It is much easier to enter than to leave a room properly.

Very few people understand the art of making a thoroughly graceful exit. One should never leave a room with the back turned toward the occupants; yet to be able to walk to a door, turn easily, and back naturally and gracefully out of the room is an accomplishment that cannot usually be acquired without some practice.

If the door is closed and the handle is on the right side, grasp the knob with the left hand, open the door, pass out, catch the outside knob with the right hand, and close the door. This method will turn the face toward the occupants of the room while the door is being closed. If the handle is on the left side, reverse the order of movement.

When a door is open, walk directly toward it, and when within one or two steps of it, turn easily with a pivotal step backward, take as many backward steps as are necessary to cross the threshold (two or, at most, three should be sufficient), and then proceed in the desired direction. Many people will require practice to perform this action naturally and well, for unless the turn is made easily and without a pause, and just far enough from the threshold, it will appear awkward or affected.

This method of making an exit should be followed on a platform as well as in the home. A speaker or singer should never leave the stage or platform with his or her back to the audience. This fault is one of the most glaring indications of the amateur. Many persons, and especially singers, impair an excellent impression by an ungainly and oftentimes uncouth exit. No one has a right

to appear upon a platform for public recognition without paying as much attention to general deportment as to the talent under cultivation. Half the battle for a successful public career may be won

by first gaining the attention of the audience by a pleasing, gracious personality, and a graceful, self-possessed deportment, both of which may be cultivated by anyone.

When one is, for the time being, the cynosure of all eyes, a good carriage is a matter of prime necessity. Cultivate the habit of looking straight at your audience from the moment you step into view upon the platform; wear a pleasant, smiling countenance; and acknowledge your audience with two or three gracious inclinations of the head, such as you would use on being presented to two or three persons occupying different positions. When ready to leave the platform, bow graciously, as you would in taking leave of a friend; walk easily to the exit; turn naturally, always keeping the face toward the audience; and then back gracefully off the stage or platform. By the injunction to keep the face continually toward the audience is meant, that if the exit is at the left side, the performer must make the turn to the right by applying one or the other of the transitions of the feet described in the August lesson; while if the exit is at the right, the turn must be made toward the left. This may seem very easy to do, but it is nevertheless seldom accomplished with ease, at least by amateurs, being really an art which can only be acquired by careful study and practice.

HOW TO MANAGE A TRAIN.—The proper management of this

portion of the gown of ceremony requires considerable skill, which unfortunately is not always possessed by those who assume trained toilettes. We can only offer a few suggestions upon the subject, because one can only acquire grace in guiding and handling the train through familiarity with its use; and we would, therefore, advise any woman setting out to gain public honors, to become thoroughly accustomed to the long, trailing gown before appearing in one upon the stage or platform. Never kick the train, for nothing can be more ungraceful or unladylike. A slight sway of the body, with a gliding, semicircular action of the foot not bearing the weight, is generally all that is necessary to remove the train from one's path; but if this is not sufficient, raise the train gracefully with one hand. To prevent the train switching at every

step, always take the first step with the free or advanced foot in the manner described for walking in the June lesson. A gown intended for platform wear should be cut considerably longer in front than one designed for the ballroom. It should just escape the floor.

If all the exercises heretofore presented have been faithfully learned and practised, the way will be

comparatively smooth to a perfection of general deportment, so that only general suggestions will be required.

TO SIT GRACEFULLY.—Learn to locate the seats in a room without

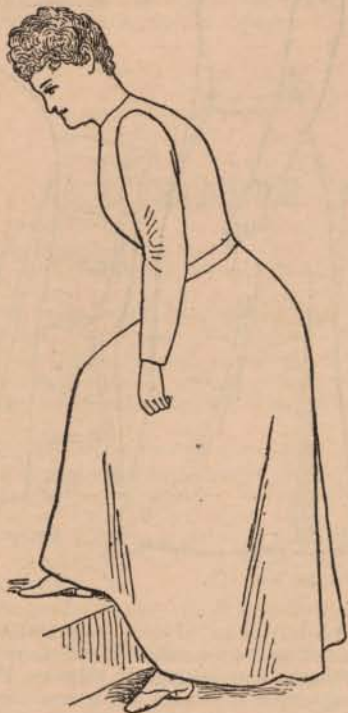


FIGURE No. 118.



FIGURE No. 119.

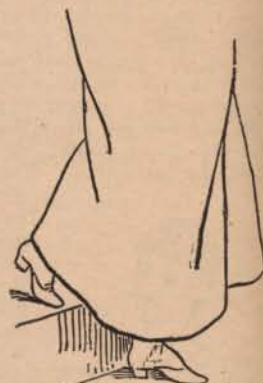


FIGURE No. 120.



FIGURE No. 121.

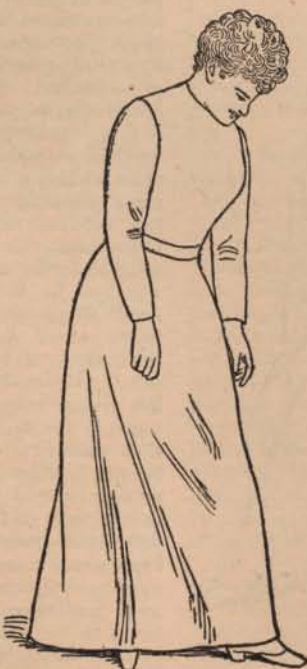


FIGURE No. 122.



FIGURE No. 123.



appearing to do so. Observe a chair or sofa before walking to it, and do not look at it before sitting down; but place the leg bearing the weight



FIGURE No. 124.

advance of the other, as at figure No. 115. The most elegant attitude in which a woman can sit is with the feet (not the legs) crossed; but each foot must rest with the ball upon the floor. Another graceful position is with one foot slightly advanced. This is the most acceptable sitting posture for a man.

To RISE GRACEFULLY.—Draw the retired leg back close to the chair, bend the body forward and the head back (see figure No. 116), throw all the weight upon the retired foot, and rise by the force of the muscles in the legs and feet alone. Step out with the advanced, free foot. Do not place the hands upon the knees, upon the arms of the chair or upon anything else to assist you in rising. The action should be confined wholly to the lower limbs, with an imperceptible upward spring of the body. It will readily be seen how

necessary it is to cultivate strength and flexibility in the muscles of the lower limbs, in order to acquire ease and grace of movement in performing the most ordinary actions of our daily life. Without strength we cannot have grace, since strength is the foundation of grace. Therefore, cultivate the muscles assiduously.

To ASCEND STAIRS.—Hold the body erect and the head well poised, with the chest predominating; and breathe deeply. Place the advanced, free foot upon the first step, raise the heel of the retired foot, and so spring the weight upon the advanced foot, at the same time straightening the knee of the advanced leg. (Refer to figure No. 117.) Place the retired foot, just released from the weight, upon the next step, repeat the action just described, and continue to use the feet in alternation until the top of the stairs is reached. Be careful not to bend forward at the shoulders or waist, as seen at figure No. 118; but keep the body erect. This manner of ascending stairs is not injurious, and is far less fatiguing than when the body is bent nearly double with the effort of climbing.

To DESCEND STAIRS.—As in seeking a seat, learn to locate the stairs without apparently looking for them. Hold the body perfectly erect, throw the straight, free leg forward from the hip directly over the first step, as in figure No. 119; and then bend the knee of the leg bearing the weight until, first the ball of the

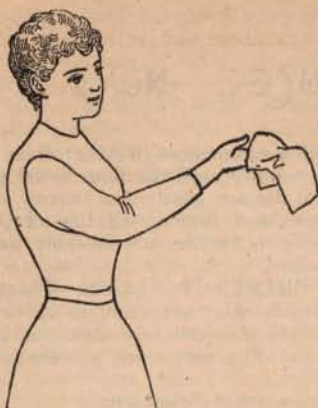


FIGURE No. 125.

firmly against the front edge of the seat (see figure No. 113), bend the body slightly forward and the head back, allow both knees to bend, and sink easily into the center of the seat, as illustrated at figures Nos. 114 and 115. Never sit with the feet together; one foot should always be in

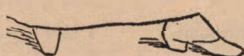


FIGURE No. 127.

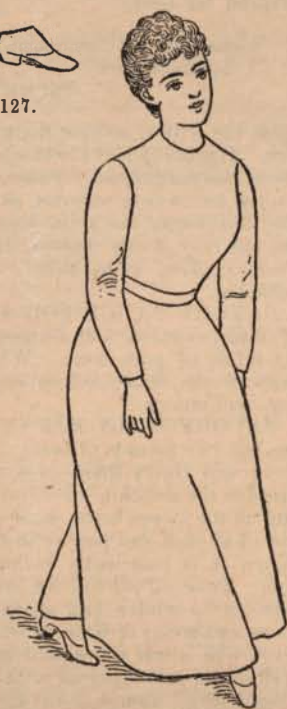


FIGURE No. 128.

advanced foot and then the heel, strikes the step (see figure No. 120), at the same time transferring the weight upon the advanced leg. Repeat the action with the other foot, and so alternate to the bottom of the stairs.

To ACKNOWLEDGE AN INTRODUCTION.—Incline the body forward from the waist, with the chest predominating and with a very slight bend of the advanced knee, keeping the eyes upon the face of the person being presented. (Refer to figure No. 121). This action is more gracious and graceful than it would be to incline the head with the body, as at figure No. 122; and it is correct, since it preserves the opposition between the head and torso.

To SHAKE HANDS.—One should not shake hands at all, unless prompted to do so by a warm feeling of friendship; but when hand-shaking becomes necessary, the other person's hand should be grasped with one warm clasp not higher than the chest, and the action should be downward. Never shake hands as though ringing a bell, and never make a side-to-side motion.

To STOOP.—This is an action which we generally see done as illustrated at figure No. 123, which is very awkward and requires much more exertion than the correct method. To pick up an article from the floor, bend the knee of the forward leg, and sink upon the knee of the retired one near the object. This enables one to reach the floor with the hand without an effort and with only a slight and graceful bend of the body. (See figure No. 124.) Stoop for any other purpose in the same way.

To RISE.—Throw the weight upon the forward leg, and straighten into standing position.

To PRESENT AND ACCEPT.—Always present an article to a person with the palm of the hand turned upward; and receive anything presented in the same manner. The upward turning of the palm is a courteous action expressing acceptance, while turning the palm downward expresses rejection and is ungracious. (See figure No. 125.)

THE COURTESY.—A waiting-maid's courtesy is performed by placing one foot behind the other, bending both knees, and rising without any inclination of the body. (See figure No. 126.) The ordinary courtesy used in dancing, obeisance, etc., is made thus: Stand with the feet in the position illustrated at figure No. 127; pass the free or advanced foot in a semicircle to the back until it rests upon the toe and ball, as at figure No. 128, and at the same time bend the knee of the strong leg in front, incline the body forward and the head back, gradually transfer the weight, and sink with bent knee upon the retired leg, simultaneously straightening the leg in front, but not stiffening it. This is illustrated at figure No. 129.

To RISE.—Straighten the retired leg bearing the weight, and gradually draw the advanced foot to its correct normal position, as at figure No. 130. Be careful when rising not to throw the weight upon the advanced leg. A deep courtesy is made in the same manner, except that the free foot is placed as far back as possible, and the head is inclined

as the courtesy is finished. The depth of the courtesy is always regulated by the placing of the free foot. A

courtesy cannot be graceful unless one has perfect control of the lower limbs, and a great deal depends upon the flexible bending of the knee joints. If these joints do not bend easily, the hip is thrown out, and the courtesy becomes a very awkward movement indeed.



FIGURE No. 126.



FIGURE No. 129.



FIGURE No. 130.

ELEANOR GEORGEN.



## SOME NEW SAUCES.—No. 2.

**CREAM SAUCE, No. 1.**—This and the two following sauces may be served with fried chicken, lobster chops, sweetbreads and croquettes.

1 pint of cream. 1 1/4 table-spoonful of flour.  
Salt and pepper.

Mix the flour smooth with some of the cold cream; place the remainder of the cream on the fire in a saucepan set in another of boiling water; and when the cream is boiling, stir into it the flour mixture. Add salt and pepper to taste, cook for three minutes, and serve.

**CREAM SAUCE, No. 2.**

1/2 cupful of milk. 1 table-spoonful of butter.  
1 table-spoonful of flour. Salt and pepper.

Heat the butter in a stewpan, add the flour, and cook, stirring constantly, until smooth. The heat should not be strong enough to brown the butter and flour. Gradually add the milk, and when the sauce is of a creamy consistence, season with salt and pepper, and serve.

**SUPRÊME SAUCE.**

3 table-spoonfuls of butter. 1/2 pint of chicken gravy.  
1 " " " flour. 1 lemon.  
1 tea-spoonful of chopped parsley.

Place two table-spoonfuls of the butter in a frying-pan over the fire, and when it is hot, add the flour. Stir well, and when the mixture is turning brown, add the chicken gravy or broth, and boil for four minutes, stirring constantly. Then add the juice of the lemon, the parsley, and the remaining spoonful of butter. After the sauce has boiled up once it is ready to serve.

**OLIVE SAUCE.**—This sauce is used for roast duck and other game.

2 dozen olives. 2 table-spoonfuls of salad oil.  
1 pint of stock. 1 " " " flour.  
1 lemon. 1 slice of onion.  
Salt and pepper.

Place the olives in an earthenware bowl, pour over them enough hot water to cover, and let them remain for half an hour to draw out the brine. Place the oil in the frying-pan, and add the onion; and when this commences to color, add the flour. Stir until smooth; and after it has cooked for two minutes, add the stock, and place in a gentle heat to simmer. Pare the olives round and round the same as though paring an apple, leaving the pulp in a single strip. If this is done carefully, the olives will retain their shape. Place the olives in the sauce, add the seasoning, and simmer for twenty minutes. Skim carefully, and serve.

**BREAD SAUCE.**—This sauce and the one following it are to be served with small birds.

2 cupfuls of milk. 1/4 of an onion.  
1 " " dried bread-crumbs. 2 table-spoonfuls of butter.  
Salt and pepper.

Dry the crumb of bread in the oven, and roll it into rather coarse crumbs. Sift the crumbs through a coarse sieve and place the fine ones that pass through in the milk, add the onion, and place the liquid in a stew pan on the fire to boil. Boil for twelve minutes; add a table-spoonful of the butter, with salt and pepper to taste; and remove the onion. Place the remaining spoonful of butter on the fire in a frying-pan, add the coarse bread-crumbs, and fry them brown, being careful to have the butter very hot before putting in the crumbs. Stir vigorously for two or three minutes, taking care that the crumbs do not burn. When ready to serve, sprinkle the fried crumbs over the breasts of the birds, and pour the sauce around them; or else serve the sauce in a gravy dish.

**CURRENT JELLY SAUCE.**

3 table-spoonfuls of butter. 1 bay leaf.  
2 " " " vinegar. 1/2 cupful of currant jelly.  
1 " " " flour. 1 sprig of celery.  
1 onion. Salt and pepper.

Place the butter in a frying-pan, add the onion, and cook until the

onion commences to color; then add the herbs and the flour. Stir constantly until the flour is of a rich brown tint, add the vinegar, and simmer gently for twenty minutes. Strain through a coarse sieve, and skim off all the oil that rises to the top. Return the sauce to the fire, add the jelly, and serve when the latter is quite melted.

**CHESTNUT SAUCE.**—Chestnuts are very popular with the French, who use them in stuffing or in sauce for roast turkey. French chestnuts are twice as large as the American variety and are sold by very many grocers and fruiterers.

1 pint of shelled nuts. 1 table-spoonful of flour.  
1 quart of stock. 2 " " " butter.  
1/2 a lemon peel. 1 cupful of cream or milk.  
Salt and pepper.

Remove the outer shells from the nuts, and scald the kernels until the inner skins can be easily taken off. Place the kernels in a stew-pan with the stock, the lemon-peel and a little salt and pepper, and simmer gently until the kernels are quite soft. Remove the lemon-peel, rub the nuts through a sieve, mash them very fine, and return them to the stock. Put the butter in a frying-pan, and when it is hot, add the flour. Cook until dark-brown, add the stock and nuts, and cook for two minutes; then add the cream, boil up once, and serve.

**POLISH SAUCE.**—This is to be served with roast veal.

1 pint of stock. 1 table-spoonful of chopped  
2 table-spoonfuls of butter. parsley.  
4 " " " grated horse- 1 lemon (juice only).  
radish. 1 table-spoonful of sugar.  
1 table-spoonful of flour. Salt and pepper to taste.

Place the butter in a frying-pan, and when it is hot, add the flour, and cook until the flour is smooth, but not brown; then add the stock, stir constantly, and when the sauce boils add all the seasoning, except the parsley. Boil for about ten minutes, add the parsley, and serve.

**MUSHROOM SAUCE.**—This sauce is a very popular one for any kind of roasted, broiled or braised meat, being particularly favored for beef.

1 can of French mushrooms. 1 table-spoonful of flour.  
2 cupfuls of stock. 4 " " " butter.  
Salt and pepper to taste.

Heat the butter, add the flour, and stir until of a very dark-brown hue. Gradually add the stock, and when it boils, pour in the liquor from the mushrooms. Season with salt and pepper, and simmer gently for twenty minutes, skimming off any fat that rises. Add the mushrooms, cook for four minutes, and serve. If mushrooms are not very gently treated they will quickly become tough. Too much cooking ruins them, three or four minutes being quite sufficient.

**SAVORY SAUCE FOR A ROAST GOOSE.**—A table-spoonful of made mustard, half a tea-spoonful of cayenne pepper, and three spoonfuls of port wine. When mixed, pour this (hot) into the body of the goose before serving. It wonderfully improves the sage and onions.

**SAVORY JELLY FOR COLD TURKEY OR MEAT.**—Put in the pot two pounds of beef; if you have veal or beef bones, break them and throw them in also, but they require longer boiling to dissolve the gelatine. Put in half a pound of sweet ham or bacon, add all the sweet herbs, such as thyme, basil, parsley and marjoram; last of all, salt and pepper to taste. Boil for three or four hours. When it is sufficiently boiled, take off, strain, and put away to cool. Take off all the fat and sediment, and clarify by throwing into it the whites and shells of three eggs; add three blades of mace and a cup of wine or lemon juice. Place it again on the fire, let it boil a few times, and strain it through a jelly-bag. When well made, it is delicious with cold turkey, and under the name of "aspic jelly" figures in the finest French cooking.

**BECHAMEL YELLOW SAUCE.**—Put three table-spoonfuls of butter into a saucepan, and beat to a cream; then add three level table-spoonfuls of flour, and beat both articles together. Add ten pepper-corns, a small piece of mace, a small slice of carrot, half an onion, and a pint of white stock. Tie together a bay leaf, two sprigs of parsley, and one of thyme, and put the bunch into the saucepan with the other ingredients. Simmer for twenty minutes; then strain, and put over the fire again. Add half a cupful of cream,



and salt and pepper to meet your taste. Beat together the yolks of four eggs and half a cupful of cold cream. Stir this mixture into the sauce; and after the sauce has been heated to the boiling-point, cook two minutes longer, stirring all the time.

**MINT SAUCE.**—After rinsing some mint in cold water, place it on a board, and chop it fine with a sharp knife. Put with a quarter of a cupful of mint, half a cupful of vinegar and one tea-spoonful of sugar. The sauce should stand at least ten minutes before it is used.

**PARSLEY BUTTER.**—Beat three table-spoonfuls of butter to a cream, and then add one table-spoonful of lemon juice, one of chopped parsley, half a tea-spoonful of salt, and one-eighth of a tea-spoonful of pepper. Beat these ingredients into the butter, and it will be ready for use. It is nice to spread upon fried or boiled fish, and also over potato balls. When intended for the latter, however, half a table-spoonful of lemon juice will be enough.

**TARTAR SAUCE.**—Yolks of three eggs and half a small bottle of olive oil; add a pinch of salt and pepper, one and a-half tea-spoonful of French mustard, half a cupful of vinegar, sauce of capers and a little sugar. Chop the following ingredients very fine: one raw onion, one clove of garlic, parsley, capers and two small pickles; and mix together.

**RUSSIAN SAUCE.**—Russian sauce (*piquante*) may be thus made: Grated horseradish four table-spoonfuls, weak mustard one spoonful, sugar half a spoonful, a little salt, two or three grains of cayenne, and a spoonful or two of vinegar. Mix thoroughly, and serve with cold meat. When wanted for fish, let it be added to melted butter—two parts butter to one of sauce.

**NOTE.**—The above may be modified in all sorts of ways—less radish and more mustard, a little flour, and no cayenne; in short, it can be made according to taste. No cook should be a slave to written formulas; she

should make changes whenever necessary and invent on her own account.

**SAUCE ROBERT.**—Shred down half a dozen onions and fry them with butter in a small saucepan until they are finely browned; then add a little flour, say a table-spoonful, a table-spoonful of mushroom catsup, two-thirds of a glass of claret, half a pint of strong stock, pepper, salt and mustard to taste, and a little lemon juice. This is a favorite sauce with some people for both cold and hot meats; when to be used for hot rump steaks, boil up the sauce and pour over the meat. The flavor may be varied to taste.

**RAVIGOTE SAUCE.**—For this there will be needed four table-spoonfuls of butter, three scant table-spoonfuls of flour, three pepper-corns, half a good-sized onion, a slice of carrot, a bit of mace, a bay leaf, a sprig of parsley, a sprig of thyme, a cupful of cream, two cupfuls of chicken stock, a table-spoonful of chopped parsley, a slight grating of nutmeg, and salt and pepper. Rub together the flour and three table-spoonfuls of the butter, and add all the other ingredients except the cream, chopped parsley, and the remainder of the butter. Simmer for half an hour, being careful that there is no burning. In the meantime pound the spoonful of butter and the chopped parsley in a mortar, and when the mixture looks rather smooth and green, scrape all of it from the mortar and add it to the sauce. Then add the cream; and if there be not seasoning enough, put in a little more salt and pepper. When the sauce boils up, strain it, and it will be ready for use. This is a delicious sauce for all kinds of delicate fish and meats.

We have given only a few of the almost countless French recipes for sauces. The housewife who accustoms herself to making sauces for her meats soon finds they are as easy to prepare as the gravy that is so often served; and she finds them so satisfactory that she never considers the labor they involve.

E. D. N.

## A WITCH PARTY.

"I must have left my glasses somewhere while shopping," said mother at the tea-table. "I think I forgot them at Seasongood's."

But for the conversation started by those words, it is probable that cousin Alice and I would both have missed the "Witch Party"; which goes to show the roundabout way that matters sometimes take to arrive at a certain end.

"It is very unusual for a woman to lose anything while shopping, is it not?" asked father, looking up from his plate. "I fail to recall any similar incident in my experience."

"There have been parallel cases," admitted mother grudgingly, and then she laughed. "I suppose it is a wise dispensation of Providence that our heads are fastened securely on our shoulders, else these also would be numbered among the various things that women lose while shopping."

"The thought doubtless obtrudes itself now and then on the mind of many a man who has to pay the bills, that the woman in his case must have lost her head, nevertheless," said father with subtle insinuation. "A woman seldom forgets to lengthen the bill, even if she does forget the most of her personal effects."

"But a woman has so many things to remember," apologized mother.

"Yes, it seems she was not given mind in proportion to her shopping memorandum," retorted father.

"But men forget things, too," said mother, unwilling to beat a retreat thus early in the action.

"Some men do, perhaps," acknowledged father reluctantly.

"I call to mind one who forgot to order flour and sugar," avowed mother, turning like the trodden worm.

"That was a case of pressure of business rather than of mere forgetfulness," answered father valiantly.

"The results were identical," mother relentlessly persisted. "The family had to rely on corn-meal for bread, and take their coffee without sugar, until the pressure of business had subsided."

"And then men are always forgetting to mail letters that are entrusted to their care," interposed Alice with a laugh, "and carry them around in their pockets for days, while the senders and the would-be recipients heap maledictions on the innocent heads of all postmasters, or else grow indignant over the supposed negligence of their correspondents."

"Perhaps that accounts for the non-arrival of our invitation to Nell's party. It is rather strange that it has not come," I added, "for I understood the cards were to be sent out day before yesterday."

"Bless my heart!" exclaimed father with a sudden movement toward his breast pocket; then he suddenly paused.

"Thou art the guilty man!" cried Alice quickly, noting the movement and the expression. "Hand over our invitation that you have been carrying around for the past day or two."

"I—I—that is—it really did slip my memory," father began; and then the poor man actually blushed as he drew from the depths of his pocket the forgotten invitation.

We would have twitted him without mercy had not our curiosity urged us to inspect the mysterious-looking envelope at once.

"I am devoured with impatience to behold it," said Alice as she broke the large black-wax seal stamped with a cat-owl's head. "I have heard that Nell promises it shall be the most original entertainment ever given in the place."

The envelope was of a bright-red hue and was ornamented in one corner with a spider and large web done in gold. The card within was of so dark a shade of blue as to seem almost black, and displayed in one corner a diminutive witch sailing through the sky on a broomstick toward a crescent moon. Printed in gold letters at the bottom of the card was this couplet:

"If you would read my text aright,  
Pray take me far from day and light."

"Why what does that mean?" asked Alice in wonderment.

"What it says, I should judge," answered father. "If it's to be read 'far from day and light', it evidently must be looked at in the dark."

Acting on this suggestion, Alice and I hastily finished tea, and then adjourned to the small closet under the stairs, where Egyptian darkness prevailed.

Sure enough, as we held up the card for inspection, we read in wan, phosphorescent writing these words:

Miss Nell Wyckliffe.  
A Witch Party,  
November eleventh,  
1892.

On inquiry we learned that the guests were expected to wear black or dark coverings over their evening costumes, and high, peaked hats of the regulation witch's shape, which anyone with ordinary ingenuity could easily fashion from Bristol-board and cover with some dark material. Moreover, each witch was to bring a broom as a typical accessory of her tribe.

On the evening of the eleventh, as the guests arrived at the Wyckliffe residence, they were at once ushered into the large,



square hall and requested to retain their dark wraps and high hats.

The hall was dimly lighted by a pale crescent moon, which shone high in one corner. This moon was very realistic and was produced by cutting a crescent-shaped hole in the side of a paste-board box, covering the aperture with yellowish-green paper and placing a lamp inside the box.

A misshapen, dwarf-like figure, with a monkey's face, ushered in the company and took charge of the brooms which the witches brought. A bow of colored ribbon was pinned on each witch's dress, and a band of similar ribbon was tied about the handle of her broom. There were a bow and band of each color, and no duplicates; and as the brooms were received they were decorated and placed in a row along the wall.

In the center of the hall was a cauldron placed over an alcohol lamp, and around it three weird creatures, with long, dishevelled hair and carrying tall sticks, danced as they shrilly sang a part of the witches' song in Macbeth:

"Double, double, toil and trouble;  
Fire burn, and cauldron bubble."

As the guests arrived they were served from the cauldron with a warm broth that was delightfully appetizing after a walk or ride through the cool night air, and contained no suspicion of

"Scale of dragon, tooth of wolf,  
Witch's mummy, maw and gulf."

The effect of this uncanny scene was greatly heightened by vivid flashes of electric light turned on now and then from some dark corner, accompanied by deep-voiced thunder, which was admirably imitated by the shaking of a piece of sheet-iron suspended somewhere in the upper hall; and from time to time shot was poured upon another piece of sheet-iron to imitate rain.

After a drink from the cauldron the guests were ushered into the parlors, which were quite in accord with the key-note of witchcraft pervading the entertainment.

A full moon formed by placing pale-yellow tissue-paper over a locomotive head-light, vaguely illuminated the rooms. The head-light had been borrowed for the occasion, and was hung high on the wall in the back parlor facing the arched doorway between the rooms.

In the front parlor was an alcove arranged like the entrance to a cave, and in it the witch-hostess stood and received the weird company in an impressive manner, leaning the while upon a broom. Near her stood a tall spirit-lamp burning a blue flame, and upon her shoulder perched a black cat with great eyes that shone green in the gloom of the cave. Nell had been training her pet cat for a week past to sit on her shoulder. Around her arms were coiled rubber snakes that looked startlingly real, and on the dead branch of a tree that stretched across the mouth of the cave sat a stuffed white owl, whose round, staring eyes seemed to read one's inmost thoughts.

The walls of the parlors were hung with some dark fabric, and the portières and window-curtains were of the same material, and were hung on the handles of brooms, the straw portion of which

projected at each side. Fantastic designs of large and small brooms did service for *bric-à-brac*, and a frieze of brooms extended around the walls. Of course, the brooms had been hired from the grocer.

In addition to the broom decorations there were stuffed animals and birds, procured for the occasion from a taxidermist. A ferocious bear reared itself in one dim corner, and several large birds were perched here and there about the rooms. Some imitation spiders, and bats with extended wings hung from the ceiling.

After the witches and wizards had mingled in a motley throng for some little time, conversing in subdued tones, the sounds of ghostly music came from some unseen source; and while the company withdrew to the front parlor, a veiled and dark-robed figure glided noiselessly into the back parlor and, after posing before the artificial moon, which cast pale beams upon the floor, began the "Shadow Dance." Then a weird waltz was played, and most of the company danced to its measures.

Suddenly there was a crash in the music, and the moon was as suddenly extinguished, leaving the room in darkness, except for the pale-blue flame in the witches' cave. Of course, there were several little shrieks of terror from the more timid witches, and then there were numerous exclamations of surprise from the company at the startling effect which the eclipse of the moon had produced. As I have said, the walls were hung with some cheap black material, and upon this had been skilfully painted with phosphorescent paint a number of grewsome figures, which now shone forth with uncanny luminosity. There were grotesque heads, fiery serpents, owls, bats, skeletons, grinning skulls, dragons and other devices of a like character, until the beholder might easily imagine himself in the mysterious realm of the black art.

After a short period of this wan illumination, the lights in the chandeliers were turned on, and the hostess commanded the wizards to go into the hall and each select a broom. The witches formed a line along the parlor walls, and the wizards mounted on the brooms rode along the line until each had found a witch who wore a bow similar in color to the ribbon on the broom which he rode. Considerable amusement was derived from the efforts to match the ribbons, and from the ridiculous appearance of the wizards on their broom-stick steeds.

As soon as the couples were properly paired, they threw aside their witch-like wraps and hats and went gaily into the supper-room, which was bright with lights and flowers.

The center-piece on the table was a large crescent moon made of yellow flowers; and the cream was orange-hued and in crescent shapes. The walls were decorated with brooms, large and small, the handles of which were twined with gay ribbons; while the souvenirs beside the plates were tiny brooms in dainty silk and velvet cases.

"Nell certainly succeeded in arranging a unique and decidedly original entertainment," I said, as our small party started homeward.

"It was the oddest affair I ever attended, and highly entertaining throughout," answered Alice; and then she said laughingly to her companion:

"How did I succeed in the rôle of a witch?" I thought his voice took on a tenderer cadence as he replied in a low tone, which nevertheless reached my ear:

"To me you are always *bewitching*."

H. C. W.

## AROUND THE TEA-TABLE.

We all know the girl who laughs! She is a sore trial to her friends, for they are sure to be more or less ashamed of her and for her; and people who meet her for the first time seldom care to go further than the introduction. Don't think, my dears, that I mean to disparage a sunny disposition and a cheerful manner—far from it. No reasonable mortal can doubt that truth which Shakspeare so quaintly expressed in his oft-quoted lines:

"A merry heart goes all the day,  
Your sad tires in a mile-a."

A cheerful spirit is truly a priceless treasure; but the girl who laughs at everything you say to her, and who is liable to fall into alarming convulsions of apparent mirth at the most trifling occurrence or the most commonplace remark, is seldom blessed with a "merry heart," and all her friends know it. Her good humor, if one may call her excessive merriment by so charitable a title, is simply a form of nervousness, and there is no real fun or gladness in it. The girl who giggles is unpleasant enough, but the one who laughs

almost continually is even more trying and is a horror to all who are within sound of her voice.

That person has made a great advance on the road to wisdom who has learned to avoid extremes. There are people who overdo everything they undertake. They are "ultra" in all their ideas and practices, and even their speech is full of superlatives. The display of such a tendency very properly arouses a suspicion as to the individual's sincerity. Many women go too far in the matter of mourning stationery. A black border half an inch wide is entirely too conspicuous, to say nothing of the bad taste evinced in its use. By it the mourner's grief, which is essentially a personal matter, is loudly proclaimed to the world at large, and sensible people feel inclined to censure rather than to sympathize with her who treats thus lightly one of the most sacred sentiments of the human heart. In fact, so objectionable is such an exaggerated display in mourning correspondence that many tasteful folk have discarded black-bordered stationery altogether, using instead thick, dead-white paper bearing the address engraved in rather heavy black script, and sealing their envelopes with black wax.



Lavishness in jewelry is another and very common fault of the feminine extremist, and it is particularly objectionable because it argues a desire to make an ostentatious display of personal wealth.

Superlatives in speech are sure to awaken distrust. Words of commendation from one who seldom praises are always welcome; but the woman who is always complimenting us, who is so delighted with the most trivial things and is forever saying so, soon convinces us that she is acting a part and that her admiration or delight is only from the lips. Such acquaintances are most undesirable. Exaggeration enters largely into modern social life, but the true-hearted man or woman shuns it as the beginning of evil. By carefully guarding our speech and actions and giving proper heed even to the lesser matters of everyday existence, we can accomplish much more than by going to any extreme, no matter how strongly we may feel on the question involved.

Remember, then, that the girl who talks too loudly or too much, or whose incessant laugh grates disagreeably upon the nerves of every sensitive person who hears it, can never become really popular with refined people. In marked contrast with her, however, is her bright, cheery little neighbor who is moderate in all things, whose step is light, and whose voice and manner are gentle and soothing. We are always glad to welcome such a one to our homes, for it is a real pleasure to entertain her.

How comfortable our tea-table looks this raw Autumnal afternoon. Have you noticed my new cups? The one Janet is using is one of my latest souvenirs. It looks as if the maker had originally intended it to be perfectly square, but in a nervous moment had given all four sides a gentle squeeze. The handle, as you see, is a butterfly with extended wings, and provides an exquisite finish. Margie's cup is also a new one and is very artistic. It is shaped like a trumpet flower rising out of a leaf, which is the saucer. See how exquisitely the natural tints of both leaf and flower have been reproduced.

Margie's cheeks show traces of the first kiss of cold weather, and we are reminded to commence our precautions against taking cold. The first cold of the Winter is sure to attack one at a most inopportune time—when there is much work to be done or much pleasure to be enjoyed; so the ounce of prevention should be used in good season.

The cold morning bath is by no means to be recommended indiscriminately for all women. Vigorous, indeed, are those who thrive under such heroic treatment at the beginning of the day; so every woman should be a law unto herself in this respect. The cold sponge-bath, however, can be enjoyed by all but the very delicate, with beneficial results. After the face has been bathed and gently dried, the sponge should be wrung nearly dry, and used upon the neck and chest. Sponging to the waist every morning with cold water in which a little salt has been placed will strengthen the throat and chest and greatly lessen the danger of taking cold. Elizabeth, whose singing we all enjoy so much, complains that every cold, no matter how slight, settles in the vocal cords, quite disabling her voice; but she will have little trouble in this direction if she takes such a sponge-bath every morning throughout the Winter. Those obstinate and unsightly sores upon the lips which frequently result from colds may be greatly relieved by dabbling them with a strong solution of camphor. This will quickly reduce the swellings, rendering the face quite presentable in a few hours.

Women who know how to care for their complexions never use a rough wash-cloth upon the face. Knitted wash-cloths are convenient "pick-up" work for the hands, but they are uncomfortable to use, being much too rough and "cottony" unless made of linen "bobbin" in the narrowest width, or of coarse linen floss. Some people still like the face cloth of tufted Turkish towelling, but such a rough fabric is certain to injure a delicate skin. Very good cloths are made of thin flannel or of a soft silk material like the web of silk skirts; and the newest variety is a dainty affair consisting of a small square of fine bird's-eye linen bordered with the narrowest torchon lace.

Every appointment of my lady's toilet grows more dainty as the seasons pass. The lately revived admiration for old lace has suggested a pretty little box containing a set of gold or jewelled lace-pins as a suitable gift for a feminine friend. Rare lace should never be sewed upon a dress, but should be attached to it by means of fine gold pins, to be removed after each wearing. Sets of bonnet and dress pins also make acceptable presents, for it is impossible to have too many of them. They are used to secure in place the fluffy *chiffon* ruffles that are so often worn on evening gowns, to drape soft sashes in graceful points and folds, to subdue rebellious ribbons and to hold together an ill-fitting collar. Some of the newest lace-pins show the bow-knot device, and floral designs are also much admired.

The pin which Elsie wears at her throat is one of the newest fancies in jewelry and is known as the "ancestral breast-pin,"

showing as it does a miniature of her great-grandmother. "Picture pins" are to be very popular this Winter.

Snake rings, which usually enjoy a very brief season of admiration, are still in high favor, and those lately designed show three or four coils. Sometimes jewels are set in for eyes, and sometimes the entire device is wrought out of plain gold. Coil or rope rings composed of two or three twisted wires are also liked. They are made of gold, or of gold and platinum wires in alternation. The slender marquise ring, set with a central stone encircled by small pearls or diamonds, more than holds its own, and "pinky" rings are affected by young ladies, who select for them the gems appropriate to the months in which their birthdays occur. These "birth-stones" are as follows: January, garnet; February, amethyst; March, bloodstone; April, sapphire; May, emerald; June, agate; July, diamond; August, sardonyx; September, chrysolite; October, opal; November, topaz; December, turquoise.

One must now have a good emollient constantly at hand, and use it regularly, if the evils of chapped hands, lips and cheeks are to be avoided. Much has been said against cold-cream—that it does not keep, and that it does more harm than good; but this dainty toilet preparation has healed too many wind-burnt and frost-roughened hands and faces to be regarded lightly or with disfavor. To be efficacious, however, it must be fresh and sweet, wherefore it should be purchased at least once a month, since almond oil, which enters largely into its composition, becomes rancid more quickly than any other oil. Much that is sold has already been kept too long; and if it is only slightly rancid it will certainly irritate a delicate skin. If cold-cream is to be made at home, the oil may be obtained fresh at some of the French establishments, where it is pressed from the nuts before the purchaser's very eyes. Rose-water, which is also generally used in making cold-cream, sours or grows musty very quickly.

As the choicest of materials are absolutely necessary to produce good cold-cream, it is obviously safer to purchase it of a reputable druggist, than to make it at home. Buy it, if possible, in a little pot rather than a glass jar, for glass is too good a conductor of heat to preserve the cream well. Thick queensware or pottery, like the quaint blue-and-yellow figured ware used by the old Italian apothecaries, now the delight of enthusiastic collectors, makes the best receptacles for cold-cream. Experienced dealers in cosmetics sell their cream in packages containing not more than a large spoonful, and this is quite enough to buy at one time. Chapped skin should soon heal under this soothing application, and if it does not, be sure the cream is all that it should be, both as to ingredients and as to age, before doubting its efficacy.

An offensive breath is a sin against refinement that society is slow to forgive, and a good purifier should be ready at all times. If the trouble proceeds from poor teeth, a dentist can easily remedy it; and in such a case there is not the slightest excuse for a continuance of the evil. The stomach, however, is the most frequent source of unpleasantness in this direction, and when this is so, charcoal, taken either in tablet form or in a powder, will be found a valuable remedy. Charcoal is the best purifier known, and it sweetens the stomach, thus removing the cause of the disagreeable odor. It should be taken whenever indigestion renders the breath unpleasant.

Numerous other evils follow in the train of dyspepsia, for this disorder affects the entire system. It is one of the commonest causes of baldness or unhealthy hair. Nature is a great economizer, and when the strengthening elements furnished by the blood are insufficient to properly support the whole body, she cuts off the supply from those parts which are least vital, such as the hair and nails, so that the important organs may be the better nourished. In severe fevers this economy is particularly noticeable. A single hair will furnish a sort of history of the individual's physical condition during the period of its growth, provided we can read closely enough. The attenuated places visible in it indicate that at certain times the blood supply was not sufficient, either from overwork, from anxiety, from ill health or from lack of food. The hair falls out when its roots are not strong enough to sustain its weight; and a new hair will take its place if the roots are not diseased.

When the hair falls out, massage of the scalp is an excellent stimulant. Place the tips of the fingers firmly upon the scalp, and then vibrate or move the head while maintaining a steady pressure. This will stimulate the blood-vessels beneath the scalp and thus give the hair more generous nourishment. But above all, remedies for removing the cause of all the trouble—dyspepsia—should be taken, and great care should be exercised in the choice of food. A dyspeptic person rarely has a good head of hair; and we who are still young and strong and are blessed with an average supply of healthy tresses should take alarm at the first indication of the hair-destroying disorder and should seek the best advice attainable, if happily we may put the enemy to flight before it has time to do its evil work.

E. S. W.



## OUTDOOR GAMES FOR CHILDREN.

IN TWO PARTS.—PART II.

**DUCK ON THE ROCK.**—Each player provides himself with a stone the size of a man's two fists; this is called a duck. A leader is chosen by "counting out," and he immediately places his duck on a flat-topped rock and stands near it. The other players take positions eight or ten yards from the rock, and each in turn tosses his duck at the one on the rock, to knock it off, if possible. As soon as each player has thrown his duck, he runs up to it to watch his chance of securing it. The player who is "it" is on the alert to touch any one trying to secure his duck, and if he succeeds, the one thus touched become "it" and at once places his duck on the rock. If one of the players knocks the duck from the rock, the owner of the duck, who is "it," must replace it upon the rock before he can attempt to touch the player, thus giving the latter an opportunity to recover his duck in safety. If the leader is skilful, he can often succeed in keeping two or three of the players out of the game by preventing them from picking up their ducks.

**THE SHEEPFOLD.**—To commence this game, two persons are chosen who are called the wolf and the lamb. All the rest of the players join hands to form a ring, which is called the sheepfold. The lamb stands inside the ring and the wolf outside; and the wolf attempts to enter through the line and capture the lamb. If he seems likely to succeed, the sheepfold opens at the opposite side and lets the lamb out as the wolf enters. The wolf is now imprisoned, but he tries to break out; and as he does so, the lamb is again admitted. If the wolf succeeds in catching the lamb, the two players who are responsible for his breaking through become the lamb and the wolf. This is a most fascinating and exciting game. The larger the sheepfold, the longer the wolf can be kept at bay.

**FORTUNE TELLING.**—The belief that it is possible to forecast the future is often very strong in the young, and almost every child has learned some way of telling fortunes. One method is here given which may aid some of our credulous little readers in making their prophecies. Any flower having numerous petals may be utilized as a fortune-teller, the daisy being a prime favorite for the purpose. The leaves on the branch of a tree are also used to discover the mysteries of the future. If a boy's fortune is to be told, the first question to be answered is, "What will he be?" while for a girl the question is, "Whom will she marry?" As the petals or leaves are plucked off, the following rhyme is repeated, one petal or leaf being allowed to each condition:

"Rich man, poor man, beggar-man, thief;  
Doctor, lawyer, Indian chief."

This rhyme is repeated until all the petals or leaves are exhausted; and the words belonging to the last leaf or petal constitute the prophecy. If the fortune of a girl is being predicted, the first flower is used as above to determine the degree or calling of her future husband; and the petals of a second one are plucked off to determine the fidelity of her coming lover, the words used being:

"He loves me, he loves me not."

To discover the time of her marriage, the fortune-teller pulls off the petals of a flower while repeating the following line:

"This year, next year, some day, never."

The last word of the prophecy seems rather incongruous, since it has been assumed that the wedding will take place; but fortune-tellers are not compelled to be strictly reasonable. Again, the kind of a house the person will spend the most of his or her life in is disclosed by repeating:

"Big house, little house, pig-sty, barn."

The material of the future wedding-dress is learned from this line:

"Silk, satin, calico, rep."

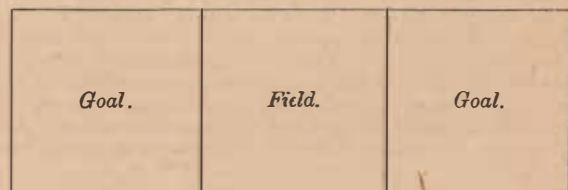
The style of carriage the "subject" will ride in is quite certain to be one of the following:

"Coach, wagon, wheelbarrow, chaise."

Instead of petals or leaves being plucked, the buttons on the coat or dress are sometimes touched while the magic words are being repeated.

**FAST RUNNERS.**—This game requires an odd number of players, who form a column of couples, all joining hands, and all facing in the same direction. At the head of the column stands the odd player, who is "it." At a signal from the leader the couple at the foot of the column divides, and the two players run on the outside of the column past the head, where they go in different directions. The object of the game is for the leader to catch one of these players before they have time to join hands again. If the two players elude the leader, they join hands and stand at the head of the column; but if one is caught, he or she is "it." In the former case the couple at the foot of the column run in the same way; and so the game continues until the players are weary. The leader cannot touch either of the runners until they have passed the head of the column.

**RUSHING BASES.**—For this game the play-ground is divided into three portions, the outer ones being the goals, and the center one the field, as shown in the following diagram:



The players commence by choosing a leader, who stands in the field, while the other players remain in the goals. The leader calls out: "Pom, pom, peel away! Come away! I'll get you away!" and each player must then run into the opposite goal. As the players cross the field the leader catches as many as he can. Those caught must join the leader in the field and aid him in capturing the other players, all shouting the challenge together. Thus the game goes on until all are caught, the last one taken being regarded as the winner. When a second game is to be commenced the player first captured in the preceding game is "it."

**COUNTING OUT.**—All children are familiar with this method of deciding who is to be the leader or "it" in a game. Sometimes it is not desirable to be "it," and when this is the case, it is often agreed that all shall run to a certain goal, such as a tree or gate, and that the one reaching the place last shall be "it." The most usual method of choosing, however, is by means of a "counting-out" rhyme. A few of these queer rhymes are given below, but every locality has its own popular verses, many of which are more extraordinary than those here presented. In "counting-out" the players stand in a row, and the one reciting the rhyme points to them in order, indicating one for each word of the rhyme, not omitting himself or herself. The player to whom the last word falls is "it." Here are some of the rhymes.

"One i-zol, two-i-zol, zig-i-zol, zan,  
Bobtail, vinegar, tickle and tan;  
Harum-scarum, virgin marum,  
We, wo, wack."

"Eeny, meeny, mona, my,  
Barcelona, bona, stry;  
Harum-scarum, barum-marum,  
Bob-tail, vinegar, buck."

"Stick, stock, stone dead,  
Set him up, set him down,  
Set him in the old man's crown."

"Intery, mintery, cutery, corn,  
Apple seed, briar thorn;  
Wire, briar, limber lock,  
Three geese in a flock;  
One flew east, one flew west,  
One flew over the cuckoo's nest.  
O—u-t, out."

"One-ery, two-ery, dickery, davery;  
Hallibone, crackabone, tenery,  
lavery;  
Discontent, American pine,  
Humble-ey, bumble-ey, twenty-nine."

"One, two, three, four,  
Lily at the kitchen door;  
Eating grapes off the plate,  
Five, six, seven, eight."

"Red, white and blue,  
All out but you!"

"Overy, uvery, ickory, Tom;  
Fillisy, follasy, Nicholas John;  
Queevy, quavy, Irish Mary,  
Stingalum, stangalum, buck."

"Monkeys, monkeys, making beer,  
How many monkeys are there here?  
One, two, three,  
Out goes she" (or he).

In most of these rhymes an entire word is given for each person, while others allow for each player one rhythmical accent or beat, commonly known a foot in poetry.

BLAIR.



## A HALLOWEEN CELEBRATION.

One morning in the latter part of October Mary and I received quaintly devised invitations which read as follows:

*Ye men and maydens  
are besoughten  
to attend a meetyng at ye house of  
Mistress Dorothy Brooks,  
to join in ye old-time sports of  
ye Hallow E'en.  
Assemble upon ye hour of eight,  
ye thirty-first day of ye month of October,  
1892.*

We accepted with pleasant anticipations of some delightful modern variation of the time-honored Halloween festivities.

As we crossed the threshold of Dorothy's home on the appointed evening, we seemed to step at once into the olden time. The halls and various apartments were lighted by wax tapers that twinkled from old sconces and tall candelabra; noble fires of hickory logs blazed and crackled merrily in the huge old-fashioned fire-places; and Dorothy welcomed us clad in the costume of a century ago, her powdered hair and daintily flowered gown according charmingly with the colonial furnishings of the handsome rooms.

The evening's entertainment began with a pleasing imitation of the old Scotch trial of the cabbage stalks. We were taken into a dark room and each instructed to choose a flower from a number arranged upon tables in the darkest corners. From these blossoms we learned our fortunes for the coming year, and by their aid we discovered our partners for the next game, since each of the flowers distributed among the lassies had its counterpart among those offered to the lads.

Mary drew a rose, to which was attached a slip of paper bearing the inscription, "*Couleur de rose*—happiness"; while I, not so fortunate, found my flower to be a zinnia, with the dismal word "Neglect" written upon its accompanying slip. The other flowers were the heliotrope, promising "Riches, ease"; the dahlia, signifying "Proud seclusion, loneliness"; rosemary sprigs, foretelling "Sad memories and regrets"; and the red geranium, prophesying "Strife."

The drawing of the companion to my zinnia by a certain very agreeable person went far toward reconciling me to the ill-omened flower—indeed, I had become quite content by the time the next game commenced. For this we were all provided with small fishing poles fancifully decorated with gay ribbons, and we fished for favors over a mysterious-looking screen that hid one corner of the room. Dame Fortune herself must surely have been concealed behind this screen, for the pink ribbons attached to the ladies' fishing rods and the blue ribbons attached to the gentlemen's all brought up tiny bundles that contained suspiciously appropriate favors. Thus, a confirmed old bachelor was seen to unwrap a toy fish accompanied by these words from Spenser's "Faerie Queene":

"The fish that once was caught, new bait will hardly bite."

My usual bad luck gave me a tiny Japanese bird, with this melancholy verse:

*"My heart is like a lonely bird,  
That sadly sings,  
Brooding upon its nest, unheard,  
With folded wings."*

My more fortunate sister laughingly exhibited a tiny toy mouse accompanied by this line:

"Pray, Mistress Mouse, will you consent?"

The favors drawn by the rest of the company were as follows, the first four being for ladies and the balance for gentlemen:

A little china cat.

*"How happy is the lonely vestal's lot,  
The world forgetting, by the world forgot!"*  
—POPE.

Orange blossoms in a small white box.

*"She had na will to say him na,—  
At length, she blush'd a sweet consent,  
And love was aye between them twa."*  
—BURNS.

A Japanese toy monster.

*"Beware of jealousy.  
It is the green-eyed monster which doth make  
The meat it feeds upon."*

—SHAKSPERE.

A large candy heart, broken.

*"She never told her love;  
But let concealment, like a worm i' the bud,  
Feed on her damask cheek."*

—SHAKSPERE.

A tiny wheel-barrow.

*"The rats and the mice, they made such a strife,  
That I went to London to get me a wife.  
The streets were so long, and the lanes were so narrow,  
I brought my wife home in a wheel-barrow."*

—MOTHER GOOSE.

A mitten.

*"He might have took his answer long ago."*  
—SHAKSPERE.

A gay toy butterfly.

*"To kneel at many a shrine,  
Yet lay the heart on none."*  
—MOORE.

Japanese crocodile.

*"Not the basilisk  
More deadly to the sight than is to me  
The cool ingenious eye of frozen kindness."*  
—GAY.

A candy heart in a small box with a broken match.

*"I have a silent sorrow here,  
A grief I'll ne'er impart;  
It breathes no sigh, it sheds no tear,  
Yet it consumes my heart."*  
—SHERIDAN.

After all the favors had been drawn, twelve lighted candles were placed upon a table, and each of us in turn endeavored to blow the lights out while blindfolded. The number of candles left burning after each attempt represented the number of months which would elapse before the individual would be engaged; and when one of the girls, aiming too high, failed to extinguish any of the flames, there was a shout of merry laughter, since it was known that she had drawn the "old maid's cat" mentioned above.

All having tried their luck with the candles, Dorothy announced that she would discover the names of the young men's life companions. This proved to be a joke upon the men present; and as each one became a victim, he kept the secret that others might fall into the same trap. A pack of cards was dealt out, sham calculations were made and absurd questions asked, and finally the individual received a sealed envelope in which he discovered his own name preceded by the title "Mrs."

When this merry farce was concluded we repaired to the dining-room, where we partook of a delightful repast, the last course of which consisted of almonds and bright October apples. The nuts were eaten according to the familiar rules of "Philopena"; and we counted the apple seeds to the words of the childish rhyme:

*"One, I love; two, I love; three, I love, I say;  
Four, I love with all my heart;  
And five, I cast away.  
Six, he loves; seven, she loves; eight, both love;  
Nine, he comes; ten, he tarries;  
Eleven, he courts; and twelve, he marries."*

The table was a dainty picture in yellow. The soft mass of chrysanthemums in the center, the candles and their shades, the souvenir place-cards, and even the flower-shaped cases for the ices, were all of the rich, mellow hue that belongs to October, the golden month of the year.

On returning to the parlors the merry party gathered round the cheerful blaze and tried the efficacy of the old Scotch charm of "burning the nuts."

D. M. B.



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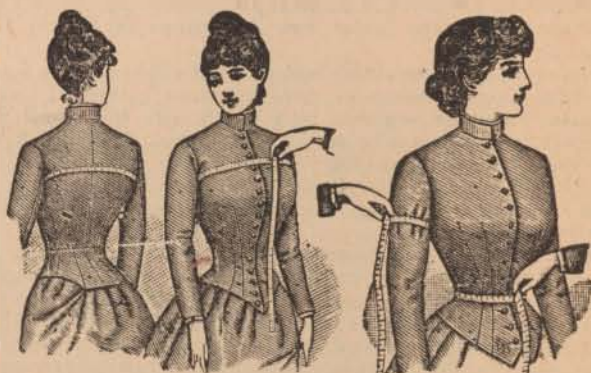
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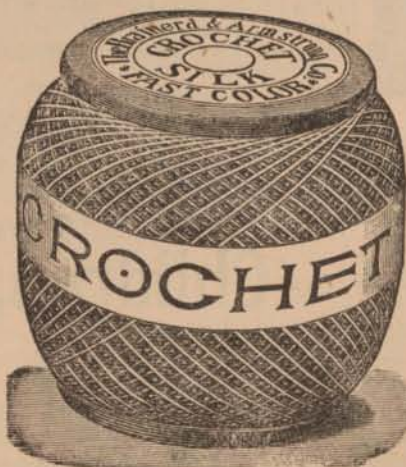
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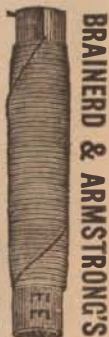
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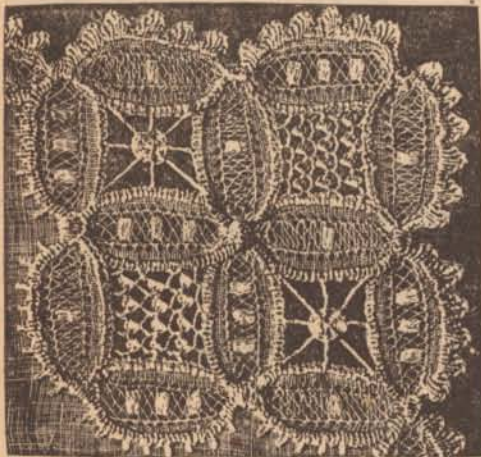
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A LARGE, Finely Illustrated Pamphlet for Children, containing Entertaining and Instructive Amusement for Rainy-Day and other Leisure Hours, and suited to the Mental Capacities of Little Ones of all ages. It is filled with Drawing Designs and Games; Instructions for Mechanical Toys, Cutting out a Menagerie, Making a Circus of Stuffed Animals, and Constructing Dolls and their Houses, Furniture and Costumes; Puzzles, Charades and Conundrums; and also furnishes much other interesting matter. *Wherever there are Children this Pamphlet should be found.*

If "PASTIMES FOR CHILDREN" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Pamphlet will be forwarded, prepaid, to your Address.

THE DELINEATOR PUBLISHING CO. OF TORONTO [Limited],  
33 Richmond Street, West, Toronto.

## ANSWERS TO CORRESPONDENTS.

A SUBSCRIBER:—Tomake a rose-jar: Place in an ornamental china jar three handfuls each of fresh damask rose-leaves, sweet pinks, wall-flowers, stock-gillyflowers and any other fragrant blossoms that may be obtainable. Arrange each variety in a separate layer, and strew each layer thickly with powdered orris-root. If desired, a mixture composed of equal quantities of powdered cloves, cinnamon and nutmeg may be stirred with the flowers before they are placed in the jar. Everything used should be perfectly free from moisture. Cover the jar closely, only removing the top for a short time when it is desired to perfume the room.

R. E.:—We are unable to furnish the desired recipe.

ASPHODEL:—Polish the horn with fine sandpaper, and when an entirely smooth surface is obtained, finish with any animal oil and emery powder.

READER:—India ink is used for deepening the color of the lashes and brows.

EVA GOE:—Braid your hair in one broad strand, and loop it low *à la châteline* at the nape of the neck.

ASCERTAIN:—Line the baby basket with light-blue Surah, and dotted Swiss trimmed with *point de Paris* lace. All the useful articles contained therein may be tied with light-blue baby ribbon and the ivory-backed brush may have a monogram done in blue enamel.

MRS. S. G. E.:—If you desire your rug to present a mixed effect, use different patterns of carpet, mingling the strips thoroughly before sending them to the weaver. If a more regular effect is preferred; use only one pattern of carpet.

J. T. B.:—A delicately figured Bengaline will make a handsome costume for church wear if cut by pattern No. 4669, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR. Trim with jet and Brussels net.

MOSS:—Trim an ingrowing nail lightly at the ailing corner, but fully at the opposite corner; if both corners are afflicted, clip them lightly, and then scrape the center of the nail very thin from tip to root. Your other questions have been answered very often in these columns.

P. I. B.:—Personally we know nothing of the article referred to, but we do not doubt its reliability. Write to the advertiser for information, and kindly mention the DELINEATOR.

C. W.:—There is scarcely a more elegant garment than a black velvet dress. A handsome toilette of that material may be developed by basque pattern No. 4701, which costs 1s. 3d. or 30 cents; and skirt pattern No. 4734, which costs 1s. 8d. or 40 cents. Both patterns are illustrated in the September DELINEATOR. A guimpe of point lace may be used, but *chiffon*, silk mull, or even fine net-lace will be very pretty. Fine jet is approved garniture.

MISS C. KNOWNOTHING:—There is no need to thank a person on the occasion mentioned.

AN ANXIOUS SUBSCRIBER:—Facial massage is extensively treated in "Beauty," published by us at 4s. or \$1.00.

MRS. H. W. P.:—To cut the overlaps and waist-bands with their patterns lengthwise, lay the longest edge of each part up and down upon the goods.

FRED:—Excellent sachet powder in packages is obtainable at any large chemist's.

YSEULTE:—We would hardly pronounce a gentleman rude who takes a lady's arm, but it is not considered good form, and it would be a kindness for you to correct him.

A CAREFUL READER:—Red China silk trimmed with black Chantilly lace would make a dainty gown. Red satin slippers would look well with such a costume. There is no rule regarding the length of time which must elapse between a wedding and the subsequent reception.



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33 Richmond Street, West, Toronto.



## ANSWERS TO CORRESPONDENTS, (Concluded).

**G. L. N.:**—The following classification of the seven wonders of the world is that generally accepted: 1st, The Pyramids of Egypt. 2nd, The Pharos of Alexandria. 3rd, The Walls and Overhanging Gardens of Babylon. 5th, The Statue of the Olympian Jupiter. 6th, The Mausoleum of Artemisia. 7th, The Colossus of Rhodes.

**DAISY H.:**—In reference to female colleges and seminaries, consult the advertising pages of the prominent literary magazines and critical weeklies, which may be seen at any good library.

**MISS HAL:**—Your penmanship is as yet unformed; practice will improve it.

**GYPSY:**—A blue chevron woollen will make a serviceable travelling gown by Russian costume pattern No. 4613, which costs 1s. 8d. or 40 cents. A simple completion should be adopted.

**SUNNY NELL:**—At a home wedding the bride may begin to cut the wedding-cake, but after she has separated a slice, the cake may be removed and the cutting completed by a servant. Your writing is fair.

**MOUNTAIN BELLE:**—Melt Castile soap, add a little water, perfume slightly, and stir in a little common oatmeal. When washing the hands, rub on this preparation, and allow it to remain a few minutes. It will remove all grime and will whiten the skin in a most astonishing way. Remedies for the imperfections mentioned may be found in "Beauty," published by us at 4s. or \$1.00.

**FARMER'S WIFE:**—Arrange your hair in two Gretchen braids. A dress of tan Bedford cord would doubtless be becoming.

**BUTTERCUP:**—Arrange your hair in a single braid, and curl the loose ends. Your dresses may extend to the tops of your shoes.

**CONSTANT READER:**—Read "Line upon Line" in the September DELINEATOR.

**M. D.:**—Apply to a dealer in artists' materials for information regarding a color-box.

**SILVIA:**—Have the prevailing color of your room yellow. This will produce the effect of perpetual sunshine. Wear your hair waved to the nape of the neck and then arranged in a Catogan.

**HAZEL B.:**—Brush your hair gently and rapidly for half an hour each day, and wash both hair and scalp in sage tea once every two weeks. Use a little pure bay-rum occasionally to remove dandruff; and if the ends of the hair are wiry and inclined to split, clip them.

**PREMATURELY GRAY:**—Have a chemist compound a wash of equal parts of French brandy and olive oil; you will find this preparation as good as any, and entirely harmless.

**D. M. C.:**—The word "Present" written on a note signifies that it is to be presented by hand, and is pronounced pre-sent. The term is rarely used now, as it is considered better form to write the address in full.

**MOSS SIDE:**—Consult a United States history in reference to your first question. Simply incline the head on the occasion referred to. Apply to an educational or employment bureau.

**EDELWEISS:**—Write informal invitations for a "taffy pull," and as souvenirs have menu cards daintily printed and tied with baby ribbon, with the quotation, "Linked sweetness long drawn out," for a heading.

**BELLE:**—Consult a physician. Cycling will certainly benefit you. It tends to develop the figure and accelerate circulation.

**MARGARET:**—Trim the camel's-hair with brown faille and the serge with rows of sou-tache braid.

**C. D.:**—Send your gift by a messenger, and enclose your card, upon which write "Best wishes for your future."

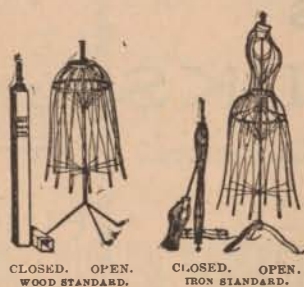
**J. K.:**—Send a note of thanks after the wedding, signing your recently acquired name, of course.

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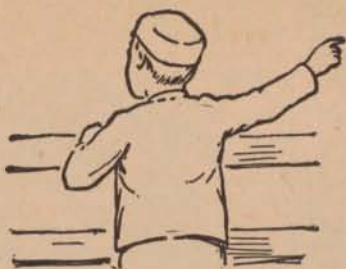
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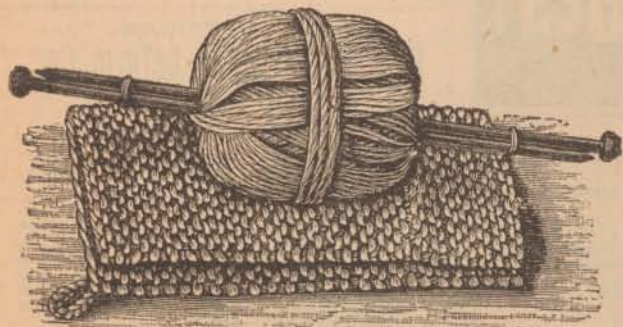
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THE DELINEATOR.

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Finger Puffs, per set of 3, \$2.50; or \$1 each.

Pin Curls, 50c., 75c. and \$1 each.

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Ladies' and Gentlemen's Wigs, Toupees and Scalpits made to order on short notice. Perfect fit guaranteed.



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Our Hair Dressing Department is the most unique in America, in location, brightness of rooms, fixtures handy and convenient. Each lady has her own private room—8 in number.

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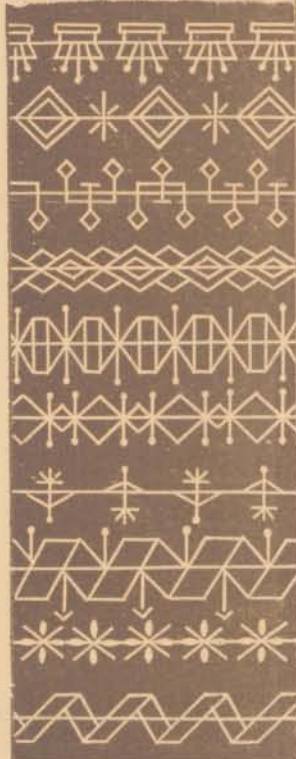
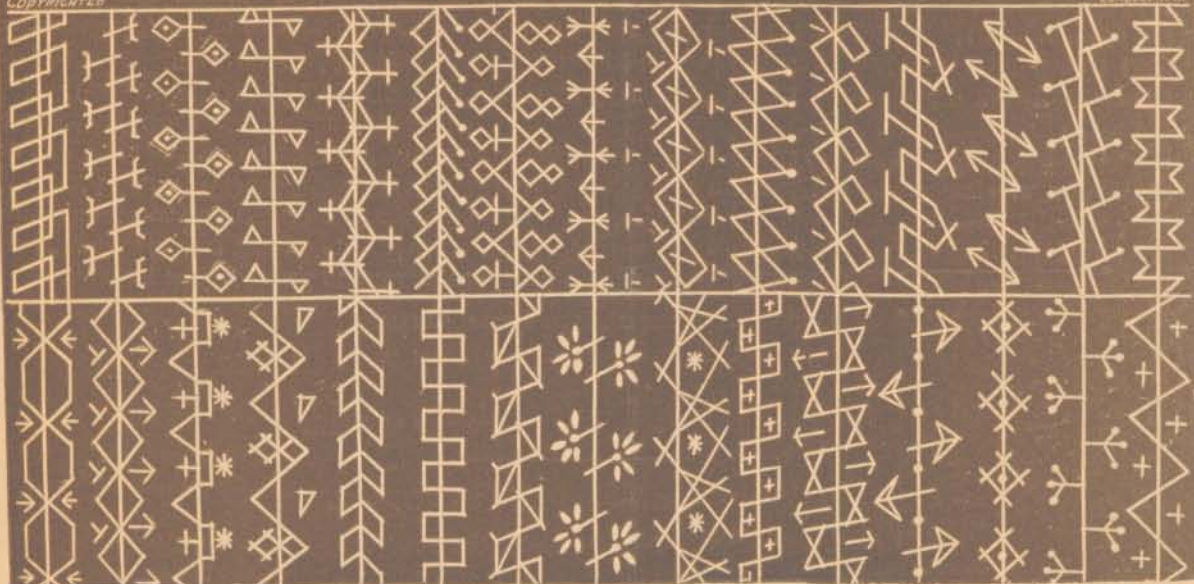
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