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189
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## Answers to Correspondents,

 (Continued)EFFrs H.:-For a stout lady we would : gest a basque-waist of fancy silk cut by pat No. 7383,which costs ls. or 25 cents, and is trayed in the February Delineator. This we although possessing fulness, will prove bea ing, as it is made over a tightly fitted lini Instead of the puff sleeves, have leg-o'-mu sleeves, shaping them by pattern No. $\gamma$ which costs 5 d . or 10 cents. As a general ; belts are not becoming to weli accentuated ures. Combine moiré with your black Henrie cutting the gown by basque pattern No. 7123 skirt pattern No. 7325, which cost 1s. 3d. or cents each. The basque pattern was speci designed for stout figures, being made with under-arm gores. Make the revers of $b$ moir6́. Some pretty names for girls are gi "L. S. C." elsewhere in these columns.
Veronioa:-A potted palm would be a pros gift for a man friend about to be graduated.
Amethyst:-A black grosgrain belt wit silver buckle could be worn with your es waists. Cut your black skirt for wear with latter by pattern No. 7398, which costs 18 . or 30 cents, and is illustrated in the Febru Delineator. Chamois gloves, which come yellow and white and are easily washed, recommended for people whose hands are clined to perspire. A velvetcape would be styly for early Spring wear, and we would suge for its development pattern No. 7518, wh costs 1s. or 25 cents, and is illustrated in March Delineator. A short note is wris upon the first page of note paper, a longer on continued upon the third, and a letter is of written across the sheet upon the first fourth pages and then lengthwise upon? second and third. Many people, however, hold to the fashion of using the pages conse tively. The date may be written in full at , bottom of a note or letter.
Trilby:-A married lady has her card graved with her husband's name prefixed, this "Mrs. John Brown." In America the bai tiny card is sent out tied with a white ribbod a card bearing the names of his parents. freshments are customarily served at "At Home," and some special entertainmi such as vocal music, is sometimes furnis The hostess does not see callers to the d Send your card during the reception houn you cannot attend.

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reciprocally engage to live with each other during their joint lives and to discharge toward each other the duties imposed by law on the relation of husband and wife."
In Doubr:-A bride could not appropriately wear a travelling gown while her maids were attired in evening dress. If she did not care for white, she could wear a costume of gray crépon trimmed with chiffon; and the maids could have gowns of any light tint.
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Figure No. 1.-Ladies' Large Hat.


Figure No. 3.-Ladies' Hat.


## 

## FASHIONABLE HATS AND BONNETS.

(For Descriptions see Page 511.)



Figure No. 6.-Lahes' Dress Hat
gure No. 7.-Laplis Bonnet.


Figure No. 9.-Ladies' ('alrriage Hat.


Figure No. 10.-Ladies' Lace hat


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2


Figore No. 314 L.-Ladies' Blazer Costume.-This illustrates Pattern No. 7569 (copyright), price 1 s .8 d . or 40 centa.

N/OL. xLV.
April, 1895.
No. 4.
PRINTED AND PUBIISEED IN TOROINTO.


Figure No. 316 L.

The front-gore of one of the new skirts is extended to shape a yoke at the sides, and rather pronounced curves fall naturally below the yoke, while the back has graceful godets. This novel style is especially well adapted to the tailor mode of completion.
Another skirt with the approved godet back shows an applied godet at each side of the front that increases the flare at the bottom.
An unusually wide skirt is of circular shaping and is convoluted all round.
Three godets are just now the rule in skirts, and considerable variety is observed in their shaping and arrangement.

Graceful revers and an ornament between that suggests a box-plait prettily accentuate the front of a short-waisted basque belonging to one of the latest costumes.
An extremely dainty costume consists of a full, blouse-like bodice, and a skirt that may be arranged in either box-plaits or gathers. Its long puff sleeves are greatly improved by gathered shoulder-caps.

Tapering box-plaits frame the pouch front of an artistic basque, and similar plaits are applied to its perfectly smooth back. This basque forms part of a costume that is certain to become a general favorite.
The skirt of another costume sweeps out at the back in godets that fall of their own accord below gathers. The accompanying bodice shows a boxplait secured to the blouse-like front, and a deep collar that is shaped in points on the shoulders.
An undulating, star-shaped collar and a very full frill elaborate a shoulder cape that is far more dressy than protective.

The changes which have lately been made in the designing of feminine attire are matters of detail rather than of general effect.

Figure No.

## $31+$ L.-LA DIES'

 BLAZER COSTUME. (For Illustrationsee Page 452.) Figure No. 314 L. -This illustrates a Ladies' blazer costume. The pattern, which is No. 7569 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 476 of this Delineator.
The becomingnessand good style of the blazer costume for outing wear isadmittedwithout question, and the costume here shown, which comprises a skirt, shirtwaistand blazer, exemplifies one of the newest designs for this popular mode. Red serge, black satin and white silk showing red figures are the materials united in the costume, the silk being used for the shirt-waist. The skirt consists of a frontgore, and a gore at each side that fit smoothly at the top without darts, and three godets that are laid in box-plaits at the top. The front - gore is quite smooth, and the sidegores fall in shallow flutes below the hips, while the godets stand out with their own peculiar grace, their stately pose being maintained by an interlining of moreen, canvas or hair-cloth, and a strap tacked underneath. A deep underfacing of the stiffening mate-

[^2]The shirt-waist is stylishly devised with fronts showing ful


Figure No. 317 L.-Ladies' Costume.-This illustrates Pattern No. 7579 (copyright), price 1s. 8d. or 40 cents.
For Description see Page 4:6.)
ness at each side of the closing, which is made with gold studs through a boxplait formed in the overlapping front. The seamless back has an applied pointed yoke at the top and is drawn in closely to the figure at the waistine by tapes inserted in a short casing; the tapes are drawn through openings at the ends of the casing and tied over the fronts to prettily confine the ful ness at the waist $\Lambda$ turn-down collar mounted on a shaped band is at the neck, and between its flaring ends a red silk Windsor scarf is bowed. The full shirtsleeves are gathered at the upper and lower edges and are deeply slashed at the outside of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are finished with straight cuffs closed at the back of the arm with link buttons. The waist is worn under the skirt and is encircled by a belt that is closed with a silver buckle.

Single bust darts, shoulder seams, underarm and sideback gores and a curving center seam perform the adjustment of the jacket, the center seam ending below the waist - line above coat-laps, and theside-back seams disappearing under coatplaits. The fronts flare widely, and their lower corners are grace-
fully rounded, although they may be square if preferred. The lower front corners of pocket-laps covering the openings to side

pockets are in this instance rounding, but may be square, the pattern providing for both styles. A rolling collar reverses the fronts inlarge lapels at the top, the lapels extending broadly on the large leg-o'mutton sleeves, whichare plaited at the top and neatly finished at the wrists with a single row of machine - stitching. All the other free edges of the jacket are similarly completerd, and arrowheads stay the ends of the pocket openings. The jacket may be closed at the bust with a but-ton-hole and button, and the sleeves may be gathered instead of plaited, as preferred.
The costume embraces all the best features of theblazer styles and will develop attractively in serge, cheviot, diagonal or covert suiting, such materials being very serviceable and especially well suited to simple, jaunty fashions. Wash silks, either plain or prettily figured, nainsook, lawn, cambric, etc., will usually be chosen for the shirt-waist; and the completion may be simple, or lace, embroidered edging or fancy stitching may render the waist ornate. The blazer will generally be finished with one or two rows of ma-chine-stitching, and the skirt plainly completed.
The straw sailorhat is tastefully trimmed with cattails and ribbon.

Figures Nos. 315 L and 316 L.-LADIES' CAPE. (For Illustrations see Page 453.)
Figures Nos. 315 L and 316 L .These two figures illustrate the same pattern-a Ladies' cape. The pattern, which is No. 7557 and costs 1 s . or 25 cents, is in ten sizes for ladies from
twenty-eight to forty-six inches, bust measure, and is presented differently developed on page 481 of this Ielineator.

The cape is an extremely dressy top-garment to supplement a handsome street costume, and is comfortable without being in the least cumbersome. $\Lambda \mathrm{s}$ here pictured it unites black miroir moiré, deep beurre-yellow point de Venise lace and black satin sash ribbon. It reaches to the waistline at the center of the front and back, and its circular shaping permits it to spread broadly upon the full sleeves of the fashionable basque. The garment is made with a center seam, is perfectly smooth at the top and falls in flutes or ripples below the shoulders, the ripples being quite pronounced at the lower edge. A picturesque air is contributed by the pointed collar, the circular shaping of which produces ripples, and from underneath which a frill of point de Venise lace falls in soft folds all round. The pointed collar is topped by a Me dici collar which is very high at the back and rolls softly at its upper edge, its ends flaring at the throat. The re versed edge of the Medici collar reveals a lining of bright silk, and the cape is closed invisibly at the center of the front beneath long ties of satin sash ribbon. The ribbon is drawn about the bottom of the collar and arranged at each side in a broad outstanding loop and a closely drawn knot from which a long end falls to below the knee.

Daintiness is the distinguishing feature of the new capes, and for their fashioning the richest of silks and satins and the rarest of laces are pressed into service. The cape just described is the wrap par excellence for a modish woman to assume for visiting, driving or other dressy wear, and in its development may be combined satin and moiŕ antique, velvet miroir moiré, or cloth and satin, with some hand-
some variety of lace for the frill. The ties may be of satin or moiré ribbon, preferably the former.

The large fancy straw hat is handsomely adorned with French flowers and standing loops of ribbon.

Figure No. 317 L. Ladies' COETUME.
(For Mlustration see Page 454.)
Figure No. 317 L. - This illustrates a Ladies' costume. The pattern, which is No. 7579 and costs 1 s . 8 d . or 40 cents, is in fifteen sizes for ladies from twen-ty-eight to fortyeight inches, bust measure, and is represented in two views on page 470 of this publication.

The present portrayal of the costume introduces figured taffeta and black satin, with ribbon and Vandykes of point de Venise lace for decoration. The skirt is fashioned in the prevailingstylewith flaring sides and back and consists of seven gores. The front-gore and sidegores fit smoothly at the top, and the four godets which form the back are box-plaited at the top and spread below into artistic flutes that are preserved in their stately curves by a stiff interlining and an elastic strap arranged underneath.

The fronts of the shapely basquewaist are drawn into full, lengthwise folds over their dart-fitted linings by gathers along the shoulder edges, and the fulness is plaited to a point at the lower edge. $\Lambda$ band of satin ribbon is flatly applied at each side of the closing, which is made invisibly at the center; and the lower ends of the ribbons are plaited to points under a bow at the lower edge. Vandyke points of white point


Figure No. 319 L.-La mes' Outionr Tohlette.-This consists of Ladies' Basque-Fited Coat No. 7526 (copyright). price 1s. 6d. or 35 cents; and Skirt No.

7487 (copyright), price 1s. 3d. or 30 cents.
(For Deacription see Page 457.)
de Venise lace cross Frou the fronts from the arm's-eye and un-der-arm seams, their points meeting at the bust and being caught together by tiny pearl stickpins. The full back, which is separated from the fronts by under-arm gores, is arranged in full, soft folds to corre spond with the fronts, and the plaits into which the ful. ness is collected a the bottom flare becomingly and are stayed by tackings to the fitted lining The lower edge of the waist is trim med with a twist o satin ribbon, and the satin crush stock, which is mounted upon a close-fitting curate collar, is closed at the back under an Imperial bow to match. The huge gigot sleeves, which are shaped by inside seams only, spread in the extreme style now considered correct, their exaggerated fulness resulting from gathers at the top and along the upper part of one edge of the seam. They are smooth upon the forearm, and each is trimmed the wrist with a point of satin headed by a Vandyke of lace.
The costume is distinguished by 8 general air of good style and a simpli city of adjustment that will appeal strongly to the wo. man whose dressmaking must be done at home. It will develop charm ingly in crépon, either in the famil iar fine weaves or the newer goat'shair variety; and Fayetta, zibeline and other woollens will make up well, as will also India silk and taffeta Ribbon, lace or em broidery may be used for decoration with the lavishness which is always per. missible onSumme gowns, or a simple completion may, if preferred, be adopted The large straw hat is adorned with ribbon and fine flowers.
(For

Figure No. 318 L.-LADIES' COSTUME.

## or Illustration see

 Page 455.)Figure No. 318 L .-This illustrates a Ladies' costume. The pattern, which is No. 7541 and costs 1 s . 8 d . or 40 cents, is in thir teen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 474 of this Delineator. An elegant simplicity that will appeal emphatically to refined tastes is expressed in the present development of the costume, which unites dark-blue rough cheviot and white silk. The skirt, which is composed of a front-gore two side-gores and three godets, is stylishly wide at the bottom and smooth at the top of the front and sides; and the decided flare at the lowe edge is accentuated by a deep underfacing of hair-cloth. The godels at the back are box-plaited at the top, and the plaits spread below with a stately grace that is preserved by an interlining of hair-cloth.

The dart-fitted fronts of the short, round basque are rendered fanciful by a full vest of white silk, sewed down under applied box-plaits, which pass into the shoulder seams and narrow gradually all the waydown. The box-plaits are outlined with pipings of velvet to produce a fanciful effect. The fronts are closed at the center, and the vest is drawn into soft folds by gathers at the top and shirrings at the bottom, the fulness drooping with particularly graceful effect over a velvet band that trims the lower edge of the basque, the band passing under the box-plaits. The seamless back, which is arranged upon a fitted back of lining and


Figure No. 320 L.-Ladies' Costune.-This illustrates Pattern No. 7555 (copyright), price 1s. 8 d . or 40 cents.
(For Description see Page 458.)
separated from the fronts by underarm gores, is adjusted smoothly by a dart at each side of the center, the darts being concealed beneath applied box-plaits that are graduated in width to correspond with those at the front. The one-seam gigot sleeves display fashionable fulncss above the elbow and a comfortably close effect below. They are arranfed upon smonth, coat-shaped linings and are gathered at the top o stand out with the exaggerated style demanded by prevailing modes. The wrists are decorated with pipings of velvet. The curate collur is covcred with a crush stock of white silk, which is disposed in stylish choux at the sides.
The costume is both pratical and stylish, and its simple fashioning renders it equally suitable for young ladies, young matrons and women more advanced in years. It will develop exquisitely in plain and fancy suiting, covert cloth, crépon, plain and illuminated serge, Scotch mixtures and silk-and-wool novelty goods, and is also appropriate for all sorts of silken fabrics. Tasteful combinations both of colors and textures are possible with this design, and personal taste may be given full sway in the matter of decoration.

The hatis a stylish shape of fine straw liberally adorned with ribbon and French flowers.

Figure No. 319 L L^DIES' OUTDOOR TOILETTE.
(For Mlustration see Page 456.)
Figure No. 319 L. -This consists of a Ladies' basque-fitted coat and skirt. The coat pattern, which is No. 7520 and costs 1 s . 6 d . or 35 cents, is in fourteen
sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on page 484 of this publication. The skirt pattern, which is No. 7487 and costs 1s. 3 d . or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.
$\Lambda$ modish toilette for visiting, church or the promenade is here represented, the materials selected for its development being cin-namon-brown crépon, white silk and moiré and dark-brown moiré. The three-quarter coat is fitted with the precision of a basque by single bust darts and the usual number of seams and is not to be worn over a waist. The back displays stylish coat-laps belowthe center seam and coatplaits that are each marked at the top with a button. The fronts are reversed in broad lapels that meet the rolling collarinnotches, and open widely over dart-fitted, doublebreasted vest-fronts, which are reversed in lapels that lap over the coat-lapels and form notches with a rolling collar that joins the vest and overlaps the coat collar. The short chemisette with closefitting standing collar which is provided by the pattern is here omitted in favor of a linen chemisette and four-in-hand scarf. The immense sleeves are of the gigot order and are shaped by inside seams only; they are mounted upon smooth, coatshaped linings, and are gathered at the top to spread broadly on the shoulders and break into pretty folds below.

The skirt, which is one of the most stylish of the new designs, has a moderately wide front-gore, a gore at each side, and a wide back-gore that is arranged in a double box-plait. The front and sides expand at the bottom in the fashion now in high favor, and the back is interlined with hair-cloth or some other equally stiff material, the boxplait spreading with very graceful effect.

The toilette is especially well adapted to the various plain cloths, covert suiting, tailor cloth, serge, cheviot, homespun, camel's-hair, and novelty goods in mixed and mélange effects that are so extensively used to make Spring
and Summer gowns for travelling, shopping, visiting and genen wear. A perfectly plain finish enhances rather than detracts fro the modish appearance of this toilette, although one or two rom of machine-stitching may follow the edges of the coat, if desireo

The brown strawhs is simply trimmed wiv ribbons and flower

Figure No. 320 L.-LA DIES' COSTUME. (For Illustration see
Page 457.)
Figure No. 320 I -This illustrates a Ls dies' costume. Th pattern, which is Ne 7555 and costs $1 \mathrm{~s} .8 \mathrm{o}^{\circ}$ or 40 cents, is in thir teen sizes for ladie from twenty-eight t forty-six inches, bus measure, and is pre sented in three view on page 473 of thi Delineator.
The costume, whic is here representes made of mixed che viot and tan duck, con sists of a skirt, a jackel and a vest that mayb high or open necked the ensernble presentin just that touch of mas culine severity whic is the chief charm o the tailor-made gown The skirt, which is a the fashionably wide distended variety, hi a wide circular fron and a back consistin. of three godets whid are box-plaited at th top and descend in tu bularfolds to the lowe edge, their statels curves being main tained by an interlinin! of hair-cloth. A row $\alpha$ flutina worsted brail stylishly trims the bot tom of the skirt.
The jacket reache nearly to the knee and is closely adjusted by single bust darts and the usual gores. It the center and side back seams are insert ed long godets, whicl spread in regulation fashion and are held it their stiff curves by at interlining of hair-cloti and a strapattached un. derneath. The fronts, which open widely ovel the vest, are reversel at the top in broad la pels that meet the roll ing collar in notches and flare widely below The gigot sleeves, whict are shaped by insidt seams only, display thr drooping effect on the shoulders without which a jacket is not considered modish, and are mounted upon smooth, coat-shaped linings. The great widtb at the top is collected in forward and backward turning plaits
meen

Figure No. 321 L. -Ladies' Morning Dress. - This illustrates Pattern No. 7õ 43 (copyright), price 1 s .6 d . or 35 cents.

## (For Deacription see Page 459.)

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that flare in innumerable folds and wrinkles, and each wrist is decorated with an encircling row of flutina worsted braid. The edges of the collar and lapels and the front and lower edges of the jacket are ornamented with a band of similar braid.
The vest, which is made of tan duck, is open at the neck in the present instance. Its dartfitted fronts are reversed at the top by the ends of the rolling notched collar they are closed at the center with a row of tiny pearl buttons and form a shapely point at the lower edge. The seamless back is fitted snugly by a single dart at each side of the center, and the un-der-arm seams are open below the waist-line. $\Lambda$ chemisette of striped percale and a bandbow to match are seen. If preferred, the vest may be made to close to the throat and be finished with a closefitting curate collar, the pattern providing for both styles. The vest is finished with machine-stich ing.
The costume displays a simplicity of design that is highly commendable in a gown in tended for walking shopping, travelling and general utility. It may be developed satisfuctorily in covert cloth, Scotch mixtures, camel'shair, crépon, tweed and other fabrics of similar texture Anysimplearrunge ment of soutache or Hercules braid or flat bands of gimp may be added, but a strictly plain tailor finish is usually fol lowed by women of thoroughly up-todate ideas.

The hat is garnitured with ribbon.

Figure No. 321 L.LA.DIES' MORNING DRESS.
(For Illustration eee Page 458.)
Figure No 321 L.-This illustrates a Ladies' morning dress. The pattern, which is No. 7543 and costs 1s. 6d. or 35 cents, is in fifteen sizes for ladiesfrom twenty-eight to fifty inches, bust measure, and may be seen in four views on page 479 .

The morning dress or wrapper is fashioned in a style that adapts it equally well to pretty silks, dainty woollens and becoming cottons, and for its development in the present instance pink-and-white striped zephyr gingham was selected, with white lạce edging, pipings of white goods and a ribbon bow with a buckle for decoration. It may be made with or without a shor body-lining that is closely fitted. The fronts fall in free, graceful folds at the center from gathers at the top, and are rendered perfectly smooth at the sides by long under-arm darts. They are closed invisibly at the center to a convenient depth and joined in a seam below the closing, and the fulness is be comingly confined by graduated beltsections that pass into the under-arm darts, the front ends of the belt-sections being connected with a hook and loop at the top and flaring below at the center. The back is fitted to follow the outlines of the figure by side-back gores, and a curving center seam which terminates below the waist-line above extra width that is extended to the neck to forma Watteau. The side-back seams disappear beneath side-plaits, and the Watteau flares into the graceful folds of the slight train. The train, if deemed undesirable, may be cut off, the pattern also providing for a dress of round length. The deep cape-cullar, which is an attractive feature of the dress, is many pointed at the lower edge and flares widely at the front. It passes beneath the Wattcau, and its front and loweredges are decorated with a frill of lace edging surmounted bya piping of the material. The cape collaris topped by a crush stock mounted upon a curate collar, the frillfinished ends of the stock being closed at the back. An Imperial bow of ribbon with a buckle decorates the front of the stock, and pipings of the material trim the belt sections and also the
wrists of the oneseam gigot sleeves, which are gathered at the top to spread in quaint balloon fashion above the elbow, and are arranged smoothly on their coat-shaped linings below that point.

The dress is trim enough to please the most exacting woman, and will doubtless find a place in the majority of Summer wardrobes. It will develop attractively in gingham, percale, chambray, lawn, challis, etc., and may be made as fanciful as desired by a judicious disposal of lace, embroidery, feath-er-stitching, ribbon or braid.

Figure No. 322 L.-LADIES' TEAGOWN.
(For Illustration see Page 459.)
Figure No. 322 L . -This illustrates a Ladies' teagown. The pattern, which is No. 7540 and costs 1 s . 8 d . or 40 cents, is in thirteen sizes for ladies from twentyeight to forty-six inches, bust measure, and may be seen made up in a different combination of materials on page 478 of this magazine.
The tea-gown, which is here represented developed in a dainty combination of forget-menot blue and white figured challis, white India silk and point de Gène lace, is so graceful in its fashioning that it may be worn at home on any occasion save those of ceremony. The entire front of the gown is made over dart-fitted Princess fronts of lining that are closed at the center to a desirable depth and seamed together below. The full centerfront, which is turnabove the bust, droops with araceful blouse effect over several

[^4] No. 7556 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7560 (copyright), price 1s. 3 d . or 30 cents.
(For Description see Page 461.)
underneath rosette bows, from which
nderneath rosette bows, from which long streamers droop.
The gown will make up charmingly in any of the dainty plain,
rows of shirrings which confine the fulness a little below the waist-line and falls in full, soft folds below. The full front, and the - yoke decoration of rows of insertion arranged above are effectively revealed between fronts that are reversed at the top in enormous moiré-faced lapels and superbly adjusted by long un-der-arm darts taken up with the corresponding darts in the Princess front. The back defines the figure in the graceful style characteristic of the Princess modes, its perfect shaping resulting from the customary gores and a curving center seain; and below the waist-line of the center and side-back seams are underfolded boxplaits that spread into stately folds, their graceful pose being obtained by an interlining of some stiff material. Falling in full, soft folds over the voluminous gigot sleeves, which are mounted upon smooth linings and are gathered at the top to spread picturesquely on the shoulders, are deep epaulettes of point de Gine lace that serve to make emphatic the broadshouldered effect produced by the sleeves, the loose ends of the epaulettes falling low on the waist. The sleeves are trimmed at the wrist with crush bands of ribbon, and the curate collar is decorated with a broad crush band to match, the collar band being arranged in broad choux at the sides. $\Lambda$ bow of ribbon. trims the gown at the bust, and sections of ribbon start from the under-arm darts below the waist-line and terminate at the front of the dainty


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figured or flowered India silks, which are inexpensive and always flare at the front and sides is obtained by an underfacing of conbecoming, and with equally good effect in a pretty woollen of siderable depth. The skirt is rendered ornate by an elaborate de-
any seasonable variety. The front will usually be of a contrastiug hue or fabric, and for garniture there is an endless variety of lace from which to choose, while ribbon may beadded as lavishly as personal fancy may suggest.

## Figure No. 323 L. LADIES' VISITING TOILETTE.

(For Illuatration Bee Page 460.)
Figure No. 323 L .-This consists of a Ladies' blouse-waist and skirt. The blousewaist pattern, which is No. 7556 and costs 1 s . 3 d . or 30 cents, is in thirteen sizes for ladies from twenty-eight to for-ty-six inches, bust measure, and may be seen again on page 486 of this issue. The skirt pattern, which is No. 7560 and costs 1s. 3 d . or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently illustrated on page 491.
Very tasteful is this toilette, which is quite as suitable for the promenade and for carriage wear as it is for the use suggested in the title. The skirt is of unique fashioning, and for it cin-namon-brown cloth was here chosen, with ribbon and a handsome design in soutache braid for decoration. The front-gore is extended at the sides to form a yoke, no darts being necessary to secure the smoothad justment; and the side-gores, by reasun of their circular shaping, fall in pronounced flutes, al though their upper edges are joined with perfect smoothness to the yoke. At the back three godets stand outwith state-


Figure No. 324 L.-Ladies' Calling Costump.-Thís illustrates Pattern No. 7562 (copyright), price 1s. 8 d . or 40 cents. (For Description see Page 462.)
sign in soutache braid applied to the front-gore, the embroidery disappearing under bows set at the upper front corners of the sidegores, which are bordered at the top by wrinkled ribbons that fall in long streamers at the back.

The skirt is adjusted over the waist, which is made of bluet-andwhite striped wash silk, dark-silk and fancy nainsook tucking and has a lining adjusted by double bust darts, under-arm and sideback gores and a center seam. The full fronts and full back of the waist are shaped in low, round outline at the top to accommodate a smooth yoke of tucking, and the right front is extended to the neck in a broad box-plait at its front edge, the closing being made under this plait. 'The fulness in the fronts is collected in gathers at the upper edge and in several rows of shirring at the lower edge, and droop softly over a crush girdle having frill-finished ends closed at the back. Under - arm seams connect the fronts with the back, which shows pretty fulness regulated by gathers at the top and rows of shirring at the lower edge. At the neck is a crush collar displaying three frills at each side. The cne-seam muttonlcg sleeves are mounted on coatshaped linings ; they cling closely to the forearm, and are thrown into pretty cross-folds and wrinkles above the elbow by gathers at the upperedge and along one edge of the seam.

Graceful toilettes of this description may be made up en
ly grace, their pose being maintained by a stiff interlining, and an elastic strap tacked underneath; and a fashionable suite in Fayetta, novelty goods, wool or silk crépon, camel's-hair, etc.; or silk of soft texture may be used for the waist and gros
de Londres, moiré or illuminated wool or silk-and-wool goods for the skirt. Garniture may be contributed by point de Gène or point Venise insertion, fancy braid, bands aud rosettes of ribbon, or spangles. A band of insertion over ribbon may be applied to the box-plait.
The fine straw hat is artistically adorned with blossoms and ribbon.

Figure No. 324 L. LADIES' CALLING COSTUME.
(For Illustration see Page 461.)
Figure No 324 L. -This illustrates a Ladies costume. The pattern, which is No. 7562 and costs 1 s. 8 d . or 40 cents, is in thirteen sizes for ladies from twentyeight to forty-six inches, bust measure, and is pictured in two views on page 475 of this Deinneator.

Ecru crépon, brown pin-dotted silk and Pompeiianred crêpe de Chine were here selected to make the costume, and a handsome decoration was arranged with jet Vandykes and brown satin ribbon. The basque-waist is very dressy and is disposed on a lining that is closely fitted by the usual darts and seams. The left front is fitted smoothly by double bust darts, and the full right - front, which is adjusted smoothly at the side by a single dart taken up with the second dart in the lining, overlaps the left front and is closed diagonally. The right front droops in French or blouse fashion at the center, the fulness being collected in gathers at the shoulder edges, and in two short rows of shirring at each side of the center at the lower edge. It is framed stylishly by two silk revers, which are broad at the top and taper to points at the bottom. An ornamental section


Figure No. 325 I .-Ladies' Visiting Toilette.-This consists of Ladies' Blouse-Waist No. 7538 (copyright), price 1s. 3 d . or 30 cents; and Three-Piece Skirt No. 7484 (copyright), price 1s. 3d. or 30 cents.
(For Description sce Page 463.)
that presents the effect of a tapering box-plait is arranged at thi center of the front, and on it is applied a long jet Vandyke com posed of large and small beads that glisten brillantly. Under over arm gores separat lengt the fronts from the edge seamless bacs Els which is smooth a tume the top, while thi terne fulness at the bot desig tom is collected in new twobackward-turn ch a ing, overlapping etc., plaits. A wrinkled some collar of silk that such covers the standing batist collar is closed at that the left side and is stylis ornamented at each way. side with a full ro ier $n$ sette of silk. The tione very large, one jet in seam leg-o'-mutton may sleeves are fully in good accord with the silk stylesnow generally point admired; they are propr disposed over coat pattel shaped linings, and desig the fulness at the mater top is collected in terne gathers that pro broid duce many droop- applif ing folds and wrin. The kles to the elbow, coars below which a close med adjustment is main- blosse tained. A wrinkled ribbo band of silk decorates each wrist.
The skirt consists Frgul of a front-gore of LADI ample though not extravagant width, a gore at each side (For and three back. gores. The fulness FI is all massed at the 325 L back in three godets sists that are each laid in blous a box-plait at the three topand spread grad- The ually below in state- patte ly folds. The folds No. are made to look 1s, 3 stiff by an interlin- is in ing of hair-cloth, for and the flare at the twent front and sides is ty-six emphasized by a meas deep facing of the feren same. The fulness on pa in the skirt is held Defis well in position at skirt the back by an elas- is N tic band tacked costs across the godets on cents the inside. $\Lambda$ hand- sizes some decoration twen consisting of open- inche patterned jet Van- ure, dykes is carried seen along the lower label edge at the front- Or gore, and a huge ing bow of satin ribbon shad is placed at each upon end of the jet trim- here ming. The top of out the skirt is also dec- featu orated with jet Van- ette, dykes, a very deep ribbo point being placed
over each side-front seam, and shorter points of graduated
length being applied back of the seam. $\Lambda$ ribbon follows the
edge of the waist and is closed in front under a full bow. edge of the waist and is closed in front under a full bow. Elaborate costumes may be patterned after this design in any of the new silks, crépons, challies, serges, etc., and there are somethin materials, such as grenadine, batiste, dimity, etc., that will make up stylishly in this way. On the heavier materials mentioned Vandykes of jet in various sizes may be used, with good effect; and silk passementerie points are also appropriate in openpatterned, showy designs. On sheer materials open-patterned lace or embroidery may be applied.
The hat is a fancy coarse straw trimmed with clover blossoms and gauze ribbon.

Figule No. 325 L.LADIES' VISITING TOILETTE.
(For Illust ration see Page 462.)
Fioure No. 325 L .-This consists of a Ladies' blouse-waist and three-piece skirt. The blouse-waist pattern, which is No. 7538 and costs 1s. 3 d . or 30 cents, is in thirteen sizes for ladies from twenty-eight to for-ty-six inches, bust measure, and is differently portrayed on page 485 of this Deinneatori. The skirt pattern, which is No. 7481 and costs 1 s . 3 d . or 30 conts, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its label.

Organdy showing figures in two shades of violet upon a whiteground here serves to bring out the attractive features of the toilette, and violet satin ribbon intwowidths contributes simple but effective decoration. The three-


Figure No. 326 L. -Ladies' Costume.-This illustrates Pattern No. 7564 (copyright), price 1s. 8 d . or 40 cents.
(For Description see Page 464.)
piece skirt is of fashionable width and displays in the present instance a shor Spanish flounce, which may be exchanged for a medium deep or a very deep flounce, as preferred, the three depths being provided for by the pattern. The narrow front-gore of the skirt is arranged between two wide gores, which extend to the center of the back, where they meet in a seam. The front and sides fall with becoming smoothness, and the fulness is drawn closely to the center of the back and gathered to fall in gracefully rolling folds suggestive of the popular godets. The Spanish flounce, which is turned under at the top and shirred to form a frill heading, falls in pretty folds all round and accentuates the distended appearance at the bottom of the skirt.

The blouse-waist is one of the most artistic of the many garments of this class lately introduced, and will prove especially becoming to slender figures. It is closed invisibly along the left shoulder and under-arm seams and is arranged upon a closely adjusted body-lining, the closing of which is made invisibly at the center of the front. The right lining-front extends to the left shoulder seam and forms a support for the pointed yoke and French front. The yoke is arranged in three puffs and appears with unique effect above the French front, which is gathered at the top and shirred at the bottom, the fulness being drawn close to the renter and drooping softly with blouse effect. The seamless back, which is separated from the fronts by under-arm gores, is arranged in three backward - turning plaits at each side of the center, the plaits meeting in a point at the lower edge and spreading


Figure No. 327 L.-Ladies' Basqul-Waist, with French Front. -This illustrates Pattern No. 7565 (copyright), price 1s. 3d. or 30 ceals. (For Description see Page 465.)
to the shoulder seams, into which they pass. The crush stock, which is arranged upon a close-fitting standing collar, is decorated at each side with a rosette of organdy, and its gathered ends are closed underneath the rosette at the left side. The sleeves are decidedly novel and are of the one-seam gigot style; they are arranged upon coat-shaped linings and are smooth below the elbow ; and the voluminous fulness above is most effectively disposed in three side-plaits in each edge of the seam, gathers at the top at each side of two deep bournous loops, and an upright row of gathers at the center from the top nearly to the elbow, the fulness drooping in soft folds at each side of the gathers with butterfly effect. $\boldsymbol{\Lambda}$ bow of violet satin ribbon rises pertly on the shoulder just above the bournous loops. The crush girdle provided by the pattern is omitted for a belt of satin ribbon; the ends of the belt are concealed by a bow of similar ribbon, and from beneath the bow a long loop and two long ends fall gracefully upon the skirt.

The various pretty mulls, lawns, dotted and plain organdies, dimities and chambrays are especially well adapted to the mode, as its simplicity renders laundering easy. All sorts of seasonable woollens and fashionable silks will also make up daintily in this way.
The hat is in fancy straw, trimmed with American Beauty roses.

## Figure No. 326 L.-LADIES' COSTUME. <br> (For Illustration see Page 463.)

Figure No. 326 L.-This illustrates a Ladies' costume. The pattern, which is No. 7564 and costs 1 s . 8 d . or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches,
bust measure, and is differently represented on page 471 of this publication.

A charining costume for an afternoon fête or for driv. ing is here shown developed in a combination of pink-and-green plaid zephyr gingham, and point de Gène lace over plain green gingham, green ribbon contribut. ing a very tasteful adornment. The six-gored skirt displays a gracefully fluted effect at the back and sides without being in the least exaggerated in style. The narrow front-gore falls quite smoothly, and so do the wide side-gores at the belt, although the shaping of the side-gores permits them to roll below the hips in decided flutes or ripples. The three back-gores, which are, as usual, wide at the bottom and narrow at the top, are gathered into a small space at the belt, the ful. ness falling in rolling folds that suggest godets without having their stiff appearance.

The round body, which is worn under the skirt, introduces the most popular novelty of the season-the broad box-plait at the center of the front. The fronts, which are loose, are arranged upon dart-fitted fronts of lining closed, like the fronts, at the center. The broad box-plait, which is formed at the front edge of the overlapping front, is covered with point de Gène lace, and the fulness at the waist-line is collected in gathers at cach side of the box-plait. The seamless back is mounted upon a fitted back of lining and is smouth at the top, while the fulness at the waist-line is collected at the center in gathers; and under-arm gores complete the simple adjustment. $\Lambda$ deep, fancy sailor-collar that forms triple points on the sleeves, contributes an air of quaintness to the simple waist ; it is

Figure No. 328 L.-Ladies' Vassar Blouse.-This illustrates Pattern No. 7523 (copyright), price 1 s . or 25 cents. (For Description see Page 465.)
of plain green gingham overlaid with point de Gène lace and overlaps the full gigot sleeves, accentuating their picturesque
droop; and its ends pass underneath the box-plait at the front. The sleeves are mounted upon smooth linings and are shaped by inside seams only and gathered at the top; each wrist is decorated with a round cuff-facing of plain gingham overlaid with lace. The crush stock provided by the pattern is here omitted in favor of a wrinkled ribbon, which covers the close-fitting curate collar and is bowed prettily at the back. The waist is encircled by a ribbon that is decorated at each side of the front with double choux and knots, from underneath which a similar ribbon falls nearly to the bottom of the skirt, being knotted in double loops at the knee and again just above the deeply notched lower end.
The costume may be made of cheviot, serge, zibeline, crépon or any of the pretty new silks, but it is especially adapted to the various dainty cotton goods designed for Summer gowns, such as silk gingham, embroidered chambray, percale, etc. All-over embroidery,
buerre - y ellow lace, insertion, ribbon, etc., contribute suitable decoration.
The straw hat is trimmed with fancy plaid ribbon and plumes.
$\xrightarrow[\text { Figure }]{ }+$ 327 L. -LADIE'S' BASQUEWAIST, WITH FRENCH FRONT. (For Illustration see Page 464.) Figure No. 327 L. This illustrates a Ladies' basquewaist. The pattern, which is No. 7565 and costs 1s. 3 d . or 30 cents, is in thirteen sizes for ladies from twenty -eight to forty-six inches, bust measure, and may be seen in a different development on page 487 of this Dr-


Eigure No. 329 L.-Ladies' Blouse.-This illustrates Pattern No. 7525 (copgright), price 1s. 3d. or 30 cents. (For Description see Page 466.)
that is essential in dressy waists. Under-arm gores separate the front from the full back, which is shaped to disclose a full yoke corresponding with that at the front and shows slight fulness collected in gathers at the top and in overlapping plaits at the bottom. A large double loop-bow of blue ribbon covers the ends of the crush collar of blue silk, which closes at the back and is arranged over a standing collar that is closed in front. The sleeves display huge puffs that are thrown into soft folds by gathers at both the upper and lower edges, and each wrist is trimmed on the upper side with three rosettes of velvet ribbon. The pleasing decoration of the waist is completed by a wrinkled ribbon starting from a rosette at one side of the fulness in front and passing around the back along the lower edge.

The French front and large sleeves seem to adapt the waist particularly to soft textiles, such as plain or figured taffeta, surah, China silk, silk crépon, Lansdowne or vailing; and chif-
fon will produce the daintiest effect in the full yoke. Combinations are especially attractive in such a garment, and for adornment lace insertion, edging, ribbon or silk trimming may be applied.

The large hat of fancy straw is artistically trimmed with velvet, silk and fineblossoms.

Figure No. 328 L.-LADIES'
VASSAR BLOUSE. (For Illustration see r'age 464.)
Fig URE No. 328 L.This illustrates a Ladies' blouse. The pattern, which is No. 7523 and costs 1 s . or 25 cents, is in thirteen sizes for ladies from twentyeight to fortysix inches, bust meas-

The soft fulness which characterizes the waist is especially becoming, its disposal over a fitted lining adapting the waist even to tigures that are not always improved by fancy effects. The present development is extremely dainty and unites robin'segg blue taffeta having seed-like golden-brown dots, and blue silk andchiffon, with brown velvet ribbon for decoration. The French front is arranged over a high-necked lining-front fitted by double bust darts, and is shaped in Pompadour outline at the top to reveal full yoke-portions of chiffon, which are framed by velvet ribbon that is disposed in pretty rosettes at the corners, on the shoulders and over the closing, which is made at the center of the front. It droops softly in blouse fashion at the center, the fulness being arranged in small box-plaits at the top and closely drawn gathers at the lower edge; and back of the fulness the front is drawn smoothly over the lining, giving the trim effect
ure, and may
be seen in three views on page 488 of this Delineator.
The blouse, which is fashionably known as the Vassar blouse, is represented in the present instance developed in white China silk. It is simply shaped by shoulder and under-arm seams only and is slipped on over the head. The upper edge is turned under and stitched to form a casing, in which a draw-string is inserted to regulate the fulness, the neck being in half-low style, with a pretty frill finish. A tape inserted in a casing draws the garment closely about the waist, and the blouse is worn beneath the skirt, the waist being encircled by a belt that is closed at the front underneath a bow formed of loops and a knot of ribbon. The very full elbow sleeves are drawn into pretty frills at the bottom by draw-strings inserted in casings, and are gathered at the top to present the fashionable droop on the shouiders. If preferred, the sleeves may extend to the wrists, the pattern
providing for both styles. The neck, which may be made high with a frill tinish if the halflow effect be deemed undesirable, is decorated with a garniture of fine French flowers, from which sprays of graduated length droop with artistic effect.

This unique mode lends itself especially well to the dainty silks, sof twoollens and pretty cottons which are now being shown so plentifully for Spring and Summer wear. The simple adjustment renders the blouse so easy to launder that it will be much favored for washable silks and dotted and figured mulls, Swisses and nainsooks; and it is fashioned in so quaint a manner that very little if any garniture will be necessary.

Figere No. 329 L.-LADIES' BLOUSE.
(For Ilustration see Page 465.)
Figure No. 329 L . -This illustrates a Ladies' blouse. The pattern, which is No. 7525 and costs 1 s . 8 d . or 30 cents, is in thirteen sizes for ladies from twenty-eight to fortysix inches, bust measure, and may be seen in three views on page 489 of this magazine.

The acme of simplicity and grace is attained in the blouse, which is designed with a uniquely shaped yoke, and full sleeves that are exceptionally charming. Figured India silk was selected for the blouse in the present instance, with ribbon, lace Vandykes and insertion for garniture. The garment is provided with a lining closely adjusted by double bust darts, under-arm and sideback gores and a curving center seam, the lining giving a trim appearance that is always desirable; and the closing is made at the center of the front. The full portions at the front and back are separated by underarm gores and the fuldrawing the fulness well to the center. The upper edges of the teen sizes for ladies from twenty-eight to forty-six inches, bust


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measure, and is further illustrated on page 490 of this magazine. The skirt pattern, which is No. 7571 and costs 1s. 3 d . or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen differently portrayed on page 492.
The toilette is simple yet decidedly attractive and stylish, and its present development, which unites dahlia cripon, and white silk overlaid with black lace, shows it to decided advantage. The skirt is of an exceptionally graceful design and, in accordance with Fashion's latest mandate, is completed with perfect plainness. The circular part of the skirt, though arranged without larts, fits smoothly at the top, while in the lower part it undulatesall round the flutes grow more pronounced as the back is approached and the one nearest the back at each side is held in its pose by a strap which is tacked underneath near the top, and which also maintains the position of the three godets that flare in characteristic fashion at the back. The godets at the back and the deep flutes at the sides are made more pronounced by an interlining of hair-cloth or moreen, and a deep underfacing at the front ensures the fashionable flare.

The basque-waist is of the short, round variety and introduces Eton fronts that roll back in large revers at the top and have pointed lower cor ners. The Eton fronts reveal, with vest effect, dart-fitted fronts of white silk overlaid with black point de Gène lace that close at the center. Shoulder and under-arm seams connect both the fitted fronts and jacket fronts with the seamless back, which is arranged on a lining fitted by under-arm and side-back gores and


Fioure No. 331 L.-Ladies' Promenade Tollette.-This illustrates Ladies' Full Ripple Cape No. 7529 (copyright), price 10d. or 20 cents; and Skirt No. 7531
(copyright), price 1s. 3d. or 30 ceuts.
(For Description see this Page.)
a curving center seam; the back is smooth at the top, and has fulness below collected in backward - turning plaits at each side of the center. The standing collar of white silk is overlaid with lace to correspond with the fitted fronts, and a crush band closed at the back under a broad loop-bow fol lows the lower edge of the waist. The jacket fronts are rendered ornate by a row of buttons applied on each front edge below the revers, and the revers are outlined with wide braid and all-over decorated with rows of narrow braid. The sleeves are of the leg-o' mutton order, with only inside seams. They flare broadly above the elbow and cling closely upon the forearm, their graceful effect being preserved by coat-shaped linings.

The toilette wil make up beautifully in camel's-hair, illuminated cheviot and other silk-andwool novelties, as well as in crépon in the new rough weaves, and also in Fayetta, taffeta and gros de Londres. With any of these fabrics may be associated moiré an tique, miroir moire or velvet, which will usually be chosen for the fitted fronts and collar

The fanciful hat of straw is trimmed with flowers and silk ribbon.

Figure No. 331 L LADIES' PROMENADE TOILETTE.
(For Illastration see tbis Page.)
Figure No 331 L.-This illustrates a Ladies' full ripple cape and skirt. The cape pattern, which is No. 7529 and costs 10 d . or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 480 of this magazine. The skirt pattern, which is No. 7581 and costs 1 s . 3d. or 30 cents, is in nine sizes
forladiesfromtwenty to thirty-six inches, waist measure, and is again pictured on page 493.

For Spring and Summer wear, the full ripple cape has features that make it one of the most comfortable and convenient of top garments. Black moiré silk was in this instance chosen to make the jaunty cape, with changeable silk for lining and a full ruche of ribbon and handsome jet Vandykes of graduated lengths for decoration. The cape, which is in circular form with a seam at the center, is quite smooth at the top, and falls below in gracefulripples that result wholly from the shaping. The ligh collar of the Medici order presents a center seam and rolls slightly all round. It is encircled by a pretty ruching of ribbon, and the cape is adorned below the collar with handsome jet Vandykes.

The skirt is representedmadeof beige crépon and decorated with bows of brown satin ribbon. It uniquely exemplifies the beauty of flowing lines in skirts, and has sufticient amplitude to suit women of the most fastidious and exacting taste who desire the newest mode. The moderately wide frontgore is stylishly framed with godets that taper from a point at the top to be of stylish width at the lower edge; the godets pass into the seams joining the front and side gores as far down as the knee and are joined separately 10 the gores below, which are smoothly fitted at the top. At the back are three godets, each of which is laid in a boxplait at the top; they expand gradually and are given a stately outstand-


Figure No. 332 L.-Ladies' Costume.-This illustrates Pattern No. 7572 (copyright), price 1 s . 8 d. or 40 cents.
(For Description see this Page.)
ing effect by an in terlining of hair. cloth, and the flan at the bottom : emphasized by facing of the same Three bows of satil ribbon are placed at regular interval: upon each of the godets at the front the ends of the rib bon being caught it the seams.

Great artisti beauty may be at tained in a toiletted this kind, the styl inviting charmin comminglings color. The cap may be of velve or moiré in som such shade as helio trope, violet, leaf green, brown a black, brilliantl adorned with cul jet beads arrange in a Vandyke de sign or in point that graduate ii width and length while the skirt ms! be made up in : Spring woollen the shows gay flecks 0 color, or in one the silk-and-wool 0 all-silk crépons thr display such an ad mirable lustre. Th skirt may also b appropriately d veloped in silk, 0 in a more servicabl material like serge cheviot, wool can vas, challis, grens dine, etc.

The hat is a fanc straw stylishlytrim med with field flow ers and ribbon.

Figure No. 332 L. LADIES' COSTUME.
(For Mlustration see this Page.)
Figule No 332 L.-This illus trates a Ladies' cos tume. The pattern which is No. $75 \pi$ and costs 1 s .8 d . 0 40 cents, is in thil teen sizes for ladie from twenty-eigh to forty-six inches bust measure, an is differently pic tured on page 49 of this Delineato

A charming cos tume for garder partyor otherdress wear in Summer here pictured, it material selecte most
for it being black nainsook flouncing embroidered in red. The full, round skirt, which may be made up with or without a fivegored foundation-skirt, is arranged in two broad box-plaits at each side of the front, and is gathered at the back to fall in graceful folds that spread in a manner suggestive of stately godets. The sides of the akirt display the distended effect peculiar to all modish gowns, and, if preferred, the skirt may be gathered all round, the pattern providing for both gathers and plaits.
The fronts of the round waist are arranged with pretty fulness and are supported by dart-fitted fronts of lining and closed at the center with hooks and eyes. The seamless back displays fulness to correspond with the front, and is arranged upon a fitted lining; and un-der-arm gores complete the simple adjustment. The waist is worn beneath the skirt and is encircled by a wrinkled belt of red satin ribbon. The curate collar is decorated with a band of red ribbon, which is bowed prettily at the throat, the ends being carried downward diagonally to the belt, knotted there and arranged in double loops and long, notched ends which droop gracefully upon the skirt at each side. Falling over the huge puff sleeves, which extend to the elbow and are arranged upon smooth linings, are deep caps cut from the flouncing and gathered to droop in full, soft folds upon the sleeves. Long loops of ribbon fall forward and back ward over the ends of the caps, and the puffs are cut so that the points of embroidery come at the bottom, producing a very attractive effect.

The costume is thoroughly artistic and will develop most picturesquely
in the beautiful new embroidered bastistes and nainsooks. The mode is also adaptable to silks and woollen goods, and for a dressy gown of silk eyelet chiffon may be used for the full fronts and elaborate garniture of ribbon may be added, if liked. Silk and French ginghams, chambray and numerous other pretty and inexpensive cottons will make up exquisitely in this way, and so will embroidered mull or dotted Swiss.

The hat of fancy straw is adorned with chiffon, flowers and ribbon.

## Figure No. 33:3 L. LADIES' COSTUME.

(For Illustration see this Page.)
Figure No. 333 L. -This illustrates a Ladies' costume. The pattern, which is No. 7546 and costs 1s. 8d. or 40 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is again portrayed on page 477 of this publication.

The costume displays the severity of outline and the simple finish of the rerulation tailormade gown, and is here shown developed in covert cloth. The sixgored skirt has a stylish but not exaggerated flare at $t_{1}^{2}$, e bottom and is smoothly adjusted at the top of the front and sides. The three godets which form the back are box-plaited at the top and spread below into flute-like folds that are stiffened with hair-cloth and held firmly by an elastic strap arranged underneath.

The fronts of the jacket close in double-breasted style with buttonholes and bone buttons, over a doublebreasted low-cut vest, and their lower front corners are nicely rounded toward the back They are reversed at the top in enor-

Figure No. 333 L.-Ladies' Costcme.-This illustrates Pattern No. 7546 (copyright), price 1 s .8 d . or 40 cents.
(For Description see this Page.)
between the lapels is disclosed a linen chemisette and a black satin four-in-hand scarf, the short chemisette and standing collar darts and the customary seams, and the back displays the regulation coat-laps and coat-plaits. The one-seam gigot sleeves are arranged upon smooth, coat-shaped linings and present a quaint drooping effect at the top which is arranged in forward and chine-stitching follows all the freeedges of the jacket. The fronts may be rolled to the waist-line to show the vest, if preferred. and fancy suitings, whipcord, tweed, tailor cloth, lightweight kersey, zibeline and numerous other stylish woollens, and will usually be plainly finished.

The straw hat is trim med with ribbon and a quill.

Lalles' COSTCME, WITH SEV-EN-GORED SKIRT ARRANGED IN FOUR GODETS AT THE BACK. (For Illustratione $\begin{gathered}\text { Baee } \\ \text { Pase.) }\end{gathered}$

No. 7579.
-Figured taffeta and black satin are united in this stylish costume at figure No. 317 L in this Delineator, satin ribbon and lace Vandyke points providing pretty decoration.
The stylish costume is here represented made
mous lapels that meet the stylish rolling collar in notches, and provided by the pattern being omitted in the present instance. The close adjustment of the jacket is accomplished by single bust backward turning plaits. The sleeves are smooth upon the forearm and are plainly finished at the wrists. A row of ma-

The costume is modish in the extreme, and is suitable for travelling, shopping, visiting or general wear. It will make up fashionably in cloth, camel's-hair, cheviot, homespun, plain


Side-Front View.
and folds to the elbow, below which the adjustment is comfor ably close. The sleeves are made over smooth, coat-shape linings. A twisted band of velvet is carried around the lowe edge of the basque-waist, terminating at the back under a cluste of four outstanding loops of velvet. The high collar is closeds the throat and over it is a softly wrinkled stock collar of velvel the gathered ends being closed at the back under a larg many looped bow of velvet.
The stylish seven-gored skirt has a narrow front-gore, a ver wide gore at each side and four gores at the back, the front au side gores being fitted with perfect smoothness at the top, whil the back-gores are interlined with hair-cloth and box-plaited 8 the top and gathered across the box-plaits to fall in four grad ually expanding godets to the bottom, where the skirt measure about five yards and a half round in the medium sizes. Th flare may be emphasized by adding a stiff facing across the fron and side gores, if desired. The godets are held well in positio

Side-Back View. Ladies' Costume, with Seven-Gored Skirt Arranged in Four Golets at the Back. (Copyright.) (For Description see this Page.)
of figured In-
dia silk, with the stock collar and decoration of velvet. The trim adjustment of the dressy basque-waist is due to a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made at the center of the front. The full fronts are separated from the seamless back by under-arm gores that give a smooth adjustment at the sides; and the fulness in the fronts is collected in gathers at the shoulder edges and in thrce overlapping plaits at the bottom at each side of the closing, the plaits being lightly tacked at intervals but flaring prettily. The fulness in the back is similarly disposed, the overlapping plaits formed at the lower edge at each side of the center flaring prettily. The broad-shouldered effect is contributed by the large one-seam leg-o'-mutton sleeves, the fulness being drawn in close gathers at the top and along one edge of the seam and forming many pretty wrinkles
by an clastic band tacked underneath a short distance below the placket, which is finished above the center seam; and the top 0 the skirt is finished with a belt
The new silks that are crinkled like crépon, the printed failles that are neat and inexpensive and the hosts of challies and crépons that come in light and dark grounds on which stripes and floral patterns of different colors are printed will look stylish made up after this mode.

We have pattern No. 7579 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the garment requires fourteen yards and seveneighths of goods twenty-two inches wide, or eleven yards and three-fourths thirty inches wide, or ten yards and five-eighths thirty-six inches wide, or eight yards and a half forty-four inches wide, each with five-eighths of a yard of velvet twenty inches wide,
cut bias for the crush collar and to trim. Price of pattern, 1 s . 8 d . or 40 cents.

LADIES' COSTUME, HAVING $\Lambda$ FANCY SAILOR-COLLAR, BLOUSE FRONT $\Lambda$ ND SIX-GORED SKIRT.

## (For Illustrations see this Page.)

No. 7564.-At figure No. 326 L in this magazine this costume is shown made of plain green and pink-and-green plaid zephyr gingham, with an elaborate decoration of green ribbon and point de Gène lace overlying the plain gingham.

The costume is notably stylish in effect and is here represented made of fancy gingham and decorated with insertion and ribbon. The waist is worn under the skirt and is made over a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam; and the closing is made at the center of the front. Under-arm gores separate the blouse fronts
is tastefully trimmed with a row of insertion. The one-seam leg-o'-mutton sleeves are mounted on coat-shaped linings; they fit the arm closely below the elbow and present the fashionable bouffant appearance above, the fulness being collected in gathers at the top. Two encircling rows of insertion decorate each sleeve at the wrist.

The six-gored skirt is extremely graceful and eminently practical, having no darts and but very slight fulness at the top of the front and sides. The fulness at the back is collected in gathers and falls in admirable full folds to the lower edge, where the skirt measures about four yards and a half round in the medium sizes. The fulness is held well to the back by an 'elastic strap tacked underneath, and the skirt may be faced with crinoline or hair-cloth if it is desirable to give emphasis to the distended effect. The placket is finished at the seam nearest the center at the left side, and the top of the skirt is completed with a belt. A wrinkled belt of ribbon encircles the waist and is supplemented by a double-loop bow at the center of the back, and double loops and a long end at each side of the fulness in the front.

Very stylish costumes may be made up in this manner of chambray, gingham, linen lawn batiste and dimity; challis and crépon will also look well when fashioned in this way. Ribbon in unison with lace or embroidery will provide effective ornamentation. A modish Easter costume was fashioned from pale-gray silk warp créponand old-rose taffeta. The silk was used for the collars and belt, and the sailor collar was decorated on each shoulder with three slender Vandykes.
We have pattern No. 7564 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume re-
from the seamless back and produce a smooth adjustment at the sides. The blouse fronts are smooth at the top and a wide box-plait formed at the front edge of the overlapping front conceals the closing. Stylish fulness in the lower part of each front is collected in short rows of gathers at the waist-line, and the fronts droop gracefully in blouse fashion. The seamless hack is smooth across the shoulders, but has fulness below collected in short rows of shirrings at the waist-line. At the neck is a standing collar and included in the seam with it is a fancy sailor-collar. The standing collar is covered with a wrinkled stock, that is decorated at the upper and lower edges with a row of insertion and closed at the back under a double loop bow of ribbon. The sailor collar shapes six points at the lower edge, two points at the front, two at the back and one on each shoulder; it droops broadly on the shoulders and its lower edge
quires thirteen yards of material twenty-two inches wide, or eleven yards and a half twenty-seven inches wide, or ten yards thirty-six inches wide, or eight yards and three-fourths fortyfour inches wide. Price of pattern, 1 s .8 d . or 40 cents.

LADIES' COSTUME, WITII STRAIGHT, FULL, SKIRT, WHICH MAY BE MADE WITH OR WITHOUT A FIVE-GORED

FOUNDATION-SKIRT AND WITII THE FULNESS
ARRANGFD $A L L$ ROUND IN GATHERS OR
in gathers at tile back and in BOX-PLAITS 1 T TLE FRONT.

## (For Illustrations see Page 4r2.)

No. 7572.-At figure No. 332 L in this magazine this costume


View without Epaulettes.
is shown made of black nainsook flouncing embroidered in red and decorated with ribbon.

Anexquisite Summer gown for a young lady is here depicted, the material being oldblue gingham flouncing embroidered with deep buerreyellow and the trimming black satin ribbon. The straight skirt is stylishly full, measuring fully four yards. at the bottom in the medium sizes, and overhangs a fivegored foundation-skirt meas. uring two yards and threequarters at the bottom in the medium sizes, the use of the foundation skirt, however, being optional. The skirt may have its fulness arranged in two very broad box-plaits
with a wrinkled band of ribbon, and decorated at the front with double outstanding loops and at the back with an Empire bow, rom which long streamers fall to the bottom of the skirt.
The waist, which is worn under the skirt and closed at the center of the front, has full fronts and a full seamless back separated by under-arm gores and arranged upon a body lining fitted like a basque with darts and seams. The fronts are disposed in pretty folds at each side of the closing and by gathers at the neck and shoulder edges, the fulness being drawn closely to the center at the waist-line by a short double row of shirring at each side. The fulness at the back is similarly gathered at the neck and shoulder edges and collected in two short rows of shirrings at the waist-line. The sleeves are covered to the elbow with immense puffs, which droop quaintly on the shoulders and spread in balloon fashion below epaulettes or caps that are gathered at the top and cross the shoulders in full folds. The ends of the epaulettes are sewed to the fronts and back under sections of ribbon, which start from the waist-line and spread prettily to the shoulder seams, where their ends are covered by coquettish bows. The closing is concealed by a wrinkled band of ribbon, and the standing collar is covered with similar ribbon, that has its ends secured under a pretty bow at the center of the back. For dressy wear, the sleeves may be cut off below the puffs, and if a less fanciful development be desired, the epaulettes may be omitted, as shown in the small illustration.
The costume will make up exquisitely in the new chambrays which come in robe patterns and display tiny plaitings of buerre-yellow batiste or frills of white or yellow lace. Plain and embroidered batiste, lawn, nainsook, flouncings and the numerous other cottons which are now being made up into Summer gowns are also adaptable to the mode, and so are all sorts of pretty silks and woollens.
We have pattern No. 7572 in thirteen sizes for ladies from twenty-eight to forty - six inches, bust
at each side of the front and in closely drawn gathers at the back, or it may be gathered all round, as preferred, both styles being provided for by the pattern and illustrated in the engravings. In either arrangement the skirt presents the fashionable flare at the bottom and full rolling folds that suggest the popular godets at the back. A placket is finished at the center of the back, and the top of the skirt is completed with a belt covered measure. To make the costume for a lady of medium size, will require six yards and three-eighths of embroidered hemstitched gingham flouncing forty-five inches wide, with four yards and a fourth of plain gingham twenty-seven inches wide. Of one material, it needs fifteen yards twenty-two inches wide, or ten yards thirty-six inches wide, or eight yards and a fourth forty-four inches wide. Price of pattern, 1s. 8 d . or 40 cents.


LADIES' COSTUME, CONSISTING OF A VEST (To be High or Open Necked), A Jackht With godets in the back SEAMS, AND A SKIRT HAVING A CIRCULAR FRONT AND THREE GODETS AT THE BACK.

## (For Illustrations eee this Page.)

No. $75555 .-$ By referring to figure No. 320 L in this magazine, this costume may be seen made of mixed cheviot and duck, and trimmed with braid.
The costume is here shown developed in cinnamon-brown mixed suiting and plain vesting, and it will be especially comfortable for travelling, shopping and general wear in warm weather. The skirt has a wide circular-front and three godets that are wide at the the bottom and very narrow at the top. The godets are box-plaited at the top and roll and fiare handsomely toward the bottom, their stateliness being preserved by an interlining of hair-cloth and a strap tacked near the top. The front, which fits sinoothly at the top, falls in stylish fiutes and fiares decidedly toward the bottom, where the skirt is of moderate width, measuring but little more than four yards and a quarter in the medium sizes. The placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.
The vest may be made with fronts that close to the throat and may be finishedat the neck with a close - fitting standing collar, or it may have fronts reversed in small lapels by a notched collar, both styles shown in theengravings being provided for by the pattern. The fronts are fitted by single bust darts and closed at the center with buttonholes and buttons; and the back, which is cut from Silesia or some other lining material, is fitted closely by a dart at each side of the center. The fronts and back are joined in shoulder seams and under - arm seams that are open below thewaistline, and the lower edge of the vest forms a shapely point at the center of the front. All the edges of the vest are finished with a double row of machine-stitching.
The basque-fitted jacket reaches nearly to the knees and opens widely over the vest. Its fronts are reversed at the top in fashionably broad lapels that meet the rolling collar in notches, and the close adjustment is performed by single bust darts, under-arm and side-back gores and a curviag center seam. In the three back seams are inserted godets, which are narrowed to
points at the top, and are interlined with hair-cloth or canvas to roll and spread stylishly over the godets of the skirt, the godets being held in position by a strap tacked across them underneath. The collar and lapels and the front edges of the fronts are finished with a double row of machine-stitching. The oneseam gigot sleeves are made over coat-shaped linings, and are arranged at the top in forward and backward turning plaits that stand out broadly on the shoulders and spread into drooping folds to the elbow, beiow which a comfortably close effect is observed.

The costume is among the most modish of the season's novelties and will make up attractively in covert cloth, tweed, tailor suiting, whipcord, camel's-hair and novelty goods in shot, shaded or mélange effects. Rows of machine-stitching may finish the edges of the jacket and vest, or the finish may be plain. The skirt will be simply completed.

We have pattern No. 7555 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it requires nine yards of dress goods forty inches wide, with a yard and an eighth of vesting twenty-seven inches wide. Of one material, it needs sixteen yards and an eighth twenty-seven inches wide, or ten yards and three-eighths thirty-six inches wide, or eight yards and a fourth forty-four inches


7555


Ladies' Costume, Consisting of a Vest (To be High or Open Necked), a Jacket with Godets in the Back Seams, and a Skirt having a Circular Front and Three Godets at the Bace. (Copyright.)
(For Description see this Page.)
wide, or seven yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SIX-GORED SKIRT HAVING THREE GODETS AT THE BACK. (For Illustrations see Page 474.)
No. 7541.-This costume is again represented at figure No.

318 L in this magazine, where it is made of dark cheviot and white silk, with dark velvet for decoration.

Some very attractive features are introduced in the stylish round basque-waist and shapely skirt combined in this costume. Ecru wool-crépon and silk were here chosen for the development of the costume, and lace insertion provides effective decoration. The fanciful basque-waist is short and round and has smooth fronts fitted by double bust darts and closed at the center. Over the fronts is arranged a full vest of silk, that is gathered at the neck and along the shoulder edges and shirred twice at the lower edge; its back edges are sewed to position over and above the second darts and the vest droops prettily in blouse style. Outlining the vest at each side is an applied box-plait which passes into the shoulder seam, the plaits being graduated to be narrowest at the lower end, where they are even with the low-
er edge of the waist. Under-arm gores separate thefronts from the back, which is seamless at the center and closely fitted by a dart at each side. The backis mounted on a fitted lining, and an applied boxplait is at each side of the center, the plaits being included in the shoulder seams and corresponding in width and length with the plaits on the front. The lower edge of the waist is trim med with a fitted band of the crépon overlaid with insertion, the band passing under the box-plaits at the front. At the neck is a curate collar closed in front, and covering it is a crush collar


Ladies' Costume, with Six-Gored Skirt having Three Godets at the Back. (Copyrieht.)
(For Description sec Page 473.) of silk that is
closed at the left side and gathered at one end, and shirred to form double loops at the other end and at the right side. The sleeves, which are in gigot style, are shaped by one seam only and are mounted on coat-shaped linings; the fulness at the top is collected in gathers that produce soft folds and wrinkles to the elbow, below which they fit the arm closely; they are decorated at the wrist by two encircling rows of insertion.

The six-gored skirt has three back-gores that are laid in be plaits at the top and expand gradually, producing three tubular folds that are given firmness and permanency by an interlining of hair-cloth. The front-gore and each side-gore are perfectly smooth at the top and the flare at the bottom of these gores may be made more decided by a facing of crinoline or hair-cloth. The width of the skirt at the lower edge is about four yards and a half round in the medium sizes. A placket is finished above the first seam at the left of the center of the back and the top
of the skirt is completed with a belt. The fulness is held in position by an elastic strap secured across the back-gores near the top.

This costume is not over elaborate, yet it is the embodiment of refined taste, and it may be made up in Summer silk, crépon of dull or lustrous surface, French challis that is flowered, checked, figured, striped or plain ; and serge, light-weight cheviot and some washable materials are also adaptable to the mode.

We have pattern No. 7541 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for eight yards of dress goods forty inches wide, with a yard and three-fourths of silk twenty inches wide. Of one fabric, it needs thirteen yards and fiveeighths twenty-two inches wide, or nine yards and an-eighth thirty-six inches wide, or seven yards and five-eighths forty-four
smonthness at the top and flare below into a succession of slight ripples; and the three back-gores, which are wide at the bottom and very narrow at the top, are box-plaited to fall in artistic flutes or godets, their stateliness being the result of an interlining of hair-cloth. A short elastic strap tacked near the top underneath holds the godets well together at the center. The top of the skirt is completed with a belt and a placket is finished at the left side above the seam nearest the back.
The round basque-waist introduces the graceful French front, which is extremely becoming to the majority of figures and is just now an attractive feature of the smartest modes. The fronts are separated by under-arm gores from the seamless back, which is mounted upon a fitted back of lining and is smooth at the top, but has fulness below plaited to a point at the lower edge. The left front is plain and is adjusted by the usual double darts, but
velvet trim the front at the ends of the revers, and similar rosettes are ornamentally placed upon the crush collar, which is mounted upon a curate collar, its gathered ends being closed at the left shoulder seam. The huge rigot sleeves are shaped by inside seams only and are mounted upon coat-shaped linings. They follow the outlines of the forearm with comfortable closeness and are gathered at the top to spread in balloon fashion above the elbows.
A modish costume of this kind may be developed in a single material quite as well as in a combination of fabrics. Plain, shot and striped taffeta, velvet and changeable silk will associate handsomely with crépon, serge, camel's-hair and plain and illuminated novelty goods of either all-wool or silk-and-wool texture, and garniture may be contributed by bands and rosettes of the contrasting material, bands of jet-and-spangle gimp, etc.,
unless a sim-


Front View.
Side-Back Viero.
Ladims' Costume, with French Front, and a Six-Gored Skirt having Tiree Godels at the Bace. (Copyriget.) (For Description bee Page 474.) ple completion be preferred. The ornament and revers may be covered with lace insertion or a Vandyke point may be applied to each.

We have pattern No. 7562 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and seveneighths of dress goods forty inches wide, with a yard and a fourth of velvet twenty inches wide. Of one material, it calls for thirteen yards twen-ty-two inches wide, or nine yards and a fourth thirty-six inches wide, or seven yards yardsand five - eighths forty-fourin- ches wide, or
the right front, which is quite fanciful, is arranged upon a lining front fitted by the customary two darts; it overlaps the left front to the left shoulder seam and its diagonal closing is made invisibly at the left side. The fulness in the right front is disposed with blouse effect in front of a dart, taken up with the second dart in the lining front, by gathers at the shculder edges, and two short rows of shirring at the lower edge at each side of the center; it droops with graceful effect and is prettily framed by two long velvet revers that are joined to this front and are broad at the topand narrowed almost to points at the ends. An ornament, which is cut from velvet and is wide at the top and ns-̈ rowed gradually all the way down, is arranged upon the full front midway between the revers and presents the effect of a tapering box-plait; its lower end is tacked between the shirrings at the lower edge, and is covered by a fitted band of velvet which decorates the lower edge of the waist. Huge rosettes of
six yards and an eighth fifty inches wide. Price of pattern, 1s. 8 d . or 40 cents.

LADIES' BLAZER COSTUME, CONSISTING OF A JACKET WITH LEG-O'-MUtTon SLEEVES (That may be Plaited or GathERED), A SHIRT-WAIST, AND $\Lambda$ SIX-GORED SKIRT FORMING TIIREE GODETS AT THA BACK.

## (For Illustrations see Page 476.)

No. 7569. -This costume is shown made of red serge, black satin and red-and-white silk at No. 314 L in this Delineator.
A comfortable costume for travelling and general wcar in warm weather is here shown developed in navy serge, with oldpink chambray for the shirt-waist. The six-gored skirt is of the most approved shaping and is only moderately wide, measuring four yards and a quarter at the bottom in the medium

at the left side above the seam nearest the center of the back. The fronts of the shirt-waist are gathered at the top to display becoming fulness at each side of the closing, which is made with gold studs through a box-plait formed at the front edge of the right front. The back, which joins the fronts in shoulder and under-arm seams, is overlaid at the top in regulation shirt fashion with a bias, pointed yoke, made with a center seam and machine-stitched to position at the lower edges and over the shoulder seams. The back is drawn closely at the waist-line by shirr-tapes inserted in a short casing, the tapes being drawn through the openings made at the ends of the casing and tied over the fronts, holding the fulness of the fronts becomingly close. The shirt sleeves, which are of stylish width, are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are gathered at the top and bottom and finished with cuffs that are closed with link buttons, the laps being closed with a button and button-hole just above the cuffs. $\Lambda$ t the neck is a turn-down collar mounted upon a standing band that is closed at the throat with studs. All the edges of the shirt-waist are finished with machine-stitching. The skirt is adjusted over the shirt-waist, and a belt of the serge is worn, the belt being closed at the front with a buckle.
The jacket or blazer may be open all the way down or closed at the bust with a single button-hole and button, as shown in the engraviags.


Side-Front View.

## Side-Back View

Ladies' Blazer Costume, Consisting of a Jacket winh Leg-o'-Mutton Sleeves (That may be Plaited or Gathered), a Shirt-Waist, and a Six-Gored Skirt Forming Three Godels at the Back. (Copyright.) (For Description see Page 475.)

It is handsomely adjusted by single bust darts, underarm and sideback gores, and a curving center seam that terminates below the waist-line above coatlaps; and the side-back seams disappear below the waist-line under well pressed coatplaits, in front of which the jacket ripples stylishly. The fronts are reversed at the top in broad lapels that meet the rolling collar in notches, and may be square or rounded at their lower front corners, as illustrated, both styles being provided for by the pattern. The mutton-leg sleeve is shaped with an inside
slzes. Its front-gore and side-gores are perfectly smooth at the top and the side-gores fall in tubular folds or flutes that deepen and flare toward the bottom. At the back are three godets, which are wide at the bottom and very narrow at the top; they are box-plaited at the top and their rolling folds are preserved by an interlining of hair-cloth and held in place by an elastic strap tacked near the top underneath. A placket is finished
seam only
and follows the outline of the forearm closely. It is voluminous above the elbow, and the fulness at the top may be collected in forward and backward turning plaits or in gathers, as preferred. The sleeve is provided with a lining made with suffcient fulness above the elbow to slip on easily over the huge dress sleeves in vogue and shaped with an inside seam only. The fulness at the top of the sleeve lining is disposed in
plaits. The pocket-laps which cover the openings to side pockets inserted in the fronts may be square or round at their lower front corners. The edges of the jacket are finished with two rows of machine-stitching.
The costume will develop attractively in serge, flannel, hopsacking or cloth, with wash silk, percale, etc., for the waist.
We have pattern No. 7569 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket and skirt require eleven yards of material twenty-seven inches wide, or eight yards and a half thirtysix inches wide, or six yards and five-eighths forty-four inches wide, or six yards and a fourth fifty inches wide; while the shirt-waist will need four yards and a half twenty-two inches wide, or three yards and three-fourths twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide, each with half a yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 1s. 8 d . or 40 cents.

LADIES' COsTUME, CONSISTING OF A VEST IVITH REMOVable Chemisette, A Jacket, AND A SIX-GORED SKIRT HAVING THREE GODETS AT THE BACK. (For Illustratious see this Page.)
No. 7546.-This costume is shown made of covert cloth and finished with machinestitching at figure No. 333 L in this Delineator.
The costume is here pictured made of mixed cloth and finished with ma-chine- stitching. It is recom mended for travelling in warm weather and for shopping and general wear, and is provided with a separatevest, which may be omitted in favor of a shirt-waist. The skirt, which is of the new sixgored variety, is of fashionable width, measuring four yards and a quarter at the bottom in the medium sizes, and ripples handsomely at the sides. It presents a gracefully distendedappearance and has three godets at the
back, which are box-plaited at the top, their graceful pose being secured by a stiff interlining and an elastic strap tacked near the top underneath. A placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.
The vest has a seamless back of lining fitted smoothly by a dart at each side of the center, and fronts that are fitted snugly


Side-Front View.
by single bust darts and lapped and closed in double-breasted style with hutton-holes and buttons. The fronts are reversed at the top in lapels that meet the rolling collar in notches and are joined to the back in shoulder seams and under-arm seams that are open below the waist-line.
The jacket extends to the becoming three-quarter depth and is fitted with the precision of a basque by single bust darts, under-arm and side-back gores, and a curving center seam that terminates above stylish, long coat-laps; and the side-back seams disappear under well pressed coat-plaits. The fronts, which lap in double-breasted style, may be reversed to the bust or to the waist-line in broad lapels that meet the rolling collar in notches; and they may be closed below the lapels with one or three but-ton-holes and buttons, as shownin the illustrations. The lower front corners of the fronts are rounded gracefully, and between the



Side-Back View.
Ladies' Costume, Consisting of a Vest with Removable Chemisette, a Jacket, and a Six-Gored Skirt having Three Godets at the Вack. (Copyright.)
(For Description see this Page.)
lapels is revealed a removable chemisette, which is made with a shallow cape back and a close fitting standing collar and closed at the left shoulder seam. The one-seam gigot sleeves display the correct droop on the shoulders and a close effect upon the forearm. They are mounted upon smooth, coatshaped linings and the great width at the top is collected in forward and backward turning plaits that spread into innumerable
soft folds below. All the free edges of the jacket, excepting the sleeves, are finished with a single row of machine-stitching, and the edges of the vest are completed to correspond. The chemisette may be omitted in favor of a linen chemisette or both the chemisette and vest may be omitted and a shirt-waist worn.
The costume will make up modishly in covert cloth, cheviot, tweed, faced cloth, tailor suiting and mixed goods either of allwool or silk-and-wool weave. A tailor finish of machine-stitching will be most appropriate, and, if liked, a touch of color may be added by cutting the chemisette from red or tan cloth.
We have pattern No. 7546 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the costume requires fifteen yards and threefourths of material twenty-seven inches wide, or ten yards and a half thirty-six inches wide, or eight yards forty-four inches wide, or seven yards and a fourth fifty inches wide. Price of pattern, 1 s .8 d . or 40 cents.

## LADIES' TEA-GOWN OR WRAPPER, WITH SHORT 'TRAIN (Perforated for Round Lengti).

(For Illustrations see this Page.)
No. 7540.-A handsome combination of figured challis, plain India silk and lace edging is shown in this tea-gown at figure No. 322 L in this magazine, and lace insertion and ribbon provide pretty decoration.
The most attractive features of he new modes - the godets or flutes at the back and the graceful blouse effect at the front -are introduced in this stately teagown, with charming results. In this instance a handsome combination of spotted challis, light silk and point de Venise lace edging was chosen for the teagown, which may be made up with a short train or in round length, as shown in the illustrations. Thetea-gown has dart-fitted Princess lining - fronts upon which are arranged close - fitting side-fronts and a full center-front, the Princess fronts being

a row of similar insertion being arranged upon the front edges of the side-fronts below the lapels. The Princess fronts are faced to square yoke depth at the top with the silk decorated with crosswise bands of lace insertion. The center-front is turned under at the top and shirred to form a frill heading, and is drawn to the figure at the waist-line by five closely drawn rows of shirring at each side of the closing, which is made invisibly to a desirable depth at the center, the shirrings being tacked to the Princess fronts to produce a graceful, drooping effect above. The skirt portion of the center-front falls in graceful spreading folds and its back edges are sewed to the Princess fronts under the side-fronts, which are also tacked to position. The back of the gown is in becoming Princess style, and is superbly adjusted by side-back gores


Side-Back 「iew.

Ladies' Tea-Gown on Wrapper, with Short Train (Perforated for Round Length). (Copyright.) (For Description see this Page.) closed to a
desirable depth at the center and seamed together below. The side-fronts are adjusted snugly by long under-arm darts taken up with the corresponding darts in the Princess fronts, and are reversed at the top in enormous lapels, that are faced with the silk and decorated along the edges with a row of lace insertion,
and a curving center seam, underfolded box-plaits being arranged below the waist-line at the center and side-back seams and spreading into two graceful tubular folds or godets. The skirt portion shows the fashionable expansion at the bottom and falls in well defined ripples at the sides, and the godets, which
stand out with a stately effect that is due to an interlining of hair-cloth, are held well to the center by an elastic strap tacked


View withuut Crush Collar.


View without Star and Crush Collaris.


Front Vievo.


7543
Side-Buck View.

Ladizg' Mornirg Dress or Whapper, itaving a Fittbd Body-Lining (That may be Omitted), a Wattead Back, and Slighi Thain (Perforated for Round Length). (Copyhight.)
(For Description see this Page.)
Venise lace edging, which, however, may be omitted, as shown in the small view, if a less fanciful gown be desired. The capfrills are gathered at the top and their ends form points back and in front of the sleeves. The becomingly high curate collar, which forms a stylish neck-completion, is covered with a band of insertion, and bands of similar insertion encircle the sleeves at the wrists.
The fabrics devoted to tea-gowns and dressy wrappers are of so wide a range and so varied in texture and cost that all tastes seem to have been considered. A stately tea-gown of this description for semi-ceremonious occasions may be developed in lustrous satin, miroir moire or rich silk combined with velvet, and such becoming woollens as Fayetta, foulé, cashmere, wool Bengaline, challis, etc., will be appropriate for a less elaborate garment. Lace insertion over ribbon of contrasting hue, passementerie, gimp, etc., may comprise the garniture.
We have pattern No. 7540 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrapper for a lady of medium size, calls for nine yards and threeeighths of dress goods forty inches wide, with five yards and an eighth of silk twenty inches wide, and two yards and five-eighths of laceflouncing ten inches wide. Of one material, it requires seventeen yards and three-eighths twenty-two inches wide, or eleven yards thirty-six inches wide, or nine yards and three-
fourths for-ty-four inches wide. Price of pattern, 1s. 8 d. or 40 cents.

LADIES' MORNING
DRKSS OR
WRAPPER,
HAVING A FITTED
BODY-LIN-
ING (That MAY BE
Omitted), A
Watteau BACK AND SLIGHT
TRAIN (Perforatel for Round Lengtio).
$\xrightarrow{\text { (Fior Illustra- }}$ ons see thi
Page.)
No. 7543. -At figure No. 321 L in this issue this dress is shown made of striped zephyr, with lace edging, pipings and a bow and uckle for decoration.

This morn-ing.dresspossesses an air of charming simplicity and daintiness and is here shown developed in spotted French chal-
near the top underneath. The huge gigot sleeves are shaped by inside seams only and are arranged upon smooth coat-shaped linings; they are smooth upon the forearm and present the fashionable droop at the top, the fulness being collected in gathers. Falling softly over the sleeves are deep cap-frills of point de
lis and trimmed with an inexpensive variety of point de Gène lace. It is made over a body lining fitted as closely as a basque by double bust and single under-arm darts, side-back gores and a curving center seam; but it may be made without the lining, if preferred. Its loose fronts fall in full, graceful
folds at the center from gathers at the top, and are rendered smooth-fitting at the sides by long under-arm darts taken up with the corresponding darts in the body lining; they are closed invisibly to a desirable depth and are joined in a seam below the closing. The back is shaped to form a Watteau and is adjusted in Princess fashion by side-back gores, and a curving center seam that terminates in dart style below the waist-line. The Watteau extends in a box-plait to the neck, its edges being joined in a seam underneath at the center; and its fulness falls naturally into the skirt. The side-back seams disappear below the waist-line beneath underfolded, forward-turning plaits that contribute graceful fulness to the skirt. The dress may be made with a graceful slight train or in round length, as illustrated, the pattern providing for both lengths. The fulness of the fronts is confined in a graceful manner by belt-straps that have their narrow back ends inserted in the under-arm darts; the straps widen gradually toward their front ends, which are connected at the upper corners with a hook and loop and flare sharply below in points. The gigot sleeves are of enormous width at the top and fit the arm with comfortable closeness below the elbow ; they are arranged upon smooth linings and are gathered at the top to spread in balloon fashion upon the shoulders and break into soft folds below. At the neck is a becom-

the collar is a star collar, which passes under the Watteau and forms a series of points at the lower edge. The ends of the star collar flare widely at the front, while its front and lower edges


7529
Vie:v without Frill. are trimmed with a frill of narrow point de Gène lace. The use of the crush collar and star collar is optional, the effect of the dress with and without them being illustrated in the engravings.
material selected for its development the nary mordi wrapper. It will


Ladies' Wrap, with One Godet on Fiach Shoulder and Three Godets at the Back, (Copyright.) (For Description see Page 481.) make up attractively in challis, cashmere, flannel or serge, with garniture of ribbon, lace or fea-ther-stitching done with Roman floss of contrasting color; a more elaborate development may associate silk and velvet, silk crépon and moiré, or mélange suiting and satin. $\Lambda$ pretty devel. opment of the mode unites gray crépon and moss-green vel vet, with écru lace for decoration. The vel vet is used for the collars and belt-straps, and the sleeves are shortened iand trimmed with frills of lace.

We have pattern No. 7543 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. To make the dress for a lady of ingly high curate collar covered with a crush collar having frill- medium size, calls for fourteen yards and an eighth of matefinished ends closed at the back; and included in the joining of rial twenty-two inches wide, or ten yards thirty inches wide,
or nine yards and five-eighths thirty-six inches wide, or eight rowed gradually toward the ends. The cape is closed invisibly yards and three-eighths forty-four inches wide. Price of at the front and is decorated all round with long Vandykes of jet extending from the
 collar more than halfway to the lower edge. If a less fanciful development be desired, the cape may be made up without the chiffon frill, as shown in the small engraving.
Not the least attractive features of the mode is its simplicity, which will render it easily developed by the most inexperienced seamstress. It will make up handsomely in plain or ombré velvet oatin miroir moiré, moiré antique, cloth, etc., and may be lavishly adorned with passementerie, point Venise pattern, 1s. 6d. or point de Gène lace or jet-and-spangle ornaments.
or 35 cents.

LADIES' FULI. RIPPLE CAPE, WITH CEN-TER-BACK SEAM.
(For Illustrations see Page 480.)
No. 7529.At figure No. 331 L this cape is pictured made of black moiré, jet Vandykes and a ruching of ribbon providing the garniture.
The cape is here shown macle of velvet and chiffon, and decorated with long jet Vandykes. It may supplement a dressy toilette for Spring and early Summer. It is fashioned in circular style, with bias back edges joined ina center seam. The ingenious shaping of the cape renders it smooth at the top, and causes it to spread below into a series of ripples that flare all round and provide ample fulness over the huge sleeves in vogue. The cape is fashionably short, extending but a tritle below the watist-line, and is topped by a high collar on the Medici order, which rolls slightly at the


7554
Front View.


Back View.

Ladies' Cape. (Copyright.)
(For Description see Page 483.)
back and has
widely flaring ends. Inside this collar is arranged a full, black fancy silk displays three of these stylish organ-flute folds at doubled frill of chiffon, which is high at the back and nar- the back and one on each shoulder. The wrap is fashionably
short-extending only to the waist-line-, and its upper part is a round yoke, which is fitted by shoulder seams and upon which the cape portion is deeply lapped and sewed. The cape portion is in sections; the back sections are separated at the center by three godets and the front sections are separated from the back sections by a single godet on each shoulder, the side edges of the godets being joined to the corresponding edges of the cape sections. The godets, which narrow to points at the top, are stiffened with an
adorned lavishly or simply with lace insertion, spangle gimp pailletes, passementerie, etc.

We have pattern No. 7535 in ten sizes for ladies from twents. eight to forty-six inches, bust measure. For a lady of medium size, the wrap will need six yards and three-fourths of materia twenty-two inches wide, or five yards and five-eighths thirt inches wide, or five yards thirty-six inches wide, or three yard and three-fourths forty-four inches wide, or three yards and fourth fifty-four inches wide. Price of pattern, 1 s . 3 d . or 30 cents.


Ifadies' Double-Breasted Close-Fitting Jacket. (Copyright.)

(For Description sec Page 483.)

interlining of crinoline, grass cloth or canvas and spread and roll in their peculiarly graceful way, the godet on each shoulder being secured against disarrangement by a short strap tacked near the top underneath. The circular shaping of the cape produces handsome flutes or ripples at the front and back, which, together with the godets on the shoulders, ensures a comfortable adjustment over the fullest sleeves in vogue. The-yoke is wholly concealed by a handsome collar shaped by shoulder seams and forming a deep point at the center of the front and back and on each shoulder. This collar is arranged in two shallow box plaits at each side, the box-plaits flaring with the effect of godets to the lower edge; and the lower and front edges are trimmed with a band of buerre-yellow point de Venise lace insertion. Rising high at the neck is a stylish collar of the Medici type; it is very high at the back, and its upper edge is rolled softly and decorated with a row of lace insertion, its ends flaring wideiy at the throat. The wrap is closed at the center of the front with hooks and eyes and has broad stole tabs which are a fancy of the moment. The tabs, which are sewed with the cape to the yoke, under-lap the front of the cape and fall nearly to the knee, their lower ends being square. If a less elaborate garment be desired, the wrap may be made up without either the stole tabs or cape collar, as may be observed in the small illustrations.

The wrap is among the smartest top-garments of the season and its good style will ensure it a large following among tasteful women. It will make up equally well in the handsomest varieties of silk, such as miroir or sunset moiré, moiré antique, satin or gros ile Londres or the fashionable woollens that are devoted to wraps and capes. The mode invites a combination of fabrics, such as velvet for the cape collar, and may be
le-Breasted Eton Jacket
(For Description bee Page 484.)
edges of the points with a row of jet gimp, and to it, underneath, just above the points is secured a frill of deep black lace edging that falls with handsome effect on the cape.
The cape will make up exquisitely in miroir moiré, ottoman, satin, gros de Londres or some other handsome variety of silk, with velvet for the pointed collar and point de Gène lace for the frill, if liked. For an extremely dręssy cape emerald-green velvet could be chosen, with black velvet for

## LADIES' CAPE.

(For Illustrations see Paga 481.)

No. 7557 .-Thi cape is again shown figures Nos. 315 L and 316 L in this magazine The cape is a daint top-garment to supple. ment a dressy Spring or Summer toilette and is here shown made o satin and lace edging and stylishly decorated with jet gimp, sashribbon and lace edg. ing. The cape is short, as are all the modish wraps, and is fashioned in circular style with a center seam. It is smooth at the top, and falls with a much rip. pled effect below the shoulders and stands out in picturesque fashion on the sleeves A deep many-pointed collar, also shaped in circular style with a center seam, falls with a rippled effect over the cape, which is topped with a high collar on the Medici order that is rolled slightly at the top, the ends flaring widely at the throat. The Medici collar is covered on the inside with a frill of lace edging, and about it on the outside is arranged a twisted sash ribbon that is knotted to form an outstanding loop and a long streamer at each side of the closing, the streamers falling to below the knees. The pointed collar is decorated along the
 -
the pointed collar and either black or white lace for decoration. We have pattern No. 7557 in ten sizes for ladies from twentyeight to forty-six inches, bust measure. To make the cape for a lady of medium size, requires two yards and three-fourths of satin twenty inches wide, or two yards thirty inches wide, each with four yards of jetted lace edging seven inches and a fourth wide. Of one fabric, it calls for four yards and an eighth twenty-two inches wide, or two yards and three-fourths thirty inches wide, or

## LADIES' CAPE.

(For Illustrations see Page 481.)
No. 7554.-This exceptionally stylish cape is represented developed in light-weight cloth. It extends below the waist-line and is of great width, being fashioned in circular style without s center seam, and having fulness arranged at the top in a box-plait between two backward-turning plaits at the center of the back and in a box-plait and a forward-turning plait near each front edge. $\Lambda$ single dart at each side gives a smooth adjustment on the shoulders, and the cape falls in full rolling folls below, the plaits spread gracefully to the lower edge. The cape may be made up with or without a fanciful cape-collar in two sections that meet in a deep point at the center of the front and back and are round across the shoulders, the circular shaping forming rolling folds or flutes upon the shoulders. The


Ladies' Basque-Fitted Jacket, with Full Vest-Front and Godofs in the Back Seams. (Copyright.) (For Description see Page 485.)
cape collar is decorated at its lower and front edges with a band of lace insertion. At the neck is a high Medici collar which rolls at its upper edge and tapers to points at the ends. The reversed edge of the Medici collar is trimmed with a band of lace insertion, and the cape is lined throughout with silk and closed with hooks and loops.
The cape will develop attractively in velvet or any of the handsome silks that are now so extensively used for wraps, and
two yards and a fourth forty: four inches wide, or a yard and five-eighths fifty-four inches wide. In each instance two yards and fiveeighths of silk twenty inches wide will be View Showing Fronts Open. needed to line the cape and pointed collar. Price of pattern, 1 s . or 25 cents.

iew Showing Fronts Open.
in all spasonable varieties of cloth, camel's-hair, drap d' été, whipcord, etc. If liked, the collar may be of velvet, satin or some other handsome contrasting fabric.

We have pattern No. 7554 in ten sizes for ladies from twentyeight to forty-six inches, bust measure. For a lady of medium size, the cape requires six yards and an eighth of material twen-ty-two inches wide, or five yards and a fourth thirty inches wide, or five yards and an eighth thirty-six inches wide, or four
yards and an eighth forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1 s . or 25 cents.

## LADIES' DOUBLE-BREASTED CLOSE-FITTIN JACKET.

(For Illustrations see Page 482.)
No. 7574.-This style of close-fitting double-breasted jacket will have a large vogue during the Spring and for travelling during the Summer. It is pictured made of navy cloth and finished in tailor style with machine-stitchingThe jacket is fashionably short, extending just over the hips, and is of uniform lower outline. The close adjustment is due to single bust darts, under-arm and sideback gores, and a curving center seam which terminates: below the waist-line above stylish coat-laps; and the-side-back seams disappear under well-pressed coat-plaits that are each marked at the top by a button. The fronts, which lap in double-breasted style, are reversed at the top in very broad, pointed lapels that meet the rolling collar in notches, and the doublebreasted closing is made with button-holes and buttons. The one-seam gigot sleeves are of enormous width at the top and are arranged upon similarly shaped linings; they are gathered at the top to produce the fashionable flare on the shoulder, and the linings, which are voluminous enough to slip on easily over the largest dress sleeves in vogue, are arranged at the top in forward and backward turning plaits. The wrists are finished with two rows of machine-stitching made a little above the edge, and two rows of machine-stitching complete the edges of the jacket.
Cloth, cheviot, serge, covert coating and the fancy varieties of

coating are most in favos for jackets of this kind, dark-blue and the various shades of biscuit and tan being the most fashionable colors in vogue. Collar and lapel facings of velvet may be added, if liked, but a simple completion consisting of either one or two rows of machine-stitching will be most appropriate. A lining of plain or fancy silk is usually added.
We have pattern No.
7574 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires seven yards of goods twenty-two inches wide, or four yards and an eighth thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1 s . 3 d . or 30 cents. $\qquad$
LADIES' DOUBLE-BREASTED ETON JACrET.
(For Illustrations see Page 482.)
No. $7573 .-T h i s$ jaunty Eton jacket will be very popular to wear with shirt-waists or chemisettes; it is pictured made of English serge. It presents a


th Vest Fronts and Remotable Ohemisette. (Copymeat.) (For Description see Page 488.)
bust with button-holes and large smoked pearl buttons, and are reversed above in very broad lapels that meet the rolling collar in notches and extend beyond the collar in points on the sleeves. Single bust darts, under-arm and side-back gores and a curving center seam render the jacket stylishly close fitting. The enormous gigot sleeves are shaped by one seam only; they are made over linings similarly shaped; and the fulness in the lining is plaited at the top, while that in the sleeves is gathered, producing the fashionable bouffant effect and drooping in many soft wrinkles and folds to the elbow, below which the sleeve is stylishly close. The collar and revers are inlaid with silk.

The jacket may be worn over a loose blouse or close-fitting shirt-waist or with a high or low cut vest, any of which may ac company a gored, draped or full skirt. Serge, cheviot, flannel, cloth of light weight and such washable materials as Teviot suiting, checked or plain pique, linen or cotton duck and Galates will be appropriate for its stylish development.

We have pattern No. 7573 in thirteen sizes for ladies from twenty-eight to forty. six inches, bust meas ure. For a lady of medium size, the jacket requiresfour yardsand seven-eighths of material twenty-two inch es wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a half tifty inches wide, each with three-fourths of a yard of silk twenty inches wide for facing. Price of pattern, 1s. or 25 cents.

LADIES' JACKET'. (Known as the Tuxfibe Blazer.)
(For Mlanatrations see Рақе 489.)
No. 7522.-This is a rounding outline and extends only a little below the waist-line. The fronts lap and close in double-breasted fashion below the
stylish jacket to wear with full or tight-fitting vests or with blouse or shirt waists. Dark-blue serge was here selected to make it, and machine-stitch-

Back View.
Front Viex.
Ladies' Basque, with Epaulettes (That may be Omitted). (Copyright.)
(For Description see Page 48i.)



Luirg' Blouse-Waist, with Frenoh Front and Bocrnous Leg-0'-Metton Sleeveb. (Copybight.) (For Description see Page 48*)

Ing finishes it tastefully. The fronts may be worn open or they may be closed at the waist-line with two button-holes and buttons, as illustrated; they have roune.ing corners and are reversed above the waist-line in pointed lapels that meet the rolling collar in notches. The jacket is stylishly fitted by single bust darts extending to the lower ellge, underarm and side-back gores, and a curving center seam that terminates below the waist-line above coatlaps; and the side-back seams disappear under well pressel coat-plaits that are each marked at the top with a button. The large leg-o'-mutton sleeves are shaped by one seam only and are mounted on similarly shaped linings; the fulness at the top is collectel in forward and backward turning plaits that produce numerous wrinkles and cross folds to the elborr, below which the adjustment is comfortably close. A row of machine-stitching decorates the wrists and follows all the free edges of the jacket. or faced cloth, flannel, heavy wool, whipcord, canvas, cheviot, tweed or vicuna.
We have pattern No. 7522 in thirteen sizes forladies from twentyeight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires six yards and a half of material twen-ty-two inches wide, or three yards and fiveeighths forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3 d . or 30 cents.

[^5]
advantage in a stylish combination of cloth and shaded silk. The loose jacket-fronts extend to a becoming depth below the hips and are reversed in long, tapering lapels that meet the rolling collar in notches, their lower front corners being gracefully rounded. Between the jacket fronts is effectively revealed a full vest-front of silk that is closed invisibly at the center and arranged upun a dart-fit ted lining-front also closed at the center. The fulness in the vest is drawn in be coming folds at each side of the closing by gathers at the top and two rows of shirrings at the bottom; and the shirrings are concealed by a wrinkled girdle of silk that is gathered at the ends, the right end being included in the right under-arm seam and the left end secured with hooks and loops at the lef side. The close adjustment of the jacket is completed by under-arm and side-back gores and a curving center seam, the centerandside-backseams being terminated a little below the waist-linc for the insertion of godets, which roll and flare in characteristic style, their flute-like folds being held in place by a strap tacked


Ladies' Rolad Basque, with Two Under-Arm Gores, and witr Leg-o'-Mutton Sleeves (To be Plaited or Gathered), and with Notched Lapels or Fanct Bretelles. (Perporated for Shorter Length and Specially Desirabief for Stoct Ladies.) (Copyright.)
(For Description bec Page 488.)
being wrinkled by gathers at the ends, which are finished with the ends of the collar and closed at the throat. The one-seam
gigot sleeves droop in numerous soft folds below the shoulders in a combination of cinnamon－brown crépon and white moiré． from forward and backward turning plaits at the top；they are arranged upon coat－shaped linings and are plainly com－ pleted at the wrists．Curved openings are made for inserted side－pockets in the jacket fronts，and are fin－ ished plainly，like all the edges of the jacket．

The jacket will develop fashionably in cloth，serge， covert suiting，whipcord， satin，crépon or tweed， and the best results will be obtained by using some stylish variety of silk or taffeta for the full vest front．

We have pattern No． 7547 in thirteen sizes for ladies from twenty－eight to forty－six inches，bust


Front Vieu＇．

Ladies＇Waist．（To be Made High or Low Necked and with Full－Length or Elbow

Sleeves．）（Copyright．）
7552
（For Description see Page 488．）


This coat is here shown made of gray and dark－blue faced cloth．The coat reaches to three－quarter depth and the fronts are stylishly reversed at the top in lapels that are faced with the gray cloth and meet the rolling collar in notches．The fronts are nicely curved to the figure by sin－ gle bust darts that extend to the bot－ tom of the garment； they open over vest fronts that describe a point at the cen－ ter and are closely adjusted by double bust darts and closed in double－ breasted style with button－holes and buttons．The vest ronts are finished with a rolling collar that passes across the back，and are folded back above the closing in point． ed lapels that meet the collar in notch． es；they pass into the shoulder and under－arm seams， and between them is revealed a re movable chemisette that is closed at the center with button． holes and small buttons．The colla on the vest front is blue and the lapels are faced with blue，
measure．To make the jacket for a lady of medium size，calls for two yards and three－ fourths of cloth fifty inches wide，with a yard and three－fourths of silk twenty inches wide．Of one fabric，it requires seven yards and three－fourthstwen－ ty－two inches wide，or five yards thirty－six inches wide，or three yardsandseven－eighths forty－four inches wide， or three yards and three－eighths fifty inch－ es wide．Price of pat－ tern， 1 s ． 3 d．or 30 cents．

LADIES＇BASQUE－ FITTED COAT，WITH VEST FRONTS AND REMOVABLE CHEMISETTE．
（For Illuatrations see Page 484．）
No．7526．－Another view of this stylish coat may be seen by referring to figuse No． 319 L in this Delineator，where it is shown developed

7556
Front Dieu：


Ladies＇Yoke Bludse－Waist，with Fitted Lining and Frencil Front．（Copyrigit．） （For Description see Page 489．）
and both the collar and lapels lap deeply over the coat collar and lapels，the effect being rather distingué．The chemisette is made
with a short cape back and is topped by a standing collar. The close adjustment of the coat is completed by the customary under-arm and side-back gores, and a well curved center seam that terminates below the waist-line at the top of coat-laps, the side-back seams disappearing under well pressed coat-plaits that are each marked at the top by a button. The one-seam gigot sleeves are mounted on coat-shaped linings and fit the arm closely below the elbow, the fulness being collected in gathers at the top and falling in numerous pretty folds and wrinkles. A single row of machine-stitching provides a neat finish for the free edges of the vest fronts, collars and lapels and the front edges of the chemisette and coat.

For the making of coats of this kind cheviot, whipcord faced cloth, tweed, serge, etc., are the most popular materials, and for the vest fancy vesting will be chosen while piqué, linen or material matching the coat will be used for the chemisette. For very dressy wear the coat may be developed in brocade, satin or any handsome silk, and in such an event a fancy chemisette of chiffon may take the place of the one provided by the pattern.

We have pattern No. 7526 in fourteen sizes for ladies from twenty-eight to fortysixinches, bust measure. For a lady of medium size, the garment requires five yards of light and one yard of dark goods forty inches wide. Of one material, it needs nine yards and three-fourths twenty-two inches wide, or six yards thirty-six inches wide, or five yards and a fourth forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern,
1s. 6 d . or 35 cents.



Front Viex.
rated with ribbon and appliqué lace. The basque is provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front. The full fronts are separated from the full back by under-arm gores, which produce a smooth effect at the sides; and they are gathered at the top and the fulness is laid


7551


Back View.

Ladies' Shirt-Waist. (To be Made with a Standing or Turn-Down Collar and with Straight or Turn-Up Cuffs). (Copyright.)

(For Description see Page 489.)

in a double box-plait at the bottom back of the hemmed front edges. The plaits are lightly tacked and flare toward the bust. The fulness in the back is disposed in gathers at the top and in a double box-plait at the bottom, the plaits being tacked for a short distance above the waist-line. Fanciful epaulettes, which are included in the seam with the standing collar, are broadest at their lower edges and droop with stylish graceover the bouffant sleeves; they are narrowest at the top and are handsomely deco rated with appliqué lace. $\Lambda$ softy wrinkled ribbon encircles the standing collar in stock style, its ends being fastened at the back under a full bow of ribbon. The coat sleeves display bal-


Fronl View.

Ladirs' Basque-Waist, with French Front. (To be Made with a High or Low Neck and witr Full-Lengtil or Elbow Sleeves.) (Copyright.)
(For Description see \&age 490.)
ttes are an attractive feature of this handsome basque, which is pictured made up in a pretty shade of violet silk and decoloon puffs which extend to the elbow; the puffs are gathered at the top and bottom and encircled at the bottom by a twisted ribbon that is formed in a cluster of loops at the back of the arm. $\Lambda$ wrinkied ribbon follows the lower edge of the basque and is tied in a loop at each side of the center of the front and back. The epaulettes may be omitted, as shown in the small engraving.
Soft silks in flowered or striped designs will be selected to make a basque of this kind, and there are numerous washable materials for which the mode is admirably suited. Dimity, lawn, organdy, batiste, plissé taffeta and challis will be favored materials, and velvet or satin ribbon will provide effective decoration.

We have pattern No. 7580 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment re-
quires five yards of material twenty-two inches wide, or three yards ard three-fourths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths for-ty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' BLOUSE-WAIST, WITH FRFNCH FRONT AND BOURNOUS LEG-O'-MUTTON SLEEVES.

## (For Illustrations see Page 485.)

No. 7538.-This graceful blouse-waist is shown made of violet and white figured organdy at figure No. 325 L in this magazine, violet satin ribbon providing the decoration.

This modish blouse-waist has sleeves that are elaborate in their fulness and draping and is here pictured developed in changeable silk-blue shot with gold. The lining over which the blouse-waist is arranged is fitted by double bust darts, underarm and side-bac:k gores and a curving center seam. The waist is closed along the left shoulder and under-arm seams and has a plain under-front at the left side that is secured at its front edge to the center of the lining front. The upper part of the French front is a full yoke that is shaped in pointed outline; three rows of shirring made at regular distances apart form two regular puffs along the bottom of the yoke, and the fulness is collected in gathers at the neck, with pretty effect. The French front, which is joined to the lower edge of the yoke, is gathered at the arms'-eyes and all the way across the top, and the pretty fulness, which is drawn well to the center by two rows of shirring at the bottom, droops gracefully in blouse fash-
ion. Underarm gores separate the front from the seamless back and produce a perfectly smooth adjustment at the sides. The lack is laid in three backwardturning plaits at each side of the center, the plaits being closely lapped at the waist-line and flaring becoming. ly toward the shoulders. At the neck


7523

LADIES' ROUND BASQUF, WITH TWO UNDER-ARM GORE and With Leg-O'-MUTTON SLEEVES (To be Plaited or (athered), and With NOTCHED LAPELS OR FANCY bretelles. (Perfokated fyk Shorter Length and Bpecialiy Desirable for Stout Ladies.) (For Illustrations see Page 485.)
No. 7536.-This basque, which is of round lower outline, may extend over the hips, or only a trifle below the waist-line, as most becoming to the figure. It is pictured developed in plain woollen goods. The adjustment, which is accomplished by double bust darts, two under-arm gores at each side, side-back gores and a curving center seam, renders the basque particularly desirable for ladies of stout figure, and the closing is made at the center of the front with button-holes and buttons. The one-seam leg-0. mutton sleeves, which are made with fashionable fulness at the top and mounted on coat-shaped linings, may be gathered at the top or arranged in forward and backward turning plaits, as preferred, the pattern providing for both gathers and plaits. The sleeves droop on the shoulders in the approved manner and are plainly finished at the wrists. The long basque is made ornamental by broad, handsomely notched lapels that extend in double points upon the sleeves and meet at the bust ; and the short basque may have either this style of lapels or fancy bretelles extending to the lower edge in front, as preferred. The bretelles, which narrow to points at the front ends, widen above the bust and curve over the shoulders to form a point at the front and back of the arm, the upper back corners meeting at the center seam. Two rows of ma chine - stitch ing form ${ }^{2}$ stylish finish for the edges of the lapels and bretelles At the neck a close-fitting curate collar of becoming height fin ished at its edges with two rows of machine stitching.

Among the many fash ionable wool len dress goods adapt able to the mode ms be mentioned Fayetta, cré pon, camel's hair, foulé serge and cloth. Stylcollar closed collar closed at the left side; it is covered with a softly wrinkled crush collar that is gathered at the ends and decorated at each side with a dainty rosette of silk. The novel leg-o'-mutton sleeves are shaped by one seam only; they have great fulness at the top disposed in gathers and two seamed bournouses, and bet ween the bournouses a row of shirring extends nearly to the elbow and is tacked to the coat-shaped lining. A group of three downward-turning plaits made in each side edge near the elbow completes the artistic shaping of the beautiful sleeve; below the elbow a close adjustment is maintained. The waist is encircled by a crush belt, the ends of which are turned under and shirred to form broad frills and closed at the center of the back.
Artistic blouse-waists may be made from plain or fancy silk, or a waist of this style developed in sheer materials or in cre pon, challis, vailing, etc., will be stylish.
We have pattern No. 7538 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse-waist for a lady of medium size, requires seven yards and an eighth of goods twenty-two inches wide, or five yards and five-eighths thirty inches wide, or four yards and five-eighths thirty-six inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 18. 3 d . or 30 cents.


7523
Front Viev.


Back Viero.
Ladies' Vassar Blouse. (To be Made with a High or Round Neck and fith Fell-Length or Elbow Sleeves.) (Oopyright.)
(For Description see Page 490.) ish silks include gros deLondres, taffeta, moire and gros de Tours, and there are many handsome cotton goods, such as gingham Galatea and chambray, which are also adaptable to the mode.

We have pattern No. 7536 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, the basque calls for five yards and tive-eighths of material twenty-two inches wide, or three yards and a half thir ty-six inches wide, or three yards forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1 s . 3d. or 30 cents.

Ladies' Waist. (To be made High or Low Necked and with Full-Length or Elbow Sleeves.)

## (For Illustrations sce Page 486.)

No. 7552.-This waist may be made up with a low neck and elbow puff sleeves for dressy evening wear, or with a high neck, a crush stock and long sleeves, as shown in the engravings. It is pictured developed in white and gold brocade, with white satin ribbon for decoration. The waist has a body lining which is closely adjusted by double bust darts, under-arm and sideback gores and a curving center seam, and closed at the center
of the front with hooks and eyes, the right lining-front extending to the left shoulder and under-arm seams, where the final closing is made invisibly. The full front is shaped in low, round outline at the top, and is turned under and gathered to form a standing frill-heading; it is also gathered at the arm's-eye edges and arranged to form a large soft puff below the frill, the fuluess below the puff being drawn well to the center and disposed in three forward-turning plaits at each side of the center. The plaits are invisibly tacked to the lining below the puff, which is softly draped by several tackings and narrows gradually toward the sides. The full back, which is shaped in low V outline at the top, is turned under at the upper edge and gathered to form a standing frill, the fulness below being collected in three backward-turning plaits at each side of the center. The body lining is covered above the full front and back with full yoke-portions, that pass into the right shoulder seam and are disposed in soft folds by gathers along the upper, lower and shoulder edges. At the neck is a crush stock mounted upon a close-fitting standing collar and closed at the left side : it is arranged in an outstanding chou at the right side, and its overlapping end is arranged in a similar chou. The coat-shaped sleeves are covered to the elbows with large puffs arranged in softly draped folds by a group of forward-turning and a group of backward-turning, overlapping plaits at the top, the arrangement of the plaits producing a sort of drooping butterfly effect that is truly chir. When long sleeves are desired, the lining extends to the wrist and is covered below the puff with a deep facing that passes into the outside seam. The sleeves are trimmed at the bottom of the puffs with wrinkled bands of ribbon and bows arranged at the front and back of the arm, and bows are also placed on the shoulders The lower edge of the waist is covered with 8 wriakled ribbon that is decorated at the left side of the front with an Empire bow of ribbon and a the center of the back with a bunch of four oops of ribbon from which two long streamers fall nearly to the bottom of the skirt.
Rich and becoming waists may be made up in this way in striped, figured, checked or flowered changeable silk or taffeta, silk crépon, satin, peau de cygne, Fayetta and all sorts of stylish silks and woollens.
We have pattern No. 7552 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the low necked waist requires six yards and a half of material twenty-two inches wide, or five yards and three-eighths thirty inches wide, or four yards and threefourths thirty-six inches wide, or four yards and an eighth fortyfour inches wide; while the high necked waist needs seven yards and a half twenty-two inches wide, or sla yards thirty lnches wide, or five yards and an eighth thirty-six inches wide, or four yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' YOKE BLOUSE-WAIST, WITH FITTED LINING and FRENCII FRONT

## (For Illustrations see Page 486.)

No. 7556.-At figure No. 323 L in this issue this blouse-waist is shown made of striped and plain silk and nainsook tucking.
The blouse-waist introduces a French front and the broad box-plaits which are attractive features of the newest modea.

For its development in the present instance violet striped silk was chosen. The waist is made over a lining, fitted in basque style with double bust darts, under-arm and side-back gores and a curving center seam. The upper part of the blouse-waist is a rather deep yoke shaped by shoulder seams. The full fronts and full back, which are joined in under-arm seams that are independent of those of the body lining, are gathered at the top, and the fulness at the front droops in full, soft folds at each side of a broad box-plait that is formed at the front edge of the right front and extended to the neck, concealing the closing of the waist. The fulness at the lower edges of the fronts and back is collected in three spread rows of shirring, which are concealed beneath a crush girdle, the ends of the girdle being arranged in double choux and closed at the center of the back. The one-seam gigot sleeves, which are of great width, are gathered at the top and for some distance along the one edge of the seam, to stand out on the shoulders in the exaggerated style in vogue. They are mounted upon coat-shaped linings and are quite closefitting upon the forearm and plainly completed at the wrists. The stylishly high curate collar is covered with a crush stock, which is arranged in three outstanding loops at the right side and closed at the left shoulder seam, the overlapping end being arranged in loops to correspond with those at the right side.

The blouse-waist possesses a gracefulness that will be brought out most advantageously in shaded, shot, plaid, striped, figured or plain silk, wash silk, China silk, etc.

We have pattern No. 7556 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires six yards and five-eighths of material twenty-two inches wide, or five yards thirty inches wide, or four yards and a half thirty-six inches wide, or four yards for-ty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES'

SHIRT-W AIST. (To be made ith a Standing or Turn-down Collar and with Straight or Turn-up Cuffs.) (For Mlustrations
see Page \&87.)

No. 7551. There is no lack of variety in the Summer shirtwaists. The rounding yoke-back vies with the pointed yokeback, and there is considerable diversity in the distribution of fulness. Rose-colored wash silk was chosen for the development of the pretty waist here shown. The fronts, which join the back in under-arm seams, are gathered at the top back of their hemmed front edges and close with button-holes and buttons; and the fulness at the waist-line is collected in five forward-turning plaits at each side of the closing. The back, which has a round-yoke upper part, is laid in four backwardturning plaits at each side of the center, the plaits being lapped well at the waist-line and flaring becomingly above; and the garment is drawn in closely about the waist by draw-strings inserted in a casing formed all the way round. The yoke is shaped with a center seam and is applied over a seamless yokelining, its shoulder and lower edges being stitched to position in regular shirt style. The leg-o'-mutton shirt-sleeves are of fashionable width and are gathered at the top; they are also gathered at the wrists and may be finished with turn-up cuffs that flare at the back of the arm and close under the roll with link buttons, or with straight cuffs having square ends closed with button-holes and buttons. With either style of cuff the sleeves are made with openings which are finished with underlaps and
pointed overlaps, that are closed at the bottom with buttons and button-holes when the turn-up cuffs are used. The pattern provides two collars-a turn-down collar with prettily flaring ends and a moderately high standing collar, both collars being shown in the engravings. The waist is encircled by a belt, the overlapping end of which is pointed. The shirt-waist is finished in the regular way with machine-stitching.

Several shirt-waists are needed to complete the Summer wardrobe and it is well to make them unlike in order to have variety and style. Of the washable materials, wash silk, Oxford cheviot, Madras, percale and batiste are fashionable for shirt-waists.

We have pattern No. 75.51 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, requires five yards and three-eighths of material twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, each with half a yard of coarse linen thirty-six inches wide for interlining. Price of pattern, 1 s . or 25 cents.

LADIES' BASQUE-W AIST, WITH FRENCH FRONT.
('To
be Made with a Higu Or Low Neck and with
Full-Lengti or Elbow Seeeves.)
(F or Illustrations see Page 487.)
No. 7565.-Seed-dotted taffeta and plain chiffon are associated in this waist at figure No. 327 L , with ribbon for decoration.

The graceful and pretty effect of this waist is shown to excel lent advantage in its present development, the materials being bluet taffeta silk and cerise chiffon, with ribbon for decoration The waist is provided with a high-necked body-lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and is closed at the center of the front. The full French fronts and full, seamless back are shaped in Pompadour outline at the top and separated by gores under the arms. The fronts are laid in small box-plaits at the top and shirred at the bottom at each side of the closing, the fulness drooping softly in blouse fashion; while the back is gathered at the top and hasits fulness collected in backward-turning plaits at the bottom, the plaits being closely lapped at the lower edge and flaring above. The lining above the full portions is faced with silk and covered with a full yoke of chiffon, that is shaped by shoulder seams and gathered along the shoulder, neck and lower edges. The yoke is outlined with a twisted ribbon across the lower edges and a wrinkled ribbon over the shoulders, a rosette bow is placed at each back corner and triple loops give a unique effect at each front corner. At the neck is a standing collar, which closes in front and is covered with a crush collar of chiffon, the gathered ends of which are fastened at the back under a double loop-bow of ribbon. The coat-shaped sleeves have enormous puffs that
fulness in the front and a double loop-bow is tacked to it at the back. For evening wear, the waist may be made with a low Pompadour neck and elbow sleeves, as shown in the small engraving.

Silks of delicate color are chosen for waists of this description, and so are light shades of crépon, vailing, chiffon over silk, lace over silk and sheer organdies, dimity, lawn, etc.

We have pattern No. 7565 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires five yards and a half of silk twenty inches wide, with half a yard of chiffon forty-five inches wide. Of one material, it needs five $y a r d s$ and seveneighths twen-ty-two inches wide, orthreeyards and three-fourths thirty-six in-


Ladies' One-Seam Leg-o'-Mutton Shirt Sleeve (To be Made with a Straight or Keversed Cuff.) (Copyright.)
(For Description see Page 492.) ches wide, or
two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

Ladies' Vassar blouse. (To be Made with a High or Round Neif and with Full-Lengtii or Elbow Sleeves.)

## (For Ill ustrations see Page 488.)

No. 7523. -This blouse is shown made of white China silk and decorated with ribbon and flowers at figure No. 328 L .

The blouse is singularly well adapted to pretty muslins, dotted mulls and other cotton goods, as its simple adjustment renders it easy to launder. It is here shown developed in dotted Swiss and made up with a high neck and full-length sleeves and half-lowroundneck andelbow sleeves. The blouse, which is slipped on over the head, is simply shaped by shoulder and under-arm seams. At the top it is turned under and stitched twice to form a casing for a draw-string, which collects the fulness as closely as desired about the neck, the upper edge rising in a frill all round. The fulness at the waist-line is drawn closely 10 the figure by a tape or elastic inserted in a cove ring, and the blouse may be worn underneath or outside the skirt, as preferred. The waist is encircled by a belt covered with ribbon and closed at the left side. The large puff sleeves
are shaped by inside seams and are gathered at the top; they are turned under deeply at the bottom and stitched to form casings, in which draw-
are gathered at the top and bottom and completed prettily a the bottom with a twisted ribbon that terminates in triple loops at the inside seam. A twisted ribbon arranged about the lower edge of the basque-waist ends under a bow at each side of the

Back View.
(Copyright.)
Front Tiew.
Ladies' Basque-Thaist, with Eiton Front.
(For Description see Page 491,
$=$ strings are run to draw the fulness closely and form the edge into a frill. The decoration consists of sections of ribbon, that start from the belt at each side of the front and back and meet on the shoulders beneath full bows of standing loops of similar ribbon.

The blouse is charmingly simple and will be very becoming to young ladies or young matrons of slender figure. It will make up attractively in almost any variety of soft silk and in swivel gingham, percale, chambray, dotted and plain mull and Swiss, batiste, lawn and numerous other pretty cottons devoted to Summer gowns. It may accompany a full or gored skirt.

We have pattern No.


7519 Front Viero.


7519
Back View.

Ladies' Vest, with French Front and Stock and Staniing Collar. (Copyright.)
(For Description see Page 492.)
towards the arm's-eyes. The fulness at the waist-line of the front and back is collected in two rows of shirring that are placed at belt depth apart, and about the waist is worn a ribbon belt that is closed at the left side of the front under a ribbon rosette, a similar rosette being correspondingly placed at the right side. The yoke is overlaid with rows of insertion that follow the outline of the yoke; and the standing collar, which closes in front, is covered with a wrinkled ribbon decorated at each side with a ribbon rosette. The full sleeves are gathered at the top and bottom and arranged on coat-shaped linings; they are completed with round cuffs that are overlaid with rows of lace insertion.

Blouses have never received more careful attention at the hands of modistes and designers, and rich and inexpensive silks are equaily popular for them. Shot silks with small flowers scattered over the surface, the changeable grounds faintly reflecting their tones, are tirst choice when a very dressy blouse is desired.

We have pattern No. 7525 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 four yards and threefourths of goods twenty-two inches wide, or three yards and a fourth thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' BASQUE-WAIST, WITH ETON FRON'T.

 (For Illustrations see Page 490.)No. 7542.-Silk overlaid with point de Gène lace and crépon are shown combined in this stylish basque-waist at figure No. 330 L , braid and buttons providing pretty decoration.

The basque-waist, which is an extremely good style for making up the various new Spring goods or remodelling basques of a past season, is here represented developed in a fancy Spring suiting and trimmed with gimp and silk. It is fashionably short and round and its wide, seamless back is smooth at the top but has fulness below laid in backward-turning plaits that flare prettily from the lower edge, the plaits being stayed by tackings to a lining adjusted by under-arm and side-back gores and a curving center seam. The fronts, which are adjusted by the customary double bust darts and closed at the center with

No. 7525.-Figured India silk is represented in this blouse at figure No. 329 L , ribbon and lace Vandykes providing the decoration.
The novel shaping of the yoke and the disposal of fulness in the blouse render this mode particularly attractive. Brown taffeta silk was here selected for its development, with a stylish decoration of lace insertion and ribbon. The blouse is provided with a body lining that is adjusted closely by double bust darts, under-arm and side-back gores and a curving center seam and is closed at the center of the front. The use of the lining, however, is ophowever, is op-
tional. The full fronts and full seamless back, which are separated by underarm gores, are gathered at the top and joined to a fanciful, seamless yoke, that is shallowest at the center of the front and back and deepens


Side-Back View.

Ladies' Seirt, with the Front-Gore Extended to Form a Yoke at the Sides and with Three Godets at the Back. (Copyright.)
(For Description see Page 493.)
button-holes and buttons, appear with the effoct of a vest between Eton fronts that are reversed at the top in enormous
lapels and flare slightly below, the front corners falling below the waist fronts in points. The Eton fronts pass into the shoulder and under-arm seams, and are decorated at their free edges with narrow gimp. A row of similar gimp trims the top and bottom of the becomingly high curate collar, which forms a stylish neck-completion. The one-seam leg-o'-mutton sleeves display voluminous fulness above the elbow and a smooth effect upon the forearm; they are mounted upon coat-shaped linings and are gathered at the top to droop with old-time quaintness upon the shoulders. The lower edge of the basque-waist is trimmed with a twist of silk, the ends of which are covered at the center of the back by a loop bow of similar silk.

The basque-waist will make up handsomely in cloth, rock or goat's-hair crépon and all-wool or silk-and-wool novelty goods. A combination of shades will be effective iu a basque-waist of this kind and will render the vest effect more pronounced.

We have pattern No. 7542 in thirteen sizes for ladies from twen-ty-eight to forty-six inches, bust measure. For a lady of medium sine, the basque-waist needs five yards and three-fourths of materGal twenty-two inches wide, or three yards and five-eighths thirtyaix toches wide, or three yards and three-eighths forty-four iaches

Waists of cheviot, Madras, percale, linen, dimity, lawn, Swiss, cross-barred or striped or checked muslin, etc., will be fashionable with this style of sleeve, and the selection of either cuff is a matter of personal fancy, both styles being equally favored.

We have pattern No. 7520 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches, as described, a pair of sleeves requires two yards and a half of material twenty-two inches wide, or two yards twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a half forty-four inches wide. Price of pattern, 5 d . or 10 cents.

LADIES' VEST, WITH FRENCH FRONT AND STOCK AND STANDING COLLAR.

## (For Illustrations see Page 401.)

No. 7519.-The vest, which is pictured made of red silk, will lend a charming bit of color to a blazer suit of serge or flannel, and will prove far more comfortable in warm weather than a


Side-Pront Viero.


Side-Back Vieno.

Ladies' Ciroular Seirt, wtte Theef Godeto at the Baok. (Coptright.)
(For Deacription see Page 498.)
wde, or two yards and three-fourths fifty inches wide. Price of pattern, 1 s .3 d . or 30 cents.

## Ladies' ONF-8EAM LEG-O'-MUTTON SHIRT SLEEVE. (To be Made with a Straiget or Reverged Cuff.) (For Mlastrations see Page 400.)

No. 7520.-This sleeve is pictured made of gingham and will be pretty for shirt-waists and many other kinds of washable waists. It is shaped in large leg-o'-mutton style at the top and with only one seam, and is slashed at the back of the wrist, the slash being finished with an underlap and a pointed overlap in regular shirtsleeve style. The lower edge is gathered at each side of the slash and the great fulness at the top is also collected in gathers. The sleeves may be finished with straight cuffs that close with link buttons or with reversed cuffs that flare at the back of the wrist and close under the roll with link buttons. A buttonhole and button close the sleeve at the bottom of the laps. The edges of the laps and cuffs are finished with a single row of machinestitching.
stiffly starched shirt-waist or chemisette and pique vest. It has a French front arranged upon a dart-fitted lining-front. The French front is arranged at the center in a broad box-plait that is stitched along its underfolds all the way down, and is gathered at the top and bottom to fall in pretty folds at each side of the box-plait, the fulness dronping with soft blouse effect over a girdle that is arranged in three upturning plaits and passes into the under-arm seams. The backs of the vest are made of lining and are closed at the center with button-holes and buttons; they are drawn to the figure closely at the waist-line by drawstrings that are inserted in casings and tied at the closing. At the neck is a high curate collar covered by a stock, which is arranged in outstanding loops at the sides and has frill-finished ends closed at the center of the back.

The vest will make up attractively in shaded, plain, plaid, checked or striped silk, taffeta, novelty silk or crêpe de Chine. Piqué, chambray and Oxford suiting will also develop stylishly by the mode, and stitching will be preferred for a tinish.

We have pattern No. 7519 in thirteen sizes for ladies from twenty-eight to forty-six inches, bu't measure. For a lady of
merbum size, the vest requires $t w o$ yards and a half of material twenty-two inches wide, or a yard and tive-eighths thirty inches wide, or a yard and a fourth thirty-six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10 d . or 20 cents.

LLDIES' SKIRT, WITH THE FRONT-GORE EXTENDED TO FORM A YOKE AT THE SIDES AND WITH THREE GODETS AT THE BACK. (For Illustrations see Page 491.)
No. 7560.-At figure No. 323 L this skirt is shown made of cloth and decorated with ribbon and a fancy braid design.
This skirt is unique in its shaping, and for its development tan crépon was here chosen. The front-gore has but a trifling fulness at the top, and is extended across the hips to form a yoke $t$ which the shorter side-gores are smoothly joined. The sidegores fall in handsome ripples and a velvet piping is inserted in the seam joining them to the front-gore. Velvet buttons placed on the lower ends of button-holes simulated with velvet pipings ornament the yoke portion of the front-gore above the pipings. Three godets at the back contribute fashionable fulness; each is laid in a box-
plait at the top and an interlining of hair-cloth and an elastic strap tacked underneath give permanency to the tubular folds that gradually expand toward the lower edge, where the skirt measures about five yards and a quarter round in the medium sizes. The flare at the bottom may be emphasized by a facing of hair-cloth, if desired. The placket is finished at the left side at the seam mearest the center of the back.


7531
Side-Front Viev.
narrow at the top and are box-plaited to fall in three godets; they are interlined with hair-cloth and are held together by an elastic strap near the top. The skirt is fashionably wide at the bottom, measuring six yards in the mediuni sizes, and is underfaced with hair-cloth at the front and sides. A placket is finished at the left side above the seam nearest the center of the back.

The skirt is one of the most graceful of the new modes and is well suited to silk, gingham, chambray, percale or batiste.
We have pattern No. 7571 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires eight yards and seven-eighths of material twenty-two inches wide, or six yards and three-eighths thirtysix inches wide, or five yards and three-eighths forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SKIRT, WITH ONE GODET AT BACH SIDE OF THE FRONT AND THREE GODETS AT THE BACK. (For Illustrations sec this Page.)
No. 7531.-Beige crépon is represented in this skirt at figure No. 331 L in this magazine, with brown satin ribbon for trimming.

The new
silks, woollens and cotton goods may be stylishly made after this mode, and the decoration may be of braid, buttons or ribbon.
We have pattern No. 7560 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for eight yards and a half of goods twenty-two inches wide, or six yards and seven-eighths thirtysix inches wide, or five yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 18. 3 d . or 30 cents.

LADIES' CIRCULAR SKIRT, WITH THREE GODETS AT THF,

## BACK.

(For Mlustrations see Page 492.)
No. 7571.-This skirt is shown made of crépon and plainly completed at figure No. 330 L in this magazine.
The skirt is here represented developed in dress goods. It has a wide circular portion which fits quite smoothly at the top and spreads below into many flutes, the flutes being held in position by tackings to a tape placed underneath. The three gores which form the back of the skirt are wide at the bottom and


7531
Side-Back Viewo.

Ladirg' Skirt, with One Godel at Each Side of tie Front and Thrbe Godets at tie Back. (Copybight.) (For Description ree thie Page.)

The skirt is here shown made of covert cloth. It measures about five yards and a quarter at the bottom in the medium sizes, and its front-gore and side-gores, which are perfectly smooth at the top, flare at the bottom in graceful ripples. A godet, which is narrowed to a point at the top, is included in each side-front seam from the top to below the knee, below which point its edges are joined separately to the edges of the gores; the back of the skirt is composed of three godets, which are box-plaited at the top and interlined with hair-cloth, and are held in place by two elastic straps. The godets at the front are also interlined with hair-cloth. A placket is finished at the left side above the second seam from the center of the back.
The skirt will make up handsomely in all sorts of plain and fancy silks and woollens.

We have pattern No. 7531 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for nine yards and a half of goods twenty-two inches wide, or seven yards and three-eighths thirtysix inches wide, or six yards and seven-eighths forty-four inches wide, or five yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

## Styles for Misses and Girls.

be observed differently made up on page 504 of this magazine. A very jaunty blazer costume, appropriate for yachting or General outing wear in the country, is here pictured developed in white serge, with red China silk for the shirt-wast and gold soutache braid for decoration. The skirt is fashioned after one of the newest modes, and is of stylish but not exaggerated width at the bottom. Its front-gore and two wide side-gores fit smoothly at the top, and the three gceets which form the back are gathered at the top and expand in the usual fashion, being stiffened in their flutes or organ-pipe folds by an interlining of hair-cloth.

The fronts of the shirt-waist are gathered at the top to

Figure No. 334 L.-MISSES' BLAZER COSTUME.
(For Illustration see this Page.)
Fieure No. 334 L.-This illustrates a Misses' costume. The
pattern, which is No. 7568 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may

display pretty fuiness at each side of a box-plait made at the front edge of the right front, and the closing is made through the box-plait with gold studs. A bias pointed yoke is applied on the back, and the fulness at the waist-line is drawn closely to the figure by a tape inserted in a short casing
tigure No. 334 L .-Misses' Blazer Costume.-This illustrates Pattern No. 7568 (copyright), price 1s. 6d. or 35 cents. Figure No. 335 L.-Girls' Blazer Costume.-This illustrates Pattern No. 7570 (copyright), price 1s. 3d. or 30 cents. (For Descriptions see Pages 494 and 495.)
across the back and tied over the fronts. The waist is encircled by a leather belt. The full shirt-sleeves are slashed at the back of the arm, the slashes being finished with underlaps, and overlaps that are pointed at the top; they are gathered at the top and bottom and completed with square-cornered cuffs closed with link buttons. A Windsor scarf is prettily bowed between the flaring ends of the turn-down collar, which is mounted upon a standing band.
The loose fronts of the blazer open widely over the shirt-waist and are reversed at the top in fashionably broad lapels that meet the rolling collar in notches. The back and sides of the garment are curved gracefully to define the form by the usual gores, and a center seam that terminates below the waistline above coat-laps; and theside-back seams disappear under well pressed coat-plaits. The fronts are trimmed below the lapels with trefoil ornaments formed of gold soutache braid, and similar braid decorates the edges of the squarecornered pocket-laps, which cover openings toside pockets inserted in the fronts. Braid is also applied at the wrists of the one-seam leg-o'-mutton sleeves and along all the other free edges of the blazer. The sleeves, which are mounted on similarly shaped linings, are gathered at the top. but, if liked, they may be arranged in forward and backward turning plaits, the pattern providing for both gathers and plaits.
Serge is, perhaps, most widely favored for costumes of this class, although flannel, Galatea and duck are also eminently satisfactory. The shirt-waist may he of chambray, lawn or Oxford cloth, or of pale-blue or pink India silk prettily trimmed with feather-stitching.
The straw hat is simply adorned with flowers and ribbon.

Figure No. 335 L GIRLS' BLAZER COSTUME.
(For Illustration see Puge 494.)
braid, large buttons and embroidered edging for decoration. The skirt, which is full and round, extends to a pretty depth and is deeply hemmed at the bottom; it is gathered at the top to fall in full, soft folds all round, and is finished with a belt.
The shirt-waist, which is made of lawn, displays an applied box-plait at the front edge of the right front, the plait being decorated at each side with a frill of edging. The closing is made through the boxplait with gold studs, and the pretty fulness at each side is due to gathers at the top. A pointed yoke is applied upon the back, and the fulness at the waistline is drawn to the center by shirr-tapes inserted in a short casing and tied over the fronts. The full shirtsleeves are gathered at the top and bottom and finished with wristbands, and round cuffs, whichare trimmed with edging and rolled back prettily over the sleeves of the blazer. At the neck is a rolling collar, between the flaring ends of which a silk neck-tie is bowed. The waist is encircled by a leather belt.
The fronts of the blazer open all the way down, but, if preferred, they may be closed below the lapels with a single button-hole and button. The lapels meet the rolling collarin notches, and, like the collar, are trimmed with three rows of soutache braid. The fronts are gracefully rounded at their lower front corners and are decorated below the lapels with large buttons; and the back, which is nicely conformed to the figure by the customary gores and seams, displays coat-laps and coat-plaits below the waist-line. The oneseam leg-o'-mutton sleeves are stylishly full at the top, where the regulation droop may be effected by gathers or forward and backward turning plaits, the pattern providing for both gathers and plaits. Curved openings to side pockets inserted in the fronts are finished with machine-stitching and stsyed at the ends with ornaments of twist.

Pretty costumes may be made up by the
Figure No. 335 L.
-This illustrates a Girls' costume. The pattern, which is No. $\pi 5 \pi 0$ and costs 1 s . 3 d . or 30 cents, is in eight sizes for girls from tive to twelve years of age, and is differently represented on page 508 of this magazine.
The attractive features of this picturesque costume are here shown to advantage in red serge and white lawn, with soutache

Fradre No. 336 L. -MISSES' BLAZER COSTUME.

## (For Illustration see Page 48.)

Figtre No. 336 L.-This illustrates a Missee' costume. The pattern, which is No. 7532 and costs 1 s . 6 d . or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be observed differently made up on page 503 of this magazine.
There is a great similarity, if not an exact duplication, between the new outdoor gowns for ladies and those for misses, and the costume here shown, consisting, as it dues, of a blazer, vest and fourgored skirt, is a charming smaller edition of a sensible and becoming style for "grown-ups." Dark-blue and white serge form the combination illustrated, and dark-blue and white braid provides appropriate decoration. The jacket or blazer extends well below the waist-line and is turned back its entire depth to present stylish revers, that are faced with white serge and form notches with the rolling collar, which is also of white serge. The close adjustment at the sides and back is attained by under-arm and side-back gores, and a curving center cam that terminates at the top of coat-laps; and coat-plaits are formed below the waist-line at the side back seams. A broadshouldered effect is produced by the leg-o'-mutton sleeves, which are shaped by one seam and are mounted on linings similarly shaped; the fulness at the top is collected in upturning plaits that cause graceful wrinkles to the elbow, below which the adjustment is close. Each sleeve is encircled the wrist by two rows of white braid, and the free edges of the collar and revers are decorated with a single row of blue braid. The lower edge of the jacket is followed by a row of white bruid. The vest fronts displayed stylshly between the jacket fronts are of white serge and are fitted by single bust


Figerb No. 337 L.-Misses' Costume.-This illustrates Pattern N. 74 (copyright), price 1s. 6d. or 35 cents.
(For Deacription see this Page.)
fulness at the back is collected in gathers and falls in roll ing folds that spread gradually outward

The costume is youthful-looking, and is so simple in construction that it will present no difficulties to a home dressmaker of even moderate skill. Serge, English suiting, cheviot, covert cloth, mohair and light-weight faced cloth are the most serviceable materials for its development, and there are a variety of warhable fabrics that may be chosen when the costume is intended for ordinary wear in Summer.
The straw hat is stylishly decorated with ribbon.

Figure No. 337 LeMISSES' COSTUME.

> (For lllustration see this Page.)
Figure No. 337 L . -This illustrates a Misses' costume. The pattern, which is No 7544 and costs 1s. 6d or $3 \bar{j}$ cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 502 of this magazine.
The present development of the costume displays a unique combination of eau de Ni silk gingham and white all-over embroidery The gored skirt, which may be made up either with or without a fivegored foundation-skirt, is quite smooth at the front and flares at the sides and back in the style so much in vogue at present. The side seams of the skirt ar concealed by back ward-turning plaits that maintain their pose to the lower edge, and two deep, backward turning plaits flare gracefully at each side of the center seam. The skirt is completed with a belt covered with ribbon, the crush girdle provided by the pattern being omitted
The round waist, which is made over a fitted lining, in troduces a broad box-plait a the center of the fron and a similar plait at the back, and the plait in front is overlaid with all-over em broidery and conceals the clos ing. The fronts are separated by under arm gores from the
darts and closed with button-holes and pearl buttons. They join the vest back in shoulder and under-arm seams and describe a point at the lower edge. The neck is flinished with a standing collar of fashionable and becoming height.
The skirt is of the four-gored variety, and its front-gore and side-gores are smoothly fitted at the top by darts, while the
back, which is joined to a shallow, round yoke at the top and the fulness at the lower edge is regulated by gathers that are concealed by the belt which finishes the lower edge. A Bertha of all-over embroidery falls from the upper edge o the back in the deep, square outline peculiar to a sailor collar and its stole ends cross the shoulders and extend to the bust

sleeve is trimmed at the wrist with three spaced encircling rows of velvet ribbon. The standing collar is covered with a crush collar having frill-finished ends, and the front of the waist is decorated with three rows of velvet ribbon arranged to simulate a circular yoke. A rolling collar may be substituted for the standing one, the pattern providing for both styles. A band of velvet ribhon is carried diagonally from each arm's-eye seam to the waistline back of the fulness, and the waist is encircled by a velvet ribbon belt that fastens in front under a pretty bow.

The practicality of having several blouse-waists of sim-

Fhocre No. 338 L.-Misses' Blouse-Waist.-This illustrates Pattern No. 7530 (copyright), price 10 d . or 20 cents. (For Description see this Page.)

The curate collar is covered with all-over embroidery and decorated at the back with an Imperial bow of ribbon, the crush stuck with frill-finished ends being omitted. Sections of ribbon are looped at the ends of the Bertha, and the lower ends of the ribbons are carried downward to the belt, where they are arranged in knots and in loops and ends that fall prettily over the skirt. The sleeves are covered to the elbow with huge puffs that droop on the shoulders and spread in balloon fachion, and below the puffs they are made of all-over embroidery; a pretty bow of ribbon is tacked at the bend of the elbow.

The mode is an excellent one for challis, Fayetta, cashmere or silk-and-wool novelty goods, and is also adaptable to percale, chambray, Scotch and zephyr gingham, lawn, organdy and other fashionable cottons. Lace, embroidery, insertion, ribbon, etc., may supply the decoration.
The struw hat is prettily trimmed with flowers, ribbon and Mercury wings.

Figure aio. 338 L.-MISSES' BLOUSE-W AIST.

## (For Illustration sce this Page.)

Firsure No. 338 L. -This illustrates a Misses' blousewaist. The pattern, which is No. 7530 and costs 10 d . or 20 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen in three views on page 511 of this Delinentor.
Fi furel India silk showing a blue ground printed with white and green figures was here selected to make the waist, with an effective decoration of velvet ribbon. The waist is provided with a lining fitted by single bust darts aud under-arm and side-back gores, and the closing is invisibly made at the center of the back. The full front is separated from the back by under-arm gores which produce a perfectly smooth adjustment at the sides, and the fulness is collected in gathers at the top and in short rows of shirrings at the waist-line, the shirrings being made at belt depth apart and the fulness drawn well to the center. The back is similarly disposed at each side of the closing. The gig $t$ sleeves are shaped by one seam only and are mounted on coat-shaped linings; the fulness at the top is collected in gathers that give the bouffant effect now fashionable, and below the elbow the adjustment is comfortably close. Each ous skirts is conceded, and the home dressmaker is now given
many lovely modes that are admirably adapted for the purpose. The style here shown is especially well suited to India, China and fancy silks, and also to challis, printed dimity and figured organdy, as well as to lawns and other thin washable materials.

The hat is a coquettish shape in écru straw of fine quality, and is daintily trimmed with fine flowers and grasses.

Figure No. 339 L.-MiSSES' COSTUME.

## (For Illustration see Page 497.

Figure No. 339 L.-This illustrates a Misses' costume. The pattern, which is No. 7558 and costs 1 s . 6 d . or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is pictured differently developed on page 506 of this publication.


Figure No. 340 L.-Misses' Vassar Blocse.-This illustrates Pattern No. 7524 (copyright), price 10d. or 20 cents.
(For Description see this Page.)
Navy-blue serge and cream China silk are here pleasingly united in the costume, with white braid in two widths for decoration. The jacket fronts extend to the waist-line and are jauntily shaped to reveal a French vest of silk. The lining is fitted by single bust darts and all the usual seams and supports the vest, which is closed at the center beneath a box-plait formed at the overlapping front edge; the fulness at the waist-line back of the plait is drawn well to the center in short, close rows of shirring, and the vest passes into the shoulder and under-arm seams with the lining and droops stylishly in blouse fashion. The jacket fronts are separated from the seamless back by under-arm gores, and the back is smooth across the shoulders, while the fulness at the waist-line is collected in two backwardturning, overlapping plaits at each side of the center. The fanciful collar is deep and square at the back and is shaped in deeply hollowed curves at the ends and over the shoulders; it is smooth-fitting and is included in the seam with the standing collar, which is covered with a crush collar of silk that is arranged in loops at the sides. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings. The fulness at the top is coilected in gathers that cause the sleeves to stand out broadly and droop in a series of wrinkles and folds to the elbow, below which they are close and smooth. At each wrist are two rows of broad braid applied close together and two spaced rows of narrower braid. Three short sections of
narrow braid that are pointed at their back ends are applied horizontally at the front edge of each jacket front near the bottom, and the fanciful collar is outlined with the two widths of braid applied as on the sleeves.
The skirt consists of a circular front and three godets, the front being sufficiently wide to extend across the hips. Each godet is interlined with crinoline and laid at the top in a boxplait that spreads gradually to the lower edge; and the flare across the front and sides is given emphasis by a facing of crinoline which extends to the knee. The bottom of the skirt is trimmed with four rows of braid that duplicate the arrangement on the sleeves and fanciful collar. The top of the skirt is completed by a belt that is covered by a belt of serge.

The picturesqueness and beauty which are easily atterinable in a costume of this kind render it a most desirable mode for young girls, who will select it for a promenade costume or to wear when travelling or when making a sojourn at the seaside or in the mountains. Serge, English novelty suiting, cheviot, flannel. cloth of light weight, etc., are especially commended for their serviceableness and good style, and braid will provide the most appropriate decoration. For the vest, silk, chiffon or a contrasting wool material may be selected.

The hat is a becoming shape in fancy Tuscan straw and is profusely adorned with flowers and ribbon.

Figure No. 340 L.-MISSES' VASSAR BLOUSE.
(For Illustration see this Page.)
Figure No. 340 L. -This illustrates a Misses' blouse. The

g(Gurf. No. 341 L.-Misses' Blouse-Waist. -This illustrates Pattern No. 7537 (copyright), price 1s. or 25 cents.
(For Description ree Page 499.)
pattern, which is No. 7524 and costs 10 d . or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented differently developed on page 512 of this publication.
Spotted China silk was selected for the blouse in the present instance, and velvet ribbon constitutes a pretty and becoming decoration. The blouse, which is to be slipped on over the head, is simply shaped by shoulder and under-arm seams. It is turned under at the top and drawn up closely about the neck in a pretty frill by a draw-string; and a tape inserted in a casing at the (For Description see Page 499.)
waist-line draws it closely about the figure. The blouse may be worn outside or underneath the skirt, as preferred. The full sleeves are turned under at the lower edges and are drawn into pretty frills about the wrists by draw-strings; and they are gathered at the top to present the regulation droop on the shoulders, while the fulness below spreads in balloon puff style. The blouse is decorated at the wrists and neck with pretty bows of ribbon; and from beneath similar bows placed coquettishly on the shoulders sections of ribbon are carried to the waist-line, their ends passing beneath the ribbon belt and falling in loops and long ends upon the skirt. The blouse may be made up with a low neck and elbow sleeves for dressy evening wear.
The blouse is an ex cellent mode for developing India and China silks, all sorts of woollens, and such seasonable cottons as gingham, chambray, percale, batiste, dotted Swiss organdy, etc. Its simple adjustment makes it especially desirable for wash able goods, and its quaint designing renders elabor ate garniture unnecessary.

Figure No. 341 L.-MISSES' BLOUSE-WAIST. (Yor illastration see Page 498.)

Fieure No. 341 L . This illustrates a Misses blouse-waist. The pattern, which is No. 7537 and costs 1 s . or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 511 of this Delineator.
Theblouse-waist is here rendered quite fanciful in appearance by an artistic disposal of trimiuing, but it is in reality very simply designed. For its devel opment in the present in stance silver-gray Fayetta and cerise silk were selected. The full fronts andfull back are gathered at the neck and shoulder edges and are arranged in evenly distributed folds below by two double rows of shirring above the bust; and the fulness at the waist-line is collected in plaits at each side of the center of the front and back. The fronts and back are separated by under-arm gores to secure a smooth adjustment at the sides, and the blousewaist is arranged upon a shorter body-lining that is fitted snugly by the customary darts and seams, the closing being made invisibly at the center of the front. The sleeves display fashionable fulness above the elbow and are smooth upon the foream. They are shaped with inside seams only, are mounted upon coat-shaped linings and are gathered at the top to spread in picturesque fashion upon the shoulders. The closefitting curate collar is covered with a crush stock of cerise silk
that is closed at the back beneath an Imperial bow ; and a crush belt to match encircles the waist, its ends being closed at the center of the back beneath an Imperial bow. The belt is decorated at the front with two pert-looking bows of cerise silk, and the fronts are trimmed with bands of gimp arranged to conceal the shirrings, the lower band forming a pretty heading for a drooping frill of lace. The gimp and lace are continued on the sleeves to simulate deep sleeve-caps, and each sleeve is decorated at the wrist with three encircling rows of gimp.
The blouse-waist may be worn outside the skirt, if preferred, and may accompany a full round or godet skirt. It will make up exquisitely in plain, fancy, shot or shaded silk for dressy wear, and also in woollens of all seasonable varieties, as well as in gingham, chambray, percale, dimity, organdy, dotted Swiss and batiste.

Figure No. 342 L.-MISSES' DRESS.
(For Iluatration see this Page.)
Figure No. 342 L.This illustrates a Misses' dress. The pattern, which is No. 7559 and costs 1 s . 3 d . or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 505 of this publication.
The present development of the dress introduces a dainty combination of white dimity sprigged with pale-green, allover embroidery, and embroidered edging, with all-over embroidery and pale-green satin-edged ribbon for decoration. The straight, full skirt is of stylish width and surrounds the figure in graceful folds that result from gathers at the top; it is joined to the fanciful body, and the lower edge is finished with a deep hem. The body has a smootbly adjusted highnecked lining, and a full front and full backs which are shaped in fancy Pompadourfashion at the top. The full front is gathered at the top and bottom and droops with full blouse effect at the center, and the full backs, which are separated from the front by under-arm gores to ensure a smooth effect at the sides, are also gathered at he top and bottom to display pretty fulness at each side of the closing, which is made invisibly at the center. The body lining is covered above the front with a pointed yoke-facing of all-over embroidery, the back displays a square yoke-facing of similar embroidery, and quaint bretelles of all-over embroidery cross the shoulders smoothly and emphasize the broad effect of the mut-ton-leg sleeves. The bretelles are followed at their free edges
with frills of embroidered edging, and their joinings to the front and backs are concealed by straps of ribbon, the ends of which are covered with pretty rosette-bows. Similar ribbons frame the fulness at the front and are continued upon the skirt nearly to the bottom, and over these ribbons at the waist and at their lower ends are placed rosette-bows of ribbon. The sleeves are made with stylish fulness above the elbow and are gathered at the top to stand out in ballonn fashion upon the shoulders. They are mounted upon smooth linings and are trimmed with pointed facings of all-over embroidery above drooping frills of edging. The close-fitting curate collar is decorated with a crush collar of ribbon that is arranged in a flat bow at the back.
The dress is dainty and simple and is available for either every-day or best wear. It will make up beautifully in dotted and flowered organdy, dotted Swiss, zephyr gingham and lawn, and the yoke facings may be of point de Gène lace or dotted net, the linings being cut away from under the lace to expose the neck, if desired. All stylish silks and woollens are adaptable to the mode, and ribbon, braid, beading, etc., may comprise the garniture.

The close-fitting straw turban is stylishly adorned with bunches of violets and $a$ twist of violet velvet.

Figure No. 343 LGIRLS' HOUSE TOILETTE.

## (For Illustration see this Page.)

Figure No. 343 L.This consists of a Girls' dress and guimpe. The dress pattern, which is No. 7539 and costs 10d. or 20 cents, is in eleven sizes for girls from two to twelve years old, and may beseen in two views on page 509 of this issue. When the toilette is intended for girls from two to seven years old, guimpe pattern No. 7195, which costs 5 d . or 10 cents, and is in seven sizes from one to seven years old, may be used; when for girls from eight to twelve years of age, pattern No. 6701, which costs 7d. or 15 cents, and is in mine sizes from eight to sixteen years old, may be selected. These guimpes are identical in design and are illustrated on their accompanying labels.

The charming toilette shown at this figure is a simple and graceful style that is certain to become a general favorite for afternoon and evening wear at home. Figured red India silk was chosen for the dress in this instance, with lace edging for the frill and ribbon for decoration. The dress has a full, gathered skirt that is deeply hemmed at the bottom and joined to a round body, which is cut in low, round outline at the top. The body has a full front mounted on a lining fitted by single bust darts, and full backs arranged on plain lining-backs, and the closing is made invisibly at the center of the back.

Figure No. 343 L .

The front and backs are joined in under-arm seams and short seams on the shoulders, and the fulness is regulated at the top by gathers and at the lower edge by forward-turning plaits at each side of the center of the front and backward-turning plaits at each side of the closing. The neck edge is finished with a deep frill of lace edging, which falls softly over short puff sleeves that are gathered at their upper and lower edges to stand out in balloon fashion and dronp quaintly on the shoulders. A bow of red satin-edged ribbon is set pertly on each shoulder, and similar ribbon encircles the waist and is arranged in a great fancy bow at each side of the fulness in front.

The guimpe is made of white mull, with insertion for the neckband and wristbands and fancy tucking for the visible


Figure No. 344 L .
Figure No. 343 L.-Girls' Hodse Toilette.-This consists of Girls' Dress No. 7539 (copyright), price 10d. or 20 cents; and Guimpe No. 7195 (coprright). price 5d. or 10 cents. or Guimpe No. 67 nl (copsright), price 7d. or 15 cents. Firfukr No. 344 L.-Girls' 1)ress.-This illustrates

Pattern No. 7566 (copyright), price 1s. or 25 cents.
(For Descriptions see Pages 500 and 501.)
upper part of the front and back. The garment has a plain front and plain backs that are joined in shoulder and under-arm seams, and is drawn in closely to the figure at the waist-line by tapes inserted in a casing; and the closing is made at the center of the back. The neck is finished with a band of insertion prettily trimmed with a standing frill of edging. The fuiness of the shirt sleeves is collected in gathers at the upper and lower edges, and the sleeves are finished with narrow wristbands of insertion, to which frills of edging are daintily added.
Toilettes made after this mode will be suitable for dressy or ordinary wear, according to the fabrics used. India or Chins silk, crépon or Fayetta in any of the delicate shades that are so
becoming to children may be used for the dress, and white nainsook or silk for the guimpe, to make a dainty and dressy toilette; and shepherd's check or plaid wool goods, chevict, serge, etc., with a guimpe of crépon or cashmere, will produce an attractive school gown. The dress may be prettily trimmed with lace edging, ribbon or insertion, and the simulated yoke of the guimpe may be of plain or fancy tucking.

Figure No. 344 L.-GIRLS' DRESS.
(For Illustration see Page 500.)
Figure No. 344 L.-This illustrates a Girls' dress. The pat-
gores. Becoming fulness is arranged at the center of the front by means of gathers at the upper and lower edges, the fulness drooping in blouse fashion over the skirt; while back of the fulness the front is drawn smoothly over the lining. Crossing the shoulders are triple-pointed bretelles of olive silk, which are sewed on smoothly, but which by reason of their circular shaping fall in deep flutes and flare prettily. The bretelles are allover decorated with rows of white lace insertion, through which the silk gleams richly ; and their upper edges are concealed by bands of ribbon ending under dainty bows. At the neck is a standing collar of moderate height covered with a crush collar that is closed at the back under a spreading bow. Sleeves of the puff variety complete the attractive garment. The puffs extend to the elbow and


Figure No. 345 L .


Figure No. 346L.

Thaore No. 345 L.-Girls' Dress. - This illustrates Pattern No. 7567 (copyright), price 1s. or 25 cents. Figure No. 346 L.-Girls' Dress.-This illustrates Pattern No. 7545 (copyright), price 10d. or 20 cents.
(For Descriptions see Pages 601 and 602.)
tern, which is No. 7566 and costs 1 s . or 25 cents, is in eight sizes for girls from five to twelve years of age, and is again portrayed on page 510 of this magazine.
The dress is here represented made up for afternoon wear in an attractive combination of réséda crépon and olive-green silk, with a dainty trimming of olive satin ribbon and white point de Gène insertion. The full skirt is deeply hemmed at the bottom and falls in full, graceful folds all round from the round body, which is made over a closely fitted lining and closed at the center of the back with buttons and button-holes. At each side of the closing pretty fulness is produced by gathers at the top and bottom, and the backs are separated from the fronts by under-arm
years of age, and may be seen in three views on page 509 of this Delineator.
Some simple yet picturesque features are shown in this dress, which in this instance is displayed developed in a combination of plain and checked zephyr gingham and decorated with ribbon, embroidery and lace insertion. The dress may be worn with or without a guimpe, and is provided with a lining fitted by single bust darts and the usual seams, the closing being made at the center of the back. Under-arm gores separate the full, lownecked front from the full, low-necked backs, and the front is disposed in gathers at the top and bottom, the fulness being drawn well to the center and drooping in blouse fashion. At

## THE DELINEATOR.

the back the fulness is collected in gathers at each side of the closing. Puff sleeves that extend to the elbow are gathered at the top and bottom; they are made over coat-shaped linings and decorated with a frill of embroidered edging. A stylish Bertha of plain gingham that completes the neck of the dress is smooth at the top and forms a deep point over each shoulder.


Its lower edge is decorated with a ruffle of embroidered edging and a band of lace insertion. The full skirt is deeply hemmed at the bottom and is gathered at the top, where it is attached to the waist, and falls in soft, full folds about the figure. A bow of ribbon with long, flowing ends is tacked over the joining of the skirt and waist at the left side.
Pretty Spring and Summer dresses will be made up after this mode in challis, crépon, silk, and such washable ma terials aschambray, gingham, lawn, batiste and dimity. Lace or embroidered edging associated with a tritling amount of ribbon will provide suitable decoration.

Figure No. 346 L.-GIRLS' DRESS.
(For Illustration see Page 501.)
Figure No. 346 L.-This illustrates a Girls' dress. The pattern, which is No. 7545 and costs 10 d . or 20 cents, is in eleven sizes for girls from two to twelve years of age, and may be seen in three views on page 508 of this magazine.

Simplicity and good style are charmingly united in the pretty little dress here shown developed in pink-and-white striped zephyr gingham and trimmed with narrow white embroidery and pink ribbon. The full skirt is finished at the bottom with a deep hem, and is gathered at the top and joined to the body, falling in pretty folds all round. The front of the body is arranged in a broad box-plait at the center, and the back displays a similar box-plait over the closing, which is made with hooks and eyes at the center. The front and backs are separated by under-arm gores to insure a smooth adjustment at the sides, and the body is provided with a lining snugly adjusted by the usual darts and seams. The one-seam mutton-leg sleeves, which are mounted upon smooth, coat-shaped linings,
display fashionable fulness at the top and are gathered to droop in quaint style at the shoulders. They follow the outline of the forearm with comfortable closeness and are trimmed with embroidered edging applied to simulate deep, pointed cuffs. The box-plait at the front is decorated with similar edging, and so also is the rolling collar, which is in two sections with widely flaring ends. The belt provided by the pattern is omitted in favor of a ribbon sash that is tied at the back in a pretty bow with long notched ends.
For the host of pretty cottons that are to be devoted to girls' Summer gowns this dress is a specially attractive mode; and it will also make up beautifully in Fayetta, challis, cashmere, etc., with velvet ribbon, fancy braid, gimp or feather-stitching for trimming. Plain, checked and striped piqué and plissé and silk gingham are washable materials that will be favored for the mode.

MISSES' COSTUME, WITH FIVE-GORED FOUNDATION-SKIRT (That may Be Omitted). (For Illuatrations see this Page.)
No. 7544.-Green silk, gingham and all-over embroidery are united in this costume at figure No. 337 L in this Defineator, with a tasteful disposal of ribbon for decoration.
The costume is not difficult to reproduce and will make up stylishly in most of the fashionable dress goods. It is here pictured made of écru novelty suitıng and brown silk. The gored skirt is exceedingly graceful and the unique disposal of fulness in plaits all round is new and pleasing, each seam being con-


Misses' Costume, with Five-Gored Foundation-Skirt (That may be Omitted). (Copyright.) (For Deacription see tbis Page.)
cealed by a backward-turning plait; and the fulness at the back is collected in two backward-turning plaits at each side of the center seam. The skirt is arranged over a foundation skirt composed of five gores, the front and side gores being smoothly fitted at the top by darts, while all fulness is collected at the back in closely drawn gathers. The foundation skirt may be omitted if not desired. The plaited skirt measures nearly four yards round at the bottom in the middle sizes. The placket is finished above the center seam and the top of the skirt is completed by a belt.

The basque-waist is provided with a lining fitted by single bust darts, under-arm and side-back gores and a curving center
seam, the closing being made at the center of the front. At the front edge of the overlapping front is laid a broad box-plait that conceals the closing; and the fronts, which are smooth at the top, have slight fulness at the bottom collected in two rows of shirring made at belt depth apart, the fulness being drawn well to the center. Under-arm gores separate the full fronts from the seamless back, which is laid in a broad box-plait at the center, the plait being widest at the top; and the fulness at the bottom is disposed to correspond with the front. The back is low and round and joins a round yoke, that is outlined at the lower edge by a fanciful bretelle of silk. The bretelle is deep and square like a sailor collar at the back and its square ends terminate in front at the bust. At the neck is a standing collar which closes in front; it is covered with a crush collar of silk, the frill-finished ends of which are fastened at the back. Huge puffs that are gathered at the top and bottom cover the coatshaped sleeves as far as the elbow. The waist is encircled by a softly wrinkled belt of silk, which is arranged over a belt lining and is closed at the left side of the front under a stylish bow composed of two upstanding loops and a knot of silk. The small engravings show how greater simplicity may be attained by omitting the bretelle, crush collar and belt.
The fascinating Spring and Summer woollens and the lovely silks that come in inexpensive qualities, as well as in the heavier and more costly grades, are commended for this charming costume. It offers an opportunity for a pretty combination, although one material may be effectively used throughout. Velvetand crépon, silk and crépon or challis, silk-and-wool novelty goods and some thin materials that can be worn a season or

MISSES' COSTUME, CONSISTIN' A VEST AND FOUR-GORED SKIRT.

## (For Illustrations see this Page.)

No. 7532.-Navy and white serge are united in this costume at figure No. 336 L in this magazine, with blue and white soutache braid for decoration.

This costume is stylish for the promenade, shopping, travelling and general outing wear, and a shirt-waist may be substituted for the vest, if desired. Mixed cheviot and fancy vesting were here selected for the costume. The vest is pointed at the center, and its fronts are fitted by single bust darts and closed at the center by button-holes and buttons. The back is rendered



Front View.


Back View.

Mirses' Costume, Consisting of a Jacket or Blazer, a Vest and Four-Gored Skirt. (Copyright.)
(For Description see this Page.)
more without renovation are appropriate for the mode, which is unusually stylish yet thoroughly practical. Embroidery, ribbon, braid or passementerie may be used for decoration.
We have pattern No. 7544 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires five yards and three-fourths of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide. Of one material, it calls for ten yards and a fourth twenty-two inches wide, or eight yards and seven-eighths twenty-seven inches wide, or seven yards thirty-six inches wide, or five yards and threefourths forty-four inches wide. Price of pattern, 1 s . 6 d . or 35 cents.
shapely bya well-curved center seam and joins the fronts in under-arm and shoulder seams. Straps, which are included in the under-arm seams at the waist-line, are buckled at the center of the back to regulate the width. The vest is completed by a standing collar, which is finished, like the lower edge of the vest, with a single row of machinestitching.

The jacket or blazer is of fashionable length, extending well below the hips, and the loose fronts may be reversed their entire length, or they may be reversed to the bust only and buttoned below the lapels with three button-holes and buttons, as illustrated. The adjustment is made by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of stylish coat-laps; and the side-back seams disappear below the waist-line under well pressed coat-plaits. The rolling collar presents a center seam and forms notches with the lapels in true coat style. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on linings similarly shaped; the fulness at the top is collected in upturning plaits, and round cuffs are simulated by a double row of ma-chine-stitching. A single row of stitching follows the free edges of the jacket.

The four-gored skirt has a frontgore and a gore at each side which are smoothly fitted at the top by darts, and a wide back-gore that is gathered at the top, the fulness expanding toward the lower edge, where the width of the skirt is two yards and fiveeighths round in the middle sizes. If desired, the lower portion of the skirt may be faced as far as the knees with hair-cloth or crinoline. The placket is finished at the left side-back seam, and the top of the skirt is completed with a belt.

Cheviot, English serge, novelty suiting, covert cloth, whipcord, etc., will be selected for suits of this kind, with fancy vesting or white pique for the vest. Machine-stitching will form the neatest and most appropriate finish.

We have pattern No. 7532 in seven sizes for misses from ten
to sixteen years of age. For a miss of twelve years, the garment requires four yards and three-fourths of dress goods forty inches wide, with three-fourths of a yard of fancy vesting twenty-seven inches wide. Of one material, it requires eight yards and seveneighths twenty-two inches wide, or five yards and three-eighths thirty-six inches wide, or four yards and a fourth forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1 s . 6 d . or 35 cents.

MISSES' BLAZER COSTUME CONSISTING OF A JACKET WITII LEGG-O'-MUTTON SLEeves (That may be Plaited or Gathered), A SilirtWAIST, $\Lambda$ ND A SIX-GORED SKIRT JORMING THREE GODETS AT THE BACK. (For Illustrations see this Page.)
No. 7568. $-\Lambda$ t figure No. 334 L in this magazine this costume may be seen made of white serge and red silk, with gold soutache braid for decoration.
The blazer costume is both stylish and practical. The skirt and jacket are here pictured made of brown serge, and the shirt-waist of blue chambray. The blazer is of fashionable length. Its loose fronts may have square or rounding lower corners and may be closed at the bust with a but-ton-hole and button or wornopen, as shown in the engravings. The close adjustment at the sides and back is due to under-arm and sideback gores, and a curving center seam that terminates below the waist-line at the top of coat-laps, the side-back seams disappearing under well pressed coatplaits. The fronts are reversed above the bust in pointed lapels that are faced with the material and meet the rolling collar in notches. The gigut sleeves, which are made with linings that are similarly shaped, are fitted with one seam only and may be gathered or plaited at the top, as illustrated, to fall in pretty wrinkles and folds to the elbow; they are completed at cuff depth with a double row of machinestitching. Square openings to pockets inserted in the fronts are covered with pocket-laps that may have square or rounding lower front corners to match the fronts. The free edges of the jacket and collar are finished with a double row of stitching.

The six-gored skirt consists of a front-gore and a gore at each
side, all of which are perfectly smooth at the top, while at the back are three godets that are gathered at the top and spread gracefully outward to the lower edge, where the skirt measures three yards and a quarter round in the middle sizes. $\Lambda$ placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt. The fulness is held in position by a tape tacked across the godets near the top.

The shirt-waist displays a boxplait at the front edge of the overlapping front, through which the closing is made with studs or button-holes and buttons, and the fronts are gathered at the top at each side of the closing. The fronts join the seamless back in shoulder and under-arm seams and the back is smooth at the top, where it is strengthened by an applied bias, pointed yoke that is shaped by a center seam. At the waist-line the back is drawn closely to the figure by tapes inserted in a short casing and tied over the fronts. The waist is encircled by a belt of serge which fastens in front under a fancy buckle. The leg-o'mutton shirt-sleeves are gathered at the top to droop in regulation fashion; they are slashed at the back of the arm, one edge of the slash being finished witl an underlap and the other with an overlap that is pointed at the top. The lower edges of the sleeves are gathered and complet ed with cuffs that are clos ed with link buttons, and the lower ends of the laps are closed with a button and button-hole. At the neck is a turndown collar mounted on a shaped band that is closed with a stud, theends of the collar flaring widely at the throat. The shirt-waist is finished with machine. stitching.
biazer costume suggests comfort and is stylish and girlish. For its development serge, flannel, English wool suiting, whipcord, canvas wool, etc., may be selected. The shirt-waist may be of lawn, linen, cheviot, percale, Madras or wash silk. Ma-chine-stitching will provide an effective finish.

We have patteru No. 7508 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket and skirt require six yards and three-eighths of material twentyseven inches wide, or five yards and a half thirty-six inches wide, or four yards and a half forty-four inches wide, or tour yards fifty inches wide; while the shirt-waist requires four yards
twenty-two inches wide, or three yards and three-eighths twentyseven inches wide, or two yards and a half thirty-six inches wide, with a half yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 1s. 6 d . or 35 cents.

MISSES' DRFiSS, WITH STRAIGHT, FULL SKIRT. (To Bf Made with a High or Low Neck anj with Full-Length or Elbow sleevess.)
(For Illustrations see this Page.)
No. 5559.-Figured dimity, all-over embroidery and embroidered edging are combined in this dress at figure No. 342 L in this magazine, with ribbon for decoration.
The dress is here represented made of figured electric-blue challis, velvet and lace edging and decorated with ribbon. The body is provided with a lining that is rendered close-fitting by single bust darts and under-arm and side-back gores, and is closed at the center of the back. The full front and full back are shaped in fancy Pompadour outline at the top and are gathered at the top and bottom, the fulness in front drooping in graceful blouse fashion. Above the full portions the lining is faced with velvet, with the effect of a fancy yoke that shapes a point at the center of the front and has a square outline at the back. The standing collar, which is of moderate height., is closed at the back and covered with a wrinkled ribbon that closes at the back under a graceful, flat bow. Ornamental epaulettes of velvet outlinell at the ends and lower edges with a frill of lace edging cross the shoulders smoothly; they are followed at the top by a wrinkled ribbon which terminates at the front and back under a dainty bow. Theleg-$0^{\prime}$-mutton sleeves are shaped by one seam only and are mounted on coat - shaped linings; the fulness is collected in gathers at the top and droops in soft folds to the elbow, below which the adjustment is close. The sleeves


Misees' Dress, with Straiget, Full Skirt. (To be Made with a High or Low Neck and with Fulf-Length or Eidbow Sleeves.) (Copyright.)
(For Description see this Pege.)
goods may be used for the development of the dress. Washable fabrics may also be made in this way and a yoke of embroidery may be used with such fabrics, and sometimes lace, if the material chosen be sheer. Ribbon should be added with either lace or embroidery to increase the dressy effect.
We have pattern No. 7559 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires seven yards of challis twenty-seven inches wide, with three-eighths of a yard of velvet twenty inches wide, and five yards and three-fourths of lace edging five inches wide. Of one material, it needs ten yards and a fourth twenty-two inches wide, or eight yards twenty-seven inches wide, or six yards and a fourth thirty-six inches wide, or six yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## MISSES' COSTUME, WITH FRENCH VEST AND

ETON FRONTS, AND $\Lambda$ SKIRT HAVING
A CIRCULAR FRONT ANL THREE

## GODETS AT THE BACK.

## (For Illustrations see Page 50 j .)

 blue serge is shown in this costume at figure No. 339 L in this magazine, and white braid provides the decoration.This costume introduces the stylish and popular French vest and Eton fronts and has a youthful air of grace and style. It is made of tigured écru wool suiting and brown velvet, with velvet

No. 7558.-A pretty combination of white and pipings for decoration. The skirt is extremely graceful ; it has a wide circularfront extending well back of the hips and three godets at the back. Each godet is laid in a boxplait at the top and interlined with crinoline to preserve the fashionable outstanding effect, a strap retaining the godets in their correct pose. The flare at the bottom, where the skirt measures three yards and a quarter round in the middle sizes, may be emphasized by a facing of haircloth or crinoline. The
up in elbow length as pictured, and completed with a frill of lace headed by a wrinkled section of ribbon; and for evening wear the neck may be cut low in fancy Pompadour outline. The straight, full skirt, which is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist, is of stylish width, measuring three yards round in the middle sizes. Wrinkled ribbons conceal the joining of the skirt and body back of the fulness in the front, a rosette bow being placed over their front ends and a double loop-bow over their back ends.
Many of the newest styles for misses are made up with velvet like the mode here shown. Fayetta, crépon or novelty dress
placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt. The basque-waist is made over a smooth lining fitted by single bust darts, under-arm and side-back gores and a curving center seam, and is closed at the center of the front. The Eton fronts open over the French vest, that has a box-plait at the right front edge, under which the closing is made; and the slight fulness is laid in two shallow, overlapping, backward-turning plaits at the top under the box-plait and collected at the waist-line in two short rows of shirring, the shirrings being tacked to the lining and the vest drooping gracefully in blouse
style. Under-arm gores separate the fronts from the back, which is smooth at the top and has fulness at the waist-line col lected in two backward-turning, overlapping plaits. The sailor collar is inclu ${ }^{2}$ d the seam with the standing collar and is square at the back and deeply hollowed across the shoulders and at the ends, which extend to the bust. The free edges of the collar and Eton fronts are decorated with velvet pipings. The standing collar is covered with a wrinkled stock of velvet that is formed into outstanding loops by tuck-shirrings at each side. The waist is encircled by a velvet belt that is softly wrinkled and arranged at the back in a bunch of four outstanding loops. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings ; the fulness is collected in gathers at the top and droops in soft folds and wrinkles to the elbow, below which the sleeves fit the arm closely.
A combination may be selected for the development of this costume if desired; the vest, belt and collar could contrast with the remainder of the costume or one material may be stylishly used throughout. Serge, crépon, novelty suiting and some washable fabrics will make up effectively in this way, and silk, velvet or the dress goods may be used for the collar and belt.
at each side of the center by gathers at the top, and are close with button-holes and buttons or with studs through a box-plait formed at the front edge of the right front. The fulness at the waist-line at the back is drawn well to the center by two rows of shirring which are tacked to a casing that extends all round the garment and in which tapes are inserted to draw the garment snugly about the waist. The back is strengthened by an applied seamless yoke, which forms a decided point at the lower edge and is machine-stitched to position along the lower and shoulder edges. The shirt sleeves have great fulness at the top collected in gathers; they are also gathered at the wrists and finished with straight cuffs having square ends closed with button-holes and buttons or studs below openings that are finished with underlaps and overlaps, the overlaps being pointed at the top. The turndown collar is mounted upon a standing band having rounding ends closed at the throat with a button-hole and button. Ma. chine-stitching finishes the free edges of the collar and cuffs and the outer edges of the box-plait.
The jaunty Eton jacket extends to the waist-line and is simply shaped by shoulder and under-arm seams. Its fronts open widely, disclosing the front of the shirt-waist; they are reversed in broad, pointed lapels and faced with the material. The leg-o'-mutton sleeves are shaped by one seam only, and have ample fulness at the top collected in gathers that produce the broad-shouldered effect so fashionable, and they fit the arm with comfortable closeness below the elbow.

The straight, full skirt is deeply hemmed at the bottom and gath. ered at the top; it is sewed to $\&$ belt having a pointed, overiapping end, the belt being closed at the center and at the left side of the back.

For wear at the seashore or in the mountains or when travelling or promenading, this costume is in every way desirable. It may be developed in serge, flannel, plain or figured mohair, camel's-hair or in such washable fabrics as teviot suiting, Galatea, duck or piqué. The shirt-waist may be made of wash silk, cheviot, percale, linen, dimity or lawn and trimmed with edging or insertion.

We have pattern No. 7549 in eight sizes for girls from tive to twelve years of age. For a girl of eight years, the jacket and skirt require four yards and five-eighths of material twenty-seven inches wide, or three yards and seveneighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-fourths fifty inches wide; while the shirt-waist needs three yards and a fourth twenty-two inches wide, or two yards and five-eighths twenty-seven

We have pattern No. 7558 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and seven-eighths of dress goods forty inches wide, and three-fourths of a yard of velvet twenty inches wide. Of one material, it needs nine yards and a half twenty-two inches wide, or five yards and three-fourths thirty-six inches wide, or fouryards and three-fourths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

GIRLS' COSTUME, CONSISTING OF AN ETON JACKET, A SHIRT-WAIST AND A STRAIGHT, FULL SKIRT. (For Illustrations see Page 507.)
No. 7549.-This little costume suggests the mountains and seashore and the delights of Summer, being especially adapted to travelling and outing uses. The skirt and Eton jacket are here represented made of blue serge, and the shirt-waist of pink percale. The fronts of the shirt-waist are disposed with pretty fulness
inches wide, or two yards and an
eighth thirty-six inches wide. Price of pattern, 1 s . 3 d . or 30 cents.

GIRLS' BLAZER COSTUME, CONSISTING OF A JACKET WITH LeG-0'-MUTTON SLEEVES (That may be Gathered or Plaited), a Shirt-WAist and a STRAIGHT, FULL SKIRT. (For Illustrations see Page 508.)
No. 7570.-This jaunty costume may be seen with the jacket and skirt made of red serge, and the shirt-waist of white lawn at figure No. 335 L in this magazine, the jacket being prettily trimmed with braid and buttons and the shirt-waist with embroidered edging.
The jacket and skirt here pictured are made of navy-blue serge, and the shirt-waist of white lawn, decorated with embroidery. The straight, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to a wide belt, and falls in pretty folds about the figure.

The jaunty blazer jacket has loose fronts that present rounding lower corners. The fronts are reversed above the bust in lapels that form notches with the rolling collar, and may be closed below the lapels with a button and button-hole or worn open, as preferred. Under-arm and side-back gores and a well curved center seam ensure an accurate adjustment at the sides and back, the center seam terminating below the waist-line at the top of coat-laps, and the side-back seams disappearing under well pressed coat-plaits. The sleeves are in leg-o'-mutton style, shaped by one seam only; the abundant fu!ness at the top may be collected in gathers or in forward and backward turning plaits, as preferred, both arrangements being illustrated in the engravings. A single row of stitching outlines the edges of curved openings to side pockets inserted in the fronts, and the free edges of the lapels and jacket are finished with a double row of stitching.
The fronts of the shirt-waist are joined by shoulder and under-arm seams to the seamless back, and the fulness in the frouts is drawn well to the center by gathers at the top. A box-plait is applied at the front edge of the overlapping front, and the closing is made through the plait with studs or with button-holes and buttons. The back is smooth across the top and is overlaid in shirt fashion with a seamless pointed yoke. Tapes inserted in a short casing across the back draw the fulness well to the center and are tied over the fronts. The leg-o'-mutton shirt sleeves are gathered at the top and bottom and are finished with reversed cuffs that roll over narrow wristbands and over the jacket sleeves. The rolling collar has prettily flaring ends, its free edges being decorated, like the upper edges of the cuffs, with a frill of embroidered edging; and the side edges of the applied plait are decorated with a frill of similar edging.
The modes for girls are frequently duplicates of styles worn by their elders; especially is this the case in outing suits intended for the promenade, the seashore or general wear. Serge, flannel, English novelty suitings, covert cloth, etc., are chosen for these serviceable suits; and with them a shirt-waist of lawn, linen, percale, cheviot, silk or Madras is generally associated. Machine-stitching will provile appropriate decoration.
We have pattern No. $75 \% 0$ in eight sizes for girls from five to twelve years of age. For a girl of eight years, the jacket and skirt call for five yards and five-eighths of goods twenty-seven inches wide, or four yards and five-eighths thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or three yards fifty inches wide. The shirt-waist nceds three yards and a half twenty-two inches wide, or two yards and seven-eirhths twenty-seven inches wide, or two yards and a fourth thirty-six inches wide. Price of pattern, 1 s .3 d . or 30 cents.

GIRLS' DRESS. (To be. Made with a Standing or Rolling Collar.) (For Illustrations see Page 608.)
No. 7545.-This dress is again shown at figure No. 346 L in this magazine.
The pretty dress is here shown made of figured pink lawn. The waist is provided with a lining fitted by single bust darts and under-arm and side-back gores, the closing being made at the back. Under-arm gores separate the front from the backs, and a box-plait laid at the center of the front, and a similar plait made at the back edge of the right back conceal darts that render the body perfectly smooth. The one-seam leg-o'mutton sleeves are mounted on coat-shaped linings; the fulness is collected at the top in gathers and spreads in pretty wrinkles and folds to the elbow. The neck may be completed with a rolling collar in two sections that flare broadly at the center of the front and back, or with a standing collar, as preferred. The straight, full skirt falls in graceful folds from the body, to which it is joined. The waist is encircled by a belt that is closed at the center of the back.
The Spring and Summer woollens of light weight will make up attractively in this manner, particularly challis, cashmere and crepon, and for washable fabrics it is an excellent mode, as its simplicity renders its frequent renovation most satisfactory.

We have pattern No. 7545 in cleven sizes for girls from two to twelve years of age. For a girl of eight years, the dress calls for six yards of goods twenty-two inches wide, or four yards and three-fourths twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.

## GIRLS' DRESS. (To be Worn Witil or Without a Guimpe.) <br> (For Illustrations see Page 509.)

No. 7539.-By referring to figure No. 343 L in this magazine, this dress may be seen made up of figured India silk and lace edging, with ribbon for decoration.

The dress is simple and dainty in effect and may be worn with or without a guimpe. It is here shown made of figured challis, with lace edging for the Bertha frill. The full, straight skirt is deeply hemmed at the bottom and gathered at the top and joined to the quaint fanciful body, which is shaped with a low, round neck. The body is made over a lining fitted by single bust darts and is closed invisibly at the back. The full tront and full backs are joined in underarm and short shoulder seams, and the fulness in the front is becomingly disposed in gathers at the top and in four forwardturning plaits at the bottom at each side
 of the center. The fulness in the back is

similarly disposed at each side of the closing. The round neck is completed by a cording, which heads a pretty gathered Bertha frill of lace edging. The short puff sleeves are mounted on smooth linings; they are gathered at the top and bottom and stand out well from the arm in balloon fashion.
The most effective and most becoming materials to make up in this way are silk, cashmere, challis and the enormous variety of washable fabrics, such as nainsook, cambric, gingham, lawn, percale, dimity, batiste, etc. Lace or embroidery will form an appropriate decoration.
We have pattern No. 7539 in eleven sizes for girls from two to twelve years of age. To make the dress for a girl of eight years, requires two yards and seven-eighths of dress goods forty inches wide, with two yards and a fourth of lace edging five inches and a fourth wide. Of one material, it needs five yards and a half twenty-two inches wide, or five yards and three-eighths twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths fortyfour inches wide. Price of pattern, 10 d . or $2 v$ cents.

GIRLS' DRESS. (To be Worn With or Without a Guimpe.) (For Illustrationz see Page 509.)
No. 7507.-Plain and fancy checked gingham are united in this quaint little dress at figure No. 345 L in this magazine, with

GIRLS' DRESS.
(For Illustrations see Page 510.,
No. 7566.-Réséda crépon and olive silk are pictured united in this pretty dress at figure No. 344 L in this magazine, white lace insertion and olive ribbon providing pretty garniture.

The simplicity which good taste requires is an attractive feature of this picturesque dress, which is here shown made of figured chailis and trimmed with ribbon in two widths. The dress has a full, straight skirt that is deeply hemmed at the bottom and gathered at the top to fall in full, soft folds from the body, which has a lining fitted by single bust darts and the usual under-arm and side-back gores. The front of the body is gathered at the top and bottom and droops in pronounced blouse fashion at the center over the skirt ; it is separated by under-arm gores from the full backs, which are arranged in soft folds by gathers at the top and bottom. The fulness at the back and front is drawn well to the center, and the body is closed at the center with button-holes and buttons. The coat sleeves have full, drooping puffs which reach to the elbow; the puffs are gathered at the top and bottom, and the wrists are trimmed with three rows of narrow ribbon. A quaint feature of the dress is the bretelles, which droop in a deep point upon each sleeve and form a deep point at the front and back of the arm ; they cross the shoulders smoothly and are trimmed at their free edges with three bands of narrow ribbon, their upper edges being followed with a wrinkled band of wider ribbon, the ends of which are finished with rosette bows of similar ribbon. The standing collar, which closes at the back, is covered by a wrinkled ribbon, over the ends of which a spreading bow formed of loops of ribbon is arranged. The decoration is completed by a rosette bow of ribbon tacked to the bottom of the waist at each side of the fulness in the front. The dress may be

Girls' Dress. (To be Made with a Standing or Rolling Collar.) (Colyright.)
(For Description see Page 607.)

made up without the bretelles, as shown in the small view. The little dress will make up exquisitely in cashmere, serge, foulé, camel's-hair, etc., and will be appropriately used for developing plain and embroidered chambray, spotted, striped or
Ch Dres (To be Mader

We have pattern No. 7567 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the garment requires six yards and an eighth of material twenty-two inches wide, or three vards and threefourths thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1 s . or 25 cents.
embroidered insertion and ed ging and satin ribbon for decoration. The dress, which may be daintily developed for a party gown, is here shown made up in spotted challis, with lace edging and velvet rosettes for garniture. The skirt, which is full and straight, is deeply heinmed at the bottom, and is gathered at the top and joined to the body, falling in full, soft folds all round. The body, which is shaped in low, round outline at the top, has a full front and full backs separated by under-arm gores and disposed in soft folds upon a smooth body-lining by gathers at the top and bottom, the fulness at the front drooping in blouse fashion upon the skirt. The body lining is fitted by single bust darts and under-arm and side-back gores, and the dress is closed invisibly at the center of the back. The puff sleeves extend to the elbow and are mounted upon smooth linings; they are gathered at the top and bottom and spread in picturesque balloon fashion, the quaint droop on the shoulder being emphasized by the deep points of the Bertha which rest upon them. The Bertha falls smoothly from the upper edge of the body and is quite shallow at the front and back, deepening to points on the sleeves, and its ends fall evenly at the center of the back. The upper and lower edges of the Bertha are decorated with narrow point de Gène lace edging, and a velvet rosette trims the bottom of the front at each side of the fulness. The Bertha may be omitted, as shown in the small engraving.

The dress is suitable for the pretty silks which are used for girls' best dresses and for the numerous woollens and silk-and-wool novelties that are used for every-day or school gowns. Cashmere, serge, challis, silk, gingham and foulé will develop nicely by the mode, and a guimpe of China silk, mull, lawn, dimily or Swiss may be worn. - PR R


7545
figured percale, embroidered flouncing, nainsook and other stylish cottons.

We have pattern No. 7566 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs six yards and three-fourths of material twenty-two inches wide, or five yards and three-fourths twenty-seven inches wide, or four yards and three-eighths thirty-six inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1 s . or 25 cents.

MISSES' BASQUE--FITTED JACKLT, WITH FULL VEST-FRONT, AND GODETS IN THE BACK SEAMS.

## (For Illustrations eec Page 510.)

No. 7548. -This jacket, which is fitted with the closeness of a basque, is represented developed in cloth and shaded silk. It extends to stylish depth, and its loose fronts are reversed in long lapels that meet the rolling collar in notches. The fronts open widely over a full silk vest arranged upon short liningfronts and round gracefully toward the back; they are provided with inserted side-pockets for which curved openings are made. The vest, which passes into the shoulder and under-arm seams, is disposed with pretty fulness at each side of the closing, which is made invisibly at the center, by gathers at the top and two spaced rows of shirring at the bottom; and the lower edge is concealed beneath a crush belt that is included in the right under-arm seam and secured with hooks and loops at the left side. The jacket is rendered close-fitting by bust darts in the lining fronts, and the usual under-arm and side-back gores and center seam, and the stylish godets which are inserted in the middle three seams below the waist-line ensure an easy adjustment over the full skirts in vogue. The godets, which are narrowed nearly to points at the top, roll and spread in the regulation fashion, being interlined with hair-cloth and held in their funnel-shaped folds by a strap tacked across them underneath near the top. $\Lambda$ crush collar is arranged upon a close-fitting curate collar, its ends being gathered and finished with the ends of the curate collar, which closes at the throat. The one-seam gigot sleeves, which are arranged upon smooth, coat-shaped linings, are fashionably full at the top, where they are arranged in forward and backward turning plaits and present the regulation droop on the shoulders; they are smooth and comfortably closefittiug below the elbow and are plainly completed at the wrist.

The jacket may accompany a godet or full skirt and will be usually developed in a combination of fabrics, shaded, shot or fancy silk being favored for the full vest. Cloth, serge, crépon, tweed, hopsacking and various other woollens are adaptable to
requires two yards and a fourth of cloth fifty inches wide, with a yard and three-eighths of silk twenty inches wide. Of one material, it will need five yards and seven-eighths twenty-two inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or

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

## MISSES' BLOUSE-WAIST. (WITH FITTED LINING.)

 (For Illustrations see Page 511.)No. $7537 .-\Lambda$ t figure No. 341 L in this magazine this blousewaist is shown made of silver-gray Fayetta and cerise silk, with lace edging, gimp and ribbon for trimming.
The blouse-waist is made attractive by the shirrings, which are very ornamental. Shot silk showing old-rose changing to silvergray was here chosen to make it. The waist is provided with a
short lining fitted by single short lining fitted by single


Front View
Front View.
Girls' Dress. (To be Worn Witil or Without a Guimpe.) (Copyright.) (For Description see Page 508.)
the mode, and one or two rows of machine-stitching may finish all the free edges.

We have pattern No. 754 S in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket
 side-back gores and a curving center seam and is closed invisbly at the center of the front. The full fronts and full, seamless back are separated by under-arm gores that give a smooth adjustment at the sides; they are gathered at the neck and shoulder edges, and the fulness is collected in crossrows of shirrings to produce a square yoke effect, which is unusually attractive, as the shirringsareplaced at effective distances apart to form pretty puffs between. The fulness at the waist-line is laid in five overlapping, for-ward-turning plaits at each side of the closing and in four backward-turning plaits at each side of the center of the back. The large leg-o'-mutton sleeves are shaped by one seam only and are adjusted over coat-shaped linings; they are close below the elbow and bouffant above, the fulness at the top heing collected in gathers that break into pretty folds and wrinkles. The neck is completed by a standing collar, which is closed in front and covered with a crush collar that is closed at the back under a flat bow. The waist is encircled by a crush belt that is made over a stiffened lining and closed at the back under a flat bow. A plain belt may be worn, and the crush collar may be omitted.
Many changes of effect are possible with a blouse-waist, as different skirts may be combined with it; and if a variety of
crush collars be a part of the dressy accessories of the wardrobe, the monotony of tone may be frequently changed. Crépon, cashmere and many washable fabrics, as well as plain or fancy silks, may be chosen for these pretty waists.

We have pattern No. 7537 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist requires five yards and a half of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1 s . or 25 cents.

MISSES' BLOUSE-WAIST, WITH FITTED LINING. (To be made with a Rolling or Stock Collar.) (For Illustraticns see Page 511.)
No. 7530.- At figure No. 338 L in this Delineator this blouse-waist is pictured made of figured India silk, with velvet ribbon for garniture.

This girlish blouse-waist is highly commended for woollen goods and all kinds of washable and thin materials. It is here represented made of crépon. It extends a little below the waist-line, and has a full front and full backs separated by under-arm gores, and is arranged upon a body lining closely adjusted by single bust darts and under-arm and side-back gores. The closing is made at the back with button-holes and buttons. The fulness in the front is drawn to the center by a short row of gathers at the top and two short. rows of gathers made at belt depth apart at the waist-line. The fulness at the back is similarly arranged at each side of the closing and the waist is encircled by a belt. The sleeves are in leg-o'-mutton style, shaped by one seam only, and mounted on coatshaped lirings; they are gathered at the top and flare in soft folds and wrinkles to the elbow. The neck may be finished with a rolling collar in two sections that have square ends flaring prettily in the front and back, or with a stock collar consisting of a closefitting standing collar and a wrinkled stock that has frill-finished ends closed at the back, both styles of collars being shown in the engravings.

A desirable addition to the wardrobe of every miss is a waist of this kind made with the utmost simplicity yet with a degree of grace and style that commends it for Summer silks, washable goods of all grades and light-weight woollens. No decoration is required, the shaping rendering the mode becoming and dressy.

We have pattern No. 7530 in nine sizes for misses from eight
It is in this instance represented made of white dotted Swiss and decorated with ribbon. The full, seamless front is joined to the full, seamless back in shoulder and under-arm seams, and the front and back are turned under at the top and stitched to form a casing in which a tape is inserted to draw the fulness in closely at the neck and form a pretty standing frill. The fulness is drawn closely to the figure at the waist-line by shirr-tapes in. serted in a casing and is pushed well to the center of the front and back. The full sleeves are shaped by one seam only, and are gathered at the top and turned under at the lower edge and stitched to form a casing, in which shirr-tapes are run to draw them close to the arm and form pretty frills. Ribbon braces start from under a full bow at the shoulder and terminate at the waist-line under a belt that is covered with ribbon and closed with hooks and loops at the left side. The blouse is easily assumed by passing it over the head and drawing the fulness up by means of the tapes.

Nearly all styles that are marked by simplicity are delightfully youthful, and this mode is especially suitable for the young; it will develop most satisfactorily in lawn, mull, organdy, dotted Swiss, China or India silk or sheer nainsook. For boating or for indulging in any exercise where perfect freedom of morement is
or three yards and three-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' VASS. 1 R BLOUSE. (To be made with a High or Round Neck and with F'cll-Length or Elbow Sle:eves.) (For Illustrations see Page 512.)
No. 7524.-China silk is represented in this blouse at figure No. 340 L in this Delinentur, with ribbon for decoration.

This blouse will develop attractively in thin goods and may be made up with a high or round neck and full-length or elbow sleeves, as shown in the illustrations.



Girls' Dress. (Copyright.)
(For Description see Page 508.)


Front View.


Back View.
to sixteen years of age. For a miss of twelve years, the garment needs four yards and a half of material twenty-two inches wide,
in the Back Seams.
Misses' Basque-Fitted Jacket, with Full Vrst-Front and
(Copyright.)
(For Description see Page 509.)
Misses' Basque-Fitted Jacket, with Full Vrst-Front and
(Copyright.)
(For Description see Page 509.)
Misses' Basque-Fitted Jacket, with Full Vrst-Front and
(Copyright.)
(For Description see Page 509.)
essential more durable goods, like serge, flannel, etc., are to be commended. Ribbon velvet, grosgrain or satin ribbon will trim
wash fabrics prettily, and white or red braid or bright ribbon may be used on heavier goods.
We have pattern No. 7524 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse requires five yards and an eighth of material twenty-two inches wide, or four yards and a fourth twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10 d . or 20 cents.

MISSES' VEST, WITH FRENCH FRONT AND STOCK AND STANDING COLLAR. (For Illustrations see Page 512.)
No. 7521.-This vest, which may be developed in China silk or taffeta of some becoming color to lend a touch of brightness to a jacket and skirt of som-

## Fafhionable Hats and Bonnets.

(For Illustrations see Page 449.)
This is assuredly a season when personal fancy is given full scope in the selection of colors and trimmings for the adornment of the new chiapeaux, and every type of femininity may be becomingly suited if a little care is exercised in the choice of the shape and the manner of ornamentation.
Lace, flowers and feathers predominate in trimmings, the three often being employed for one hat; and several varieties of flowers are frequently visible between the soft folds of lace or peeping from among the soft flues of handsome ostrich plumes.
Figule No. 1.-Ladies' Large Mat.-Black fancy straw is shown in this hat, which has a broad brim, and a low crown that is faced at the top with velvet and covered at the sides with turquoise-blue satin ribbon arranged in deep flutes. Three black tips rise aggressively at the back of the crown and one falls over the brim at the back. The brim is turned up at the right side under a dainty little bow of the ribbon. This hat is becoming only to youthful faces, and many pretty color combinations may be achieved.
Figure No. 2.-Misses' Hat.-Extremely quaint is this shape in white straw. It has a moderately wide brim that is slightly rolled at the edge, and a high crown banded by silk arranged in soft folds under a single rosette at the center of the back, and two poufs at the front. An aigrette rises above the rosette at the back and two ostrich plumes nod prettily at the front.
Figure No. 3.-Ladies' Hat.-An appropriate style of hat for a young lady is here pictured. The shape is a fine brown chip; it is turned up at the back and slightly poked in front. $\Lambda$ bow composed of spreading loops of red satin ribbon is artistically arranged at the front of the low crown, while at the back at each side of the center is secured a bunch of brown tips. One color may be employed for the entire hat, if desired, or other pretty combinations may be chosen, with equally effective results.
Figure No. 4.-Ladies' Hat.-A simple yet stylish hat is represented in this engraving, the trimming consisting of light and dark brown feathers, white lace and
bre hue, is here shown made of violet silk and trimmed with insertion. The French front is gathered at the top and bottom to droop with graceful blonse effect and is arranged over a lining front fitted by single bust darts. The backs, which are of some suitable lining material, are closed at the center with button-holes and buttons; they are a trifle longer than the front and are smooth at the top, the fulness at the waist-line being drawn to the figure by draw-strings inserted in casings and tied at the center. The vest may be made up with or without a girdle, as shown in the illustrations. The girdle, which follows the rounding lower outline of the front, is arranged in upturning plaits and its ends pass into the under-arm seams. At the neek is a close-fitting standing collar covered with a crush collar arranged in a double loop at each side, the frill-finished ends being closed at the center of the back. The vest is decorated at the front with lace insertion applied in three lengthwise rows.
All sorts of pretty taffetas in plain, figured, fancy, striped or plaid varieties, India or China silk, figured or plain crêpe de Chine, surah, dotted Swiss, mull, chiffon, etc., are appropriate for vests of this kind, and for the decoration, which is really not essential if a pretty fabric be chosen for the vest, embroidery, insertion in lengthwise rows or Vandyke points may be added. For these vests a pretty fancy prevails for arranging gathered or plaited chiffon over the full fronts of plain or shaded silk, the effect being decidedly novel. The crush collar and belt may be of the chiffon, if desired.
We have pattern No. 7521 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the vest requires a yard and three-fourths of material twenty-two inches wide, or a yard and an eighth thirty-six inches wide, or one yard forty-four inches wide. Price of pattern, 7d. or 15 cents.


Misses' Blouse-Waist, with Fitted Lining. (To be Made witii a Rolling or Stock Collar.) (Copyright.)
(For Description see Page 510.)
Figure No. 5.-Ladies' Small Hat.-A style that is generally becoming is portrayed in this engraving. The shape is of
fine écru straw turned up all round and decoiated at the front with a profusion of field flowers and spreading loops and ends of brown satin ribbon, two natural-looking roses standing upright at the back adding a pretty finish. Such a hat is appropriate for wear with a tan cloth tailor-made gown, with trimmings of brown silk.
Figule No. 6.-Ladies' Dress Hat.-This engraving depicts a very dressy hat in black chip, showing a flat brim and a low crown. Trimming is contributed by spreading loops of black silk, long black feathers and dark purple velvet pansies, and a knot of silk grenadine is secured at the center of the front and decorated with jet trimming arranged in the outline of a buckle at the lower part and carried up over the knot to the crown.

## House Furnishing and Decoration.

## (For Illustrations see Рage 451.)

The illustration in the center of the page represents a diningronm. The tloor is of handsomely polished hard wood. The ceiling and walls are tinted light-green and the pictures on the walls are framed to accord harmoniously with the other surroundings. The bay-window at the end of the room is beautifully arched and well proprotioned. The pure white Swiss drapery at the window is effective, though it is disposed in severe straight lines, but the Swiss is revealed with fine effect between the heavier portières of striped velours, the ground of which is green with horizontal stripes of golden-yellow. The Swiss curtains have sufficient fulness 10 insure a graceful fall from the pole at the top to the floor, and the velours portieres are parted and caught back below the center with gilt chains. The fire-place is of good height and length and the brass andirons and other hearth appurtenances contribute a pleasing brightness. The mantcl is classic in design and the mirror in the center reflects a handsome ornament of Dresden china; the side panels display tasteful wood carving, and the shelf at the top supports an artistic vase at each end and a decorated plate at the center. Around the table, which is of polished oak, are leather-covered chairs, and the green cloth covering the table falls in soft folds all round, while in the center is a Dresden china dish holding flowers. I settle of polished oak is placed between the mantle and bay-window. A flourishing palm is effective in its position, its broad green leaves standing out against the white background; and bronze pitchers resting on polished oak stands add an air of beauty and refinement.

At the top of the page is the buffet which should be included in the dining-room furniture. It is of polished oak handsomely carved and supports such ornamental and useful paraphernalia as are necessary to comfort, convenience and good effect.

The boudoir shown at the bottom of the page is in tints of white and terra-cotta, the rosewood furniture contributing an artistic finish and air of elegance. The walls are covered with terra-cotta cartridge paper and the ceiling is tinted cream-white; a frieze in gold, green and terra-cotta adds a pretty finish to the walls, which are hung with appropriate pictures tastefuily framed in gold and white. The floor is covered with terra-cotta colored filling, and a Smyrna rug is laid at each side of the bed, which is of brass beautifully dressed with a lace spread and French bolster. A canopy composed of terracotta Liberty silk is draped effectivelyat the head
 of the bead and
decorated with silk ball fringe; the drapery is held back by silk cord and tassels of rope-like twist. $\Lambda$ tapestry - upholstered chair and lounge suggest comfort, and the bureau and writing desk are handsomepieces of furniture that contain the necessaries of the wardrobe and display ornamental and use


Figure No. 7.-Ladies' Bonnet.- $\Lambda$ dainty bonnet that is suitable for a matron is here shown. The shape is of fine écru straw edged with golden-brown silk arranged in soft folds at the sides, and the front is decorated with a fan urrangement of the same. A double-looped standing bow is arranged at the back, and falling from it are tie-strings that are fastened in a small bow under the chin. Violets are tacked at intervals at each side of the bonnet over the silk.

Figoies No. 8.-Young Ladies' Hat.-Ribbon and flowers comprise the ornamentation of this airy chapean, which is of black lace net made on a wire frame. The brim is broad at the front and is quite flat, except at each side of the back, where it is deeply indented. A rosette bow of gauze ribbon is secured at the back between the indentations, and high standing loops of the same are fastened at one side among a mass of American Beauty roses that almost conceal the crown and brim.
Figore No. 9.-Ladies' Cairriage Mat.-This hat, although very simply alorned, is especially stylish. It is a large shape in fancy straw, having a wide brim that is poked in front and faced with dark-blue velvet. Three black plumes and a fine aigrette are secured at the left side of the front under a soft knot of darkblue silk. The hat may be duplicated in black or may be trimmed in a color to match the costume it is to accompany. In a black hat the knot may be cut from light silk or crêpe de Chine.

Figuke No. 10.-Ladies' Lace Hat.- $\Lambda$ picturesque little hat is here portrayed. It is made of black lace over a wire frame that is edged with jet. On the crown are disposed several rosettes of cerise ribbon, from each side of which at the front project jet ornaments; and at the left side a pretty bunch of Paradise blrd aigrettes is secured. At each side toward the back is a broad loop of black satin ribbon that imparts the broad effect now sn much admired. This hat is especially designed for dressy wear and may be assumed with several different gowns, the colors employed for its construction being such that they will rcadily harmonize. One color may be used throighout. The mode will be favored for mourning wear and rosettes of chiffon may take the place of the ribbon rosettes, and tips may be substituted for the aigrettes.

# Styles for Little Folks. 

Figurb No. 347 L.-LITtLE GIRLS' DRESS.

## (For Illustration see this Page.)

Figure No. 347 L.-This illustrates a Little Girls' dress. The pattern, which is No. 7561 and costs 10 d . or 20 ceuts, is in eight sizes for little girls from one to eight years of age, and may be seen again on page jil of this magazine.
Pink hemstitched chambray flouncing was here chosen to make the little dress, and ribbon decorates it simply but prettily. The mode is a generally becoming one and will be found very easy of development, as the short waist is simply shaped by shoulder and un-der-arm seams and closed at the back. The flouncing is cut with the hemstitching running vertically in the waist. The full skirt is gathered at the top and sewed to the waist, falling in pretty folds about the figure; and the hemstitching appears in three encircliug rowsabove a moderately deep hem. The full sleeves are gathered at the top and bottom and completed with wristbunds showing hemstitching. Bretelles cross the shoulders, starting from the loweredge of the waist in front and terninating at a corresponding depth at the back; they are gathered at the top and have hemstitched hems at their ends and lower edges, and the upper edge of each is concealed by a wrinkled ribbon, the ends of which are covered by a bow placed at the center of the front and back. The standing collar isclosed at the back and is encircled by a ribbon that is secured at the left side under a dainty little bow. Single bretelles are here illustrated, but double bretelles are provided by the pattern, and may be used with elaborate effect.
Charming little dresses, both childlike and inexpensive, will be made up after this mode in China silk, fine nainsook, dimity, batiste, lawn or the pindotted challies that have cream - white grounds; and a trifling amount of satin or velvet ribbon will provide attractive and appropriate decoration. For best wear finely hemstitched nainsook or chambray flouncing may be selected, the hemstitching being dressy and effective.

Figure No. 348 L. LITTLF GIRLS' STRFET TOILETTE.

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\text { Page 554.) }
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Figure No. 348 L . -This illustrates the jacket and Rob Roy cap of a Little Girls' outdoor toilette. The jacket pattern, which is No. 7563 and costs 10 d . or 20 cents, is in eight sizes for little girls from one to eight years old, and may be again seen on

page 517 of this Delineator. The cap pattern, which is No. 847 and costs 5 d . or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twentythree inches and three-fourths, head measures, and is differ-


Figure No. 347 L.-Little Giris' Dress.-This illustrates Pattern No. 7561 (copyright), price 10d. or 20 cents. (For Description see this Page.) The jacket is an extremely jaunty style for small maidens, and its attractiveness is here emphasized by its development in bright-red cloth, with black braid and machine-stitching for decoration. The special feature of the jacket is a pointed cape-collar that stands out in points over the large sleeves in close imitation of the effects noted in many garments for ladies and misses. The fronts of the jacket lap widely and are closed in double-breasted style with button-holes and large, fancy buttons; they are connected by side-back gores with the back, which is shaped by a curving center ceam, the center and side-back seams being discontinued at the waist-line to form the back into two square tabs. A rolling collar reverses the fronts above the closing in lapels that form notches with the rolling collar and extend beyond the rolling collar on a deep, fanciful collar, which lies smoothly all round, and falls in a point at the center of the back, on each shoulder and at each side of the closing. The quaint outline of the fancy collaris accentuated by the trimming, which consists, of three rows of black silk braid applied at its outer edge. A single row of ma-chine-stitching finishes the edges of the rolling collar auct lapels and the front and lower edges of the jacket. A row of stitching follows the free edges of pocket-laps that cover openings to side pockets inserted in the fronts, and a row is made above each lap in tailor style. The leg-o'-mutton sleeves, which are shaped by inside seams only, fit the arms with comfortable closeness below the elbow, while stylishly bouffant above. Each sleeve is decorated in fanciful cuff outline with three rows of black braid, the effect being unique and pretty.
The Rob Roy cap matches the jacket and is decorated with two quills secured beneath a large, fancy button.

Dressy jackets for little folks are made of smooth-surfaced cloths in pretty shades of red, blue, brown and gray, with decorations of braid or stitching; while for ordinary wear, cheviot or plain or fancy rough-surfaced coating is selected, with stitching for a completion. Velvet or silk may be used for the fancy collar when plain cloth is employed for the remainder of the garment, and cuffs may be simulated with the contrasting fabric.

Figure No. 349 L.-CHILD'S DRESS

## (For Illustration see Page 515.)

Figure No. 349 L.-This illustrates a Child's dress. The pattern, which is No. 7553 , and costs 10 d . or 20 cents, is in seven sizes for children from one to seven years of age, and may be seen again on page 513 of this Delineator.
Buff-colored lawn and all-over embroidery are here pictured in the little dress, which is prettily decorated with ribbon, edging and fancy-stitched bands. The dress is deeply hemmed at the bottom, the hem being headed by a fancy-stitched band; it is gathered at the top and attached to a V-shaped yoke of allover embroidery shaped by shoulder seams and closed at the back. Included in the seam joining the yoke is a Bertharuffle of lawn, and above it is secured a second ruffle; both ruffles are decorated at their free edges with a fancy-stitched band. The full sleeves are gathered at the top and bottom and completed with wristbands of all-over embroidery decorated with a frill of edging. The neck is finished with a standing and a falling frill of edging, and the yoke is outlined with ribbon, which is prettily tied at the point of the yoke in a full bow having long, flowing ends.
So charmingly simple a mode as this will find many admirers, and the assortment of materials suitable for its development includes China and India silk, fine nainsook, lawn, dimity, organdy, gazine, mull, dotted Swiss, and for ordinary wear, gingham and cambric. Ribbon is at this season offered in every width and color likely to be desired for gowns of this description, and velvet ribbon is fully as popular as satin. Frequently bands of lace insertion or embroidery will be used instead of the fancy-stitched bands.

## Figure No. 350 L --CHild'S STREET TOILETTE. <br> (For Illustration see Page 518.)

Figure No. 350 L.-This illustrates a Child's coat and Tam O'Shanter cap. The coat pattern, which is No. 7!9'7 and costs 10 d . or 20 cents, is in seven sizes for children from one-half to six years of age, and may be seen differently made upon page 516 of this magazine. The cap pattern, which is No. 6009 and costs 5 d . or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twentythree inches and threefourths, head measures, and may be seen again on its ac-companying label.

Grosgrain silk in adark, rich shade of Gobelin-blue is richly combined with brocadedsilk in the present development of the coat, with featherbands for decoration. The short waist is shaped by shoulder and under-arm eams, and is closed at the center of the front. The deeply hemmed skirt is gathered at the top and joined to the waist, from which it falls in full, soft folds about the figure. The sleeves are in one-seam leg-o'-mutton style, and

Figtre No. 348 L.-Litile Girls' Street Toiletre. -This ilhusrates Little Girls' Jacket No. 7563 (copyright). price 10d. or 20 cents; and Rob Roy Cap No. 847 (copyright), price 5d. or 10 cents. (For Description see Page 513.)
the fulness, which is collected in gathers at the top, is sufficient to make the little wearer a duplicate in style of her elder sister. The broad-shouldered effect is quaint and becoming, and the close effect below the elbow is perfectly comfortable. A feather band encircles each sleeve at the wrist. The deep, circular cape-collar of brocaded silk is smoothfitting and is included in the seam with the stylish rolling collar, the ends of which flare prettily in front. The lower edge of the cape collar and the free edges of the rolling collar are decorated with a feather band.

Fiew without Firlls.


Little Girls' Dress. (Copyright.) (For Description see Page 515.)

The side of the silk cap is gathered at the top and joined to a small circular center; it is also gathered at the lower edge and joined to a band, which, like the center, is stiffened with canvas. A large, flat, siik-covered button covers the center, and a feather band covers the cap band.
Simplicity of detail is noticeable in the newest coats for children, and a picturesque and artistic effect may be reached without an extravagant outlay. Light-weight cloth, cheviot, silk, whipcord. fancy coatings, etc., are the materials in general use for such garments, and frequently a cap of velvet or silk is associated with cloth or cheviot, while plain and brocaded silk are chosen for best wear. Astrakhan bands or ruchings of silk may be added by way of decoration.

Figure No. 351 L --Child'S COAt.

## (For Illustration sce Page 510.

Figure No. 351 L.-This illustrates a Child's coat. The pattern, which is No. 7533 and costs 10 d . or 20 cents, is in six sizes for children from one to six years of age, and may be seen differently made up on page 515 of this magazine.

Light-tan and dark-brown cloth were here chosen to make the coat, and narrow gold braid provides effective decoration. The loose fronts and seamless back are joined in under-arm seams, and a broad box-plait is laid at the front edge of the overlapping front, the closing being made under the plait. The back is laid in a broad box-plait at the center, and both the fronts and back depend from a yoke that is closed on the left shoulder; under the yoke in front are yoke portions of lining that pass into the shoulder seams and close at the center of the front. Two ornamental tabs are included in the seam which joins the fronts to the yoke, and two similar tabs are disposed in the same manner at the back. The yoke and tabs are outlined with a double row of gold braid, and the standing collar is ornamented at its upper and lower edges with a single row. Large puffs that are gathered at the top and bottom cover the coat-shaped sleeves to the elbow, and below the puffs the sleeves are faced with the darker material and decorated at the wrist and a short distance above with two encircling rows of braid.
Pretty little coats will be made up in this manner in silk, camel's-hair, serge,cheviot,fancy wool suiting, whipcord and light-

weight cloth. Two colors or two textures may be effectively united, and the decoration may consist of wide or narrow braid.
The hat is a fancy straw, with a moderately wide brim coquettishly bent, and its crown is encircled with field flowers and ribbon bows $\qquad$
CHILD'S DRLSS, WITII POINTED YOKE.
(For Ininstratiozs see Page 5!3.)
No. 7553. - Lawn and all-over embroidery are daintily combined in this gown at


Caind's Coat. (Copyright.)
(For Description see this Page.)
figure No. 349 L , embroidered ellging, fancy-stitched bands and ribbon imparting an air of elaboration that is very attractive.
The dress may be made up with or without double bretelles of unequal depth: it is here represented developed in plaid pink gingham and white all-over embroidery. The front and back, which are shaped at the top to accommodate a pointed yoke fitte I by shoulder seams, are joined in under-arm and very short shoulder seans, and are gathered at the top to. fall from the yoke with pretty fulness. The dress extends to a becoming depth and is finishel at the lower edge with a deep hem. It is closed invisibly at the center of the back. The bretelles follow the lower outline of the yoke and are gathered to fall in pretty folds; they are rounded at their front and back ends and their free edges are trinmeil with narrow edging. An upturning and a downwurd-turning frill of similur edging separated by a tiny band frrms a pretty finish for the neck. The full shirt sleeves are gathere $i$ at the top and bottom, and are finished with wristbands of all-over embroidery decorated at the bottom with tiny trills of embroilered e elging.

All sorts of pretty woollens and cottons are appropriate for a little dress of this kind, and striped or checked gingham, plain or embroilered chambray, percale, etc., are specially well sdapted to the mode, with lace edging for garniture.

We have pattern No. $75 \overline{5} 3$ in seven sizes for children from one to seven years of age. To make the dress for a child of five years, requires five yards of gingham twenty-seven inches wide, wiol a tourth of a yard of all-over embroidery twenty-seven Inches wilde. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or five yards twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 10 d . or 2 J cents.

## LITTLE GIRLS' DRESS.

(For Illustrations sce Page 514 )
No.7561.-At figure No. 347 L in this Delineator this dress is shown made of hemstitched chambray flouncing, with hemstitching and ribbon for decoration.

Pale-blue chainbray was here selecied for the dress, and embroidered edging aud insertion supply pleasing decoration. The
dress displays a quaintness that is very becoming to little girls. The full, straight skirt is deeply hemmed at the bottom and gathered at the top, where it is sewed to the waist, falling in soft, full folds about the figure. The short waist is shaped by shoulder and under-arm seams and is closed at the back. Crossing each shoulder are two bretelle frills of unequal depth, both of which are gathered at the top to stand out broadly over the shoulders; they are decorated at their free edges with a row of embroidery and headed by a flat band of insertion. The dress may be made with or without the bretelle frills, as illustrated in the small engraving. The full sleeves are shaped by one seam only, and are gathered at the top and bottom and completed with narrow wristbands of insertion decorated at the lower edge with a frill of embroidered edging. A row of insertion decorates the center of the front and conceals the closing at the back, and the standing collar is overlaid with a row of edging.

Little dresses that are made up in this style of all sorts of washable goods will pruve serviceable and becoming, and their practical construction commends them to mothers who look for simple styles that have a dressy effect. Lawn, dimity, challis, batiste, and silk are favorite materials for the style.

We have pattern No. 7561 in eight sizes for little girls from one to eight years of age. For a girl of five years, the dress requires four yards and three-eighths of chambray twentyseveh inches wide, with half a yard of insertion two inches wide. Of one material, it needs tive yards and three-fourths twenty-t wo inches wide, or four yards and three-eighths thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 10 d . or 20 cents.

CHILD'S COAT.
(For Illustratione see this Page.)
No. 7533.-A pretty combination of tan and brown cloth is shown in this coat at figure No. 351 L in this magazine, gold braid being used for decoration.

This dressy little coat permits of becoming combinations; it is here shown made of old-rose cashmere and darker velvet. The upper part of the coat is a round yoke shaped by shoulder seams and closed on the left shoulder, the front of the yoke lapping over short yokefronts of liniug thatareincluded in the shoulder seamsand closed at the center of tlíe front. The loose fronts and loose back are connected byun-der-arm seauns, and a broad boxplait is arranged at the front edge of the right front, which is flnished under the plait for an invisible closing with buttonsand button-holes. A similarbox-plait is formed at the center of the back; both plaits are ant:owest at the fop, widening gradually w


Figure $\mathrm{N}_{0} .350 \mathrm{~L}$.
Figure No. 351 L .
Figure No. 350 L. -Child's Street Tollette.-This consists of Child's Coat No. 7527 (copyright), price 10d. or 20 cents; and Tam O' Shanter Cap No. 6009 (copyright), price 5 d . or 10 cents. Figure No. 351 L .-Child's Coat.-This illustrates Pattern No. 7533 (copyright), price 10d. or 20 cents. (For Descriptions see Page 514.)
the lower edge. Included in the seam joining the yoke to the other parts are pointed tabs of velvet-two in front and two at the back -, the tabs meeting at their upper corners and flaring slightly below. These tabs are unique and ornamental, but the coat may be made up without them, as shown in the small engraving. The yoke is topped by a standing collar that closes at the throat. The coat sleeves are covered to the elbow with full puffs that are gathered at the top and bottom and droop and flare stylishly, and the sleeves are faced with velvet below the puffs.

This coat is unusually attractive and is suitable for all the materials generally selected for children's coats, and particularly for silk, faced cloth and serge.

We have pattern No. 7533 in six sizes for children from one to six years of age. For a child of five years, the coat requires two yards of cloth fifty-four inches wide, and one yard of velvet twenty inches wide. Of one material, it needs four yards and seven-eighths twenty-two inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10 d . or 20 cents.

## CHILD'S COAT.

## (For Mlustrations see this Page.)

 coat here portrayed made of réséda are joined in joined to a shallow, square velvet yoke, from which they fall free in pretty folds. The front and lower edges of the coat are fin-

Child's Coat. (Copyriaht.)
(For Description see this Page.)

The coat is here pictured made of white piqué and decorated with embroidery and fancy braid. The short waist, which is simply shaped by shoulder and under-arm seams, has a seamless back and is closed invisibly at the center of the front. The straight, full skirt, which is deeply hemmed at the bottom and at the front edges, is gathered at the top nearly to the front edges and joined to the waist. The neck is finished with a rolling collar which presents a center seam and has flaring ends. The stylish cape-collar is in circular shape; it has a seam at the center and, owing to its skilful shaping, droops in moderate ripples all round. The large leg-o'-mutton sleeves, which are fitted by one seam only, are gathered at the top and spread into graceful cross folds and wrinkles to the elbow, below which the adjustment is close; they are decorated with three rows of fancy braid. The cape collar is decorated with a drooping frill of embroidered edging headed by three rows of fancy braid, and two rows of similar braid adorn the free edges of the rolling collar.

The coat may be made of cashmere, camel's-hair, light-weight cloth or of such washable materials as piqué or marseilles. Lace or embroidery supplemented by narrow fancy braid will trim the coat prettily.
We have pattern No. 7527 in seven sizes for children from one-half to six years of age. For a child of five years, the coat requires five yards and five-eighths of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-eighths fiftyfour inches wide. Price of pattern, 10d. or 20 cents.

## LITTLE GIRLS' COAT.

(For Illustrations see Page 517.)
No. 7550.-Quaint and becoming is the

No. 70227.- $\Lambda$ t figure No. 350 L in this Telinrator this handsome little coat may be seen made of plain anc brocaded silk and stylishly trimmed with feather band.
ished with hems, and the closing is made invisibly along the yoke and visibly with button-holes and buttons below the yoke. The
coat sleeves are covered to the elbow with full balloon puffs, which are gathered at the top and bottom and spread in picturesque fashion. They are faced below the puffs with velvet, and $a$ velvet turn-down collar with widely flaring ends is mounted upon a standing band and forms a becoming neck-completion. The coat may be made up with or without bretelles, which fall in deep points upon the sleeves and in shorter points at the front and back. The bretelles extend to the lower edge of the yoke at the front and back, and are arranged on each shoulder in two tiny box-plaits, which spread in pronounced funnel folds or godets at each side of the deep points.
A pretty little top-garment for Spring may be developed by the mode in camel's-hair, serge, cloth, foule, etc., either with or without velvet for the rolling collar, bretelles and cuff facings. A handsome garment for little folks may be made of pearl, tan, cardinal, electric-blue or biscuit corded silk throughout.
We have pattern No. 7550 in eight sizes for little girls from two to nine years of age. For a girl of five years, the coat needs two yards and an eighth of cloth fifty-four inches wide, with a yard and three-fourths of velvet twenty inches wide. Of one material, it requires six yards twenty-two inches wide, or three yards and seveneighths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 10 d . or 20 cents.

LITTLE GIRLS' JACKET.
(For Illustratione see this Page.)
No. 7563.-This jaunty jacket may be seen developed in red cloth and decorated


Infants' Dress. (Copyrightr.) (For Description see this Page.)
made of old-blue cloth and trimmed with insertion and machinestitching. It is quite short, reaching to just below the hips; and its loose fronts, which suggest the stylish reefer modes, are reversed at the top in pointed lapels that meet the rolling collar in notches. The closing is made in doublebreasted style with button-holes and buttons. The adjustment of the jacket is simply performed by underarm and side seams and a curving center seam, the middle three seams being terminated a little below the waist-line to form the back in square tabs. The fronts are provided with inserted side-pockets, the openings to which are covered with square-cornered pocket-laps finished at thëir free edges with a single row of ma-chine-stitching. The one-seam leg-o'-mutton sleeves are of ample width at the top and smooth upon the forearm; they are finished above the lower edge with an encircling row of machine-stitching, and the fulness at the top is gathered to spread in quaint fashion upon the shoulders. Attached underneath the rolling collar is a cape collar which forms a deep point at the center of the back and on each shoulder, its pointed front ends falling with a decided flare below the lapels. The edges of the cape collar are decorated with a row of insertion, and all the remaining edges of the jacket are completed with a single row of machine-stitching.

The jacket is a pretty mode for developing the rough serges that are just now so much admired for little folks' top-garments. It will also make up attractively in tweed, cheviot, hopsacking, flannel, diagonal, etc., and may be trimmed with soutache or Hercules braid or machine-stitching.
We have pattern No. 7563 in eight sizes for little girls from one to eight years of age. For a girl of five years, the jacket needs three yards and five-eighths of material twentytwo inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10 d . or 20 cents.

## INFANTS' DRESS.

## (For Illustrations see this Page.)

No. 7534.-The dainty infants' dress here shown is made of fine nainsook, with lace, feather-stitching and hemstitching for decoration, and is sufficiently pretty for best wear. The simple little waist is shaped with under-arm and shoulder seams and has pretty fulness drawn well to the center of the front and back by gathers at the top and bottom. The closing is made invisibly at the back. The full sleeves are finished with a narrow feather-stitched binding, from the edge of which frills of narrow lace edging droop prettily. A binding similarly stitched finishes the neck, and is decorated at the top with a standing frill of
with black braid and machine-stitching at figure No. 348 L .
Exsceedingly quaint is the little jacket, which is here shown
nurrow lace. The full skist is finished at the bottom with a hemstitched hem and is gathered at the top and joined to the waist.

Little dresses of this kind are made of fine cambric, lawn, organdy or nainsook, and hemstitching, feather-stitching, lace or embroidery will provide appropriate decoration.

Pattern No.. 7534 is in one size only, and, to make it, requires four yards and a fourth of material twenty-two inches wide, or two yards and five-eighths thir-ty-six inches wide. Price of


7528
Front View.
Infants' Cloak. (Copyright.)
(For Defcription see thils Page.)
Figure Nu. 352 L.-Li'tTle BOYS' DRESS.

(For Illuatration see this Page.)

skirt is gathered and sewed to the lower cdge of the waist. The full putf sleeves are made over coat-shaped linings. At the neck is a rolling collar that shapes a point at the center of the back and has pointed ends which flare prettily in front; and included in the seam with the rolling collar is a fancy cape-collar which is smooth at the top and shapes a point at the center of the back and on each shoulder, the ends flaring slightly in deep points in front. The edges of both collars are decorated with a frill of lace. Silk cashmere, Henrietta and flannel in all pale tints suited to babies will be selected to make the cloak, wit 1 lace for trimming.
Pattern No. 7528 is in one size only. The garment needs four yards and three-eighths of material twenty-two inches wide, or two yards and a half thirty-six inches wille, or two yards and an eighth forty-four inches wide, or a yard and seven-eights fiftyfour inches wide. Price of pattern, 10 d . or 20 cents.

## Styles for Boys.

Figure No. 352 L.-This il-
Iustrates a Little Boys' dress. The pattern, which is No. 7577 and costs 10 d . or 20 cents, is in five sizes for little boys from one to five years of age, and is represented differently developed on page 520 of this publication.
The dress is a prettystyle for small boys and is hererepresented made of plaid gingham and all-over embroidery. The short body, which is simply shaped by shoulder and under-arm seams, has a box-rlait arranged at the center of the front between two backward-turning tucks, and a similar box-plait between two forward-turning qucks at the back, the arrangement of the plaits and tucks giving the effect of double box-plaits. The closing is made at the center of the back with button-holes and buttons. The skirt is arranged in kiltplaits that turn toward the back, producing a box-plait at the center of the front; it is deeply hemmed at the bottom, and is joined to the body in a seam that is concealed by the belt, which is covered with all-over embroidery and passed under short straps arranged to turn upon the body from the joining of the skirt. The straps are covered with all-over embroidcry and their pointed upper ends are secared beneath buttous. The full shirtsleeves are gathered at the top and botto:n and finished with wristbands of allover embroidery, and the rolling collar, which is in two sections that flare widely at the front and back, matches the wristband.

The dress ${ }^{-1}$ is designed in a simple style that will be appreciated by busy mothers, and will make up very attractively in percale. gingham, chambray, linen, piqué, duck and varinus other fabrics devoted to little bove' Summer dresues. It may bo developed in a single fabric, if preferred, and made fanciful by the addition of narrow washable braid.

7'he Tain-O'-Shanter cap is made of straw with a ribbon band.

Figere No. 353 L.-LITTLE BUYS' SUIT.
(For Illuatration see Page 519.)


## Back Viero.

Infants' Cloak. (Copyright:) (For Description see this rage.)

Figure No. 353 L.-This con-
sists of a Little Boys' suit and sailor cap. The suit pattern, which is No. 7575 and .costs 1 s , or 25 cents, is in six sizes for little boys from two to seven years of age, and is shown in two views on page 519 of


Figurr No. 3:2 L.-Titllee Boys' Dress.This illustiaic: Prattern No. 7577 (copsright), price 10 d . or 20 cents. (For Description see this Page.) is No 3033 and costs $5 d$ or 10 cents is in seven sizes from six to six und threefourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and nay be seè again on its accompanying label.

The suit is in the present instance shown developed in an effective con.bination of blue-and-white striped and plain white Galatea, and will be " jrime favorite for summer wear. The trousers, which extend to the knee, are fhoped by the usual darts and seams and are closed at the sides. Pockets having curved c penings are inserted above the outside leg-seams, and the trousers are finished at the top $n$ ith waistbands and attached by neeans of buttons aud button-holes to the underwaist with which they are worn. The trousers are decorated at the outside leg seams with blue bone buttons.

The blouse is fitted by the usual seams on the shoulders and under the arms $\quad$.nd is closed invisibly at the center of the front. The fronts are reversed by the sailor collar, which is covered with a facing of white Galatea nnd outlined with four rows of narrow blue braid; and the wlite shield, which is topped by a close-fitting standing band and attached underneath to the fronts with button-holes and buttons, is decorated with double cross-rows of blue braid applied above and below an anchor embroidered in blue F inl an floss or Mediaeval silk. The :leeves introduce a broad box-plait down the upper side of the arm, and are finished with square-cornered wristbands of white Galatea that are trimmed with two rows of blue braid, and closed with buttons and button-holes.

A band of white Galatea outiined at the top and bottom with similar brai. 1 is applied to the imple patch pocket at the left side. The blouse is turned under at the lower edge $u$ form a casing for a tape that regulates the width about the waist, the fulness drooping in regulation fashiun.
The cap, which is made of white flanncl, suggests the Tam O'-Shanter and cailor styles. The side is sewed to the circular crown, the band is sewed to the si.le. and the cap is set upon the head to produce the jaunty air of a veritable little Jack tar.
The handsome little suit will make up heautifully in linen. duck, Teviot and the various other fabrics that are ased for smali hoys' Eummer suits. The decoration may consist of braid, ond a nautical design embroidered in Asiatic filo or embroidery cotton. The cap may match or contrast with the suit it accompanies.

## LITTLE BOYS' SUIT.

(For Illustrations see this Page.)
No. 7in75.-Blue-and-white striped (falatea is attractively combined with white Galatea in this natty little suit at figure No. $3: 33 \mathrm{~L}$ in this Deminenrur, the nautical air being emphasized by a decoration of blue braid, white buttous and an embroidered emblem.

This picturesque little Summer suit for small boys is here shown made of blue-and-white striped and plain blue Galatea. The trousers extend to the knee, and are shaped by hip darts and the usual seams along the outside and inside of the leg. The closing is made at thesides, and pockets having curved openings are inserted above the outside leg-seams. The tops of the trousers are finished with waistbands and attached by button-holes and buttons to an under-waist. The trousers are completed with machine-stitching and a row of three buttons is placed at the bottom of each leg in front of the outside seam.

The blouse is shaped by shoulder and under-arm seams and closed invisibly at the center of the front. The lower edge is turned under for a hem, in which a tape is inserted to regulate the fulness about the waist, the blouse drooping in the usual fashion. The fronts are reversed at the top by the ends of the deep sailor-collar, which is covered with a facing of plain blue


Front View.
Litrle Boys' Suit.
(For Descripion see this Page.)


Figere No. 353 L.-Little Boys' Suit.-This consists of Litle Boys' Suit No. 7575, price Is. or 25 cents; and Sailor Ciap No. 3033 , price 5 d . or 10 cents.
(For Description see Page 518.)
at the outside seam. A patch pocket with round lower corners is applied to the left side of the blouse and decorated with a band of plaiu blue Galatea outlined at the top and bottom with a row of white braid. All the free edges of the blouse are finished with a row of machinestitching.

Pretty little suits for Summer may be made up by the mode in linen, duck, piqué or striped Galatea, the collar being usually of contrasting color. Trimmings of washable braid and a wheel, star or other emblem worked in heavy Roman floss or some other washable variety of silk will usually be adder.

We have pattern No. 7.575 in six sizes for little boys from two to seven years of age. For a boy of five years, the suit requires seven-eighths of a yard of plain with two yards and a half of striped Galatea thirty inches wide. Of one material, it needs three yards and five-eighths twenty-seven inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

## LITTLE BOYS' DRESS.

## (For Illustrations see Page 5:2) )

No. 7577.-By referring to figure No. 352 L in this Delineatur, this dress may be seen prettily made up in a combination of plaid gingham and all-over embroidery.

Blue gingham was chosen in this instance for the dress, and white embroidery provides the decoration. The front and backs of the waist are joined in under-arm and shoulder seams; and a box-plait formed at the center of the front and a backward-turning tuck at each side of the plait gives the effect of a double box-plait. A box-plait and a tuck in the left back and a tuck in the right back produce the effoct of a double box-plait at the center of the back, the closing being made through the plait with button-holes and buttons. The full sleeves are gathered at the top and bottom and completed with wristbands, that are decorated at the wrist edges with a frill of embroidered edging. At the neck is a rolling collar in two sections, which flare prettily at the back and front and are trimmed with embroidered edging to correspord with the wristbands. The skirt, which is joined to the waist, is laid in kilt-plaits all round, the plaits all turning backward to give the effect of a box-plait at the center of the front. The waist is encircled by a belt, which is passed under two straps in front and two straps at the back, and closed at the back with button-holes and buttons. The straps turn upward from the seam joining the skirt and body and have pointed upper ends that may be tacked under buttons or secured with buttons and button-holes; they are decorated with embroidered edging.

Gulatea, piqué, Teviot suiting, flannel, serge and many light cotton fabrics will make up attractively in this way, and lace or embroidered edging will provide suitable and pretty decoration.


Back View.
Little Boys' Stit.
(For Deecription see this Page.)

We have pattera No. 7577 in five sizes forlittle boys from one to five years of age. For a boy of four years, the dress requires three yards and iive-eighths of material twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or
ate., which ure trimmed with with button-holes and white bone buttons below short openings front edges of the fronts to form underfacings; the collar is decorated at the edges with a row of stitching and four rows of narrow white braid. Between the ends of the collar is revealed a shield of plain Galatea, which is attached underneath to the blouse with button-holes and buttons. The shield is finished at the neck with a narrow band of plain blue that is closed at the back, and finished at the top and bottom with a row of ma-chine-stitching; it is ornamented with double crosswise rows of white braid, between which an anchor is worked with Asiatic rope silk. The full sleeves are novel and pretty; they display a broad box-plait on the upper
two yards and a half forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10 d . or 20 cents.
inches wide, or two yards and five-eighths twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide. Price of pattern, 10 d . or 20 cents.

## LITTLE BOYS' BLOUSE.

(For Illustrations see this Page.)
No. 7578. - This is a very handsome blouse to accompany a best suit of cloth, fine woollen suiting, duck, piqué, Galatea, etc. For its development sheer white nainsook and all-over embroidery were chosen, with insertion, fancy-stitched bands and embroidered edging for decoration. The fronts, which join the back in shoulder and underarm seams, are arranged in a group of very small forwardturning tucks at each side of the closing, which is made at the center underneath a band of insertion that is arranged upon the edge of the left front and decorated at its side edges with a frill of embroidered edging. The lower edge of the blouse is turned under and stitched to form a casing, in which a tape is inserted to draw the edge closely about the waist, the fulness drooping in regular blouse style. The sailor collar, which falls in deep, square outline at the back and has long square tab ends that flare widely at the front, is made of all-over embroidery and decorated at the edges with a frill of embroidered edging surmounted by a feather-stitched band The shirt sleeves are shaped by inside and outside seams; they are finished with deep, rolling cuffs, which are also formed of all-over embroidery and trimmed with an upturning frill of embroidered edging and a feather-stitched band.

Any of the finer varieties of cambric, nainsook, lawn, etc., are appropriate for biouses of this kind, and if a less elaborate development than the one selected in the present instance be desired, the collar and cuffs may be of the same fabric as the blouse, and rendered fanciful by frills of Hamburg or Swiss embroidery. Flannel, outing cloth, gingham and percale will be chosen for school wear.
We have pattern No. 7578 in seven sizes for little boys from two to eight years of age. To make the blouse for a boy of five years, calls for a yard and threeeighths of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery thirtysix inches wide. Of one fabric, it needs three yards twenty-two

LITTLE BOYS' SACK APRON.

## (For Illustrations see this Page.)

No. 7576.-This apron is thoroughly protective, as it covers the dress with which it is worn, and for its development checked gingham was chosen, with nar row embroidered edging for dec oration. The front and backs are joined in shoulder and un-der-arm seams, and the closing is made at the center of the back with button-holes and buttons. Straps included in the under-arm seams draw the fulness at the waist-line of the back slightly to the figure; they are crossed at the center and secured with a button-hole and button, the ends being pointed. The full shirt sleeves are gathered a the top and bottom and finisher with wristbands decorated at the edge with a tiny frill of edging ; and similar edging trims the edges of the fancy rolling collar, which is in two sections that are deep and square at the front and back and curve prettily over the shoulders, the ends flaring slightly. Patch pockets of ample size and having pointed lower edges are applied to the front and decorated with edging
Aprons of this kind form a really important part of a small boy's wardrobe, and to keep him looking tidy a number of them will be required. Not the least attractive feature of this apron is its simplicity, which will render its development and laundering an easy matter; and this is an important item to the woman who must do her own work as well as dressmaking. Striped, plaid and plain gingham, seersucker, cambric and all sorts of cotton goods used for aprons are adaptable to the mode, and narrow white or colored embroidered edging will form the most appropriate decoration. If a more fanciful effect be liked, the collar and wristbands may be cut from a contrasting fabric or two colors may be used.

We have pattern No. 7576 in six sizes for little boys from one to six years of age. For a boy of five years, the apron needs two yards and a half of material twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 10 d . or 20 cents.

TO OUR CONTRIBUTORS.-We are again ready to inspect Fancy Work and useful articles in Knitting, Netting, Tatting and Crochet, with a view to their publication in the Delineator at our regular rates for such work.

To insure inspection and possible acceptance, all work submitted must be either new, or original with the sender, and accompanied by correct directions.

Write the directions upon one side only of your paper, with the lines far enough apart to allow sufficient space for making any necessary changes in the manuscript.

As far as possible follow the method of abbreviations and general arrangement used in those departments of fancy work
in the Delineator in which the particular class of work wanted appears.

Work is often returned as "unavailable" because of the carelessly written or incorrect directions accompanying it.

Work previously sold to other periodicals must not be sent us.
PATTERNS BY MAIL.-In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.

acceptable to sensible women is shown in this belt, which has a skirt lifter attached at each side of the front and back. The belt is made on a band that is stiffened with canvas, the bow at the left side concealing the closing; the bow at the right corresponds with the one on the left-and both have one upright end resembling a rabbit's ear and two downward-turning loops. The skirt lifters may be made of velvet, braid or elastic, and garter clasps at the lower ends will prove satisfactory for securing the uplifted skirt.

Figure No. 4.-Fancy V-Yoke.-A unique example of the tasteful mingling of lace, chiffon and insertion is shown in this yoke, which has a V-shaped center-piece formed of alternate rows of chiffon and lace insertion outlined with a doubled frill oi yellow chiffon arranged to fall with jabot effect, and this again is outlined with heavy point de Gène lace that is laid in plaits at its upper edge to fall in graceful folds. The high collar is encircled by a band of chiffon laid in upturning folds, and a flat bow of ribbon


Figure No. 2 -Chkmisette.


Figure No. 4-Fancy V-Yoke.
Figure No. 1.-Fancy Yoke.
a deep frill of chiffon, that falls with the effect of full caps on the shoulders. The tabs are overlaid with point de Gène lace in a handsome open-patterned design, and the dressy effect obtained by this combination will be acceptable to blonde or brunette, as it is not difficult to make and various suitable combinations of color may be arranged.
Figure No. 2.-Cifemisette.-Pink-and-white percale is shown in this chemisette, which has a short cape



Figure No. 斤.-Jet Collar-Ornament.
Figure No. 3.-Moire Belt.
(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Stylish Lingerie," on this Page.) back and a broad, rounding front, the latter showing a box-plait down the center decorated with a stud. It is
topped by a high collar, which is encirclea with $\%$ tie arranged in a band-bow in front corresponding with the material in the chemisette. The stripes run crosswise in the chemisette, and the high collar is cut bias.
Figdre No. 3, - Moire Belt.-A unique idea that will be
matching the chiffon is ornamentally placed at the waist-line. Figure No. 5.-Jet Collar-Ornament.-An effective neck decoration that may be used on a black silk or over a dress waist of any color is here shown. The cut-jet glistens beautifully ano is in strands of small and large beads separated by sections of
from each shoulder and are carried down the front to the waist-line, where they all meet and terminate under a full bow with long, flowing ends. The lower edge of the yoke is outlined with
large cabochons that are outlined with a fanciful design composed of very small beads. Ornaments of this kind, which are all made tafasten at the back, may be purchased at a moderate orice. Figure No. 6.-Fancy Square Yoke. - This yoke admits of becoming combinations, for though lace and ribbon are in this instance united, velvet and ribbon, or chiffon and silk may be pleasingly associated. The yoke as here pictured was cut from point de Gène lace. The neck is completed with a standing collar covered with lace and decorated at the top and bottom with a ribbon band. $\Lambda$ full frill of lace falls over the shoulders and is narrowed and terminated at the end of the yoke. Ribbon bands start


Figure No. 6.-Fancy Square Yoeke.
gathered at the top and droops deeply over each shousder, beins narrower at the front and back. libbon is formed in a shell


Figure No. 10 - Fancy Velvet Ьтоск.
plaiting across the front at the top of the lace frill, und sibbon bunds decorate eath side, being carried from under ribbon rosettes at the


Figure No. 11.-Fancy Collar.
(For Deseriptions if Tlearee Noz. C.: $\overline{7}$, 8, 9,10 and 11, we "Stglifh 7.incerie." on Pages Ex2 and 5 EJ.)
lower corners to the choux on the shoulders.

Figure No. 8.-Dresby Yoke.White lawn finely tucked was used in the making of this dressy accessory,

Fioure No. 7.-Decoration for a Low-Necked Eivening Waist.
a band of ribbon, over the center of which is fastened a rosette bow. Figuire No. 7.-Decoration for a Low-Nrcked Evening Wais't.-Light-blue chiffon and satin ribbon are here combined with white lace to form a charming garniture for an evening With white lace to form a charming garniture for an evening
waist. The chiffon covers the shoulders in soft folds, being caught in gathers under a chou on each shoulder and collected at the lower edge in shirring that cause wrinkled folds, a V effect being produced by the arrangement. The lace ruffle is


and lace edging, embroidered beadingand ribbon provide a dainty decoration. The lawn is shaped to form a deep point at the center and extends to der and arm's-eye seains, its free edges
in front being outlined with lace edging. It is topped by a high stunding collar that is encircled by a wrinkled stock of lawn shirred at each side to form an outstanding loop and closed at
the back. A bow of ribbon is tacked at the waist-line over the deep point of the yoke, and the long, flowing ends which fall from the bow droop low on the skirt. $\Lambda$ dainty bow is fastened at each side of the front and several rows of beading through which narrow ribbon is run are applied at intervals.
Figure No. 9.-Fincy Ficho.-Pale-pink dotted Swiss was selected for this fichu, which is sufticiently long to cross below the bust or at the waist-line, as desired. Its free edges are


Figure No. 8.-Combination and Degoration for a Ladies' Basque-Fitted Coat:-(Cut by Pattern No. $75 \geqslant 6 ; 14$ sizes; 28 to 46 inches, bust measure; price ls. 6 d . or 35 cents.)


Fygure No. 10.-Stylisil Combination and Decoration for a Iadies' Costuare.-(Cut lig Pattern Nio. 7562 ; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8 d . or 40 cents.)
ates ; and a jabot of Valenciennes lace falls from the neck straight to the waist-line. A soft pouf of silk is placed at each ei.le of the standing collar.

## Dressmaring at Home.

(For Illustrations ree Pages 420 uniuc bui to 527.
The observant studeit of fashiens will not fail to note the picturesqueness and arti.tic beauty which are dietinguishing features of the new street and house dresses, wraps, jackets and skirts.

In the decoration of waists there is abundance of novelty, and there is no dir.inution in the size of the bruffant slecves or of the stylishly flaring skirts, which preser.t straijht lines but show a careful and graceful distribution of fulness.

Jackets and capes are standard garmects, and in the desi-ning of all new modes of this kind due regard is shown for the accommosition of the full dress sleeves,
decorated with a double frill of Swiss having an embroidered edge.
Figurr No. 10.-Fanoy Velivet Stook.-Leaf-green velvet and English violets compose this stock, which is madle over a stiffened silk band, the velvet being softly wrinkled and formed into outstanding loops at each side, and also at the back, where the closing is made. A bunch of violets is placed at each side of the front and back, adding a pretty touch of contrasting color.
Figure No. 11.-Fanoy Collar.- $\Lambda$ becoming and dressy appearance may be given any plain waist by the addition of thisadjunct, which consists of a high silk collar covered with point de Gine lace insertion in openwork pattern, a square yoke effect of silk being arranged in front below the standing collar and covered with lace to correspond with it. Accordion-plaited silk falls deeply over the shoulders, tapering gradually to the bust, where it termin-


Figlire No. 11.-Ladies' DoubleBreasteid Basque, witil Chemisette. -(Cut by Pattern No. 7494; 14 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)
(For Descriptions of Figures Nos. 8, 9, 10 and 11, see "Dresamaking at Home" on Pages 525 and 520 .)
which must not be crushed lest their stylish effect be marred.
Jet, lace, chiffon, ribbon, braid, etc., are selected for the decoration of street and house dresses.

Figure No. 9.-Decoration for a Ladies' Skirt.-(Cut by Pattern No. 7512 ; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)


Figure No. 1.-Decoration for a Ladies' Blouse-Waist.-Changeable taffeta silk showing violet and green was chosen to make this blousewaist, and satin ribbon of a deeper violet hue decorates it prettily. The fulness in the fronts is collected in gathers at the top and in shirrings at the bottom at each side of the closing, which is made under the box-plait at the center. The plait is decorated with ribbon rosettes, and the standing collar is covered with a wrinkled ribbon that is gracefully bowed at the back. Ribbon bands cross the shoulders, their ends being decorated with dainty rosettes. The leg-o'-mutton sleeves are each banded at the wrist with ribbon laid in an upturning fold. About the waist is a wrinkled ribbon formed in two loops at each side of the


Figure No. 12.-Combination and Decoration for a Ladies' Costume.-(Cut by Pattern No. 7475; 14 sizes; 28 to 48 inches, bust measure; price 1s. 8 d . or 40 cents.)
for a Ladies' Round Yoke-Waist.-Pink-andwhite zephyr gingham, all-over embroidery and pink silk were chosen to make this waist, and embroidered edging decorates it tastefully. It is a stylish mode by which to develop either silk or any of the numerous washable fabrics. The round yoke, to which the full back and fronts are joined, is outlined with edging; the standing collar is covered with a crush collar of silk that closes at the back; and the full sleeves are finished with embroidery. The waist is encircled by a silk belt. The design was furnished by pattern No. 7495 , price 1s. or 25 cents.

Figure No. 3.-Decoration for a Ladies' Blouse-Waist.-Figured taffeta and darker
or A

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Figure No. 13.-Combination and Decoration for a Ladies' Costume.-(Cut by Pattern No. 'i509; 13 sizes; 28 to 46 inches, bust measure ; price 1s. 8 d . or 40 cents.)


Figuie No. 14.-Ladies' Godet Skirt.-(Cut by Pattern No. 7571 ; 9 sizes; 20 to 36 inches, waist measure
price 1 s .3 d . or 30 cents.)
(For Descriptions of Figures Nos. 12, 13 and 14, see "Dressmaking at
plain silk were selected to make this waist, which is shirred in V outline at the top and at sufticient distances apart to give the effect of soft puffings, while the battom droops in regulation blouse fashion. The higll collar is covered with a stock collar of silk that is decorated at each side with a rosette bow and the waist is encircled with 8 twisted belt of silk adorned at the sides with dainty ro settes. The unique feature of the mode is presented in the sleeves, which are in leg-o'-mutton style, with ample fulness at the top collected in gathers and in bournouses that are faced with plain silk. Additional fulness is col. lected in plaits on the forearm at the seams, and below the elbow the adjustment is close. The mode is suitable for silk and other goods. The design was provided by pattern No. 7538 , price 1 s . 3 d . or 30 cents.

Figure No. 4.Ladieb' Efening WAIST, WITH Frenoil Front.For evening wear this waist will be effective and becoming. For its present development lavender gros de L.ondres was chosen, with jet and moiré ribbon for decoration. The waist is cut low and square at the neck. The front is formed in boxplaits at the top and droops characteristically at the bottom. The short bouffant sleeves are supported by linings and are gathered at the top and bottom to stand out broadly in the fashionable manner. Jet bands cross the shoulders and are sccured under a rosette bow of ribb $\quad$ at each side near the arm'seye. $\Lambda$ long jet
fringe the ro
ing to ing to the wi
outling outlinf
nates I front. contra it is ? price 1 in the Fig1 Blous make back a the lin yoke ! cessior lower with with I
of sill placed mente standi Prince form a side: and de with a sleeve: the tof the fu the cer secure is encl bowed ${ }^{8}$ buc those The de Frat and I Blous) blouse the on in blac and éc for de At the and to are ec waist in fros
fringe ornament falls from beneath the rosette, the jet strands reaching to within a short distance of the waist-line. The ribbon that outlines the square neck termiates in a bow at the center of the front. The waist may match or contrast with the skirt with which it is worn. Pattern No. 7565 , price 1s. 3 d . or 30 cents, was used in the construction of the waist. Figere No. 5.-Ladies' Fancy Bloose.-Lemon-colored figured organdy and silk were selected to make this blouse. The fronts and back are full, and above them on the lining is applied a full, square yoke that is shirred to form a succession of vertical puffs. The loweredge of the yoke is followed with plaited ornamental sections of silk, at the center of which is placed a spread bow that is ornamented with a silver buckle. The standing collar is covered with a Princess stock of silk shirred to form an outstanding loop at each side; it is closed at the left side and decorated in front of each loop with a silver buckle. The gigot sleeves have abundant fulness at the top and are decorated below the fulness with ribbon formed at the center in a broad bow that is secured with a buckle. The waist is encircled by a silk belt that is bowed in front and tacked under 8 buckle that corresponds with those on the sleeves and collar. The design was furnished by patlem No. 7480 , price 1 s . or 25 cents. Figure No. 6.-Combination and Decoration for a Ladies' Bloose.-The yoke style of blouse-waist is very popular, and the one here pictured developed in black silk, with yellow ribbon and écru-tinted point de Gène lace for decoration, is a favored mode. Atthe top of the waist is a yoke suggesting an inverted $V$ outline, and to it are gathered a full back and fronts. The full sleeves are completed with cuffs of silk overlaid with lace, and the standing collar is covered with lace to match the yoke. The waist is encircled by a ribbon belt that is completed with a bow in front, and the yoke is outlined with ribbon that terminates


Fificre No. 1.-Crocheted Bag.

In a pretty bow at the center. Challis, silk and a great variety of catton fabrics may be developed by the mode, which is incluled in pattern No. 752.5 , price 1 s . 3 d . or 30 cents.
as the shaping is in perfect style and the opportunity for contrast will be acceptable to those who desire a color


Figure No. 2.-Fancy Box.
(For Descriptions of Figures Nos. 1 and 2 , see "Artistic Needlework," on Page 52r.)
combination. The garment was cut by pattern No. 7526, price 1s. 6d. or 35 cents.

Figure No. 9.-Decoration for a Ladies' Skirt.- This style of skirt is well suited to materials of narrow width; it is represented made of old-rose taffetta and decorated with iridescent bead trimming. The front-gore is quite narrow at the top and is without darts, as are also the side-gores, which break into graceful folds a short distance from the belt and meet the two back-gores, that are gathered at the top and fall in roll-
ing folds to the lower edge, where the skirt is decorated with a border of iridescent bead trimming. Linen lawn, challis and


Figure No. 3.-Fancy Bag.
and stands out with stylish fulness at the back. The cos was cut by pattern No. 7475 , price 1s. 8 d . or 40 ceats.
Figure No. 13.-Combinatiun and Degoization for a La Costume.- Brown-and-ceru striped cloth was combined white cloth in the development of this costume, the decon being embroidery wrought with heavy silk. The basque fitle sents the features usually admired in tailor suits, plain but fant giyot sleeves, and fronts that are turned back in broad re by a rolling collar, with which they are notched. The ri are faced with white cloth to match the double-breasted which is topped by a standing collar. The decoration is broidery exquisitely wrought in brown and ecru tints. skirt is composed of three pieces, with godet; at the t an 1 is unadorned. Serge and other materials of like wi will make up attractively in this manner. The pattern which the costume was shape 1 is No. 7509 , price 1 s . 8 d . cints.

Figuire No. 14.-Ladieg' Godet Skirt.-Black silk er with hish lustre was selected to make this skirt, which it ample wi.lth and graceful expansion at the brittom. The fro sufticiently wide to extend well across the hips and is titted perfect smoothness at the top without darts. The front bre into 1 odified ripples a short distance from the top, and three yode's at the back are interlined with crinoline to prese the rounding, tubular folds in which they iall. Siik. Eref novelty goods and many sheer fabrics will be fashioned in stylish manner, the mode being included in pattern Na, $\hat{1}$ which costs 1 s . 3 d . or 30 cents.
Figure No. 15.-Combination and Decoration for a Lat Costcme.-Pearl-gray and black silk are tastefully combine this costume, and jet Vandykes, jet fringe and silk contrl
organdy will make up satisfactorily by the mode, which was provided by pattern No. 7512, price 1s. 3 d . or 30 cents.

Figure No. 10.-Styi.ish Combination and Decoration for a Ladies' Costeme.-Lavender silk dotted with black and plain white silk are associated in this costume, and black lace insertion provides appropriate deconation. The waist has a French front of white silk, and the six-gored skirt has three gndets at the back that stand out in stately, tubular folds. The ornament at the center of the front of the waist, which presents the effect of a box-plait, is overlaid with lace insertion to correspond with the revers. The revers frame the full Frencti front, which droops slightly with blouse effect. The shaped belt and high collar are overlaid with lace. The costume is exceptionally dressy and was cut by pattern No. 7562 , price 1s. 8d. or 40 cents.

Figure No. 11.-Ladies' Docble-Breasted Basque, witi Chemisette. - Fancy cheviot is pictured in this basque and chamois-colored cloth in the chemisette, which may be omitted if not desired. Machine-stitching provides the tinish. The basque is made with arched sides, notched fronts and a coat-tail back, and the fronts are reversed above the double-breasted closing to form revers that meet. the rolling collar in notches. The chemisette is finished with a standing collar. The sleeves are in mutton-leg style. The basque may be worn with any of the plain skirts now fashionable. It was cut by patteru No. 7494 , which costs 1 s . 3 d . or 30 cents.

Figure No. 12.-Combination and Decorention for a Ladies' Costume. - Scotch cheviot and ivory-white faced cloth were selected to make this stvlish costume, and it is effectively decorated with brocaded silk, braid and velvet. The vest is closed at the center, topped by a high curate collar, and decorated with braid arranged in vertical rows quite close together. The hose fronts of the jacket are rolled back in lapels that are faced with brocaded silk and meet the rolling collar, which is inlaid with velvet. The four-gored skirt flares moderately at the bottom
 and Open.
(For Descriptions of Figures Nos. 3, 4 and 5, see "Arties Needleworls," on Page 527 .)
effective decoration. The pattern used ford veloping the mode is No. 7564 , price 1s. 8 d . 40 cents. The skirt flares in the fashionable wi and is plainly completed. The bodice has French back with piaits at the bottom, and blouse front with a box-plait formed at the cente Over the standing collar is adjusted a full stof of silk, with a soft rosette disposed at each sid and below it falls a many-pointed failor-coll that is edged with jet Vandykes. Pands of sill are carried in soft folds down the front under tit box-plait, to a little below the bust. A blac silk sash encircles the waist and is graceful bowed at the center of the front, the ends beim prettily trimmed with fringe. which also falls over the box-pla wrists with Vandykes.

## Artistic Needlework. <br> (Fur Illustrations see Pages 525 and jer 6.)

Figure No. 1. -Crocheted Bag. -For the thousand and one little things of the toilette that all women possess all sorts of


Figure No. 1. -Fancy Pen-Wipfr.
receptacles are required. In a pretty bag fashioned after the present design odds and ends of all kinds may be stowed away, and when suspended from a hook in some corner of a room, it will prove quite as ornamental sit is useful. The bag is made of old-rose silk, and over it is a cover made of white silk crocheted rings. A heading is crocheted round the top, and through it are run old-rose satin draw-ribbons for closing the bag. Each set of ribbons is finished with a bow. Brass rings are used as a foundation for the crocheting, the instructions for making which are given in "The Art of Crocheting," price ss. or 50 cents.
Figure No. 2.-Fancy Box.-Two sides of this box are covered with wide palegreen satin ribbon, and the remaining two with old-rose ribbon, the edges being joined the depth of the box with fancy stitching done with green silk. The ribbon ends, which extend beyond the top of the box, are turned under and sewed to form casings, in which old-rose silk cords tipped with tassels are inserted to draw the top close. Various floral designs are painted in water colors on all four sides of the box, with effective results. Silk could be used instead of ribbon, and a design could be wrought in each side with embroidery silk.
Figure No. 3.-Fanoy Bag.- Blue and ivory satin are associated in this dainty hag, which may be used as a receptacle for anything that its owner wishes to place therein. The bag proper is made of blue satin. The top is turned under deeply and stitched twice to form a casing for draw ribbong, also of blue satin, that are arranged in bows at the ends. Five triangular sections of ivory satin are applied about the bottom. Upon each is painted a floral device in delicate colors and round the side edges is frilled Italian lace. Designs may be embroidered instead of painted, if one is more skilful with the needle than with the brush. Froude No. 4.-Handkermeref "ase--Clobed and Open.-

This dainty case is made of pale-blue satin covered at the center with cream point de Gene lace between two large bows matching the silk, the bows being placed some distance from the ends. Round the edge is frilled tine white Valenciennes lace, and to each long edge at the center is tacked ribbon, which is bowed to close the case.
To the inside of the case, as shown in the small view, are adjusted ribbon straps under which to slip the handkerchiefs A layer or two of wadding placed between the outside and lining and sprinkled with sachet powder, will give a delicate perfume to the contents of the case.

Figure No. 5. -Crocheted Basket.-A triangular receptacle for "rings and things" is here shown supported by three twisted brass rods that meet at the top under a bow of old-crold satin ribbon. The basket is made of cardboard covered on the inside with a puffing of old-gold surah silk and smoothly on the outside with similar silk. Over each side hangs a triangle of white silk crocheted rings. The corners of the basket are fastened to the rods some distance from the bottom with ribbon tied in bows.

## The WorkTable.

(For Illustrations see Pages 527 and 528. )
Figure ${ }^{\text {To}}$. 1. -Fancy Pen-Wiper.- Since the egg is symbolical of Easter, it is frequently called into recuisition for ornamenting gifts that are distributed during that season. In the present instance part of an egg was used in decorating a penwiper, converting the always useful gift into a very pretty one. The pen-wiper is circular in shape, and is made of several layers of dark-red flannel pinked all round the edge, the inner leaves, which are intended for service, being a trifle smaller


Figuris No. 3.-Fanuy Box.


Figure No. 4.-Fangy HangingSHELVES.

FFor Ihewriptions of Figures Nos. 1, n, 8 and 4, see "'The Wuss'
than the upper and lower ones. The head of a nun is adjusted on the penwiper for ornamentation. The face is made of half an eger cut length wise, and the features are painted upon it. The forehead is; covered with a white muslin band, and another hand ia drawn sanoothly down each side of the face and crossed under the chin. Meeting this band
is a deep collar that rests on the pen-wiper. A black cross is painted at the overlapping edge of the collar. Over the head is thrown a veil of black nun's-vailing reversed at the top to show the head-band and falling in the folds usually seen in a nun's veil. The ornament is very attractive and may be easily reproduced.
Figure No. 2.Fanoy Ornament.Another pretty Easter offering in which the egg figures prominently is illustrated in this ornament, which may be placed wherever it will look best, in my lady's chamber or elsewhere. It also offers suggestions for favors st an Easter entertainment. $\Lambda$ small egg is cut in half lengthwise and painted to represent a face. The hair is also painted, and on the head is placed a hat of pink crêpe paper, the trimming


Figure No. 5.


Figure No. 9.
being flowers, also made of paper. Round the neck is a wide, double frill collar and under the chin is tied a large bow, which, like the collar, is made of paper. Any preferred color of paper may be used. Paper is preferred to silk because it stands out more stitly.

Figure No. 4.- Fancy Hanging-Shelves.-These shelves may be hung either in a boudoir or a living room and are useful for holding bits of bric-à-brac and to like. The shelves are of from glass in graduated sizo and upon each is painted graceful spray of flower: Three long gilt chains sup port the shelves, which arf each fastened at the ends to

Figure No. 3.Fancy Box.- $\Lambda$ pretty receptacle for trinkets und odds and ends of all kinds is represented in this box, which is round in shape, and is covered with four upright frills of old-rose crêpe paper. Inside the box, at the top, is placed a disc of cardboard on which are sewed frills of lace paper, that stand fluffily about a small bisque doll's head, whereby the lid can be lifted. Over the box is fitted a cover, whicin is sufficiently deep to admit the head when shut down. The cover is lined with paper disposed in rays, which meet under a rosette also of paper, and is edged with lace paper. The outside of the cover is covered with frills and a rosette of paper is fastened on


Figurf No. 10.
Figures Nos. 9 and 10. - Fgg with Culcken, and Diagram fur Shaping It. (For Descriptions of Figures Nos. 5, 6, $7,8,9$ and 10, see "The Work-Table," on Pages 538 and 5※9.) the head. The cover need not be let down unless desirel, since it is added more to produce a realistic effect than for actual use.

The sole is cut from pasteboard and covered smoothly with silk. The vamp is pictured at tisure No. (i) it is also cut from
pasteboard and covered carefully, like the sole; and the edges are then sewed neatly to the corresponding edges of the sole, a suspension ribbon matching the silk being fastened to the point at the top of the vamp and to the heel under pretty bows.
As figure No. 7 is shown the needlebook, which, like the other part, is made of pasteboard and covered. The book is composed of two parts, and on one of the covers are fastened two leaves of tlannel for holding needles. A loop of cord is fastened at the loose end of one of the covers, which is closed over a button secured at the end of the other cover. When finished the book is sewed under the sole.

At figure No. 8 the necessaire is shown completed.
Figures Nus. 9 and 10.-Egg witi Chicken, and Diagram for Shaping ITr.- $\Lambda$ pretty little Easter token is here represented by a small chick emerging from a broken egg shell. The chicken may be made to appear very life-like, as shown at figure No. 9, if constructed as explained below.

Figure No. 10 shows


## Figure No. 2. have again come to the front,

the section for shaping the chicken, in its actual size. It is made of an oblong piece of light-yellow jeweller's cotton five inches long and three inches wide. Little jet beads are sewed on the cotton at $X$ and $Y$ to represent the eyes and a gathering string is run at the dotted lines. Fold the cotton at A and B , and sew two sun-flower seeds in the fold at B , to represent the bill; then sew edges $\mathrm{B}, \mathrm{C}$ and D together for the dignified sisters in bisque or wax.
tell you, paper dolls were little girls' favorites. These paper people never went entirely out of fashion, but they were at one time not in great demand; now, however, they
breast, pull the gathering string close to form the head, and stuff the head with cotton. Sew a little fold in the cotton at G , H I and J to form the wings. Stuff the body with cotton and place it in the broken egg shell, which may be properly balanced so that it will stand upright by placing shot wrapped in cotton in the


Figure No. 4.
Figure:s Nos. 3 and 4.-Chinese Paper Doll.

## For Descriptions of Flgures Nos. 1, 2, 3 and 4, see "Cbildren's Corne," 3 and 4, see "Children's Corne

 on Prges 529 and 530 .) and many charming possibilities in the way of dress have been lately discovered. The new paper dolls are quite up to date in the matter of clothes, and can hold their own with theirWe have here two paper dollies, dressed respectively in Empire and Chinese fashions. The doll pictured at figure No. 2 is to be clothed in an Empire gown, shown at figure No. 1, which is very short-waisted and has a long, scanty skirt trimmed at the bottom with a self-headed ruffle. The neck is cut low and is decorated in front with a flat bow, and the sleeves are short and puffed. 1 full belt is arranged about the waist, and from it at the right side hangs a pocket, which adds to the quaintness of the costume. Dully carries a doll in her left arm. Her hat is large and flaring and is trimmed with a feather. Do you want to know how to create a doll just like this one? Trace the head and costume separately on tracing paper, and
transfer them to a heavy-bodied paper that may beeasily creased, and upon which painting may be done with water colors. The doll and costume are then cut out as illustrated and painted with any colors that please the fancy. When all is completed, the buck of the hat is bent down, and the doll's head is slipped through the opening made at the neck of the costume, which is bent over it at the shoulders. The sections at the feet are then bent. one forwurd and one buckwurd, or else hell apart, so that dolly may stand. You will tind this very interesting work and easy to do.
The Chinese doll is shown at figure No. 3 and the costune at figure No. 4. Proceed precisely the sume as for the Empire doll and you will meet with the same success. The Chinese dolly wears a tunic and a full skirt and she also carries a fan. Very bright colors should be used in this instance. You could make several dolls of each kind and dress them in variously tinted costumes.
Most of you are familiar with these shadow pictures. Aren't they fumy? At ligure No. 5 is shown a remarkably tall and slender woman arranging her hair. She does not go about it very gracefully, but then she is all angles, and we cannot expect much grace or beauty under such conditions.
At firure No. 6 is portraved a fond mamma wheeling buby in a perambulator. Baby is wide awake and seems to be enjoying his ride.
The graceful little folks pictured in the group at figure No. 7 seem to be having a very good time. Big sister in the chair seems to be acting the carriage, baby is coachman und the three children ure his horses. They all look happy, don't they?
At figure No. 8 we see a poor missionary with gripsack and umbrella, hemmed in by two fierce-looking cannibals. Each of the savage men carries a huge,


Frgure No. 7.
dangerous-looking club, and in addition to his scanty attire, there is a nose ring. This class of people actually pierce holes in their nose for nose rings as you do in the lobes of your ears for ear rings. It scems to me that these gentlemen are persuading the uuhappy white man to do somethiug very much against his will, and their intention, no doubt, is to dispatch him quickly and make merry over his remains.
Do you remember what I told you about these silhouettes in the Delineator for December, 18:4? Some of you may not have read that article, so I will repeat what I then said. If you would like to reproduce these nictures with living models, and that would be very joliy, the room in which the tableaux are to be shown must be darkened. Build a stage or platform, and in front of it adjust a white sheet of some loosely woven fabric, suspending it from the ceiling and allowing it to fall to the floor of the stage. The performers must be posed behind the sheet, between the latter and a lighted lantern having a funnel-shaped retlector, which will be found most practical for the presen! purinse;
for the light must show the figures in outlines or silhouettes against the sheet, in the same way as a shadow is produced on a blank wall when a light is held behind the object itself. A curtain is necessary, and it should be easily and quickly drawn back as the subjects are announced. Considerable practice is needful on the part of the performers to represent the various characters correctly, but a great deal of amusement may be derived from such an entertainment, which you may announce to your friends as "Shadow Tableaux."

## Styles for Gentlemen.

(For Illustrations see Page 531.)
The illustrations in this department for the current month include three styles of half-hose, a flat and a kbot scarf, two flaring-end scarfs and four patterns of suspender webbings.
Figures No. 1 and 2.-Gentlenesi's Flab ing-End Scarfs.-The scarf shown at figure No. 1 is made of white silk figured with small crescent shapes in a quiet shade of red. This shape is known as the Euston. At figure No. 2 is pietured a scarf with ends that flare somewhat more than those of the one a the preceding figure. The material chosen for this scarf is black silk show ing figures in self and clusters of bright-red dots

Figure No. 3.-Gentlementg Flat Scarf.This shape is known яร the Wimbledon, and is made of blue silk figured with uniquely disposea dots and groups of shor dashes in ciel-blue. The scarf is very narrow at the top and is neat and stylish.

Figuire No. 4.-Styles in Suspender Webbinge.-The fushionable widths of the new webs are inch, inch and a quarter and inch and a half, and the grounds run to light colors, such


Figere No. 8.
Finures Nos. 5, 6, 7 and 8.-Shadow Pictrrbes. (For Descriptionn of Figures Nos. 5. B, 7, and 8, sec "Childuvin's Coruer," on this Page.)
as mauve, sea-green, layender, corn and white. The illustrations present a good general idea of the trend of popular taste so far as patterns are concerned.

Figure No. $\overline{0}$.-Gentlemen's Half-Hose.-The three styles

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of half-hose shown at this figure represent the prevailing taste. The first sock is of navy-blue lisle thread, and a handsome effect

Figure No. 6.-Gentlemen's Knot Soarf.-Black-and-white satin woven in interlinked bars is pictured in this scarf, which is



Figlires Nos. 1 and 2. -Gentremen's FlaringEind Scarfs.
is produced by well spaced red bars and heel and tre tippings in red. The ankle is woven vertically.

The sock in the center of the group shows a hair-line pattern. The stripes are black and raised, and when the sock


Figure No 3.-(inintlemen's Flat Scarf.


Figure No. --Gentlemen's Italf-Hose. Figure No. G.-Genilemen's Knot Scarf: (For De-criptions o: Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Pages 583 and 531.)
cord in a russet shade. These hose are warranted stainless, and, called the Mistela. Three folds in the knot and two at the top owing to their peculiar weave, aresure to be bothcool and durable. of the aipon characterize the charo. and the cals flare.

## FAN(Y STIT(HES AND EMBROIDERIES.

Pretty and serviceable table-mats to be placed under lamps or large vases are made of velvet, satin, cloth, felt or plush, and the decoration is frequently braid, silk embroidery or bullion embroidery.

At figure No. 1 one-quarter of a design is shown in full size. The braid is couched on with gold thread, and the spangles overlap and form the circles that are clearly portrayed. Some fascinating novelties may be made with this design, which to many will be a pleasing change from the silk and linen effects that are also popular. It
is a good design for bullion embroidery, but great care shozld be taken to avoid stretching the bullion when it is cut in small pieces and stitched to position. The bullion should be worked across the design, and either one or a variety of tints may be employed. For a small table in the boudoir, sitting-room or library, velvet in a shade that harmonizes well with the surroundings may be chosen for the cover, which must, of course, be shaped to extend to the edges of the table; and either gilt, silver or bronze braid may be used to work the design, or ballion may be chosen. Iridescent effects are brought out so exquisitely in bullion, which comes in all the metallic tints, that ivory or cream white felt or cloth is sometimes selected for the cover, and such delicate hues as pink, green and bluet for the embroidery. $\Lambda$ white table-cover is more appropriate for the boudoir than for the library, but equally attractive results may be achieved on dark shades of velvet, plush or cloth

The table mat illustrated at figure No. 2 is made of
ruby-red velvet decorated with gold braid and spangles. The design is the same as that shown in part at figure No. 1.

The prudent housewifeisalways careful
to lay a table cover or mat under a lamp that is to rest on a highly polished stand or table. It is not a difficult task to make these decorativeaccessories, but it requires patience and painstaking. Such articles make charming gifts, for they are both useful and ornamental, and the toil and loving thought lavished upon them greatly



Figure No. 1.-One-Quarter of Design, in Full Size, for Table-Mat.

## FASHIONABLE DRESS GOODS.

Never before, perhaps, were the accepted textiles more perfectly adapted to the reigning fashions than they are at the present time. Skirts are models of severity and stateliness, while bodices are exactly the reverse, displaying a grace and a freedom of outline that are truly fascinating; and these widely contrasting characteristics are most admirably brought out and emphasized by the latest products of the 180 m .
With a very few exceptions, all classes of goods are soft and pliable. Such textiles would at tirst appear hardly suitable for making the new skirts, but their flexibility causes them to yield readily to all of Fashion's caprices, while any stiffening or support that may be needed can easily be contributed by means of substantial linings.
There is as usual a vast assortment of materials from which to choose for one's Spring outtit, but crépon will most frequently be selected for "best" wear. This fabric is to be commended for its elegance and its durability. It is rather loosely woven, but it is generally made with an under-surface of webbing, which though very sheer, serves to strengthen the goods proper without adding materially to their weight.

The designs and color blendings in the new crépons are legion and all are attractive. In some cases the crinkles are woven crosswise and succeed one another like the undulations of the sea, the goods being as lustrous as silk; but in most instances the crinkles run vertically. In one class they produce the effect of very pronounced welts and are striped en bayadère with silk lines, which are yellow on a blue surface, ciel on black, and green on purple. The last named combination, by-the-bye, has lost none of its popularity.
In another style of crépon the crinkles present an appearance of plissés. Sometimes the colors are solid and sometimes contrasts are made with silk lines running up and down the goods. There is yet another variety in which the indentations are less regular and the colors are solid, and still another that has crinkles in the form of puffs, and between them narrow, straight stripes.

A silk-mixed novelty that is not crinkled, though its surface is suggestive of such a weave, presents long wave lines that are both striking and handsome. A brown-and-green ground is marked with black waves that are patterned after the Greek conception of wave lines seen in ornamental drawing; and in another sample the colors associated are bronze and navy-blue, the wave lines being of the latter hue.
An exceptionally tasteful crépon was used in conjunction with heliotrope chiffon and a darker shade of velvet in the development of a stylish promenade costume for Easter. It has a black surface formed into crinkles that suggest plissés and diversified by heliotrope silk lines that stand out from the sombre ground with. an almost metallic lustre, crossing the crinkles and reaching from one selvedge to the other. The skirt of the costume is formed of six gores, curves gently and naturally at the front and sides by reason of the ingenious shaping, and falls at the back in a trio of godets that widen toward the bottom. In the bodice the tasteful triple combination is surcessfully effected. The French back is laid in plaits at the center of the lower edge, the plaits gradually disappearing as they spread upward. A French front of chiffon is revealed between great revers of velvet that taper to points at the bottom
and contrast artistically with the more delicately tinted tissue. The soft front has at the center an applied ornament that lonks like a tapering box-plait, and droops with pouch effect at the bottom over a velvet bow, which conceals the ends of a velvet band that overlies the lower edge of the bodice. The neck finish is a soft collar of velvet with rosettes at the sides, and the sleeves are of the gigot order, standing out voluminously above the elbows and fitting closely below. The hat supplementing this charming costume is a novel shape in yellow chip trimmed with black tips and violets, and the gloves are tan Sùdes.
Black crépou is obtainable in the same designs as the colored varieties, and makes very handsome skirts, which look as well with fanciful bodices of colored silk, chiffon or crêpe as do skirts of moire or any other silken fabric.

Youthful and even mature party-goers bestow the most emphatic admiration upon perforated crépon, which is an entirely new production. This unique variety has a silk warp and is not crinkled coarsely like some of the novelties above described; and the eyelets are wrought in the form of ovals, circles, wheels, sprays and other pretty devices. A contrasting color is invariably introduced beneath, and it is naturally chosen to harmonize with the hue of the crépon.
Among novelties not of the crépon order is a fabric resembling étamine that is traversed by rows of open weaving like drawn-work which suggest perforations. Silk taffeta in harmonizing tints will frequently be used beneath this material, which is shown in the fashionable solid colors.
Then there is a silk-mixed weave not unlike velours but of very light weight. In a specimen that is certain to develop very daintily the cords, which imitate those seen in velours, are woven in an admixture of gray and blue, and over the surface are strewn gray silken dots that are decidedly improving. Another example has finer cords blending old-rose and réséda, and is marked with indefinite figures in which the two hues are skilfully intermingled to produce an iridescent appearance. Illuminated effents are also carried out in these goods, which will unite happily with either silks or tissues.
Mohairs continue to ascend in the scale of fashionable fabrics. In solid colorsthey will often be chosen for business, shopping, travelling and general utility dresses, while the figured varieties will be devoted to more elegant purposes. Delicate shades of blue and pink and a light golden-brown tone are mingled on a white ground in a blurred effect resembling warp printing, and over the surface run short, disconnected wave lines of white silk that are almost zigzags. This particular fabric will be an appropriate choice for dressy costumes.

Scotch chevints having rough surfaces are now offered in checks of various styles, and very smart gowns are fashioned from the:n, usually by severe modes. Checked novelties are popular, and some rather extreme devices are to be noted in them. Thus, in a certain Scotch weave the checks are large and are broken through, leaving the material as open as any of the pierced fabrics in vogue. Heather and other mixtures are seen in these Scotch goods.

T'ailor suitings in pin-head checks and hair-line stripes give great satisfaction for morning promenade gowns.
Solid-hued ånd two-toned whipcords showing double lines are very stylish, especially for ladies' going-away tollettes,
which may be made simply or with moderately fanciful bodices.
Plaid taffetas will play an important part in the Spring and Summer fashions, and will be chietly used for waists. The clan colors are less frequently observed in thern than fanciful combinations, which are arranged to suit all types and complexions.

Chené taffeta and grus de Londres will be largely made up in entire suits in conjunction with chiffon, spangled net or lace. In some patterns of gros de Londres the figures are rather dark and very uncertain, but an enlivening fabric or trimming may be appropriately introduced.

Corah Cachemire is a printed silk of the China or India order, figured with Oriental devices in the beautiful medley of colors from which it takes the latter part of its name.

Silk crepon with Pompadour figures is extremely dainty for waists, as are also intaglio silk crépon, in which the crinkles are deeply sunken, and gauffré crépon showing chené figures.
Benares erıpe with broché figures in self is already a favorite for dancing gowns, and many Summer wardrobes will contain dresses made of it for evening functions at country hotels.
A novelty silk shows taffeta in solid colors, either with or without, figures, puckered between straight rows of satin. The fabric is called plissé crépon and is principally used for waists.

A rival of chiffon for bodices is chiffonnette, which resebinbles silk mull, though somewhat softer, and has a white ground enlivened with embroidered pink, blue, yellow, or white dots.
The array of cottons is no less extensive than that of silks or woollens, being so generous, in fact, that it will be very sure to perplex and embarrass the purchaser who has not quite "made up her mind." Not unlike Madras is the "Johnson" handspun cloth, a new cotton of domestic weave that is displayed in solid and mixed colors, and also in stripes. Shirt-waists and entire dresses will be developed in this stylish fabric, which is really washable, the colors being perfectly fadeless. In the mixed handspuns white is intermingled with navy, ciel or robin's-egg blue, or with cardinal, réséda, pink or tan. The same range of colors is displayed in one of two striped varieties, white appearing in the form of minute pin-points in addition to fine stripes. The other striped material shows a solid navy-blue ground striped with double lines that are narrowly or widely spaced. These striped handspuns will be found exceptionally desirable
for morning and shopping toilettes. The solid-colored weaves are very handsome and are produced in a number of colors. In pale-pink, blue or green they will often be used for blouses and even for gowns to be worn at Summer Outdoor fêles; and in navy-blue, cardinal, tan or mode they will make smart yachting, outing and bicycling suits.
A stylish outing suit was fashioned from navy-blue hand spun and pink-and-white striped dimity, the latter being used for the shirt-waist. The skirt is formed of six gores and hangs at the back in three godet.s, which assume as graceful a pose in this textile as in serge or any other soft woollen. The shirtwaist is full, and its closing is made with silver studs through a box-plait applied upon one of the edges. The collar is in rolling style and will admit the wearing of either a Windsor or four-in-hand scarf; and about the waist is clasped a belt of black silk ribbon having a silver buckle. The blazer is made with coat-plaits and laps, at the back below the waist-line, and ripples slightly over the hips. The fronts are reversed in lapels which form notches with a rolling collar, and flare sufficiently to show the shirt-waist, although they may be closed just below the lapels, if desired. A round pocket-lap conceals a pocket on each hip. The sleeves are in gigot shape. The mixed and striped varieties of handspun are likewise available for such styles.

Some of the newest Swisses have colored silk dots and lines, others show beautifully tinted but vaguely patterned flowers that seem to fade from view as one looks at them, and others again are broadly striped. A pretty Swiss with a batiste finish has a pale-gray ground powdered with black pin-dots, and, when made up, will be by no means the sombre-looking fabric that its description would seem to suggest.

Linen batistes are shown in the natural unbleached hue and are either plain, or prettily marked with solid or lace strips or with embroidered silk dots, which are ceil in one instance navy-blue in another, bluet in a third and cardinal in a fourth, the dots harmonizing with the ground in every instance.

Sateen is much liked, and so are Gulatea, Bengal cord, which belongs to the Galatea family, and Teviot, which is of lighter texture than Galatea, though not unlike it in weave. Teviot is striped and dotted and doubtless has a promising future before it.

## ARTISTIC GARNITURES.

Embroideries rival laces both in beauty of design and in fineness of texture, and the two classes of garniture are deemed equally desirable for decorating dressy woollen and silken gowns. The new embroideries fully meril the distinction conferred upon them, being wonderfully rich and graceful, and so filmy and pliable that they accede to fanciful disposals as readily as the lightest laces.

The batiste embroideries are most highly favored, and among them may be found many novelties. One group of these trimmings are wholly écru or butter-colored, and are elaborated with medallions of various shapes or other pretty designs, and finished with edges that more closely resemble lace than they do embroidery. Other écru batiste embroideries ${ }^{\circ}$ have eyelets worked with black or blue silk, and more or less fanciful edges; and in still others the decorations are white and contrast very charmingly with the écru gromds. Insertions corresponding with the various edges are, of course, provided.
The effectiveness of embroidery as a decoration for silk is clearly manifested in a toilette of navy-blue taffeta figured with pink and green flowers in chene effect, its trimming being contributed by écru batiste insertion and edging, both of which display a very open and lace-like wheel pattern, and edges fancifully wrought to correspond. The skirt is made with three gotels at the back and one at each side of the front. and the sides and front between the single godets fall in natural ripples. The bodice hes a smooth-fitting back with a box-plait down the center, and a front consisting of a pointed yoke and a drooping, blouse-like lower portion that is also ornamented with a boxplait. Three rows of insertion are applied diagonally to the yoke, and a single row overlies the box-plait in front. The sleeves are of the regulation gijot shape, and a cap of embroidered edging flows gracefully over each from the shoulder.

A narrow, shaped belt finishes the bottom of the waist, and over it is adjusted a row of insertion. At the neck is a full collar of the goods that is formed in a spread bow at the back.

Irish-point embroidery, which is generally wrought in Vandykes, may also be used on dressy gowns, and personal taste may govern its disposal on both skirts and waists.

Very dainty trimming for dimities and other washable goods is supplied by nainsook embroidery showing small patterns in pink, blue, heliotrope, yellow and other light colors. An especially charming sample of this garniture is designed with three serpentine stripes composed of the minutest of light-yellow blossoms, above a narrow, lace-like edge, and would look well on a navy-blue dimity or batiste striped with yellow, or even on a challis of suitable coloring.

Nainsook ruffling is a genuine novelty, and is offered in numerous pretty patterns and in both white and écru, for the decoration of silk ginghams, organdies and Swisses. It is embroidered near the bottom, and from the edge falls fine Valenciennes lace matching the ruffling in tone and applied with little fulness. In some instances the edges are cut in points or scollops, which the lace outlines very prettily; and sometimes dots are worked all over the ruflling, while just at the edge is an open design.

Dotted Swiss and nainsook embroideries with fancy edges are adaptable to all sorts of cottons and are used as frequently upon children's as upon ladies' gowns.

Appliqué embroideries have no solid grounds and are designed in separable points or in points that depend from bands resembling beading. All styles of dress goods favor these handsome trimmings, and satisfaction is certain to result from their application in every instance.

English eyelet embroidery is employed in many ways. The edging and insertion are used to trim all sorts of garments, and
the all-over embroidery is often chosen for yokes, sleeves, vests and even entire bodices, aud is frequently made up over a color. The evelets are of every conceivable shape and look very like needlework.
One of the nost admired laces is a point gaze patterned after the eyelet embroidery, with eyelets that are more or less elaborate devices finished with feather-edge loops, which contribute not a little to the elegance of the designs. The lace is sold as a piece fabric for bodices, as well as in edgings and insertions. Berthas, epaulettes, jabots and all sorts of trills are wade of this and, in fact, all the softer laces, among which are the muchfavored poiut lièrre, point appliqué and Régence laces.
Régence lace, an entirely new variety, has a large-meshed net bearing appliquéed figures, which, as well as the edgc, suggest the familiar Renaissance lace. The tone is a soft cream shade, and the lace is in every way an unusually effective trimming. A pretty set in Régence lace comprises five graduated straps for skirt decoration, and a pair of shoulder straps, the back ends of which meet, while between the front ends are arranged three graduated bands.
A similar set is offered in Florentine lace, which is a fine variety of Medici and is especially desirable for enriching gowns of moiré antique, satin or any other material of the same elegant class.
Dancing gowns of crêpe, silk mull or chiffon may be beautifully adorned with a crêpe lisse flouncing upon which are appliquéed lace figures.
Vandykes of Duchesse lace are new and are devoted to a number of uses. Yokes and collars are formed of them, and are usually made up independently, so that they can be worn with any number of bodices. Occasionally, however, they are applied permanently, and then soft surah or chiffon is introduced in puffs between the Vandykes. A pretty idea is to hold up the fulness of sleeves by fastening Vandykes at the shoulders and againat the elbows, one or two of the points being used on each sleeve. Ducnesse Vandykes are applied with excellent effect upon the box-plaits which are now so stylish in fancy blousewaists, and lace medallions are effectively used in the same way.

Vandykes of point Venise lace in a very deep shade of écru known as leather-color are deservedly popular for decorating crépons and other woollens. They are applied in panels on skirts and in various ways on bodices.

Russian lace in its uatural unbleached shade is so heavy that it has the effect of passementeric. Capes, collars, yokes and a variety of other adjuncts are fashioned from pointed edgings of this variety, very many of the designs inviting such use. There are also galloons of Russian lace elaborated with jet and translucent stones that imitate emeralds, sapphires, topazes and other gems. These brilliant trimmings will be chietly favored for bodice decorations.
Galloons of gold gauze are also resplendent with mock jewels and are particularly handsome and enlivening upon dark-hued or black crépon gowns.

Spangled trimmings are once more enjoying great popularity,
and there is less of tawdriness about the new paillettes than there was about those of former seasons. In jet passementeries spangles are mingled with cabochors and beads, and on net or grenadine galloons they are sometimes arranged in layers to suggest scale armor, or are applied among beads in the form of rosettes. For the roscttes either jet or colored spangles are use.t, the list of colors obtainable including such dainty shades as rose, réséda, heliotrope and bluec.

A grenadine galloon showing rosettes of green paillettes: against a background of jet beads, and a handsome jetted net butterfly were chosen to ornament a church toilette of black silk-warp crépon designed for a woman of very conservative tastc. The gored skirt is made with the fashionable trio of godets a! the back and easy curves at the front and sides, and two galloons are applied diagonally from each side-gore to the center of the front just above the lower edge, where the galloons mect under the butterfly. The back of the bodice is laid in three sillc-plaits at each side of the center, where a band of galloon is placed. The front is shirred several times at the top in the outline of a shallow, pointed yoke, and falls with pouch effect over a full belt of the goods that is adjusted in two outstanding loops at the back. Two bands of galloon are secured at each side of the front to fall from the shirring loosely over the blousc-like portion, and their lower ends are fastened beneath the front to prescrve the drooping effect. The gigot sleeves are draped at the shoulders in butterfly fashion, and below the elbows they cling to the arms with the approved closeness. The collar is soft like the belt, and is made with shirred, outstanding ends at each side. This stylish toilette is accompanied by a hat of black chip trimmed with black ostrich tips and ivy leaves, a black silk parasol with a fancy handle, and tan glacé gloves.

Jet medallions in wheel and other shapes look as well as lace ones upon box-plaits. When such plaits are not included in a blouse design, they may be simulated with black satin ribbon extending from the neck to the lower edge, and medallions may be used to trim. These dainty ornaments are also in order for collars, upon which they are usually applied at the sides.

Garnitures that have the admired blouse effect are vastly popular for plain bodices, and are of many kinds. One rich specimen is formed of straps of black satin ribbon that are studded with brillant jet cubochons, outlined at their long edges with jet, and held together with chains of fine jet beads. The blouse is round-necked, and on the shoulders are fastened satin bows that also sparkle with cabochons. Another pretty blouse garniture inclutes a blouse of fancy fish-net, and a yoke of black satin ribbon crossed in lattice fashion and sown with cabochons. The ends of the lengthwise rows of ribbon araeach shaped in a point and tipped with a jet tassel. and jet pendants swing at intervals from the meshes of the net.
Yet another ornament of this class displays rows of black lace in alternation with chains of fine beads, and, being high at the neck, is provided with a jet collar. Any of these garnitures may be arranged over a material that contrasts in hue with the a bodice upon which it is applied.


QUAINTNESS is aimed at even more than smartness in the designing of bonnets, which are just now held in particularly high esteem by close followers of Fashion. The claim of matronly women to an exclusive right in these dignified headcoverings is disputed by maidens, who don them on all sorts of occasions and find them very becoming.

Many of the latest bonnets are unique and picturesque as well as decidedly artistic. The open-crowned variety has long held almost absolute sway, and it is still very much admired; but it now has a formidable rival in the Dutch bonnet, which is only
affected by youthful women. This shape is worn so far off the face as to leave visible the straight, white parting of the hair almost to the crown, the shallow structure being practically supported by the coiffure. It fits the head closely in front, extends deeply over the ears, and is slightly hollowed at the back. The trimming is placed toward the back and is disposed with a very broad effect that emphasizes the odd beauty of the style.

A very pretty Dutch bonnet is formed of black nct thickly sown with spangles. At the back is a very large Aleatian bow composed of double loops of black satin ribbon, and at the ends are bunches of yellow roses, which will look particularly well against raven locks. At the center in front is a jet butterfly that seems quite ready for flight. The Dutch bonnet never has strings, and is usually secured with long hair-pins thrust through the shape and well into the coiffure; and a short veil is often worn.
Another bonnet of the same class is of riveted jet. Tufts of
black silk roses are fixed at the ends, and toward the back at each side are poufs of new-pink velvet, while a black aigrette rises high at the left side.
An airy-looking toque that is suitable for both day and evening wear has for its shape simply a brim of jetted net, the design requiring no crown. In front is adjusted a large jet butterfly studded with imitation turquoises that give an effective touch of color, and at the back black velvet rosettes nestle into the full arrangement of net.

Winged creatures and effects that suggest them are much in vogue for adorning both large and small hats, and the great assortment of such trimmings that is now displayed includes birds of all kinds, riveted jet butterflies, wings made of various materials, and gauzy bows fashioned to look like wings or butterflies. On a dainty bonnet that is better suited for evening than for day wear, a large, fluttering butterfly is cleverly imitated by means of a bow of white gauze embroidered with gold. The bonnet is made of net and is in the shape of a Marie Stuart cap. In front are secured several white gardeniay, and above them stands a rather broad coronet of riveted jet. At the back is disposed the dainty bow, and below it is a half-circle of the pretty white flowers, which rest with charming effect upon the hair. Gardenias are among the most popular flowers used in millinery.

Wings of riveted jet lend a distinctive charm to a handsome jet toque. Four wings project from the hat at regular intervals in front, and two more are added at the back. Beneath the wing on the right at the back is a bunch of white roses, beneath that on the left is a bunch of red roses, and a soft black Paradise aigrette is added at the left side. In front is a Rhinestone crescent placed in an upright position with its horns pointing toward the front. This is a particularly artistic chapeau.

Black hats are well liked, and as usual most women find them becoming. A large black hat has a bell-shaped crown of rough straw, and a straight brim composed of fans of lace and straw braid used in alternation, the brim narrowing toward the back. Jetted net is draped in soft folds about the base of the crown and caught at the back, front and sides with jet-and-Rhinestone pins; and at each side of the crown two ostrich plumes are placed a short distance apart to nod in opposite directions.
The bell crown, which is wider at the top than at the base, is much in vogue at present with broad brims. It is notably effective in a picturesque Gainsborough of black shirred lace. Four rows of jet cabochons glitter on the brim, and at the edge stands a frill of the lace that proves a delightfully soft facetrimming. Black satin ribbon is folded about the crown and holds a frill of lace that stands fluffily and prettily above the crown, materially lessening its severity. Loops of riveted jet are slipped over this frill at each side, and at the left side are adjusted five black plumes that fa!l of their own accord in different directions, and also a black aigrette. The brim is rolled at the left side, and underneath is applied an elaborate - ornament composed of cabochons that will look well against either dark or light hair. At the back a small black tip is arranged to fall on the knot of the coiffure.
An attractive result is attained with cream lièrre lace on a large hat having a brim of shaded green rough straw, and a crown formed of violets that are loosely laid upon•a net foundation. The brim is entirely veiled with lace, which is disposed at each side of the front in a projecting loop, and a long end that is wired to stand out like a wing. At the base of the crown in front is a knot of green velvet that supports an upright crescent of Rhinestones. Under the brim at each side are white gardewias, and the hat is to be worn sufficiently off the face to show the floral garniture effectively. Either a black or a white veil may accompany this pretty confection.
The same variety of lace was used in the decoration of a sailor hat of burnt straw. The crown is moderately high and square, n.nd the broad brim is rolled enough at the left side to show a trimming of pink roses and violets, which are applied directly upon the brim and will give color to the face. Upon the brim in front is a bow of wired turquoise satin ribbon, in which the wire is run through a cord in the process of manufarture, a convenience that will be greatly appreciated by every milliner. At each side of the bow the lace lies in soft cascades upon the brim, and at the left side of the back are more roses and violets.

The fluffy face ruffle of net appears to decided advantage on a large hat of rough butter-colored straw, being in this instance a double frill of fine black point d' esprit net with an edge finish of narrow black satin ribbon. Upon the brim in front stands a bow of leaf-green taffeta ribbon, and the remain-
der of the brim is trimmed with pink roses and shaded purple lilacs, while a rose-bud and a small bunch of the purple blossoms are adjusted underneath the brim at the back to fall upon the hair.
Not unlike a walking hat in outline is a medium shape in rough green-and-brown mixed sleaw. In front are laid folds of royal purple velvet, and at each side is perched a shaded green bird. Between the birds the crown is almost hidden by a mass of green leaves, more leaves are clustered at each side of the back, and a bunch of violets is arranged among those at the left side, some of the pretty blossoms straggling on the hair. The color harmony in this hat is exceptionally fine.
Leaves are very generously used on hats, and, unlike natural Spring foliage, many of them are tinged with brown, red or purple, or even with a white bloom that lonks like a light frost. On a toque formed of large bluets a bunch of leaves showing a deep purple sheen is arranged to stand in aigrette fashion at each side. Crossing the back is a scarf of ćcru lace that is formed at each side in a loop and short end.
Leaves are also conspicuous on a sailor hat of black rough straw that has a brim facing of pink rough straw. In front are pink and yellow roses and a quantity of leaves tinged with glowing red; at the back are more leaves and a bunch of pointed ends of shaded green-and-purple ribbon; and a pink rose-bud is fastened under the brim at one side toward the back.
Foliage trimming contributes a large share of beauty to a Continental shape in black rough straw. Heavy écru lace is applied to the crown, and also to the under side of the brim, which is rolled and tacked to produce a square shape rather than the triangular effect that characterized the historic chapeau. At the left side is an American Beauty rose with an abundance of foliage enlivened with a shading of brown and purple; and at the back stands a cluster of leaves without a flower.
Another jaunty Continental hat is of coarse golden-brown straw. Over it is draped a black lace veil, which is disposed to stand in aigrette fashion at the left side, a Rhinestone buckle catching the lace at the bottom of the upright arrangement. A tuft of shaded pink chrysanthemums is at the left side and a tuft of white ones at the right side.
Still another hat of the same type is of rough black straw, partially veiled with écru lace that is caught here and there with jet buckles. $\mathbf{\Lambda}$ pink rose-bud rises at the right side, and on the opposite side is a bunch of black tips, in the midst of which stands a black aigrette. The jaunty Continental shape is to be worn well back on the head and is particularly becoming to a youthful face.

A gown of black crépon may be stylishly supplemented by a well designed hat of fine black chip. A broad-brimmed example of this kind is deserving of special mention. On the brim is laid a shell trimming of broad black satin ribbon, and at the left side near the back are shaded Magenta silk flowers circled about a tall and fluffy black aigrette. At the back the brim is bent up at both sides under similar flowers, between which is a Rhinestone crescent that fits over the knot of hair.
Stately orchids give a rich and unique appearance to a large hat of black shirred point d' esprit net fìnished with a fluffy frill at the edge. The brim is very broad at the sides, and the crown is pointed. At the left side is a bunch of double violets, and over them nod a white and a shaded purple orchid of rare beauty. A large Rhinestone ornament is at the right side, and under the brim is a twist of soft purple velvet that is disposed in erect and drooping loops at the left side. The decoration under the brim will be especially effective against light hair.

A very pretty contrast is achicved on a black Neapolitan hat of medium size, with violets and Nile-green taffeta ribbon figured with chené pink rose-buds. The crown is covered with violets, and all round it stands a frill formed of the Neapolitan braid, between which and the brim is arranged a twist of the ribbon that is disposed in a bow at each side. While extremely artistic, this hat is so simple that the veriest amateur should find no difficulty in reproducing it.
Rather severe is a small hat of rough green straw composed of a pointed crown, and a brim that is turned up very high at the left side. Under the brim are close folds of light-green velvet, which is formed in loops and laid against the reversed portion of the brim. At the right side in front is a bunch of yellowcentered black silk buttercups, and at the back are clustered white flowers of the same description. A hat of this kind would appropriately accompany a bride's travelling toilette of green cloth or crépon, small shapes being at all times preferable to large ones for travelling. With the ha; could be worn either a black chiffon or a black Tuxedo net veil.

## MODERN LA(E-MAKING.

COLLAR IN MODERN LACE.
Figure No. 1.-The collar here represented is one of the most fashionable garnitures of the present period. As will be

OBLONG DOILY IN POINT LACE.
Figure No. 2.-This exquisite doily is especially pretty for laying over a satin toilet cushion. It is made of fine pointlace braid arranged in an antique de-


Figure No. 1.-Collar in Modern Lace. sign, and is mainly filled in with a fancy point de Bruxelles stitch. Bar stitches, however, appear in the outline portions of the design and throw the pattern into bold relief, thus disclosing its true beauty. A fine picol edge is sewed to the border outline and provides a pretty finish for a damty article. As illustrated, the doily is about onethird smaller than its actual size. The design may be enlarged by a clever worker; or a professional lacemaker will for a moderate sum provide the design in the size desired.
observed, a deep notch is formed on each shoulder, which permits the fulness of the sleeve to assume and retain its proper outlines, the collar points falling on both sides of it. The collar is also shaped at the closing so that the double box-plait used in forming the popular blouse effect will be fully disclosed when the collar is worn over a blouse-front waist.
The collar may be made of fine or coarse braids and shows a white or écru tint in its materials. As illustrated it is of the Bruges variety of lace intermingled with the Battenburg. The filling-in stitches belong to the former class and the rings to the latter, while the braid may be selected from the braids used for point or Honiton laces or the fine Battenburg.

Purchased ready made or made to order, a collar of this description is an expensive addition to one's toilette accessories. The materials for making such a collar require but a small out-lay-say from five to seven or eight dollars-, and if a lady makes the collar herself, and does it well, the completed article will be worth at least four or five times the cost of the materials. Many ladies adopt this plan, buying the materials and design from a professional lace-maker and devoting their spare time to the fascinating work of making the collar for themselves. ()ur new book, "The Art of Modern Lace-Making," price 2s. or 50 cents, gives illustrations of hundreds of stitches generally used for filling in, special cuts and instructions for the stitches seen in this collar being included in the number.


Figure No. 2.-Oblong Doily in Point Lace.

For the information concerning the collar and doily represented above, our thanks are due Miss Sara Hadley, lace-maker and designer, No. 923 Broadway, New York City.


BY J. HARRY ADAMS.
Lamps and lanterns have long been favorite subjects with artistic designers, and countless examples are to be found, made various periods of the world's his tory, that are really masterpieces of mechanical skill combined with the decorative art. The idea of making lamps,lanterns and brackets in Venetian iron work
is comparatively new, and its novelty and the great variety of beautiful designs that are available have com-


Design No. 65


Design No. 67
that can be detached or lamp. $\boldsymbol{A}$ good tern is six inches inches high along including the which should to four inchand should of shapes developed by the clever worker, and they may be taken as fuirly representative of the principal styles in which la mps and lanterns have been fachioned by the world's most cunning craftsmen. Every one of the patterns given can easily be varied to such an extent that it will practically become entirely different. and ingenious novices will doubtless take pleasure in thus following the suggestions which it is our object to ffer.
pliers. The light grillework over the glass in some of the lanterns, and also that in the body portions of the lamps must be of strips an eighth or three-sixteenths of an inch in width, and the iron must be so thin and soft that it can be bent with the fingers as well as with the pincers.
A very simple lantern that can be arranged for burning a candle or an oil lamp is shown at Design No. 65. It is a

Thin, soft sheet iron cut into strips varying from one-eighth to three-eighths of an inch in width, according to the size and style of the grille-work to be made, should be used far most of the lamps and lanterns, while for the brackets strips of heavy sheet-iron about three eighths of an inch in width should be employed, although they must not be so stout that they cannot be easily bent with the
be fastened to the sides by means of soft pieces of metal riveted to both the top and sides with small copper tacke passed through holes made in the metal with an awl and hammer.
Where the strips cross one another they should be united with rivets passed through holes punched in the iron, and to improve the effect, washers of sheet-iron about
and outside the frame-work before the gluss is put in place. Design No. 66 shows a pretty lantern and bracket in the Gothic style that will be decidedly ornamental wherever placed. The body part of the lantern may be made about eight inches square and twelve or thirteen inches high, and the scroll work underneath will then make the total height in the weighborhood of eighteen inches. To be in proper proportion, the bracket should be about two feet lons, and cirhteen inches high at the inner end. It should be made of heavy sheet iron strips fully a quarter of an inch wide. The frame-work of the bracket should be very strong, and it will. perhaps, be best to have a blacksmith make it of iron three-eighths of an inch wide by an eighth of an inch thick. This will insure a stout frame, in which may be placed the grille design as illustrated. $\Lambda$ short chain must be arranged to susped the lantern, and its length must be determined by the height at which the bracket is placed. The sides of the lantern may be backed with colored glass, and one side must be hinged to form
a door through which to pass the candle or lamp. as the bottom, having scrollwork


Design No. 69.
half an inch in diameter may be placed under the heads of the copper tacks that serve as rivets. The glass used for the sides may be of a light-amber, pink, soft-green or orange shade. The lantern is intended to be attached to a bracket or hook, and a chain must be secured to a ring at the apex for suspension. The chain must be of such a length that the lantern will hang high enough to clear the heads of persons passing beneath, unless it is to occupy a corner or some wholly unfrequented spot. The glass sides should be fastened in with small metal clasps riveted to the frame-work.

The central part of the bottom may be arranged with a trap door so devised that it may be removed with the lamp or candle sconce secured uponit. For this purpose the central piece must be provided with two projecting ears which, when the center is turned after being in position, will slide into hooks fastened to the stationary bottorn. The hooks and ears must be made of heavy metal, so they will not bend and allow the bottom to drop. A few coats of Berlin black will dress the iron nicely, and they should be applied both inside


Design No. 71.
attached could not be conveniently arranged to answer this purpose.
The rich-looking and unique lantern in the Moorish style depirted at Cesign No. 67 is just the thing for a man's "den" or smoking-room. It can be constructed in almost any size desired, but the design will, perhaps, show to best advantage if the total height, not including the chain, is made twe:rty-four inches, and each of the six sides fourinches wide and six inches high. One of the sides must be provided with hinges and a clasp, to be used as a door; and, if desired. glass may be secured to all the sides. '! he interior may be arranged to receive either a lamp or a candle, or if electric light is a vailuble, a bulb or small globe may be suspended in the center of the lantern, the wire being carried through the top and tied to the frame-work so that the bulb will be just midway between the top and bottom of the plain siles. The links forming the suspension chain are made practically according to designs and direction to be found in Parts IV. and V., and the inverted flowers at the bottom are of the same order as those describer in Parts II. and III. After the usual roats of black are applied, the iron work will be very effective in con-
trast with dark-amber or orange-colored glass back of the sides.
Design No. 68 displays a plain and substantial lantern having four oblong sides, all of which are patterned alike. The model from which the drawing was made is eight inches square and twelve inches high, not including the top, which is about five inches high, measuring to the bottom of the ring. The bottom may be arranged as described at Design No. 65, and plain or colored glass may be used in the sides. The frame angles for the lantern must be made according to the directions given for picture-frames in Part VI, and must be fastened together with copper rivets, or copper tacks with the points cut off' quite close to the heads. Along the four corners arrange serpentine edging as pictured, and at the top secure a stout ring, to which may be attached a wire or chain. This lantern would look well in a front piazza, and if gas is used, the top of the lantern could be adjusted about a pipe dropped from the ceiling, in such a manner that the burner would be about half-way between the top and bottom.
An odd and original idea is illustrated at Design No. 69. The balloon-like globe of this lantern is made of crêpe paper arranged over a frame-work of wire, to which are secured the decorative parts at the top and bottom. The frame-work is about twelve inches in diameter and is attached to bands of thin


Design No. 72.
planned in the size best adapted to the place allotted to them. It will generally be found advisable to make the bracket about twenty inches long and twenty-five inches high, with the extension arm fastened seven inches below the top. If necessary, have a blacksmith shape the back-bone and attach the arm with a graceful hook at the end; it will then be an easy matter to lay out a plan on paper according to the pictured design (enlarged, of course) and fill in the scroll-work above and below the arm.
The grille sconce to hold the lamp should be about six inches in diameter and eight inches deep, and to each of the four ribs must be added a serpentine edging, and to the bottom inverted flowers made as previously described. The supporting chains may be made by any of the designs already given, and they must be carried up to a small collar at the top. Procure a central-draft lamp to fit the sconce, add a burner and chimney, and arrange upon the chains a large paper or silk shade. The bracket may be attached to the casing of a doorway or to any other woodwork that is conveniently situated.

A standing table lamp is pictured at Design No. 71. The standard portion or feet must be quite strong to safely sustain the weight of the filled lamp fount, shade and burner, and it will, therefore, be advisable to have a blacksmith work out the heavier parts of the base, to which the ainateur can easily attach the light scrolls. Some time and patience will be required to make the shade, which should be shaped over some rigid form. If a glass or china shade is to be placed underneath the grille, it may be used as a mould or body upon which to fit and arrange the small scrolls; and even when it is intended to back the shade
goods must be allowed, as the appearance would be unsatisfactory if there was the slightest hint of scantiness. The iron-work scrolls must be bent as illustrated, and the chain and flowers must be fashioned as directed in previous papers. The covering of the globe may be of any light tint, although pink or orange will be found most effective. $\Lambda$
small oil lamp or an electric bulb may be used for lighting. The hanging lamp and bracket shown at Design No. 70 are especially appropriate for a dining-room or hall, and should be
ferred.
Whatever
fabric is chosen, it must be gathered on strings at the top and bot


THE DELINEATOR.
with some light-hued fabric, the shade from another lamp may wide, and may be either square or six-sided. In this size the be taken as a guide. A central-draught metal fount and burner will be most satisfactory when a table lamp is needed for reading and sewing, and it can be purchased at any lamp store for a comparatively small sum. Such lamps are usually to be had with a japanned finish, but if a brass one is selected, it may be painted black to accurd with the iron work.
A more elaborate standing lamp may be produced by following Design No. 72 , which is in reality quite simple, as the sides are all alike and can be made over the same pattern. Such a lamp may be seven inches square at the top, nine inches square at the botton, and about ten inches high including the ciaw feet. Inside the grille-work sides must be gathered some light-hued plain or figured material to give an appearance of solidity, and the frame must be provided with a wooden bottom, to which the claw feet may be easily secured. The addition of a powerful lamp and a large, pretty shade will produce a most attractive and useful piece of furniture for the library, sitting-room or hall.

Design No. 73 displays a bracket made of stout wire, and a lantern having a wire frume filled in


Design No. 74
with a grille-work of light, narrow iron scrolls. These can be made in miniature or to accommodate a lamp of standard size. The parts of the bracket must be securely fastened together, and several of the joints fitted and bound according to the instructions given at figures Nos. 18 and 19 in Part II, in the Delineator for August, 1894. The four sides of the lantern are of the same size and pattern, and one of them must be hinged to admit the lamp. Glass or a colored fabric may be used to back the side grilles, but not those at the top. At design No. 74 is given a suggestion for treating a piece of gas pipe as a side bracket and arranging a lantern at the upper end, where a burner is placed. A lantern of this pattern could be added to any brass side-bracket, whether movable or stationary. Definite dimensions cannot be given, but for a bracket of ordinary size the lantern should be about twelve inches high and eight inches

An artistic standard for a newel-post is dis played at Design No. 76, being a four-sided structure having a gaspipe at the center and topped by a twisted globe of opalescent glass that is surmounted by an iron-work cap and pinnacle. The dimensions of the standardand globe must be determined ac cording to the size of the newelpost, and also the height and breadth of hields two shields were cut from thin, soft sheetiron, and the raised medallion on each was beaten up with a small, round nosed hammer. This was done scroll-work in the sides will be particularly effective. Glass may be used behind the grille-work or not, as preferred.

Design No. 75 is a substantial one for a banquetlamp, the total height of which should be in the neighborhood of thirty inches. The drawing shows one complete side, and the other three are like it. In executing a pattern of this nature especial care should be taken to bend and fit the scrolls accurately and fasten them securely:


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Design No. 76. by laying the shaped piece of sheet metal on a soft board and beating the part intended to be raised until the proper degree of relief was obtained. The frame or standard should be made by a blacksmith and securely fastened to the post before the scroll-work is added. A milk-white, amber, pink or red globe will be very pleasing and will soften the light agreeably, and it may be obtained from any dealer in lamps, chandeliers or gas-fixtures. It will be seen from the illustrations and the suggestions offered that a person possessed of mod- erate skill and ingenuity can do much toward making a home artistic and beautiful at a comparatively small outlay. Of course, patience and application to the work are required in carrying out elaborate designs.


Second Papler.

## FIRST CALLS.-VISITS.-INTRODUCTIONS.

one of two things to be done You may muke yourself so charming that we fame thereof will perviule the at mosphere like a subtile frag rance, and reach the itistocratic senses of the cueens of your heart. Or else. like a skilful general--like lecky Sharpe, you may plan a campaign. Elow and careful approaches, pickets thrown out, reconnoissances made,

Having settled to our own satisfaction the style of visitingcard we propose to adopt, we naturally reach the question, Upon whom have we the right to make first calls? To this the answer is, in general terms, only upon those in our own sphere to whom we have been properly introduced.

Understand, we are treating exclusively of the etiquette which governs ceremonial intercourse. We do not trespass upon the sacred province of love and friendship. The visits of friend to friend, of lover to lady, are enshrined, like Brunhilde, within a holy circle, and we have no right to enter therein. Only a few years ago a delicious book appeared, entitled Tie Gentleman. After prescribing a routine for every step of a gentleman's lifehow he should walk, sit, eat, drink-the generous writer tells him in what fashion he should propose marriage. "Should the lady of your choice accept you," it is gravely stated, "it would become your duty immediately to take her in your arms !" The rules which guide us in love and friendship have little to do with society regulations and limitations. They draw their inspiration from that higher life which takes its laws from a source beyond the stars. We are thinking now only of the conventional life, that life in which we touch one another's hands and pass on, as the tiny ant, whose ways we are bidden to "consider and be wise," touches with extreme antenna his pilgrim fellows, all toiling uphill under heavy burdens.

I repeat, we can make first calls only upon those to whom we have been properly introduced, We may offer all sorts of courtesies in crowds or on journeys-we are even permitted to save one another's lives, but we positively must not call with the warrant only of our own ambitions or wishes. We must have met in social life the persons whose acquaintance we covet, or must have some claim upon them through mutual friends or, nerhaps, have accepted an invitation to a dinner or reception given in their honor.

In such a case as the last-mentioned it is expected of us that we pay our respects to the guests of honor, the entertainment having been given expressly that we might know them. But meeting a lady at a sewing-class for the poor, or at the house of a clergyman, whose doors are open to all the parish, or even at an ordinary reception, gives us no right to make a first call, unless, indeed, the lady whom we wish to know gives us her card or invites us to "come some Friday " when she is "at home," etc. This rule applies equally to gentlemen, who rarely venture to make a call uninvited.

Society is very stern about these matters. It has learned to protect itself from the multitude swarming around wealth and social position, seeking recognition from seltish inotives only. Few, very few, of this multitude are capable of making much return for such recognition. And then, people unaccustomed to ceremonious society are far more sensitive to slights than those who live much in the world. They are never embraced tendcrly enough to meet their own views. They take offence very easily, because, not being quite sure of their position, they are watchful lest others should wish to "cut" them and throw them off. If such a one calls and her card is not immediately returned, she is unhappy. She "looks the other way" when the delinquent meets her in public. Having been effusive and gushing, she is now rescrved and "offish." All this is unpleasant. Society loves to have things move on oiled wheels. Who can stop the machinery because some pretty creature has had her feelings hurt? There is really no time for "'splaining and 'spounding, 'fending and proving," as a wit once told me.
So, should there be perfectly delicious people living near you whom you really must know in order to be happy, there is but
and weak points discovered (these especiaily) will enable you yet to blow your bugles upon the ramparts of the citadel. Never despair. Faint heart never won fair lady? Ch, yes, it has, many and many a time! The heart has nothing to do with it. It is the head that wins, every time, depend upon it.
But, to return to the practical details of fashionable intercourse. The rule just given has exceptions. In Washington, for instance, we must make tirst calls upon the families of the Supreme Court justices, calinet officers, zenators, representatives and foreign ambassadors. Also, in any city, we are allowed, if we so desire, to make first calls upon the mayor, all clergymen, and persons of distinction who may be visitors to the city or its neighborhood. Such calls reverse the order which rules abroad. It is not the commoner making his devoir to rank ; it is the courtesy of the power that has created, and means the respect and honor in which we hold the men to whom we have entrusted our interests. It would be well if some who hold high office would remember this and abate somewhat of their exclusiveness. Even the great Washington himself, to whom we owe more than to any other man, had many and stern reminders that he was not the lord but the servant of the people.

## VISITS.

An ordinary call should not be prolonged through an entire afternoon, unless a special invitation has been received. A hostess rises when a guest is announced, and she gives her undivided attention to the latest comer (unless other people are present and conversation becomes general), until another visitor enters, when the precerling one withdraws, the hostess again rising and following the visitor at least to the door of the draw. ing-room. When taking leave some persons seem utterly unable to get away. They stand and make desultory remarks until the poor hostess is half frantic; or else they withdraw to a corner and sit silent spectators while others are received, as if they were taking an object lesson in such things or witnessing a little drama enacted for their benelit by the hostess and her visitors.

When the room is filled and the guests know one another, it is, of course, a compliment to the hostess if they collect in little circles for a brief chat, and show that they are enjoying the visit; but when they rise to take leave, they must accomplish that feat quickly and not fill half a dozen minutes or more with exhaustive enquiries about every absent friend of the family. If you are racked with anxiety about little Mary, who has had the measles, and small Jack, who was bruised by a fall from his bicycle, enquire after the condition of those members of the family ot first, and not when you are taking leave and other people are waiting to make a short visit and depart. It is al ways so much harder to leave a room than to enter it, but it will become well nigh impossible, supposing you to be sensitive or shy, if you manage to attract every eye by standing twenty minutes before you go.

A man is not now allowed to take his hat and cane into a drawing-room. He had as well retain his umbrella. These appendages must be left in the hall. This is unfortunate for very awkward and shy men. Since they cannot fold up their arms and legs and leave them behind in bureau drawers, they really have nothing to comfort themsalves withal. The coussious feet have an irresistible desire to shuttle, and the waywurd hinds to assume wind-mill attitudes. Ladies are more fortunate. They have muffs, tiny fans and card-cases to finger and

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play with. We have all heard of the eloquent man who could do nothing without a string in his hands-We all knnw the man who seizes a button before he can talk. Madame de Stail was always furnished with a bit of palm or a bay-leaf which she held while conversing. A man's hat was a great comfort to hira in old times. He has even been known to place within it heads for conversation-and once, that I heard of, a form for a proposal of marriage! Now, poor fellow, un!ess he writes in shorthand on his cuffs he is totally without prop or defence!
As to the conversation during such brief visits, in that is a golden opportunity for the man or woman of tact and versatile talent. Anybody can harangue, or read an esaay, or exploit a special fad or hobby. Anybody can chatter; but how many of us can pass, "like a bit of tlame," from one to another, or turn, like a many-facetted gem, a scintillating flash in cvery direction? This is possible! This made the charm of the French s'lon, and makes the charm to-day of one or two tiny drawing-rooms (we do not say "parlor" any more since hair-dressers and manicures have set up their "parlors")-one or two tiny drawing-rooms that I wot of, which have never yet been described in the society columns of the newspapers.
But as it is not given to all who visit and receive visits to be wits-to be flame-like or gem-likc, a few hints may be usefal, even in the difficuit art of "making conversation." Let us suppose you to be a hostess, receiving your friends upon a "day at home." I think, nay, I am sure, that it is better not to choose Sunday for this "day." You may hang your latch-string outside the door on the Sabbath day for a few dear old friendshomeless men who have no firesides, or young men away from their families. An evening cup of tea or good coffee, a wood fire, a shaded lamp, cheerful talk to close the day, and maybe the scent from a few violets let loose to whisper gently of bygone sweetness-these are fitting things for the sacred day; but let the great, ceremonious world come to you on some other day.
Upon your day at home, you will be in your drawing-room at four o'clock or earlier. Your lamps will be lighted, and shaded with soft lace or chiffon, and your wood flre blazing. A small Chippendale or bow-legged table will be placed near your seat, and on it a silver or copper kettle ready to be lighted, a tea-pot, two or three thin, pretty cups, sugar and cream, slices of lemon (very tiin), a little cut-glass fiask of good rum, and a plate of sweet biscuit, fancy cakes or thin bread and butter. A shelf beneath the table will hold ertra cups and more cakes or bread and butter, which will be concealed by the lace-edged scarf or cloth of hemstitched linen. It is the fashion now to be very dainty; abundance is deemed brutal. People do not "feed" or even eat during a formal call. They do not drain a chalice or full cup. They may condescend to nibble a marron or sweet biscuit as a sentiment, a "bread and salt" sentiment. And they really do little more than "kiss the cup"; they sip a little hot tea, flavored with a thin slice of lemon and a teaspoonful of rum, from a bit of egg-shell china that is not more than two thirds full.
A hostess should always rise from her seat and advance to meet an in-coming guest. It is now no longer the fashion to omit introductions. The hostess mentions the name of the entering lady or gentleman to some one near her, or to two or three if no more are present, and at once enters into conversation upon some subject they all may hold in common. It is hard to believe that a hostéss has permitted a guest to find her own seat and, after greeting her, has resumed a conversation which was interrupted by her arrival, ignoring her wholly. And yet it has been done, wind is done all the time.

There ought to be some little introductory remark, such as, "We were talking about the last Winter and how much we miss Madame Calvé this year," or, indeed, anything that will put the new guest (especially if the latter is a stranger) quite en rapport. But unfortunately, the truth of the matter often is that the conversation already on the tapis has been of such a character that intrusion is a wkward. The subject is a personal one-perhaps whether Mrs. Claggett's domestic unhappiness will soon reach a crisis, or whether that Mrs. Billion will really have any difficulty in getting into society, or what on earth Sir Frederick Verisopht coul 1 see in that pug-nosel Peggy Rustic, who didn't even have the saving grace of a little money. Or, if the individuals are not of a calibre for such flights, the rudeness may be simply the result of a culpable indifference to the feelings of others that is due to dulness or pride.

Persoualities are never in good taste, or even safe, in ordinary intercourse. "My dear," said a wise chaperon, "never let yourself go! Never trust yourself to talk about anything but literature and flowers." "Mayn't I discuss politics and re-
ligion?" laughed the débutante. "My dear!" was the answer. "People have been burnt at the stake for talking poiitics and religion!" One American authority declares that we must "avoid the big D's; " not thie "big, big D" of Sullivan's opera, of course, but Dress, Diseases and Domestics. That is a very good rule as far as it goes; but there is subject matter for bright talk in dress. We have always in this changeful clime the evershifting topic of the weather, when the case is desperate. In the city, where so many interesting events are constantly happening, there is never any difliculty. The main object is not to pass the monent or "make conversation," but to ensure a pleasant visit to each person who has taken the trouble to call. In order to do this one must have tact, discretion, a knowledge of human nature, and above all, kindness.
I was once dining en famille with a friend. A card was handed in soon after dinner, upon which was written awkwardly, "Aaron Judd, Pennsylvania." "You had better see him," quoth I. "He comes, perhaps, to see your husband on business.'
"Show hin up," said my friend; and a long-limbed, strapping, farmer-looking lad entered. Making a low bow he seated himself.
"Did you wish to see Mr. Blank ?" asked my friend.
"Yes, I want to see him particler," answered the stranger.
"He is not in at present. Will you leave a message with me?"
"I ain't got no message from nobody. I guess I'll wait for him."

The situation was ludicrous. Here was a fine son of the soil, manly, well dressed, and with an indepenclent air; possibly a good client attracted by the fame of my friend's eminent husbaud. But what interests could we have in common with him? Nevertheless, we at once essayed the task of entertaining him.
"I had the pleasure," said our hostess, " of dining with your governor the other day. Such a charming person!"
"I ain't got nothin' against Governor Pattison," answered he solemnly.
"Perhaps you are a Republican," I ventured.
"I didn't say that neither," was the laconic reply.
My friend here came to the rescue. "I always enjoy a journey through Pennsylvania," she said, "I wish I knew the country better, but my errand has always been to Philadelphia."
To this there was no response; but I never knew our hostess to surrender. Seizing the poker she broke up a fine lump of coa. in the grate and sent the sparks flying up the chimney.
"I recognize all we owe to Pennsylvania whenever I have a gnod fire," she exclaimed.
The fountain was at once unsealed as if by magic. The awkward lad poured forth a dissertation upon coal which was most instructive. He told us we were not using the most delightful kind, and he gave us useful information about values. Presently our hostess left the room for a moment, and he turned to me, gave me an impressive but respectful wink (if a wink can ever be respectful), and said slowly: "She tried me on the governor; she tried me on politics; she tried me on the lay of the landbut when she got me on coal, I was thar/"
It appearei later that he was a client, and a good one, too. But the circumstance impressed me with the fact that we can always, if we are clever, discover some point where interests are mutual, even with the plainest and strangest of people.

All this presupposes that we are amiable enough to wish to be pleasant. Some people do not desire to be agreeable. Others go to another and still more unworthy extreme, and their passionate desire to amuse leads them into the treachery of ridiculing guests to whom they have been civil, and for whom they have affected some measure of friendship. "My dear, how do you stand that woman?" asks Mrs. A of Mrs. B as Mrs. C leaves the room. "Oh, my dear, I put up litule ejaculatory prayers for fortitude," says Mrs. B, the traitress, who has just listened with tender sympathy to old Mrs. C's catalogue of dyspeptic miseries and has entreated her to call again.
Now this double-dealing is infamous. Even if such things are winged with wit, they are still infamous, being malignant and deceitful. I believe it was Talleyrand who said that "tee who suppresses a bon-mot deserves canonization." But truly we may pass lightly over this, since wofully few are the bon-mots that come in our way in thcse clays. I am afraid we would canonize the man or woman who uttered them and anathematize any human being who could be suspected of suppressing them.

Bare-faced flattery and effusive politeness are as unfortunate as rudeness. Frederika Bremer satirized overdone courtesy years ago when she told of the amiable individual who followed an old lady about, entreating to be permitted to relieve her of
her tea-cup. At last the dame, weary of pursuit, surrendered the cup with a sigh. "Take it, then, if you must," she said, and the unhappy ingénue found that it was full:

As to flattery-by all means say pleasant and complimentary things; but be kind if you wish to appear kind. Think well of your neighbor and fear not to encourage him by letting him discover that you are thus favorably impressed. Only remember that nothing is so unpardonable as want of delicacy, except, indeed, want of sincerity. Study the best manner of saying ordinary things. "I hope you will forgive me for not calling earlier; I really could not come sooner," says a rather thoughtless woman; and then she takes offence because her friend replies: "Oh, don't mention it. I had not observed it. It makes no difference." Now, the apolgy should have been so framed as to express a sense of loss on the part of the delinquent, not of injury to the person slighted; as thus: "I have been so unfortunate! I have had no opportunity to see you for so long!' One might give a hundred instances of the unhappy ways in which people make ordinary remarks.

To sum up, let us go to the root of the matter and perceive that "civilization in its highest sense demands the subordination of self," and a great deal of tact in the manner in which we express that subordination. This will always be easy if our fundamental principle leads us to desire the happiness of others rather than applause for ourselves.

## INTRODUCTIONS

A few simple rules govern introductions. Gentlemen must always be presented to ladies (who need not rise if they happen to be sitting), except in the case of clergymen or of the President or Vice-President of the United States. Young girls must be presented to older and married ladies and must rise when presented. The precedence of age and rank are observed in introductions between men.

Introductions should be made easily and gracefully. There should be no flourish of trumpets, no show of great formality. I have been introduced by people who made me feel as if I were under drill and the words of command were, "Ready! Aim: Firel"

Surely it is a simple thing to mention the names of two people to each other. Supposing Mrs. Vincent is with you and the Messrs. Irving enter: You will present the elder "Mr. Irving, Mrs. Vincent;" and the second "Mr. John Irving," not repeating Mrs. Vincent's name. So solicitous were the citizens of a far away district I once visited to be strictly impartial that the form was thus: "Mrs. Vincent, take the acquaintance of Mr. Irving. Mr. Irving, take the acquaintance of Mrs. Vincent.' Introductions should never be accompanied by compliments or items of personal history. Fancy standing before a stranger while your friend assures her that you are "the most charming fellow in the world" or, "the distinguished author." What a weight is at once laid upon you with such a character to sustain! It is not in good taste to say "I am very happy to meet you." It is better to offer your hand with a genial and reassuring smile and say nothing until there is some opening.

Names should be pronounced distinctly; we too often hear only our own names. Said Madame Le Vert to a Richmond lawyer, "Pray, sir, how do you spell your name? It is a little peculiar." "J-o-n-e-s, Madame! Kindly suggest to me some other way," he replied. This poor little story has appeared from time to time anent introductions, but it originated with Madame Le Vert and Mr. James Afred Jones, of Richmond.

A gentleman should not be introduced to a young lady (unless, indeed, the introducer is a close friend of the lady's family) without her permission or that of her chaperon. If a.young lady
chances to receive an introduction in the absence of her chaperon, she should seek early opportunity to present to the latter her new acquaintance.
In cities people are very rarely introduced on the street; but if you should meet two persons, one of whom is a lady of your acquaintance, and you should be introduced to the other, never stop for the compliments of the occasion. Turn and walk with them a short distance. A gentleman never stops a lady to talk to her on the street; he retraces his steps and walks with her until he has finished his communication.

If a gentleman is presented to a lady when wearing his hat, he does not content himself with touching it as if he were a soldier saluting an officer, but removes it entirely. The "gentleman of the old school," of whom we hear sometimes, though less often as the century draws to a close, remains uncovered during all the time that he is talking to a lady. That, however, is no longer required. After a man "doffs his bonnet" he may put it on again. Nor is it any longer expected that a gentleman shall remove his glove to shake hands with a lady. The English society papers have recently discussed this point at length, and it would seem that the spirit of the age inclines rather to the idea that a man could with more reason crave pardon for his uncovered hand than say, "Excuse my glove." In France the uncovering of the head is accomplished with a great flourish.

I repeat, all introductions should be made as easily and gracefully as possible, and should never be accompanied by items of personal history. Let the introduced persons enter upon a voyage of discovery, and their talk will be sure to interest them.
Ladies should always be exquisitely polite to one another. They should rise when introduced, and shake hands. It is declared that the peculiar hand-shake now in vogue is the result of the necessity of shaking hands in large crowds, where there is no room for the old pump-handle evolution. I must not be asked to describe it! There are shades of gesture, always changing, in this hand-shake. Did I attempt to tell you what it is to-day, be sure it would not be the same to-morrow. I should be like the man who, having bought one of the latest bonnets for his wife, set off at full speed for home, and found the headcovering already out of fashion when he arrived!

Letters of introduction should never be sealed when given to the person introduced. By consequence, it is highly improper to describe the bearer as "charming" or "distinguished" or anything else that is complimentary. Simply say that in introducing him you bespeak the courtesy of your friend, and that such courtesy will be a personal favor to yourself. Among the jokes told about a famous naturalist it is related that he received through a stranger a sealed letter couched in these words: "This goes with an odd fish! Use him kindly." "Where is the tish?" asked the naturalist. "I suppose I am he, sir!" was the answer.

Upon the receipt of a letter of introduction some attention to the bearer is imperative, the least being a visit. Failure to show this courtesy would be a gross offence to the writer of the letter. The bearer may not be to your taste, but no matter. The attentions you show him are attentions to your friend who introduced him, and are to be graded accordingly. In England people are extremely strict in the observance of courtesy due the bearer of a letter of introduction. An invitation to luncheon or dinner, and the entrée of clubs is always expected by the stranger and never withheld. All the rules above given for visits and introductions obtain in English society.

Mrs. Pryor's Article in tie May Delineator will treat of the Etiquetre of Ciurch and Home Weddings, giving full details of the ceremonies, the duties of the bridesmaids, best man, Etc.

SMOCKING, FANCY STITCHES AND CROSS-STITUH AND DARNED-NET DESIGNS.-This pamphlet, which is one of the most popular of the Pamphlet Series, is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy FeatherStitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to the many different articles of apparel for which this decoration is appropriate; and a separate and especially interesting department is devoted to illus-
trations and directions for many new and original designs in Cross-Stitch for embroidering garme ts made of checked gingham, shepherd's-check woollens and all sorts of plain goods, and also patterns for Darned Net. Price, 6 d . or 15 cents.

OF INTEREST TO YOUNG MOTHERS.-We have lately putlished another edition of the valuable pamplilet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and horv to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6 d . or 15 cents.

## (RO(HETING.-No. 48.

ABBREVIATIONS USED IN CROCHETING.

I.-Loop.<br>ch. st.-Chuin stitch.<br>8. c.-Single crochet. d. c.-Double crochet.<br>h. d. c.-Half-double crochet.<br>tr. c.-Treble crochet.<br>p.-Picol.

Repeat.-This means to work designated rows, rounds or portions of the work as many times as directed.
Tरु * 8tars or asterisks inean, as mentioned wherever they occur, that the detalls given between them are to be repeated as many times as direoted before golng on with the detalls which follow the next *. As an example: $* 6 \mathrm{ch} ., \mathrm{l} \mathrm{s}_{\mathrm{g}} \mathrm{c}$. In the next space and repeat twice more from * lor last *), means that you are to crochet as follows. $6 \mathrm{ch} . \mathrm{ch}^{\prime} \mathrm{s}$. $\mathrm{c} \cdot$ In the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## INFANTS' CROCHETED HOOD.

Figure No. 1.-This little hood is made of crochet silk and Shetland floss.
To make the Lining.-Make a ch. of 5 or 6 stitches, using the floss; join to form a ring, 5 ch ., then over the ring work 24 long


Figure No. 1.-Infanty' Crocheted Hood.
d. c.; join the last one to the top of the 5 -ch. with a sl. st., 5 ch . Ne.xt round.-Make 2 long d. c. in each d. c. of iast round, join as before, 5 ch .
Next round.-Make 2 long d. c. in every other d. c. underneath, and $1 \mathrm{~d} . \mathrm{c}$. in the intervening one; this inakes the centcr of the back; skip 11 d . c. across the bottom and then work back and forth on the remaining d. c. until there are 5 rows, making 1 d . c. in each d. c. of last row.

For the Collar or Cape across the Bottem.-Make 2 rows of long d. c., making about 4 over every lons d. c. underneath in the 1st row, with 1 d . c. between; and in the 2 nd row, make 1 d . c. in each d. c. underneath.

Finish the edge with a scollop made thus: Catch the wool in the 1 st d. c., skip 3 d . c., * 2 long d. c. in the next one, $* 4 \mathrm{ch}$., 1 d . c. in top of last d. c. to form a p., 2 more d. c. in same stitch underneath, anci repeat twice more from last *; skip 2 d. c., 1 s. c. in thic next, skip 2 d . c., and repeat from 1st * across the bottom.

Across the front edge of the hood make a small scollop thus: Begin at the bottom of collar, fasten the wool in a stitch, make $3 \mathrm{ch} ., 1 \mathrm{~d}$. c. in same stitch about the length of the 3 ch ., fasten down with a s. c. at the buttom of last row, $3 \mathrm{ch} ., 1 \mathrm{~d}$. c. in same stitch the s. c. was made in, 1 s . c. in bottom of next row. Repeat thus across the front, skipping about 3 d . c. between each s. c.; turn the lining and work back, making 2 d. c. instead of 1 in each scollop, and fasten down in the same stitch the s. c. was made in on the edge scollop. Make a scollop like the last. along the back edge of the last row of $\mathrm{d} . \mathrm{c}$.
For the Sill: Outside.-Make a ch. of 6 stitches, join to form a ring, 5 ch ., then 6 s . c. with 5 ch . between each over the ring.

Next round.-5 ch., 1 s. c. over the 1 st 5 -ch. loop, 5 ch., 1 s. c. in same loop, $* 5$ ch., 1 s. c. in the next loop, 5 ch., $1 \mathrm{s}$. . c. in the same, and repeat from * 3 times more; this makes 5 places for widening.

Next round.-5 ch., 2 s. c. with 5 ch. between in the 1st widening, 1 s . c. with 5 ch . between in each of the next 2 loops, $\$ \mathrm{~s}$. c. with 5 ch . between in the next loop; repeat for the entire round.
Continue in this way, making the widenings come in each widening with the s. c. and 5 chs. between, until there are 7 or 8 rounds, then work back and forth for 7 or 8 rows more, or until the outside will fit over the lining nicely. After the 7 or 8 rounds are made, skip about 2 inches at the bottom of the circle which has just been made, then work back and forth without any widenings. The outside reaches to within one row of the front edge of the hood. Sew it neatly to position over the lining. Make 2 strips of loop trimming thus: 1 ch . * wind the wool over 2 fingers and the hook 8 times; wind the silk over twice; wool over hook, draw through and make 1 s. c.; repeat from * for strip, using the silk and wool, and make each strip about one-third the length of the front edge of the hood. Sew this along the 1 st and 2nd row of d . c. in the center of hood (see picture), then finish the edges of all the scollops with the silk thus: On the smallest scollop make 6 ch . and 1 s . c. between each scollop; on the next size make 4 ch . and catch down between each scollop, and in the middle of each one then fasten these 2 rows of scollops down to the hood with the scollop toward the back. Around the largest scollop across the back make 4 chs. and catch in each p. and between the scoilops; then tinish the 2 rows of d. c. in the cape or collar section with chs. of 5 , caught at the top, then at the bottom of the 1 st row with as. c. to form a half diamond; then in the next row catch the ch. in the s. c. of last row, and then in the top of row to complete the diamond. Finish the back with a small bow of satin ribbon and add ties of the same.

## CROCIETED EDGING.

Figure No. 2.-Make a ch. of 56 stitches.

First row. - Ch. 5, * thread over hook twice, catch into 6 th stitch of ch., draw thread through 2 stitches, thread over hook and catch into 2nd stitch, draw through 2 stitches,
 then through remainder of stitches 2 at a time. Ch. 1,1 d. c. through the 2 stitches where the lower d. c. join. Ch. 1, and repeat from * to end of ch. There should then be 12 figures. Ch. 7, 1s. c. in last stitch of long ch., turn, ch. $5,1 \mathrm{~s}$. c. in loop of 7 stitches; continue this until there are 5 small loops; this finishes the scollop.

Proceed with second row by making a ch. of 5 d . c. between 1 st and 3rd stitches of 1st figure of 1 st row. Ch. 1, 1 d . c. between 1st and 2nd figures, and so continue to end of row. Turn, ch. 5 , and make same as 1st row. Repeat for all the work.

## THE V@iee.-Third Paper.

By Eleanor Georgen, author of "The Delsarte System of Physical Culture."

Owing to the long period which has unavoidably elapsed since the second paper of this series was published (in August, 18y4), we would advise the learner, previous to considering the exercises and teachings presented this month, to make a careful review of the instructions given in the first two lessons, and thus strengthen the recollection of the fundamental principles and facts, which must be understood before voice culture can be taken up intelligently and profitably.
The last exercise descrihed was one for strengthening and opening the throat, which immediately followed a relaxing exercise for the tongue; and we will now take up a series for strengthening the tongue, throat and lips. We cannot speak too impressively of the importance of these muscular exercises, since they bring purity, quality and resonance of tone and a correct use of the articulatory organs.

EXERCISES TO GIVE MUSCULAR STRENGTH
TO THE TUROAT, TONGUE AND LIPS DURING VOCALIZATION.

It must be borne in mind that the phonetic sound of the letter $k$ brings into action the back of the tongue, that of the letter $t$ calls the tip of the tongue into activity, and that of the letter $p$ exercise; the lips. These three conzonants may be regarcled as the basis of all the others, since by employing them intelligently in proper exercise the root and the tip of the tongue and the lips may be materially strengthened and thus prepared for proper action upon all the consonants as they uccur in specch

First open the mouth widely, but without straining or spreading it at the corners, simply lowering the jaw as directed in former exercises (see figure No. 8). Hold the mouth in this position, and then raise the tongue at the back against the roof of the mouth, keeping the tip in position just back of the lower teeth, as shown at figure No. 9, preparatory to giving the phonetic sound of $k_{\text {, }}$, which is $k \breve{u} h$, produced entirely by the breath and without vocalization.
As the phonetic sound of $k$ is produced the tongue should press hard against the back of the roof of the mouth; and as the explosion of breath occurs, the center and root of the tongue should lower with a sharp, quick action, while the uvula and the roof of the mouth just ia front of the uvula should rise with the same tharp action, giving a correct arch to the back of the mouth for sound, as in speech, to pass through (see figure No. 10). With every periol of practice the opening will widen and the muscles become perceptibly stronger. Be careful not to alter the position of the mouth while exercising the tongue, and he sure to keep the tip of the tongue against the inner side of the lower teeth. When this exercise is performed correctly it will be noted that a very strong lateral action of the abdominal muscles and of the diaphragm is produced, which is a great help toward attaining a correct action of these muscles duriner vocalization.
Having thus exercised the root of the tongue, take up the phonetic sound of $t$, which is $t_{u} l_{i}$ produced hy the breath alone, without vocalization. Open the mouth to about half the width
required in phonetically sounding $k$, being sure that the rower teeth are just back of the upper ones and in the same relative position as they occupy when the mouth is closed. (This position is illustrated at figure No. 11.) Maintaining the mouth in this position, raise the tip of the tongue and press it firmly against the forward part of the roof of the mouth quite near the front teeth, as pictured at figure No. 12 ; and as the explosion of breath occurs upon the phonetic sounding of $t$, there should be a sharp, quick action of the tongue downward to its former position just back of the lower teeth, as at figure No. 11. Repeat a number of times.

Lastly practice with the phonetic sound of the consonant $n$, which is $\nu u \bar{u} h$, produced by the hreath alone, without vocalization, and calls into use chietly the muscles of the lips. Bring the lips close together, as at figure No. 13 ; and as the explosion of breath occurs when the letter is phonetically sounded, let them part with a sharp, quick action to the position illustrated at figure No. 14.
When all the exercises thus far given for the relaxation and control of the vocal organs of the throat and mouth have been practised until fairly well accomplished, try those described below.

the will upon saying them with pureness, fulness, resonance and power; but be sure there is no conscious effort or feeling of restriction in the throat or chest.
After having practiced these principal consonant sounds, we must, in order 10 gain greater power to produce pure tones, teach the lips to give to the vozvels their proper form in connection with the correct action of the tongue. At present we will confine ourselves to the positions of the vowels $a, e, i, o$ and $u$.
To produce the proper sound of $a$, as in ale, first elastically lower the jaw, separating the teeth sufficiently to be able to pass between them with perfect ease the first finger placed laterally and allowing the tongue to touch the lower teeth on both sides and the tip to rest easily against the lower front teeth just above the gams. Upon the attack of the abdominal muscles in sounding $a$, the center of the tongue will arch slightly upward, and this should be the only action. (See figure No. 15.)

To sound $e$, as in eel, the mouth should widen slightly, the lips should be drawn a little away from the teeth, and the latter should be less widely separated than for uttering a, but should be far enough apart to admit the tip of the first finger; moreover, the tip of the tongue should be held against the lower front teeth just the same as for $a$, but the sides must rest against the edges of the upper side teeth, leaving a narrow, flattened passage for the pure sound to pass through, as pictured at figure No. 16. Great care must be taken not to tighten the muscles of the throat or thrust the chin forward on either this vowel or the preceding one, and also not to alter the position of the mouth described while pronouncing any of the vowels.
To sound the vowel $i$, as in ice, lower the chin about twice as much as in saying $a$, so that the tips of two fingers laterally placed one above the other will pass easily between the upper and lower teeth, and retain the tip of the tongue in the same position against the lower front teeth, while the sides rest against the inner sides of the lower side teeth. Upon the attack in producing the sound of $i$ the tongue flattens, showing the opening of the throat as pictured at figure No. 17 ; and upon the final sound of the vowel the tongue arches slightly in the center. Be very careful not to stiffen the jaw on this vowel, or to thrust the chin forward or "chew" the vowel, as if taking a bite from something; it is most important that the jaw be kept perfectly flexible and easy.

On o, sounded as in old, the tongue lies in about the same position as when $a$ is articulated, except that it does not press against the sides of the upper teeth; the teeth are separated about the same distance, and the lips are thrust forward from the teeth and perfectly rounded, as pictured at figure No. 18.
$U$, sounded as in use, requires much the same form of tongue and teeth as o, but the lips are thrust more forward and are not quite so well rounded, and the sides of the tongue touch the edges of the upper side teeth. (See figure No. 19.)
Practice all these exercises well in front of a mirror, until they


Figure No. 17.


Figure No. $18 . \quad$ Figure No. 19. become very easy of accomplishment, and be careful to observe that the tip of the tongue remains in the same position against the lower front teeth, and that only the center and sides are active, throughout the articulation of the vowels. If the lower teeth. have a tendency to set forward in ardvance of the upper ones, draw the chin back and try to close the teeth with the upper ones over the lower. Do this frequently every day and much improvement will result, not only in speech, but also in the appearance of the lower jaw. It may be impossible to make the teeth close perfectly, but any irregularity may thus be rendered much less marked. Mothers should watch their young children and teach them to close their teeth properly, and to speak by lowering the jaw and not by thrusting it forward. If such care were generally exercised, there would be much less faulty speech and fewer throat troubles than there


Figure No. 20.

Learn to drop the jaw with complete relaxation, and then to control it elastically, with no strain upon the muscles connected with the throat, and occasionally during the act of vocalization grasp with the thumb and first finger the flesh on each side of the neck just above the larynx, to insure a total lack of restriction in the region of the throat. (See figure No. 20.) The correct action of the jaw has much to do with both purity and quality of tone.

The student must realize the exceeding importance of acquiring the power to execute all the foregoing exercises with skill before attemptint anything farther, as upon this rudimentary practice depends the success of the vocal exercises to follow. If the mastery of the simple exercise is obtained, more difficult ones will be found much easier ; in fact, their successful execution is impossible unless each step is carefully studied.

THE SMALL CATALOGUE OF FASHIONS FOR SPRING, 1895, is now ready for delivery. It is a very handy pamphlet of 48 pages, with cover, and is replete with illustrations in miniature of all the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.
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BY MRS. SARA MILLER KIRbY.
[Mrs Kiriby will be (rlad to Advise as to Trainin Sciools, Mothers' Clubs or tife Establishing of Kindereartens Letters to her shoulld be A ddressed Care of the Eiditor of the Delineator.]

The new education is designed to produce spontaneous action and a creative, inventive spirit by encouraging the child to


Illustration No 218.


Illustration No. 220.
embody in some form the ideas he gets from inanimate things. The "occupations" of the kindergarten secure this result, because they apply the principles learned from the gifts and give permanence to their various transformations
Froebel chose the sphere, cube and cylinder as typifying the forms of Nature. When the gifts are presented in the kindergarten, they are analyzed as to their properties, their activities, and their resemblance to the forms of the heavenly bodies, of minerals and of life. But we constantly find these forms or their parts combined in Nature, not only in the works of the Creator, but also in those of his creatures. Thus the ant lays out her opposite lines with mathematical precision, and forms a surface which is
to her a "habitation and a home"; and the bird weaves her straw and threads into a spherical form to afford shelter

Illustration No. 222.


Illustration No. 224.

## THE OCCUPATIONS

for her young. Man, too, finds himself in a world of evervarying wants, and he must study how to meet them. He is a "creative being," but he does not really create anything. He only combines what a loving Father, who created the world and "saw that it was good," has placed at his disposal. These combinations of man we call his occupations.
The savage found it necessary to provide himself with food, clothing and protection from the weather, so he constructed rude mills for grinding grain, knives for destroying game and shaping garments of skin, and chisels, hammers and other tools for building purposes; and the ingenuity of man has ever since been devoted to meeting these same needs. New possibilities open, he draws ever nearer to the beautiful, and so there comes an improved and extended mental condition. The spread of wants takes a direction other than the material. New duties arise, and new agencies are found to perform them. Thus we speak of our food processes, our applied science, the arts of war and of design, all to satisfy the needs of advancing civilization.

So has the development of the human race gone steadily on. "Cursed is the ground for thy sake," and "In the sweat of thy face shalt thou eat bread" says the old dispensation, to provide man a means of regeneration. Froebel, who had carefully watched childish instincts manifested through play, declared that the "child develops as the race has done," and improvised the occupations of the kindergarten (epitomized industries of the human race) as aids to the orderly (levelopment or true
education of the child.
In this work of devel-


Illefstration No $2: 3$


Illugtration jion 295 opment the hand plays an important part. The occupations or manual exercises of the kindergarten train the hand, and with it the eye, and so the whole intelligent beiag. Dr. Murray, in his Handbook of P'sychology, says: "The hand shows the superiority of man over the lower animals, and there seems to be a proportion between the development of general intelligence and the development of touch in the animal kingdom."
For the best results the hand must be trained while the muscles are thexible and before the fingers have become set and stiff. 'There will be no limit to manual dexterity if training is commenced early and carried on gradually and systematically. $\Lambda \mathrm{s}$ we grow older, things that could easily have
been learned in childhood are acquired more slowly and only with the greatest pains. Besides, the child is not generally con-
scious of himself; he wants to do new things and strives to imitate what he sees going on around him. This is the striving of his creative power.

Early training is a great help toward skilled labor. Foreign


Illestration No. 226.
acknowledged that children who have had the kindergarten training are able to take up trades earlier and to do better work than those who have not. President II Iunter, of the Normal College of New York City, says: "Comparing children who have had the benefits of the kindergarten and those who have not, it has been proved that the kindergar ten children are brighter quicker and more intelligent; and especially afterwards, in all such work as writing and drawing, requiring muscular power and Hexibility in the wrist and fingers, they preëminently excel."
Trainers of animals always commence with their dumb pupils when very young, a liontamer taking his dangerous subject while only a few months old. It was recently announced in a well-known journal that a kindergarten for colts had been established in California. These
valuable babies are there taken into a special room for a short time each day and taught confidence in their trainer and to use properly and economically their powers in running and trotting.
"For every talent in man, means of development are offered in the kindergarten." Formerly it was not thought necessary to give a child certain trainings unless he was to be a specialist, but Froebel declares that he has a right to be developed on all sides first, in order that he may attain roundness of character and be fully prepared for life. Moreover, some talents do not show themselves spontaneously, except in the few cases where they are so strongly marked that they must find expression.

The kindergarten occupations not only improve all talents, but if carried into the school, often indicate special fitness for certain pursuits. This is one of the most distinctive advantages of the kindergarten, as is shown by the fact that many a scholar who has not had such preliminary training leaves school without knowing what particular calling he would enjoy or is fitted for. He allows the choice of his field of labor to be governed by chance or circumstances, and too often realizes afterward that he has "mistaken his vocation." It must not be forgotten that these occupations are a means, not only of physical, but also of intellectual, social and spiritual development, and so are well fitted to produce roundness of character; for "the mere scholar and the mere hand-laborer are both incomplete human beings."
The more muscles that are brought into play, the better will be the physical development and health. "Two or three repetitions of an impression are sometimes enough to produce a habit in a baby," and thus awkward and unnecessary movements may be easily overcome and the continued growth of muscles used in after life insured, while a decided help is given in all sports and games that require correctness of eye and quickness of hand.


Ihidistration No. 229.

illustratton No. 230
nations have long since recognized this fact, and have established tech-

The child trained on Froebel's gifts and occupations will acçuire a skillful use of his hands and a habit of accurate measurement with the eye which will be his possession for life.
$\Lambda$ child is often called restless and naughty, when the fault lies in the fact that he has no suitable outlet for his activity. A normally constituted child likes to really work and is always asking or seeking to "do something." Referring to this general quality of childhood, a well known writer says: "The exceptions should be carefully watched as probably indicating some morbid condition of the brain or the physical indolence which, in childhood, means delicate health." If no proper sphere of action is given, this activity become destructive. The child breaks his toy apart because he wants to work upon it and is irritated and disgusted at the result.
As urged above, many intellectual and moral qualities are brought into play by the occupations. The child must observe and execute accurately; he must have patience and
exact perception of colors and their shades, and it also requires neatness, precision, economy and obedience. (Illustrations Nos. 218 to 223.)
WEAVING.-In weaving, the cultivation of the æsthetic sense should always be kept in mind, and good forms and combinations of colors should, therefore, be used; moreover, after utility should be considered. Leather mats and wooden strips are sometimes used in the beginning to teach the use of the fingers and the principle of over and under, and then under and over. Mothers can cut mats out of stiff paper for this first use. The same principle underlies the kindergarten weaving as that which governs the manufacture of fabrics. $\mathbf{A}$ single strand is weak in itself, but a combination of strands is strong. "Union is strength," is an axiom at the foundation of church, home and state. In the mat, the strips and the needle we have the warp, woof and shuttle.

Commencing with the simple, one over, one under, which one child told his mother was " just like darning stockings," other combinations are formed which lead to the most intricate designs (Illustrations Nos. 224 and 225). Weaving cultivates an appreciation of numbers, requires lightness and strength, because of the delicate materials combined to make a firm surface, exemplifies the connection of opposites, gives perception of color, and increases selfcontrol and patience.

A torn or wrinkled mat cannot be mended to look as good as new, and so the child must take the consequences of his own wrong-doing. Have the child do as much of the work as possible in pushing up the strips, cutting and pasting.

The mats and strips are sold together in packages. The strips have a narrow margin, and it is better for the child to cut or tear them off one at a time. The needle commonly used and several designs were illustrated in the "Christmas Work."
PAPER FOLDING. -The material for this purpose consists of squares, triangles and circles of paper. $\Lambda$ ground form is the starting point; and from this by slight changes a variety of figures are made. Sequences are thus emphasized and the relationship that mathematics bear to artistic production indicated.
The first ground form in the square paper consists of the diameters and diagonals, or, as the child calls them, two books and two shawls. (Illustrations Nos. 226 to 228.)

The recond grourd form in the square paper is as follows: Fold the first, then fold the corners in the center, reverse, and fold the corners again to the center. When open, this will show quite prominently a square in the center with a diagonal line running out from each corner of the square. Crease the diagonal lines and the paper will look like a stiff table-cloth. This is called the table-cloth ground form or fundamental, and from it follow many of the forms given. (Illustrations Nos. 223 to 233.)

In the triangle the designs follow from the corners folded in to the center, and in the circle from the diameter. (Illustration No. 234.)

By means of these simple pieces of paper are illustrated geometrical figures, forms of crystals, and objects of life, such as houses, tools, etc. Only the simpler forms are given to young children, but the occupation joined with drawing follows on into the school. (Illustration No. 235.)
Paper-folding requires careful handling, as well as correct sight for laying the papers straight and making the patterns regular. It brings out in another form lessons learned from the gifts, testing what has been acquired and fixing it more thoroughly.
PAPER - CUTTING AND PASTING.- A square of paper is folded by a certain rule and cut on certain lines, and the pieces thus cut are then pasted in symmetrical forms on sheets of paper. For simple designs the folds are the two diameters, and then folding to make a square one-fourth the size of the original one. Directions and illustrations were given in the paper on "Christmas Work." Other papers can be bought already lined on one triangular fold. The cuts that can be made are innumerable, while the work proves most fascinating and leads to conventional designing. (Illustrations Nos. 236 and 237.)
Paper-cutting inculcates political economy, because each piece that is cut must be saved and made use of in the design formed, as otherwise the proportion would be spoiled. It also teaches that everything is goodif initsrightful place, shows the relation of parts and whole, and cultivates a perception of harmony of form and color. It also leads away from destructiveness by providing a proper use for the scissors on suitable material. Use roundpointed scissors.

Free - hand cutting commences with figures which have both sides alike, such as vases, etc., and leads gradually out into more intricate designs. It is used in the school with drawing. A young child may commence by cutting out pictures having broad outlines. Give short cuts at first. PEAS-WORK.-This occupation consists of reproducing mathematical forms, forms of crystals, and common objects by means of sticks and peas. These make the skeletons of the forms or objects, and the chief use of the work is the help it gives in analysis and preparation for prospective drawing. (Illustration No. 238.)

CLAY-MODELLING.-Froebel said, "What children universally love to do must have in it some educational value"; and so he gave to the little ones the gratification of working in plastic substances. Commencing with the ball, cube and cylinder, the child is led out into the world of industry and art
around him. (Illustrations Nos. 239 to 241.) He learns to express himself, to embody the sense of form he has received from the gifts and other kindergarten work. This occupation increases the natural disposition toward art in one child and shows whether another possesses any such tendency. It leads directly to casting, modelling, pottery, sculpture and architectural ornamentation. It trains both hands, counteracts the tendency to destroy fragile objects, and also insures neatness, since good work cannot be done with muddy fingers. A small child must necessarily roll and pat his clay, but an older one should learn as soon as possible to use thumb and finger.

PARQUETRY.-This is the pasting of small squares, triangles and circles into designs, and will be given in connection with the seventh gift.
DRA WING.-The drawing of the kindergarten can only lay the foundation for future artistic work. The Froebel drawing consisted of lines and designs on netted paper, but most kindergartens now teach free-hand drawing by letting the child draw the ball or cube as he sees it, and also reproduce patterns he has laid with the sticks or parquetry. Dotted paper and slates are also used for practice in drawing lines. Outline drawing consists of laying down pasteboard patterns of geometrical forms,
flowers, leaves or animals, and drawing around them. Some finishing touches may be afterward put in. After a pattern has been used many times, the figure may be drawn without it.
PRICKING.-On account of injury to the eyes resulting from fine work, and the danger of wounding the fingers with the needle, this occupation has been discarded in many kindergartens.
The stringing of balls, cubes and cylinders was mentioned in connection with the second gift. The same work may be done by alternating short straws and small colored circles. When the materials are made at home, wet the straws before cutting. (Illustration No. 242.)
Small strips of paper may be pasted together to represent a chain. (Illustration No. 243.)
THE PEG-BOARD.-This is used to teach position and numbers: It is a smooth board measuring $6 \times 6$ inches, checkered with half-inch squares, and with holes at the corners of these squares to receive pegs. (Illustration No. 244.)

Preserve the child's work in some form-either in a scrapbook or in the shape of presents to friends.
The intention of all the occupations is to lead the child to know and express himself. Much care is necessary to adapt them to the child and to connect them properly with the gifts.

## SEASONABLE (OOKERY.

## TAE MARRETS.--NEW VEGETABLES.-MACARONI AND EASTERTIDE DISHES.

In the early Springtime, after the sun has begun to warm the earth and the first flowers have come forth to rejoice the sight with their dainty brightness, we are sure to feel a strong craving for crisp, fresh vegetables, of which April produces few enough in the temperate zone. When the system is relaxed, there is small desire for the strong meats of Winter, and the thoughtful housekeeper, instead of dosing her family with the time-honored Spring bitters to strengthen their appetites, gives them a palatable diet entirely suited to the season. Instead of continuing to feed them on buckwheat-cakes and sausages, with artificial tonics and invigorants to make their systems equal to this unnatural regimen, she offers them daintily broiled fish, fruits of various kinds and plenty of succulent water-cress, lettuce and radishes.

The assortment of fish in season remains large and varied, embracing shad, brook trout, fresh mackerel, blue-fish, siscoes, pickerel, white-fish, white-bait, salmon, halibut, cod, haddock and bass. This is the last month for smelts, oysters and scallops, but to compensate, it begins the season for brook trout, while fresh mackerel is so plentiful that it is now the cheapest fish in the market.
Meats remain about the same as last month. Veal is now cheaper than it has been for some months past, and beef, mutton and lamb are plentifully displayed. Eggs, which are meat in a condensed form, are now in perfection, and as the price is daily diminishing, the careful woman uses them with increasing freedom in place of meat. In poultry there are pullets and chickens, and also wild ducks and geese, which, however, are seen for the last time this month.

Of vegetables, the new kinds include young green onions, asparagus, radishes, rhubarb, lettuce and dandelion greens; while new potatoes, string beans, cucumbers, peas and tomatoes are displayed in the large city markets, but at fancy prices. The old vegetables that are still obtainable are beets, cabbage, cauliflower, celery, salsify, parsnips and carrots. In places so remote from city markets that not even a few new vegetables are yet procurable, the housekeeper can depend with confidence upon the excellent canned goods that are now sold at prices to suit all purses.
Fruits are none too plentiful. The shaddock has disappeared, and in its place we have the strawberry. Every year the April strawberry grows richer in flavor, and also less expensive, although the price is still so high as to keep the dainty fruit from the general table. Oranges, bananas and pineapples are to be had, and apples are also seen, though high-priced and of unsatisfactory quality.

April opens with most of the new Spring products very expensive, but it usually closes with prices moderately low all along the line.

## NEW VEGETABLES.

ONIONS.-These vegetables are to be had all the year round, but the small green onions are among the first products to appear in Spring. They are usually seasoned with salt and pepper, being dipped in the condiments and eaten with bread. They are also very appetizing when cut in slices, green stems and all, and served with vinegar. The medicinal value of the onion family is undoubted, and it has long been understood, as is shown by the old saying:

Eat leeks in Lide, and ramsines in May, And all the year after physicians may play."

Ramsines were a kind of garlic and were once held in high favor. The onion loves a warm climate, and in consequence the variety grown in Bermuda and other southern parts is the finest known. Onions would doubtless be more generally used if their flavor were less pronounced, and the Bermuda species owes most of its popularity to its mildness and delicacy. The common onion, however, may be so cooked that its flavor will be almost equal to that of the Bermuda. After paring onions of any ordinary sort, place them in cold water and let them remain for an hour. Then throw them into boiling salted water, boil for five minutes, drain, and add the same quantity of boiling salted water. Change the water thus three times, allowing the onions to boil for five minutes after each change, and finishing the cooking in the last water. When the onions are tender, serve them with melted butter and a dash of pepper, or with a cream sauce made by thickening a pint of milk with a tablespoonful of corn-starch and seasoning with butter, and a little pepper added after the onions are in the serving dish. In making a white sauce for vegetables, meat or fish, the careful cook either uses white pepper, or else sprinkles black pepper over the top after the dish is ready for serving, never putting black pepper in the sauce.

RADISHES.- These crisp and dainty morsels should also be freely consumed just now. They are generally eaten with salt only, although not a few prefer them sliced and served with a French dressing. About an inch of the green tops should be left upon the radishes when they are sent to table, and should be eaten.
GREENS.-Dandelion greens, kale, spinach, the leaves of young beets and the narrow-leaverl dock come under this head, and all are both delicious and wholesome in the Spring. Wash dandelion greens very carefully, remove all old leaves, and then boil the greens until tender in salted water with a square of bacon or salt pork. Throw the greens when done into a colander, press the water from them, cut them coarsely with a few cross
cuts with a sharp knife, season with pepper, and salt if necessary, and serve. Kale, though a species of cabbage, does not form heads, but has sprawling, curling leaves. It should be cooked the same as dandelion, drained well, and scasoned with plenty of butter, salt and pepper. Spinach must be boiled without meat, drained thoroughly, cut coarsely, and seasoned with butter, pepper and salt. Slices of hard-boiled egg may be strewn over the spinach and a slice or so served upon each plate.
ASPARAGUS.-This vegetable is highly prized, and the first bunches are brought to market this month. That which has green stems is much tenderer than the white variety. Asparagus can be cooked iu various ways. Many good conks tie it in bunches, lay it in boiling salted water, cook until tender (usually twenty minutes), arrange on a small, hot platter, pour on plenty of melted butter and add pepper and a slight sprinkling of salt. Another method of serving is to lay the bundle of cooked asparagus on buttered toast, and pour over both toast and vegetable a pint of white sauce made as above directed. Stewed asparagus is delicious, being preferred by many persons who like the sweet flavor of the vegetable. To prepare this dish, cut the asparagus into inch lengths, add enough hot water to two-thirds cover it, and place the stew-pan, tightly covered, in another containing hot water. The clouble boiler is exactly the utensil for stewing asparagus. If there are many woody ends, it is well to tie them in a square of cheese-cloth, cook them in with the rest, remove the bag when the tender portion is done, and throw away the contents. The sweetness to be thus derived from the tough parts of the stalks is well worth the extra trouble. No more water should be added than it will be desirable to serve with the asparagus. When all the good parts are perfectiy tender, season with butter, salt and pepper, and serve. This mode of cooking is especially commended because it does not permit any waste of the juices of the asparagus.
RHUBARIB. -This is a real Springtime blessing, since it contains acids that are very helpful to health at this time of the year. It is most frequently eaten stewed. Cut the stems in inch lengths, and add just enough water to keep them from burning, and a cupful of sugar to every quart of rhubarb. Cover closely and stew gently until tender. IRhubarb pies are very appetizing, but they are seldom made nowadays.

## M.ACARON.

To the housekeeper who is uuable to procure her supplies from a well stocked market, and who cannot obtain early Spring vegetables, macaroni is a friend indeed. It costs but a few cents a package, and is, therefore, a most economical substitute for vegetables. The variety that is formed in large pipes or tubes is the best; it requires an hour's cooking, but is much more delicious than spaghetti, the small sort. $\Lambda$ few of the many attractive methods of preparing macaroni are given below.
MACARONI WITH CIIEESE.-Break the macaroni into inch lengths, and boil it gently in water until soft, an hour being generally sufficient; then drain well, turn into a baking dish, season with salt and a littie pepper, and add just enough milk to be seen all through the macaroni, but not enough to enver it. Lastly spread on top grated cheese to the depth of a quarter of an inch, and bake for fifteen minutes in a very hot oven or for twenty minutes in a more moderate heat. The top should be of a delicious-looking brown tint. Serve in the baking dish.

MACARONI AU GRATIN.-
$1 / 2$ pound of macaroni.
4 ounces of chese.
2 tables-spoonf fuls of butter. " tlour.
1 ""pul " cream.
1 cupful " bread-crumbs.
1 "ug.
1 cgg.

Boil the macaroni until soft, drain in a colander, pour cold water over, and shake as dry as possible. Melt a table-sponful of the butter, add the flour, and when the mixture is smooth, stir in the cream. As soon as the cream is nicely thickened, season with salt and pepper, and just before removing from the fire add the yolk of the egg. The heat will be sufficient to cook the egg, and the sauce should be taken at once from the fire, as it might break if left in the heat too long. Melt the cheese and the remaining table-spoonful of butter, oil a baking dish, and fill with alternate layers of macaroni and the cream sauce. When both are entirely used, pour on the melted cheese, cover the top with bread-crumbs, and brown in a quick oven. This is obviously a much richer dish than the one before it.

## MACARONI WITH TOMATO SAUCCE.-

$1 / 4$ pound of macaroni.
1 pint of tomatoes.
table-spoonful of butter
Salt and pepper.
Boil the macaroni until tender, drain in a colander, pour on cold water to blanch it, and shake dry. Stew the tomatoes for fifteen minutes, and press them through a hair sieve. Melt the butter, add the flour, mix smoothly, add the strained tomatoes, and stir until the preparation thickens. Season with salt and pepper, add the macaroni, stir gently, heat and serve.

MACARONI WITH MILK.-This is a most nourishing dish that is very popular with children. Boil the macaroni for an hour in plenty of water, drain it, and return it to the vessel in which it was cooked. Add sufficient milk to nearly cover the macaroni, let it boil gently for four minutes, add salt and butter, place in the serving dish, dust lightiy with pepper, and scrve.

## FOR EASTERTIJE:

HOT-CROSS BUNS.-

> 3 cupfuls of sweet milk.
> 3 ". yeast, or
> l cake of compressed yeast. Flour.

Scald the milk, and when it is lukewarm, add the yeast and enough flour to make a thick batter. Beat thoroughly and set in a warm place over night, beating up the sponge about nine o'clock. In the morning add the following

> 1 cupful of sugar.
> $1 / 2 \quad$ ".
> $1 / 2$ of a mutter (melted).
> l salt-spoonful of salt.
> Flour.

Place the sugar and nutmeg together, and add the mixture to the sponge, then the butter, and lastly sufficient flour to form a dough. Knead well on a baking board, and then set to rise for five hours. At the end of this time place the dough once more on the baking board, knead into a sheet half an inch thick, cut into round cakes, arrange in a buttered baking pan, and set in a warm place. In half an hour make a cross upon each bun, place in the oven, and bake to a light-brown hue. When done, brush over with a soft cloth dipped in the beaten white of an egg and half a cupful of sugar

FANCY EASTEIR DESSERT.-
1 box of gelatine.
1 quart of boiling water.
2 cupfuls of sugar.
4 lemons.
1 pint of milk
2 table-spoonfuls of corn-starch.
$1 / 2$ pint of cream.
6 empty egg shells.
$1 / 2$ tea-spoonful of sall.
Pour upon the gelatine a cupful of cold water, and after it has stood for an hour add the boiling water and the sugar. When the sugar and gelatine are dissolved, add the juice of the lemons, and then strain. Turn a small soup-plate upside down in a twoquart basin, pour the mixture in, and set in a cold place to harden. Cut the lemon peel in strips, dip them in a thick syrup made of sugar and just enough water to dissolve it, and lay them on oiled paper to harden. Wet the corn-starch in half a cupful of the milk, place the remainder of the milk on the fire, and when it is scalding hot add the corn-starch. When this preparation is thick, cook for two minutes, stirring continually, or set the pan in another containing boiling water to finish the cooking. Sweeten the corn-starch, and add the half tea-spoonful of salt. Have ready the six empty shells, the contents of which should previously have been removed through a moderately large hole in one end of each. Pour the corn-starch into the shells until all are full, stand them on end, and set in a cool place. The holes in the shells must be of sufficient size to permit the mixture to be poured in readily. At serving time turn out the jelly upon a large, flat dish, remove the soup-plate carefully arrange the candied lemon-peel about the space to represent straw, whip the cream, fill the "nest" with it, break the shells from the corn-starch eggs, lay them in the " nest,' and serve.

Blair.

## TATTING.-No. 35.

abbreviations úsed in making tatting.
r.. Dotble-stitch or the two halres forming one stitch. I. -Picot. *. -Indicates a repetition as directed wherever a * is seen.

TATTED BORDER FOR CENTER-PIECE FOR TABLE:
Figure No. 1.- Work the four-leaved figures with one thread, thus: $5 \mathrm{~d} . \mathrm{s} ., 5 \mathrm{p}$., with $2 \mathrm{~d} . \mathrm{s}$. between each: 5 d. s.. close up and work 3 more similar rings. In working the last ring, leave the middle picot twice as long as the others; as the last ring of each four-leaved figure is joined to this picot, tie the ends of thread and cut off. Work 3 more of the four-leaved figures, joining them as described above. Then with 2 threads work the

figuke No. 1.-Tatted Border for Center-Piece for Table.

1 p., $4 \mathrm{~d} . \mathrm{s}$ and close the ring; turn, make another ring like the last: turn and make another ring also like the last two, except that you join it to the side-picot of the 1st ring after making the 1 st 4 d . s., and this takes the place of the 1st picot; turn, make another ring, joining it to the second ring made, and work in this way until the strip is as long as desired.
For the row of Points below.-First make a ring thus: $1 \mathrm{~d} . \mathrm{s}$, 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 2 d. s., 1 p., 4 d. s., 1 p., 2 d. s., 1 p., 2 t. s., 1 p., 2 (l. s., 1 p., 3 d. s.; draw up, using the side having 4 picots for the bottom or lower part; make a ring close to the last one of $4 \mathrm{~d} . \mathrm{s} ., 1$ p., $4 \mathrm{~d} . \mathrm{s} ., 1$ p., 4 d . s., 1 p., $4 \mathrm{~d} . \mathrm{s} . ;$ draw up and fasten the thread to the 1st picot; make another ring like the last, joining it after the 1 st 4 d . s. to the side-picot of the 1 st ring instead of making the 1 st picot; fasten to the next picot. Now make a large ring of 5 d . s., join to side-picot of last ring, 4 d. s., 1 p., 2 d. s., 1 p., 4 d. s., 1 p., 5 d. s.; draw up and fasten to the next picot of the foundation ring. Then make two more rings like the 1 st 2 , joining them at the side, andalso fastening to the 1 st ring made. Make as many of these tigures as necessary, allowing 1 to every 4 rings on the upper row, and tying them to the upper row by the picots, as seen in the picture.

For the Lower Purt.-


Figure No. 2.-Clover-Leaf Insertion. For a rosette, make a large ring of 8 p ., each separated by 3 d. s. ; draw up and break the thread. Now make a large picot drawn out long thus: 4 d. s., 1 p., 6 d. s., 1 p., 6 d. s., 1 p., 4 d. s., draw up. A short distance from this make a ring of $4 \mathrm{~d} . \mathrm{s}$. , join to side-picot, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw up; now 4 d. s., join to side-picot of last ring, 11 d. s., 1 p., 4 d. s.,
scollops, thus: Join to the middle picot of one of the four-leaved figures; 2 d. s., 11 p., with 2 d. s. between each, 2 d. s., * join to middle picot of next ring of same figure, and to the middle of opposite ring of next figure: $2 \mathrm{~d} . \mathrm{s} ., 11 \mathrm{p}$., with 2 d . s. between each, 2 d . s., join to middle picot of next ring of same figure. Repeat from * all round. Tie the ends of the thread at the starting point and cut them off. This completes the rosette.

The rosettes are joined to each other in working the scollops, and the open spaces between the rosettes are filled in with fourleaved figures worked with one thread, as follows: 6 d. s., 1 p., $2 \mathrm{~d} . \mathrm{s}$., join to 4 th picot of a scollop, 2 d . s., join to 2 nd picot of the connecting scollop, $2 \mathrm{~d} . \mathrm{s} ., 1 \mathrm{p} ., 6 \mathrm{~d} . \mathrm{s} . ;$ draw the stitches together and work is more rings, joining the scollops in the same manner.

## CLOV LR-LEAF INSERTION.

Figure No. 2.-With both threads make 7 d. s.: with one thread make 6 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up ; then as close as possible make 4 d. s. and join in the 3 rd picot of 1 st loop, 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up ; still using one thread makc 4 d. s. and join in last pirot of 2 nd loop, 2 d. s., 1 p., 2 d. s., 1 p ., 6 d. s., draw up; with both threads make 7 d. s., 1 p., 7 d. s.; with one thread make $6 \mathrm{~d} . \mathrm{s}$. and join to the last picot of the 3 rd loop in clover-leaf, 2 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up; continue as in first clover-leaf. With both threads make $7 \mathrm{~d} . \mathrm{s}$., 1 p., 7 d . s.; with one thread, another clover leaf, and so on for first half. For second half, make with both threads 7 d. s.; then a clover-leaf as in first half; with both threads make 7 d . s. and join to picot of half loop opposite, 7 d . s., and continue as in first half. This edging is very handsome when made of silk.

## TATTED EDGING.

Figure No. 3.-To make the Upper Section of Double Rings.With one thread make 4 d. s., 1 p. 4 d. s., 1 p., 4 d. s.,
draw up. Now 3 rings earh made thus: 4 d. s., join to sidepicot, 5 d. s., 1 p., 5 d. s., 1 p., 4 d. s., draw up; then another like the 3 rd one made; then 1 like the 2 nd ; tie to the first ring made and fasten neatly to the center ring, as seen in the picture. Now use the 1st large ring made for the top of the rosette, and join it by its picol to the picots between the points


Figure No. 3.-Tatted Edging.
in the 2 nd section (see picture); then join the next 2 'rings to the next 2 rings in the point, as shown in the engraving For the Tou, Heading.-.-Take 2 threads and join to a picot in the top row : then make $3 \mathrm{~d} . \mathrm{s} ., 1$ p., 3 d . s., join to picot in the ring underneath, 3 d. s., 1 p., and repeat in this order across the row. Finish the heading by erocheting chains of 5 stitehes joined to picots.

# SOME GSES OF (REPE AND TISSGE PAPERS.-SEVENTEENTM Paper. 


of to-day, however, is quite another matter. She is arrayed with Parisian elegance, and she has her choice of houses, which are provided with " all the modern improvements," are furnished in the very latest fashion, and, better than this, have the merit of tidiness to commend them to the mother who is of ten rather tired of " picking up" after her little girl.

In any well stocked toy shop may be found a large "house" for paper dolls, a most ingenious contrivance made by a well known firm of toy manufacturers. It is very complete in respect to the walls, floors, doors and

DOLIS' IIOUSESS.-No. 1.
OR the small girls of forty years of crêpe paper and arranged as suggested at figure No. 286. ago paper dolls were cut in The doors between the rooms do not open, but they may be cut rows, with thin, shapeless hand a through with a sharp knife. This style of house is very realistic, joined; and they never had a roof to shelter their queer, round heads. The paper doll an more so than any that can be made at home, but a handsome and entirely satisfactory substitute may be produced by any neat worker who will follow the directions given below with the care and patience that such work requires.

To begin with, purchase a suitable quantity of the best heavy pasteboard. Cut a piece twenty-six inches square, being careful to have it exactly square; and draw two lines at right angles to each other through the center, thus laying off four rooms, each of which is thirteen inches square. Cut four sections of pasteboard each exactly thirteen inches square, and also four strips of firm new linen or white cotton muslin, each thirteen inches long. With a strong liquid glue (fish glue is very good) secure a strip of linen on each side of one edge of a thirteen-inch piece of pasteboard, so attaching the strips that only one-third of their width will be glued to the pasteboard. When the glue


Fiaure No. 287.

Figure No. 286.

another square of pasteboard, as shown at tigure No. 287. Connect the other two squares in the same way, and allow the glue to become thoroughly dry. When all the joints are firm, place one pair of squares upon the other, with the joints exactly together, and make a row of stitching by hand or machine down the center of the linen, sewing through all four thicknesses, as at figure No. 288. Then open the squares so that when set up on the table they will form the inner walls of four rectangular

The floor must now be arranged in much the same way. Cut it through the center with a sharp knife, and join the long edges of the two pieces with strips of linen exactly as above directed. This will make it possible to fold the floor when desirable: and the walls may be so adjusted that they may be folded back against the floor. Thus, when not in use, the doll's house may be flattened and slipped into a very small space. There are several ways in which the walls can be fastened to the floor and still admit of being folded flat, and the ingenious worker will probably contrive for the purpose an arrangement of linen strips on the general plan of those used in joining the walls. Thus, for instance, the lower edges of the walls that are to be directly over the division in the floor section could be treated as shown at figure No. 289, and the extra portion of
windows, the floors being covered with a representation of the finest carpet; and a wide archway opens between the parlor and dining-room. This arch can be denorated with portières made
linen marked $u$ could be stitched down to the linen joining the two halves of the floor. It would thus be made easy to fold back the other two walls, and then fold all the walls down flatly
upon the floor, which in turn could be bent back at the center. When folded in this way the house would be reduced to a flat piece measuring twenty-six by thirteen inches.
Cut doorways in the walls very neatly, and use the pieces taken out for doors, covering them with plain brown paper if dark wood-work is fancied, or with white paper. Glazed paper is best for the doors, although French tissue will do very well if care is taken to apply it smoothly, for it has a tendency to wrinkle. The hinges for each door may be formed of two pieces of linen tape applied as at figure No. 290 ; and they must be securely glued to the wall and door before either is covered. If preferred, any of the doors may be omitted and a portière hung in its place. The portière should be arranged in small plaits at the top, and the upper
cover the lower edge with a very narrow strip of gold paper to imitate a picture moulding. (See figure No. 292.) If the parlor is papered in light-wood, have the portières in the same soft color, with borders done with Indian-red paint. If the bedroom is hung, for instance, with pale-pink paper, with a border or frieze of tiny rose-buds on a cream ground, the portières (if these are preferred to a door) may be olive-green or Quakerdrab, bordered with tiny dots of rose-madder paint. The din-ing-room walls should by all means be covered with a darkwood paper, and should have a deeper frieze than those of the other rooms. The frieze may be formed of a strip of the lightwood paper used on the parlor walls, and a narrow line of the brown glazed paper covering the doors may be applied below for a picture rail.

The pictures on the dining-room walls should represent game or fruit. Cut a neat little white mat for any picture that is too small and paste it carefully in position. The mat should be cut as indicated at figure No. 293, which shows the picture (a), the mat (b), and the completed arrangement (c), with a strip of brown glazed paper at the outside for the frame. This is all very simple for persons who are familiar with picture-framing, but for the benefit of small folks who are as yet inexperienced we would add a little caution regarding the mat. The opening should be a trifle smaller than the picture, so that the edges of the mat will hold those of the picture firmly against the wall, as there will not be any glass.

In the parlor may be placed engravings, etchings, tiny watercolor sketches, or landscapes in oils. If there is an obliging elder sister who can sketch nicely with paints, the colored pictures will be quite possible; but if they are beyond the reach of the house builder and furnisher, the average magazine will provide one or two "tailpieces" that can be neatly trimmed down and framed. Sometinies a long, narrow picture enclosed in a white rat cut from a visiting card, and framed with a narrow band of


Figure No. 293.
gold paper neatly pasted on, will be more pleasing than any six small square pictures.
The bed-room should have flower pictures and, if possible, a
long mirror. The latter should be arranged as pictured at fig- - a delicate ground bearing pink roses if the decorations ure No. 294, and it should be of good quality. The one illustrated was a long, narrow pocket mirror that cost $\varepsilon$ few cents. The back was covered with red imitation leather, and all of this was removed except the part that was turned over the edge, which was left to simulate a frame. The glass should be glued to the wall just high enough to reflect a doll's face about an inch below the top. Any drapery fabric may be arranged as represented in the engraving, or in any of the disposalspresented in the article on cottage decorations in the DelinEator for November, 1894.

The floors of the three rooms already méntioned may be covered in one of two ways: Brown glazed paper may be past-


Figure No. 294.


Figure No. 295. are pink, or a similar surface marked with forget-me-nots or pale-blue stripes if blue is the prevailing hue

The kitchen now remains to be completed. Paper the walls with a clean sheet of ordinary buicher's straw paper. The doorway between the kitchen and dining-room must not be furnished with portières, but must have a practicul door that will close tightly. The floor should be covered with thin shelf or stair oilcloth laid as directed for carpets.
If a kitehen is not desired, it will be quite proper to assume that the meals are prepared on a lower floor and furnish the fourth apartment as a studio, a music - room or another bed-room. The paper suggested for the kitchen would answer admirably for a
edges of a floor to represent waxed hard-wood, and the center may be carpeted with sateen or calico showing a small, delicate pattern; or the entire floor may be covered with the carpeting material. Crêpe paper is not practical for carpeting, as it is apt to catch Miss Dolly's feet and stretch out in a long string before it can be detached. To lay a floor covering, first apply to the entire floor a thin coat of paste, and then arrange one neatly cut edge of the material exactly where it belongs, and smooth out all wrinkles, being careful that the inner edges of the carpet come directly under the partitions, so that there will be no bare spot, and none of the carpet of the next room visible.

In the matter of patterns, it is advised to choose for the diningroom floor a plain brown covering or a simply figured one of subdued coloring, while the parlor carpet should have a pale ground with delicately

sary to buy a yard of material for each room, for the scrap bag is certain to furnish fragments that will answer very well. A piece of pretty silk, delaine, challis or percale may be chosen for the parlor carpet. The bedroom should have as dainty a carpet as can be selected

Fiaure No. 298.

studio, and the walls could be th.ekly hung with paintings, sketches, tiny engravings and chromos. Small Christmas cards could be cut and framed with mats to appear very like artists' sketches. If a music room were preferred, a paper could be chosen that would harmonize with any bright bit of floor covering that happened to be at hand. Numerous palms and other potted plants should be arranged about the room, and they would be especially effective against an olive-green paper.
The floors and walls are now completed, and we next take up the furniture. This can be purchased, printed in colors on sheets of cardboard ready to be cut out and pasted into shape. There are sheets for the various rooms-parlor, diningroom, bed-room and kitchen, and they are so inexpensive that it hardly pays to make tables, chairs and sofas in any other way. In addition to the commoner articles of furniture, however, there are many odd pieces which the little housekeeper is sure to desire, and which cannot be purchased in the sheets. The easel shown at figure No. 296 is decidedly ornamental and will be found very easy to make. Having shaped a pattern for the easel proper like the diagram given at figure

No. 295 , cut it out of tine Bristolboard, cutting sharply and exactly on the lines.. Apply to one side a thin coat of boiled flour paste, and on that side smoothly secure enough brown or white glazed paper to entirely cover the shape. When the paste is dry, trim the glazed paper off neatly all round, and treat the other side of the cardboard in the sameay. It is best to bend the cardboard at the dotted lines before applying the surface paper. While the easel is still damp from the second
coat of paste, bend it into shape; this part of the work must not be delayed until the paste has hardened, as the bending would then crack the cardboard. If the latter is very stiff, it is a good plan to rule lines over the dotted lines with a ruler and a sharp bodkin or a coarse carpet needle, this breaks the surface and makes the cardboard bend very neatly. Attach the back or brace as indicated, and paste the picture rest to the tabs marked $b$, which are to be beat at right angles with the easel uprights.
The easel chair shown at figure No. 297 should be cut from Bristol board and covered with glazed paper like that used for
the easel, the shaping being done according to the diagrams at figure No. 2is8. All bending at the dotter lines must be done after the outer surface has been creased with a bodkin or needle as above directed. (Sut the opening in the back and those in the front and rear legs with a sharp penknife, after the glazed paper has been put on, but before the paste is quite dry and hard. Bend the flaps of the legs as indicated in the diagram, and paste them to the under side of the seat at the lines $a-a$ and $b-b$. Also attach the little arms to the under side of the seat, pulling the backs into proper position and staying it so that Miss Dolly can lean back in the chair.

Tillie Roome Littele.


Twelftif paper.-Thif hinds and Feiet.

THE HANDS.-Physiologists, surgeons and other persons who are quick to notice physical peculiarities have observed that few persons who use one hand very much more skilfully and, therefore, more energetically and frequently than the other, are able to carry their bodies gracefully or to stand perfectly erect. One hip is usually perceptibly higher than the other, and there is at least a slight curvature of the spine, while sometimes there is a double curve suggesting the letter S .

A habit of using the hands unequally is seldom due to natural causes, but generally results from indifference on the part of parents to the future of their children, or ignorance regarding the vital importance of developing perfect physical proportion. While a person is standing and using one hand only, the greater part of the weight rests upon one foot; and when one hand does most of the work, the attitude of the body is almost continually oblique, and as a consequence becomes permanently wrong. An unpleasant result of this position assumed in childhood is an insecurity of poise later in life, and if the defect is really permanent, it cannot but be mischievous to the anatomy and lessea the sum of bodily strength. I tendency to use one hand more than the other usually asserts itself very early, owing to the improper method of placing or carrying infants that is so prevalent; and mothers cannot be too vigilant or too constant in correcting so grave a fault.

One who is perfectly trained is certain to be as skilful with the left hand as with the right. It is not necessary to perform all duties in the same manner with one hand as with the other, but every one should, while still immature, be required to exercise equally with both hands, that the left may become as ready, as strong and as perfectly proportioned as the right. At Naas, in Sweilen, where the most exquisitely skilful shaping and carving of wood are done with the knife as the only tool, the workers teach the left hand to do as much and as good work as the other, and the result is that their figures are erect, well balanced and finely proportioned. Of course, bodily development is not the primary object of this school, but the benefits which accrue to youthful physiques from an alternate use of the hands are of far greater importance than the easy skill that is gained at the same time.

Children should not be allowed to carry their strapped school books al ways in the same hand or over the same shoulder. This habit is certain to draw down the side that is used, and in many instances it has been known to lengthen the arm and enlarge the hand disproportionately. Not a few of the patients in orthoprerlic hospitals can trace their miseries and disfigurements to causes as simple as a wrong mode of carrying a parcel of books to and from school. If every small student were provided with a bag or satchel attached to a strap and were forbidden to sling it over the same shoulder on two successive days, one source of imperfect development would be removed.

Many persons who are decidedly right or left handed insist that they are unable to correct the fault, but let such a one lose
performed. Thus, tie left was was previously gives a different slant lo the letters from that to write in maturity, hand; but if both hands are trained alike and at the same period of childhood, they will write in almost exactly the same way. A well balanced physical development-which is a very different thing from over-development-establishes health, increases endurance and prolongs life, and the processes by which it is reached should commence early. Proportion means both grace and strength, and it is highlyimportant on several accounts that the hands, as well as the other members, should be perfectly formed, well kept, and thoroughly able to perform their functions.
The scorn which too many working men and women express for their hands, both in words and practice, is a serious mistake. If they but knew it, the hand, even as an instrument for rough work, is much more useful and deft when it is properly cared for; while for skilled occupations it responds to intelligent attention as decidedly and as readily as a razor to the strop or a piano to the tuner's key. The strength of the hands may be greatly increased without lessening their beauty of form or color; indeed, any invigorating process is likely to add to their grace of proportion and to improve their texture. Many foolish persons consider very pale hands more attractive than those which show a pink flush. The latter tinge indicates that perfect vitality which is a sure consequence of adequate circulation of the blood, whereas extreme pallor is not far removed from blueness, which is more or less alarming to those who know what such a tint signifies in the extremities. Health in absolute perfection is seldom possessed by one who has perfectly white hands.

A proper care of the hands indicates delicacy of taste and refinement of character among those who have little or no soiling or disfiguring work to do, while an cqual, though, perhaps, a diifering attention by persons whose occupations are among the handicrafts, indicates an intelligent appreciation of the fact that manual labor can be more rapidly and satisfactorily done by well tended fingers than by neglected, stiff and roughened ones. Moreover, a worthy self-respect is proved by a proper regard for one's visible extremities, the same being by no means a vanity, as is claimed by some people who are glad to discover a plausible excuse for their own personal negligence. It is no more improper to carry an unwashcd face and unkempt hair into the presence of one's family or friends than it is to appear in public with untended finger-nails and grimy hands.

The most beautiful hands are those which are firm-looking and of a rosy white tint, with muscular but well formed fingers and a smooth, fine skin that is neither dry nor moist. Moreover, they are perfectly kept, and with all their daintiness they have an appearance of serviceableness that is better than mere prettiness.

To properly care for the hands, it is of prime importance to have them absolutely clean before retiring for the night. If one's occupation is mechanical or agricultural, there is the more reason for being careful to remove all soiling from the hands by
holding them for a few minutes once a day in warm, soft water containing an infusion of some good soap. If they are roughened by work or exposure to cold or wind, a little oatmeal, cornmeal or almond meal (the last is by no means expensive) should be placed in the water and rubbed thoroughly into the skin, these substances being very healing, and the friction of the minute particles being pleasant and cleansing.

Most stains can be removed by means of a small quantity of lemon-juice, which is also soothing in case of chapping or abrasion of the cuticle. Once or twice a week a little ammonia may be placed in the water used in washing the hands, and when the latter are quite clean a little mutton-tallow or cold croam may be well rubbed in to prevent the dryness which sometimes follows the use of ammonia. Drying every part of the hands thoroughly with a rough towel smoothes the skin and is especially improving to the nails and their surroundings

A great deal of nonsense that sounds very technical, and seems more so when practically followed, has been written and taught regarding the nails, and elaborate sets of implements for their care are offered for sale by professional manicures and others; but few, either of the directions or of the tools, are of genuine utility. A pair of finely pointed cuticle scissors, a pair of curved nail-scissors, a file with a spoon-like tip that can be easily slipped under the nails to remove soiling, a properly shaped cuticle knife, a chamois-leather polisher, a box of nail powder and a package of prepared cream, are all the appliances that are really required, and ten minutes a day will suffice to keep the nails and cuticle in perfect order

Many persons whose nails are always exquisitely neat wash them daily with a nail brush and a good soap, digging them into the latter, and brushing out the fragments of soap from beneath them in warm water. Then they complete the cleansing with the spoon end of the file, and once a week they use the polisher and powder. Nails that are too highly polished are in questionable taste, and so are those that are pared to a point. Before using the polisher cut away the loose skin about the corners of the nails, and daily push back the scarf-skin at their roots with the fingers or a towel. The skin at the roots should never be needlessly cut away, and if it becomes rough, rub in a good emollient, such as cold cream, vaseline or cocoa butter. The scissors may be used upon the nails when really necessary, but if the file is applied daily, snipping will seldom be required.

After polishing the nails, wash away all the powder; this is especially necessary after the application of a rouge, which, however, is not advised. The powder dries the scarf-skin and tends to crack it when allowed to remain. If the hands are properly attended to, they will seldom or never become rough and uncomfortable, save under exceptional circumstances or at the commencement of a new occupation. In the latter case especial care is advised at first; later on the flesh and skin will gdapt themselves to the unfamiliar usage.

Those who thoroughly cleanse their hands after the work of the day is done, and rub over them and into them a good soothing substance just before retiring, will feel little or no discomfort; and there will be slight distigurement, even when very rough manual labor must be habitually performed. The indisputable fact above referred to, that greater deftness is possible when the hands are in perfect condition, furnishes a plain and practical reason for bestowing proper attention upon them, and this consideration of utility will doubtless of ten have weight where there is no regard for mere appearances.

THE FEET.-It has been said and in a general way proved that the Christian virtues cannot be effectually practised while one's liver is unhealthy; and a disordered condition of the feet is likely to exert quite as disastrous an influence upon one's temper and tranquillity. Corns are seldom and bunions never wholly curable. All such afflictions may be greatly lessened in severity and kept from again becoming very painful, but the necessary treatment will require a hundred-fold more time, care and pain than would have been needed to prevent the miseries in the first place.

No part of the human system, except, perhaps, the stomach, is subjected to such constant or severe misuse as are the feet. These necessary members are wholly secluded from the air by day and are only a little less closely covered by night. This constant imprisonment is undoubtedly more or less unavoidable, and yet it could be somewhat ameliorated or partially evaded. In Germany the "barefoot cure" has been largely followed and has produced gratifying results in many instances. It was devised for delicate children and adult invalids, who are permitted to wear stockings and shoes only when out of doors. Of course, busy persons could not be thus attentive to their
lower extremities, but the fact that the feet need fresh air should suggest that they be given every possible indulgence.

Injuries to the feet (which cause both corns and bunions) are almost always begun during the growing period-the very time when the mother's intelligent care should spare her children from the pain of abused feet and should make it possible for them to have in the future, not only immunity from suffering, but also a graceful, easy and dignified carriage both when standing and when walking, and a capacity to easily endure long walks.

Much technical attention has lately been given to the growth of children by distinguished scientists. Thus, one investigator has discovered beyond a doubt that children grow little from the end of November to the end of March, that they grow tall but add little to their weight from March until August, and that they increase most in weight but very little in height from August to November. Trees grow in a corresponding manner, and the same law doubtless runs through all Nature, with greater or less modifications to accord with individual peculiarities. Another shrewd observer has tabulated the rates and time of growth of eighteen hundred boys, and has thus shown that there were three definitely marked periods of increase. A moderate growth occurred in the sixth and seventh years, a slower one from the ninth to the thirteenth, and a very rapid one from the fourteenth to the sixteenth. It is presumable that girls grow correspondingly.

These facts are or should be very suggestive to those who have the care of young folks; and especially should they prove that children require to be shod with an intelligent regard for the changes in size and shape of their feet, and also of their entire bodies. When weight is increasing, the breadth of the foot coverings is most important, and during a speedy increase in height the shoes should be kept too long. It is unwise to defer changing a growing child's shoes until the little one complains that they are too small, young folks being often so absorbed in their studies or amusements that they do not heed slight discomforts of their extremities.

Shoes should be neither too large nor too tight, and they should always be of ample length. Too roomy shoes are likely to rub the flesh into callouses that are often permanent and painful; tight ones smother perspiration and deform immature bones or cramp them out of place; and shoes that are too short maim the toes and make the gait ungraceful.

The feet should be washed (not merely bathed with the body) every day, and at least twice a week they should be placed in hot water that contains a solution of borax or ammonia, and plenty of good white soap. All the hard scarf-skin upon them should be lightly rubbed away with pumice soap; and if they are tender to the touch or when stood upon, rub over and into them a little tincture of arnica or extract of witch hazel, and dry them thoroughly, especially between the toes.

The most wholesome stockings are those made of tine wool. Even silk hosiery is less healthful than woollen, because it does not allow a perfectly free escape of perspiration. Professor Wilson objects to silk garments anywhere next the skin, declaring that activity is certain to rub the material against the flesh, and that this friction may produce eruptions upon sensitive persons by disturbing the natural electricity of the skin.

Those who suffer from painful feet may secure much comfort and, sometimes, permanent alleviation by giving them a bath lasting at least twenty minutes, in water which is kept constantly as hot as can be endured, and to which has been added household ammonia in the proportion of a table-spoonful to every quart of water. After the bath has lasted ten minutes, the feet should be rubbed under the water as vigorously and continuously as their tenderness will allow, and afterwards they should be wiped dry with a soft towel. Bunions should be painted with iodine after ? such a bath, and the more quickly this is clone after their first appearance, the better.

Rubber overshoes are by no means deserving of unqualified approval. Stout, high leather shoes are best for a wet walk, provided they are at once removed and the feet well rubbed when the exposure is ended. Rubber shoes confine the feet and make them tender. One can hardly take cold while walking, even in the wettest of shoes and stockings. It is inactivity in wet garments of any sort that chills the system and endangers health. If one's feet are in distress, exercise is shunned, no matter how needful it may be. Active work is distressing and sometimes an impossibility, and not infrequently pain continues during inactivity. And yet how easily this misery can be avoided by proper nurture in childhood and reasonable attention in maturity.
A. B. Longstreet.

## SOME HINTS ABOUT SERVING FRUIT.-(oncluded. <br> PINEAPPLES AND GRAPI:-FRUTT.



DO not think there is a more stately or delightful fruit than the pineapple. It has an air of luxury, of elegance, even of refinement, that no other fruit possesses, while its delicious flavor and appetizing odor render it simply incomparable from a gastronomic point of view. It is especially suggestive, with its odd shape and rich coloring, of tropical climes, luxuriant vegetation and sunny skiesof lands "where every prospect pleases" and Nature is indeed a generous mother.
For table decoration, the pineapple is particularly effective when used in pyramidal designs. It gives a beautiful and artistic finish to a mound of fruit, and a pyramid of ferns or palms interspersed with pineapples is highly ornamental, and may be artistically crowned with a perfect specimen of the fruit.
Slicel and sweetened pineapple makes a delicious breakfast dish; it may be served with wine, orange juice, a rich lemonade or cold cream. An equally pleasing dessert may be arranged by chopping pineapple very fine with orangas, peaches, plums or bananas and serving the mixture in dainty glass cups.
Pineapple fritters are also nice for breakfast, and so is preserved pineapple accompanied by whipped cream.
When a fully ripe pineapple is to be offered on a warm day, there is no more satisfactory way of preparing it than to cut it into thin slices (after removing the core and eyes), sprinkle the slices with sugar into which a little lemon juice has been squeezed, and then grate ice over them just before serving.
Every housekeeper is familiar with ambrosia, in which pineapple is so important an ingredient, and there are few well informed women nowadays that have not discovered the conveni-

Pineapple sandwiches may be appropriately offered at a luncheon or evening entertainment. These may be made by spreading grated cocoanut or almonds between slices of pineapple, or a paste of grated pineapple between thin slices of calke.
Sliced pineapple with spun candy over it is both pretty and delicious, and so is layer cake made with grated pineapple in the icing that is put between the layers and over the top.

For a large company, the table may be given quite a tropical appcarance by means of a row of palms, with pineapples and other southern fruits placed down the center ; and a stately banqueting board may be charmingly bordered with a zigzag band of southern moss interspersed with flowers or with bananas, oranges and leaves, and set at the angles with small pineapples of uniform size (see figure No. 2), while the center may be occupied by a pyramid showing the same combination.

A simple but very pretty center-piece was lately noted at a small entertainnent. Three pineapples were placed in a row about two feet apart at the center of the table, and each was encircled by a band of smilax and bright-hued leaves that was carried from one circle to another.
Home-made bonbons with small slices and bits of pineapple laid on top are.most toothsome, and equally so are crystallized slices of the fruit. The crystallized fruit is rich, however, and a very little will suffice for each person at table. At a luncheon the slices may be served on small, round table-mirrors, and crystallized violets may be placed in the cavities at the center left by the removal of the core, or may be laid about the edge of each slice or upon each of the small pieces into which the crystallized fruit should be cut before being placed on the mirror. A pair of pretty candy-tongs should accompany this confection.
Chilled fruit bars are a very dainty dessert for a tea. To make them, choose oblong tin moulds, arrange in them alternate layers of fruit and lemon jelly or gelatine, and pack in ice until ready to serve; then slice and pass with whipped cream. The fruit layers may be composed of pineapple, bananas, oranges and peaches.

Pineapple shortcake is generally served at dinner, and so also is pineapple soufle. Both these sweets are inexpensive and easy to prepare.

No more delightful beverage could be provided for a large company at Midsummer than iced pineapple-ade that contains enoughlemon juice or cut lemons to make it pleasantly acid.
Now, as to grape-fruit. The first consideration in preparing this excellent fruit for the table is to remove all the peelings, all the under white coating, which is disagreeably suggestive of quinine, and also the thin skin enclosing the pulp. This done, the fruit may be sliced or divided like an orange and used in several ways.
Some people prefer sugar on grape-fruit and others a little salt, while to many tastes a thin coating of mayonnaise dressing is decidedly improving. The fruit is excellent for breakfast with any of the seasonings mentioned, and it is very pretty when sliced and laid on a lettuce leaf.

Perhaps the most artistic way to serve the grape-fruit for breakfast is to simulate a flower with it. Choose a large one, cut the peeling through carefully, as indicated by the dotted lines at figure No. 3, pull down the rind, and with a knife blade remove every particle of the white underskin. Separate the fruit into its natural divisions as though it were an orange, leaving the lower ends fastened together, and place in the center of the partly opened fruit a small bunch of sweet violets. I)ispose


Figure No. 3. the flower-like arrangement on a round mirror, and edge the latter with leaves or flowers. The result will be an ornament the beauty of which will be equalled only by its palatableness.
H. C. Wood.

## TH€ ART ©F NЄTTING.-No. 17.

LOOSN: LOOL'S IN CLUSTERS
Figures Nos. 1 and 2.-Clusters of loose lonjs are made in the following manner

First row.- One loop, the knot of which must be a little


Figure No. 1
higures Nos. 1 AND -) - LuOSE Loops in Custrirs.
and not twist about when the netting is sewn in. The ends of the tape should be secured by two or three stitches.

MOUNTING NETTING ON A FRAME.
Figrres Nos. 4, 5 and 6.-Figure No. 4 shows the netting in the process of being sewed to an ordinary uncovered frame. When the netting is exactly the size of the inside of the frame, it need only be secured to it with overcasting stitches set very closely at the corners.

When the netting is smaller, the space between it and the frame must be filled up with strong, very evenly woven tape, sewn on all round the netting

The tape must be very tightly held in the sewing, so that it even forms little gathers all round; this will help you to stretch the netting in mounting it without injuring it, and is especially necessary when the netting is not quite evenly made. Figure No. 6 shows how the tape is sewn on, the fold that has to be made at the corners, and the way to fix the netting into the frame.
Long strips or large pieces of work can be mounted on waxcloth: but the process of shortening the preparatory work in this
distance from the mesh: put the thread over the mesh and the needle through the loop where the knot is: repeat this three or four times. making the loops all of the same length. Then unite all the loops with one knot, carrying the needle from right to left, around the loops, instead of putting it through the loop of the previous row.

Second row.-Make 1 loop over ench loop of the 1st row, leaving out the loops that form the cluster.

As may be seen from the engraving, many different patterns can be worked upon the netting in this manner

WIRE FRAME FOR FMBROIDERING NETTING.

Figure N o. 3. - The frame on which the net is stretched should be made of a strong iron wire that will not hend in the using. In shape it may be square or oblong, aceorling to whether squares or eilgings are to be made upon it. but the sides must be straight, so that the net can be evenly stretched.

This wire frame must be covered, first with wadding or tow, as shown in figure No. 3 , and then with tape, which must be wound tightly and very dosely round it, more particularly at the corners, so that it may be quite firm

FOR THE MASQUERADE AND CARNIVAL-Everyone who contemplates giving or attending a fancy-dress entertainment of any kind should possess a copy of "Masquerade and Carnival: Their Customs and Costumes," a large and liandsomely illustrated


Figure No. 3.-Wire Frame for Embroiderisi; Nettinif.


Figure No. 5.

Figures Nos. 4,5 and 6.-Muunting Nibtting on a Frame.


Figure No. 4


Figure No. 6.
manner is not recommended, as the squares of neting are never so regular as when they are marle in a frame.
> pamphlet in which costumes and decorations are fully considered. A large variety of characters are represented and suggested and careful instructions given for their impersonation. Price, $2 s$. or 50 cents.

# burnt Work. - Second Paper. 

THE TOOLS AND THEIR USES.
By Harriet Keith Fobes.
[Miss Fobes will be Glad to Answer any Question or Give Information in Regard to Burnt Degoration on Leathere, Glass, Ivory on Wood. Letters to Her Shotid lie Addressed Care of The Editor of the Delineator.]

In the present article we will consider all the instruments, or machines with which burnt work is now executed, together with their use, care and treatment; and we will examine several simple rlesigns for the beginner, because it. is more inspiring to be able at the start to produce some article that has a real and distinct use than to be confined wholly to dry practice.

Since the days of the plain iron poker (really not so very unhandy for the kind of work then required) many and various have been the implements employed for burnt-work decoration; but we have need only for those at present in constant use, and will take them up with the thought in mind that the work is steadily gaining ground and that effective and convenient tools are of the greates. consequence in helping us to realize our hopes regarding this " new-old art of fire." Men-
 tion will be made of the four modern machines in their natural order-first, the simplest and cheapest; second, the first one enlarged and made stronger and, of course, more expensive: third, the "I)r. Paquelin" cautery, devised for physicians and but recently adapted to burnt work: and fourth, the electric cautery, which is undoubtedly the instrument that will in the near future be exclusively used both by physicians and by burnt-workers. It is highly needful for a beginner in almost any craft 10 try his or her skill first on rudimentary lines; so I advise the burnt-worker to commence with the smallest and simplest instrument, and, having masiered it und all the others in turn, be ready for the improvements sure to develop in this new field of art.
The first machine can be bought of dealers in artists' materials in any large city: and comes neatly packed in a wooden box measuring five inches by nine, which is an exrellent subject for decoration and can be so used later on. The machine consists of seven separate pieces-two glass bottles, a glass lamp for alcohol, a holder of wood, two pieces of rubber tubing, one of which has a pair of rubber bulbs attached, and a small, round plat-
iuum "point." The complete set is shown at figure No. 7, and is sold for about five dollars.
The second machine, as above stated, is similar to the first, but is stronger and larger and is provided with a glass filler, to be used in pouring the inflammable liquid from one bottle to the
other, and also with two platinum points, one round and the other flat, both of which are twice as large as that in the first machine. The parts of this set can be purchased separately, but all are usually sold together in a wooden box, which differs in shape from the first, but is equally desirable for decoration. This machine costs about eight dollars and a half.

As the cauteries are very different, it will be better to leave them until we have studied the uses of the two machines just mentioned. Choose a broad, low table, place the box on one corner, and spread the various parts before you. The best fluid for making the gas needed to keep the point hot is the finest quality of benzine, which may be procured from a wholesale druggist: purchase only a quart at a time and keep in a dark place. Pour a little benzine into one of the bottles of the machine, and in the other place a large wad of loose cotton batting; then pour the fluid from the first bottle into the second until the cotton is thoroughly saturated. Keep the bottles tightly corked to prevent evaporation.

In the box will be found an extra cork with a metal top and position as for writing, having the right arn well supported. two branches or arms. Place this in the second bottle, and on Notice the figure with the cautery illustrated at figure No. 8. the right arm slip the rubber tubing with the bulbs attached, and on the left arm the plain rubber tubing. Next fasten the platinum point securely in the holder, and to the latter join the rubber tubing on the left arm. Before beginning have at hand upon the table a box of matches, several large cotton rags and a few scraps of leather, and see that there is sufficient alcohol in the lamp.

Light the lamp, and take the bulbs iu the left hand and the holder in the right. Hold the platinum point in the upper part of the flame, and after a second, puff gently with the bulbs held lightly but firmly between the thumb and fingers. The point should change at once from a silver to a golden tint, and then


Figure No. 9.-Praotice Lines and Suggestions for Backgrounds.


Figere No. 10.-Simple Leaves.
to the glowing hue of red gold; and after the latter change takes place the lamp is no longer needed and must be extinguished. Then turn to the table and take a perfectly natural and easy


If the point does not light readily, it may be that there is too much or too little benzine in the bottle or that the light puff was not strong enough to send the right amount of gas up into the point. It always takes longer to heat a new point than an old one, so do not be discouraged, but try again and again. It is well to know at once, however, that these machines are not always reliable. One must be able to study out the cause of a difflculty, for often the remedy is very simple.
Confine yourself entirely to line work during the first lesson, and do not work too long at this time. Practise strokes like those shown at figure No. 9. Remember that the lightest touch is sufficient on leather, and make the strokes short, repeating often. Begin the next lesson with fifteen minutes of this practice, and then rest. Draw in pencil on the leather designs of leaves like those at figure No. 10, and outline them with the burning. Novices are apt to begin every line with a dot, and the rest of the line is very often wavy, owing to a want of line practice

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If ample time is regularly given to such practice, in a month, or even in less time, perhaps, the hand will become very steady. The next few lessons may be devoted to such simple, pretty articles as pen-wipers of all sizes made of leather. Figurc No. 11 gives a design for a chrysanthemum penwiper. The round piece of leather should measure four inches across, and in drawing the design be sure that the center of the Hower is at the center of the leather, and have the two holes half an inch apart. To make up this pen-wiper, cut two pieces of chamois the size of the leather section, and either pink the edges or leave them plain and even; then place them beneath the leather, punch corresponding holes, and tie with ribbon matching the leather in tint, or with leather strings. Do not make up the penwiper until after the burning and cleaning are finished.
To burn the edges of the penwiper, touch without interval all round the edges with the round point, so as to produce a scollop effect. Let the point burn through the leather at the marks made for the holes, and clean well with a dull knife to remove all ashes. Rub the edges with a cotton cloth to clean them. Outline the chrysanthemum lightly in the places
indicated in the design, and shade a turn or twist by bearing down a trifle. The round point should be used for all outline work, but the flat point can be employed for the holes and edges just as well as the round. Everything depends on a good, clear, strong outline; indeed, in all burnt work this is simply indispensable. Rub the face of the leather gently with the cloth, and remove the pencil marks with an eraser

On completing this pen-wiper the beginner will doubtless be ambitious to try something else, and very many pretty designs may be found or originated that will be in every way quite as satisfactory as the chrysanthemum. It is advisable at the start, however, to take up only very simple objects, as an attempt to execute a pattern that is very difficult would be very discouraging. Before beginning work, on every occasion it will be well to practice for a little while on the various strokes given above, that the hand may become steady and contident and able to draw without making dots or any other unnecessary marks. Shading must be un derstood, and a careful study of figure No. 11 and of the other designs will show that the principles of light and shade are followed as in ordinary drawing.

## MOTHER AND SON.

Chapter V.-The true gentleman.

Did you ever think of the full meaning of that last word? A gentle-man-how broad and far-reaching is the signticance conveyed by this union of noun and adjective. We too often think that a gentleman is simply one who is well bred. Even Webster uses the term in this more restricted manner, giving in his dictionary these meanings: " 1 . In its most extensive sense in Great Britain, every man above the rank of yeoman, comprehending noblemen. In a more limited sense, a man who, without a title, bears a coat of arms, or whose ancestors have been free men. In this sense, gentlemen hold a middle rank between the nobility and yeomanry.-2. In the United States, where titles and distinctions of rank do not exist, the title is applied to men of education and of good breeding, of every occupation. 3. A man of good breeding, politeness and civil manners, as distinguished from the vulgar and clownish." But there is another side to the word; therr, is its beautiful side, which includes all those traits of character which make the true gentleman. If the mother has not thought of this, let her do so at once, that she may the more effectually instruct her boy regarding those points which she may wish to emphasize.
In guessing at a youth's position and opportunities, a stranger will first consider his clothes. They are the outward expression, and no one can afford to neglect them. Neat attire is always attractive, and a youth should never allow himself to fall into slovenly habits. His clothes may not be fine, but they should be clean. He cannot fully respect himself if he goes about with unpolished shoes, unbrushed clothes, soiled hands, untended nails, disordered hair and a general appearance of untidiness; and certainly strangers will not be likely to overlook such signs in forming an estimate of his character. Many boys think it a waste of time to wash their hands so often, since they only get dirty again; and they become accustomed to seeing them soiled. Yet nothing is more repulsive to a refined person who rightly believes that "Cleanliness is next to godliness."
Tidiness and tastefulness in dress go far towards making the true gentleman, because, as a certain wise man remarks, "Virtue and decency are so nearly related, that it is difficult to separate
them from each other, but in our imagination: as the beauty of the body always accompanies the health of it, so certainly is decency concomitant to virtue; as beauty of body with an agreeable carriage pleases the eye, and that pleasure consists in that we observe all the parts with a certain elegance are proportioned to cach other, so does decency of behavior, which appears in our lives, obtain the approbation of all. This flows from the reserve we bear toward every good man, and to the world in general ; for to be negligent of what any one thinks of you, not only shows you arrogant, but abandoned."

Contentment enters largeiy into the making of a truly gentle character, and the sentiment should, therefore, be cultivated Teach your boy to consider the surroundings of persons less favored by fortune than himself, and not those of people situated far above him, if you wish him to be contented.

> Believe not those that lands possess, And shining heaps of useless ore,
> The only lords of happiness
> But rather those that know
> For what kind fates bestow,
> And have the art to use the store And have the generous skill to bear The hated weight of poverty."

The real comforts and pleasures of life are confined to a narrow channel, and if it were not for the common human fault of al ways striving for something beyond, there would be no reason why contentment should not shed its lustre upon every home. Content is the true philosopher's stone, for while it does not make a man rich, it accomplishes much more by preventing any desire for wealth.

If a youth wishes to attain to such a peaceful plane of existence, let him think how much more he pessesses than he needs, and how much more unhappy he might be. Nothing could be truer than these words of Addison: "For this reason, as there are none that can be properly called rich, who have not
more than they want; there are few rich men in any of the politer nations, but among the middle sort of people, who keep their wishes within their fortunes, and have more wealth than they know how to enjoy. Persons of a higher rank live in a kind of splendid poverty, and are perpetually wanting, because, instead of acquiescing in the solid pleasures of life, they endeavor to outvie one another in shadows and appearances."

The young should be taught that to be contented with their belongings is to possess the greatest riches. If I could make one wish with a certainty of having it gratified, as Solomon had an opportunity of doing, I should unhesitatingly ask for contentment, since it adjusts every condition of life so perfectly, that nothing is left to wish for. But we must not mistake passive endurance or any other feeling for perfect contentment. It is related that a wealthy and eccentric man once built a beautiful palace, and had an inscription cut over its superb marble entrance to the effect that it would be given to any one who could say he was perfectly contented. Years passed, and no one applied for the palace; but finally a man lifted the great knocker and said he claimed the edifice, as he was perfectly contented. The owner, however, replied, "If you were perfectly contented, you would not want my house," thus effectually disposing of his claim.
A young man must learn to take what good comes to him, and not strain after other things which are difficult of attainment, and the loss of which would make him unhappy. Contentment, whether with much or little, will smooth many rough places in life and bring happiness out of misery. Boys and youths too often think that a man must have wealth to be a gentleman. It is true that one whose fortune is assured has a contidence in himself and an ease of manner which one cannot have who is harassed by business cares; but he who is contented with his lot and allows reason to rule his thoughts is the peer of any man, and he is certain to possess a graceful ease of manner and speech that will make him a most pleasing companion, and also a person to be respected.
Sincerity in conversation is an admirable trait in a boy's character; the truth is always beautiful, and sincerity is simply truthfulness. In a sermon on sincerity by Dr. Tillotson are these lines: "Among too many other instances of the great corraption and degeneracy of the age wherein we live, the great and general want of sincerity in conversation is none of the least; the world is grown so full of dissimulation and compliment, that men's words are hardly any signification of their thoughts; and if any man measures his words by his heart, and speaks as he thinks, and does not express more kindness to every man than men usually have for any man, he can hardly escape the censure of want of breeding.'

The surest way for a boy to appear sincere is to be so. Falsehood may seem to serve a purpose at the time, but there is no end to the train of troubles and annoyances which it will engender. It pnts its author under such suspicion that he is not believed whether he speaks the truth or not; and if a youth once loses his reputation for truth, years of right living will be needed to restore general confidence in him. In justification of the hollowness of modern conversation, it has been claimed that it does no harm because everybody understands how much is meant. This reasoning is in a measure correct, but it is unfortunate that we are gradually making mere ciphers of words, so that they seem to have been coined to hide our thoughts rather than express them. If any one doubts this, let him read a report of the conversation between two diplomats arranging an important treaty for their respective countries, or listen to two society women who are a little jealous of each other. Words will be found perverted from their real meanings or else used with plausible deceptiveness. It is more difficult to pretend to have a good trait than to really possess it, so let every youth strive after the real thing, not its semblance.
A man may be more certainly valued by his looks than by his words. He may say one thing and mean another, but his thoughts and life are stamped upon his face, and any one can read them even if little versed in physiognomy. Every feature reflects some feeling. When the great Booth played Iago, if he had not spoken a word, the audience would have understood from his expression of face and figure the character of the man whom he was impersonating. When we meet a stranger, we are impressed with awe, pleasure, respect, admiration or contempt, before he has spoken a word; we have instinctively read his character from his face. A boy should be urged to lead such a life that he will wish the world to read all about it in his face.

Inquisitiveness is a trait which should be discouraged by a
youth who aspires to be a true gentleman, since it is undignified and disagreeable.

## "hun the inquisitive and curious man: <br> <br> For what he hears he will relate again."

 <br> <br> For what he hears he will relate again."}It has been remarked that the inquisitive are such merely from a vacancy in their own imaginations, and that it is unwise to confide in them, because the feeling which prompts their inquisitiveness will make them impertinently communicative. Those who wish to please and appear well bred will do well to avoid a display of this unpleasant trait.
Another thing to be shunned by a developing youth is a habit of vainglorying. While he must respect himself in order to have others respect him, he must modify his self-esteem with a certain degree of modesty. If he is connected with any affair which is eminently successful, he must not be like the tly on the chariot wheel in the fable, and exclaim, "What a dust I do raise !" It has been said that vain-glory is a necessary point in military commanders and soldiers, as "by glory, one courage sharpeneth another"; but this cannot be applied to ordinary life.

In the home circle there are so many ways in which a boy may show himself a gentleman. There are countless little attentions which he may bestow with love and respect upon his parents and other members of the family; and he may be courteous in his treatment of servants and show a general desire to be agreeable. He can draw a comfortable chair to the fire and seat his mother in it with tender solicitude for her welfare; he can place another for his father when he comes home weary with the cares of business; he can adjust the lights for more comfortable reading; in short, he can be constant in his effort to anticipate the wishes of the two beings who most of all the world are entitled to his care.
It seems a generally accepted theory that boys must be rough and rude in manner. Unfortunately they usually are so, but to some extent this fault can be accounted for. The average mother is apt to think that anything is good enough for the boy, and in consequence his room is a disgrace to the house. All the old broken chairs and unsteady tables are put there, the floor is left bare, with, perhaps, a small rug that only makes the room look more poverty-stricken, and everything else corresponds. How can the inmate be expected to take pride in keeping such a room orderly?
That a boy is likely to care for his clothes and surroundings if they are worth caring for was clearly demonstrated in a case that came under the writer's observation. The boy in question was quite young and was not as mindful as he should have been of his appearance. He generally wore clothes that were more to be appreciated for their utility than for their beauty, and he played to his heart's content, not caring how much his garments were soiled or how many rents they contained. He was urged many times to attend more to his clothes, but without result; and finally in despair his mother gave him his best suit to wear every day, when, presto: he straightway began to take such pride in his appearance that his good clothes went a long time without injury. Moreover, to encourage him to keep his hands and nails clean, a ring was bought for him, and after receiving it he came to his mother many times during the day to show how nice his hands looked. If a boy thinks you expect him to be rude and uncouth, he is pretty certain to be so
There is a pride which is commendable and which should be encouraged. We may not have any one trait that is especially praiseworthy, yet we are justified in appreciating our real merits ; and the best way we have of estimating them is to consider what we most admire or dislike in others. Pride of race, wealth or position can have no place in the consideration; all must depend on real merit of character.

Bacon very aptly said: "If you would work on any man, you must either know his nature and fashions, and so lead him; or his ends, and so persuade him; or his weaknesses and disadvantages, and so awe him; or those that have interest in him, and so govern him." But the wise mother hopes to see her boy grow into a perfect, well rounded manhood, knowing himself so well that no man will be able to lead, awe or govern him; and she sums up her advice to him in these noble words:

## "To thine own self be true,

And it must follow, as the night the day,
Thou canst not then be false to any man."
colleg

Matdr C. Múrat.


# the (0-eDulational colleges of the UNITED STATES."-No. 4. 

A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF CHICAGO.
By Emily James Smitif, University Fellow, 1893-4.

IT is by virtue of its admission of women that the University of Chicago is entitled to a place in this series of articles; and it represents the most recent views on the problem of the collegiate education of women, giving a concrete illustration of the total shift of opinion that has taken place on that point since Vassar, for instance, was founded.

Thirty years ago American scholarship exerted far less influence upon the world at large than it does

## ON WOMEN'S <br> EDUCATION.

 at present. The historic colleges did not so dazzle the imagination that it seemed a hopeless or futile task to duplicate their work. The university idea, with its amazing fruitfulness, had not yet germinated. Isolated institutions selecting their students on various grounds other than intellectual ones were still in vogue. If Episcopalians or Methodists were to obtain their training in colleges designed to receive them and no one else, why should not a college for women be isolated in the same way? Why not a college for persons with red hair? Why not, Matthew Arnold would ask, a college for the children of licensed victuallers?As the finest and most liberal expression of this spirit, Vassar
Collıge received its generous endow-

THE DETACHED COLLEGE. ment, and set out bravely to do for
young women what the old Eastern colleges were doing for men. In a large measure it was successful. In some aspects Vassar is as good a college to-day as Harvard was thirty years ago. No one could have foreseen at that time that within thirty years Harvard would be transformed. In the light of the splendid growth of the greater American colleges and universities, it is idle to imagine that the money and the brains could be gathered to duplicate their plants for the benefit of women, even if the teaching of their example were not against the isolation on accidental grounds of any body of capable students. At the present moment the detached college for women is still enjoying great und deserved success. Bryn Mawr's brilliant audacity has placed it among the foremost colleges of the country, irrespective of the sex of their students. But its merits and its defects are alike visible in the fact that a perceptible percentage of well known professors in great universities in various parts of the country are " from Bryn Mawr."

The application of the university spirit to the collegiate education of women has been made in two

CO - EDUCATION AND
THE ANNEX. ways-in the West by co-education, in the East by the annex. These are the only methods canvassed in Europe, where it has not yet been proposed to reproduce Oxford, or Berlin, or the Sorbonne under feminine auspices.

* In the College Series we have Already Published:-Vassar -May, '94, Smith-June, '94, Wellealey-July, '94, Bryn Mawr -AdGUst, '94, Radcliffe-September, '91, Mt. HOlyoke-October, '94, Woman's Cohlege of Baltimore-Novembrr, '94, BalinardDegember, '94, Cornell-January, '95, University of WisoonsinFebrdary, '96, and University of Michigan - March, '95.

In the Eastern communities of America the co-educational solution is distrusted; in the West it is accepted in all the State universities. It is a matter of detail at most, to be settled according to circumstances of time, place and public opinion. The advocates of the annex and those of the co-educational college agree in believing that if women are to be as well educated as men-are to receive a training with no note of provinciality in it-they must sit under the great professors, use the great libraries and breathe the large air of the university.
The University of Chicago, conscious of its high calling and its great opportunity, took advantage of a favorable social milieu and solved the question by academically ignoring the fact of sex altogether. Not only are women received as students on precisely

## WOMEN AT CHICAGO.



Cobb Hall.
heed of the sex of students; the examiners will tell you that they cannot distinguish the women's papers from the men's by internal evidence; the men (who are in the majority) seem to be neither annoyed nor preoccupied by the presence of the women, and the women are apparently without pose or selfconsciousness. Consequently we may consider that for Chicago the problem is solved; and in discussing the university in its relstion to women, we must adopt its own point of view and speak of it as a whole, having made it plain that all its advantages are open to women on precisely the same basis as to men.

In describing the growth of an Eastern university we fall naturally into metaphors taken from the vegetable world. We are apt to say that it increases in girth and grace as surely and about as rapidly as the elms on its

WONDERFUL GROWTH. campus. But the University of Chicago burst into activity with the éclat of an Artesian well. In 1889 Mr. John D. TRockefeller promised a gift of six huvdred thousand dollars if other subscribers would increase the sum to a million. The land-about twenty-four acres-was donated by Mr. Field,
of Chicago，and Mr．Rockefeller has since given nearly four millions more，while residents of Chicago have been very gen－ erous．The system of liturgies did not always work satisfactorily in ancient $\Lambda$ thens，but it thrives in $\Lambda$ merici．Now，in the third year of its existence，the University of Chicago has one hundred and fifty instructors，nine stately buildings and a thousand students．

Passengers in the Ferris Wheel，looking to the north，used 10 note the gray halls of the university set with precision in a chaotic square of sophisticated meadow－land．and even at that height found their stable aspect com－ fortable to imaginations already oppressed

## FEATURES．

LOCAL by the shameful end awaiting the splendors of the Fair．A nearer view showed some phases of growth such as we more naturally associate with decay．The campus exhibited as many stages of excavation as the Roman Forum．The beautiful unglazed windows of Ryerson Physical Laboratory allowed one to look through the building from end to end and to see the naked sky behind their tracery，as though they belonged to a ruined abbey．Just as we need some collateral information to tell sun－ rise from sunset at a given instant，so it wouid have been hard to say off hand whether the university was going up or coming down．

Watching for a week，however，would settle the question． By degrees lawns grew distinct from paths，Ryerson was sub－
quarter only one hundred and twenty－mne came from the city of Chicago，and the statistics in general show that the university is by no means as dependent upon the city in which it is situated as is Columbia，for example，upon New York．When the Fair was over，and Chicago＇s center of gravity moved back to its old location，it became apparent that even geographically the uni－ versity was but loosely related to the city．The methods of transit took on an uncivil infrequency，and，but for the mag． nificent srroky sunsets behind Washington Park，the university might have been thought to be in isolation between the prairie and the wintry lake．The town is near enough for use and not near enough for distraction．

This new university，starting with everything in its favor， with no traditions to hamper its action

## SCHEME OF <br> STUDY．

 and with the mishaps of other institutions to take warning from，is watched with interest by the educational world．It would be idle to give here a detailed account of its academic methods；indeed，it has itself informed the public more clearly and abundantly regarding such matters than any university in history．It is sufficient in this place to say that its scheme is，roughly speaking，the hybrid with which Johns Hopkins has already made us familiar－the German uni－ versity superimposed upon the American college．The cleavage resulting from specialization in the graduate schools is percep－
tible all the way THEGRADUATE down，and it is opeu to any student to SCHOOLS． to any student to make himself or
herseif to some extent a specialist in a chosen subject before graduation．In the graduate schools this tendency to special－ ization is physically expressed by the sys－ tem of department libraries，each flanked by a suite of lecture－rooms and semina－ ries，which practically secure the isolation of each department．It is the natural result of circumstances so favorable to advanced study and research，that the body of graduate students is an unusually large and important part of the university， and that an occasional murmur against its supremacy floats upward from the undergraduates．
Nearly seventy fellowships，and the prestige of instructors beguiled from other chairs，help to attract graduates from all parts of the country；and the summer quarter，which began as an experiment last July and ended as an assured success in September，extends one more maguet for the attraction of the advanced student． It is by means of these flourishing grad－ uate schools，the personnel of which is
dued to human use，and it could be seen that order was coming out of chaos，not subsiding into it；and，as a final expression of the triumph of permanence over the ephemeral，cartloads of the glory that was the Fair were dumped to make a sub－ stratum for the roadways of the campus．The Wheel，which dwarfed the buildings with something of the majesty of a natural object，and flung elliptic shadows far across the campus，came down by sections to let Foster Hall assert itself，and the deserted palaces in Jackson Park disclosed unsuspected blemishes to the sad analysis of a peripatetic archæology class．

But the material growth and durability of the university should not，after all，have chiefly seized the imagination．Any one，if only he be sufficiently wealthy，can set up a group of graystone buildings．It needs other gifts to put such a group where they will immediately be used to the extent of their capacity．There are several great universities near Chicago．Northwestern is at its gates，and the Universities of Wisconsin and Michigan are not far away．But no sooner was this new shaft sunk than its supply of fresh waters was joyfully accepted by eager and thirst－ ing throngs．

Out of six hundred and five students registered for the sum－ mer quarter last year，four hundred and thirty－four were from Illinois and the middle West；and in the registration for the last autumn quarter，while forty－three

SOME

## STATISTICS．

of the students are again from the middle West．In the summer
constantly changing，that the university does its most charac－ teristic work．They draw within their influence for a year or so representatives of many districts，impress them with their spirit， and send them out to hand over what they have received．A large proportion of these students are teachers；they come to learn methods as well as facts，and they go home with increased ability to prepare students for the university．
But though the University of Chicago has struck out some remarkable educational ideas，these are more interesting to the professional edu－ cator than to the general public or to the average intending student．Somebody has said that the capitals of different countries vary only in their slang and the uniforms of their police．It is certain that from the undergraduate＇s point of view places of learning are chiefly differentiated by what goes on outside of work rather than by their methods of instruction； and girls who are thinking of going to college will，perhaps，take it for granted that the intellectual part of the University of Chicago is all right，and will ask what life in general is like．
Such inquirers will be interested to know that in the Women＇s Quadrangle stand three dormitories for the use of feminine students．These buildings form one side of the theoretical quadrangle and stretch in a line along the eastern boundary of the campus，at right angles to the Midway Plaisance．While the Fair endured，they

## LIFE IN GENERAL．

都

Corner of Woman's Dormitory.
were quaintly enlivened by the sound of the heathen raging together in the Midway. The casements of Foster Hall opened on that fairy-land forlorn, and a methodical student in Kelly Hall used to lay down one book and take up another at the cry of the muezzin.

Each of these halls has a woman at its head, and is further governed (or was last year) by a house committee elected from its residents. Once a month the girls in each hall receive, and Friday evening is by common

## SOCIAL <br> RELATIONS.

consent the time for calls, winding up more often than not with a dance. The regretable incompatibility of youth and crabbed age results in a tendency on the part of graduate students to tlock by themselves; but the same division has taken place at Bryn Mawr under antipodal social conditions. In addition to the dormitories, the girls have a gymnasium and tennis-courts of their own; but with these items the discrimination between the sexes begins and ends, at least, as far as I am aware.

The most obvious difference between a co-educational college and one for men only lies in the superiority of the former in manners. There appears to be no desire to throw ink-bottles or atroduce live-stock into the lecture-rooms when there are girls about. In Cambridge, England (where they rejoice in a certain form of co-education without realizing it), the men observe entire decorum when women are present, but keep the best seats
for themselves and engross the bulk of the lecturers' attention. In Chicago the women have their choice of seats and gain as much class-room glory as their abilities warrant.
The entrance requirements at Chicago fall into three groups corresponding to the three degrees given-

## ENTRANCE

 REQUIREMENTS. Bachelor of Arts, Bachelor of Philosophy and Bachelor of Science. For the first, Latin and Greek arc required; for the second, Latin but not Greek; and for the third, a smaller amount of Latin.The courses pursued during the first two undergraduate years (called the "Academic Colleges") fall into three corresponding groups, including certain prescribed studies and a sprinkling

## COURSES.

 of electives. The last two years (called the "University Colleges") are elective, subject to such general provisions as, that a student shall not choose more than half his courses for a year from one department, or all his courses from more than four departments. This curriculum, therefore, adds another to the bewildering phases of the "group system," and expresses a doubt of the value of pure election for undergraduates.'The average expenses of a student living in the quadrangles are estimated at $\$ 415$, with $\$ 307$ for the

## EXPENSES.

 lowest rate and $\$ 52 \bar{j}$ as a liberal one. The "Students' Fund Society" offers help to students of high standing, and the university steward conducts an employment bureau which offers many opportunities for self-help.Eight scholarships of $\$ 90$ each are awarded on admission, twelve scholarships of $\$ 90$ each are awarded on leaving the " Academic Colleges," twenty graduate scholarships of $\$ 120$ each are awarded on leaving the

## SCHOLARSHIPS AND <br> FELLOWSHIPS.

 "University Colleges," and sixty-six university fellowships and twenty graduate scholarships, ranging in value from $\$ 520$ to the amount of the university fees, are awarded annually.It will be seen that no effort is spared to make scholarship accessible and the scholarly ideal predominant. $\Lambda$ distinguished Englishman of letters wrote to a friend in Chicago, "I did not know that Chicago went in for Homeric criticism, but I see that when she does she makes Homeric criticism hum." It may be said that she is making the whole educational question hum. By raising the market value of first-rate teaching, by adopting the university theory in its widest form, and by opening up inspiriting vistas of indefinite progress, she has already applied to academic matters those methods which we conceive to be most characteristic of Chicago. And yet the town which in the last two years has contrived to affect in one way or another almost every department of civilization is younger, in its present incarnation, than the youngest instructor in the faculty of the university.

The Next Article in this Series, to Appear in the May Number, will be on "A Girl's Life añ Work at Oberlin."

# ЄMPLOYMENTS FOR WOMEN.*-N®. 11. 

## TYPESETTING

The history of the past decade is largely the history of the development of womankind and the great improvement that has taken place in the condition of feminine workers. Many arts, trades and branches of business which have hitherto been carried on by men only are being increasingly invaded by women, and as the demand for employment is daily growing louder and the necessity becoming more imperative, it is eminently desirable that women should find such labor as they are naturally well

* In the Employments Series we have already published papers on Journalism-May. '94. Thainlid Nursing-June, '94, 'Tele-Graphy-July, '94, t'ypewriting and Stenography-August, '94, PobiIc-Scinoni Teaching - September, '91, Milininery-Oclober, '94, Public-School Teaching - September, 91 , Millinery - Oclober, $9 \nrightarrow$, Private-Schonl Teaching-November, '94, Photofraphic Nega-
tive Reionching-December. '94. In the Telephone ExchangeJanuarr, '95, l.aundry Work-February, '95, and Teaching Cookery -March, '95.
fitted for. Necessity, inclination and adaptability have led many to adopt the calling of typesetting, and the demand for them in this craft seems to be increasing according to a rough estimate. Within the ranks of the Typographical Union there are about five hundred women engaged as typesetters, of whom twenty-five per cent. were added during the past year. This membership is not contined to any particular district, a great many of the smaller unions having each one or two women on their rosters. Outside the union there are a great many women thus employed, and it is safe to say that the number of organized and unorganized feminine typesetters runs into the thousands. In addition there are other branches of the printing trade affected by women, such as press-feeding, proof-reading, distributing and binding. The bindery girls are chartered by the International Typographical Union, and they have a union in Chicago embracing thirtysix members, and one in Minneapolis of thirly-two members.
So far as a woman is concerned individually, typesetting is
one of the most desirable employments she can select, especially upon a daily newspaper. The work of actual typesetting is light, the stint is not long (usually from six to seven hours), and the male employes are, as a rule, courteous to her. The art is not easily acquired, however, and demands close application and a good memory, while a thorough knowledge of grammar and orthography is almost indispensable. As to capitalization and punctuation, every newspaper or magazine has its own particular "style," and one has only to be apt to become well versed in this method.

The main ditticulty in the way of a woman learning actual typesetting in the regular manner lies in the fact that in ordinary offices the apprentices are expected to do heavy work, such as dragging forms, lifting galleys, bringing watcr, making fires, and running at the beck and call of the journeymen. Still, 1 have seen apprentices in millinery and dressmaking establishments, and girls in dry-goods stores washing the windows and scrubbing the floors, while I have never seen a woman do such work in a printing office.

If a woman takes a position in a printing office controlled by the union or otherwise governed, she should enter upon it with an understanding that there is to be perfect equality between herself and her co-workers. She should work to master her art as if there were no possibility of marriage ever taking her from the workshop, and she should render herself necessary to her employer by making her work as good in quality, if not as great in quantity, as a man's. Moreover, she should be busi-ness-like and apply herself as if she expected to support a husband and a family of children rather than in time to gain a band and a family of children rather than in time to gain a
comfortable home by marrying an energetic, well-to-do man. There has been a great outcry against women invading this craft, because so many of them work in a slipshod and inferior manner, being satistied to merely keep the wolf at bay while they wait impatiently for the coming man.

The introduction of machines has been a severe blow to the trade in general, but still there is an increasing demand for women, and will be even for the manipulation of the machines. There are as yet few women thus employed, although the machines are not so intricate that they cannot be readily understood, nor are they as heavy and difficult to manage as a loom in a woollen or colton factory. Besides, even with the machines there is in every office a great amount of hand composition to be done, and women are found performing such work very satisfactorily.
In many of the nicer sorts of composition, like the getting up of fancy pages and the rule work in job printing, women of ready artistic taste and delicacy of touch can obtain better wages than at any other manual employment; and yet there are only a few so engaged, because, as before stated, women are so prone to acquire only the elements of the art and to be content with the wages thus obtainable, which are always better than those paid for sewing or in factories, while the work is less confining than typewriting.
The recognition of women by the International Typographical Union gives a certain dignity to the trade which no other employment for women has. The "doc " room of the government printing-office two years ago had thirty-two women employed at printing-office two years ago had thirty-two women employed at
the same wages as were paid to men doing similar work, and the same wages as were paid to men doing similar work, and
the Chicagn Typographical Union includes a number of women among its most honored members, as does also that of Boston, the recognized Mecca of independence and advancement for women.
But the question of how to reach and benefit unorganized women by the Typographical Union has for some time been agitated in Boston. There were in 1893 about eight hundred women, of all degrees of competency, outside the union, and I presume the number has not since decreased. These are mainly employed in the book and job offices at low wages. For a number of years past the Boston Union has regularly brought before the International Convention a petition for special legislation to allow it to organize these women and permit them to continue working at their present rate of wages until they have acquired such a degree of competency that the union can demand higher wages for them.
The Boston Union sent a large delegation to the convention at Chicago in 1893 to secure legislation to this effect, and a determined effort was made in behalf of the project. I had the honor to be the only woman delegate in the convention and opposed Boston successfully until they consented to have the matter re ferred to the Executive Council, where it was ultimately defeated.
The ground of opposition was perfectly plain and just. To accord this privilege to Boston would be to establish a prece-
dent, and other cities would claim the same privilege; and if women were admitted to the union there and permitted to work at lower wages than men, then the employing printers having high-priced union men and women in their employ would soon find some pretext to remove them and fill their places with lowpriced union women, and the organization would be powerless because it could not discriminate against its own members.

And I would state, in connection with this incident, related to illustrate one of the chief objections to women entering the callings in competition with men, that in leading the opposition to Boston's movement, the greater part of my support came from Western, Southern and Northern men, although there were a few exceptions from the East. Nevertheless, the Boston men were honest in their efforts to help those women and protect themselves, and while their plan does not seen to me practicable, yet no other has thus far been offered that will solve the problem, unless the women can be induced to rouse up and help themselves.
But if a woman goes into an office with a determination to master the art so far as her opportunities will permit, and does not expect favors and attention that would be due her in the drawing-room-in short, goes to work in a manly way, she will fiud the calling productive of great good, mentally and socially as well as financially. It is the bottom round in the climb to true journalism and high literary work. The appreciative typesetter is in touch with the whole world. One might study history for years and yet acquire a knowledge that is only as a mere primer compared with the volume that lies before the holder of the "stick and rule." The theories of philosophers are at the intelligent typesetter's command, the politics of the nation are as familiar as household affairs, and the "signs of the times" are as an open book.
The woman compositor of to-day may read a description of some celebrated infant's wonderful outfit or any other similar nonsense because she is compelled to, but she is far more vitally and understandingly interested in the questions as to whether the Sugar Trust will rule the Senate or vice vel sn, and she knows and cares more about the controversy between the American Railway Union, Pullman and the courts than she does about the trousseuu of the new Czarina.

There is no so-called elevated calling, requiring mental brilliancy aud precision, to which the woman compositor may not aspire successfully. There is no profession or employment which carries with it more dignity, more assurance of social equality. It has been called the aristocracy of the trades; it is in truth the real aristocracy of the nation, for if there be any such thing as real aristocracy in this country or any other, it is that of education and mental power. Some of the most successful and brilliant men that our nation has produced were printers, and the same may be said of women, not a few of the best feminine writers of to-day, especially on economic subjects, being or having been workers at the case.

The craft broadens the mind and counteracts that proneness to pettiness which many other employments foster, and it is more remunerative in its acquiring than a university education, and much more practical. It opens opportunities in a day that might otherwise be sought for for years and not obtained. It will lead the way to social prestige, if one desires, for the attachés of a newspaper, great or small, are always sought after by the people of the community to which they belong.

Frances Willard acknowledged this preëminence of the whole profession when she advocated, in her late address before the W. C. T. U. Convention at Cleveland, the government ownership of the press. On the latter point, however, I do not agree with her, because I believe the press, like the people, should be free and independent. If there are any evils existing in the press of to-day, they should be regarded as an effect, not as a cause. Men and women go into the newspaper business for the same reason that they would enter any other venture-to acquire a competence or a fortune; but after entering this field, they find the competition as fierce here as elsewhere and are forced to resort to various schemes to put their publications on a paying basis.

Each year adds to the number of women in many of the professions and trades, and the question for labor organizations and reformers to grapple with in the future is whether the displacement of men by women in the field of labor has elevated or lowered the condition of working people in general. As is to be expected, there is much to be said on both sides of the question, but there is no doubt that the presence of women in many trades must be accepted as one of the conditions of modern life.

Belle Pierson Springrr.


## a NOVEL SALMAGUNDI PARTY.

HERE'S my hand upon it, my dear," said pretty Rose Nordear,' said pretty Rose Nortable as Nell Goodwin, formerly her class-mate at school and college and now her inseparable friend, entered for an afternoon chat; and then, after a few casual remarks she begged to be excused for a moment while she finished a note upon which she was engaged at the moment of her caller's arrival.
her caller's arrival.
"I am writing to Kate Sydney," said Rose, after a brief pause, "to accept her invitation to a card party on the fifteenth. You're going, of course:"

- Yes, I shall go, for though I detest playing cards, I'm very fond of Kitty. She is so sweet, and possesses the happy faculty of bringing together congenial spirits. However, at a card party it doesn't make much difference whether you like or dislike your fellow players, since there is practically no opportunity to talk. You are expected to pay close attention to the game, and if you do not, you are likely to incur the displeasure of your partner, who probably has ambitions for the first prize."
"Why, my dear girl," exclaimed Rose, "what a discouraging description! And card parties are still so popular for evening entertainments. I think the majority of people enjoy a game of cards."
"Very likely," responded Nell, "but there is still a suffering minority to be provided for; and I contend that it is the duty of every hostess to cater to the tastes of each and all of her guests and to provide amusements that will meet the requirements of different natures.'
"What a difficult task you would impose on the poor hostess!"
"She should look upon it as a pleasure, not as a task," said Nell, firmly
"Well, but aside from that view," answered Rose, "it would be rather a difficult thing to discover a game that everybody liked. A man's fortune would be made if he could invent a game that would become universally popular."
"That is just it," said Nell. "I cannot understand the limitation to one particular game. Why not play a number of games on the same evening?"
"That's not a bad idea," admitted Rose. "Has your aversion to cards induced you to plan something that will make an evening pass more pleasantly?"
"To be candid," replied Nell, "I must confess that I have been utilizing my leisure moments in devising something of the sort, but as I am going to give a birthday party next month, I shall keep the fruits of my imagination jealously guarded until that event."

Hereupon the conversation turned upon other topics, but when Nell arose to take her departure, Rose reverted to the promised birthday party and expressed the liveliest curiosity to know the nature of the amusement that was to please everybody.

And so it happened that in due season Nell Goodwin issued invitations to what she was pleased to term a "Salmagundi Party."

The company numbered twenty-four, and after all had arrived, a few moments were allowed for greetings and introductions and a very little conversation, and then the games were started.

There were six tables placed conveniently about the parlors, and at the center of each burned a fairy-lamp having a distinctively colored shade. The tables were designated by numbers, from one to six, which were cut out of colored paper and fastened to the shades of the lamps, so that the players could see them easily and change their places without confusion.

The hostess gave to each gentleman and her brother gave to each lady a small brass ring, which was to be fastened to the
front of the waist or coat by means of a small loop of ribbon having a stick-pin thrust through it. From the ring a tiny brass bell was suspended by a narrow ribbon, and upon the ribbon was printed a number corresponding to that on one of the tables. The ribbons for the ladies were pink, and those for the gentlemen blue.

The guests seated themselves at the tables having numbers corresponding to those on their ribbons; and when all were ready the sounding of the bell broke the expectant hush, and the playing commenced.
At the first table the deftness of the girls and the patience of the men were rather severely tried, for each player was required to place ten needles on one long thread and to make a knot after each needle was threaded. The confusion caused by the haste of each person to get done first, and also by the knots and long threads, caused no end of merriment.

Those who sat at the second table wondered what was to be done with the three large potatoes and the tiny salt-spoon that lay upon the table before each player. They soon learned that they were to lift the potatoes into a dish that stood at the center of the table, by means of the salt-spoon held in the left hand. The right hand was to give no help whatever toward the accomplishment of this feat; and any one who pushed a potato against an object to aid in balancing it upon the spoon would forfeit the right to make another trial.
For the third table Nellie had provided forty pictures of proninent men and women in all walks of life, which she had cut out of back numbers of various magazines and periodicals. Each picture was pasted on a piece of blank cardboard sufflciently large to show a small margin, upon which was printed a number from one to ten. Each player at the table received ten pictures. and he or she was to write on a separate piece of cardboard the names of all the pictures recognized. The person writing the largest number of names correctly would, of course, be the winner.

Table No. 4 the hostess reluctantly devoted to euchre, for, in spite of her personal dislike for cards, she recognized the fact that a few of her guests, particularly Rose Norreys, were very fond of euchre, while most of the others enjoyed cards when given in homœpathic doses.

At the fifth table the players were required to write the titles of the books in which were to be mét the ten characters whose names appeared on slips before them.

The popular game of "Tiddlewinks" engrossed the attention of the players at table No. 6 : and although most of those present had played it many times before, this table was conspicuous for merriment and laughter.

A certain time was allowed for each game, and each of the winning ladies and gentlemen received a little bell, which was to be attached to the brass ring by the ribbon suspending it.

As the bell at the head table announced the end of a game, the ladies at table No. 1 changed with those at No. 2, and so on; while the gentlemen at No. 1 changed with those at No. 6, and so on. In this way new couples were arranged throughout the progress of the games.

After all the guests had tried their luck at every table, prizes were awarded to the ladies and gentlemen having respectively the largest and smallest number of bells attached to their brass rings.

Then came refreshments and next dancing; and the jingling of the little bells caused by the motion of the dancers, added to the rhythm of the music, sounded very sweetly and was quite a novel feature.

The evening was thoroughly enjoyable, and none of the guests was more complimentary to the hostess than Rose Norreys, who assured Nellie that her party was a tremendous success, more than realizing her highest anticipations; while Nellie herself felt that a "Salmagundi Party" filled a long-felt want.

Jo those who are desirous of departing from stereotyped forms in entertaining their friends, an evening of this kind presents an excellent opportunity for the employment of inventive faculties in devising novel and amusing diversions for the various tables, and has the advantage of being easily adaptable to any number of guests.
L. W. Cumisky.

## THE ART ©F KNITTING.-N®. 46.

abBREVIATIONS USED IN KNITTING.

k.-Knit plain

-     - l'url, or as i i. Plain Kuittiog

2:0.-Kıit 2 together. Same as $n$.
Make one.-Make the thread over the needle
ake one.-Make a stitch thus: Thr., w the thread In front of the needle and解 throw-over, cir put-over as it is frequenly called, is used as a stitch.) Or, k
one and purl one wut of a stitch.

81.     - Slip a stitch from the left needle to the right needle without knitting ${ }^{4}$ si. and b.-Slip and bind. Slip one stitch, knit the next ; pass the slipped Hitch over the knit siitch as in binding off work. the first or slipped stich over the second, ar.d repeat as far as directed. the first or
Row.-Kilitting 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 tims as directed.
-政 $*$ Stars or asterisks mean, as mentioned wherever they occur, that the details glven between them are to be repeated as many times as directed before golng on with those detalls which follow the next $*_{\text {. }}$ As an example: $* K 2$, pl , th 0 , and repeat twlce more from * (or last *), means that you are to knit as follows: $k 2, p 1$, th $\mathbf{o}$; $k 2, p 1$, th $0 ; k 2$, p 1, th 0 , thus repeating the $k 2, p$, th 0 , trice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED PLATE DOILY
Figure No. 1. - Cast on 47 stitches.
First row.-Sl 1, k 39, o twice, p 2 to., k 1, o 3 times, n, o, k 2. Second row.-K 5, p 1, k 2, o twice, p 2 to., k 38, leave 2 ; turn. Third row.-Sl 1, k 25 , n, o twice, $\mathrm{n}, \mathrm{k} 8$,
twice, p 2 to., k 8 . Fourth row. - K 8, o twice, p 2 to., k 10, p 1, k $2 \bar{j}$, leave 4. Fifth row. - Sl 1, k 21, * n, o twice, n, ; repeat once more between stars; $k \mathbf{6}$, 0 twice, p 2 to., k 6, o, k 2 .

Sixth row.-K 9, o twice, p 2 to., k 8, p 1 , k 3, p 1, k 21, leave 6 . Seventh row. - Sl 1, k 17 , n, o twice, n , *; repeat twice more between stars; k 4, o twice, p 2 to., k 9 . Eighth row. - Bind off $4, \mathrm{k} 4$, o twice, p 2 to., k 6, p 1 ; k 3 and p 1 twice; k 17, leave 8
Ninth row. - Sl 1,
k $13,{ }^{*} \mathrm{n}$, o twice, n , *; repeat 3 times more between stars; $k 2$, o twice, p 2 to., $k$ 1, o 3 times, n. o, k 2 .

Tenth row .- K 5, p 1, k 2, o twice, p 2 to., k 4, p 1; k 3, p 1 3 times; k 18, leave 10 .

Eeventh rww.-Sl1,
k $9, * n$, o twice, $n$, *; repeat 4 times more between stars; otwice, p 2 to., k 8.
Twelfth row.-K 8, o twice, p 2 to., k 2, p 1 ; k 3 and p 1 4 times ; k 9, leave 12.

2'irteer, th row. -Sl 1, k 9, * n , o twice, n , *; repeat 3 times more between stars; k 2, o twice, p 2 10., k 6, o, k 2 .

Forritcuth ronu.-K 9, o twice, p 2 to., k 4, p 1; k 3 and p 1 3 times; k 9, leave 14
Fifteerth row.-SI 1, k 9: * n, o twice, n, *; repeat twice more between stars; k 4, o twice, p 2 to., k 9 .

Si, teenth row.-Bind off 4, k 4, o twice, p 2 to., k 6, p 1 ; k 3 and p 1 twice; k 9, leave 16 .

Seventeenth row.-Sl 1, k 9,* n, o twice, $n$, *; repeat once more between stars; k 6, o tw., p 2 to., k 1 , o 3 times, $\mathrm{n}, \mathrm{o}, \mathrm{k} 2$. Eïghteerth row.-K 5, p 1, k 2, o twice, p 2 to., k 8, p 1, k 3, p 1, k 9, leave 18 .

Nineleer,th row.-Sl 1, $\mathrm{k} 9, \mathrm{n}$, o twice, $\mathrm{n}, \mathrm{k} 8$, o tw., p 2 to., k 8. Twertieth row.-K 8, o twice, p 2 to., k 10, p 1, k 9, leave 20. Twentÿ-first row.-S1 1, k 19, o twice, p 2 to., k 0, o, k 2.


Figure No. 1. -Knitted Plate Doily

T'wenty-second row.-K 9, o twice, p 2 to., k 18, leave 22. Twenty-third row.-Sl 1, k 17, o twice, p 2 to., k 9
Twenty-fourth row.-Bind off 4, k4, otw., p2 to., k16, leave 24 . Twenty-fifth row.-SI 1, k 10, n , o twice, $\mathrm{n}, \mathrm{k} 1$, o twice, p 2 to., k 1 , o 3 times, n , o, k 2 .

Twenty-sixth row.K 5, p 1, k 2, o twice, p 2 to., k 3, p 1, k 10 , leave 26.

Twerty-seventh row —Sl1, k 6, n, o twice, $\mathrm{n}, \mathrm{k} 3$, o twice, p 2 to., k 8.

I'wenty - eighth roow. -K 8, o twice, p 2 to., k $5, \mathrm{p} 1, \mathrm{k} 6$, leave 28 . Twent!!-ninth row.Sl 1, k 6, n, o twice, $\mathrm{n}, \mathrm{k} 1$, o twice, p 2 to., k $6, \mathrm{o}, \mathrm{k} 2$.

Thirtieth row.-K 9 , o twice, p 2 to., k 3, p $1, \mathrm{k} 6$, leave 30 .

Thirty - first row.S1 1, k 9, o twice, p 2 to., k 9.

Thirly-secord row -Bind off 4, k 4, o twice, $p 2$ to., $k 8$, leave 32.

Thirty-third row.Sl $1, \mathrm{k} 7$, o twice, p 2 to., k 1 , o 3 times, n , $\mathrm{o}, \mathrm{k} 2$.

Thirty-fourth row.K 5, p 1, k 2, o twice, p 2 to., k 6, leave 34 .

Thinty-fifih row.Sl 1, k 5, o twice, p 2 to., k 8.

Thirty - sirth row.K 8, o twice, p 2 to., k 4, leave 36.
Thirty-seventh row.-Sl 1, k 3, o twice, p 2 to., $\mathrm{k} 6, \mathrm{o}, \mathrm{k} 2$. Thirty-eiglith row.-K 9 , o twice, p 2 to., k 2 , leave 38 . Thirty-ninth row.-Sl 1, k 1, o twice, p 2 to., k 9. Fortieth row.- Mind off 4, k 4, otwice, p 2 to., k 40 .

This completes one point, and 12 points are required to form the doily. The stitches should be cast on and bound off very loosely, and the edges sewed together over-hand, and the center drawn together and fastened.

## INF $\Lambda$ NTS' SOCK.

Figure No. 2.-This little sock is knitted with white Saxony wool in piain knitting with steel neerlies.

Begin at the middle of the sole, casting


Figure No. 2.-InFANTS' SOCK.
on 24 stitches; knit 24 rows in plain knitting to and fro on two needles; in the 2 nd, 4 th, 6 th, and 8 th of the 24 rows, to form the heel, widen by knitting 2 stitches out of the 3rd stitch from the beginning, one stitch plain and one crossed; also for the toe, widen in the same manner at the close of every even row at the 3 rd stitch from the last. In the 2 jth row knit off 22 stitches on a separate needle, and leave them aside, while knitting 32 rows on the remaining 18 stitches, without widening or narrowing. At the end of the last row, and in connection with it, cast on 22 new stitches, and on the 40 stitches knit 24 rows, which will correspond with the tirst 24 in the first half, and in which, therefore, narrow wherever there is a widening in the first half (for narrowing, simply knit 2 stitches together); cast off the 24 stitches that remain at the end of the last row. Take up the 22 stitches last cast on, and also the 16 edge stitches toward the
top of the 32 rows knitted for the front of the foot, on separate needles, and on the latter work 2 J rows for the upper part of the front ; at the close of every row knit off the last stitch together with the next stitch of the 22 on the needle at the side. After completing the $2 u$ th row knit up the remaining stitches at the side to the middle of the back, then on all the stitches taken together knit a row of holes through which a ribbon is to be drawn; for this by turns knit 2 stitches together and put the wool over; each thread answers for a stitch in the next row. Next 40 rows in plain knitting for the top, and then knit for the open-work edge as follows:
Frist row.-A row of holes lize that described.
Second row.-Purled throughout.
Repeat these two rows three times, then cast off the stitches, and join the back edges down to the toe, fulling the toe a trille.
weeks of Spring. Such attention to the morning diet will lessen doctors' bills for months to come and will give the system a tone that will be both enjoyable and healthful.

The really dainty woman takes thought for every item of her apparel, the plainest as well as the most

## THE CARE OF CLOTHES,

 elegant; and she is not spasmodic in caring for her pretty belongings, but methodical and patient. On taking off a gown, she does not hang or lay it away until it has been properly aired, cleansed and repaired. She places the bodice across the back of a chair in a current of air; pulls the shields out with the sleeves, and leaves the garment thus until there is no longer a hint of the dampness or odor of perspiration. She also airs the skırt thoroughly, and the next morning she gives it a good beating, shaking and brushing to drive out every particle of dust. This cleansing would be more beneticial if done as soon as the skirt was taken off, but it is generally more convenient to postpone it until morning, especially when the gown is removed just before retiring. After the gown has been aired and dusted, any spot that may have been incurred should be attended to, and loose buttons or hooks and eyes should be reinforced and missing ones replaced.She who has a proper respect for her clothes and her appearance is particularly careful of her shoes and stockings. When a pair of dusty shoes that are still warm and moist from recent wear are at once confined in a closet or shoe-box, it is bad for both the shoes and the receptacle, the former becoming musty and unwholesome and the latter close and decidedly unpleasant. Stockings hardly need to be laundered after one day's wear, as some fastidious persons insist, but they should not be used on two consecutive days: after the first day they should be shaken free from dust and left to air for twenty-four hours, so that they will be fresh and sweet on the third day.
Cleanliness demands that on retiring for the night we shall so hang every garment worn during the day that it will be well aired by morning; and that woman cannot lay claim to tidiness who steps out of her clothing and leaves it in a heap on floor or chair. You will generally find such a person very fond of strong perfumes and constant in her use of them. It is a rule of good breeding as well as of economy to be careful of one's apparel and have it always in perfect condition.

This is the month of sudden and numerous showers, when umbrellas are our almost constant companions and must be frequently raised and

## AND

UMBRELLAS. lowered; and this reminds me to ask how many of you know just the proper mode of rolling an umbrella. As in everything else, there is a right and a wrong way, and the right way lengthens considerably the term of an umbrella's existence. A dealer lately gave the following advice; "The right way to roll your umbrella is to take hold of the ends of the ribs and the stick with one hand, and hold the ribs tightly enough to prevent their being twisted while the covering is being twirled round with the other hand. Then your umbrella will be as nicely closed as it was when you bought it, and the only wear and tear will be on the cloth. It is twisting the ribs out of shape round the stick and fastening them thus that spoils most umbrellas. Never hold an umbrella by the handle alone when you roll it, and you will find it will last longer and cost less for reoairs."

Is it not true that no other part of a woman's ensemble tells so plainly of her refinement or her lack of it as her hands and nails? Manicuring

THE HANDS AND NAILS. tions to be one of the regular occ pro fessional care for their finger tips will fessional care for their finger tips will have dity in learning the proper modes of treatment. The best manicurists are now decrying the use of metal implements. To use the metal nail-cleaner to raise the cuticle at the roots of the nails is to invite the white spots that are so often seen in profusion on otherwise pretty nails. The roots are so sensitive that they are more or less affected by the slightest pressure, and it is an easy matter to bruise them with the metal cleaner.

The toilet articles required in manicuring are a nail-brush, a manicure pencil, a bottle each of ammonia, almond meal and glycerine-and-lemon mixture, and a box each of rose powder and paste. Manicure pencils are made of orange wood, but the skewers used by butchers in rolling meat are just as serviceable and, of course, much less expensive. Sharpen the end of the pencil, and every time the hands are washed run it carefully about each nail at the bottom. This will keep the cuticle from growing to the nail at the root, and it will also prevent hangnails.
If the nail-brush and a little borax are regularly used, no other cleaner will be needed. Lemon juice will remove most stains and is much cheaper than the acid preparations sold for the purpose; the latter, however, can easily be kept constantly at hand, while it will not always be convenient to obtain a lemon. If an acid preparation is to be used, dip a bit of absorbent cotton into it, and so apply.

Persistent and intelligent care of the hands will overcome the effects of even very coarse manual labor. Glycerine and lemon juice rubbed into the skin will open the pores and soften all stains. When the hands require it, wash them in warm water with white or red Castile soap and a rubber bristle brush. It is a foolish weakness with some women to have a great variety of soaps, but she who is wise tries those that are most highly recommended, and when she finds one that is perfectly adapted to her hands, she uses it to the exclusion of all others. A good soap is never a very cheap soap at the start, but it is usually so hard and lasts so long that it is really inexpensive in the end.

That a woman should seat herself and rise without touching the chair with her hands?
That one should never congratulate a bride upon her wedding, but should wish her happiness and congratulate the groom ?

## DO YOU KNOW

her happinessand congratulate the groo
to appear absent-minded in company?
That it is bad form to appear absent-minded in company?
That one should not be afraid to say, "Th
That a girl should never gossip about her young friends?
That she should never number among her acquaintances a man who is in the least rude to her?
That she should avoid girl friends who are jealous of her fondness for other girls?
That she should above all things be helpful to those about her?
That she should shun "moods" as she would a pestilence?
That she must be sunny-tempered always if she would be the girl whom everybody loves?

Edna S. Witherspoon.

## THE HOME.

## Sixth Paper.-Refinements of the table.

Those who are able to make the ideal the real in their daily lives must possess powers above the average, provided, of course, their ideals are lofty and are founded upon good sense and noble sentiments. Too often, however, it is impossible beauty or a possession of questionable taste or utility that is craved and striven for by the dissatistied mind.

Thus, for example, a satin table-spread is earnestly desired for a dinner-party cloth by more than one silly housewife who cannot afford to possess it, and who forgets that a satin dinnercloth is an unpleasant extravagance which has nothing to commend it. A linen cloth, fine, firm and without damask, is within the reach of most of us, and it may be perfectly cleansed and
freshened whenever necessary; but a soiled silken cloth, like a withered blossom, cannot be restored.
A fresh table-cloth is almost always possible, and for that reason an unclean or crumpled one retlects not only upon the possessor's neatness and taste, but also upon her capacity as a house-mistress. The best of dinners would lose the finest of its qualities if served upon linen that was noticeably untidy. To be sure, an accident may cause a spot upon an otherwise immaculate cloth, and the thrifty owner may feel that it would be a waste to send it to the laundry without further use; but if she retains it upon the table, she must conceal the stain with a pretty napkin or doily. Every housekeeper with a forecasting mind
(who provi least 1 be usi tea, e cloths
Pu $\underset{\text { ables }}{\mathrm{Pu}}$ tables mater
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erous recog respo as me mann $\underset{\mathrm{Tal}}{\mathrm{mann}}$ mode be in exert lore t and and t . their
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and
（who is by no means necessarily a prophet of woe，but a careful provider against future emergencies）keeps always at hand at least a few napkins or doileys of different sizes and qualities to be used in covering insolated blots or splashes of gravy；coffee， tea，etc．，that may unfortunately be incurred by fresh table－ cloths．
Purity is beautiful，and beauty should be enthroned upon our tables if we would lift the process of eating from the grossly material up to the ideally charming．Beauty touches the key－ notes of better thoughts and does much to induce fine and gen－ erous conversation at table in place of dull or idle chatter．A recognition of purity upon the family board，added to a mental response to a harmony of shapes and colors，thrills one＇s senses as melodies do，though，perhaps，in a lower degree or a different manner．
Table customs are not established hap－hazard．They are the modes of conduct and procedure which experience has shown to be in every way most desirable．They hold real meanings and exert real influences．They are in a way a sort of wordless folk－ lore that has in it the origin of family and society refinements and usages．They signify far more than they at first present， and their meaning should not be ignored．Their observance or their neglect makes the family grain or texture fine or coarse， having an especial influence upon the young．The autobi－ ography of Ruskin explains this point in a distinct and pathetic manner and makes a strong plea for the cultivation of beauty and gentle bearing at the daily table．
And how easy it is to mature these graces in dainty ways that consume little time and less money！If once beauty and kind－ liness are established features at our meals，they can no more be unconsciously omitted than can a change of plates for a succes－ sion of contrasting foods or the regular use of napkins in a well regulated household．We are encouraged to hope that time will bring better things，by reflecting that even the table napkin is by no means an ancient convenience and has not always been re－ garded with favor．When first introduced，it was counted among excesses of luxury by everybody，and by many ascetics and rigid ecouomists it was held to be an unwarrantable con－ cession to waste and self－indulgence．To－day，our ideas of clean－ liness，to say nothing of those of refinement，demand the pres－ ence of napkins at every meal．In fact，well bred people cannot eat in comfort without them．
By and by we will consider onr tables improperly laid if they lack those oruamentations that are needful to the health of our tastes；nor will this feeling be a vanity or in the least suggestive of a desire for wanton waste，as some narrow though well－inten－ tioned economists would convince us if they could．A love of beauty，with the consequent need for beautiful objects，employs the hands of industry，turns the wheels of commerce and makes prosperity passible where，without this love and this need，idle－ ness and want would make existence intolerable to many a skilled and willing artisan．Even bits of pretty needlework upon the table have their moral－yes，and their intellectual uses and ministrations，so why not possess and use them？A few dainty doileys may alternate with one＇s prettiest table ornaments when the latter are not abundant，and will go far toward making up the sum of beauty which should，whenever possible，be pro－ vided to consecrate the appetite．

It must be admilted that the extra refinements of the table are not essential to the physical well－being，but they are among those ameliorating influences that make life worth living，since they cultivate the mind，please the senses and improve the manners by taking out of mere feeding those sordid monotonies that dull the perceptions and are unwholesome for our natures． Of course，busy mothers are not always able to supply their tables with a complete array of refining appointments，but they can always aim at an uplifting of the tastes of their children by presenting something besides food for their consideration at meal time．Needlework or floral decorations for the table have no utility in the sense that food is useful，and they should never be given first place in the provider＇s consideration；but when they are properly adde：l to a board that is supplied with well selected， skilfully prepared and attrartive－looking nourishment，they are not to be counted among trifles．For as orderliness is a distinct charm，so comeliness，and especially in the serving of one＇s food，is a positive blessing．It is to the humdrum daily life of the average person what a cheerful companion is to one engaged in $\Omega$ monotonous occupation，or what sunshine is to an unpictur－ esque landscape．We may not bestow any especial considera－ tion upon table ornaments when spread before us，but their influence reaches us none the less surely because they work quietly．

Few people who love beauty for its own sake are unable to possess themselves of it in proportion to their condition in life． To care for personal adornment only is lowering to a woman＇s spiritual and moral nature，whereas to share the beautiful she has or can worthily procure with her entire family，its feminine and masculine members alike，enlarges the generosity of her impulses，and widens her mental horizon，her sympathies and her aspirations．This argument in favor of beautifying so mater－ ial a process as eating，and transforming it from the animal habit of ravenous devouring into a semi－intellectual and wholly refined enjoyment，may appear to those who have not duly con－ sidered the subject as an over－passionate claim for the refine－ ments of the table；but it is really not too much to say that there is an elevating influence in beauty at the domestic board which cannot easily be too highly valued by those interested in the welfare of the Joung and the impressionable．
Many housewives who possess pretty tray－cloths，carving－ cloths and center－pieces that are products of their own skill and industry or presents from friends，are unwilling to use them through fear of fading their colors or on account of the labor of maintaining their freshness，and so either lay away permanently the pretty bits of needlework，or else bring them forth at rare intervals as exhibits or to serve at very ceremonious hospitalities． Such women should remember that what they use and enjoy daily at table they both have and share，while that which they hoard is likely to descend to persons who have little sentimental respect for inherited possessions of this nature．Pray use your possessions to－day and every day，and add thereto as much as your means will permit，that the domestic board may be so attractive that pleasant memories of it．will remain long after it shall have ceased to afford a gathering place for the scattered family．
A growing plant，a group of fruit，a pleasing arrangement of even the commonest flowers or foliage in a bowl，or a single perfect rose or lily in a slender vase，will be a suitable central ornament for any table that is prettily rather than sumptuously appointed，and it should be set upon a center－piece of floriated linen，lace or shining damask．A good piece of damask or of round－thread linen cut in napkin or doiley shape and finished with fringe or hemstitching may be provided if an embroidered piece cannot be obtained，and it may be easily kept fresh and glossy．If there is no convenient place where such articles can be laid out flatly when they come from the laundry，they should not be folded，but should be rolled upon a round，paper－covered rod of wood．
Linens that are enriched with colored，hand－wrought embroid－ ery should be washed with great care，even though the colors of the embroidering threads are said to be absolutely fadeless． Make a warm，not hot，suds with white soap，drop in the articles one by one，and squeeze the suds through each one many times， but do not rub or wring them．If a stain is visible after this process，mix a little salt and lemon juice，and touch the spot with the mixture，being careful not to allow the acid to come in contact with the embroidery or any colored part；then lay the linen where the sun will shine directly upon the stain，and if the discoloration does not entirely disappear in five minutes，apply the acid and bleach a second time．

The stain having been removed，return the linen to the suds， and wash out all the salt and acid by moving the fabric about in the water and squeezing often．Rinse all the linen at least twice，and in the last water dissolve salt in the proportion of a tea－spoonful to every quart of water．Squeeze each piece by itself，snap it as smooth as possible，and hang it separately over a clean wooden bar；a line does not allow enough air between one side and the other to permit a speedy evaporation of moist－ ure．While the linen is still very damp，iron carefully with a rather hot iron，producing a gloss first on the right side and then pressing the embroidery upon the wrong side to make it stand out and show its full beauty．

These directions may seen to the reader to indicate an elabor－ ate process，but half an hour should be time enough to wash， dry and iron half a dozen linen table decorations that have no stains upon them；and when the acid must be used，the cleans－ ing process is only lengthened by a very few minutes．The irons must be heating，of course，while the linen is drying．Such articles should never be rolled together while damp or wet，as ordinary clothes usually are after being sprinkled，because the crushing would very likely cause the colors to spread upon the linen．This method of washing is the best one known for all fabrics that are not perfectly fast－colored．

What has been urged regarding the beautifying of the table is especially applicable to that least popular of meals，the early
breakfast in Summer. It was Hawthorne who said, " Life within doors has few pleasanter prospects than a pretily and neatly arranged and properly provisioned breakfast-table"; and Hawthorne was keenly sensitive to surroundings. It is appetizing to see everything at table radiantly clean at any time, but it is particularly so on a sultry morning when one has not been long awake.

Fruits may with a little thought be served in dishes that emphasize their colors. Thus, divided oranges may be offered on blue or white plates, strawberries on green majolica, white-and-gold china or glistening glass, and pears and red apples upon yellow dishes. To produce these artistic combinations of hues, one must have some variety of wares to choose from, and many a woman is not thus abundantly provided, no matter how exacting and tasteful her cravings may be. Really pretty table wares are now quite inexpensive, however, and the pleasure yielded by those that are well chosen often fully offsets their cost.
To dress round red radishes by cutting away the leaves to within an inch of the roots and slieing the skins downward toward the handles thus formed, to suggest bright roses with white unfolded hearts, requires very little skill or time, and yet how ornamental they become under this treatment, and how conveniently one can eat them withont biting into the unpleasant rinds. Long red radishes should be laid on a bed of the. : own best foliage.

When celery has not white, feathery tips, or when the stalks
are too long to be conveniently served, the upper einls may each be separated into several parts for two or more inches, and curled. This method of arrangement, however, is not as much in vogue in well appointed households as it was when celery glasses were generally used. Flat celery trays are at present usually decorated with lumps of isc.
If eggs are to be served au naturel, cook them in their shells in hot but not boiling water for from twenty minutes to half an hour; they cannot be overdone in water at such a temperature. When cooked, place them in cold water, carefully remove their shells, and return the eggs at once to hot water to keep warm. When it is time to scrve, arrange them upon a thin bed of watercress or parsley (cress preferred) in a white or gilded dish, and strew over them a few sprays of the foliage. Prepared thus, eggs are as attractive to the eye as to the palate, and the most delicate stomach will have no difficulty in digesting them.
Every woman who cares for pretty effects upon her table should study to find novel methods for producing them, and she should be glad to share her discoveries with her frieuds. If she have delicate persons dependent upon her care and judgment, she should be the more eager to offer foods attractively, because capricious appetites can be wooed by tempting appearances. She cannot afford to underestimate such matters and place them among unworthy trifles. They are really important as preservers of health and teachers of that which leads to the highest civilization.
a. Buchanan.


## Edited by Mrs. Frederic Rhinelander Jones.

NEARLY two years have passed since it was my good fortune to enter as a "probationer" the training school for nurses counected with
the New the New Hospital, one of the largest institutions for the sick in America. I say " good fortune " advisedly, for I think that woman indeed fortunate who, when she finds that she must choose one from among the vocations open to her, finally decides upon the profession of nursing. Every woman should know something about the care of the sick and helpless. Circumstances may never compel her to use that knowledge to gain a livelihood, but there will almost certainly be a time in her life when, even if she be not called upon personally to nurse some one who is near and dear to her or to minister to some unfortunate stranger, she should at least be able to judge if ailing ones in whom she is interested are receiving proper care from those who do nurse them, and to offer intelligent suggestions and advice when called upon.

In order to thoroughly understand the art of nursing, it is necessary for one to take a course of hospital training under the management of experienced nurses. The course in most training schools covers two years, and few people realize how important this term of drill and study is to a woman who intends to become a nurse. To her it is the foundation upon which she must build a structure that time and criticism cannot mar.

Almost two years ago I began to lay this foundation for what I intended should be my life's work. Like many others, I had
my little dreans and visions, in which I figured conspicuously as the "ministering angel" I had often read of. To-day, as I look back, I am fully satisfied and convinced that I have not been a "ministering angel," but I hope that my long experience as a servant of the sick poor has taught me to be a ministering woman, for that seems to me the most appropriate title to give to her who cares well for the sick and suffering.
There have been so many happenings during the past two years that were impressive, funny or pathetic, that I often wish I had started a journal at the beginning of my training. Such a record would have enabled me to remember many interesting incidents which, when left to the unaided memory, have been quickly forgotten in the daily routine of a busy life. There is one experience, however, which every nurse has, and which I think very few ever forget, and that is the month of probation. It is like being seasick; at first you are afraid you are going to die, and after a time you are afraid you will not.
But no matter how discouraged, foot-sore, and weary a young nurse may become, there is a certain fascination about the calling which keeps spurring her on. She now and then, in the early days, catches a glimpse of the more scientitic part of the work, and the older nurses kindly encourage her to persevere. "Don't be discouraged," they say when she does feel a little like giving up. "We all had to begin in the same way, and found it hard at first." And the novice, knowing that others have trod the same path and had the same feelings, takes heart, the more readily when she remembers that there is always something better to look forward to.
Toward the end of her probationary month the work does not seem as hard as it did at first, and, moreover, she has made friends among the nurses, and is beginning to enjoy hospital and home life with them. Gradually the thought dawns zupon her that she is going to like it after all, and she commences to wonder if she will be accepted at the end of the month. Then she begins to try on the other nurses' caps, to see if the style is becoming to her; and if there has been any doubt in her mind, the caps generally settle it, and she at once concludes that she wants to stay.

At the end of the month she is summoned to the superintendent's presence to hear her fate, and she smooths her hair, dons a clean apron and enters the office. If she has passed her entrance examination, and if her work, general appearance and conduct while on probation have been satisfactory, she is in-
formed that she is accepted, and told to procure her uniforms as soon as possible. But if, on the other hand, she has not given satisfaction, she is quietly told that she cannot be admitted into the school. After being accepted, the newly made nurse enters into her work with renewed energy, and it is astonishing how great an amount of dignity and importance she at once feels when she dons the cap and school uniform for the first time.
One of the earliest hard tests of a nurse's strength and ability is her first assignment to night duty. In this her courage, tact and good sense are all severely tried. There is always a head night nurse upon whom she can call in case of emergency, but she is thrown to a certain extent entirely upon her own resources, and it is here that a nurse in a public hospital learns to deal with all kinds of humanity.
She soon discovers that patience, kindness and sympathy sometimes help the sufferers more than medicine. She learns to listen patiently to the complaints of the invalid who has been ill for years and thinks that "nothing has ever been done" for her; she tries her best to be kind to those who through dissipation and folly have been placed upon beds of suffering, and who long when it is too late to retrace the steps of their wasted lives; and she offers words of sympathy and encouragement to the friendless ones who have struggled bravely with the world until, stricken down by discase, they have been compelled to seek the shelter of a public hospital.

It is while engaged in night duty that the young woman who, perhaps, only a few months before would have shuddered in the presence of death, learns to stand alone by the bedside of the dying and perform the last little scrvices in her power. She does not shudder now, for she has grown to look upon death as only a messenger from God, come to release the soul from its painful imprisonment in the poor diseased or maimed body.
There was one unavoidable result of night duty to which I thought at first I never could become accustomed, and that was the going home in the morning and turning day into night by darkening my room and trying to sleep. At the beginning my night's work would pass before my eyes like a panorama, and the harder I would try to sleep, the more impossible it would seem. This experience lasted for several davs, until from sheer exhaustion I went to sleep and had one good day's rest; and after that I was able to get up at night feeling rested, and could make supper taste like breakfast, and then go on duty and turn night into duy. In time I learned to really enjoy night duty, and was sorry when I was sent back to day service.

But, by night or by day, there is always something in the work to enchain the interest and attention, whether that work be the care of a patient suffering in the delirium of typhoid or pneumonia, or the nursing of the spark of existence in a wee mite of a three-pound incubator baby, whose life I can assure you is none the less important to the doctors and nurses because of its minute body. Our school is connected with several emergency hospitals in addition to the large City Hospital, where we get our first training; and in these we learn to nurse the more acute diseases and to care for accident and emergency cases. This service is a very interesting and exciting one and lasts about six months, during which time we see the results of countless accidents, and disease in almost every form. The work is very hard, but the nurses all look back with pleasure to their emergency service, and are sorry when it ends.

Another interesting service that we all have is the "Maternity." I nearly turned gray trying to settle in my mind how I would ever manage to wash and dress the first baby committed to me, for my experience with infants had been a very limited one before I entered the training school. But I soon learned, not only to wash the little creatures, but also to take pleasure in doing it, and one of my most enjoyable services was that in the convalescent maternity ward, where I used to teach the young mothers to wash and dress their babies for the first time.

Some time during our second year, if the Superintendent considers us competent, we are made head nurses in the different wards. During the first year the junior nurse has a great many ideas and opinions as to what she will do when she becomes a head nurse; but with the honor comes a responsibility to which she was previously a stranger. She must be a good manager as well as a good nurse, for she is to a certain extent held responsible for the patients and nurses under her, and also for the general appearance of the ward and the system followed in it.

But the average nurse realizes toward the end of her useful training that the least she can do toward repaying those who have so carefully fitted her for the work she has chosen, is to be faithful and conscientious in the discharge of the duties entrusted to her, and finally, when she goes out for herself among those who will be ever-ready to criticise her, to do her best and be a credit to the school in which she received her training and to the teachers who did their utmost to help her in her work.

My two-year course is almost ended, but I think I shall always look back to it as one of the happiest and most profitable periods of my life.

Emma E. Miller.

## PRESERVATION AND RENOVATION.-No. .

## ABOUT MOTHS-TO KEEP AND CLEAN FURS.

April brings into our domestic lives, along with the preparations for house-cleaning, those dreaded enemies of all owners of fur or wool garments, the tineids or moths. These millers are seldom seen during the daytime, as they ablor the light; and no one need fear inroads from them who will bear this one fact in mind when storing furs and woollens for the Summer.

In order that we may become wise in this matter, let us study the habits of moths, or, at least, of the three varieties which most interest us, $i$. e., the clothes, carpet and fur moths, which differ considerably from one another. The larvae of moths hatch out from the minute eggs early in Spring, the date depending upon the temperature of the house. It must be remembered that the hatching of the eggs produces tiny worms, and not fluttering moths, as is commonly supposed.
No sooner do the larvee or worms enter the world than they begin eating, and what epicures they are! Ten cents a mouthful is often none too high a calculation when one thinks how a small hole may ruin an excellent garment. The larvi burrows along close to the fur or fabric, leaving a thin, filmy tunnel behind it ; and this course of destruction is continued for about a month, when, as the larva approaches the pupa state, a snug little cocoon is spun and plastered with hairs, wherein the worm remains dormant for fifteen days, and then emerges, the connmon moth miller. The miller mates, deposits some three hundred eggs and dies, and the eggs, in the course of another tifteen days hatch out in their turn, and so on through the Summer, there being often three and sometimes four broods in one
season. Thus it will be seen that we must give our furs and woollens incessant and effective care if we would keep moths from gaining a foothold in them. Cotton goods are never attacked.

If furs or woollen textiles have been in use all Winter, packing them 3efore May 1st with an abundance of naphthalin will render them comparatively safe. Naphthalin is one of the byproducts of the distillation of coal for gas, and may be obtained of any druggist. One ounce done up in an envelope will be found sufficient for a single garment during the Summer. From naphthalin are made the so-called " moth-balls," four or five of which will prove quite as effective as the package of naphthalin.
For absolute protection, however, make large bags of heavy wrapping-paper, in each place a garment and the naphthalin, and then carefully paste down the edges of the bag, making sure that they are tightly sealed. If this is properly done, the moths will be unable to commit their accustomed depredations, and you will be free to enjoy your Summer in peace, without a single thought as to the safety of the handsome fur cape that came as a Christmas present or of the pretty cloth gowns and coats that you expect to wear again next Winter.

A man's overcoat or dress suit or any other garment that may be required during the Summer should be kept in a light, airy place, and should be given a thorough shaking and brushing twice a month. Don't depend upon servants to do this, but oversee the matter yourself. The frequent brushing will prevent
moths settling and will dislodge all eggs. The only variety of fur that needs no protection is "London-dyed" seal-skin, which is always carsfully avoided by moths.

## DRY CLEANING OF FURS.

To the average housekeeper the art of cleaning and brightening furs is a profound mystery, as furriers seldom divulge any of their secrets. We will contine ourselves to the simplest processes, foremost of which comes the dry process. All dark furs, such as seal, mink, otter, etc., are best renovated with mahogany or fine cedar sawdust, which is kept in stock by all furriers and fur houses, and of which enough to clean a dozen garments may be obtained for a small sum. Having secured the sawdust, lay your garment out tlat on a bare table, fur side up, take a handful of sawdust and rub it thoroughly into the hairs. Do not be sparing either in the amount of rubbing or in the quantity of sawdust used, as neither will be wasted. When the garment has been all gone over very thoroughly in this manner, take it up and shake it lightly over the table; a great deal of the sawdust will fall out, and this should be brushed up and saved.

Now lay upon the table two pillows in their slips, and over them spread out the garment, this time with the fur downward. Select a light rattan or sinooth switch, and with it beat very thoroughly every part of the garment on the wrong side, moving the pillows along as may be found necessary, so as to always have a soft support for the part struck. Then take up the garment, shake lightly, brush off the pillows and table, and continue beating until the fur is free from sawdust, when it will be found as bright as it was when new.

White furs may also be cleansed by the dry process, but instead of mahogany or cedar sawdust, use plain white coin-meal (not flour). Furriers prefer dry plaster of paris or powdered chalk, but for houschold use I would not recommend either, because the heavy dust from plaster of paris produces indigestion, while it is almost an impossibility to remove such substances from furs without the proper appliances, which are a good beating table and a professional beitter. Of the two, chalk is to be preferred, as it seems to be more slippery and drops out more readily. For all ordinary purposes corn-meal is quite as efficacious as plaster or chalk; in fact, some white furs look better after being treated with meal than if renovated with one of the fine earthen powders, this being especially the case with furs of a downy, silky nature, such as the white and the silver fox of the Arctic regions.

Small white furs that are not much soiled may be freshened by the use of cube magnesia, which must be thoroughly rubbed in and then dusted out as above directed. A method of cleaning either dark or light fur that has been practised with success, though never tried by me personally, is to thoroughly heat well sifted bran in the oven without scorching it, rub the fur with it, beat it out, and repeat the rubbing and beating one or more times, if necessary.

Fur cloaks, white and dark, often become disfigured with car-

## AMONG THE NEWEST BOOKS.

In the Manxman, by Hall Caine, we have a romance that is at once enthralling and full of meaning-at once interesting as a story and powerful as a portraiture of character. It show 3 that conscience as a pitiless tyrant, aided by an inherited emotional form of religious practice and worship, holds sway over the dwellers on the Isle of Man, where to-day is as yesterday and the belief is strong that what has been must be. The horizon of these strange people is narrow, but their self-subjugation within it is amazing, heroic, complete! The hero of the story was a life-long penitent because he yielded to a single temptation, and the tempter was a pretty woman, who should have borne the heaviest consequences of his sin, but did not. Of course, she suffered somewhat, but she ultimately gained her end, as such women usually do, while the man lost all that he valued save his self-approval. The local coloring of the tale is weird, realistic, and now and then positively appalling, and
the reader is given a vivid and comprehensive conception of the moral, social and political peculiarities of the semi-primitive islanders and the remarkable natural features of their isolated dwelling-place. Regarding the literary value of the workfor it is a work even though it be a novel-little need be said, since it is by an author who never writes a dull or unworthy book. Its pithy sentences, its epigrams, its poetic high lights, its comedies and tragedies, and the speed of its action combine to enchain the reader's sympathics and attention until the last page is turned. [New York: D. Appleton and Company.]

The unusual interest in Napoleon I. and his times which a variety of circumstances have lately conspired to arouse both in Europe and America has naturally resulted in the production of a number of literary works having the great conquerer for their subject, and of these the one that has, perhaps, created the profoundest sensation is Napoleon, Lover and Husband, by Frédéric
riage grease ; such a spot will yield readily to gasoline applied with a piece of cotton batting. Wet a little ball of the batting with gasoline and rub the stain gently; then take a fresh piece of cotton, wet it, rub again, and continue to renew the cotton until the stain disappears. Then finish the cleansing by applying powdered chalk or magnesia on a white fur, or mahogany sawdust or warm bran on a dark one. Pitch, paint, resin, tar and oil stains should all be treated in this way ; and if a spot does not disappear readily, oil of turpentine, benzine or spirits of ether may be used wit'ı caution.

## THE WET PROC̣ESS.

We now come to a more difficult process of cleaning furs which calls for a certain amount of skill. The wet process is the best way to renovate fur rugs and children's furs that have become very much soiled. Fur trimmings and such portions as can be readily separated from the garment may be cleaned thus: Rub pure Castile soap thoroughly upon the skin side of the fur, taking care to rub into the pores of the skin as much of the soap as possible; the fur is now ready for washing, which should be done by laying it out flat on a small table or ironing buard, allowing the ends to hang over; wash the fur with warm water, Castile soap, a sponge and a small nail-brush, half dry it with a coarse towel, shake it out and hold it over a stove to restore the natural curl. When the fur is dry remove the superfluous soap remaining on the skin side with a damp sponge. Should the skin dry at all stiff after this last operation, it can be rendered soft by rubbing between the hands and the application of a small amount of glycerine to the skin side. Lastly, comb out the hair.

Never immersefur rugs in water or wash them as you would a soiled shirt, and do not use water on them that is more than lukewarm. I have heard of careful housewives washing skins, to their utter ruination. A well tanned skin must at all times be treated with consideration.

During the past Winter many handsome street dresses trimmed with fur were scen, and the owner of such a gown will do well on taking it off for the last time in early Spring to closely follow the simple dircctions given above for protecting it from moths. Allusion was just made to combing fur, a simple process that is very improving. Every boa, muff or fur garment is carefully combed before it is "sent down" from the shop. This is to give it that gloss and finish which it usually loses so quickly after being worn. Many women have their furs looking like the down on the back of a scared cat, but this unsatisfactory appearance may be prevented by an occasional combing. Furriers use very fine steel combs, but if one is caretul, an old fine hair comb may be made to answer the purpose. Comb with the grain and clear through to the skin, thus freeing the hairs from the tips to the roots. In this way your fur garments may be kept looking always new and fresh.

A future paper will tell about gloves, including the treatment of wash-leathers, such as chamois and buckskin.
E. Rubgell Couper.






Masson, an excellent translation of which by J. M. Howell has recently been issued by the Merriam Company, New York. Of course, the chief merit of this book, written by so clever and reliable an author, is its historical accuracy, but the average reader will be interested in it mainly because it treats of a side of Napoleon's life and character that has never before been so truthfully and impartially dealt with, his partisans among historians having heretofore glossed over the foibles and shortcomings of his private life, while his enemies have gone to the other extreme and accused him, either openly or by innuendo, of scandalous intrigues of which he was never guilty. As Masson shows, the truth is bad enough, and the most enthusiastic admirers of the "Little Corporal" cannot but realize that their hero was in one respect at least conspicuously weak. The book is a forcible commentary upon manners and morals in France at the end of the last and the beginning of the present century, and it explains certain incidents in Napoleon's life that have been very generally misunderstood. As history, it is of undoubted value, for it enables the dispassionate student to come very near to a correct estimate of the man whose genius for war was so greatly feared that not a monarch in Europe felt secure upon his throne until that genius was effectively bound upon the rock of St. Helena.

Agnes Repplier has given us another group of her daintily thoughtful essays, and we find in them no sign of a diminution in that great literary charm which has so endeared this author to a host of discriminating readers. The little book, which contains short papers on just a score of subjects, is called In the Dozy Hours, the name being that of the initial essay, which is a dissertation on bedside books-books that are peculiarly fitted to soothe the nerves and prepare the mind for quiet and refreshing repose. The second paper is entitled " $\Lambda$ Kitten," and is a delightful sequel to a treatise on cats that appeared in a former volume. It is neither more nor less than an account of the training and personality of a most entertaining kitten, the "firstborn son" of that Agrippina to whose character Miss Repplier has paid such a high tribute; and it is needless to say that the subject is worthily treated, since the writer is evidently a lover of the feline race. Of the remaining essays, perhaps the most pleasing are " $\Lambda$ t the Novelist's Table," which tells of the menus that well known writers of fiction have served up for their characters to eat ; "In Behalf of Parents," a humorous but most sensible plea against the growing tendency to allow children too great license ; and "Humor: English and American," in which the great comic journals of England and America are entertainingly contrasted. [Boston: Houghton, Mifflin and Company.]
The J. B. Lippincott Company, Philadelphia, has just published Under Fire, Captain Charles King's latest tale of military life. Our soldier novelist deals in his romances with persons and conditions that are familiar to him as part of his own experience, and he describes scenes and events with a dash and spirit that more than hint of a mind inured to the rattle and rush of a cavalry charge. The most torpid pulses must quicken with a perusal of his last production, which has many heroes and heroines and shows that army life, though it seems all poetry to the civilian in time of peace, sometimes contains for the professional soldier elements of bitterness that dim the glitter of gold lace. There are "wheels within wheels" in the army that outsiders would never suspect but for the enlightenment occasionally afforded by such clever pens as Captain King's.
Brilliant and stirring are all the stories that Stanley J. Wyman has written, and one of the best of them is the last, entitled $M y$ Lady Rothu, in which we are given much historic information that most of us have forgotten or have never known, in addition to an idyllic tale of a brave, proud woman's love for a hero and of the perils and sacrifices born of her loyalty to her heart. The religious wars in the Netherlands and their border-lands in the seventeenth century furnish a thrilling plot and impressive scenes and incidents, among which are captures, besiegement.s, ransoms, famines, escapes, condemnations and pardons, all in such quick succession that the interest never flags for a moment. My Lad!y Rotha is a fit successor to A Gentleman of France, and its characters, like those of the latter novel, cling to the memory as though they had been seen and spoken to in the body. [New York : Longmans, Green and Company.]
The reissuing of the works of Henry Kingsley by Charles Scribner's Sons, New York, has already been noticed in these columns. The latest two additions to the series are Austin Elliotl and The Reoollections of Geoffry Ham/yn, both of which will delight readers who find pleasure in virile pen pictures of life in the middle of the century, with vigorous character drawing. Austin Elliott deals largely with England at the time of the agitation for the
repeal of the Corn Laws and introduces some politics with the personalities. In Geoffry Hamlyn the scene opens in England and then shifts to Australia. The interest centers in the characters, but incidentally a brilliant light is thrown on the convict life which at that time was so prominent in the Colony. Rapid and spirited action is characteristic of the author, and the interest once aroused is never allowed to flag.

After reading The Trai? of the Sword, a semi-historic and highly romantic story by Gilbert Parker, indolent folks are likely to feel thankful that they live in a safe though humdrumage, while energetic, poetic souls will regret that chivalrous bravery has in these days few if any opportunities for brilliant exploits. This narrative tells, of course, of love, heroism and fierce combats, and it is written in a vein that is certain to appeal to a large class of readers. The happenings are thrilling and are pleasingly described, and the plot is sufficiently novel to maintain the interest most satisfactorily. [New York: D. Appleton and Company.]
Philip and His Wife is the title of a novel by Margaret Deland, lately from the press of Houghton, Mifflin and Company, Boston. Mrs. Deland has written worthier stories than this one, in which, whether intentionally or not, she has pictured marriage as a danger or an offence and human nature generally as a very poor affair. There is not a really creditable person in the story; and while the same statement may in point of fact be made of the world at large, most of us like to believe that truly good people are numerous. The least objectionable young woman annong the characters is a stupid devotee to her hypocritical, selfish mother, who posed as a pious martyr, and whom the girl would have found out and refused to assist in her daily deceptions if she had been ordinarily intelligent. The most sensible and really attractive women in the book, a spinster farmer, deceived herself into a belief that she loved and was beloved by an insipid man whose one desire was to marry somebody substantial. The hero, to call him so, was an ascetic and was very vain of the discipline he gave his soul, and he formulated pretty theories that were decidedly one-sided in his own favor. The narrative embraces many other personages, but when the end is reached the sensitive reader will feel that he has on the whole been in the sensitive re
Decidedly worth reading is Mr. Jervis, by B. M. Croker, a crisp, breezy, clean story of East Indian and English life, principally the former. Social intercourse in the army of India is graphically depicted, and curiously interesting it is, although it is rather petty and belittling. Moreover the book contains some charming descriptions of scenery and some very realistic ones of several of those clearly defined classes that make up the queerly assorted population of India. The author evidently endeavored to be instructive as well as amusing, and he has succeeded admirably. [Philadelphia: The J. B. Lippincott Co.]

Broadoaks is an interesting and well written story published by the Price McGill Company, of St.I Paul, Minn. The chief items in its construction or development are a woman's heart, a gold mine, and a clever but mistaken manipulation of affairs by a greedy; unprincipled man whose hopes ended in tragedy; and they have been very ingeniously utilized. The negro element inseparable from Southern life adds not a little to the picturesqueness and also to the action of the romance.
Under the title, Voyage of The Liberdade, Captain Joshua Slocum tells, partly in narrative and partly in diary form, the story of adventures which he did not invent but actually experienced. There is much geographical, social and commercial information in this tale, and also an amazing amount of unconscious and unpraised heroism on the part of the crew of "The Liberdade," which included Captain Slocum and his wife, an almost grown son, Victor, and a little lad named Garfield. The boat was dory-shaped and measured only thirty-five feet in -length, seven feet and a half in breadth, and three fect, depth of hold; and it had a Chinese sampan rig, although the Captain prefers to call it a canoe. How the boat came to be built, how the whole crew helped to construct it, how they got away with only a fisherman's license from Paranagua, South America, and tinally reached Washington, and afterward Boston-all this is vividly but simply narrated and makes wonderfully interesting reading. [Boston: Roberts Brothers.]

Major Joshua, by Francis Foster, is published by Longmans, Green and Company, New York. It is an English story ; indeed, it could only have been written in Britain and by a Briton. Our society has no such class in neighborhood groups as is depicted on its pages, although possibly individuals answering rather vaguely to the various interesting types of men and women may be discovered here and there; and because we have not such
people with the same frequency and in the same circumstances, a study of these peculiarities is all the more interesting. Major Joshua is the most conceited of men, his devotion to himself being expressed chiefly through his palate. IIe makes a fine art of eating, and he preaches his gospel of appetite as if it were an intellectual taste. He is also devoted to the gratification of his curiosity about other people's affairs, and so far has he cultivated this craving that he is a social detective and frankly admits his practices. There is not a dull line in the story, although there is much that sympathetic readers would like to contradict or modify.

Another essentially English tale is In Market Overt, by James Payne, Market Overt being a town in England, and the story an interesting but not thrilling account of happenings within its precincts. To American readers, who are not used to seeing church livings in the gift of laymen, the complications and motif of the narrative will be novel, and they are cleverly wrought out. [Philadelphia: J. B. Lippincott Company.]

John Burroughs has produced another most charming volume and has called it liverby. He says in effect that a book, like a child, must take the consequences of its name, but his works may safely do so, because we are always glad to read what he writes, no matter what its title. Riverby contains so much that is excellent that we can do little more than give a list of its contents, which are as follows: "Among the Wild Flowers," "The Heart of the Southern Catskills," "Birds' Eggs," "Bird Courtship," "Notes From the Prairie," "Eye Beams," "A Young Marsh Hswk," "The Chipmunk," "Spring Jottings," "Glimpses of Wild Life," "A Life of Fear," "Lovers of Nature," "A Taste of Kentucky Blue-Grass," "In Mammoth Cave," "Hasty Observations," "Bird Life in an Old AppleTree," "The Ways of Sportsmen," and "Talks with Young Observers." Boy and girl naturalists will enjoy this book quite as much as grown people. It is full of interesting facts that escape dull minds and those that have not yet had their observant faculties awakened and trained; and it is especially commended to campers-out and to dwellers in the country. [Boston: Houghton, Milflin and Company.]

A book that has much more than a passing value is contributed by Frank Bolles under the title, From Blomidon to Simuky, which indicates the extent of the author's travels in far eastern Canada. Nature reveals herself most clearly to those who really love her, and Bolles is one of her most ardent devotees He knows all about the trees and their shadows and their times of bursting into leaf and dropping their gorgeous Autumn robes, and he understood aud has interpreted to us what they whispered, sighed and moaned to him and to one another. He found beauty and happiness on those half-barren and by no means friendly shores, and he tells us admirably of both. The ways and songs of the birds he clearly comprehended, and he states that with him "belief in the individuality of birds is a powerful influence against their destruction." It is like reading a fairy story to follow him in his wanderings and learn of his discoveries regarding the methuds of Nature in a bleak land and her influence upon foliage, blossoms and feathered and hairy creatures, to say nothing of his quaint observations about the human species. [Boston: Houghton, Miftlin and Company.]

A Bachelor Maid, by Mrs. Burton Harrison, is written in the interest of yesterday's woman, and is not in consonance with the conditions of to-day. It tells us that all women should marry and be domestic centers, with delightful social radiations; but it fails to meet the fact that there are many more women than men on our census lists. No sane person doubts that in happy marriage woman finds her natural gladness and her highest usefulness, unless she has exceptional or abnormal qualities; but there are many circumstances besides numerical disparity that render happy marriages far from universally possible. No A Brchelor Muirl does not strike at the root of any wrong in social life, nor does it point the way to real benefits for women. The story leaves an impression in the reader's mind that in idle-
ass ard prettiness woman finds her best conditions York: The Century Co.]

A new novel by Ellen Olney Kirke, entitled The Sırry $0_{0}{ }^{n}$ i,awrence Craithe, is among the recent publications of IIou $\mathrm{u}_{6}$ hton, Mifflin and Company, Boston. Mrs. Kirke's tales are not only readable, but entirely possible; they tell of persons who might have lived next door and of events which might have taken place under one's own eyes. This quality alone holds our attention and gains our confidence, and we take her creations home to our reading tables and become so intimate with the characters that we express our opinion to, and of them as if they really existed. There is in the story a woman "with a past," but this undesirable possession is not as offensive as it might be, and she is, moreover, not a prominent character, although she is a very active one and does a good thing at last by taking of an indolent, seltish, polished man who is far from lovable. Lawrence Garthe, in contrast with this victim, is a manly mannot without faults, but altogether attractive in his method of practising them.

Those who are interested in studying human types should read Matthew Austin, by W. E. Norris, published by the J. B. Lippincott Company, Philadelphia. The subject of this story is picturesquely unselfish, phenomenally good, and consistent with himself, but he never knows it. He cannot find himself out, nor does he find out others until circumstances reveal them, and then he is more amazed than angered. He is a student, and he is uncommonly intelligent in most things, and especially in the art of healing (for he is a physician); but to moral ailments he is comically and poetically blind. He knows none of the symptoms of badness, and yet he is dull only on that side of life which is selfish, grasping and sordid. The book is really interesting and refreshing.

Stories From a Doctor's Diary is the joint production of L. F. Meade and Clifford Halifax, M. D., and contains a collection of tales that make one feel while reading them as though present at a clinic or visiting a private asylum for the insane. 'I he experiences of medical men are doubtless interesting and, perhaps, valuable to persons in their own profession, but their influence upon unlearned, imaginative readers cannot but be unwholesome. As testimonials of recent advancement in surgery, such stories possibly bring some hope to afticted beings, but are not these good tidings best told by those who are able to apply the proper remedies? [Philadelphia: J. B. Lippincott Company.]

Charles Scribner's Sons, New York, publish A Pound of Cure, by William Henry Bishop, a pitiful story of gambling at Monte Carlo. The "pound of cure" seems a ton to the sympathetic reader, who wonders why a man who has been made an appalling wreck should be allowed to remain alive in his misery. The story doubtless has a vaiue as a warning against gaming, but to ordinary folks it is merely a picture of agony.

The C'hild Am!!, by Julia Magruder, is a pretty story of a brave, loyal lad who became an exile because he was honest and true to himself. In his wanderings he never forgot a little girl who had been saved from the sea, or ceased to be of use to her ; and she was worthy of his devotion. While the tale is in a sense for children, it contains much matter for the consideration of grown folks. It is well told, and prettily illustrated by Helen Maitland Armstrong. [Boston: D. Lothrop Company.]

In Great C'omposers, Hezekiah Butterworth relates "lucidents in the History of Music and the Lives of its l3est Composers." This volume has the undoubted charms of simplicity and candor. The writer opens with Jubal, the Hebrew, and closes with Wagner and other modern and less distinguished composers, not forgetting hymn writers and singers of national songs. It seems to be natural for us to wish to learn about the home settings and the experiences and adventures of distinguished persons and to study their faces; and we also desire eagerly to tind out the motives that have inspired men and women who have done great things. This book does much to satisfy such cravings. [Boston: D. Lothrop Company.]

GOOD LITERATURE FOR THE FAMILY.-The works included in our Metropolit in Book Series embrace so large a variety of topics and are so thorough and comprehensive in their several lines, that they form in themselves a valuable library for domestic reference and instruction. They include text-books on art and artistic handiwork, works on deportment and etiquelte, guides to good housekeeping and manuals of fancy work of various kinds. The following books are published at Four Shillings or $\$ 1.00$ each: "Good Manners," "Needle-Cralt," "Needle
and Brush." "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," "Beauty: lts Atteinneent and Preservation," and "The Deisarte Sistem of Phvsical Culture." Those named below are sold for 2 s. or 50 cents "ach: "Drawing and Painting," "The Art of Knitring," "The Art of Crocheting." "Drawn-Work," "The Art of Modern Lace-Making." "Woor-Carving and Pyrography or Poker-Work." "Masquerade an:i Carnival: Their Customs anii Costumes," and . The Art of Garment Cuttines, Fitting and Making.'

## BICYCLING AND BICY（LE OdTFITS．

## （For Illustrations of Figures Nos． 1 to 6 see Page 44r．）

HAT a sensible use of the wheel is beneticial to both the health and the strength is a fact that is now very generally admit－ ted，and prejudice against the sport as a pastime for woman－ kind is rapidly disappearing． Many women of conservative tastes and ideas have already abandoned their objections to the fashionable and sensible amusement，and it needs no seer to predict that in the near future there will be a universal approval of cyc－ ling，and that the feminine rider，whether arrayed in skirts or in bloomers，will soon cease to attract notice as being out of the ordinary in appearance．The woman cyclist，when properly attired and mounted，presents as graceful and dignified an appearance as does the fair equestrienne in her stylish habit；and while bicy－ cling and riding are，perhaps，equally healthful and enjoyable， the former comes within the reach of persons of moderate cir－ cumstances and thus gains a decided advantage over the more costly exercise，in which only a small minority can indulge．

In order to fully enjoy wheeling，one must have thoroughly practical attire，and fashion designers have produced a generous assortment of garments for the purpose．Naturally，comfort was deemed of primary importance in the devising of these styles， but grace and smartness have also been attained in a notable degree，because good taste is never willing to wholly sacritice beauty to usefulness．

It is not a simple matter to effect abrupt and radical changes in customs that have prevailed for ages，and many women cyclists，therefore，cling to the essentially feminine skirt，in the making of which，however，the requirements of utility and per－ fect activity are fully considered．Those who adopt reforms readily have welcomed the new bloomers or trousers as a most practical innovation，and so rapidly has this fashion grown in favor that the so－called＂rational dress＂is now worn without provoking comment．Freedom is as needful above the waist－ line as below it in the bicycle costume，and the approved bodice is the blouse－waist，which，when not really loose and drooping， is at least comfortably adjusted．

Combination suits or full tights and under－vests of ribbed or plain wool，which absorbs perspiration readily and is at the same time thoroughly protective，are very generally worn with hoth bloomers and skirts．Beneath the latter full trousers or divided skirts are frequently assumed in addition to the underwear just mentioned，in preference to petticoats，which are cumbersome and unmanageable．

When leggings are not worn，ribbed wool stockings are pre－ ferred to those of cotton or lisle thread．Until recently black hose were the rule，but they are rivalled by Scotch－plaid wool hose that are offered in various combinations of colors．The plaid stockings are just now counted very smart．

Low shoes of russet or black leather are always preferred to high ones，for all possible freedom must be allowed the ankles， which cannot relax sufficiently when confined in high shoes

The question of gloves can unly be decided by the individual Many riders eschew gloves，and about an equal number wear them．Kid，cape－skin，lisle thread or silk gloves may be chosen， but no variety will prove very durable，since the strain and the constant friction of the handles soon wear out the stoutest make

For developing costumes，choice is invariably madc among serviceable weaves，such as tweed，homespun and cheviot in heather mixtures；whipcord and covert cloth in two tones；and faced cloth，diagonal，camel＇s－hair，twilled tlannel and serge in dark blues，browns，grays，greens and black；and it is hardly necessary to add that a severe finish is alone dcemed appropriate One of the most popular fabrics for a bicycle habit is＂pluette，＂ a waterproof serge showing a very pronounced twill and of a heavier texture than storm serge．It repels dust as readily as it
does water，and in all respects fully deserves the favor that is bestowed upon it．A new cotton textile essentially for Summer wear is the＂Johnson＂hand－spun bicycle cloth，which is a finely repped cotton fabric of great durability，obtainable in plain and mixed colors of fadeless dye．Tan is very frequently selected， since it shows dust less readily than darker hues．

A boned corset would obviously render perfectly free action impossiblc，and yet stays of some sort are necessary to comfort if the figure is generously proportioned．A corset－ waist is well adapted to such wear，and a very satisfactnry one may be shaped by pattern No． 3285 ，price 10 d ．or 20 cents．It is made of heavy drilling， coutille or sateen，and is to be closed in front with buttons and button－holes，
 and laced at the back with silk or rub． ber lacings，preferably the latter，since they yield to every move－ ment of the body．

A misses＇bloomer costume with complement of cap and leg－ gings is pictured at tigure BP 1．The costume and leggings are made of brown storm serge，and the cap of dark－red flannel． The costume consists of bloomers，a sailor－blouse，and a full skirt that may be assumed or omitted at will．The bloomers are full and droop at the knees in the usual way．The blouse droops uniformly all round，and is provided with a rolling collar，and a pointed lap that very nearly conceals the closing．A red four－in－hand scarf is worn．The shirt sleeves are made with round cuffs．Red cord outlines the cuffs，collar and lap．The skirt conceals the bloomers and is gathered at the belt．Pat－ tern No．814，price 1s．or 25 cents，was used in making this suit． The leggings fit quite snugly and are cut by pattern No．7422， price 5d．or 10 cents．The cap is a Tam－O＇－Shanter cut by pat－ tern No．3033，price 5 d ．or 10 cents．The crown is soft，and on top is placed a button．This shape is a very desirable one．

Wheelmen universally favor short trousers that are sufficiently full to allow free action of the lower limbs．Figure 13 P 2 repre－ sents a practical outfit for a man．The shapely and comfortable breeches were made up in mixed－brown tweed by pattern No．725， price 1 s ．or 25 cents．They fit amoothly yet easily，and are fur－ nished with straps of the goods at the top，beneath which is slipped the belt．Pocket openings are made at the back and front，and the seat is reinforced．The shirt is made of plain blue twilled flan－ nel，the shaping having been done by pattern No．724，price 1 s ． or $2 \overline{5}$ cents．The back has a square yoke，and the front is cut down for some distance from the throat for a closing，a lap being sewed to the left edge and suggesting a box－plait．A patch pocket is applied to the left front，the collar is in rolling style， and the sleeves are smooth－fitting．A black four－in－hand scarf is worn．The cap matches the trousers；it is composed of six sections that meet under a button at the top，and has a rather broad visor．The pattern is No．7173，price 5d．or 10 cents．

Figure IB P 3 illustrates a trim ladies＇toilette．The bloomer costume has no skirt，and the material used in its development is gray storm serge．The trousers are unusually full and extend almost to the ankles，so that when the wearer is mounted they present the appearance of a skirt．The waist is made with a pointed yoke at the back and fulness at the bottom，and has full fronts with an applied box－plait over the closing．The shirt sleeves are very full and are finished with reversed cuffs．At the neck is a rolling collar，and the waist is encircled by a belt having a pointed，overlapping end．A red Windsor scarf is worn．The pattern is No． 830 ，price 1 s .8 d ．or 40 cents．The leggings are made of black leather by pattern No． 4794 ，price 7 d ．or 15 cents． The cap matches the costume．The crown is broad，and from the brim in front extends a peak．Rows of stitching are made in both crown and peak．The pattern is No．849，price 5d．or 10 cents．
$\Lambda$ figure B P 4 is shown a very smart outfit for a man．The comfortable shirt was fashioned from silk－mixed flannel showing fine blue and pink silk lines on a cream ground．At the back is a shallow，pointed yoke，to which the lower part is fulled at each side of the center．The front is slashed about half its depth at the center for a closing，and button－holes are made in a pointed lap that is sewed to the left closing edge．A pointed patch－pocket is applied at each side in front．The collar is in rolling style

## THE DELINEATOR．

：nd the shirt sleeves are fulled to narrow wristbands． $\mathbf{\Lambda}$ dark－ J．lue silk four－in－hand and a leather belt are worn．The mode ì sembodied in pattern No． 3335 ，price 1 s ．or $2 \bar{j}$ cents．The ，rousers are made of black cheviot by pattern No．7．52，price 1 s ． or 25 cents，and are more fully described at figure B P 8 ．The Norfolk jacket was also cut from black cheviot by pattern No． 772，price 1s．or 25 cents．A box－plait is stitched to the jacket at each side of the center seam，and also at each side of the closing， and the fronts are reversed at the top in lapels by a rolling collar which forms notches with the lapels．A curved pocket－opening is made in the upper part of each front，and large patch－pockets are located on the hips．The sleeves are in coat shape．The cap matches the coat and trousers and was cut by pattern No． 7173 ，price 5 d ．or 10 cents，which was described at figure B P 2.

At tigure B P 5 is portrayed a stylish ladies＇toilette．The skirt will be found very practical when one is making a tour upon the wheel ；it is fashioned from dark mixed－gray diagonal， the shaping having been done by pattern No．795，price 1s．3d． or 30 cents，which also includes tronsers．The skirt is gored and is made full only at the back；the side－front seams are discontinued some distance from the top，and closings are made above with buttons and button－holes，this arrangement being necessary for the putting on and removal of the skirt．$\Lambda$ curved pocket－opening is made at the right side below the hips． The skirt reaches to the ankle，but it may be made shorter． The trousers are full and are drawn in about the ankles；they may，of course，be omitted，but their adoption obviates the use of petticoats．The Norfolk jacket is embodied in pattern No． 7277 ，price 1 s ． 3 d ．or 30 cents，and is developed in diagonal like that in the skirt．Two plaits are laid at the back and two in front．The collar is in rolling style，and between its ends is adjusted a blue Windsor scarf．The sleeves are of the gigot type．About the waist is clasped a fancy leather belt，and below the belt the skirt falls over the dress skirt．A mixed cheviot jacket of this kind could accompany a plain－hued skirt． The Alpine hat is often preferred to any of the broader shapes， which offer too much resistance to the wind and are difficult to keep in position．It is made of material to match the suit， according to pattern No．4940，price 5 d．or 10 cents．The crown is depressed at the center，the brim is rolled all round，and numerous rows of stitching are made round and round the crown and brim．

Figure B P 6 represents a boys＇outfit．The bloomer trousers were made of navy－blue cloth by pattern No．7136，which costs 7 d ．or 15 cents．They droop characteristically at the knee and have pointed laps at the back that cover pocket openings．Straps of the goods are adjusted at the top for securing the leather belt．The comfortable sack shirt is made of white fiannel by pattern No． 7433 ，price 10 d ．or 20 cents．At the back is applied a pointed yoke，and the front is slashed at the center to half its depth for an opening；to the left edges of the slash is sewed a lap，and the closing is made with buttons and button－holes．$\Lambda$ pocket with a lap is applied on the left breast．The collar is in rolling style，and the shirt sleeves are fulled to cuffs．A blue silk Windsor scarf is worn．The cutaway coat was cut from navy－blue cloth by pattern No． 7063 ，which costs 10 d ．or 20 cents．It is rendered shapely by side－back seams and a curving center seam．The fronts are closed below lapels that form notches with the rolling collar，and below the closing they are cut away stylishly．Rounding pocket－laps are placed low down on the fronts，a change pocket is made just above the lap in the right front，and a welt completes the opening to a pocket on the left breast．The sleeves are in the regulation coat shape． The cap is described at figure BP 8．It is here shown made to match the coat and trousers，by pattern No．846，price 5d．or 10 cents．
In the bloomer costume shaped

by pattern No 813 ，price 1 s 3 a or 30 cents，is introduced a skirt that may be worn or not，as pre－ ferred．The material used is mixed tan－and－brown covert cloth．The bloomers are very full and end just below the knee．The skirt hangs full from a belt and is just long enough to conceal the trousers．The blouse is modelled on the lines of the regular sailor blouse，drooping all round at the bottom．Over the closing is applied a pointed lap，that extends almost to the
bottom and suggests a box－plait．The collar is in sailor shape with flaring front ends．The pattern also provides a rolling col－ lar．Round cuffs finish the shirt sleeves．

The Syrian divided skirt is a great favorite with cyclists，as much for its comfort as for its neat appearance．Navy－blue cloth was used for a pretty skirt of this kind designed according to pattern No． 700 ，which costs 1 s ．or
$2 j$ cents．The skirt has the effect of Turkish trousers and is amply full，and it may reach to the ankles or to just below the knees，as desired．It is fin－ ished at the top with a belt．With this skirt may be worn a shirt－waist that was made of navy－blne China silk figured neatly with white，by pattern No． 6810 ，price 1 s ．or 25 cents．The waist has an applied pointed yoke at the back and is full at the bottom，and the fronts are full at the top and bottom and are closed with silver studs of neat design．The collar is in rolling style，and the shirt sleeves are fulled to deep cuffs．A linen or cotton shirt－waist could be worn，if preferred to a silk one；but in a suit of this kind it is in best taste to have the trousers and waist agree in color，that there may be no suggestion of conspicuousness． Another style of divided skirt was made up in dark－brown cheviot by pattern No． 771 ，price 1 s ．or 25 cents．At the top in front it is dart－ fitted to present a smooth effect， but it may be gathered if fulness be preferred，the pattern being ar ranged for either mode of adjust－ ment．Gathers are made in the back at the belt，and the skirt falls to the ankles after the manner of bloomers，although it may be shaped to reach to just below the knee

$\Lambda$ trim and comfortable ladies toilette is pictured at figure B P 7 in navy－blue pluette and blue India silk．It includes a bloomer costume，shirt－waist and cap．


The trousers are made with ample fulness at the belt，and at the bottom they dronp over elastics or drawing strings adjusted to


700
 India silk
regulate the fulness to the size of the leg; the trousers extend to just below the knees, where they are met by leggings, which may be of black pebble or grain leather or cloth. The skirt is gored and also terminates just below the knee. It is smooth in front, gathered at the sides and box-plaited at the back, and hangs from a belt having a loose, pointed, overlapping end. The jacket extends to the top of the belt at the back and falls over it in front, the fronts being lengthened in front of the darts and reversed in lapels that join a rolling collar in notches; but the fronts may be closed in double-breasted style below the lapels, if desired. Button-holes are worked at the edges for the closing. The sleeves are in gigot style and are of very ample width. The waist is cut from silk. The fronts are full and are closed under a box-plait, and the back, which is also full, has a pointed yoke at the top. At the neck is a rolling collar, but a standing one with reversed corners may be preferred and is included in the design. The shirt-sleeves are completed with re versed cuffs, and the pattern also provides for straight ones. The cap is a Tam O'Shanter, with a button applied to the crown at the center. The pattern used in shaping the costume just described is No. 7140 , price 1 s .6 d . or 35 cents. The shirt-waist was fashioned by pattern No. 7408, price 1 s . or 25 cents, and the cap by pattern No. 3033 , price 5 d. or 10 cents.

At figure B P8 is shown a stylish suit for a man cut from black cheviot, the patterns employed being trousers No. 752, price 1 s. or 2.5 cents; coat No. 726, price 1s. 3d. or 30 cents; and cap No. 846 , price 5 d . or 10 cents. The trousers droop at the knee in the manner peculiar to the style, and have a curved pocket-opening at the top at each side of the front, and a pocket opening at each side of the back covered with a pointed lap. Straps of the goods are adjusted at the top to keep the belt in place. The coat is closed to the throat in front, and has four convenient patch-pockets. The collar is in rolling style and the sleeves are in coat shape. Machine-stitching provides a finish. The cap is made in sections that meet at the crown under a button, and has a deep peak in front. Smooth or mixed cloth may be used in the development of these trousers, and braid may be flatly applied over the outside seams.

Ladies' costumes with ordinary skirts have by no means been abandoned, although Fashion is just now bestowing decided approval upon the bloomer styles. A very modish and comfortable costume in which the wearer will appear as well when off her wheel as when mounted was made of two-toned brown

the waist falls below the belt on silk webbing. The skirt of the waist falls below the belt on the outside. At the neck is a
standing collar made with a pointed, overlapping end in front that is slipped through a strap of the goods, and the belt is similarly finished. The very full puff sleeves droop over cuffs that are also made with pointed, overlapping ends.

An equally smart costume is developed in tweed in a heather mixture, and navy-blue and white striped wash silk. The skirt, though gored, is disposed in gathers at the belt that render it amply full, and it may be cut off at the bottom to suit the convenience and taste of the wearer. At the top is attached a broad belt. The shirt-waist is made of silk and has a pointed yoke at the bark, fulness at the back and front, and a boxplait applied on the overlapping closing edge. At the neck is a rolling collar, and


6506


6506
the shirt sleeves are completed with cuffs. The jacket matches the skirt. The fronts flare gracefully, and at the neck is applied a collar that ripples at the back
 and fulls with the effect of lapels in front. The sleeves are in yigot style, and may be omitted, if not needed. Yattern No. 6506, price 1 s .8 d . or 40 cents, was used in the construction of this costume.
A very practical outfit was doveloped in dark-green cloth by pattern No. 746, which costs 1 s . 6 d . or 35 cents. The skirt is divided, and when the wearer is mounted it falls each side of the wheel in graceful folds like an ordinary skirt. The front is smooth and the back plaited. The Norfolk blouse is laid in two plaits at the back and two in front and is belted in at the waist. The collar is in standing style, and the slceves are of the popular gigot order. After the rider has dismounted the coat may be assumed, if desised.
Petticoats may be discarded with a long-skirted suit, and instead may be worn knickerbocker drawers of the costume goods cut by pattern No. 3248, price 10 d . or 20 cents. These drawers are moderately full and are finished at the bottom with straps of the goods that are fastened with buckles at the outside of the leg. The careful cyclist assumes a wrap on dismounting after a long ride. and extra protection is often necessary when one is on the wheel. A
garmentused
for this pur-

pose must
3248
with a view to easy adjust ment and removal, and it must be short, so that it cannot become entangled with the handle bars or any other part of the bicycle. Eton jackets are largely favored by wheel women, and a pretty one was developed in navy-blue pluette by pattern No. 7573 , price 1 s . or 25 cents. It is made shapely by seams and darts and reaches just to the waistline. The fronts are closed in double-breasted style below lapels that are reversed by a rolling collar, which they meet in notches. The sleeves are in mutton-leg style and are large enough to admit blouse sleeves

The golf cape is a favorite for all outdoor sports and is preferred to the jacket by many cylists. A handsome cape of this style is made of invisible-blue cloth, with a hood lining of gay plaid silk. It is circular in shape, and the fronts are buttoned for some distance below the rolling collar. The hood is of the Capuchin order, and is deeply reversed at the edge, thus displaying the lining advantageously. Straps adjusted inside the cape secure it to the body even when the fronts are thrown open. The

coliar may be worn high, if liked. Pattern No. 7129, price 1 s . or $2 j$ cents, was used in the shaping,
Figure BP 9 illustrates a sack coat of mixed cheviot that was cut by pattern No. 786 , price 1 s . or 25 cents, and a cap


Figure B $P 9$. made by pattern Bicycling is confined to no particular age, and on the smooth roadways and paths are to be seen many youthful riders who are quite as expert as their elders. For these young folks have been provided numerous appropriate styles of cycling apparel, so that nothing need interfere with their comfort or enjoyment when on the wheel. The modes for misses are almost identical with those for ladies, and all the patterns mentioned for them are graded in sizes for girls as well as for misses.
$\Lambda$ graceful bloomer costume for a miss was made of navy-blue twilled flannel by pattern No. 831, price 1s. 3 d . or 30 cents. The bloomers are very full and extend nearly to the ankle, although the pattern allows them to be cut off to a little below the knee. The blouse is full and is made with a pointed yoke at the back. $\Lambda$ lap that simulates a box-plait is applied upon the right closing edge, and a belt with a pointed, overlapping end is worn about the waist. $\Lambda 1$ the neck is a rolling collar, and the shirt sleeves are completed with rolling cuffs; but the pattern also makes provis ion for a standing collar with Piccadilly ends, and round cuffs. $\Lambda$ stylish costume that embodies an ordinary skirt was fashioned from brown-and-tan mixed covert cloth by pattern No. 6824, price 1 s . 3 d . or 30 cents. The skirt is sufficiently full for com-

fort, but is only gathered at the
 back. The blouse is laid in threc box-plaits both back and front below a pointed yoke, and is provided with a standing collar, the overlapping end of which is pointed and drawn through a strap of the goods. The belt is similarly completed, and the very full sleeves are finished with cuffs having pointed, overlapping ends. 1 combination could be prettily carried out in such a costume with brown and red cloth, the

latter material being used for the collar, yoke, belt and cuffs. The skirt of the blouse may be worn inside or outside the dress skırt.

An equally stylish toilette comprises a skirt and Norfolk jacket of dark-green storm serge. The skirt is of the threepiece order, with gathers at the back and darts in front, although the pattern also provides for an adjustment by gathers in front. The jacket is folded in two box-plaits at the back and in one at each side of the closing. $\Lambda$ bout the waist is clasped a belt, and at the neck is a roll. ing collar, which courd have been omitted in favor of a standing collar. The sleeves are in leg-o'-mutton style. The patterns used in shaping are skirt No. 7072 , price 1 s. or 25 cents, and jacket No. 7281 , price 1s. or 25 cents.
Under a long-skirted costume may be worn knickerbocker drawers made of the same material by pattern No. 3251 , which at the top and bands at the knees that are buckled at the outside of the

The golf cape


2251 looks well on juvenile figures and is both convenient and protective. It is shown made of blue cheviot by pattern No. 7144, price 10 d . or 20 cents. The shape is circular, and the cape falls in gentle ripples all round. The collar is in rolling style, and below it falls a Capuchin hood with its outer ellge reversed to show a plaid silk lining. Straps are secured inside to hold the cape in

Figure I3 P 10 portrays a suit for a man, the good effect of which


No. 3033, price $5 d$. or 10 cents. The coat tits easily, is singlebreasted, and has short lapels that form notch es with a rolling collar. Two pockets with laps are placed on each front and will be found very convenient. The gigot sleeves are finished with cuffs showing a double row of machine - stitching, and the collar and the lower edge of the coat are similarly completed. The fronts may be buttoned tn the throat. The capis a 'Tam-O'Shanter matching the coat. It is trimmed with a quill. costs 7 d , or 15 cents. The drawers fit smonthly leg. place when the front edges are rolled back. when worn on the wheel is clearly shown on the mounted figure. The breeches, which were described at figure 13 P 2, are made of mixed gray and black tweed by pattern No. 725, price 1 s . or 25 cents. Three buttons trim the bottom of each leg. The shirt, which is shown at figure $13 P 4$, was cut from blue silk flannel by pattern No. tern No. 3335 , price 1 s . or 25 cents. $\Lambda$ blue silk four-in-

hand is worn. The sack coat matches the trousers and was shaped by pattern No. 754, price 1s. or 25 cents. The fronts are turned back at the top in lapels by the rolling collar, which joins them in notched fashion. Two pockets with laps are applied on each front, and on the shoulders are rounding laps, which, however, may be omitted. The coat sleeves are tinished with cutfs. A single row of ma-chine-stitching tinishes the edges of the coat, pocket-laps and shoulder-laps, and also the top of the cuffs. The cap was described at tigure 13 P 3, and was cut by pattern No. 849, price 5 d . or 10 cents. It is made to match the coat and trousers.

Leggings may be worn with either bloomers or knickerbockers, and they may be made of grain or pebble leather or of cloth, by pattern No. 3034, price 7 d . or 15 cents.

Experienced riders seldom travel long distances, even in Summer, without a coat or jacket, which, when not needed, may be conveniently strapped to the saddle. A Norfolk jacket was made up for cycling wear in mixed tweed, the design being contributed by pattern No. 9597, which costs 1s. 3d. or 30 cents. At the back are two box-plaits, and at each side of the closing is folded a side-plait. The collar is in rolling style and the sleeves in coat shape. A belt is worn about the waist, and on each hip is a largepatch pocket. Any variety of cloth may be made upin this way. The belt may be omitted, if not desired. A popular style of knicker-



9597


9597 bocker breeches and leggings
was made up in black corduroy by pattern No. 755 , price 1 s . or 25 cents. The breeches are very full above the knee and fit quite closely below; they are buttoned for a short distance on the outside of the leg, and are strengthened on the inside with cloth at both sides of the leg seams. The leggings extend only to the instep and are closed at the outside of the leg, which they tit very snugly. Nixed and plain cloths in black or invisible blue are available for both the trousers and leggings, though leather may be used for the latter, if preferred to cloth.

A yoke shirt of white-dotted navyblue flannel fashioned for boys after pattern No. 7434 , price 10 d . or 20 cents, is very elfective and will look well with almost any suit. The back is gathered at each side of the center to a pointed yoke, and the front is slashed


7434
 at the center for an opening, which is closed with buitons. and button-holes worked in a pointed lap that is sewed to the left-hand edge of the slash. A pocket having a pointed lap is stitched to the left side of the front. The collar is in rolling style, and the shirt sleeves are furnished with round cuffs. Flannelette. silk flannel, cotton cheviot. Madras and Oxford shirting are adaptable to shirts of this kind.
Bloomer trousers resembling those shown at figure 13 P 6 are provided for little boys in pattern No. 7435 , price 7 d . or 15 cents. They will make up nicely in black or dark-blue serge, cheviot or cloth, with a perfectly plain finish. A row of braid may be applied on each outside seam.

3475
A design for leggings to be worn with short trousers is furnished by pattern No. 3475, price 7 d. or 15 cents. The leggings may be made to match the trousers or of leather, and they may be shaped in short or medium length according to perforations in the pattern. They fit the leg with comfortable closeness, and are closed at the outside. A strap through which to slip the foot is adjusted at the bottom.
A boys' suit is shown at figure B P 11. Mixed cheviot was selected for the knickerbocker breeches and leggings. The breeches are full above the knee and closefitting at the knee, a closing being made for a short distance at the bottom at the outside of each leg; and sections of cloth are applied on both sides of the inside seams for strengthening. Buttons are sewed at the top of the trousers for attaching suspenders. The leggings meet the trousers and extend only to the instep, and they are closed down the outside of the leg. The pattern is No. 790 , price 10 d . or 20 cents. The jacket corresponds with the trousers. It is shaped to the figure by a center and side-back seams, the fronts are closed with black silk frogs and olive buttons, and two pockets are applied on each


Figures B P 11 and B P 12.
front. The collar is in rolling style, and the sleeves are made in coat shape. The mode is embodied in pattern No. 4029, price 1 s . or 25 cents.
The back view of a misses' toilette is represented at figure B P 12. The Syrian divided skirt was cut from navy-blue pluette by pattern No. 723 . price 10 d . or 20 cents. It is full at the belt, droops at the bottom like bloomers, and reaches to the ankle, but may be cut off just below the knee. A suitable companion for this skirt is a shirt-waist made of tan linen according to pattern No. 6811 , price 10 d . or 20 cents. The back is full at the bottom and has a pointed yoke, and the fronts are full at the top and bottom. The collar is in rolling style, and the shirt sleeves are gathered to round cuffs. A red or lightblue Windsor scarf may be worn at the throat.
After a ride certain precautions are necessary if one would avoid a chill, which is likely to come quickly when the body is warm from the vigorous exercise and the clothing damp with perspiration. If a warm bath is possible, it should be taken immediately after a ride; or, if this is not convenient, the body should be rubbed down with alcohol and dried thoroughly with a coarse bath-towel.
Tlie bicycle outfit should always be brushed, cleansed and well aired as soon as it is removed after use. If it receives regular and adequate care, it will not only be ready to put on whenever required, but it will last much longer than it would if carelessly treated.


## FLORAL WORK FOR APRIL.

CULTURE OF THE HELIOTROPE.

The heliotrope, which has long been one of the commonest and most admired flowering plants for both potting and bedding, is a native of Peru, and was brought to North America as long ago as $175 \pi$. The genus is a very extensive one, more than one hundred varieties having been recognized and classified; but the species that is so highly prized for its delightful scent is the Heliotr"n)i九m Peruvianum, of which a number of sorts have been produced, all of them ready growers and yielding flowers that are chiefly remarkable for fragrance.
A soil composed of about equal parts of well decayed sod or turfy matter, loam, sand and thoroughly decomposed stable manure seems best suited to the needs of this plant, which can be easily reared from the seed. If the sowing is done early in boxes of light earth and the boxes are placed in a warm, sunny window, the seeds will soon germinate, and in a short time the seedlings will be ready to transplant singly into pots. Small pots should be used for the tiny plants, which should be shifted to more commodious quarters as their growth demands. The heiiotrope requires plenty of room, as it throws out a great number of fine roots, which should not be in the least overcrowded.
Sometinues the roots bind the ball of earth in a pot so tightly that it becomes almost impervious to water, and care must then be taken in watering that the soil is moistened all through. If at any time the soil becomes so dry that the leaves begin to droop, they are likely to turn black and drop off; and the same result will ensue if the soil is rendered soggy and heavy by too copious or too frequent waterings.
The heliotrope likes heat and strong sunshine, and will give few flowers without both these requirements. Moreover, it is very susceptible to cold. especially when the temperature nears the freezing point; and on account of this tenderness it should never be bedded out until the ground has become thoroughly warm, and there is no danger of frost. It also resents shade and poor soil and should not, therefore, be placed under trees or large shrubs in the garden, or behind tall growths in the window.
If heliotrope plants are desired for Winter blooming, keep them pinched back, and do not allow them to flower during the Summer. 'They should be pinched back until they have become so strong and shrubby that they no longer need support. It is better to keep them growing in pots during the Summer, shifting them to larger ones as often as is necessary. A large, healthy plant should have an eight-inch pot; and if it is reared in the pot in which it is to bloom during the Winter, it will escape the shock of transplanting, in which process the great mass of roots formed during the Summer are certain to be more or less injured, with a consequent weakening of the plant and dropping off of the leaves.
The same plants may be kept for years, if sufficient attention is given to pruning, renewing soil and repotting. In pruning, cut every branch off to within three or four eyes of the point at which it starts. These eyes will produce as many branches, and the latter should in turn be allowed to grow until six or seven inches long, when each one should be cut back so it will have only three or four eyes. This systematic treatment, with careful watering after each pruning, will insure abundant and continuous Winter bloom.
There are three very distinct classes of heliotropes, the grouping or classification being done according to the hues noted in the flowers and foliage of the various sorts. In one class the foliage and flowers are dark, in another they are pale, while in the third the foliage is light-green and the flowers dark.
A French variety known as the "Albert Delaux" has goldenyellow foliage slightly marked with green.
A new kind offered this season is mentioned in the flower catalogues as "Lemoine's Giant-Hybrid." The flower heads are

more than twice the size of those produced by the old sorts, and the foliage is extremely large.

## ANSWERS TO CORKESPONDENTS.

Номе Florist:-The best way to water a hanging basket that can easily be detached from its support is to place it in a bucket or tub of water, and leave it there until it has absorbed all the moisture it can hold.

Mrs. J.:-'I'hose who delight to ornament their rooms constantly with cut flowers will find the annual ambrosia admirably adapted for making bouquets. Another graceful plant for the same purpose is the gysophila.
Miss E.:-Undoubtedly the best method of drying ordinary flowers is to sprinkle clean dry sand over them until they are completely covered. When thus treated they retain much of their natural coloring, and their form is also preserved to a remarkable degree. Of course, the blossoms must be left undisturbed until all the moisture has been absorbed by the sand.

Niagara :-The seeds of all annuals that enjoy the cold, wet weather of early Spring should be sown in April in the northern part of the United States. Among these are the pansy, sweet-pea, sweet alyssum, candytuft, hellis poppy and scabiosa.

Padagra:-Yotted palms may be safely placed out-doors late in the Spring, when there is no longer any likelihood of a sudden fall in the temperature. The pots need simply to be plunged into the open ground, but a partially shaded situation must be chosed, as the full heat of the sun would scorch the leaves, especially if the plants were young. In $W$ inter the regular and moderate temperature maintained in most living roons will be found well suited to palms.
Scarlet:-In arranging your lawn do not have the flower beds too close together. A well isolated bed of brilliant hyacinths or tulips surrounded by velvety greensward is certain to be effective in the highest degree, while several beds placed so close together that there is not enough turf between them to produce the desired background effect are equally sure to look forced and inartistic. Flower beds of fancy shape are handsome if properly kept, but if you have not the time or patience to trim and Irain the flowers so that they will not overgrow the edges, you will receive more satisfaction from circular, square or diamondshaped beds.

Miss Helen :-The coleus is very easily raised from the seed and breaks into countless varieties. It is so very tender, however, that it cannot be safely planted before the beginning of May.
Artistic Gardener:- $\boldsymbol{\Lambda}$ pleasing effect is impossible when a great variety of plants and flowers are crowded into a small space, and it is well to bear this in mind when beginning Spring work in your flower garden. One or two varieties that are harmonious in coloring are far more attractive than a grouping of six or seven kinds that show warring colors.
L. J. H. : -German iris will grow and bloom in almost any situation if abundantly supplied with water during the blooming period, but it is certain to give better results in a moist soil and partial shade. Salvia splendens is well adapted to endure heat and drought, but its bloom may be much im proved by liberal watering after the buds have formed.
Botanist:-The name "cosmos" is taken directly from the Greek, and signifies beautiful or perfect.

Two Fliends:-Baskets of flowers are quite fashionable for gifts among friends, and nothing can be prettier at this season of the year than a tlat basket filled with a bed of forget-menots, and decorated with a big bow of ribbon matching the flowers.
A. M. Stuart.


Pretty Oxford Ties.
For SPRING and SDMMER
The best American make. Black, with patent eathertip; Tan Kid, with tip, in all widths. Price $\mathbf{8 2 . 0 0}$; by mail, \%' $\mathbf{1 5}$.

## "AMERICAN SHOE STORE."

I. A. STACKIIOUSE, 124 King St. West,

Mention Delineator.
Toronto.

## Qebeh

 The body of the Co hickness of Courtill is therefore lighte regular Coraline Cor regul. It is elegant an gracefulin shape. verserviceable, and bone with our improved Loug Naist Corasine Corset This beautifully designed to meet the requirements of the signs, adds grace and contour to the figure, pearance of the dress worn, is flled with our best presse is the most popular and satisfactory' in use.

French Model Coraline Corset
The French Model has the same length of waist as the Long Waist Coraline Corset, and differs from it only by
being shortar below the hips and at the front, which will commend it to those who wish a shorter cornet wilh Lonk 11 aist. They can always be recognized. as thry
have our name with Coraline and date of patent at mpled on the inside of the Corret.
THE CROMPTON CORSET CO.
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CORSET and DRESS REFORM CO. 316 Yonge Street, Toronto.
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Jenness-Miller and Equithoise W'atsts, Made to Order

Puritan Shoulder Braces. Abdominal suppurters. Ypsilunti Union Suits. FINE CORSETS Made to Order. Agents Vianted.

I am going home with a dozen of
BABY'S OWN SOAP. If that man has cheated me with any of the nasty imitations, mothicr will send me back with it.

## "Accordion Plaiting.'

We do "Accordion Plaiting" any length up to 48 inches deep. 25 c . per plain yard up to 25 inches
deep. 40 c . per plain yard over 25 inches deep. For skirts allow eight times the hiy measurement (turn the hem once and blind stitch it).

Orders by mail or express promptly returned. The only place in Canada where the new "Accor ion Plaiting" is done

## L. A. STACKHOUSE, 124 KING ST. WEST

Mention Delineator.
Send for Circular.

## ANSWERS TO CORRESPONDENTS.

Miss E. H.:- $\overline{\mathrm{G}} \mathrm{E}: 2$ do not state the nature of the leather causing the stain upon your white cotton goods, but as the stain is very likely of an acid nature on account of the acid in the leather, we would suggest wasiing the goods in water containing a liberal quantity of ammonia
C. F. B. :-Astrology is the so-called science of foretelling future events by means of the position or aspects of the heavenly bodies. Its rules and principles may be learned by a study of works on the subject, which may ve found in any large public library.
Mrs. W. C.:-To make good black ink, take two pounds of bruised galls, one pound each of $\log$-wood, green copperas and gum, and six gallons of water; boil all together for an hour and a half, and then strain five gallons.

Most Pronounced Simptoms of Heart Disease.
how to secure relief in thirty minutes.
The most pronounced symptoms of heart disease are-palpitation or fluttering of the heart, shortness of breath, weak or irregular pulse, smothering spells at night, makin's it necessary to sit up in bed to loreathe. Swelling of feet or ankles, say the most eminent untiorities, is one of the surest signs of : diseased heart. Nightmare is a common symptom ; spells of hunger or exhanstion. It is estimated that 60 per cent. of all cases of dropsy come from heart disease. The brain may be congested, causing headache, dizziness or vertigo. In shurt, whenever the heart flutters or tires out easily, aches or palpitates, it is diseasel, and nothing will give such perfect relief or so speerlily effect a cure as Dr. Agnew's cure for the effect a cure as Dr. Agnew's cure for the
heart. It has savell th usunds of lives, and heart. It has savell the dsunts of lives, and
yours may be counted among the number if its use is hegun at once.
This rem-dy absolutely never fails to give perfect relief in thinty minutes, and is as harmless as the purest milk


CIRLS who love Chocolate Drops and would like to have the very best, the most delicious, should in -ist on having the G. B. Chocolate, "the finest in the land." If your contectioner does not have them, send us $60 c$. and we will mail you a one-pound box, postage free.
Ganong Bros., Ltd., St. Stephen, N.B.


The Standard Corset of Camada. All Wparers dilertise Them. Always ask for

## FEATHERBONE CORSETS.




Don't You Use



T does away with hard work, -dont boil or scald the clothes nor give them the usual hard rubbing (See the directions on the wrapper).

It gives the whitest, sweetest, cleanest clothes after the wash.

It prevents wearing and tear= ing by harsh soaps and hard rubs. Rub lightly with Surprise Soap,-the dirt drops out. Harmless to hands and finest fabrics.

## Answers to Correspondents.

(Continued.)
L. C. P.:-We do not commend a promiscuous use of hair-dyes, as they frequently pioduce evil results that arc irremediable.
Dorothen: - Try zinc ointment for red blotches on the nose. This will often quell a coming pimple if applied in time.
Edith:-You will find full information regarding materials and trimmings for a general trousseau, and also for wedding and bridesmaids' gowns, in "Weddings and Wedding Anniversaries," published bs us at 6 d or 15 cents, which also contains a chapter on the wedding tour. The gentleman simply called upon you, and left his card as you were out: no answe is necessary. Invitations to an " $\Delta$ t Hom" may read.

Mrs James Wilson. Miss Wilson.
Tuesday January fifth, from four until eight o clock.
The names of friends who are to assist on the occasion may be engraved beneath the name of the hostess. The habit of indiscriminately exchanging photographs with persons who are less than cherished friends is not to be commerided.
NewSubscriber:--White is given preference for embroidering table linen. Darker gray silk may be combined with light-gray serge.
Birdie Vernon:-The amount paid for a story depends upon its merit and the reputation of the author. I'repare MSS. on ordinary notepaper, using only one side of the sheet. A list of magazines is to be found in a city directory.
Sybil and Sarail:-Beethoven was born in 1770 and died in 1827. Longfellow is the author of the lines,

Ships that pass in the night
And speak each uther in pa-sing.
There is no set rulo for the pronunciation of proper names. Miss Harraden's namo is pronounced Har-ra-den. Pattern No. 74!9, which costs 1 s . or 25 cents, and is illustrated in the February Delineator, is a pretty mode for the development of a silk basque-waist. We cannot answer your question regarding the salaries paid answer your question regarding the salaries paid
to music teachers; it covers too wide a field.
MRS. E. A. K. :-Do not attempt to remove the ink spots from your silk dress, as you might injure the color of the fabric. Consult a scourer
R. S.:-"A Novel Salmagundi Party," which appears in this Delineator, will meet your neeils.
Estelle B.:-Massage is beneficial in producing plumpness of the throat and bust; it should be applied regularly, and the members should be treated to a thorough massage o? every application.
Inquisitive:- The statuo on the dome of the Capitol represents Freedom. It was modelled by :n American sculptor, Thomas Crawford, is nineteen fcet und a half high, and weighs 14,935 pourids.

Away With the Idea That Kidney and Bladder 'Troubles Caunot lof C'ured.

RELIEF COMES WITHIN SIX H(uURS TO ALL wHO USE SOUTH AMERICAN KIDNEY CURE.
For three years I have suffered considerable pain, and been much alarmed by what physicians called a complicated case of kilney and bladiler disease, and spent over one hundred dollars for treatment, but never received marked relief until I ljegan the use of South American Kidney Cure. A few doses helped me wonderfully. I have now taken four bottles, and consider myself completely cured. I feel that I cannot do less than to recommend it to others.

Signed,
D. J. Locke,

Sherbrooke, Que.

## House Furnishings!

The best institution we know of for the study of household decorative art is under this roo. The second floor is devoted entirely to luxurious carpets, dainty curtains, artistic upholsteries and wall papers, and much else suggestive of cheeriness and good comfort in the home. Things are new ; fresh consignments are coming every day. You see the drift of fashion-there is constant advance. Designs are better, styles are newer, things keep up with the highest standard here. Money-that is, much money-doesn't enter into the calculation. Goods were never cheaper ; qualities were never so good. If you have furnishing to $d$, dream out your thoughts of form and color, then come to us, and in our practical way we will give you all the essential aid in your researches.

## Japanese Crepe Cloth.

Japanese gold figured crepe cloths, 27 inches wide, assorted patterns and colors, 15 c. , 20 c ., 25 c . a yd ; half silk, 30 c ., 35 c ., 40 c . a yd.
Japanese printed silk, 27 inches wide, new designs in white, blue, yellow and piuk, 55 c . a yd.
Printed satin, 27 inches wide, 75 c . a yd.
China Art Drapery Silks.
A large assortment of the latest designs and colors, very rich eff-ctw, 32 inches wide, 50 c ., 65 c ., 75 c ., $\$ 1.00, \$ 1.25$ a yd.
Plain China silks, 32 inches wide, 75 c . a yd.

## Window Shades.



No. 1450. Decorated opaque shade, $36 \times 72$ inches, mounted on spring roller, 37 c . each. Glazed Holland window shades, fringed, $36 \times 70$, with spring roller, 35 c . each.
Fringed opaque shades, $37 \times 70$, complete with spring roller and tassel, 43 c. . 55 c ., 65 c ., 75 c ., 85 c ., $\$ 1.00, \$ 1.10, \$ 1.25$ each.

## Chenille Curtains.

Chenille curtains, with rich floral dado and fringe top and bottom, in crimson, blue, terra cotta. capote, blue, terra cotta. capote,
bronze, oak, camel and fawn, bronze, oak, camel and fawn,
36 inches wide, 3 yds long, 36 inches wide, 3 yds long,
$\$ 300, \$ 3.25$ anu $\$ 3.50$ a pair. Chenille curtains, with fancy dado and heavy fringe top and bottom, in crimson, capote, olive, blue, old rose, gold, coral, wood and camel, 3 yds long, 44 inches wide, 3 yds long, 44 inches widen
$\$ 4.00$ and $\$ 4.50$ a pair.
Chenille curtains, handsome broken dado und heavy fringe top and bottom, in crimson, terra cotta, fawn, coral, bronze, capote, blue and peach, 3 yds long, 47 inches wide, $\$ 4.75$ and $\$ 5.00$ a pair

## Upholstery and Curtain

 Materials.French and American satin russe, 50 inches wide, new designs in olive and morle, green and gold, olive and ecru, Nile and ecru, peacock and gold, $t_{\text {an }}$ and yellow, garnet and morle, crimion and gold, rose and mode, 30 c ., 35 c . and 45 c . a yard. Striped marly cloth, 50 inches wide, in blue, olive and terra cotta, 40c. a yd.

## Curtain Materials.

Swiss Irish point sash curtain net. white or ecru, 27 inches wide, single and double bordera, 27c., 30c, 35c., 37c., 40c., 45c., $50 \mathrm{c} ., 55 \mathrm{c} ., 65 \mathrm{c} ., 75 \mathrm{c}$. a yd
White figured muslins. 30 inches wide, 10 c ., $12 \mathrm{c} ., 13 \mathrm{c} ., 15 \mathrm{c} ., 20 \mathrm{c}$. a yd; 36 inches wide, 17 c ., $18 \mathrm{c} ., 20 \mathrm{c}$. a yd; 45 inches wide, 25 c ., 30 c .; 37 c . a yd.
Figured art muslins in new patterns and colors, 30 inches wide, 10 c., 13 c . a yd ; 36 inches, 15 c ., 20 c. a yd.

Lace Curtains.


No. 190. Fine Nottingham lace curtain, taped edges, $3 \frac{1}{2} y d s l o n g$, white or ecru, $\$ 1.00$ a $/$ air.

Nottingham and Scotch lace cirtains, in white aud enru, taped erlges, ${ }_{2} \frac{3}{4}$ yds long, 40 c., $50 \mathrm{c} ., 65 \mathrm{c}$. a pair: 3 yds long, 65 e., 75 c ., 85 e ., $\$ 1.00$, $\$ 1.25 \mathrm{a}$ pair ; $3 \frac{1}{2}$ vils long, $\$ 1.00, \$ 1.25, \$ 1.50, \$ 1.75, \$ 2.00$, $\$ 2.25, \$ 250, \$ 2.75, \$ 3.00, \$ 325, \$ 4.40$ a pair ; 4 yds long, $\$ 2.25 . \$ 2.50, \$ 2.75, \$ 3.00$, $\$ 3.50, \$ 4.00, \$ 4.50, \$ 5 . \dot{c} 0$ a pair.
Tamhour (Swiss lace curtains), $3 \frac{1}{2}$ yds lnng, $\$ 3.50, \$ 4.00, \$ 450$, $\$ 5.00$, $\$ 5.50$, $\$ 640$ $\$ 700, \$ 7.50$ a piir; 4 yds long, $\$ 8.00$, $\$ 9.00, \$ 11.00, \$ 13.00$ a pair.

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